

THE
Aldburgh
C O N N E C T I O N

The Year of Song

Walter Hall, Sunday, December 5, 2010, 2:30 pm



We wish to thank most sincerely
James and Connie MacDougall
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★

We are performing on
the Enid McConica Steinway

The Year of Song

The songs composed by Robert Schumann (1810-56)
in his wedding year, 1840

Walter Hall, Sunday, December 5, 2010, 2:30 pm

Erin Wall, soprano

Phillip Addis, baritone

Stephen Ralls and Bruce Ubukata, piano

with the assistance of

Patrick Jang, tenor

All this year, we have been luxuriating in the opportunity afforded by his 200th anniversary of taking an extended look at the song repertoire of Robert Schumann. In a number of our programmes, we have presented his cycles for four voices and piano - already last year we performed *Minnespiel*, Op. 101; this past February, in our Discovery Series, and again in Bayfield in June came the *Spanische Liebeslieder*, Op.138, and next February you will have a chance to hear the *Spanisches Liederspiel*, Op.74. All these are rarely performed but attractive pieces which happily fit with our practice of engaging several singers with piano; they also date from the latter part of his career. Today, however, we focus on some of the supreme masterpieces of Schumann's output written about ten years earlier in that most significant year in his life, the one which saw his marriage, so long striven for, to the talented pianist and composer, Clara Wieck.

The story of struggle is well known, so only the salient details need be repeated here. Clara was the daughter of Schumann's piano-teacher, Friedrich Wieck. Despite the ten year difference in their ages, the young people became increasingly devoted to each other from about the time of her fifteenth birthday in 1834 - but, largely because of that age difference, her father was fiercely opposed to the relationship. In legal proceedings, he adduced increasingly condemnatory reasons against their marriage - Schumann's music was too outlandish to bring him a suitable income, he was a drunkard, flirtatious, a political firebrand. All of these criticisms had some basis in fact; but the young couple and, more to the point, the courts, refused to be deterred from the inevitable end of the story. Throughout 1840 the legal obstacles were gradually demolished and in September, the month of her 21st birthday, Robert and Clara were married.

For ten years, since the publication of his *Abegg Variations*, Op.1, in 1830, Schumann had been able to claim a position as a leading European pianist-composer, one of the triumvirate which included his friends, Mendelssohn and Chopin. No songs had

seen the light of day - but suddenly, partly through the example of Mendelssohn but more because of his wish to make his ardent feelings articulate, Schumann literally burst into song. The songs composed in this year number 128, an extraordinary achievement for a novice at the art. We have, of course, been able to select less than one fifth of them for today's programme, together with some duets and a movement of his symphony conceived in the same year. The music, as far as we are able to ascertain, is being performed in chronological order of composition.

The saddest part of the story, of course, is that which deals with Schumann's final insanity, beginning with attempted suicide in 1854 and ending with death in an asylum. This will not occupy us this afternoon, since we remain in the euphoria of the marriage year, but premonitions are inevitable as we listen to his more sombre music. There are two schools of thought with regard to Schumann's life story. A large group of historians has maintained that he was unstable from the start in ways which led inevitably to his insanity and death. An opposing viewpoint is that his life was spent in a state of normal sanity, until the dreadful moment in 1854 when symptoms of earlier-contracted syphilis entered his brain. You may be interested to read an explication of the earlier, hitherto generally held viewpoint in *Schumann: Music and Madness* by Peter Ostwald (Northeastern University Press, 1985), and to compare this with the corrective in *Robert Schumann: Life and Death of a Musician* by John Worthen (Yale University Press, 2007).

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Please reserve your applause until the end of each half of the programme

MOVING INTO SPRING

February to May, 1840

Four songs from *Liederkreis*, Op.24 (Heinrich Heine) (baritone)

Schumann's first song as a mature composer, the first which he thought worthy of publication, is dated February 1, 1840. It is a setting of a little song from Shakespeare's *Twelfth Night*. Only a few days later, however, he began this, the first of his great cycles. Suddenly, he had discovered his true song-writing vein.

1. Es treibt mich hin

I'm driven this way and that! In only a few more hours I will see her, the fairest of fair maidens; faithful heart, why pound so hard? The Hours are lazy people! They drag themselves comfortably and sluggishly, creeping with yawns along their way; get a move on, you lazy people!

Raging haste seizes and drives me! But the Hours can never have been in love; sworn secretly to cruel conspiracy, they mock spitefully a lover's haste.

5. Schöne Wiege meiner Leiden

The poet refers ironically to the city of Hamburg where, as a young man, he had suffered reversals in the course of true love.

Lovely cradle of my sorrows, lovely tombstone of my peace, lovely town, we must part - farewell! I call to you. Farewell, you holy threshold, across which my darling would tread; farewell! you sacred spot where I first saw her.

Would that I had never seen you, lovely queen of my heart! Never would it then have happened, that I would now be so wretched. I never wished to touch your heart, I never begged for love; all I wished was to lead a quiet life and to breathe the air you breathed.

Yet you yourself pushed me away from you, with bitter words on your lips; madness fills my senses and my heart is sick and wounded. My limbs are heavy and sluggish; I drag myself forward, leaning on my staff, until I can lay my weary head in a cool and distant grave.

8. Anfangs wollt' ich fast verzagen

The shortest of all Schumann songs - only three staves on the page - sets its poem as a Bachian chorale, leading into the revelatory last song of the cycle.

At first I almost despaired, and I thought I would never be able to bear it; yet even so, I have borne it - but do not ask me how.

9. Mit Myrthen und Rosen

Schumann uses Heine's poem to give advance warning of his own gift for Clara: a *de luxe* edition of his next cycle, *Myrthen*, embossed with gold leaf and decorated with myrtles, to be presented to her on the eve of their wedding day.

With myrtles and roses, sweet and fair, with fragrant cypress and tinsel, I would decorate this book like a coffin and bury my songs inside it. If only I could bury my love there as well! On the grave of Love grows the blossom of peace; it blooms and then is plucked - yet it will bloom for me only when I am in the grave.

Here now are the songs which once, as wild as a stream of lava flowing from Etna, burst from the depths of my heart and scattered glittering sparks everywhere! Now they lie mute and death-like, now they stare coldly, pale as mist, but the old glow will revive them afresh when, one day, the spirit of love floats above them.

And in my heart the thought grows loud, that the spirit of love will one day thaw them; this book will arrive in your hands, my dearest love, in a distant land. Then shall song's magic spell be broken, and the pallid letters shall gaze at you, gaze beseechingly into your lovely eyes, and whisper with sadness and the breath of love.

Three songs from *Myrthen*, Op.25

The myrtle is the German symbol of marriage. Schumann's cycle, his longest, has 26 songs - a veritable alphabet in song, full of all kinds of secret allusions for his beloved bride-to-be.

1. Widmung (Friedrich Rückert) (soprano)

Dedication: You my soul, you my heart, you my bliss, O you my pain, you my world in which I live, you my heaven, in which I float, O you my grave, into which I eternally cast my grief!

You are rest, you are peace, you are bestowed upon me from heaven. Your love gives me my worth; your gaze transfigures me; you raise me lovingly above myself, my guardian angel, my better self!

7. Die Lotosblume (Heine) (soprano)

The lotus-flower fears the sun's splendour and with hanging head waits, dreaming, for night. The moon, who is her lover, awakens her with his light and for him she smilingly unveils her innocent flower-like face. She blooms and glows and gleams and gazes silently upwards; she sends forth fragrance and weeps and trembles with love and the pain of love.

24. Du bist wie eine Blume (Heine) (baritone)

You are like a flower, so sweet and fair and pure; I look at you and sadness steals into my heart. I feel as if I should lay my hands upon your head, praying that God may preserve you so pure and fair and sweet.

Jasminenstrauch, Op.27/4 (Rückert) (soprano)

Another of Schumann's shortest songs - and one of his most miraculous. He noted on the manuscript that it was "an attempt at the all-but-impossible task of capturing the stirrings of nature in musical terms".

The Jasmine Bush: Green is the jasmine bush as it goes to sleep at evening; but when morning's breath meets the sun's light, it awakens and becomes snow-white: "What happened to me in the night?" See: this is how it goes with trees as they dream in spring.

Die beiden Grenadiere, Op.49/1 (Heine) (baritone)

The Two Grenadiers: Two grenadiers were marching to France from captivity in Russia. When they came into German lands, they hung their heads and learnt the sad tale that France was lost forever, her valiant army smashed and the Emperor captured!

They wept together at these tidings. One said, "Ah, the agony, how my old wound burns!" The other said, "This is the end, and I'd gladly die with you, but my wife and child at home would perish without me." "To hell with wife and child, my thoughts are higher; let them go begging - my Emperor is captured!"

"Grant me one request, brother: if I'm now to die, take my body with you and bury me in French soil. Lay the cross of honour on my heart, my musket in my hand and buckle my sabre on me. So I will lie quiet and listen, like a sentinel in my grave, until I hear the cannons' roar and the thunder of horses. Then will my Emperor ride over my grave, swords will be clashing; armed, I'll rise up from the grave to protect my Emperor!"

THE WONDROUS MONTH

May 1840

Three songs from *Liederkreis*, Op.39 (Joseph von Eichendorff)

In April, Robert and Clara were together in Berlin, planning their marriage. When he had to return to Leipzig, he wrote to her: "My head is still ringing with the happiness of our time together; I can't calm down . . . and such music I have in me that I could sing the whole day long." The music was this song-cycle to poems by Eichendorff, perhaps the poet whose manner and emotions accorded most with those of the composer.

3. Waldesgespräch (soprano)

Conversation in the forest: It is already late, it is already cold; why do you ride alone through the forest? The forest is vast and you are alone, fair bride! I will lead you home. "Great are the deceit and cunning of men, my heart has broken for pain. The horn sounds here and there. Oh flee! you do not know who I am."

So richly decked are steed and lady, so wondrously fair the young form; now I know you - God preserve me! You are the sorceress Lorelei. "You know me well - from the lofty cliff my castle gazes silently down into the Rhine. It is already late, it is already cold - you shall never again leave this forest."

5. Mondnacht (soprano)

"Ehe [marriage] is such a musical word," Robert wrote to Clara. ('H' is the note B in German.) These notes, E B E, appear clearly in the bass several times, first of all at the words "*die Erde still geküsst*" - "had silently kissed the Earth".

Moonlit Night: It was as if the Heaven had silently kissed the Earth, so that in a gleam of blossoms she had only to dream of him. The breeze wafted through the fields, the ears of corn waved gently, the woods rustled faintly, the night was so starry and clear. Then my soul stretched wide its wings and flew over the silent land, as if it were flying home.

10. Zwielficht (baritone)

The "musical word," E H E, reappears here, again in the bass, but in a far more threatening context. "If you have a fawn you favour . . ." - Schumann obviously still worries for the safety of his beloved before their marriage.

Twilight: Dusk prepares to spread its wings, the trees rustle ominously, clouds approach like heavy dreams - what does this dusk and dread mean? If you have a fawn you favour, don't let it graze alone; hunters roam the forest, sounding their horns, their voices straying here and there.

If you have a friend on earth, do not trust him in this hour; friendly might he seem in look and speech, yet he plans for war in seeming peace. Whatever today goes wearily down will rise tomorrow newly born. Much goes astray at night - beware, be alert and wide awake!

Four songs from *Dichterliebe*, Op.48 (Heine) (baritone)

Dichterliebe must lay claim to being one of the greatest of song-cycles. Once begun, it is heart-rending to break off after only four songs; but a taste, at least, had to appear in this programme.

1. Im wunderschönen Monat Mai

In the wondrous month of May, when all the buds were bursting open, then, from my own heart, burst forth love. In the wondrous month of May, when all the birds were singing, then I confessed to her my longing and desire.

2. Aus meinen Tränen

From my tears spring forth many blooming flowers and my sighing becomes a chorus of nightingales. Then if you love me, dear child, I will send you all the flowers; and before your window shall sound the song of the nightingale.

3. Die Rose, die Lilie, die Taube, die Sonne

The rose, the lily, the dove, the sun, I loved them all once in love's bliss. I love them no more, I love only one who is small, fine, pure, the only one; she herself, most blissful of all loves, is rose, lily, dove, and sun.

4. Wenn ich in deine Augen seh'

When I look into your eyes, all my sorrow flies; but when I kiss your lips, then I am wholly healed. When I recline on your breast, heavenly bliss steals over me; but when you say, "I love you!" - then I must shed bitter tears.

HIGH SUMMER

July and August 1840

Helft mir, ihr Schwestern (*Frauenliebe und -leben*), Op.42/5

(Adelbert von Chamisso) (soprano)

Over an accompaniment reminiscent of the ecstatic *Widmung*, Chamisso's heroine speaks of her hopes and fears for the future. The postlude takes us to the marriage service with a little bridal march.

Help me, sisters, to adorn myself, eagerly twine about my brow the flowering myrtle. When I lay contentedly in my beloved's arms, still he would call impatiently, with yearning heart, for this day. Help me, sisters, to banish foolish fear, so that I may receive him, the source of joy, with clear eyes.

My beloved, you have appeared before me; will your sun give me radiance? Let me in reverence and humility bow to my lord. Sisters, strew flowers for him, offer budding roses - but I salute you sadly as I depart, in joy, from your throng.

Der Spielmann, Op.40/4 (Hans Christian Andersen, trans. Chamisso) (bàritone)

As so often in Schumann's *œuvre*, two diametrically opposed views of a situation are offered. Here, the wedding is a tragic scene. The poet's description of it is so vivid that we suspect self-identification - as may have been the case, too, with the composer, fearing that his career would end in mental breakdown.

The Fiddler: In the little town there is much festivity: they are holding a wedding there with music and dance. For the happy man, the wine sparkles so red; but the bride looks as pale as death. Yes, dead she is to him whom she cannot forget; he is at the feast, but not as the bridegroom. He stands among the guests at the inn, playing his fiddle cheerily enough. He plays his fiddle, his hair turns grey, the strings resound shrill and loud; he presses the fiddle to his heart, paying no heed whether it breaks in a thousand pieces.

It is quite hideous when a man dies this way, his heart young and still striving for joy. I cannot and will not watch any longer! It will make my head spin. Who are you, with your fingers pointing at me? O God - graciously protect us from the madness that may overwhelm us. I, too, am just a poor musician.

An den Sonnenschein, Op.36/4 (Robert Reinick) (soprano)

This song became much associated with the "Swedish nightingale", Jenny Lind. The composer said that when she sang it, "one could feel the sunshine on one's back."

To Sunshine: O sunshine! How you shine into my heart, awakening in it such sheer love that my breast becomes constricted! Constricted, too, grow my room and house, and when I run out to the gate, I see you've tempted the loveliest girls out into the fresh, green countryside!

O sunshine, do you really believe that I should follow your example and kiss each attractive flower that blooms just for you? You have watched the world for a long time and you know that, for me, that is not right; why then do you cause me such pain? O sunshine!

Der Hidalgo, Op.30/3 (Emanuel Geibel) (baritone)

The manuscript of this song is dated: 1 August, 1840 - the day on which the composer finally received legal permission to marry Clara Wieck. As Graham Johnson remarks, "This was Schumann's moment of victory after years of battle . . . Friedrich Wieck had been vanquished as surely as if he had been an evil old Spanish patriarch conducting a feud with a young cavalier."

The Spanish Cavalier: It is so sweet to play with songs and with hearts and with serious battle! The moonshine glimmers, it draws me from my room through the squares and streets; I am always ready for love, just as I am for battle. The fair ladies of Seville with their fans and mantillas gaze along the river; they listen with pleasure when my songs peal forth to the strumming of the mandoline, and dark roses fall before me from the balconies in gratitude.

I carry, as I sing, the zither and the sword of Toledo steel. I sing at many grilles, and taunt many knights many times with my bold song; my zither is for the ladies, my sword for my rival. Off then, to adventure! Already the sun's fire has gone out beyond the mountains. The twilight hours of moonlit night will bring tidings of love, will bring bloody combat; and flowers or wounds I shall carry home tomorrow.

INTERMISSION

during which tea will be served in the
Torel Room, with the kind assistance of students
of the Opera Division, Faculty of Music

FALL COLOURS

October to December 1840

Two duets from Op.34 (soprano/tenor)

3. Unterm Fenster (*Robert Burns, trans. Wilhelm Gerhard*)

Schumann enjoyed setting the poems of Burns - twenty times in all - though always in the translations of Gerhard. Here is the original Scottish text:

Beneath the Window:

"Wha is that at my bower-door?"

"O wha is it but Findlay!"

"Then gae your gate, ye'se nae be here:"

"Indeed maun [= must] I," quo' Findlay;

"What mak' ye, sae like a thief?"

"O come and see," quo' Findlay;

"Before the morn ye'll work mischief:"

"Indeed will I," quo' Findlay.

"Gif [= if] I rise and let you in" -

"Let me in," quo' Findlay;

"Ye'll keep me waukin wi' your din;"

"Indeed will I," quo' Findlay;

"In my bower if ye should stay" -

"Let me stay," quo' Findlay;

"I fear ye'll bide till break o' day;"

"Indeed will I," quo' Findlay.

"Here this night if ye remain" -

"I'll remain," quo' Findlay;

"I dread ye'll ken the gate again;"

"Indeed will I," quo' Findlay.

"What may pass within this bower" -

"Let it pass," quo' Findlay;

"Ye maun conceal till your last hour:"

"Indeed will I," quo' Findlay.

4. Familien-Gemälde (Anastasius Grün)

After the skirmishing and devilry of courtship, the composer's choice of this poem clearly indicates his desire for settled family life - and one is pleased to report that, after so much enmity, Schumann became eventually reconciled with his father-in-law.

Family Portrait: Grandfather and grandmother sat in the garden arbour; there was a silent smile on their faces, like a sunny winter's day. Arms intertwined, my beloved and I rested by their side; our hearts blossomed and rang like flowery groves in May. A little stream rippled by, babbling as it went; silently the clouds drifted in the sky, until they disappeared from our view.

The withered leaves from the trees rustled and scattered, and in silence Time with soft footsteps passed by us. The old couple watched the young pair without a single word. There before us, clear and true, stood life's double reflection. They looked at us and thought of their happy past. We looked at them and thought of distant days to come.

Andante, un poco maestoso - Allegro molto vivace
(Symphony No. 1 in B flat, Op.38, "Spring") (piano-duet)

Robert Schumann and Clara Wieck were married on 12 September, 1840, one day before her 21st birthday. In December, she discovered that she was pregnant - but Robert, almost as if he wanted to be the first to deliver, had already begun sketching what was to be his first successful symphony. By 20 February, it was completed: "After many sleepless nights comes prostration. I feel like a young woman who has just given birth - sick and weary, but also relieved and happy." This is the first movement of that celebratory symphony. In a number of ways, particularly in the chorale-like opening, it shows Schumann's admiration for Schubert's last symphony.

Two songs from Op.35 (Justinus Kerner)

Kerner was a poet from Swabia, the area in south Germany which also claims Eduard Mörike among its sons - and there are similarities in the work of the two men. Schumann's *Kerner-Lieder* is his least known cycle. It is suffused with darker feelings of foreboding, as if the achievement of the state of marriage had cast long shadows into the future.

5. Sehnsucht nach der Waldgegend (soprano)

Longing for the Forest: Would that I had never left you, majestic, wondrous forest! You held me lovingly in your embrace for many a long year. Where, in your twilight places, were birdsong and silver streams, there also sprang up many songs from my bosom, fresh and bright. Your surging, your echoes, your never-tiring whispering, your melodies all awoke song in my breast.

Here in these wide meadows everything is desolate and mute, and I gaze up into the blue sky, looking for shapes in the clouds. You compelled song from my breast; but it seldom stirs now, just as the bird sings only half a song when parted from tree and leaf.

10. Stille Tränen (baritone)

Silent Tears: You have risen from sleep and are walking through the meadow. There lies over all the land Heaven's wondrous blue. While, free from care, you were slumbering without pain, Heaven has, till morning, shed many tears. In silent nights, many a man weeps his grief away - and in the morning you assume his heart is ever happy.

Sängers Trost, Op.127/1 (Kerner) (soprano)

This song, which dates from the same time as the other Kerner settings but was not included in the Op.35 cycle, is described by Graham Johnson as: "A marvellous little meditation on the nature of memory and the artist's immortality in the minds and hearts of his admirers."

Singer's Consolation: Even though no sweetheart may weep over my grave in the time to come, yet the flowers will drop their gentle dew. Though no traveller linger there on his journey, yet the moon will shine as it passes by. Though in these meadows no living soul may think of me, yet the field and the silent grove will do so.

Flowers, grove and meadow, stars and moonlight of which I sang, they will not forget their singer.

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Then, on Tuesday, February 15, at 7:30 pm, four brilliant up-and-coming stars, CLAIRE de SÉVIGNÉ, JULIA BARBER, ANDREW HAJI and GEOFFREY SIRETT, will sing *Ich bin geliebt! - Songs for Lovers*. This varied programme will include more music by Schumann, his *Spanisches Liederspiel*, Op.74, as well as songs by Debussy, Elgar, Ireland and Liszt. Our Discovery Series is presented in association with the Faculty of Music, University of Toronto and generously sponsored by RBC Foundation. Tickets are available from the box office at the Edward Johnson Building, 416-978-3744.

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Copies of our CDs are available during the intermission or through our website:
www.aldeburghconnection.org

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 Eleanor Wright

Aldeburgh is the small town on the east coast of England where Benjamin Britten, Peter Pears and Eric Crozier founded the Festival of Music which flourishes to this day. Artistic Directors **Stephen Ralls** and **Bruce Ubukata** visited and worked there for many summers, as have many of the singers who appear with the Aldeburgh Connection.

Erin Wall, soprano, is enjoying an exciting 2010-2011 season, featuring performances in her native Canada, the USA, and across Europe, including her return to some of her best roles: the Countess in *Le nozze di figaro* and Donna Anna in *Don Giovanni* with the Bayerische Staatsoper, Helena in *A Midsummer Night's Dream* with the Lyric Opera of Chicago, and *Viöletta* in *La traviata* with the Vancouver Opera. She will also create the role of Cecilia in Bramwell Tovey's new opera *The Inventor* with the Calgary Opera. She will appear in concert singing Strauss' *Vier letzte lieder* with the Houston Symphony, Mahler's *Symphony No. 4* and Schubert's *Shepherd on the Rock* with the National Arts Centre Orchestra in Ottawa, Beethoven's *Symphony No. 9* with the Nashville Symphony, Schubert's *Mass No. 6* with the San Diego Symphony and will appear in recital with the Aldeburgh Connection in Toronto.

Mahler's *8th Symphony* will continue to feature prominently in Ms. Wall's performance schedule. She has recorded it twice - as Soprano II with Pierre Boulez conducting the Staatskapelle Berlin on Deutsche Grammophon, and as Soprano I on the San Francisco Symphony's 2010 GRAMMY® award-winning recording, conducted by Michael Tilson Thomas. In 2010-11 she will sing Mahler's 8th at the Edinburgh Festival conducted by Donald Runnicles, with the City of Birmingham Symphony Orchestra conducted by Andris Nelsons, with the Orchestre National de France at the Châtelet in Paris conducted by Daniele Gatti, and on tour with the NDR Symphony Orchestra in Prague, Hamburg, and Hannover conducted by Christoph Eschenbach. Upcoming seasons include returns to the Lyric Opera of Chicago, Metropolitan Opera, Edinburgh Festival, and Santa Fe Opera; and debuts with the Canadian Opera Company and Dallas Opera, all in leading roles.

Ms. Wall began her professional career in 2001 as a member of the Ryan Opera Center at the Lyric Opera of Chicago, and has since appeared with Lyric Opera as Marguerite in *Faust*, Donna Anna in *Don Giovanni*, Pamina in *Die Zauberflöte*, Fiordiligi in *Così fan tutte*, and Konstanze in *Die Entführung auf dem Serail*. In recent seasons, Ms. Wall has debuted in leading roles at the Metropolitan Opera, La Scala, the Vienna Staatsoper, L'opéra National de Paris, the Bayerische Staatsoper, Théâtre du Châtelet, Theater an der Wien, the Aix-en-Provence Festival, Teatro Municipal in Santiago de Chile, Washington National Opera, Los Angeles Opera, Santa Fe Opera, Vancouver Opera, Pacific Opera Victoria, Minnesota Opera, Michigan Opera Theater, Arizona Opera, and Atlanta Opera.

Ms. Wall has appeared in concert with the Boston Symphony, Chicago Symphony, San Francisco Symphony (in San Francisco, Luxembourg, Lucerne, and at Carnegie Hall), Philadelphia Symphony, Pittsburgh Symphony, Houston Symphony,

Florida Orchestra, and Oregon Symphony in the USA, and with the National Arts Center Orchestra, Orchestre Symphonique de Montréal, Orchestre Métropolitain, Toronto Symphony, Canadian Opera Company Orchestra, Vancouver Symphony, Calgary Philharmonic, and Edmonton Symphony in her native Canada. Overseas she has sung with the Staatskapelle Berlin, the London Symphony Orchestra, the City of Birmingham Symphony Orchestra, l'Orchestre de Paris, the Limburgs Symfonie Orkest (Netherlands), the New Japan Philharmonic (Tokyo), and the Orquestra Sinfonica Brasileira in Rio de Janeiro. In addition she appears regularly at summer music festivals including Ravinia (Chicago), Grant Park (Chicago), Tanglewood (Massachusetts), Lanaudière (Montréal), Mostly Mozart (New York City), and Campos do Jordao (Brazil).

Ms. Wall lives in Toronto with her husband and son.

Phillip Addis, baritone, is praised for his creamy, bright, smooth voice as much as for his spell-binding, daring, yet sensitive interpretations. A rising star on the international stage, Addis has performed in opera, concerts and recitals throughout Canada, the United States, Europe and Japan. Following his highly acclaimed Paris debut in the title role of *Pelléas et Mélisande* with l'Opéra Comique and conducted by Sir John Eliot Gardiner, Phillip's 2010-11 season is marked by three major role debuts. He begins with his debut as Jaufre Rudel in Kaija Saariaho's *L'Amour de loin* in Antwerp with De Vlaamse Opera. In January 2011, he takes on the second of his new roles when he appears in the title role of the rarely performed baritone version of Massenet's *Werther* with l'Opéra de Montréal. The spring sees him return to the Atlanta Opera in his third role debut this season, as Guglielmo in *Così fan tutte*. As well, Phillip will be heard in recital in Toronto and in concert with the Omaha and Phoenix symphonies.

The 2009-10 season featured his role debut as Belcore in Donizetti's comic opera *L'elisir d'amore* with Atlanta Opera, his New York debut as Roderick Usher in Debussy's *The Fall of the House of Usher* with Opéra Français de New York, his role debut as John Brooke in the Canadian premiere of Mark Adamo's *Little Women* with Calgary Opera and appearances as the Count in Mozart's *The Marriage of Figaro* with Opera Atelier. Highlights of the previous season include Mr Addis's Swiss debut in the role of Marcello in *La Bohème* in a new production at the Theater Basel as well as his return to L'Opéra de Montréal as Zurga in an exciting production of *Les Pêcheurs de perles*. He appeared as Count Almaviva in the Florida Grand Opera production of *Le nozze di Figaro*, a role which he reprised at the Green Mountain Festival. The summer of 2009 also featured a recital tour of Canada's Atlantic Provinces with pianist Emily Hamper. His 2007-2008 season saw many notable engagements, including debuts at three U.S. opera companies: with Opera Carolina, he sang the role of Mercutio in Gounod's *Roméo et Juliette*, with Atlanta Opera he sang the role of Peter in *Hänsel und Gretel* and with Fort Worth Opera he performed the role of George in Carlisle Floyd's *Of Mice and Men*. He also performed the role of Angelotti in *Tosca* with Calgary Opera.

In concert, Mr Addis performed the title role in *Elijah* with the Amadeus Choir in Toronto, the *Lieder eines fahrenden Gesellen* with the Thunder Bay Symphony Orchestra as well as the role of Reinmar in a concert version of *Tannhäuser* with the Montreal Symphony Orchestra conducted by Kent Nagano. In Canada he has performed with Pacific Opera Victoria, Vancouver Opera, Edmonton Opera, Calgary Opera, Opera Saskatchewan, L'Opéra de Montréal and L'Opéra de Québec. In 2006 he made his American operatic debut with the Cincinnati Opera and in 2007 he had his European debut at L'Opéra de Marseille. A consummate concert artist and recitalist, he has performed *Messiah* with the Edmonton and New Brunswick symphonies and the Elora Festival Singers, and Mahler's *Lieder eines fahrenden Gesellen* with the Orchestre Symphonique de Quebec as well as the Ottawa and Thunder Bay Symphony Orchestras. He performs often in recital with pianist Emily Hamper in programmes including the song cycles *Dichterliebe*, *Winterreise* and *Schwanengesang*, most notably in Australia, at the Queensland Music Festival.

Among Phillip Addis's numerous awards and honours are First Prize in the 2004 Orchestre Symphonique de Montreal's Standard Life Competition, First Prize in the 2004 Orchestre Symphonique de Quebec's Canadian Concerto Competition, the 2005 Joseph Rouleau award from the Montreal International Music Competition. In March 2006 he also received the George London Foundation Encouragement award for a Canadian singer. In addition, Mr Addis has received grants from the Jacqueline Desmarais Foundation for Young Canadian Opera Singers' support programme from 2004-2009. With a Bachelor of Music from Queen's University and a diploma in operatic performance from the University of Toronto's Faculty of Music, his operatic career began in the apprenticeship program at the Atelier Lyrique de L'Opéra de Montréal with further studies at the Steans Institute at Ravinia, the Britten-Pears School and the Canadian Vocal Arts Institute.

Patrick Jang, tenor, was heard last season as Don Basilio in Opera Atelier's production of Mozart's *Le nozze di Figaro*. He debuted in August 2008 with the Toronto Summer Music Academy and Festival Opera Studio, performing the role of Tanzmeister in Richard Strauss's *Ariadne auf Naxos*, a role which he repeated in the summer of 2010 at the Tanglewood Festival. He also appeared with Toronto Chamber Opera Productions in its production of "Three Operas in One Hour", playing the role of John in *Dieppe*. For the University of Toronto's Opera Division, he appeared as Paolino in Domenico Cimarosa's *Il matrimonio segreto*, as Lurcanio in Handel's *Ariodante* and in several roles in Ravel's *L'Heure espagnole* and *L'Enfant et les sortilèges*. He has sung for the Aldeburgh Connection in their Discovery Series and also at the Bayfield Festival of Song.

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