

THE ALDEBURGH CONNECTION

*presents the fourth annual*

# BAYFIELD FESTIVAL OF SONG



TOWN HALL, BAYFIELD, ONTARIO  
JUNE 10, 11, 12 & 13, 2010



# Bayfield Festival of Song

## BAYFIELD FESTIVAL OF SONG

Honorary Patron:  
ALICE MUNRO

Artistic Directors:  
STEPHEN RALLS and BRUCE UBUKATA

June 2010

We are very pleased to welcome you to the fourth annual Bayfield Festival of Song. This year, we are maintaining our presence over two weekends and have slightly increased the number of events to eight. A total of fifteen artists will be on hand to perform, ranging from those who still preparing for their careers to some distinguished international stars. Our music is varied, too - we are sure you will find much to entertain and, perhaps, instruct. Between the two weekends, we will again be visiting a number of schools across Huron and Perth Counties, increasing our audience as much as we can by performing to a wider age range. Another educational aspect of our presentations will be a Singers' Masterclass on Thursday, June 10, when four young singing students will be coached by Mary Lou Fallis and Peter Tiefenbach; the next day, these two wonderful musical comedians will perform their own show.

We have many to thank for the success of the Festival, beginning with our distinguished Honorary Patron, Alice Munro, and including a large number of friends here in Bayfield and close by who are listed at the end of this programme book. Without them, without the assistance of private, municipal and provincial sources and, certainly, without the enthusiasm of you, our audience, we should not be able to:

### Celebrate the Art of Song!

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Thursday, June 10, 4 pm

**SINGERS' MASTERCLASS**

**Mary Lou Fallis** (soprano) and **Peter Tiefenbach** (pianist)  
coach four young singers as they prepare for their professional careers:

Lauren Crowther and Giovanni Spanu, from Toronto

Andrew Haji, from London and Toronto

Anne Potter, from Goderich

Kathryn Tremills, piano

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Following the masterclass, join us for Bistro Night at the Little Inn  
(call 519.565.2611)

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Friday, June 11, 8 pm

**PRIMADONNA SAILS IN!**

MARY LOU FALLIS, soprano

PETER TIEFENBACH, piano

A vocal recital unlike any you have heard or are likely to hear! Bayfield will be treated to an affectionate send-up, with biting musical wit, in the Diva's inimitable style, accompanied by her co-conspirator . . .

Peter: Over the past twelve years, Mary Lou and I have had some wonderful adventures: the concert in Pacific Rim National Park, preceded by a bear safety lecture, performing "When I'm Calling You" with real Mounties for an audience of bewildered Japanese businessmen in Tokyo, chartering the Cessna to get from a concert in Nelson, BC, to the next one in Yorkton, Saskatchewan . . .

Mary Lou: And don't forget awarding the prize for "Best Crust" at that Pie Social in Portage la Prairie!

Peter: I don't remember that.

Mary Lou: Oh, that must have been Bruce. Or John or Mark . . . my previous accompanists have all moved on to better things after a few seasons.

Peter: Ah.

Mary Lou: But Peter, you and I will go on forever!

Peter: Mm.

Saturday, June 12, 11 am

SCHUMANN IN THE MORNING

STEPHEN RALLS and BRUCE UBUKATA, piano

with

LESLIE ANN BRADLEY, soprano    ERICA IRIS HUANG, mezzo

FRANK MUTYA, tenor                VASIL GARVANLIEV, baritone

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All of this morning's music is by Robert Schumann (1810-56), the 200<sup>th</sup> anniversary of whose birth we celebrated on Tuesday, June 8. This evening's Celebrity Recital will include one of his greatest song-cycles, *Frauenliebe und -leben*. We begin the day with a little of what he considered to be his "lighter" music, written with the market for domestic music in mind. There is plenty to occupy the performer, however, no matter how accomplished, and many subtleties for the appreciation of the listener. At the other end of the spectrum, we finish with one of Schumann's grandest symphonic creations.

*Please reserve your applause until the symbol\**

Five pieces from *12 vierhändige Klavierstücke für kleine und grosse Kinder*  
(12 four-handed piano pieces for small and big children), Op.85

**Geburtstagsmarsch** (*Birthday March*)

**Bärentanz** (*Dance of the Bears*)

**Gartenmelodie** (*Garden Melody*)

**Versteckens** (*Hide-and-seek*)

**Abendlied** (*Evening Song*)

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**Spanische Liebeslieder** (*Emanuel Geibel*), Op.138

Up until the early 19<sup>th</sup> century, the idea of Italy satisfied the exotic yearnings of most German artists. By the 1840s, however, that country was almost too accessible. Spain, on the other hand, was a large and distant land, largely unexplored by Germans. When the poems of Geibel appeared, Schumann was immediately attracted to those which took Spanish themes or were, often, actual translations from the Spanish. He was inspired to write two *Liederspiele* - or "song-plays" - employing four singers with, in the case of this opus, accompaniment for piano-duet. (The other set is the *Spanisches Liederspiel*, Op.74.) They exemplify Schumann's almost single-handed attempt to produce an expanded type of vocal music in the era of the burgeoning, inexorable development of Wagnerian music-drama.

## Part 1

## Spanish love songs

## 1. Prelude (in Bolero tempo) (piano-duet)

## 2. Lied (soprano)

Tief im Herzen trag' ich Pein,  
 Muß nach außen stille sein.  
 Den geliebten Schmerz verhehle  
 Tief ich vor der Welt Gesicht;  
 Und es fühlt ihn nur die Seele,  
 Denn der Leib verdient ihn nicht.  
 Wie der Funke frei und licht  
 Sich verbirgt im Kieselstein,  
 Trag' ich innen tief die Pein.

*Deep in my heart I bear my grief,  
 unseen to outward view.  
 I hide my dear grief  
 well away from the world;  
 it belongs to the inmost soul alone,  
 for my body is not worthy of it.  
 As sparks of fire, free and bright,  
 hidden in the flint,  
 so I bear my grief deep within.*

## 3. Lied (tenor)

O wie lieblich ist das Mädchen,  
 Wie so schön und voll Anmut,  
 Wie so schön!

*What a sweet girl she is;  
 how beautiful and charming!  
 How beautiful!*

Sag' mir an, du wackrer Seemann,  
 Der du lebst auf deinem Schiffe,  
 Ob das Schiff und seine Segel,  
 Ob die Sterne wohl so schön sind!

*Tell me, you bold seaman,  
 whose home is the sea,  
 whether the ship and its sails,  
 whether the stars can be as beautiful.*

Sag' mir an, du stolzer Ritter,  
 Der du gehst im blanken Harnisch,  
 Ob das Roß und ob die Rüstung,  
 Ob die Schlachten wohl so schön sind!

*Tell me, you proud knight  
 in shining armour,  
 whether your charger and his harness,  
 whether your battles can be as beautiful.*

Sag' mir an, du Hirtenknabe,  
 Der du deine Herde weidest,  
 Ob die Lämmer, ob die Matten,  
 Ob die Berge wohl so schön sind!

*Tell me, you shepherd boy  
 watching over your sheep,  
 whether your lambs, whether the meadows,  
 whether the mountains can be as beautiful.*

## 4. Duett (soprano/mezzo)

Bedeckt mich mit Blumen,  
 Ich sterbe vor Liebe,  
 Daß die Luft mit leisem Wehen  
 Nicht den süßen Duft mir entführe!

*Cover me with flowers,  
 I die for love;  
 lest the breeze with gentle wafting  
 carry away the sweet fragrance.*

Von Jasmin und weißen Lilien  
Sollt ihr hier mein Grab bereiten,  
Ich sterbe.  
Und befragt ihr mich: Woran?  
Sag' ich: Unter süßen Qualen  
Der Liebe.

*Jasmine and white lilies  
will deck my grave.  
I die.  
And if you ask me why? I say:  
'Of the sweet torments  
of love.'*

### 5. Romanze (baritone)

Flutenreicher Ebro,  
Blühendes Ufer,  
All ihr grünen Matten,  
Schatten des Waldes,  
Fraget die Geliebte,  
Die unter euch ruhet,  
Ob in ihrem Glücke  
Sie meiner gedenket!

*Billowing river Ebro,  
with your banks all in flower,  
all you green meadows,  
you shades of the woodlands,  
ask my beloved  
as she rests among you  
whether in her happiness  
she thinks of me.*

Und ihr tauigen Perlen,  
Die ihr im Frührot  
Den grünenden Rasen  
Bunt mit Farben schmückt,  
Fraget die Geliebte,  
Wenn sie Kühlung atmet,  
Ob in ihrem Glücke  
Sie meiner gedenket!

*And you dewy pearls  
embroidering the green grass  
with bright colours  
in the light of dawn,  
ask my beloved,  
when she breathes the cool morning air,  
whether in her happiness  
she thinks of me.*

Ihr laubigen Pappeln,  
Schimmernde Pfade,  
Wo leichten Fußes  
Mein Mädchen wandelt,  
Wenn sie euch begegnet,  
Fragt sie, fragt sie,  
Ob in ihrem Glücke  
Sie meiner gedenket!

*You leafy poplars,  
you shining paths  
where my barefoot girl  
goes walking,  
when she meets you  
ask her, ask her  
whether in her happiness  
she thinks of me.*

Ihr schwärmenden Vögel,  
Die den Sonnenaufgang  
Singend ihr begrüßet  
Mit Flötenstimmen,  
Fraget die Geliebte,  
Dieses Ufers Blume,  
Ob in ihrem Glücke  
Sie meiner gedenket!

*You swarming birds  
that greet the dawn  
singing,  
with voices of flutes,  
ask my beloved,  
the flower of these shores,  
whether in her happiness  
she thinks of me.*

## Part 2

## 6. Intermezzo – National Dance (piano-duet)

## 7. Lied (tenor)

Weh, wie zornig ist das Mädchen,  
 Weh, wie zornig, weh, weh!  
 Im Gebirge geht das Mädchen  
 Ihrer Herde hinterher,  
 Ist so schön wie die Blumen,  
 Ist so zornig wie das Meer.

*Alas, how angry the maiden is!  
 Alas, how angry she is!  
 She walks the hills  
 with her flocks;  
 as beautiful as the flowers  
 but as angry as the sea.*

## 8. Lied (mezzo)

Hoch, hoch sind die Berge  
 Und steil ist ihr Pfad,  
 Die Brunnen sprüh'n Wasser  
 Und rieseln in's Kraut.  
 O Mutter, o Mutter,  
 Lieb Mütterlein du,  
 Dort, dort in die Berge,  
 Mit den Gipfeln so stolz,  
 Da ging eines Morgens  
 Mein süßester Freund.  
 Wohl rief ich zurück ihn  
 Mit Zeichen und Wort,  
 Wohl winkt' ich mit allen  
 Fünf Fingern zurück.

*High, high are the mountains  
 and steep are their paths;  
 the water spurts from the springs  
 and trickles down through the  
 undergrowth.  
 Oh mother,  
 dear little mother,  
 it was there, there in the mountains  
 with their proud peaks,  
 that my dearest friend  
 went one morning,  
 I called him back  
 with word and sign,  
 I beckoned him back  
 with all five fingers.*



### 9. Duett (tenor/baritone)

Blaue Augen hat das Mädchen,  
Wer verliebte sich nicht drein!

*Blue eyes has the maiden,  
who wouldn't fall in love with her?*

Sind so reizend zum Entzücken,  
Daß sie jedes Herz bestriicken,  
Wissen doch so stolz zu blicken,  
Daß sie eitel schaffen Pein!

*They're so charming, so enrapturing,  
that they capture every heart.  
Yet their glance can be so haughty  
that they cause nothing but pain.*

Machen Ruh' und Wohlbefinden,  
Sinnen und Erinn'ung schwinden,  
Wissen stets zu überwinden  
Mit dem spielend süßen Schein!

*They can bring peace and comfort,  
banish thought and recollection,  
and always they know how to conquer  
with a sweet and playful glint.*

Keiner, der geschaut ihr Prangen,  
Ist noch ihrem Netz entgangen,  
Alle Welt begehrt zu hangen,  
Tag und Nacht an ihrem Schein.

*No one who has seen their splendour  
has escaped their net.  
All the world yearns to bask  
day and night in their warmth.*

### 10. Quartett (quartet)

Dunkler Lichtglanz, blinder Blick,  
Totes Leben, Lust voll Plage,  
Glück erfüllt von Mißgeschick,  
Trübes Lachen, frohe Klage,  
Süße Galle, holde Pein,  
Fried' und Krieg in einem Herzen,  
Das kannst, Liebe, du nur sein,  
Mit der Lust erkauf durch Schmerzen,  
Liebe, das kannst du nur sein!

*Darkness in light, blindness of sight,  
death in life, tormented joy,  
happiness in misfortune,  
sad laughter, merry weeping,  
sweet poison, kind anguish,  
peace and war in one heart:  
this can only be love,  
with its joy bought through pain.  
Love, this can only be you!*

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

Schumann and his beloved Clara were married on 12 September, 1840, one day before her 21<sup>st</sup> birthday. In December, she discovered that she was pregnant; Robert, almost as if to be the first to give birth, immediately began 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 so relieved and happy." This is the first movement of that celebratory symphony.

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Saturday, June 12, 8 pm

CELEBRITY RECITAL

SUSAN PLATTS, mezzo  
STEPHEN RALLS, piano

\*

We wish to dedicate this evening's performance  
to the affectionate memory of  
Clare Piller (née Mazzoleni),  
enthusiastic practitioner in the field of the arts  
and a fervent supporter in so many ways.

\*

*Please reserve your applause until the symbol \**

**Four songs**

Clara Schumann (1819-96)

The wife of the composer, Robert Schumann, was one of the greatest pianists of the 19<sup>th</sup> century. As part of the broad musical education given her by her father, Clara Wieck had learned to compose and from childhood to middle age she produced a substantial body of work. At the age of 14, she wrote her first piano concerto, with some help from Robert Schumann, and performed it at the age of 16 at the Leipzig Gewandhaus with Mendelssohn conducting. As she grew older, however, she lost confidence in herself as a composer, writing, "I once believed that I possessed creative talent, but I have given up this idea; a woman must not desire to compose - there has never yet been one able to do it. Should I expect to be the one?" In fact, she composed nothing after the age of thirty-six. Today, however, her compositions are increasingly receiving attention.

"Clara has composed a series of small pieces, which show a musical and tender ingenuity such as she has never attained before. But to have children, and a husband who is always living in the realm of imagination, does not go together with composing. She cannot work at it regularly, and I am often disturbed to think how many profound ideas are lost because she cannot work them out." (Robert Schumann, in the joint diary of Robert and Clara Schumann)

"Composing gives me great pleasure...there is nothing that surpasses the joy of creation, if only because through it one wins hours of self-forgetfulness, when one lives in a world of sound." (Clara Schumann)

**Die gute Nacht** (*Friedrich Rückert*)

Die gute Nacht, die ich dir sage,  
 Freund, hörst du!  
 Ein Engel, der die Botschaft trage  
 Geht ab und zu.  
 Er bringt sie dir und hat mir wieder  
 Den Gruß gebracht:  
 Dir sagen auch des Freundes Lieder  
 Jetzt gute Nacht.

*The good night wish, with which I greet you,  
 friend, may you hear!  
 An angel, who conveys the greeting,  
 goes here and there.  
 To you and back to me he brings  
 the wish I sent:  
 the songs your friend sends now, are  
 bidding you  
 good night.*

**Was weinst du, Blümlein in Morgenschein?** (*Herman Rollett*), Op.23/1

Was weinst du, Blümlein, im  
 Morgenschein?  
 Das Blümlein lachte: Was füllt dir  
 ein!  
 Ich bin ja fröhlich, ich weine nicht -  
 Die Freudenträne durch's Aug' mir  
 bricht.

*Why weep, dear blossom, in the morning  
 sun?  
 The blossom giggled: "Now what a  
 thought!  
 I am but joyful, I do not weep -  
 and joyful tears in my eyes well up."*

Du Morgenhimmel, bist blutig rot,  
 Als läge deine Sonne im Meere tot?  
 Da lacht der Himmel und ruft mich an:  
 Ich streue ja Rosen auf ihre Bahn!

*You morning heavens, you are red as  
 blood,  
 as if your sun in ocean were lying dead.  
 The laughing heavens called out to me:  
 "I sprinkle but roses upon its path!"*

Und strahlend flammte die Sonn'  
 hervor,  
 Die Blumen blühten freudig empor.  
 Des Baches Wellen jauchzten auf,  
 Und die Sonne lachte freundlich  
 darauf.

*With radiant flaming the sun shone  
 forth,  
 the flowers blossomed cheerfully up.  
 The brooklets gurgled joyful on,  
 and the sun thus laughed its warm-  
 hearted laugh.*

**Mein Stern** (*Friedrich Rolle*)

O du mein Stern, schau dich so gern,  
 Wenn still im Meere die Sonne sinket,  
 Dein goldnes Auge so tröstend winket  
 In meiner Nacht!

*O star of mine, I gladly watch,  
 when still in ocean the sun is sinking,  
 your golden eye winks with faithful  
 comfort  
 in my dark night!*

O du mein Stern, aus weiter Fern,  
 Bist du ein Bote mit Liebesgrüßen,  
 Laß deine Strahlen mich durstig  
 küssen  
 In banger Nacht!

*O star of mine, from distance far,  
 you are a herald of loving greetings,  
 O let your beams give kisses for my thirst  
 in yearning night!*

O du mein Stern, verweile gern,  
 Und lächelnd führ' auf des Lichts  
 Gefieder  
 Der Träume Engel dem Freunde  
 wieder  
 In seiner Nacht.

*O star of mine, do tarry long,  
 and smiling travel on starlight's feathers,  
 in dreams appear as my friend's bright  
 angel  
 in his dark night.*

**Liebst du um Schönheit** (*Friedrich Rückert*), Op.12/4

Liebst du um Schönheit,  
 O nicht mich liebe!  
 Liebe die Sonne,  
 Sie trägt ein gold'nes Haar!

*If you love for beauty,  
 oh, do not love me!  
 Love the sun,  
 she has golden hair!*

Liebst du um Jugend,  
 O nicht mich liebe!  
 Liebe den Frühling,  
 Der jung ist jedes Jahr!

*If you love for youth,  
 oh, do not love me!  
 Love the spring;  
 it is young every year!*

Liebst du um Schätze,  
 O nicht mich liebe.  
 Liebe die Meerfrau,  
 Sie hat viel Perlen klar.

*If you love for treasure,  
 oh, do not love me!  
 Love the mermaid;  
 she has many clear pearls!*

Liebst du um Liebe,  
 O ja, mich liebe!  
 Liebe mich immer,  
 Dich lieb' ich immerdar.

*If you love for love,  
 oh yes, love me!  
 Love me for ever,  
 I'll love you evermore!*

**Frauenliebe und –leben** (Adelbert von Chamisso), Op.42

Robert Schumann  
(1810-56)

Chamisso's cycle of poems - "A Woman's Love and Life" - was published in Leipzig in 1831. The writer was a man of many talents. As well as poetry, he numbered among his accomplishments botany and zoology, he travelled around the world, he became an authority on the life of the South Seas and wrote a treatise on the Polynesian language. Philosophically, he was inclined to what we might call left-wing social realism, bringing a radical flavour into the *Biedermeier* romanticism of the time. Among other aspects, he was hailed as a champion of women.

These poems went into 17 editions in as many years. Chamisso, unusually, gave the role of the narrator to the woman and she speaks always for herself. Her expression of lowliness should be taken as a sign of difference in social class, rather than as personal abasement. By the time she reaches the final song, she has developed a personality which can include anger in the range of her bereaved emotions.

Schumann's song-cycle dates from 1840, his "Year of Song". For ten years, he had composed almost nothing but piano music. But this year was significant in that Clara Wieck would turn 21, and the lovers would at last be able to marry, despite the fierce opposition of her father. Schumann's ecstatic joy spilled over into a torrent of songs: 127 were composed in this one year! *Frauenliebe und –leben* is not only an attempt to express his fiancée's anticipation; the songs are filled, almost as much, with Robert's own confused feelings. Ominously, the cycle also predicts his unhappy death and Clara's widowhood.

### 1. Seit ich ihm gesehen.

Seit ich ihn gesehen,  
Glaub ich blind zu sein;  
Wo ich hin nur blicke,  
Seh ich ihn allein;  
Wie im wachen Traume  
Schwebt sein Bild mir vor,  
Taucht aus tiefstem Dunkel,  
Heller nur empor.

*Since I saw him  
I believe myself to be blind;  
wherever I cast my gaze,  
I see him alone.  
As if in waking dreams  
his image floats before me,  
emerging from deepest darkness,  
brighter in ascent.*

Sonst ist licht- und farblos  
Alles um mich her,  
Nach der Schwestern Spiele  
Nicht begehrt ich mehr,  
Möchte lieber weinen,  
Still im Kämmerlein;  
Seit ich ihn gesehen,  
Glaub ich blind zu sein.

*All else is dark and colourless  
everywhere around me,  
for the games of my sisters  
I no longer yearn,  
I would rather weep,  
silently in my little chamber;  
since I saw him,  
I believe myself to be blind.*

## 2. Er, der Herrlichste von allen.

Er, der Herrlichste von allen,  
Wie so milde, wie so gut!  
Holde Lippen, klares Auge,  
Heller Sinn und fester Mut.

*He, the most glorious of all,  
O how mild, so good!  
Fair lips, clear eyes,  
bright mind and steadfast courage.*

So wie dort in blauer Tiefe,  
Hell und herrlich, jener Stern,  
Also er an meinem Himmel,  
Hell und herrlich, hehr und fern.

*Just as yonder in the blue depths,  
bright and glorious, is that star,  
so he is in my heavens,  
bright and glorious, lofty and distant.*

Wandle, wandle deine Bahnen,  
Nur betrachten deinen Schein,  
Nur in Demut ihn betrachten,  
Selig nur und traurig sein!

*Let me wander along your paths,  
only to observe your gleam,  
only to observe in meekness,  
only to be blissful and sad!*

Höre nicht mein stilles Beten,  
Deinem Glücke nur geweiht;  
Darfst mich niedre Magd nicht  
kennen,  
Hoher Stern der Herrlichkeit!

*Hear not my silent prayer,  
consecrated only to your happiness,  
you may not know me, humble girl,  
lofty star of glory!*

Nur die Würdigste von allen  
Darf beglücken deine Wahl,  
Und ich will die Hohe segnen,  
Viele tausendmal.

*Only the worthiest of all  
will be your happy choice,  
and I will bless her, the lofty one,  
many thousand times.*

Will mich freuen dann und weinen,  
Selig, selig bin ich dann;  
Sollte mir das Herz auch brechen,  
Brich, o Herz, was liegt daran?

*I will rejoice then and weep,  
blissful, blissful I'll be then;  
if my heart should also break,  
break, O heart, what of it?*

### 3. Ich kann's nicht fassen.

Ich kann's nicht fassen, nicht glauben,  
Es hat ein Traum mich berückt;  
Wie hätt er doch unter allen  
Mich Arme erhöht und beglückt?

*I can't grasp it, nor believe it,  
a dream has bewitched me,  
how should he, among all the others,  
raise up and make happy poor me?*

Mir war's, er habe gesprochen:  
"Ich bin auf ewig dein,"  
Mir war's - ich träume noch immer,  
Es kann ja nimmer so sein.

*It seemed to me, as if he spoke:  
"I am yours eternally",  
it seemed - I dream on and on,  
it could never be so.*

O laß im Traume mich sterben,  
Gewieget an seiner Brust,  
Den seligen Tod mich schlürfen  
In Tränen unendlicher Lust.

*O let me die in this dream,  
cradled on his breast,  
let the most blessed death drink me up  
in tears of infinite bliss.*

### 4. Du Ring an meinem Finger.

Du Ring an meinem Finger,  
Mein goldenes Ringelein,  
Ich drücke dich fromm an die Lippen,  
Dich fromm an das Herze mein.

*Ring on my finger,  
my little golden ring,  
I press you piously upon my lips,  
piously upon my heart.*

Ich hatt ihn ausgeträumet,  
Der Kindheit friedlich schönen Traum,  
Ich fand allein mich, verloren  
Im öden, unendlichen Raum.

*I had dreamt it,  
the tranquil, lovely dream of childhood,  
I found myself alone and lost  
in barren, infinite space.*

Du Ring an meinem Finger  
Da hast du mich erst belehrt,  
Hast meinem Blick erschlossen  
Des Lebens unendlichen, tiefen Wert.

*Ring on my finger,  
you have taught me for the first time,  
have opened my gaze unto  
the endless, deep value of life.*

Ich will ihm dienen, ihm leben,  
Ihm angehören ganz,  
Hin selber mich geben und finden  
Verklärt mich in seinem Glanz.

*I want to serve him, live for him,  
belong to him entirely,  
give myself and find myself  
transfigured in his radiance.*

Du Ring an meinem Finger,  
Mein goldenes Ringelein,  
Ich drücke dich fromm an die Lippen  
Dich fromm an das Herze mein.

*Ring on my finger,  
my little golden ring,  
I press you piously upon my lips,  
piously upon my heart.*

### 5. Helft mir, ihr Schwestern.

Helft mir, ihr Schwestern,  
 Freundlich mich schmücken,  
 Dient der Glücklichen heute mir,  
 Windet geschäftig  
 Mir um die Stirne  
 Noch der blühenden Myrte Zier.

*Help me, sisters,  
 kindly adorn me,  
 serve me, today's fortunate one,  
 busily wind  
 about my brow  
 the adornment of blooming myrtle.*

Als ich befriedigt,  
 Freudigen Herzens,  
 Sonst dem Geliebten im Arme lag,  
 Immer noch rief er,  
 Sehnsucht im Herzen,  
 Ungeduldig den heutigen Tag.

*When I, gratified,  
 of joyful heart,  
 have lain in the arms of my beloved,  
 still would he call,  
 yearning in his heart,  
 impatient for this present day.*

Helft mir, ihr Schwestern,  
 Helft mir verscheuchen  
 Eine törichte Bangigkeit,  
 Daß ich mit klarem  
 Aug ihn empfangen,  
 Ihn, die Quelle der Freudigkeit.

*Help me, sisters,  
 help me to banish  
 a foolish anxiety,  
 so that I may with clear  
 eyes receive him,  
 him, the source of joyfulness.*

Bist, mein Geliebter,  
 Du mir erschienen,  
 Giebst du mir, Sonne, deinen Schein?  
 Laß mich in Andacht,  
 Laß mich in Demut,  
 Lass mich verneigen dem Herren mein.

*Do you, my beloved,  
 appear to me,  
 will you, sun, shine on me?  
 Let me with devotion,  
 let me in meekness,  
 let me bow before my lord.*

Streuet ihm, Schwestern,  
 Streuet ihm Blumen,  
 Bringet ihm knospende Rosen dar.  
 Aber euch, Schwestern,  
 Grüß ich mit Wehmut  
 Freudig scheidend aus eurer Schar.

*Strew him, sisters,  
 strew him with flowers,  
 bring him budding roses.  
 But you, sisters,  
 I greet with melancholy,  
 joyfully departing from your midst.*



## 6. Süßer Freund, du blickest.

Süßer Freund, du blickest  
 Mich verwundert an,  
 Kannst es nicht begreifen,  
 Wie ich weinen kann;  
 Laß der feuchten Perlen  
 Ungewohnte Zier  
 Freudig hell erzittern  
 In dem Aug emir.

Wie so bang mein Busen,  
 Wie so wonnevoll!  
 Wüßt ich nur mit Worten,  
 Wie ich's sagen soll;  
 Komm und birg dein Antlitz  
 Hier an meiner Brust,  
 Will in's Ohr dir flüstern  
 Alle meine Lust.

Weißt du nun die Tränen,  
 Die ich weinen kann?  
 Sollst du nicht sie sehen,  
 Du geliebter Mann?  
 Bleib an meinem Herzen,  
 Fühle dessen Schlag,  
 Daß ich fest und fester  
 Nur dich drücken mag.

Hier an meinem Bette  
 Hat die Wiege Raum,  
 Wo sie still verberge  
 Meinen holden Traum;  
 Kommen wird der Morgen,  
 Wo der Traum erwacht,  
 Und daraus dein Bildnis  
 Mir entgegen lacht.

*Sweet friend, you gaze  
 upon me in wonderment,  
 you cannot understand  
 why I can weep;  
 let these moist pearls'  
 unaccustomed adornment  
 tremble, joyful-bright,  
 in my eyes.*

*How anxious my bosom,  
 how rapturous!  
 If I only knew, with words,  
 how to say it;  
 come and hide your face  
 here in my breast,  
 I want to whisper in your ear  
 all my happiness.*

*Now that you know the tears  
 that I can weep,  
 should you not see them,  
 beloved man?  
 Stay by my heart,  
 feel its beat,  
 that I may ever closer  
 hold you.*

*Here, at my bed,  
 the cradle shall have room,  
 where it silently hides  
 my lovely dream;  
 the morning will come  
 when the dream awakes,  
 and your image  
 will smile up at me.*

## 7. An meinem Herzen, an meiner Brust.

An meinem Herzen, an meiner Brust,  
 Du meine Wonne, du meine Lust!  
 Das Glück ist die Liebe, die Lieb ist  
 das Glück,  
 Ich hab's gesagt und nehm's nicht zurück.  
 Hab überschwenglich mich geschätzt  
 Bin übergücklich aber jetzt.  
 Nur die da säugt, nur die da liebt  
 Das Kind, dem sie die Nahrung giebt;

*At my heart, at my breast,  
 you my rapture, my happiness!  
 Joy is love, love is joy,  
 I have said it, and won't take it back.  
 I've thought myself rapturous,  
 but now I'm happy beyond that.  
 Only she that suckles, only she that loves  
 the child, to whom she gives nourishment;*

Nur eine Mutter weiß allein  
 Was lieben heißt und glücklich sein.  
 O, wie bedaur' ich doch den Mann,  
 Der Mutterglück nicht fühlen kann!  
 Du lieber, lieber Engel, du,  
 Du schauest mich an und lächelst dazu.  
 An meinem Herzen, an meiner Brust,  
 Du meine Wonne, du meine Lust!

*only a mother knows alone  
 what it is to love and be happy.  
 O how I pity then the man  
 who cannot feel a mother's joy!  
 You dear, dear angel,  
 you look at me and smile.  
 At my heart, at my breast,  
 you my rapture, my happiness!*

## 8. Nun hast du mir den ersten Schmerzen getan.

Nun hast du mir den ersten Schmerz  
 getan,  
 Der aber traf.  
 Du schläfst, du harter, unbarmherz'ger  
 Mann,  
 Den Todesschlaf.

*Now you have given me, for the first time,  
 pain,  
 it has struck me hard.  
 You sleep, you hard, merciless man,  
 the sleep of death.*

Es blicket die Verlaßne vor sich hin,  
 Die Welt is leer.  
 Geliebet hab ich und gelebt, ich bin  
 Nicht lebend mehr.

*The abandoned one gazes straight ahead,  
 the world is empty.  
 I have loved and lived, I am  
 no longer living.*

Ich zieh mich in mein Innres still  
 zurück,  
 Der Schleier fällt,  
 Da hab ich dich und mein verlornes  
 Glück,  
 Du meine Welt!

*I withdraw silently into myself,  
 the veil falls,  
 there I have you and my lost happiness,  
 my world!*

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## INTERMISSION

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### Four songs of the Hebrides

arr. Marjory Kennedy-Fraser (1857-1930)

Born Marjory Kennedy, this composer was the daughter of a well-known Scottish singer, David Kennedy. As a child she used to accompany her father on his tours in Scotland and abroad, playing the piano while he sang. Various of her siblings were also performing musicians and it was while the family was on tour in Ontario in 1886 that their father died. Marjory married Alec Fraser, but became widowed at the age of 33 and subsequently had to make her living as a music teacher and lecturer. In the early years of the 20<sup>th</sup> century, she became deeply interested in the folksongs of the Hebridean islands, off the northwest coast of Scotland. In all, she published six volumes of songs with piano accompaniment. As she wrote: "In setting the airs, we have in no way altered the melodies. We have tried merely to set them in a harmonic and rhythmic framework of pianoforte wrought metal, so to speak, as one would set a beautiful stone, a cairngorm or the like, and have tried by such setting to show the tune more clearly - have tried to bring out its peculiar character."

### A Wandering Shade

Ho ro ho ro hee ree,  
 Hee ree hee ree ho ro,  
 A lone, lone shade. I said to him  
 I was only a simple lone maid,  
 Nor father, nor mother, nor sister,  
 nor brother,  
 A wand'ring shade.

Ho ro ho ro hee ree,  
 Hee ree hee ree ho ro,  
 A lone, lone shade. I said to him  
 I was only a wandering shade,  
 My ancestors waiting, unborn,  
 By the waves in the land beyond.

### Kishmuls Galley

High from the Ben a Hayich  
 On a day of days  
 Seaward I gaz'd,  
 Watching Kishmul's galley sailing,  
 O hee, oh hoo-oh, faluo.

Homeward she bravely battles  
 'Gainst the hurtling waves,  
 Nor hoop, nor yards  
 Anchor, cable nor tackle has she,  
 O hee, oh hoo-oh, faluo.

Now at last 'gainst wind and tide  
 They've brought her to,  
 'Neath Kishmul's walls,  
 Kishmul castle our ancient glory,  
 O hee, oh hoo-oh, faluo.

Here's red wine and feast for heroes  
 And harping too, o hee, oh hoo,  
 Sweet harping too,  
 O hee, oh hoo-oh, faluo.

**Hame oor bottachan**

Hame oor bottachan,  
 Hame cam' he,  
 Ragin', scoldin',  
 Hame cam' he.

Ragin', scoldin',  
 Hame cam' he,  
 Angert sair, hungert sair,  
 Hame cam' he.

Ooav, ooav, ooavan,  
 Heereeree reereevak,

Cried oor bottachan,  
 "Meat for me!"  
 Angert, the quernstanes crunch wad he.  
 Hame oor bottachan,  
 Hame cam' he.

**Eriskay Love Lilt**

Vair me oru van o  
 Vair me oru van ee  
 Vair me oru oho,  
 Sad am I without thee.

Thou'rt the music of my heart,  
 Harp of joy, oh cruit mochrìdh,  
 Moon of guidance by night,  
 Strength and light thou'rt to me.

When I'm lonely, dear white heart,  
 Black the night or wild the sea,  
 By love's light my foot finds  
 The old pathway to thee.

\*

**Three songs of a day**

A well-known English folksong, a richly expressive Victorian sonnet and an American standard succeed one another, giving the portrait of a day, one which passes from lonely sadness, through love's fulfilment to the questionings of the midnight hour.

**Early one morning** (*anon.*)

English folksong, arr. Douglas Perry (b.1950)

Early one morning, just as the sun was  
 rising,  
 I heard a maid sing in the valley below:  
 "O don't deceive me, O never leave  
 me!  
 How could you use a poor maiden so?

"Remember the vows that you made to  
 your Mary,  
 Remember the bow'r where you vowed  
 to be true;  
 O don't deceive me, O never leave me!  
 How could you use a poor maiden so?

“O gay is the garland, and fresh are the roses  
I’ve cull’d from the garden to bind on thy brow;  
O don’t deceive me, O never leave me!  
How could you use a poor maiden so?”

Thus sung the poor maiden, her sorrows bewailing,  
Thus sung the poor maid in the valley below:  
“O don’t deceive me, O never leave me!  
How could you use a poor maiden so?”

**Silent Noon** (*Dante Gabriel Rossetti*)

Your hands lie open in the long fresh grass, -  
The finger-points look through like rosy blooms:  
Your eyes smile peace. The pasture gleams and glooms  
‘Neath billowing skies that scatter and amass.  
All round our nest, far as the eye can pass,  
Are golden kingcup fields with silver edge  
Where the cow-parsley skirts the hawthorn hedge.  
‘Tis visible silence, still as the hour glass.

Ralph Vaughan Williams (1872-1958)

Deep in the sunsearched growths the dragon-fly  
Hangs like a blue thread loosened from the sky:  
So this winged hour is dropt to us from above.  
Oh! clasp we to our hearts, for deathless dower,  
This close-companioned inarticulate hour  
When twofold silence was the song of love.

**In the still of the night** (Rosalie)

In the still of the night,  
As I gaze from my window  
At the moon in its flight,  
My thoughts all stray to you.

words and music by Cole Porter (1893-1964),  
arr. Perry

“Do you love me  
As I love you?  
Are you my life-to-be,  
My dream come true?”

In the still of the night,  
While the world is in slumber,  
Oh, the times without number,  
Darling, when I say to you:

Or will this dream of mine fade out  
of sight  
Like the moon, growing dim,  
On the rim of the hill  
In the chill still of the night?

**Four songs**

Roger Quilter (1877-1953)

The English composer, Quilter, wrote almost nothing but songs. While stemming very much from the tradition of the Victorian or Edwardian ballad, they have a quality of refinement, both musically and in their choice of poetry, which raises them to the higher echelons of song repertoire. Of this evening's group, the first two are arrangements in Quilter's personal style of old English melodies, included in *The Arnold Book of Old Songs* (published in 1947 in memory of the composer's beloved nephew, Arnold Vivian, who was killed as an escaped prisoner of war in northern Italy).

**Drink to me only with thine eyes** (*Ben Jonson*)

Drink to me only with thine eyes,	I sent thee late a rosy wreath,
And I will pledge with mine;	Not so much honouring thee,
Or leave a kiss within the cup,	As giving it a hope that there
And I'll not ask for wine.	It could not withered be.
The thirst that from the soul doth rise	But thou thereon didst only breathe
Doth ask a drink divine;	And send'st it back to me:
But might I of Jove's nectar sup,	Since when it grows, and smells, I
I would not change for thine.	swear,
	Not of itself but thee.

**Over the mountains** (*words from Percy's Reliques*)

Over the mountains,	Some think to lose him
And over the waves,	Or have him confined;
Under the fountains	Some do suppose him,
And under the graves.	Poor thing, to be blind;
Under floods that are deepest	But if ne'er so close ye wall him,
Which Neptune obey,	Do the best that ye may,
Over rocks that are steepest,	Blind love, if so ye call him,
Love will find out the way.	Soon will find out his way.

Where there is no place	You may train the eagle
For the glow-worm to lie,	To stoop to your fist,
Where there is no space	Or you may inveigle
For receipt of a fly;	The phoenix of the East.
Where the midge dare not venture	The lioness you may move her
Lest herself fast she lay,	To get o'er her prey,
If Love come, he will enter	But you'll ne'er stop a lover,
And will find out the way.	Love shall find out the way.

**Now sleeps the crimson petal** (*Alfred Tennyson*)

Now sleeps the crimson petal, now  
 the white;  
 Nor waves the cypress in the palace walk;  
 Nor winks the gold fin in the  
 porph'ry font:  
 The fire-fly wakens: waken thou with me.

Now folds the lily all her sweetness up,  
 And slips into the bosom of the lake:  
 So fold thyself, my dearest, thou, and slip  
 Into my bosom and be lost in me.

**Love's Philosophy** (*Percy Bysshe Shelley*)

The fountains mingle with the River  
 And the Rivers with the Ocean,  
 The winds of Heaven mix for ever  
 With a sweet emotion;  
 Nothing in the world is single;  
 All things by a law divine  
 In one another's being mingle.  
 Why not I with thine? -

See, the mountains kiss high Heav'n  
 And the waves clasp one another;  
 No sister-flower would be forgiv'n  
 If it disdained its brother;  
 And the sunlight clasps the earth  
 And the moonbeams kiss the sea:  
 What are all these kissings worth  
 If thou kiss not me?

\*

Sunday, June 6, 2:30 pm

## A HARVEST OF SONG

LESLIE ANN BRADLEY, soprano   ERICA IRIS HUANG, mezzo  
FRANK MUTYA, tenor   VASIL GARVANLIEV, baritone  
STEPHEN RALLS and BRUCE UBUKATA, piano

This concert is generously sponsored by RBC  
through the Emerging Artists programme.



RBC Foundation®

An important part of the Aldeburgh Connection's Toronto season is its **Discovery Series**. This presents talented young singers in the Faculty of Music's vocal programmes at the University of Toronto, selected after auditions held jointly by the Faculty and the Aldeburgh Connection. Here in Bayfield, we are proud to include in this concert alumni of the Discovery Series, and to acknowledge the generous assistance of **RBC Foundation**, through its Emerging Artists Support Project.

Our music today celebrates what the poet, Richard Edwards, called "the sweet season". Despite the activity of the elements on any particular day (it is fatal to remark that we have usually been lucky with our festival weather . . .), this is the time of year when we enjoy our gardens and the promise of what the summer will bring, and look forward to the harvest of crops which will cover the gently rolling slopes of Huron County.

### A GARDEN IS A LOVESOME THING . . .

**Der Nussbaum** (*Julius Mosen*), Op.25/3 (soprano)   Robert Schumann (1810-56)

*A walnut tree stands, green, in front of the house, fragrantly and airily spreading its leafy branches. Many lovely blossoms does it bear; gentle winds come to caress them.*

*They whisper, paired two by two and gracefully inclining their tender heads to kiss.*

*They whisper of a maiden who thinks day and night long of . . . but alas! she does not herself know! They whisper - who can understand such a soft song? - they whisper of a bridegroom and of the coming year.*

*The maiden listens, the tree rustles; yearning, hoping, she sinks smiling into sleep and dreams.*



## Two English songs

English composers of the early 20<sup>th</sup> century loved to set poetry from the 16<sup>th</sup> century - and if it dealt with gardens and flowers, so much the better.

**In youth is pleasure** (*Robert Wever*) (tenor) E. J. Moeran (1894-1950)

**Diaphenia** (*Henry Constable*) (tenor) W. Denis Browne (1888-1915)

## A FRENCH VISIT

**Flower duet: Sous le dôme épais** (Lakmé) Léo Delibes (1836-91)  
(*Edmond Gondinet and Philippe Gille*) (soprano/mezzo)

As in many French operas of the late 19<sup>th</sup> century, we are immersed in an exotic, oriental atmosphere, this time in a garden in British India.

**Jardin nocturne** (Mirages) (*Renée de Brimont*), Gabriel Fauré (1845-1924)  
Op.113/3 (baritone)

*Nocturnal garden, filled with silence, here where the full moon balances on light, fluid golden wings - she seems close and far away all at once . . . her face laughs in the heart of the fountain and the shadow lightens under the dark orange trees.*

*No sound, except the faint sound of water falling drop by drop at the edge of the round basins or the blue shiver of a summer breeze, secretly among invisible palms . . .*

*O garden, I know your tender caresses, your warm and languid charm. I know your delightful, sombre peace, your scents of iris, jasmine and roses, your charms troubled by desires and weariness . . .*

*Oh silent garden! . . . The water in the basins overflows with a gentle, magical sound . . . I hear this kiss which sings on the lips of Night.*

**Green** (*Paul Verlaine*), Op.58/3 (mezzo) Fauré

*Here are fruits, flowers, leaves and branches, and next, here is my heart, which beats only for you. Do not break it with your two white hands - may the humble present please your lovely eyes!*

*I arrive all covered in dew which the wind of morning comes to freeze on my forehead.*

*Let my fatigue, as I rest at your feet, dream of dear moments that will refresh me.*

*On your young breast allow my head to rest, still ringing with your last kisses; let it calm itself after love's sweet tumult, and let me sleep a little, since you are resting.*

**Green** (*Verlaine*) (soprano)

Claude Debussy (1862-1918)

(Text as above)

## GERMAN ROMANTIC

**Ich atmet einen Lindenduft** (*Friedrich Rückert*) (baritone)    Gustav Mahler (1860-1911)

The poem which Mahler sets in this delightful miniature capitalizes on the dual meaning of the German word, “*linde*” - it can mean a linden, or lime, tree, or it can be an adjective meaning sweet or gentle.

*I breathed a sweet fragrance. In the room, there was a sprig of linden, a gift from a dear hand. How lovely was the fragrance of linden!*

*How lovely is the fragrance of linden, that twig of linden which you broke off so gently!*

*Softly I breathe in the fragrance of linden, the gentle fragrance of love.*

**Heimliche Aufforderung** (*John Henry Mackay*),    Richard Strauss (1864-1949)  
Op.27/3 (tenor)

*Up, raise the sparkling cup to your lips and drink your heart's fill at the joyous feast. And when you raise it, wink secretly at me; then, I'll smile and drink silently, like you . . .*

*Then silently, like me, look around at the crowd of drunken revellers - don't think too ill of them. No, lift the gleaming cup, filled with wine, and let them be happy at the noisy banquet.*

*But when you've had enough of the feast, your thirst quenched, then quit the loud throng and wander out into the garden, to the rosebush. There I shall await you, as often of old, and before you know it, I shall sink upon your breast and drink your kisses, as so often before, and twine the rose's splendour into your hair.*

*Oh, come, you wondrous, longed-for night!*

## A GREEN AND PLEASANT LAND

**The Fuchsia Tree** (*Old Manx ballad*), Op.25/2 (mezzo)    Roger Quilter (1877-1953)

The text of this old song, from the Isle of Man, talks about a “red fuchsia tree” - a type of vegetation which is fairly common in western Britain, particularly close to the sea.

**We'll gather lilacs** (Perchance to Dream)      words and music by Ivor Novello  
(soprano/baritone)      (1893-1951)

The hit of 1945 comes from a show which follows the lives of several generations in a magnificent English country house, Huntersmoor.

## A RUSSIAN BOUQUET

**Valse des fleurs** (The Nutcracker) (piano-duet)      Pyotr Ilyich Tchaikovsky (1840-93)

When Clara and her Prince arrive in the Kingdom of Sweets, which is ruled by the Sugar Plum Fairy, they are treated to this gorgeous “Waltz of the Flowers”. Thus, the ballet, written for the Christmas season, reminds us of all the colours and scents of summer.

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## INTERMISSION

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## IN AN ENGLISH COUNTRY GARDEN

**Country Gardens** (English Morris Dance Tune)      arr. Percy Grainger (1882-1961)  
(piano-duet)

Grainger was almost embarrassed by the acclaim which this piece brought him. He would say he had written it only to make money, and commented: “The typical English country garden is not often used to grow flowers in; it is more likely to be a vegetable plot. So you can think of turnips as I play it.”

**Come into the garden, Maud** (*Alfred Tennyson*) (tenor)      Michael Balfe (1808-70)

Balfe was the phenomenally successful composer of *The Bohemian Girl*. It is not known what, if anything, the poet thought of this very operatic setting of lines from his narrative poem, “Maud”, a love-story set in the context of family tragedy and the horrors of the Crimean War.

## DOWN ON THE FARM, IN ENGLAND, FRANCE AND NORTH AMERICA

**The Plough Boy** (*anon.*) William Shield (1748-1829)  
(baritone) arr. Benjamin Britten (1913-76)

One of Britten's best-known arrangements is not a folksong setting, but a new version of a late 18<sup>th</sup> century melody. It became almost a signature tune for the composer and Peter Pears in their recitals.

**Ballade des gros dindons** (*Edmond Rostand*) (mezzo) Emmanuel Chabrier (1841-94)

This setting of a poem by the writer of *Cyrano de Bergerac* creates a wonderfully satirical portrait of big, fat turkeys. They have no time for love songs - and in the piano interlude, Chabrier introduces the mandoline tune from Don Giovanni's serenade, one of the least sincere of love songs.

*The plump turkey-cocks plod across the fields with solemn, placid steps, every morning, every evening, brainlessly in single file, before the shepherd lass who spins while humming old tunes - they form a docile procession, those plump turkey-cocks.*

*Pompous and portly, and interested only in the practical and the useful, they consider love and its songs too trivial a diversion; bourgeois of the feathered variety, rounding their black bellies, they care not a fig for romance, those plump turkey-cocks!*

**Nous avons fait un beau voyage** (*Ciboulette*) Reynaldo Hahn (1875-1947)  
(*Robert de Fiers and Francis de Croisset*) (soprano/baritone)

Ciboulette, a vegetable seller, has been driving through the countryside in her cart with one of her lovers, Duparquet. (He, although it has no impact on the plot, is revealed to be Rodolfo of *La Bohème* in later life.) Their travelogue is full of double-entendres: they have seen prolific rabbits, some very busy bees, a single rose offering herself to a group of twenty butterflies. Birds are moving in together, and everyone would like to do the same.

**Cherry ripe** (piano-duet) Frank Bridge (1879-1941)

This very famous tune was composed by Charles Edward Horn in 1826 to words by Robert Herrick. It quickly became regarded almost as a folksong - this arrangement is one of Bridge's *Two Old-English Songs*, written in 1916 in versions for string quartet and for piano-duet.

**Hi, Sooky, ho, Sooky: Valse Serenata** (*Paul Hiebert*) (soprano) John Greer (b.1954)

The Canadian writer and humorist, Paul Hiebert, is best known for his creation of the fictional poetess, Sarah Binks - "The Sweet Songstress of Saskatchewan". This song, depicting a growing Prairie romance, is the second in Greer's *A Sarah Binks Songbook*, composed in 1988.

**Autumn** (Contrasts) (*Duncan Campbell Scott*) (tutti) Derek Holman (b.1931)

This evocation of an Ontario fall appears in a cycle for four voices and piano-duet, commissioned by the Aldeburgh Connection in 1992.

**I will go with my father a-ploughing** (*Joseph Campbell*) Ivor Gurney (1890-1937)  
(mezzo)

Gurney's song, to a poem by an Irish writer who published under the pseudonym of "Seosamh MacCathmhaoil", effortlessly takes us through the whole farming year.

**I bought me a cat: Children's Song** (*American folksong*) Aaron Copland (1900-90)  
(tutti)

One of the best-known of Copland's *Old American Songs* plants "Old MacDonald" squarely in the Mid-West - though it was, in fact, premiered by Peter Pears and Benjamin Britten at the 1950 Aldeburgh Festival.

*After the performance, please join us for a glass of wine with the artists.*

\*

The following CDs by festival artists are available for purchase at  
The Village Bookshop, 20A Catherine Street:

"Mary Lou Fallis & Peter Tiefenbach, more or less Live at the Gould"

"Our Own Songs" - Beckwith/Greer/Holman (The Aldeburgh Connection)

"Schubert among friends" (The Aldeburgh Connection)

"Twentieth Anniversary Collection" (The Aldeburgh Connection)  
(double-album)

\$20 each

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We would like to express our warmest thanks to the following, whose help has been crucial in the smooth running of the Bayfield Festival of Song:

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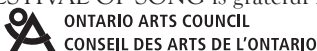
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**Aldeburgh** is the small town on the east coast of England, where Benjamin Britten, Peter Pears and Eric Crozier founded the Festival of Music, which flourishes to this day. The Artistic Directors of the Aldeburgh Connection, **Stephen Ralls** and **Bruce Ubukata**, visited and worked there for many summers, as has a large number of the artists whom they present.

**Leslie Ann Bradley** is a graduate of the University of Toronto, holds a Diploma from the University's Opera Division and is also an alumna of the Orford Festival where she performed Donna Elvira in *Don Giovanni*. She attended the Académie internationale de musique Maurice Ravel in France, studying with the renowned Françoise Pollet. Her success there was marked by receiving the Prix du chant Pierre Bernac as winner of the Academy's voice competition. In 2007-2008, she was featured in Rossini's *Petite messe solennelle* with both the Grand Philharmonic Choir and Hamilton's Bach-Elgar Choir, sang Michaela in Peter Brook's *Tragedy of Carmen* with the Boston Midsummer Opera, and was heard in Orff's *Carmina burana* with the Victoria Symphony.

As Rosalinde in *Die Fledermaus* for Saskatoon Opera, she was acclaimed in the press as 'simply wonderful, possessing a spectacular voice'. She was a winner in the New England Metropolitan Opera competition and was invited to join previous Met Regional Finalists in a concert marking the opening of the Concord Performing Arts Centre (Massachusetts). She sang Elvira in the Toronto Summer Music Academy and Festival's production of *Don Giovanni*, debuted for Chorus Niagara in *Elijah* and was heard in Opéra de Montréal's *Suor Angelica*. Ms. Bradley appeared on BRAVO television in "Love Story", part of a series entitled Opera Stories. She also recorded two episodes of "Opera Easy" for Bravo, singing excerpts from *Roméo et Juliette* and *Orfeo ed Euridice*. In the spring of 2006, she was heard in recital on CBC Radio Two. She has been a winner of the Czech and Slovak International Competition, of the *Jeunes ambassadeurs lyriques* competition and the *Journée de la musique française* Music Competition (Montreal) and has received support from the Jacqueline Desmarais Foundation.

**Mary Lou Fallis** holds a unique position in the music scene as "Canada's foremost musical comedienne." Known to thousands of viewers and listeners across the country for the *Bravo!* television series *Bathroom Divas*, her CBC Radio series *Diva Diaries*, and to hundreds of theatre-goers for her *Primadonna* series of one-woman shows, Ms. Fallis in her inimitable way has re-invented the classical music comedy genre. A favourite of the late great Anna Russell, Ms. Fallis made her operatic debut at 16 years of age as the Second Spirit in a CBC Television production of Mozart's *The Magic Flute*. After obtaining the first Master's degree in Performance and Literature from the Faculty of Music, University of Toronto, her career has encompassed performances of major oratorios and choral works with leading orchestras, as well as opera - with roles ranging from Despina in *Così fan tutte* to Zerbinetta in R. Strauss's *Ariadne auf Naxos*. In addition to her North American engagements, Ms. Fallis has toured the United Kingdom extensively, appearing in London's West End, Covent Garden International Festival, the Wexford Opera Festival, and the Edinburgh International Festival. More recent seasons have included appearances in Japan and Iceland.

Ms. Fallis is best known as the creator and interpreter of very original one-woman shows: the ACTRA award-winning, Dora-nominated *Primadonna*, based on her own



life as a singer, and its two sequels: *Primadonna's First Farewell Tour*, and *Primadonna Does More With Less*, which was premiered at the Guelph Spring Festival; *Emma, Queen of Song* about the real-life Canadian diva, Emma Albani; *The Mrs. Bach Show* hosted by Anna Magdalena, wife of J.S. Bach, and *Ms. Mozart*, the story of Wolfgang's sister Nannerl (created for the 1991 Mozart bicentennial). The latest incarnations are *Primadonna on a Moose*, turned into a popular CD with members of the Toronto Symphony, and *Primadonna goes Camping*, premiered outdoors on a wilderness lake in Haliburton at the Forest Festival. Ms Fallis' *Diva Diaries* was a popular Friday afternoon series on CBC Radio's *Take Five*, which featured the Primadonna's personal and hilarious observations about her travels, both real and imaginary, across Canada. Ms. Fallis was the music producer of the Gemini award winning *Bathroom Divas*, a new six-part reality TV series that quickly developed a cult following. Opera's answer to American Idol, *Bathroom Divas* featured Ms. Fallis as part of a jury selecting the grand-prize winner from hundreds of hopefuls in a nation-wide challenge.

Ms Fallis lives in Toronto with her husband and a very woolly dog named Percy.

**Vasil Garvanliev** began performing professionally at the age of seven as a child entertainer in his native Macedonia, achieving celebrity status. He moved to Toronto in 2004 and completed his music studies at the Glenn Gould School, and is currently working on his graduate degree at the University of Toronto under the tutelage of Mary Morrison. Winner of the University's Concerto Competition this year brings Vasil the opportunity to sing Mahler's *Rückert Lieder* in the 09/10 Orchestra Season; other concert and recital engagements include his appearances with Off Centre Music Salon and in the Aldeburgh Connection's Discovery Series, as well his first performance of Schubert's *Die schöne Müllerin* with Peter Tiefenbach at the Arts and Letters Club. He took to the opera stage as Bonafede in Haydn's *Il mondo della luna* with University of Toronto's Opera School, Falke in *Die Fledermaus* at Highlands Opera Studio, Harasta (*The Cunning Little Vixen*) at Banff Opera Centre and Antonio in the much acclaimed new production of *Le nozze di Figaro* by Opera Atelier.

Recent performances include Ramiro in Ravel's *L'Heure espagnole*, the White Cat in his *L'Enfant et les sortilèges*, and Geronimo in *Il matrimonio segreto*, all with the University of Toronto's Opera School, Papageno in *Die Zauberflöte* for the MacMillan Singers Opera Concert, Tobia Mill in *Il cambiale di matrimonio* and the title role in *Signor Deluso* at Highlands Opera Studio, the High Priest in Opera Atelier's *Idomeneo*, as well as the title role in *Le nozze di Figaro* at the Glenn Gould School and Masetto in *Don Giovanni* as a member of the Britten-Pears Young Artists Programme at Aldeburgh in England. Mr. Garvanliev was also a finalist in the Macedonian Eurosong Festival with his own original composition in February 2007. In previous years, he has appeared frequently as an ensemble member and soloist for Opera in Concert and in recital at the Glenn Gould School, Stratford Summer Music, Off Centre Music Salon, and The Arts and Letters Club.

**Erica Iris Huang** recently emerged into Toronto's music scene with credits to "a gorgeous big voice, seamless from top to bottom, dramatic and highly expressive" (Howard Dyck). Influenced by her teachers, Victor Martens and Kimberly Barber, in her Bachelor of Music and Opera Diploma at Wilfrid Laurier University, her initial desire to teach music developed into a passion for performing. In 2007, she won first place at the Canadian Music Competition, granting her a performance with the Sherbrooke Orchestra in Quebec. She made her 2004 operatic debut as Tituba in Ward's *The Crucible* and sang the roles of Mrs Herring in Britten's *Albert Herring*, Dido in Purcell's *Dido and Aeneas*, excerpts of Baba the Turk in Stravinsky's *The Rake's Progress*, Dorabella in *Così fan tutte*, Charlotte in Massenet's *Werther* and Isabella in Rossini's *L'italiana in Algeri* with Opera Laurier. She was hailed for her portrayal of the Composer in Toronto Summer Music's *Ariadne auf Naxos* and "gave the best singing of the evening as the sympathetic Aunt Adelaide" in Charles Wilson's *Kamouraska* with Opera in Concert (Ken Winters, *The Globe and Mail*).

Erica has just completed her second year of the Opera Diploma programme at the University of Toronto, studying with Mary Morrison, where her past roles include Fidalma (Cimarosa's *Il matrimonio segreto*), Concepcion (Ravel's *L'Heure espagnole*), La Tasse (Ravel's *L'Enfant et les sortilèges*), Lisetta (Haydn's *Il mondo della luna*) and the title role in *Carmen* at the University of Toronto's Opera Tea. Already this year she has taken the role of the Old Woman in Bernstein's *Candide* and appeared in the Aldeburgh Connection's Discovery Series in *A Night in Spain*.

**Frank Mutya** is currently attending McGill University as a Master's candidate in Voice. Frank's roles include the title role in Offenbach's *Les Contes d'Hoffmann* and Lysander in Britten's *A Midsummer Night's Dream* for Opera NUOVA, Rinuccio in Puccini's *Gianni Schicchi* for the Little Opera Company, Ferrando in excerpts from Mozart's *Così fan tutte*, and Don Curzio in *Le nozze di Figaro* with the Centre for Opera Studies in Italy. Frank appeared as Monostatos in *Die Zauberflöte*, the Witch in *Hansel and Gretel* and Torquemada in *L'Heure espagnole* with the University of Toronto's Opera Division. In Germany, Frank reprised the role of Ferrando with the Lyric Opera Studio of Weimar. Most recently, Frank appeared to critical acclaim in the title role of Stravinsky's *The Rake's Progress* with Opera McGill. Frank also performed the roles of Assureus and Mordecai in Handel's *Esther* with the University of Toronto Oratorio Ensemble.

While completing his degree in Toronto, Frank has garnered the Neil D. Graham Scholarship and Jean Chalmer's Award. Most notably, Frank was chosen as the 2007 recipient of the University of Toronto's Luciano Pavarotti Scholarship.

**Susan Platts**, the British-born Canadian mezzo-soprano, brings a uniquely rich and wide-ranging voice to concert and recital repertoire for alto and mezzo-soprano. The current season has included appearances across North America, including her debut appearances in Gluck's *Orfeo ed Euridice* and recent symphony concerts in

Phoenix, Detroit and Montreal, and will conclude with Mahler's *Eighth Symphony* - the so-called *Symphony of a Thousand* - in Ottawa and Quebec City. Following a summer that included concerts with Marin Alsop and the Baltimore Symphony (Beethoven's *Ninth Symphony*) and her debut at Chicago's Grant Park Music Festival (Szymanowski's *Stabat Mater*), her 2008-09 season included return appearances with the Houston Symphony (*Kindertotenlieder*, Hans Graf conducting), Toronto Symphony (opening the season in Mahler's *Third Symphony* conducted by Peter Oundjian), Montreal Symphony (Mahler's *Eighth Symphony* and Bach's *B Minor Mass*, both under Kent Nagano), Pacific Symphony (Beethoven #9 led by Carl St. Clair); her Milwaukee Symphony debut in Mahler #8 conducted by Andreas Delfs; and recitals with the baritone Brett Polegato in New York and Washington, D.C. She recently made debuts at Italy's La Scala and San Carlo theatres, and return appearances with Vancouver Symphony, Malaysian Philharmonic, and Cleveland Orchestra. Other recent highlights include Mahler's *Second Symphony* with the Pacific Symphony, Bach's *Christmas Oratorio*, Mahler's *Second* and *Third Symphonies* with the Montreal Symphony, the Verdi *Requiem* with Pinchas Zukerman and the National Arts Centre Orchestra and Bruno Ferrandis and the Santa Rosa Symphony; Argento's *Casa Guidi* with Osmo Vänskä and the Minnesota Orchestra, and recitals on the major art song series of Cleveland, Washington, D.C., San Francisco and New York (Frick Collection and Lincoln Center "Art of the Song" series.)

In May of 2004, as part of the Rolex Mentor and Protégé Arts Initiative, world-renowned soprano Jessye Norman chose Ms Platts from 26 candidates world-wide to be her protégée. Since then, she has had the honour of mentoring with Ms Norman. Ms Platts has performed at Carnegie Hall and Lincoln Center as well as performances with the Philadelphia Orchestra, CBC Radio Orchestra, L'Orchestre de Paris, Les Violons du Roy, American Symphony Orchestra, Oregon Bach Festival, and Los Angeles and Saint Paul Chamber Orchestra. She has collaborated with many conductors including Roberto Abbado, Christoph Eschenbach, Sir Andrew Davis, Bramwell Tovey, Jane Glover, Helmuth Rilling and Itzhak Perlman. Ms. Platts has recorded Mahler's *Das Lied von der Erde* for Fontec Records with Gary Bertini conducting the Tokyo Metropolitan Orchestra, a CD of dramatic sacred art songs with pianist Dalton Baldwin, Gustav Mahler's *Lieder eines fahrenden Gesellen* with the Smithsonian Chamber Players and Santa Fe Pro Musica for Dorian Records and Brahms *Zwei Gesänge* with Steven Dann and Lambert Orkis on the ATMA label. She has also recorded a CD of the music of Robert Schumann, Clara Schumann and Johannes Brahms.

**Stephen Ralls** began his musical career in England, with the English Opera Group where he was selected as chief répétiteur for Britten's last opera, *Death in Venice* and played the important piano part in the first performances and on the Decca/London recording. This led to recital appearances with Sir Peter Pears at the Aldeburgh Festival and on the BBC, and to Mr Ralls's to the staff of the Britten-Pears School in Aldeburgh. In 1978, he was appointed to the Faculty of Music, University of Toronto, where he held the position of Musical Director

of the Opera Division from 1996 to 2008. With Bruce Ubukata, he founded the concert organization, The Aldeburgh Connection, in 1982. He has worked with the Canadian Opera Company, the Banff Centre and the National Arts Centre. His recordings include *L'Invitation au voyage: songs of Henri Duparc* (CBC Records), several releases with the Aldeburgh Connection, including *Benjamin Britten: the Canticles*, *Schubert among friends* and *Our own songs*, and the Juno award winning *Songs of Travel* with baritone, Gerald Finley. In 2007, with Bruce Ubukata, he co-directed the inaugural Bayfield Festival of Song

**Peter Tiefenbach** enjoys an extraordinarily varied career as a performer, composer and teacher. A native of Regina, Saskatchewan, he studied music in Canada, the United States and England, before settling in Toronto in 1986. His unique combination of talents has established his reputation as a gifted pianist, mentor and creator. Mr. Tiefenbach has collaborated with a Who's Who of Canada's leading singers and instrumentalists, including Maureen Forrester, Isabel Bayrakdarian, Brett Polegato, Kimberly Barber, Russell Braun, Sally Dibblee and Jean Stilwell. For more than a decade he has collaborated with soprano-comedienne Mary Lou Fallis on tours throughout Canada, the United States., Japan, England and Iceland. He has co-created several shows with her, including *An Evening with Karlheinz Vapny at Lunchtime* (Edmonton Comedy Festival, 2000); *Primadonna Does Shakespeare* (Stratford Summer Music, 2002); *Primadonna Does More With Less* (Guelph Spring Festival, 2005); and *Primadonna Choralis* (Chorus Niagara, 2006). Their latest venture is a CD, *Fallis and Tiefenbach more or less Live at the Gould*.

He also appears frequently with duo-piano partner, Robert Kortgaard, most recently as part of Veronica Tennant's *Invitation to the Dance*. Mr. Tiefenbach was involved in three anniversary events celebrating Glenn Gould's 75th birthday: performing in a CBC live-to-air concert premiering newly commissioned preludes and fugues by Canadian composers; playing the role of J.S. Bach in *Two Musics in Mind* (a play by Christopher Dawes that imagines a meeting between Gould and Bach) for the Toronto Bach Festival, and presenting a family concert of his own devising for the Toronto Symphony Orchestra.

A Juno Award-nominated composer, Mr. Tiefenbach's recent commissions include works for the Borealis String Quartet (2006), the Toronto Mendelssohn Choir (2006), the Canadian Brass and the Elmer Iseler Singers (2005), the Saskatoon Children's Choir (2005), and the Elora Festival Singers (2003). His composition *Three Poems* for soprano, trumpet and piano was nominated for a 1993 Juno Award in the category of Best Classical Composition. Mr. Tiefenbach's recordings include arrangements for *Les Chemins de l'amour* and *Kabarett*, with Jean Stilwell (CBC Records); for the Juno Award-winning *Azulão*, with Isabel Bayrakdarian (CBC Records), and for *People of Faith*, with The Canadian Brass and Elmer Iseler Singers. His compositions and arrangements are also featured on *Remembrance*, with Stuart Loughton (Marquis Classics).

**Bruce Ubukata** has established a reputation as one of Canada's leading accompanists, working with singers such as Mary Lou Fallis in her successful one-woman shows. He has appeared in recital with mezzo Catherine Robbin across Canada and in France and has toured BC with Robbin and soprano Donna Brown. In addition to a long association with the Canadian Children's Opera Chorus, his activities have included performances with the Toronto Symphony Orchestra, the Toronto Mendelssohn Choir, the Elmer Iseler Singers and the Canadian Opera Company, as well as regular engagements at the Britten-Pears School in Aldeburgh, England. He is also a noted organist (holding posts for many years at Toronto's Grace-Church-on-the-Hill and the church of St. Simon the Apostle) and harpsichordist. His recordings include *Liebeslieder and Folksongs* for CBC Records, *Benjamin Britten: the Canticles* on the Marquis label and the Aldeburgh Connection's most recent releases, *Schubert among friends* and *Our own songs*. He is co-founder and Artistic Director, with Stephen Ralls, of the Aldeburgh Connection and (in 2007) of the Bayfield Festival of Song.