

THE ALDEBURGH CONNECTION

presents the third annual

BAYFIELD
FESTIVAL OF
SONG



TOWN HALL, BAYFIELD, ONTARIO

JUNE 13 & 14, 2009

BAYFIELD FESTIVAL OF SONG

Honorary Patron:
ALICE MUNRO

Artistic Directors:
STEPHEN RALLS and BRUCE UBUKATA

June 2009

Welcome to the third annual Bayfield Festival of Song! This year, because of the enthusiasm of our audiences, we have been encouraged to expand our performances from three concerts to seven, over a space of nine days. Six fine singers will be appearing in a variety of programmes and, in accordance with a recurring theme of travel, they will be singing in a total of nine languages: English, French, German, Italian, Portuguese, Welsh, Ojibway, Venetian dialect and Jersey French. Travel will focus a great deal (naturally enough in Bayfield) on nautical matters - and those aspects of our village link us with the town of Aldeburgh, on the east coast of England, whose Festival of Music has been an inspiration to a number of us.

We are travelling, as well, between the two weekends of our own festival, to perform to a total of eleven schools throughout Huron and Perth Counties. This sphere of activity is a particular pleasure to us - we are delighted to be able to spread the talent which we have brought here for the benefit of as many as possible, and over a wider age range. We feel, particularly, a tremendous debt of gratitude to a large number of friends in Bayfield and elsewhere whose generosity has helped to make it all possible.

Finally, we express warm appreciation to Alice Munro, who graciously agreed to be named Honorary Patron of the Bayfield Festival, and offer our congratulations on the award last month of the Man Booker International Prize. Her literary eminence brings forward the importance of words, whose combination with music provides us with our whole *raison d'être*:

Celebrating the Art of Song!

SR and BU

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Saturday, June 13, 11 am: SCHUBERT IN THE MORNING	page 2
Saturday, June 13, 8 pm: Celebrity Recital, SHANNON MERCER	page 5
Sunday, June 14, 2:30 pm: A BAYFIELD BOAT SONG	page 18

Saturday, June 13, 11 am

SCHUBERT IN THE MORNING

STEPHEN RALLS and BRUCE UBUKATA, piano-duet

with

EVE-LYN de la HAYE, soprano ERICA IRIS HUANG, mezzo

PATRICK JANG, tenor PHILIP KALMANOVITCH, baritone

Die Geselligkeit (*Johann Karl Unger*), D609

(quartet)

Sociability: He who feels zest for life will never be alone. Being alone is tedious, and who can enjoy that? To live together in an intimate circle, amid fond kisses, is the soul's delight.

The turtle-dove teaches us: he raises his silken breast to his mate, who coos with happiness. Her kiss teaches us that to live together is the heart's delight.

Follow her, good friends, and never say that solitude is not tedious and empty. Being alone causes only longing and pain; to live together assuages the heart.

Deutscher with two trios, D618

(piano-duet)

Deutsche Tänze, literally “German Dances”, were forerunners of the waltz. Mozart, Beethoven and Schubert all produced examples. Wherever he was, in city or country, Schubert was invariably pressed into service whenever accompaniment for dancing was needed.

Frühlingsglaube (*Ludwig Uhland*), D686

(tenor)

Faith in Spring: The gentle breezes are awake, rustling and stirring night and day. O fresh fragrance, new sounds! Now, sad heart, do not fear; everything will change. Every day the world is lovelier. Anything is possible; there is no end to the blossoming.

Nachtviolen (*Johann Mayrhofer*), D752

(soprano)

“Nachtviolen” are not violets, although the English name is “Dame’s violets”. The mauve-blue spike of *Hesperis matronalis* is found commonly in Ontario in the spring - its other names are “Sweet rocket” or “Night-scented gillyflower”, and it releases its perfume most strongly in the evening.

Dame's Violets: Dame's violets, dark, soulful eyes, how blessed to immerse myself in your velvety blue! Green leaves try to brighten your aspect, but you look out, stern and silent, on the mild spring air. You have pierced my heart with your melancholy; now, in silent nights, our sacred union flowers.

Suleika (Was bedeutet die Bewegung?)(Marianne von Willemer, rev. Johann Wilhelm von Goethe), D720
(mezzo)

In the character of a mock-Persian maiden, Suleika, Marianne wrote of her love for the poet, Goethe. Brahms thought this “the loveliest song ever written”.

What is this stirring? Does the east wind bring me good news? The fresh touch of its wings cools my heart; it plays with the dust, sends the insect folk scurrying to the shelter of the vines. It tempers the heat of the sun and cools my hot cheeks, too.

Its soft whisper brings a thousand greetings from my friend; before it grows dark, I shall be greeted with a thousand kisses. So go your way, wind. Where high walls gleam, I shall soon find my well-beloved.

Ah, the true message from his heart, the breath of love and of life, can come only from his mouth, from his breath.

Fantasie, D940
(piano-duet)

Schubert's greatest work for piano-duet, dating from his final years, was dedicated to Countess Caroline Esterházy, a former piano student. It evokes a tale of constant devotion, though one with no happy outcome. Schubert was employed for several summers by the Esterházy family in their summer residence in Hungary. There, he seems to have developed a relationship, passionate on his side, with one of the daughters of the family, Caroline. We know that the *Fantasie* cost Schubert extraordinary efforts until it was completed to his satisfaction. Its alternations of soulful melancholy, aching sweetness and heroic struggle are rendered even more expressive by a masterly formal structure, four movements contained in one massive continuum.

Schicksalslenker, blicke nieder (anon.), D763
(quartet)

This part-song celebrates the return from illness of an obscure (to us) Viennese gentleman. Schubert composed it in a single day and was delighted to receive the sum of 50 *gulden* for the commission. As with the poem of *Frühlingsglaube* (see above), we can take a message of hope and renewal after winter's rigours.

Ruler of fate, look down on this grateful heart. We are stirred anew by joy, all suffering has fled and sorrow is forgotten. Through the mists shines the radiance of your greatness. Lovingly, you took the bitter cup of sorrow from a father's lips; your merciful kindness was known far and wide.

Copies of the Aldeburgh Connection's CD *Schubert among friends*
are on sale at the Village Bookshop, 20A Catherine Street

Saturday, June 13, 8 pm

CELEBRITY RECITAL

SHANNON MERCER, soprano

BRUCE UBUKATA, piano

*Please reserve your applause until the symbol **

Three songs from *Orpheus Britannicus* Henry Purcell (1659-95),
arr. Benjamin Britten (1913-76)

Britten completed several books of what he called “Purcell realisations” - arrangements in the sense that the 17th century composer provided the vocal part and a bass line, leaving it to the keyboard player to “realise” the rest of the accompaniment - which is what Britten does. In a preface, he wrote: “It has been the constant endeavour of the arranger to apply to these realisations something of that mixture of clarity, brilliance, tenderness and strangeness which shines out in all Purcell’s music.” The first and third of this group of songs were written for stage plays, while *Mad Bess* is a fine example of the popular 17th century genre of the “mad song”.

1. I attempt from love’s sickness to fly (The Indian Queen) (*John Dryden*)

I attempt from Love’s sickness to fly in vain,
Since I am myself my own fever and pain.

No more now, fond heart, with pride no more swell,
Thou canst not raise forces enough to rebel.

For Love has more power and less mercy than fate,
To make us seek ruin and love those that hate.

2. Mad Bess (Bess of Bedlam) (*anon.*)

From silent shades and the Elysian groves
 Where sad departed spirits mourn their loves
 From crystal streams and from that country where
 Jove crowns the fields with flowers all the year,
 Poor senseless Bess, cloth'd in her rags and folly,
 Is come to cure her lovesick melancholy.

Bright Cynthia kept her revels late
 While Mab, the Fairy Queen, did dance,
 And Oberon did sit in state
 When Mars at Venus ran his lance.

In yonder cowslip lies my dear,
 Entomb'd in liquid gems of dew;
 Each day I'll water it with a tear,
 Its fading blossom to renew.

For since my love is dead and all my joys are gone,
 Poor Bess for his sake
 A garland will make,
 My music shall be a groan.

I'll lay me down and die within some hollow tree,
 The rav'n and cat,
 The owl and bat
 Shall warble forth my elegy.

Did you not see my love as he pass'd by you?
 His two flaming eyes, if he comes nigh you,
 They will scorch up your hearts: Ladies beware ye,
 Lest he should dart a glance that may ensnare ye!

Hark! Hark! I hear old Charon bawl,
 His boat he will no longer stay,
 And furies lash their whips and call:
 Come, come away, come, come away.

Poor Bess will return to the place whence she came,
 Since the world is so mad she can hope for no cure.
 For love's grown a bubble, a shadow, a name,
 Which fools do admire and wise men endure.

Cold and hungry am I grown.
 Ambrosia will I feed upon,
 Drink Nectar still and sing.
 Who is content,
 Does all sorrow prevent,
 And Bess in her straw,
 Whilst free from the law,
 In her thoughts is as great as a king.

3. Sweeter than roses (Pausanias, the Betrayer of his Country) (Richard Norton)

Sweeter than roses, or cool evening breeze
 On a warm flowery shore, was the dear kiss,
 First trembling made me freeze,
 Then shot like fire all o'er.
 What magic has victorious love!
 For all I touch or see since that dear kiss,
 I hourly prove, all is love to me.

*

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

Robert Schumann (1810-56)

In the spring of 1840, Robert and his beloved Clara Wieck were together in Berlin, planning their wedding. "I can't calm down," he wrote. "Such music I have in me that I could sing the whole day through." The music was these songs to poems by Eichendorff: "The cycle is my most romantic music ever and contains much of you in it, dear Clara."

1. Mondnacht

Moonlight

Es war, als hätt' der Himmel,
 Die Erde still geküsst,
 Dass sie im Blütenschimmer
 Von ihm nun träumen müsst.

*It was as if the sky
 had silently kissed the earth,
 so that in her haze of blossom
 she could now dream only of that.*

Die Luft ging durch die Felder,
 Die Ähren wogten sacht,
 Es rauschten leis die Wälder,
 So sternklar war die Nacht.

*The air moved through the fields,
 the ears of corn waved gently,
 the woods murmured softly,
 the night was so starry and clear.*

Und meine Seele spannte
 Weit ihre Flügel aus,
 Flog durch die stillen Lande,
 Als flöge sie nach Haus.

*And my soul spread
 wide its wings,
 flew over the silent countryside,
 as if flying home.*

2. Waldesgespräch

Es ist schon spät, es ist schon kalt,
Was reit'st du einsam durch den Wald?
Der Wald ist lang, du bist allein,
Du schöne Braut! Ich führ dich heim!

“Groß ist der Männer Trug und List,
Vor Schmerz mein Herz gebrochen ist.
Wohl irrt das Waldhorn her und hin,
O flieh! Du weißt nicht, wer ich bin.”

So reich geschmückt ist Roß und Weib,
So wunderschön der junge Leib,
Jetzt kenn ich dich - Gott steht mir bei!
Du bist die Hexe Lorelei!

“Du kennst mich wohl - vom hohen Stein
Schaut still mein Schloß tief in den Rhein.
Es ist schon spät, es ist schon kalt,
Kommst nimmermehr aus diesem Wald.”

3. Auf einer Burg

Eingeschlafen auf der Lauer
Oben ist der alte Ritter;
Drüber gehen Regenschauer,
Und der Wald rauscht durch das Gitter.

Eingewachsen Bart und Haare
Und versteinert Brust und Krause,
Sitzt er viele hundert Jahre
Oben in der stillen Klause.

Draußen ist es still' und friedlich,
Alle sind ins Tal gezogen,
Waldesvögel einsam singen
In den leeren Fensterbogen.

Eine Hochzeit fährt da unten
Auf dem Rhein im Sonnenscheine,
Musikanten spielen munter,
Und die schöne Braut, die weinet.

Conversation in the forest

*It is already late and cold,
Why are you alone in the forest?
The forest is deep, you are alone,
Fair lady, I will lead you home.*

*“Great is man’s cunning and deceit;
my heart is broken with sorrow.
Hunting horns sound here and there,
oh flee, you know not who I am.”*

*So richly adorned are horse and woman,
so exquisite the young body -
now I know you, God save me!
You are the witch Lorelei!*

*“You know me well - from the high rock
my castle looks silently down into the Rhine.
It is already late and cold,
you will never leave this forest again.”*

In an old castle

*Asleep at his look-out
up there is the old knight;
above are rain squalls,
through the lattice roars the forest.*

*Beard and hair are grown together
and ruff and breast turned to stone,
for centuries he has sat
up there in his silent cell.*

*Outside is calm and quiet,
all have gone into the valley,
lonely woodbirds sing
in the empty window arches.*

*Below, a wedding passes
in sunshine on the Rhine,
minstrels play merrily,
and the lovely bride, she weeps.*

4. Schöne Fremde

Es rauschen die Wipfel und schauern,
 Als machten zu dieser Stund
 Um die halbversunkenen Mauern
 Die alten Götter die Rund.

Hier hinter den Myrtenbäumen
 In heimlich dämmernder Pracht,
 Was sprichst du wirr wie in Träumen
 Zu mir, phantastische Nacht?

Es funkeln auf mich alle Sterne
 Mit glühendem Liebesblick,
 Es redet trunken die Ferne
 Wie vom künftigen, grossen Glück.

Fair, strange land

*The treetops murmur and shiver,
 as if at this hour
 the half-sunken walls
 were paced by the ancient gods.*

*Here, beyond the myrtles,
 in secretly darkening splendour,
 what do you murmur, as in a dream,
 to me, fantastic night?*

*All the stars sparkle upon me
 with glowing, loving gaze,
 rapturously the distance speaks
 as if of great happiness to come.*

*

Five Welsh folksongs

1. Y deryn pur

arr. Alun Hoddinott (1929-2008)

Y deryn pur a'r adain las
Bydd ini'n was dibrydar
O brysia, brysia at y ferch
Lle rhois i'm serch yn gynnar.
Dos di ati,
Dyed wrthi,
Mod i'n wylu'r dwr yn heli;
Mod i'n irad
Am ei gwelad,
Ac o'i chariad yn ffaelu'a cherddad,
O Duw faddeuo'r hardd ei llun
Am boeni dyn mor gal ad.

*O gentle dove with soft grey wings
come be my faithful servant,
and hasten, hasten to the one
for whom my love is constant.
When you find her,
whisper to her,
tell her of a yearning lover;
spent with weeping,
rent with longing,
a heart burning with undying love,
may heaven forgive the fair maid
who destroys my happiness.*

Pan ow'n i'n hoenus iawn fy hwyl,
Ddiwarnod gwyl yn gwyllo,
Canfyddwn fenyw lan'a rioed,
Ar ysgawn droed yn rhodio.
Pan y'i gwelais
Syth mi sefais,
Yn fy nghalon mi feddyliais,
Wele ddynes,
Lana'r deyrnas,
A'i gwen yn harddu'r oll o'i chwmpas
Ni fyn'swn gredu un dyn byw,
Nad oedd hi ryw angyles.

*While jaunting to the fair one day,
my heart singing with gladness,
I chanced on the fairest maid,
so light of step and winning.
When I saw her
straight I loved her,
at such beauty gazed in wonder,
eyes beguiling,
smile bewitching,
her sweet, enchanting ways
an angel she must truly be,
So deeply inspiring.*

2. Codiad yr Hedydd

arr. Joseph Haydn (1732-1809)

Clyw! clyw! foreol glod,
O! fwyned yw'r defnyndan dod,
O wynfa lan i lawr.
Ai man ddefnynnau can,
Aneirif lu ryw dyrfa lan,
Ddihangodd gyda'r wawr?
Mud yw'r awel ar y waun
A brig y grug, yn esmwyth gryn;
Gwrando mae yr aber gain
Ac yn y brwyn ymgiddia'i hun,

The Rising of the Lark

*Hark, at the morning tide
the lark's pure song rings far and wide
to greet celestial choirs.
Up to the radiant skies,
where faint and far those notes arise,
can we not aspire?
All enchanted under the spell
dwell in dreams, meads and mountains;
winds and waters stay silent
in cloudless air and deep caverns,*

Mor nefol serchol ydyw'r sain,
 Sy'n dod i swyno dyn.

Cwyd, cwyd ehedydd, cwyd,
 O le i le ar adai lwyd,
 Yn uwch, yn uwch o hyd.
 Can, can dy nodau cu,
 A dos yn nes at lawen lu
 Adawodd boen y byd.
 Canu mae, a'r byd a glyw
 Ei alaw lon o uchel le;
 Cyfyd hiraeth dynolryw,
 Ar o lei lais i froydd ne';
 Yn nes at Ddydd
 I fyny fel efe!

3. Fenyw Fwyn

Fenwy fwyn, gwrando gwyn
 Dyn yn curio er dy fwyn;
 Mae i mi ddirfawr gri
 Ddydd a nosy n d'achos di;
 Wylo'r dwr yn ail i'r don,
 Gwel fy mriw o dan fy mron;
 Does a ddyry lechyd imi,
 Ond tydi, Lili lon.
 Lili lon, y funod hon
 Teimlaf ddyrnod ddirfawr don;
 Dyro di i myfi
 Loches yn dy gallon di;
 Oni chaf fi brofi'r hedd
 Sydd yn dyfod o dy wedd,
 Yn dra buan, Eneth wiwlan,
 Bydd fy rhan yn y bedd.

*their restless music charmed to sleep
 by so fair a song.*

*Rise, spirit of song,
 till you are one with the light of heaven,
 and gone from our eyes.
 But thrilling, loud and clear
 still your enchanted notes we hear,
 A paean of paradise.
 Sing, until your song mounts
 and joins the angel throng;
 our souls would fain follow,
 where sin and sorrow vanish
 in the glory of immortal day,
 To reach eternity!*

arr. Mervyn Roberts (1906-90)

*Gentle maid, hear me,
 I lay my love at your feet;
 day and night is my sorrow
 to lack my heart's delight;
 I weep tears like the waves,
 I crave one look;
 this will be the end of me,
 do not send me to my grave.
 Love allures, I can stand all
 but your disdain;
 willingly let me take refuge
 in your heart;
 if you will not save my soul,
 give me one favour,
 let me love you before I die,
 none may love in the grave.*

4. Clychau Aberdyfi

arr. Granville Bantock (1868-1946)

The Bells of Aberdovey

Os wyt ti yn bur i mi,
 Fel rwyf fi yn bur i ti,
 Mal, un, dau, tri, pedwar, pump, chwech,
 Meddai clychau Aberdyfi.

*If you are true to me,
 as I am true to you,
 then one, two, three, four, five, six,
 sing the bells of Aberdovey.*

Hoff gan fab yw meddu serch,
 Y ferch mae am briodi,
 Hoff gan innau ymhob man,
 Am Morfydd Aberdyfi.

*I hope I will keep you, gentle boy,
 the boy I'm going to marry,
 I hope there will always be you,
 the boy from Aberdovey.*

5. Y Gog Lwydlas

arr. Roberts

The Grey Cuckoo

Fel 'roeddwn y'n rhodio
 A'm calon yn brudd
 Ar ddydd Llun y bore
 Ar doriad y dydd;
 Mi glywn y gog lwydlas
 Yn tiwnio mor fwyn
 Ar ochor bryn uchel
 Ar gangen o lwyn.
 "Fy amser i ganu
 Yw Ebrill a Mai,
 A hanner Mehefin,
 Chwi wyddoch bob rhai;
 I ffwrydd af oddiyma,
 Fy adar sydd fan,
 A chyn Dygwyl lfan
 Fe dderfydd fy nghan.

*As over the mountain
 I made my way
 alone, heavy-hearted,
 in the spring,
 I heard the grey cuckoo
 in great glee
 telling its story
 On a birch tree.
 "My season for singing
 is April and May,
 even, you may say,
 to the middle of June;
 when daylight wanes
 and dusk comes on,
 my song will be ended
 and I will go.*

"Ni chan y gog lwydlas
 Ond Ebrill a Mai,
 A hanner Mehefin
 Chwi wyddoch bob rhai;
 Ac wedyn eheda'
 Dros donnau y mor
 I wledydd pellennig
 I mofyn fy stor."

*"The days of the cuckoo
 are April and May,
 even, you may say,
 to the middle of June;
 then I will go to find
 days that are longer
 in lands where I enjoy
 sunshine and song."*

Métamorphoses (*Louise de Vilmorin*)

Francis Poulenc (1899-1963)

Vilmorin was a close friend of Poulenc and he loved setting her poetry, because he said it gave him the opportunity for “truly feminine songs”. This little cycle, whose poems (particularly the first and last) are so surrealistic that only a strong, but general, impression of meaning can come over at first hearing, was written in 1943. The poet was, in effect, exiled from France because she was married to a Hungarian - writing the songs enabled Poulenc to feel nearer to her.

1. Reine des mouettes

Reine des mouettes, mon orpheline,
Je t'ai vue rose, je m'en souviens,
Sous les brumes mousselines
De ton deuil ancien.

*Queen of the seagulls, my orphan,
I have seen you pink, I remember it,
under the misty muslins
of your bygone mourning.*

Rose d'aimer le baiser qui chagrine

*Pink that you liked the kiss which vexes
you*

Tu te laissais accorder à mes mains
Sous les brumes mousselines
Voiles de nos liens.

*you surrendered to my hands
under the misty muslins
veils of our bond.*

Rougis, rougis, mon baiser te devine
Mouette prise aux nœuds des grands
chemins.

*Blush, blush, my kiss divines you
seagull captured at the meeting of the
great highways.*

Reine des mouettes, mon orpheline,
Tu étais rose accordée à mes mains
Rose sous les mousselines
Et je m'en souviens.

*Queen of the seagulls, my orphan,
you were pink surrendered to my hands
pink under the muslins
and I remember it.*

2. C'est ainsi que tu es

It is thus that you are

Ta chair, d'âme mêlée,
Chevelure emmêlée,
Ton pied courant le temps,
Ton ombre qui s'étend
Et murmure à ma tempe.
Voilà, c'est ton portrait,
C'est ainsi que tu es,
Et je veux te l'écrire
Pour que la nuit venue,
Tu puisses croire et dire,
Que je t'ai bien connue.

*Your body imbued with soul,
your tangled hair,
your foot pursuing time,
your shadow which stretches
and whispers close to my temples.
There, that is your portrait,
it is thus that you are,
and I want to write it to you
so that when night comes,
you may believe and say,
that I knew you well.*

3. Paganini

Violon hippocampe et sirène	<i>Violin sea-horse and siren</i>
Berceau des cœurs cœur et berceau	<i>cradle of hearts heart and cradle</i>
Larmes de Marie Madeleine	<i>tears of Mary Magdalen</i>
Soupir d'une Reine	<i>sigh of a Queen</i>
Echo	<i>echo</i>
Violon orgueil des mains légères	<i>Violin pride of agile hands</i>
Départ à cheval sur les eaux	<i>departure on horseback on the water</i>
Amour chevauchant le mystère	<i>love astride mystery</i>
Voleur en prière	<i>thief at prayer</i>
Oiseau	<i>bird</i>
Violon femme morganatique	<i>violin morganatic woman</i>
Chat botté courant la forêt	<i>puss-in-boots ranging the forest</i>
Puit des vérités lunatiques	<i>well of insane truths</i>
Confession publique	<i>public confession</i>
Corset	<i>corset</i>
Violon alcool de l'âme en peine	<i>violin alcohol of the troubled soul</i>
Préférence muscle du soir	<i>preference muscle of the evening</i>
Épaules des saisons soudaines	<i>shoulders of sudden seasons</i>
Feuille de chêne	<i>oak leaf</i>
Miroir	<i>mirror</i>
Violon chevalier du silence	<i>violin knight of silence</i>
Jouet évadé du bonheur	<i>plaything escaped from happiness</i>
Poitrine des mille présences	<i>bosom of a thousand presences</i>
Bateau de plaisance	<i>boat of pleasure</i>
Chasseur	<i>hunter</i>

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INTERMISSION

Copies of Shannon Mercer's new CD *Wales - the Land of Song* are available during the intermission (price \$20), and also at the Village Bookshop, 20A Catherine Street

Three French songs

Clair de lune (*Paul Verlaine*)

Claude Debussy (1862-1918)

Moonlight

Votre âme est un paysage choisi
Que vont charmant masques et
bergamasques,
Jouant du luth et dansant, et quasi
Tristes sous leurs déguisements fantasques.

*Your soul is a chosen landscape
bewitched by maskers and
bergamaskers,
playing the lute and dancing and almost
sad beneath their fanciful disguises.*

Tout en chantant sur le mode mineur
L'amour vainqueur et la vie opportune,
Ils n'ont pas l'air de croire à leur bonheur,
Et leur chanson se mêle au clair de lune,

*Singing as they go in a minor key
of conquering love and life's favours,
they seem not to believe in their fortune
and their song mingles with the
moonlight,*

Au calme clair de lune triste et beau,
Qui fait rêver les oiseaux dans les arbres
Et sangloter d'extase les jets d'eau,
Les grands jets d'eau sveltes parmi
les marbres.

*the calm moonlight, sad and fair,
that sets the birds dreaming in the trees
and the fountains sobbing in rapture,
tall and svelte amid marble statues.*

Guitare (*Victor Hugo*)

Eduard Lalo (1823-92)

Guitar

Comment, disaient-ils,
Avec nos nacelles,
Fuir les alguazils?
Ramez, disaient-elles.

*How, said the men,
in our small craft,
can we flee the alguazils [police]?
Row, said the women.*

Comment, disaient-ils,
Oublier querelles,
Misère et périls?
Dormez, disaient-elles.

*How, said the men,
can we forget feuds,
poverty and danger?
Sleep, said the women.*

Comment, disaient-ils,
Enchanter les belles
Sans philtres subtils?
Aimez, disaient-elles.

*How, said the men,
can we bewitch the fair
without magic potions?
Love, said the women.*

Pièce en forme de Habanera

Maurice Ravel (1875-1937)

Our third song is, in fact, a wordless vocalise in Spanish rhythm, which also exists in versions for any number of solo instruments.

*

Four songs

Heitor Villa-Lobos (1887-1959)

Villa-Lobos was a Brazilian composer, described as “the single most significant creative figure in 20th-century Brazilian art music”. He has, in fact, become the best-known and most significant Latin American composer of all time. He wrote numerous orchestral, chamber, instrumental and vocal works. His music was influenced by both Brazilian folk music and by stylistic elements from the European classical tradition, as exemplified by his *Bachianas brasileiras* (“Brazilian Bach-pieces”), the best-known of which is the famous piece for wordless soprano voice and six cellos.

Mando tiro, tiro, lá! (*Traditional, from Germany*)

Bom dia vossa senhoria,
Mando, tiro, tiro, lá!

Good day to your ladyship,
I send it, throw it all away!

A gatinha parda (*Traditional*)

Miau! Miau!
A minha gatinha parda
Em Janeiro me fugiu.
Quem acho minha gatinha,
Você sabe?
Você viu?
Miau!

Meow! Meow!
My little grey cat
ran away last January.
Who has found my little grey cat?
Do you know?
Did you see?
Meow!

João Cambuête (*Traditional Hispanic/Italian*)

João, dão João,
João Cambuête, meu filho,
Toma la tua peta, mio filho.
Eh!

John, Sir John,
John Cambuete, my son,
come to my breast, my son.
Eh!

Na corda da vióla (*Traditional Hispanic/African*)

Na corda da vióla
Todo mundo bate.
As costureiras fazem assim,

On the strings of a guitar
the whole world beats.
The seamstresses do it,

Os carpinteiros fazem assim,	<i>the carpenters do it,</i>
Os marceneiros fazem assim . . .	<i>the cabinet-makers do it . . .</i>
La! La! La!	<i>La! La! La!</i>

*

Three operatic favourites

1. Saper vorreste di che si veste (*Un ballo in maschera*) Giuseppe Verdi
(1813-1901)

In the final scene of the opera, at a masked ball, Riccardo's page, Oscar, laughingly refuses to betray the secret of how his master is disguised to the vengeful Renato (who will finally stab Riccardo to death).

*

2. Love unspoken (*The Merry Widow*) Franz Lehár (1870-1948)

At the eleventh hour, Hanna (the eponymous widow) and Danilo finally admit their love for each other.
(Special thanks to Philip Kalmanovitch)

*

3. Una voce poco fa (*Il barbiere di Siviglia*) Gioachino Rossini (1792-1868)

At her first appearance in the opera, Rosina, one of Rossini's most lively heroines, reveals the determined character which lies hidden beneath a demure exterior.

*

Sunday, June 14, 2:30 pm

A BAYFIELD BOAT SONG

EVE-LYN de la HAYE, soprano ERICA IRIS HUANG, mezzo
 PATRICK JANG, tenor PHILIP KALMANOVITCH, baritone
 STEPHEN RALLS and BRUCE UBUKATA, piano

PROLOGUE

Sea Fever (*John Masfield*)
 (baritone)

John Ireland (1879-1962)

FISH AND SHIPS

En bateau (*Petite Suite*)
 (piano duet)

Claude Debussy (1862-1918)

After the very salty seascape of Masfield and Ireland, Debussy's music conjures up the tranquil atmosphere of a river trip in rural France.

Fishing Song (*Friday Afternoons*) (*Isaak Walton*) Benjamin Britten (1913-76)
 (soprano/tenor)

Friday Afternoons is a cycle of songs which were written in 1934 for performance at a school in Prestatyn, North Wales, run by the composer's brother - Friday afternoon was when the boys had singing practice.

Die Forelle (*Christian F.Schubart*)
 (tenor)

Franz Schubert (1797-1828)

The Trout: In a clear stream, the playful trout darted about happily. I stood on the bank and watched contentedly.

A fisherman also stood on the bank with his rod - so long as the water stays clear, I thought, he will never catch the fish.

But in the end the thief lost patience. He slyly muddied the stream and before I realised what was happening, the rod jerked and the little fish was writhing on it. With anger, I beheld the victim of deceit.

Loreley (*Wilhelmine Lorenz*)
(mezzo)

Robert Schumann (1810-56)

The “legend” of the Lorelei, the dangerous siren who inhabited a rock overlooking the river Rhine, appears to have been invented by the poet Clemens Brentano in the early 19th century. In his poem, *Die Lore Lay*, she was a tormented temptress who hurled herself into the river and drowned.

The waves murmur over her silent house. In the moonlight, a voice calls, “Remember me, remember me.”

Lorelei (*Ira Gershwin*)
(mezzo)

George Gershwin (1898-1937)

The Gershwin brothers’ spoof comes from their show of 1933, *Pardon my English*.

La barcheta (*Pietro Buratti*)
(tenor)

Reynaldo Hahn (1875-1947)

Hahn wrote a cycle of “Songs in Venetian dialect” in 1901. He first performed the songs, accompanying himself on a little upright piano, actually in a gondola moored in a Venetian canal.

The Little Boat: The night is beautiful. Make haste, Nineta, let us take to our boat and enjoy the evening breeze. I have asked Toni to remove the canopy so that we can feel the zephyr blowing in from the sea.

What bliss it is to exchange sweet nothings alone on the lagoon and by moonlight to be borne along in our boat; you can lay aside your fan, my dear, for the breezes will vie with each other to refresh you.

If among them there should be one so indiscreet as to try to lift the veil shielding your breast, pay no heed to its nonsense, for we are all alone and Toni is much too intent on plying his oar.

TEMPEST TOST

Two songs from *On this Island* (W.H.Auden)
(soprano)

Britten

Britten's first song-cycle was written to poems by his friend, Auden, in 1936. The first of these songs is a vivid description of the English coastline; the second shows earth and its oceans slipping "through night's caressing grip."

1. Seascape
2. Nocturne

Two songs from *Songs for Ariel* (William Shakespeare) Michael Tippett (1905-98)
(baritone)

Tippett wrote three songs, of which these are the first two, for a production of *The Tempest* in London in 1962.

1. Come unto these yellow sands
2. Full fathom five

Chanson de matelot (*Edward Le Feuvre*) Jersey folksong, arr. Alfred Amy
Jersey folksong
(soprano)

This "Sailor's Song" is written in the Jersey French language, spoken in the Channel Islands, between England and France. Here are the first two verses:

A Dgieu Jèrri ma belle patrie
Lé vent est bouon la mé est belle
Lé v'la dêjà qu'enfl'ye la vaile
I' m'faut parti gângni ma vie.

*Farewell Jersey, my beautiful country
The wind is good the sea is beautiful
The sail is already billowing
I must go to make my living.*

Souos l'ciel brûlant dé l'Italie
Et sus la mé du Cannada
Allant par chîn allant par la
I' m'faut parti gângni ma vie

*Under the burning sky of Italy
And on the sea of Canada
I go hither and thither
I must go to make my living.*

L'Île inconnue (*Théophile Gautier*)
(mezzo)

Hector Berlioz (1803-69)

The last song of Berlioz's *Nuits d'Été* describes a suggested voyage to the mythical lovers' island of Cythera.

The Unknown Isle: Say, young beauty, where do you wish to go? The sail swells itself, the breeze will blow. The oar is made of ivory, the flag is of silk, the helm is of fine gold; I have for ballast an orange, for a sail, the wing of an angel, for a deck boy, a seraph. Is it to the Baltic? To the Pacific Ocean? To the island of Java? Or is it even to Norway, to gather the flower of the snow, or the hibiscus flower?

"Lead me," says the beautiful girl, "to the faithful shore where one loves forever!" That shore, my darling, we hardly know at all in the land of Love! Where do you wish to go?

I do like to be beside the seaside words and music by John A. Glover-Kind
(baritone)

This was the greatest hit of the British music-hall singer, Mark Sheridan, in 1909.

INTERMISSION

ENTR'ACTE

Overture: The Hebrides
(piano-duet)

Felix Mendelssohn (1809-47)

Mendelssohn, whose 200th birthday we celebrate this year, travelled the Scottish highlands in 1829 and visited the famous Fingal's Cave on the rocky island of Staffa. Although he was seasick on the voyage, he managed to note down the haunting little two-bar tune which opens this piece.

TO THE GREAT LAKES

The Mermaid (*English folksong*)
(mezzo/baritone)

arr. Roger Vignoles (b. 1945)

Sailor's Song (*Anne Hunter*) Joseph Haydn (1732-1809)
(tenor)

One of Haydn's best known English songs was published in 1795, the year of birth of Henry Bayfield. The future Captain, finally Admiral, Bayfield (who came to map Lake Huron in 1820) first saw naval action at the age of eleven in the Napoleonic Wars, in much the same context as is described in this song.

Sail on, sail on (*Thomas Moore*) Irish folksong, arr. Britten
(baritone)

From Sault Ste. Marie en bateau (*Anna Jameson and anon.*) John Greer (b.1954)
(soprano)

The Irish writer, Anna Jameson (1794-1860), came to Ontario in 1836 as the wife of an early Attorney-General of Upper Canada. The primitive conditions horrified her and she refused to stay. Before she returned to Britain, however, she travelled from Toronto to Sault Ste. Marie and back, mostly by water, meeting farmers, hunters, native peoples and voyageurs, and writing vividly about them. In 1996, the Aldeburgh Connection commissioned a song-cycle from John Greer, based on her memoirs. In this song, she describes the voyageurs in Georgian Bay, particularly their singing.

Ojibway Quince (*Anna Jameson and anon.*) Greer
(mezzo)

First, Jameson describes the characteristics of the native people; then she notes the melody and words of a song which she heard on Mackinaw Island, which she translates thus:

Hah! What is the matter with the young long-knife [American soldier]? He crosses the river with tears in his eyes. He sees the young Chippewa girl [Ojibway quince] preparing to leave; he sobs for his sweetheart, because she is going away, but he will not sigh for her long; as soon as she is out of sight, he will forget her.

SHIPMATES

The Boatmen's Dance (*Minstrel song*) arr. Aaron Copland (1900-90)
(tenor)

This is one of Copland's *Old American Songs*. When they are not dancing, the boatmen are rowing down the Ohio River.

Drake's Drum (*Henry Newbolt*)
(baritone)

C.Villiers Stanford (1852-1924)

This song opens Stanford's *Songs of the Sea*, written in 1904 for the great Irish baritone, Harry Plunket Greene.

Quodlibet (*Newfoundland folksongs*)

Greer

In the last movement of *All Around the Circle: A Canadian Folksong Suite* (commissioned by the Aldeburgh Connection), John Greer blends together a host of Newfoundland sea shanties in a hectic free-for-all.

*After the performance, please join us for a glass of wine,
as the sun sinks below the yard-arm.*

*

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

“To a Poet” - English Songs (Brett Polegato)

“Wales - the Land of Song” (Shannon Mercer)

“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

*

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

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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**, have visited and worked there for many summers, as has a large number of the artists whom they present.

Eve-Lyn de la Haye is a native of Victoria, BC. She began the 08/09 season in England at the Aldeburgh Festival where she performed Lucia in Britten's opera *The Rape of Lucretia*. In January she made her professional Canadian opera debut with Calgary Opera as Echo in *Ariadne auf Naxos* by Richard Strauss. As an Emerging Artist for Calgary Opera's 07/08 season, Eve-Lyn performed the roles of Aurore in Massenet's *Le Portrait de Manon* and Sarah in the Canadian premiere of *The Ballad of Baby Doe*. Other recent opera credits include Adele in *Die Fledermaus*, Antonia in *Les Contes D'Hoffmann* and Tytania in *A Midsummer Night's Dream*. Eve-Lyn made her international debut last season as Julie Jordan in *Carousel* with the Boston Pops at Symphony Hall as part of a summer fellowship to the Tanglewood Music Center where she also performed art song, chamber music and opera. This summer, Eve-Lyn has been invited to attend the International Vocal Arts Institute in Tel Aviv, Israel. Quickly becoming known for her ease in the contemporary repertoire, Eve-Lyn has performed frequently with Soundstreams Canada including a CBC recording of *Six Voices for Sirens* by Ana Sokolovic and several major works by Steve Reich. Eve-Lyn holds degrees from the Victoria Conservatory of Music where she studied with Selena James and the University of Toronto Opera Division under the tutelage of Mary Morrison.

Canadian mezzo-soprano **Erica Iris Huang** (BMus & Op. Dip, Wilfrid Laurier University) is currently fulfilling her Diploma in Operatic Performance at the University of Toronto's Opera School under the tutelage of Mary Morrison. With the influence of her past pedagogues Victor Martens and Kimberly

Barber, her first desire for teaching music developed into a passion for performing and opera. In 2007, she won first place in the Canadian Music Competition, granting her a performance with the Sherbrooke Orchestra in Quebec. She made her 2004 operatic debut as Tituba in Robert Ward's *The Crucible* and performed the roles of Mrs. Herring in Britten's *Albert Herring* and Dido in Purcell's *Dido and Aeneas* with Opera Laurier. She was recently given much critical acclaim for her Toronto debut as Der Komponist with the Toronto Summer Music production of Richard Strauss's *Ariadne auf Naxos*, under the direction of founder Agnes Grossmann. Her most recent roles include Concepción in Ravel's *L'Heure espagnole* and La Tasse in his *L'Enfant et les sortilèges* with the University of Toronto's Opera Division. This March, she received particular critical notice for her singing in Charles Wilson's *Kamouraska* for Toronto's Opera in Concert.

Patrick Jang debuted in August with the Toronto Summer Music Academy and Festival Opera Studio, performing the role of Tanzmeister in Richard Strauss's opera *Ariadne auf Naxos*. He also appeared with Toronto Chamber Opera Productions in its production of "Three Operas in One Hour", playing the role of John in *Dieppe*. In the University of Toronto's Opera Division's production, he appeared as Paolino in Domenico Cimarosa's *Il matrimonio segreto*, and also sang the role of Lurcanio in the Opera Division's earlier production of Handel's *Ariodante*. In March, he appeared in Ravel's *L'Heure espagnole* and *L'Enfant et les sortilèges*. Patrick is an alumnus of Opera NUOVA and The Canadian Vocal Arts Festival in Edmonton, Alberta. He is also an alumnus of the Opera as Theatre program at the Banff Centre for the Arts. He holds a Bachelor of Music degree from the University of Western Ontario, and is currently in the second year of his graduate studies in the Music Masters degree in Opera Performance at the University of Toronto's Opera School, studying with Darryl Edwards. He is a laureate of the Canadian Millennium Scholarship Foundation's National Excellence Award, and a winner of the Social Sciences and Humanities Research Council's Canadian Graduate Scholarship.

Philip Kalmanovitch is a versatile young baritone, currently based in Toronto. His operatic appearances to date include Puccini's *La Bohème* (Marcello), Donizetti's *L'elisir d'amore* (Belcore), Ravel's *L'Heure Espagnole* (Ramiro), Britten's *The Rape of Lucretia* (Junius), and Humperdinck's *Hansel and Gretel* (Father). In 2008, he was awarded the COVC 60th Anniversary Commemorative Award to study at the Centre for Opera Studies in Italy which led him to be featured as a soloist on Classical 96.3 FM. Last month, he completed a tour for Saskatoon Opera's "Opera in the Schools", taking the role of Figaro in an adaptation of Rossini's *The Barber of Seville*. Outside the world of opera, Mr. Kalmanovitch has appeared in dozens of plays and musicals, including his professional debut

for the Thousand Islands Playhouse. He recently performed in *Jacques Brel is Alive and Well and Living in Paris*. He also made his film debut in 2008 appearing in a music video for indie-rock band The Dears. Mr. Kalmanovitch completed his Diploma in Operatic Performance at the University of Toronto where he studied with Jo-Anne Bentley. He also holds degrees in Drama and Music from Queen's University, Kingston.

Shannon Mercer is taking on the opera world as one of Canada's most promising, brilliant, rising stars: "a Leader of Tomorrow" (*MacLean's Magazine*). Her voice has been described as luminous, dazzling and shining and her acting witty, delightful and feisty. The 2008-09 season features Shannon in multiple productions of *The Magic Flute*, including performances in Hamilton, Toronto, Victoria and London, Ontario. Season highlights include concerts with the OffCentre Series in Toronto, the Vancouver Chamber Choir, Symphony Nova Scotia and performances of Charpentier's *Messe de Minuit* with Les Violons du Roi in Montreal and Quebec City. She appeared in *Not The Messiah* with Eric Idle in Toronto, at New York's Caramoor Festival and on tour in Los Angeles, Houston and Washington. She also made a highly acclaimed French debut with l'Opéra de Montpellier in the title role of Marin Marais's *Sémélé*, recently released on CD. An alumnus of San Francisco's prestigious Merola Opera Summer Program, Shannon began her operatic career as a member of the Canadian Opera Company's Ensemble Studio Program. She has gone on to sing major roles with the COC, l'Opéra de Québec, Opera Lyra Ottawa, Opera Ontario, Opera Atelier and Toronto Operetta Theatre. In July 2006, Shannon made her London, England, debut under the auspices of the Royal Opera, Covent Garden, in *The Midnight Court* with Toronto's Queen of Puddings Music Theatre.

Her recordings include *English Fancy* with Montreal's Masques Ensemble, *Mondonville* with harpsichordist Luc Beauséjour and *Bach and the Liturgical Year*, which was nominated for a Juno award. This March, her recording *Gloria! Vivaldi's Angels* with Ensemble Caprice received the Juno award as Recording of the Year (Vocal and Choral). Her most recent release is *Wales - The Land of Song* on the Analekta label.

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 appointment 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.

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*.