

THE ALDEBURGH CONNECTION

presents the sixth annual

BAYFIELD FESTIVAL OF SONG



TOWN HALL, BAYFIELD, ONTARIO
JUNE 2 & 3, 2012

Remaining events include:

Thursday, June 7, 4 pm:
SINGERS' MASTERCLASS

Friday, June 8, 8 pm:
Celebrity Recital, ADRIANNE PIECZONKA soprano,
LAURA TUCKER mezzo

Saturday, June 9, 11 am:
Coffee Concert, WISH YOU WERE HERE . . .

Saturday, June 9, 8 pm:
Celebrity Recital, ALEXANDER DOBSON baritone

Sunday, June 10, 2:30 pm:
DIAMONDS FOR A QUEEN

Visit www.aldeburghconnection.org
Tickets from The Village Bookshop 519-565-5600, or at the door

Bayfield Festival of Song

Honorary Patron:
ALICE MUNRO

Artistic Directors:
STEPHEN RALLS and BRUCE UBUKATA

June 2012

Welcome to the sixth annual Bayfield Festival of Song! This is a dazzling year for anniversaries. The Aldeburgh Connection, our parent organization, was founded in February 1982 and the thirty years were marked with a gala concert in Koerner Hall, Toronto - you may have heard the recording broadcast on CBC Radio. We are very happy, therefore, to be able to continue our thirtieth anniversary celebrations here in Bayfield with two weekends full of concerts.

Sixteen wonderful artists are on hand to perform, running the gamut from those who are preparing for their careers to the most distinguished international stars. Our music is varied, too - we are sure you will find much to entertain and inform. Between the two weekends, we will visit a number of schools across Huron and Perth Counties, increasing our audience by performing to a wider age range. Another educational aspect is a Singers' Masterclass on Thursday, June 7, when four young singing students will be coached by Adrienne Pieczonka, Canada's pre-eminent soprano star.

A much more significant anniversary this year, of course, is that which sees celebrations around the world in honour of the Diamond Jubilee of Queen Elizabeth II. We hope you will enjoy our own celebration marking the event, *Diamonds for a Queen*, which we perform twice, on two Sunday afternoons, June 3 and 10.

We have many to thank for the success of the Festival. We begin with our distinguished Honorary Patron, Alice Munro, who has graciously lent her name to our masthead, and continue with some important and hardworking volunteers in the village who are listed at the end of this programme book. Their energy and dedication are phenomenal and we thank them from the bottom of our hearts. We also include a large number of donors who are untiring in their support. Without them, without the assistance of corporate, 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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Saturday, June 2, 11 am: SCHUBERT IN THE MORNING	page 2
Saturday, June 2, 8 pm: UPSTAIRS / DOWNSTAIRS	page 5
Sunday, June 3, 2:30 pm: DIAMONDS FOR A QUEEN	page 11

Saturday, June 2, 11 am

SCHUBERT IN THE MORNING

STEPHEN RALLS and BRUCE UBUKATA, piano

with

ANDREA CERSWELL, soprano ALEXANDRA BELEY, mezzo
ANDREW HAJI, tenor DAVID ROTH, baritone

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Music by Franz Schubert (1797-1828)

The road we must all travel if we go due east to Toronto, the Huron Road, was opened in 1828, which was also the last year of the life of our favourite, sadly short-lived, song-writer. This coincidence has often come into our minds as we make the journey; today, we open our festival with music written in that year, when Schubert composed, literally, his “swan songs”.

Marche militaire, D733/1 (piano-duet)

Die Sterne (*Karl Gottfried von Leitner*), D939 (soprano)

The Stars: How brightly the stars glitter in the night! I've often been awakened by them from slumber. But I do not scold the shining ones for that, for secretly they perform many a benevolent task.

They wander high above in the form of angels, they light the pilgrim's way through meadow and forest.

They hover like heralds of love and often bear kisses far away across the sea.

They gaze tenderly into the face of the sufferer and bathe his tears with silver light; they direct our gaze away from the grave, with comforting and gentle, golden fingers, beyond the blue sky.

Now may you be blessed, radiant throng, and long shine upon me with your clear, pleasing light!

If I should, one day, fall in love, smile upon the bond and let your glittering bless us in return.

Ständchen (*Ludwig Rellstab*), D957/4 (tenor)

Serenade: My songs plead softly through the night to you; below in the silent grove, come to me, beloved!

Slender treetops whisper in the moonlight; do not fear the evil spying of the betrayer, my dear.

Do you hear the nightingales call? Ah, they implore you, with the sweet sound of their singing they implore for me. They understand the heart's longing, they know the pain of love, they touch each tender heart with their silver tones.

Let your heart, too, be moved; beloved, hear me! Trembling I wait for you, come, make me happy!

Das Fischermädchen (*Heinrich Heine*), D957/10 (baritone)

The Fisher Maiden: You beautiful fisher maiden, pull your boat toward shore. Come to me and sit down, we will speak of love, hand in hand.

Lay your little head on my heart and do not be too frightened. Indeed, you trust yourself fearlessly, daily, to the wild sea!

My heart is just like the sea, having storms and ebb and flow, and many a lovely pearl rests in its depths.

Die Taubenpost (*Johann Gabriel Seidl*), D957/14 (mezzo)

Pigeon Post: I have a carrier-pigeon in my pay who is devoted and true. She never stops short of her goal, and never flies too far. I send her out a thousand times every day to gather information, past many a beloved spot, to my beloved's house.

There she peeps in at the window, spying out every look and step, gives my greetings playfully and brings hers back to me. I needn't write a note any longer, my very tears I can give her: she will not deliver them wrongly, so earnestly does she serve me.

By day, by night, in waking, in dreaming, it is all the same to her; as long as she can roam, she is more than satisfied. She never becomes tired, she never grows exhausted, the route always feels new; she needs no enticement, needs no reward, this pigeon is so true to me.

I cherish her as truly in my heart, certain of the fairest prize; her name is - Longing! Do you know her? The messenger of constancy.

Fantasia, D940 (piano-duet)

It is from reminiscences of his friends that we learn of Schubert's infatuation with Caroline von Esterházy. She was the younger daughter of Count Johann Karl Esterházy, who had employed him on two occasions as a musician to the family. When he first encountered Caroline, she was a girl of 13; it was on his second visit to the family's summer palace, in 1824, that the 19 year old seems to have swept him off his feet. Whether the relationship (if it can even be called that) was of an erotic or platonic nature we will probably never know. "This flame continued to burn until his death," wrote Baron Karl von Schönstein. Another friend, Eduard von Bauernfeld, tells us: "Schubert was head over heels in love with one of his pupils, a young Countess Esterházy, to whom he dedicated one of his most beautiful piano pieces, the *Fantasia* in F minor for pianoforte duet."

This, the greatest of Schubert's piano-duets, was begun in January 1828 and was not finished in time for a big concert of his works which took place in March. It is designed on a large scale: an opening theme, with a poignantly expressive character, returns several times, is interrupted by a dramatic *largo* slow movement, then by a demonic *scherzo* and finally culminates in a massive fugue. The composer prepared the *Fantasia* for publication, but it did not appear until March 1829, four months after his death, with the dedication: "to the Countess Caroline Esterházy von Galánta". Whatever the nature of Schubert's feelings for her, they were certainly, passionately, deep.

Saturday, June 2, 8 pm

UPSTAIRS / DOWNSTAIRS

VIRGINIA HATFIELD, soprano MEGAN LATHAM, mezzo
GEOFFREY SIRETT, baritone,
STEPHEN RALLS and BRUCE UBUKATA, piano

Tonight's programme attempts the mammoth task of presenting an overview of the English musical scene from about 1900 to 1930. We concentrate on the middle ground of taste, rather than on the higher forms of 'art music'. We include the kind of songs which appealed to the leisured upper classes in their London drawing-rooms and concert halls on the one hand, and to the working classes in their taverns and music-halls on the other.

Those 'upstairs', of course, took frequent trips 'downstairs' to hear the popular entertainment which was, maybe, more to their taste. The greatest music-hall artistes were big stars in the West End and the best known female performer, Marie Lloyd, was once howled off the stage by an East End crowd who considered the lyrics of her songs, which were all the rage 'up West', far too indecent for their ears (or for those of their wives).

At the turn of the century, the household names of the entertainment world were either prima donnas of the opera or artistes of the music-hall. By 1930, both had been ousted from pre-eminence by stars of the Hollywood film and the Broadway musical, adored by peers and commoners alike.

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Our title is taken from the long-running British television series, set in Edwardian London. Today, *Downton Abbey* presents the same kind of social scene with which our programme deals - this time during and after the Great War. In the film *Gosford Park*, a scene in which the domestic staff listen outside the drawing-room doors while Ivor Novello entertains the house-party is a precise depiction of a genuine cultural moment.

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Spoken extracts are taken from:
Clara Butt: Her Life Story, by Winifred Ponder (1928)
Old Days and New, by Lord Ernest Hamilton (1923)
Gervase Elwes, by Lady Winefride and Richard Elwes (1935)
The diary of Sir Hubert Parry, Bart
and newspapers and journals of the period.

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PROLOGUE: CONTRASTS

Just a song at twilight (G. Clifton Bingham) James Molloy (1837-1909)
(soprano/mezzo)

The lyricist of this most popular of late Victorian ballads reported that various composers vied for the privilege of setting his poem; Molloy won, being the first to contact him via the electric telegraph.

Let's all go down the Strand! (tutti) Harry Castling and C. W. Murphy

A typical music-hall song, with some gentle xenophobia and topical references to polar exploration.

THE PRIMA DONNAS: 1. Dame Clara Butt (1873-1936)

When Clara Butt sang *Land of hope and glory* at a rally in Hyde Park, she could be heard (it was said) more than a mile away. With a height of six foot two to match the size of her voice, she so impressed the venerable Saint-Saëns that he urged her to undertake the role of Delilah. English law, alas, forbade biblical subjects in opera. She preferred to make her name in oratorio and, above all, the sentimental ballad.

In Haven (Sea Pictures) (C. Alice Elgar) (mezzo) Sir Edward Elgar (1857-1934)

Clara Butt gave the first performance of *Sea Pictures* at the Norwich Festival in 1899; this song had already been published as *Lute Song*.

How sweet the moonlight sleeps upon this bank Liza Lehmann (1862-1918)
(William Shakespeare) (mezzo/baritone)

Dame Clara gave many concerts with her husband, Kennerly Rumford, whom the writer, Michael Scott, describes as 'a modestly endowed, typically English baritone, whose natural elegance and refinement were both an example and a restraining influence'. This duet, written for them, sets lines from *The Merchant of Venice*. The composer was the grandmother of the Aldeburgh Connection's Honorary Patron, the English conductor Stuart Bedford.

A fairy went a-marketing (Rose Fyleman) (mezzo) Arthur M. Goodhart (1866-1941)

The words appeared in *Punch* magazine, January 2, 1918. The composer, amazingly enough, was a house-master at Eton and, later, Principal of the Guildhall School of Music.

THE PRIMA DONNAS: 2. Dame Nellie Melba (1859-1931)

With a stage name derived from her birthplace, Melbourne, this Australian soprano made her debut in 1887 after only twelve months' study. Success was instant and her career continued for 39 years. 'In her brilliant execution of the most difficult *fioriture* nothing impressed more than a wonderful flexibility, unless it was the unfailing ease and perfect sense of restraint with which the singer accomplished her *tours de force*.' (Grove's Dictionary)

Good-bye! (*G. J. Whyte-Melville*) (soprano) Sir Paolo Tosti (1846-1916)

Melba often sang the songs of this Italian composer who, in 1880, was appointed singing teacher and accompanist at Queen Victoria's court. On the strength of this, he was able to charge one shilling a minute for piano lessons.

The Banks of Allan Water (*anon.*) (soprano) Scottish folksong

ART-SONG VERSUS MUSIC-HALL

Upstairs and downstairs, the same themes - usually love and marriage - recurred in the bulk of songs. But the direct, humorous approach of the music-hall often contrasts amusingly with the more introverted, soulful poetry of the drawing-room.

Isobel (*Digby Goddard-Fenwick*) (baritone) Frank Bridge (1879-1941)

Written in 1913, this is one of the last of Bridge's early songs, relating back to the Victorian ballad and forward to the more modern songs which made his voice an individual one.

Josh-u-ah (soprano) George Arthurs and Bert Lee

A waltz-song of the music-hall, dating from 1916.

Waiting at the Church! (mezzo) Fred W. Leigh and Henry E. Pether

2 songs from "A Shropshire Lad" Sir Arthur Somervell (1863-1937)
(*A. E. Housman*) (baritone)

Somervell's cycle (1904) is the earliest, and one of the best, of the many collections of songs written to Housman's poetry. First published in 1896, *A Shropshire Lad* seized the public's imagination in the decade leading up to the Great War.

**In summer time on Bredon
The street sounds to the soldiers' tread**

THE HOME FIRES

Keep the home fires burning Ivor Novello (1893-1951)
(*Lena Guilbert Ford*) (tutti)

Appearing in the first year of the war, this was the composer's first success and guarantee of lasting fame.

A Hymn for Aviators Sir Hubert Parry, Bart. (1848-1918)
(*Mary Hamilton*) (soprano)

Parry's twelve volumes of *English Lyrics* comprise one of the finest collections of songs in the language. This occasional piece, while not part of that set, is a fine example of the composer's aristocratic style.

Marching Song of the Royal Flying Corps Charles Converse (1832-1918)
(*anon.*) (tutti)

This kind of parody song was particularly popular in the Great War and would have existed in various versions according to the unit singing.

With rue my heart is laden George Butterworth (1885-1916)
(*Housman*) (baritone)

Lieutenant George Butterworth was killed in August 1916 in the Battle of the Somme.

INTERMISSION

Copies of Geoffrey Sirett's new CD *Vagabond*,
with pianist Stephen Ralls, featuring songs by Vaughan Williams,
Butterworth, Britten and Canadian composers, are available during the
intermission (price \$10) and also at the Village Bookshop.

ENGLAND ON HOLIDAY

1. A Day Trip

I do like to be beside the seaside (tutti) John A. Glover-Kind (1882-1918)

Day trips to Margate or Southend were the best that most of the music-hall's patrons could hope for in the way of holidays.

Tango-Pasodoblé (*Façade*) (piano-duet) Sir William Walton (1902-83)
arr. Constant Lambert (1905-51)

Walton's 'entertainment', *Façade*, based on poems by Dame Edith Sitwell, brought its composer great notoriety in the 1920s. This movement uses the music-hall song we have just heard.

And her mother came too (*A to Z*) (*Dion Titheradge*) (baritone) Novello

Here we see an upper class gentleman on rather grander outings. The song shows a new sophistication - it appeared in 1921 in a revue starring Gertrude Lawrence and Jack Buchanan.

2. The Folk-Song Craze

The pastime of folk-song collecting seized the imagination of the artistic world during the 1900s and '10s. Whole parties of upper class people would tour the countryside, pumping the bemused countryfolk for the last dregs of popular melody remaining in their collective memory. Practically all major English composers indulged and produced their own versions of songs and dances. It is impossible to deny the incalculable value of what was done, both in artistic terms and as a massive rescue operation. At the same time, the craze can be seen as a last-ditch attempt, conscious or unconscious, by composers to bridge the ever-widening gulf between popular and 'art' music.

Willow willow (*anon.*) (soprano) Folksong, arr. Percy Grainger (1882-1961)

The folksong was the original of Desdemona's song in *Othello* Act IV. The arrangement was Grainger's earliest, published in 1912.

The British Waterside (or The Jolly Sailor) Nottinghamshire folksong
(*anon.*) (mezzo/baritone) arr. Grainger

Grainger took this song down from Mr Samuel Stokes at the Retford Almshouses, Nottinghamshire, on August 3, 1906. The setting was made in September 1920.

Faroe Island Dance-Folksong (piano-duet)

Grainger

Grainger also toured Denmark and the Faroe Islands collecting tunes, including this one, whose words he translated as “Let’s dance gay in green meadow; ‘Neath the mould shall never dancer’s tread go.” The piano-duet version was dedicated “to the memory of my friend John Singer Sargent”.

3. Abroad with the Jazz Set**The real American folksong**

George Gershwin (1898-1937)

(Ira Gershwin) (baritone)

This was the first song which the brothers Gershwin wrote together. It was interpolated in a vaudeville show, *Ladies First* (1918), in which George accompanied Nora Bayles. Singer and pianist soon fell out because of his creative approach to accompaniment and the song fell into oblivion.

Someday I’ll find you

words and music by Noël Coward (1899-1973)

(Private Lives) (soprano)

One of Coward’s most successful waltz-songs, this was used in his most famous play as a theme song of the lovers, portrayed by Coward and his favourite leading lady, Gertrude Lawrence.

The Tale of the Oyster

words and music by Cole Porter (1891-1964)

(Fifty Million Frenchmen) (mezzo)

Originally written as “The Scampi” in 1926, this song eventually found its way into *Fifty Million Frenchmen* - but was soon dropped as being in bad taste.

Let’s do it (Paris) (tutti)

words and music by Porter

Paris (1928) was Porter’s first Broadway success; but this song crossed the Atlantic to become the hit of *Wake Up and Dream* in 1929. It had better luck than “The Tale of the Oyster”: even the Lord Chamberlain congratulated Porter on the lyrics and the extensive research that had gone into naming the myriad creatures who “do it”.

Sunday, June 3, 2:30 pm

DIAMONDS FOR A QUEEN

ANDREA CERSWELL, soprano ALEXANDRA BELEY, mezzo
 ANDREW HAJI, tenor DAVID ROTH, baritone

STEPHEN RALLS and BRUCE UBUKATA, piano

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



For many years, an important part of the Aldeburgh Connection's Toronto season was its **Discovery Series**. This presented many 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 our concerts alumni of the Discovery Series, and to acknowledge the generous support given to the Discovery Series and the Bayfield Festival of Song by **RBC Foundation**, through its Emerging Artists Project.

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A Celebration of the Diamond Jubilee of Queen Elizabeth II

In its own 30th anniversary year, the Aldeburgh Connection is proud to present, as part of the Bayfield Festival of Song, a tribute to a sixty year reign which astonishes by its brilliance. All around the world the achievement of this Diamond Jubilee is being celebrated, particularly in this month. Long may she reign! We look forward to honouring, in September 2015, the longest reign of a British monarch.

It has to be said that, for the past hundred years or so, the members of the British royal family have not been renowned for their musical abilities. However, music has certainly underpinned many major events of the Queen's reign. We will evoke some of these and will also include pieces particularly associated with, or even composed by, her ancestors.

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Part 1: THE HISTORY

The Arrival of the Queen of Sheba
(Solomon) (piano-duet)

George Frederic Handel (1685-1759)

Pastime with good company (tutti)

Henry VIII (1491-1547)

King Henry's reputation does not stand high among British monarchs as a result of his marital policy. At the same time, he has been described as "one of the most charismatic rulers to sit on the English throne" and is certainly the only one whose music is still in print. Some 20 to 30 vocal and instrumental compositions can be attributed to him with reasonable confidence, including this one, which was known as "The Kynge's Ballade". He has also been credited, probably wrongly, with the composition of "Greensleeves".

Pastime with good company
I love and shall until I die.
Gruch who lust, but none deny;
So God be pleased, so live will I;
For my pastance, hunt, sing and dance;
My heart is set all goodly sport
For my comfort: who shall me let?

Youth must have some dalliance,
Of good or ill some pastance;
Company methinks then best
All thoughts and fancies to digest,
For idleness is chief mistress
Of vices all: then who can say
But mirth and play is best of all!

An die Königin Elisabeth
(Gedichte der Königin Maria Stuart)
(attrib. Mary, Queen of Scots, trans. Gisbert Vincke), Op.135/3 (mezzo)

Robert Schumann (1810-56)

The figure of Mary, Queen of Scots was popular in artistic imagination in the early 19th century (a play by Schiller, a cantata by Wagner, an opera by Donizetti are all examples). Schumann here sets a German translation which is reasonably close to a French sonnet sent by Mary from prison to her cousin, Queen Elizabeth I. (Mary, and not Elizabeth, was eventually to be a direct ancestor of our present queen.)

To Queen Elizabeth (Poems of Queen Mary Stuart): One thought alone gladdens and grieves me and dominates my mind, so that the voices of fear and hope resound when, sleepless, I count the hours. And when my heart chooses this letter as messenger, revealing how I long to see you, then, dear sister, a new anguish seizes me, because the letter lacks the power to prove it.

I see the boat half hidden in the harbour, held back by the storm and warring waves, and heaven's serene face shadowed by night. So am I likewise beset by cares and fear - not of you, my sister. But the force of fate often tears apart the sail in which we trust.

Arise, awake (The Triumphs of Oriana) Thomas Morley (1557-1602)
(anon.) (tutti)

The Triumphs of Oriana, compiled and published by Thomas Morley in 1601, includes 25 madrigals by 23 composers including Morley. Each piece concludes with the lines: "Then sang the shepherds and nymphs of Diana, long live fair Oriana!" The collection is generally accepted as being in honour of Elizabeth I, 'Oriana' often being used to refer to the Queen. There is, however, a school of thought that *The Triumphs* celebrated Anne of Denmark, wife of the future James I. (She, again, would be a direct ancestor of Elizabeth II.)

Four Dances from "Merrie England" Edward German (1862-1936)
(Basil Hood) (piano-duet, with soprano)

Merrie England opened at the Savoy Theatre, London, on April 2, 1902. The comic opera's plot concerns love and rivalries at the court of Elizabeth I. Its extraordinary success is indicated by the more than 500 productions by amateur operatic societies in 1953, the present queen's coronation year. This suite of dances was made by the composer; we are including the lines of the most popular song, "O peaceful England", sung by the Queen.

Second Lute Song (Gloriana) Benjamin Britten (1913-76)
(William Plomer) (tenor)

In 1953, many patrons of the Royal Opera expected that *Gloriana* would entertain them in much the same way as had *Merrie England*. The new opera, commissioned for the coronation, sadly disappointed them. As the *New York Herald Tribune's* correspondent wrote: "Instead of pursuing and elaborating the sweet fairy-tale mood which had been woven around the streets of London and in the nation's press, Britten shattered it . . . by bringing to life the full-blooded, down-to-earth tragedy of Elizabeth I, torn between her illicit love for a man [the Earl of Essex] who had betrayed the State and her duty as a queen to execute him." In this excerpt from Act I, Essex takes up the Queen's lute and sings to her of the joys of a simple, solitary life far from the cares of the court.

Der Ungeliebte (*Friedrich Rückert*) (baritone) Albert, Prince Consort (1819-61)

The Prince Consort, husband of Queen Victoria, became known as a champion of music in mid-19th century England. Most of his compositions were written before his arrival in England; they show a level of competence above the expected level of royalty.

The Unloved: If only I could find on earth the love I seek, by which my troubled soul which journeys through the world could lovingly be absorbed!

Or if only someone, gently bending over me from heaven, could light my way, could show me an escape from the dark world!

Italien (*Franz Grillparzer*) (mezzo)

Fanny Mendelssohn (1805-47)

Felix Mendelssohn's sister composed a great deal of music but, according to the mores of the time, publication was frowned upon. Therefore, the group of songs to which this one belongs was published as her brother's opus 3. Grillparzer's words typify the 19th century longing, particularly in those from northern climes, for the delights of Italy.

Italy: Fairer and fairer the plain becomes as caressing breezes blow on me! Away from the burden and trouble of Prose, I go forth into the land of Poetry. More golden the sun, more blue the air, more green the green, more aromatic the scents! There on the corngrass, swelling with sap, the aloe bristles with stubborn strength. Olive, cypress, one light and one dark, are you nodding like dainty, greeting women? What is gleaming in the leaves, glittering like gold? Ha! Oranges, are you lovely ones hiding there?

Defiant Poseidon, was it you, jesting and murmuring down there so sweetly? And this, seeming half meadow, half sky, was that the fearful horror of the sea? Here I would live, divine one: Parthenope, can you bring peace to the waves? Now try it then, Eden of Joy, calm as well the waves in this breast!

Overture: The Hebrides
(**Fingal's Cave**) (piano-duet)

Felix Mendelssohn (1809-47)

Mendelssohn visited Fingal's Cave, on the island of Staffa off the west coast of Scotland, in 1829. His overture was inspired by the trip - and also helped to popularise the island as a destination for tourists, who soon included Queen Victoria in their number.

INTERMISSION

Part 2: THE LIFE

March: Crown Imperial (piano-duet) Sir William Walton (1902-83)

Walton's march was originally composed for the coronation of Edward VIII on May 12, 1937. After Edward's abdication, the coronation was held on the scheduled day, with Edward's brother, George VI, being crowned instead.

Overhead the moon is beaming Sigmund Romberg (1887-1951)
(The Student Prince) (*Dorothy Donnelly*) (tutti)

The Student Prince was the longest running show on Broadway in the 1920s, even longer than *Show Boat*. It achieved equal success in London's West End in 1926, the year of the Queen's birth.

Marigold (piano-duet) Billy Mayerl (1902-59)

Billy Mayerl, an acknowledged master of light music in his time, founded his School of Modern Syncopation in 1926, mainly for correspondence courses. The future king George VI took lessons from him.

Der Gärtner (*Eduard Mörike*) (soprano) Hugo Wolf (1860-1903)

Wolf composed no fewer than 53 songs to Mörike's poetry between February and November 1888.

The Gardener: On her favourite pony as white as snow, the fairest princess rides down the avenue. On the path down which her steed so finely prances, the sand that I strewed there glitters like gold!

You rose-colored little hat, bobbing up and down, O toss a feather stealthily down! If, for that, you would like a little flower from me, take a thousand for one - take all of them!

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

Haydn's visits to England in the 1790s were extremely successful; his settings of English poetry showed his marketing skills and added to his renown.

Excerpts from "South Pacific" Richard Rodgers (1902-79)
(*Oscar Hammerstein II*)

South Pacific opened on Broadway in 1949 and continued for almost five years. Its London production ran from 1951 until 1953.

There is nothin' like a dame (tenor/baritone)

American sailors on a south Pacific island in World War II lament their lack of female companionship.

Younger than springtime (tenor)

Lieutenant Joseph Cable has been introduced to Riat, the lovely daughter of Bloody Mary.

Jimmie's got a goil (*e.e.cummings*) (baritone)

John Beckwith (b.1927)

Beckwith's *Six Songs to Poems by e.e.cummings* appeared in 1982 (the year of the Queen's visit to Ottawa to sign the Constitution Act).

She's like the swallow (*anon.*) (mezzo)

Traditional, arr. Godfrey Ridout (1918-84)

This Newfoundland folksong was first collected in 1931 by Maud Karpeles.

My Hoggie (A Birthday Hansel)
(*Robert Burns*) (soprano)

Benjamin Britten (1913-76)

A Birthday Hansel, a cycle of seven songs for tenor and harp, was commissioned by the Queen in 1975 to celebrate her mother's 75th birthday. The fourth song is a lament of a shepherd for his favourite sheep (his Hoggie).

What will I do gin my Hoggie die,
My joy, my pride, my Hoggie?
My only beast, I had nae mae,
And vow but I was vogie.

The lee-lang night we watch'd the fauld,
Me and my faithfu' doggie;
We heard nocht but the roaring linn,
Amang the braes sae scroggie.

But the howlet cry'd frae the castle wa'.
The blitter frae the boggie,
The tod reply'd upon the hill-
I trembled for my Hoggie.

When day did daw, and cocks did craw,
The morning it was foggie;
An unco tyke lap o'er the dyke,
And maist has killed my Hoggie.

Oft in the stilly night (*Thomas Moore*) (tenor)

Traditional, arr. Britten

In 1960, Britten published his collection of ten Irish folksong arrangements, set to the poems which Thomas Moore had provided in the early 19th century.

We'll meet again (tutti) words and music by Ross Parker and Hughie Charles

The British royal family's charisma can never have been more intense than during the Second World War. This song sums up the mood of that time. As the cover states, "When sweethearts say goodbye at a dance, when a mother says farewell to her son in the services, when trains depart for the front, "We'll meet again" is the cheering note that makes the parting easier:

We'll meet again, don't know where, don't know when,
But I know we'll meet again some sunny day.

*

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

*

For all kinds of information about what to do
and where to go in Bayfield, visit the website:
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We would like to express our thanks to the following, whose help
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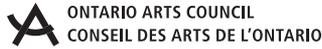
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*

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www.aldeburghconnection.org

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 have many of the artists whom they present.

Alexandra Beley, mezzo-soprano, recently completed her Master of Music degree in Operatic Performance at the University of Toronto's Opera Division, where she studied with Professor Lorna MacDonald. From a young age Alexandra realized her love for opera with her involvement in the Canadian Children's Opera Company. Her performances with U of T's Opera Division include Dorabella in *Così fan tutte* (2012), the Marquise of Birkenfeld in Donizetti's *La fille du régiment* (2012), La Marchande in Poulenc's *Les Mamelles de Tirésias* (2011) and Alisa in Donizetti's *Lucia di Lammermoor* (2010). Alexandra had the pleasure of also performing Dorabella with Metro Youth Opera's inaugural production in 2011.

Other roles include Cherubino in Mozart's *Le nozze di Figaro* with Opera NUOVA (2011), Mère Marie de l'Incarnation in Poulenc's *Dialogues des Carmélites* (2009) and Countess Charlotte Malcolm in Sondheim's *A Little Night Music* (2010), both with Opera Laurier. In the summer of 2011, Alexandra understudied Judith Forst as Irene in John Estacio's *Lillian Alling* with The Banff Center's Opera as Theatre Program. Alexandra is thrilled to be coming to the Bayfield Festival of Song as a young artist. Upcoming performances for the summer include Wendy Nielsen's program at St. Andrews by the Sea, as well as Marcellina in Mozart's *Le nozze di Figaro* with Toronto Summer Opera Workshop.

Andrea Cerswell, praised for her “bright, pretty voice with surprising power” (Opera Canada), is gaining attention and acclaim for her exciting presence on opera and concert stages. As Antonia in *Les Contes d'Hoffmann*, Andrea was lauded as “one of the vocal glories of the opera...her voice is strong...superbly supported by her acting talent” (Halifax Chronicle Herald). Other past opera and concert highlights include First Lady (*Die Zauberflöte*), Lucia (*The Rape of Lucretia*), First Wood Sprite (*Rusalka*), Concepción (*L'Heure espagnole*), Pamina (*Die Zauberflöte*), Weber's *Mass in E flat*, Haydn's *Mass in a Time of War*, Handel's *Messiah*, and Orff's *Carmina Burana*. Cerswell has made appearances with the Canadian Opera Company, Opera Kitchener, Brampton Symphony Orchestra and Ardeleana Music. Distinguished directors with whom she has worked include Michael Patrick Albano, Guillermo Silva-Marin and James Marvel, and conductors Rosemary Thomson, Tyrone Patterson and Robert Raines.

Notable performances upcoming in summer 2012 include appearances at the Bayfield Festival of Song, in Toronto as a featured performer in Libby Hague's art installation “Be Brave! We Are In This Together” and as one of Mozart's most charming characters, Despina (*Così fan tutte*) in Milan as part of the Accademia Europea dell'Opera. Andrea graduated with a Masters of Music in Opera from the University of Toronto. She lives in Toronto and continues to study with Mary Morrison, O.C.

Andrew Haji, tenor, is a recent graduate of the Voice Performance program at the University of Toronto Faculty of Music. He is currently pursuing a master's degree with the University of Toronto Opera School, studying with Darryl Edwards. Andrew recently appeared as Rob Ford in *Rob Ford, the Opera* and as Ferrando in Mozart's *Così fan tutte* at the University of Toronto. In 2011 he performed the roles of Lacouf/Reporter from Paris in Poulenc's *Les Mamelles de Tirésias*. During his undergraduate career, Andrew performed in three operas with the University of Toronto Opera Division. In 2009, Andrew appeared as Cecco in Haydn's *Il mondo della luna*, in 2010 he appeared as Vanderdendur/Ragotski in Bernstein's *Candide* and in 2011 he performed the role of Don Ottavio in Mozart's *Don Giovanni*.

In the summer of 2010, Andrew performed the role of Nemorino in Donizetti's *L'elisir d'amore* at the Centre for Opera Studies in Italy in Sulmona, Italy. In the summer of 2011, Andrew returned to Sulmona to reprise the role of Don Ottavio in *Don Giovanni*. This summer, Andrew will be attending L'accademia europea dell'opera in Milan, Italy, performing the role of Tamino in Mozart's *The Magic Flute*.

Virginia Hatfield, soprano, is becoming known across Canada for her ‘beguiling’ performances (The Globe and Mail) and ‘gobs of charisma’ (Toronto Star). Recent opera roles for this versatile artist include Zerlina (*Don Giovanni*) and Marzelline (*Fidelio*), both with the Canadian Opera Company, as well as debuts with Pacific Opera Victoria - Italian Singer (*Capriccio*), Opera Hamilton - Musetta (*La Bohème*), and Toronto's Opera in Concert, singing the title role of Elena in Rossini's *La*

donna del lago. Highlights of the 2010/2011 season included premieres of Canadian and Mexican works with Soundstreams Canada and renowned Mexican percussion ensemble Tambuco for the Festival Internacional Cervantino in Guanajuato, Mexico and at Koerner Hall in Toronto; performances of *Messiah* with the symphony orchestras of Thunder Bay and Windsor; Bach's *Ich habe genug* with Kevin Mallon and the Aradia Ensemble at Glenn Gould Studio, and her debut with Saskatoon Opera as Susanna in *Le nozze di Figaro*.

As a member of the prestigious Canadian Opera Company Ensemble Studio from 2005-07, Virginia performed the roles of Pamina (*The Magic Flute*), Miss Wordsworth (*Albert Herring*), Frasquita (*Carmen*), Gretel (*Hansel and Gretel*), the Fifth Maid (*Elektra*), and Laura (*Luisa Miller*). With the COC Ensemble, Virginia created the role of Leah in James Rolfe's *Swoon*. This season, Miss Hatfield looks forward to performances of Bach's *Christmas Oratorio* with Kingston and Windsor Symphony Orchestras, *The Dublin Messiah* with both Toronto's Aradia Ensemble and with Symphony Nova Scotia. In March 2012, Virginia debuts with Vancouver Bach Choir in Haydn's *Creation*, Leslie Dala conducting.

Megan Latham, mezzo-soprano, has enjoyed the distinction of recognition in opera, oratorio, and recital. Her artistry has been described as "rich and breathtaking" and her voice "clear and wonderful". Ms. Latham has worked with distinguished conductors including Harry Bicket, Will Crutchfield, Richard Bradshaw, Miguel Harth-Bedoya, David Agler, Jeanne Lamon and Agnes Grossman. A regular with the Canadian Opera Company, Ms. Latham's assignments this season include Giovanna in Verdi's *Rigoletto*, the Voice of the Mother in *Les Contes d'Hoffmann* and Zita in *Gianni Schicchi*. In concert she will be heard at the Bayfield Festival of Song and with the Kitchener-Waterloo Symphony in Beethoven's Symphony No. 9. Highlights of the past season include the Rhombus media production of Alexina Louie's *Politics is Cruel: An Opera*, Verdi's *Requiem* for Regina Symphony, Secretary to Chairman Mao in COC's *Nixon in China* and Eduige in Pacific Opera Victoria's production of *Rodelinda*.

As a concert artist, Ms. Latham has been the soloist for numerous works including Handel's *Messiah* and *Dixit dominus*, Rossini's *Petite messe solenne*, Haydn's *Lord Nelson Mass*, Mozart's *Coronation Mass* and Vivaldi's *Gloria* and *Beatus vir*. In concert and recital, Ms. Latham has performed throughout Canada and the United States, including her Carnegie Hall debut for the Marilyn Horne Foundation. Ms. Latham appeared as Sister Sophia in the long-running Mirvish production of *The Sound of Music* at the Princess of Wales Theatre in Toronto, following which she was heard as Marcellina in *Le nozze di Figaro* for Vancouver Opera.

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 and in October 2010 they were joint recipients of an Opera Canada "Ruby" Award for their work in opera and with young Canadian singers. In May 2011, the Bayfield Festival of Song received a Cultural Event/Organization Award from the Huron Arts and Culture Network.

David Roth, Toronto based baritone, has recently finished his performance degree at the University of Toronto, where he studied under the direction of Patricia Kern. Mr. Roth is the recipient of several academic awards offered by the Faculty of Music and the Faculty of Arts and Science. A veteran performer, David has sung in Canada, the U.S., and Great Britain as both soloist and chamber musician with such organizations as the Montreal Symphony Orchestra, the Toronto Symphony Orchestra, Tafelmusik Baroque Orchestra and Chamber Choir, and the Toronto Masque Theatre. David has appeared as a featured soloist with Tafelmusik in the programme *Bach in Leipzig*, the Durham County Chamber Choir in performance of Faure's *Requiem* and the Kitchener Symphony Orchestra in Kurt Weill's *The Seven Deadly Sins*.

Some of David's operatic roles include Polyphemus in Handel's *Acis and Galatea*, Olin Blicht in Floyd's *Susannah*, Lindorff and Dr. Miracle in Offenbach's *Tales of Hoffmann* and Priest of Jupiter in Handel's *Hercules*. David is also co-founder and artistic director of Cantores Fabularum, a volunteer choir that raises money for First Stop Woodlawn, a shelter for women administered by the YWCA.

Geoffrey Sirett, baritone, has performed leading roles in Mozart's *Don Giovanni* and *Così fan tutte*, Humperdinck's *Hansel and Gretel*, Donizetti's *Lucia di Lammermoor*, Bernstein's *Candide*, Haydn's *Il mondo della luna*, Leoncavallo's *Pagliacci*, Lehar's *The Merry Widow*, Ullmann's *Der Kaiser von Atlantis*, Puccini's *Gianni Schicchi*, and Britten's *Albert Herring*. In 2010 Geoffrey sang the role of the Count in Mozart's *Le nozze di Figaro* as a fellowship student of the Aspen Opera Theater Center, studying under Dr. Stephen King. In 2011 he returned to perform Snug in Britten's *A Midsummer Night's Dream* and Diesel in Bernstein's *West Side Story*, and will return in 2012 to perform the lead role of Nick Carraway in Harbison's *The Great Gatsby*.

On the concert stage, Geoffrey has performed a wide variety of oratorio and concert works, including most recently Handel's *Messiah* and Bach's *Weihnachts-*

Oratorium with the Kingston Symphony, Fauré's *Requiem* and Vaughan Williams's *Dona Nobis Pacem* with the Buffalo Philharmonic, Bach cantatas with the Kingston and Chautauqua Symphonies, and Eötvös's *Snatches of a Conversation* with the Aspen Contemporary Orchestra. Geoffrey has appeared in recital across Canada and the U.S., including performances with the Aldeburgh Connection and Bayfield Festival of Song, the Van Cliburn Foundation with composer/pianist Ricky Ian Gordon, and the Chautauqua Institution with pianists Craig Rutenberg and Mikael Eliassen. As winner of the 2010 Jim and Charlotte Norcop Song Prize, Geoffrey presented a recital with pianist Martin Katz. Geoffrey's debut album, *Vagabond*, with pianist Stephen Ralls, was released in December 2011. The CD includes Vaughan Williams' *Songs of Travel*, Butterworth's *Six Songs from 'A Shropshire Lad'*, and Britten's *Folksong Arrangements*, as well as premiere recordings of two Canadian compositions by Jocelyn Morlock and Ivan Barbotin.

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. In October 2010 they were joint recipients of an Opera Canada "Ruby" Award for their work in opera and with young Canadian singers. In May 2011, the Bayfield Festival of Song received a Cultural Event/Organization Award from the Huron Arts and Culture Network.