

THE ALDEBURGH CONNECTION

*presents the fourth annual*

# BAYFIELD FESTIVAL OF SONG



TOWN HALL, BAYFIELD, ONTARIO  
JUNE 5 & 6, 2010

# 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 are still preparing for their careers to 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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Saturday, June 5, 11 am

**SLEEPERS, WAKE!**

An entertainment for the dawning of day, of life  
and of the season of summer

with

STEPHEN RALLS and BRUCE UBUKATA, piano

and

LESLIE ANN BRADLEY, soprano    ERICA IRIS HUANG, mezzo

FRANK MUTYA, tenor    VASIL GARVANLIEV, baritone

**Sleepers, wake!** (Cantata 140, *Wachet auf!*)    Johann Sebastian Bach (1685-1750)  
(piano-duet)    arr. Granville Bantock (1868-1946)

Bantock transcribed this piece for the celebrated English pianist, Harriet Cohen, for *A Bach Book* (1932), which also contained arrangements by a number of other English composers, including Herbert Howells, John Ireland, William Walton and Ralph Vaughan Williams.

**Oh! what a beautiful mornin'** (Oklahoma)    Richard Rodgers (1902-79)  
(*Oscar Hammerstein II*) (baritone)

A cowboy, Curly McLain, wanders into the farmyard to find Laurey, and looks forward to a beautiful day ahead.

**Early in the morning** (*Robert Hillyer*) (mezzo)    Ned Rorem (b.1923)

The American composer, Rorem, wrote this song in 1954, during the period he spent living in Paris.

**Duetto de l'âne** (Véronique) (*Georges Duval and Albert Vanloo*)    André Messager  
(soprano/baritone)    (1853-1929)

One of the most successful of French operettas was premiered in Paris in 1898. Florestan, Vicomte de Valaincourt, is in love with Hélène, disguised as a shop-girl, but really a maid of honour at the court of Louis-Philippe. This "Donkey Duet" became famous, especially in English translation, the world over. Florestan and Hélène have been riding through the countryside on a beautiful early summer morning . . .

**Träumerei** (Kinderszenen, Op.15) (piano solo)      Robert Schumann (1810-56)

Tuesday, June 8, will mark the bicentenary of the birth of one of the most romantic of composers. *Träumerei* (Dreaming) is, perhaps, Schumann's best-known piano piece. It was the love song for Robert and Clara Schumann in the 1947 Hollywood film *Song of Love*, starring Katharine Hepburn as Clara.

**The Salutation** (Dies Natalis) (*Thomas Traherne*) (tenor)      Gerald Finzi (1901-56)

This is the final movement of Finzi's cantata, premiered in 1939, setting words by a 17<sup>th</sup> century mystic. None of Traherne's poems appeared in his lifetime; in fact, none was published until their rediscovery in the 20<sup>th</sup> century. He evokes the wonder of a child upon coming into the world - he called his poems "Divine Reflections on the Native Objects of an Infant-Eye". The last verse of "The Salutation" reads as follows"

A Stranger here  
Strange things doth meet, strange Glory see,  
Strange Treasures lodg'd in this fair World appear,  
Strange all and New to me:  
But that they *mine* should be who Nothing was,  
That Strangest is of all; yet brought to pass.

**Andante and Variations** in G, K501      Wolfgang Amadeus Mozart (1756-91)  
(piano-duet)

This guileless set of variations is one of the most perfectly balanced pieces by one of the greatest child prodigies the world has known.

**Morgen!** (*John Henry Mackay*), Op.27/4 (soprano)      Richard Strauss (1864-1949)

This beloved song, almost a recitation to music, speaks of the delight which morning will bring.

*Tomorrow! And tomorrow the sun will shine again, and on the path I will take, we will be united again, we happy ones, upon this sun-breathing earth . . . And to the shore, the wide shore with blue waves, we will descend quietly and slowly; we will look mutely into each other's eyes and the silence of happiness will settle upon us. . .*

**Morning Mood** (Peer Gynt) (piano-duet)      Edvard Grieg (1843-1907)

Grieg wrote incidental music for the premiere in Oslo of Ibsen's *Peer Gynt* in 1876. The prelude to Act IV depicts the rising of the sun.

**Slavonic Dance** in C, Op.46, Book 1, No.1  
(piano-duet)

Antonin Dvorak (1841-1904)

After the sun has risen, inhabitants of another northern European country, this time Bohemia (now the Czech Republic), might indulge in a vigorous national dance.

**Let's do it!** (Paris) (quartet)

words and music by Cole Porter (1893-1964)

This wide-awake song, replete with double-entendres, was the hit of Cole Porter's first Broadway success, *Paris*, in 1928.

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Saturday, June 5, 8 pm

**CELEBRITY RECITAL**

VIRGINIA HATFIELD, soprano

LAUREN SEGAL, mezzo

BRUCE UBUKATA, piano

*Please reserve your applause until the symbol \**

**Three duets**

Robert Schumann (1810-56)

Our festival this year is celebrating the bicentenary of the birth of the Romantic composer, Robert Schumann. We begin our recital with three of the many vocal duets which he wrote; they progress from summertime through fall and winter, back to spring again. Then we hear a duet by his younger protégé, Johannes Brahms.

**Schön Blümelein** (*Robert Reinick*) Op.43/3

*Beautiful little flowers*

Ich bin hinausgegangen  
Des Morgens in der Früh,  
Die Blümelein täten prangen,  
Ich sah so schön sie nie.

*I went outside  
in the early morning,  
the little flowers were resplendent,  
I never saw them so beautiful.*

Wagt' ein's davon zu pflücken,  
Weil mir's so wohl gefiel;  
Doch als ich mich wollt bücken,  
Sah ich ein lieblich Spiel.

*I ventured to pluck one of them,  
because it pleased me so much;  
yet as I went to stoop,  
I saw a delightful scene.*

Die Schmetterling' und Bienen,  
 Die Käfer hell und blank,  
 Die mußten all ihm dienen  
 Bei fröhlichem Morgensang;

*Butterflies and bees,  
 beetles bright and shiny,  
 they all had to wait on the flower  
 with a merry morning song;*

Und scherzten viel und küßten  
 Das Blümlein auf den Mund,  
 Und trieben's nach Gelüsten  
 Wohl eine ganze Stund.

*and they joked a lot and kissed  
 the little flower on the mouth,  
 and made merry  
 for probably a whole hour.*

Und wie sie so erzeiget  
 Ihr Spiel die Kreuz und Quer,  
 Hat's Blümlein sich geneiget  
 Mit Freuden hin und her.

*And as they showed off  
 their game of this way and that,  
 the little flower bowed  
 with delight to and fro.*

Da hab ich's nicht gebrochen,  
 Es wär ja morgen tot,  
 Und habe nur gesprochen:  
 Ade, du Blümlein rot!

*So I did not pluck it,  
 it would certainly be dead tomorrow,  
 and I merely said:  
 Adieu, little red flower!*

Und Schmetterling' und Bienen,  
 Die Käfer hell und blank,  
 Die sangen mit frohen Mienen  
 Mir einen schönen Dank.

*And the butterflies and bees,  
 the bright and shiny beetles,  
 they sang with a happy expression  
 a fine thank-you to me.*

**Herbstlied** (*Siegfried August Mahlmann*), Op.43/2*Autumn Song*

Das Laub fällt von den Bäumen,  
 Das zarte Sommerlaub.  
 Das Leben mit seinen Träumen  
 Zerfällt in Asch und Staub.

*The foliage falls from the trees,  
 the tender summer foliage.  
 Life with its dreams  
 decomposes into ash and dust.*

Die Vöglein im Walde sangen,  
 Wie schweigt der Walt jetzt still!  
 Die Lieb ist fortgegangen,  
 Kein Vöglein singen will.

*The little birds in the woods sang,  
 how silent the wood becomes now!  
 Love is gone away,  
 no little birds will sing.*

Die Liebe kehrt wohl wieder  
 Im lieben künft'gen Jahr,  
 Und alles kehrt dann wieder,  
 Was jetzt verklungen war.

*Love surely returns again  
 in the happy coming year,  
 and everything then returns  
 that has now died away.*

Du Winter, sei willkommen,  
 Dein Kleid ist rein und neu.  
 Er hat den Schmuck genommen,  
 Den Schmuck bewahrt er treu.

*Winter, be welcome,  
 your garb is pure and new.  
 Winter has taken beauty,  
 which it will faithfully guard.*

## Frühlingslied (Hoffmann von Fallersleben), Op.79/19

## Spring Song

Schneeglöckchen klingen wieder,  
Schneeglöckchen bringen wieder  
Uns heitre Tag und Lieder!

Wie läuten sie so schön  
Im Tal und auf den Höhn:  
Der König ziehet ein,  
Der König ist erschienen.  
Ihr sollt ihm treulich dienen  
Mit heitrem Blick und Mienen,  
O laßt den König ein!

Er kommt vom Sterngefilde  
Und führt in seinem Schilde  
Die Güte nur und Milde.  
Er trägt die Freud und Lust  
Als Stern an seiner Brust,  
Ist gnädig jedermann,  
Den Herren und den Knechten,  
Den Guten und den Schlechten,  
Den Bösen und Gerechten,  
Sieht alle liebeich an.

Ihr aber fragt und wißt es,  
Und wer's auch weiß, vergißt es,  
Der König Frühling ist es.  
Entgegen ihm mit Sang,  
Mit Saitenspiel und Klang!  
Der König ziehet ein!  
Der König ist erschienen,  
Ihr sollt ihm treulich dienen  
Mit heitrem Blick und Mienen,  
O laßt den König ein!

*Snowdrops ring their bells again,  
snowdrops bring back to us  
happy days and songs!  
Beautifully they peal  
in the valley and on the hills;  
the King is coming!  
The King has appeared;  
serve him loyally  
with cheerful eye and countenance.  
Oh let the King in!*

*He comes from the starry sky  
and bears on his shield  
goodness and gentleness.  
He carries joy and delight  
as the star on his breast,  
he is gracious to everyone,  
to lords and to servants,  
to good and bad,  
to the wicked and the just,  
he looks kindly on everyone.*

*But you ask and you know,  
and whoever knows it, forgets,  
that it is King Spring.  
Go to him with song,  
sound and the playing of strings!  
The King is coming!  
The King has appeared,  
you must serve him loyally  
with cheerful eye and countenance.  
Oh let the King in!*

## Die Schwestern (Eduard Mörike), Op.61/1

Johannes Brahms (1833-97)

Wir Schwestern zwei, wir schönen,  
 So gleich von Angesicht,  
 So gleich kein Ei dem andern,  
 Kein Stern dem andern nicht.

*We two sisters, we beauties,  
 our faces so similar,  
 identical as two eggs,  
 identical as two stars.*

Wir Schwestern zwei, wir schönen,  
 Wir haben nußbraun Haar;  
 Und flichtst du sie in einem Zopf,  
 Man kennt sie nicht fürwahr.

*We two sisters, we beauties,  
 we have nut brown tresses;  
 if you plait them together,  
 you can't tell them apart.*

Wir Schwestern zwei, wir schönen,  
 Wir tragen gleich Gewand,  
 Spazieren auf dem Wiesenplan  
 Und singen Hand in Hand.

*We two sisters, we beauties,  
 we dress the same,  
 walking in the meadow  
 and singing hand in hand.*

Wir Schwestern zwei, wir schönen,  
 Wir spinnen in die Wett,  
 Wir sitzen an einer Kunkel,  
 Und schlafen in einem Bett.

*We two sisters, we beauties,  
 we race each other at spinning,  
 we sit together in an alcove,  
 and sleep in the same bed.*

O Schwestern zwei, ihr schönen,  
 Wie hat sich das Blättchen gewandt!  
 Ihr liebet einerlei Liebchen;  
 Jetzt hat das Liedel ein End!

*O sisters two, you beauties,  
 how the tables have turned!  
 You love the same sweetheart;  
 and now the song is over!*

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## Two songs (mezzo)

Brahms

Inheriting the mantle of Schumann, Brahms took on the composition of all the major genres which the older man had employed: symphonies, chamber music, piano music and songs. In the latter field, he exhibited the love of a long, sustained line which also characterised his instrumental music.

## Dein blaues Auge (Klaus Groth), Op.59/8

Dein blaues Auge hält so still,  
 Ich blicke bis zum Grund.  
 Du fragst mich, was ich sehen will?  
 Ich sehe mich gesund.

*Your blue eyes remain so still  
 that I can gaze upon their very depths.  
 You ask me, what do I want to see?  
 I see my own well-being.*

Es brannte mich ein glühend Paar,  
 Noch schmerzt das Nachgefühl:  
 Das deine ist wie See so klar  
 Und wie ein See so kühl.

*A glowing pair burned me once;  
 the scar still hurts.  
 Yet your eyes are like a lake, so clear,  
 and like a lake, so cool.*

Von ewige Liebe (*Josef Wenzig*), Op.43/1

Dunkel, wie dunkel in Wald und in  
Feld!

Abend schon ist es, nun schweiget  
die Welt.

Nirgend noch Licht und nirgend  
noch Rauch,

Ja, und die Lerche sie schweiget nun  
auch.

Kommt aus dem Dorfe der Bursche  
heraus,

Gibt das Geleit der Geliebten nach  
Haus,

Führt sie am Weidengebüsche vorbei,  
Redet so viel und so mancherlei:

“Leidest du Schmach und betrübest du  
dich,

Leidest du Schmach von andern um  
mich,

Werde die Liebe getrennt so geschwind,  
Schnell wie wir früher vereinigt sind.

Scheide mit Regen und scheide mit  
Wind,

Schnell wie wir früher vereinigt sind.”

Spricht das Mägdelein, Mägdelein spricht:

“Unsere Liebe sie trennet sich nicht!

Fest ist der Stahl und das Eisen gar sehr,  
Unsere Liebe ist fester noch mehr.

Eisen und Stahl, man schmiedet sie um,  
Unsere Liebe, wer wandelt sie um?

Eisen und Stahl, sie können zergehn,  
Unsere Liebe muß ewig bestehn!”

*Of Eternal Love*

*Dark, how dark it is in the forest and field!*

*Night has fallen; the world now is silent.*

*Nowhere a light and nowhere smoke,  
yes, now even the lark is silent.*

*From yonder village there comes the young  
lad,*

*taking his beloved home.*

*He leads her past the willow bushes,  
talking so much and of so many things:*

*“If you suffer shame and if you grieve,  
if you suffer disgrace before others because  
of me,*

*then our love shall be ended so fast,  
as fast as we once came together;*

*it shall vanish with the rain and the wind,  
as fast as we once came together.”*

*Then says the maiden, the maiden says:*

*“Our love shall never end!*

*Steel is firm and iron is firm,  
yet our love is firmer still.*

*Iron and steel can be recast by the smith,  
but who would transform our love?*

*Iron and steel can melt;  
our love must last forever!”*

### Five songs to poetry by women (soprano)

Several female poets attained a modest degree of fame in Austria and Germany during the late 18th century, their works attracting the attention of composers such as Mozart and Schubert. The poems are frequently distinguished by a high emotional temperature, foreshadowing the Romantic era. Louise de Vilmorin, on the other hand, worked in Paris in the mid-20th century. Poulenc wrote: "The poems of Louise de Vilmorin provide material for truly feminine songs. I am enchanted by that."

#### Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte

(Gabriele von Baumberg), K520

Wolfgang Amadeus Mozart (1756-91)

*When Luise burned the letters of her  
unfaithful lover*

Erzeugt von heißer Phantasie,  
In einer schwärmerischen Stunde  
Zur Welt gebrachte, geht zu Grunde,  
Ihr Kinder der Melancholie!

*Generated by ardent fantasy,  
in a rapturous hour  
brought into this world - perish,  
you children of melancholy!*

Ihr danket Flammen euer Sein,  
Ich geb' euch nun den Flammen wieder,  
Und all' die schwärmerischen Lieder,  
Denn ach! er sang nicht mir allein.

*You owe to the flames your existence,  
so I restore you now to the fire,  
with all your rapturous songs,  
for alas! he sang them not to me alone.*

Ihr brennet nun, und bald, ihr Lieben,  
Ist keine Spur von euch mehr hier.  
Doch ach! der Mann, der euch  
geschrieben,  
Brennt lange noch vielleicht in mir.

*I burn you now, and soon, you love-letters,  
there will be no trace of you here.  
Yet alas! the man himself, who wrote you,  
may very well burn in me for a long time.*

**Heimliches Lieben** (*Karoline Louise von Klenke*), D922      Franz Schubert (1797-1828)

*Secret Love*

O du, wenn deine Lippen mich  
berühren,  
Dann will die Lust die Seele mir  
entführen.  
Ich fühle tief ein namenloses Beben  
Den Busen heben.

*When your lips touch me,  
desire would bear my soul away;  
I feel a nameless trembling  
which swells my breast.*

Mein Auge flammt, Glut schwebt auf  
meinen Wangen;  
Es schlägt mein Herz ein unbekannt  
Verlangen;  
Mein Geist, verirrt in trunkner Lippen  
Stammeln  
Kann kaum sich sammeln.

*My eyes flame, a glow colours my cheeks;  
my heart beats with an unknown longing;  
my mind, lost in the stammering of my  
drunken lips,  
can hardly compose itself.*

Mein Leben hängt in einer solchen  
Stunde  
An deinem süßen, rosenweichen  
Munde,  
Und will, bei deinem trauten  
Armumfassen,  
Mich fast verlassen.

*In such a moment my life hangs  
on your sweet lips, soft as roses,  
and, in your dear embrace,  
life nearly deserts me.*

O! daß es doch nicht außer sich kann  
fliehen  
Die Seele ganz in deiner Seele glühen!  
Daß doch die Lippen, die voll  
Sehnsucht brennen,  
Sich müssen trennen!

*Oh would that my life could escape from  
itself,  
my soul aflame in yours!  
Oh that lips burning with longing  
must part!*

Daß doch im Kuß' mein Wesen nicht  
zerfließet  
Wenn es so fest an deinen Mund sich  
schließet,  
Und an dein Herz, das niemals laut  
darf wagen  
Für mich zu schlagen!

*Oh that my being might not dissolve in kisses  
when my lips are pressed so tightly to yours,  
and to your heart, which might never dare  
to beat aloud for me!*

## Trois Poèmes de Louise de Vilmorin

Francis Poulenc (1899-1963)

## 1. Le Garçon de Liège

Un garçon de conte de fée  
M'a fait un grand salut bourgeois  
En plein vent, au bord d'une allée,  
Debout, sous l'arbre de la Loi.

Les oiseaux d'arrière saison  
Faisaient des leurs, malgré la pluie,  
Et, prise par ma déraison,  
J'osai lui dire: je m'ennuie.

Sans dire un doux mot de menteur,  
Le soir, dans ma chambre à tristesse,  
Il vint consoler ma pâleur;  
Son ombre me fit des promesses.

Mais c'était un garçon de Liège  
Léger, léger comme le vent,  
Qui ne se prend à aucun piège  
Et court les plaines du beau temps.

Et dans ma chemise de nuit,  
Depuis lors, quand je voudrais rire,  
Ah! beau jeune homme, je m'ennuie,  
Ah! dans ma chemise, à mourir.

*The Boy from Liège*

*A fairy-tale youth  
boldly bowed low to me,  
in the open air, on the verge of a pathway,  
standing under the tree of the Law.*

*The birds of late autumn  
were busy, in spite of the rain,  
and, seized by a foolish whim,  
I dared to say to him: I am bored.*

*Without one sweet deceiving word,  
at evening, in my cheerless room,  
he came to console my pallor;  
his shadowy figure made me promises.*

*But he was a boy from Liège  
light, light as the wind,  
who would never be caught in a trap  
and roams the plains in fine weather.*

*And in my nightdress,  
ever since then, when I want to laugh,  
ah! handsome young man, I am bored,  
ah! in my nightdress, bored to death.*

## 2. Au-delà

Eau-de-vie! Au-dela!  
 A l'heure du plaisir,  
 Choisir n'est pas trahir,  
 Je choisis celui-là.

Je choisis celui-là  
 Qui sait me faire rire,  
 D'un doigt de-ci, de-là,  
 Comme on fait pour écrire.

Comme on fait pour écrire,  
 Il va par-ci, par-là,  
 Sans que j'ose lui dire:  
 J'aime bien ce jeu-là.

J'aime bien ce jeu-là,  
 Qu'un soufflé fait finir,  
 Jusqu'au dernier soupir  
 Je choisis ce jeu-là.

Eau-de-vie! Au-dela!  
 A l'heure du plaisir,  
 Choisir n'est pas trahir,  
 Je choisis ce jeu-là.

*Eau-de-vie! Au-dela!  
 At the hour of pleasure  
 to choose is not to betray,  
 I choose that one.*

*I choose that one  
 who can make me laugh,  
 with a finger here, there,  
 as when one writes.*

*as when one writes,  
 he goes this way, that way,  
 without my daring to say to him:  
 I very much like this game.*

*I very much like this game,  
 that a breath can end,  
 until my last breath  
 I choose this game.*

*Eau-de-vie! Au-dela!  
 At the hour of pleasure  
 to choose is not to betray,  
 I choose this game*

### 3. Aux officiers de la Garde Blanche

In this poem, the “Officers of the White Guard” are, very likely, angels.

Officiers de la Garde Blanche,  
Gardez-moi de certaines pensées, la nuit,  
Gardez-moi des corps à corps et de l'appui  
D'une main sur ma hanche.

*Officers of the White Guard,  
guard me from certain thoughts at night,  
guard me from love's tussle and the pressure  
of a hand upon my hip.*

Gardez-moi surtout de lui  
Qui par la manche m'entraîne  
Vers le hazard des mains pleines  
Et les ailleurs d'eau qui luit.

*Guard me above all from him  
who pulls me by the sleeve  
towards the danger of full hands,  
and elsewhere, of water that shines.*

Épargnez-moi les tourments en tourmente  
De l'aimer un jour plus qu'aujourd'hui,  
Et la froide moiteur des attentes  
Qui presseront aux vitres et aux portes  
Mon profil de dame déjà morte.

*Spare me the tempestuous torment  
of loving him one day more than today,  
and the cold moisture of expectation  
that will press on the windows and doors  
my profile of a woman already dead.*

Officiers de la Garde Blanche,  
Je ne veux pas pleurer pour lui  
Sur terre, je veux pleurer en pluie,  
Sur sa terre, sur son aster orné de buis,  
Lorsque plus tard je planerai  
transparente,  
Au-dessus des cent pas d'ennui.

*Officers of the White Guard,  
I do not want to weep for him  
on earth, I would weep as rain  
on his land, on his star of carved  
boxwood,  
when later I float transparent,  
above a hundred steps of weariness.*

Officiers des consciences pures,  
Vous qui faites les visages beaux,  
Confiez dans l'espace, au vol des oiseaux,  
Un message pour les chercheurs de  
mesures,  
Et forgez pour nous des chaînes sans  
anneaux.

*Officers of the pure consciences,  
you who beautify faces,  
confide in space, to the flight of birds,  
a message for the seekers of moderation,  
and forge for us chains without rings.*

## Two duets

These duets are two of the great number which were composed for the daughters of the great singer of the 19th century, Pauline Viardot - one of whom, Marianne, Fauré wanted to marry.

**Puisqu'ici-bas tout âme** (*Victor Hugo*), Op.10/1                      Gabriel Fauré (1845-1924)

Puisqu'ici-bas toute âme  
Donne à quelqu'un  
Sa musique, sa flamme,  
Ou son parfum;

*As each soul here below  
has lent to someone  
its music, its glow  
or its own scent;*

Puisqu'ici toute chose  
Donne toujours  
Son épine ou sa rose  
A ses amours;

*As all things here below  
give always  
a thorn, or a rose,  
to those they love;*

Puisqu'Avril donne aux chênes  
Un bruit charmant;  
Que la nuit donne aux peines  
L'oubli dormant.

*As April gives the oaks  
a charming sound;  
as night gives to sorrows  
the oblivion of sleep.*

Puisque, lorsqu'elle arrive  
S'y reposer,  
L'onde amère à la rive  
Donne un baiser;

*As when dark waves reach land  
to take their rest,  
they leave on the shore  
a kiss;*

Je te donne, à cette heure,  
Penché sur toi,  
La chose la meilleure  
Que j'ai en moi!

*I give you, at this hour,  
leaning over you,  
the best thing  
that I have in me!*

Reçois donc ma pensée,  
Triste d'ailleurs,  
Qui, comme une rosée,  
T'arrive en pleurs!

*Receive then my thoughts,  
though sad they be,  
which like drops of dew  
fall on you in tears!*

Reçois mes voeux sans nombre,  
O mes amours!  
Reçois la flamme ou l'ombre  
De tous mes jours!

*Receive my uncounted vows,  
my loves!  
Receive the flame or the shadow  
of all my days!*

Mes transports pleins d'ivresses  
Purs de soupçons,  
Et toutes les caresses  
De mes chansons!

*My wildest transports  
free of suspicions,  
and all the caresses  
of my songs!*

Mon esprit qui sans voile  
Vogue au hasard,  
Et qui n'a pour étoile  
Que ton regard!

*My spirit which, without a sail,  
drifts aimlessly,  
its only guiding star  
your gaze!*

Reçois, mon bien céleste,  
O ma beauté,  
Mon coeur, dont rien ne reste,  
L'amour ôté!

*Take, heavenly creature,  
O, my beauty,  
my heart, of which nothing remains  
if love is gone!*

**El desdichado** (Boléro) (*anon.*)

Camille Saint-Saëns (1835-1921)

Qué me importa que florezca  
El árbol de mi esperanza,  
Si se marchitan las flores,  
Y jamás el fruto cuaja. Ha!

*It matters not to me whether  
the tree of ruined hopes blossoms,  
if God wishes it to wither  
without ever bearing fruit.*

Dicen que el amor es gloria,  
Y yo digo que es infierno.  
Pues siempre estan los amantes  
En un continuo tormento! Ay!

*They say love is intoxication,  
but I pity those it oppresses.  
Look at the poor lovers  
in their eternal torment!*

El feliz y el desdichado,  
Suspiran con diferencia:  
Unos publican sus gustos,  
Y otros publican suspenas. Ha!

*Day and night their hearts are drowning  
in sighs and tears!  
One sighs with joy,  
and the other with sorrow.*

\*

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INTERMISSION

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**Three songs (mezzo)**

Pyotr Ilyich Tchaikovsky (1840-93)

From the late 18th century onwards, the Italian school of singing became deeply implanted in Russian musical life, and composers like Giovanni Paisiello, right through to Verdi, made significant visits to St Petersburg and Moscow. It is noticeable that the songs of Tchaikovsky, which he called “Romances”, partake (far more than German or French 19th songs) of the *bel canto* style of Italian opera, with all its melodic charm and its great expressive range.

**Net, tol'ko tot, kto znal . . . (Lev Mey, after Goethe) (Op.6/6)**

Net, tol'ko tot, kto znal  
svidan'ja zhazhdu,  
pojmjot, kak ja stradal  
i kak ja strazhdu.

*No, none but the lonely heart  
can understand  
how I have suffered  
and how I am tormented.*

Gljazhu ja vdal'. . . net sil,  
Tusk nejete oko . . .  
Akh, kto menja ljubil  
i znal - daleko!

*I look into the distance . . . I am weak,  
my eyes grow dim . . .  
Ah, those who knew and loved me  
are far away!*

Akh, tol'ko tot, kto znal  
svidan'ja zhazhdu,  
pojmjot, kak ja stradal  
i kak ja strazhdu.

*Ah, none but the lonely heart  
can understand  
how I have suffered  
and how I am tormented.*

Vsja grud' gorit . . . kto znal  
svidan'ja zhazhdu,  
pojmjot, kak ja stradal  
i kak ja strazhdu.

*My entrails burn . . . the lonely heart  
can understand  
how I have suffered  
and how I am tormented.*

Sred' shumnova bala . . . (Alexei Tolstoy) (Op.38/3)

Sred' shumnova bala, sluchajno,  
V trevoge mirskoj sujety,  
Tebja ja uvidel, no tajna  
Tvoji pokryvala cherty.

*In the midst of the noisy ball,  
amid the anxious bustle of life,  
I caught sight of you,  
your face, an enigma.*

Lish' ochi pechal'no gljadeli,  
A golos tak divno zvuchal,  
Kak zvon otdaljonnoj svireli,  
Kak morja [igrajushchij] I val.

*Only your eyes gazed sadly,  
your divine voice  
sounded like pipes from afar,  
like the dancing waves of the sea.*

Mne stan tvoj ponravilsja tonkij  
I ves' tvoj zadumchivyy vid,  
A smekh tvoj, i grustnyj, i zvonkij,  
S tekh por v mojom serdce zvuchit.

*Your delicate form entranced me,  
and your pensiveness,  
your sad yet merry laughter,  
has permeated my heart since then.*

V chasy odinokije nochi  
Ljublju ja, ustalyj, prilech';  
Ja vizhu pechal'nyje ochi,  
Ja slyshu veseluju rech',

*And in the lonely hours of the night,  
when I lie down to rest,  
I see your pensive eyes,  
I hear your merry laugh,*

I grustno ja, grustno tak zasypaju,  
I v grjozakh nevedomykh splju...  
Ljublju li tebjja, ja ne znaju,  
No kazhetsja mne, chto ljublju!

*And wistfully drifting  
into mysterious reveries,  
I wonder if I love you,  
but it seems that I do!*

**Ja li v pole da ne travushka byla . . .** (Ivan Surikov), Op.47/7

Ja li v pole da ne travushka byla,  
Ja li v pole ne zelenaja rosła;  
Vzjali menja, travushku, skosili,  
Na solnyshke v pole issushili.  
Okh, ty, gore moje, gorjushko!  
Znat' takaja moja doljushka!

*I was a little blade of grass in the field,  
I grew green in the field;  
they took me, a blade of grass, mowed me,  
dried me in the sun, in the field.  
Oh, my sorrow, my grief!  
So this, then, is my fate!*

Ja li v pole ne kalinushka byla,  
Ja li v pole da ne krasnaja rosła;  
Vzjali kalinushku, slamali,  
Da v zhgutiki menja posvjazali!  
Okh, ty, gore moje, gorjushko!  
Znat' takaja moja doljushka!

*I was a little snowball bush in the field,  
I grew red in the field;  
they took the snowball bush, broke it,  
tied it into a little whip!  
Oh, my sorrow, my grief!  
So this, then, is my fate!*

Ja l' u batjushki ne dochen'ka byla,  
U rodimoj ne cvetochek ja rosła;  
Nevolej menja, bednuju, vzjali,  
Da s nemilym, sedym povenchali!  
Okh, ty, gore moje, gorjushko!  
Znat' takaja moja doljushka!

*I was my father's daughter,  
I grew like a flower beside my mother;  
against my will, alas, they took me,  
married me off to a hateful greybeard!  
Oh, my sorrow, my grief!  
So this, then, is my fate!*

\*

**Five excursions in the world of opera**

**Uzh vecher:** duet from *The Queen of Spades*

Tchaikovsky

At the beginning of scene 2, the young girl, Lisa, and her friend, Pauline, are entertaining their friends with a duet, accompanied at the harpsichord by their governess. Musically, we are made aware of Tchaikovsky's great reverence for the style of Mozart. The words describe a darkening sky over the garden and the approach of evening. Despite the peaceful atmosphere, there is a hint of the turn of events which, before the end of the scene, will bring the obsessed Herman into Lisa's life and which will result in tragedy for them both.

\*

**Ah, perdona al primo affetto:** duet from *La clemenza di Tito*

Mozart

The beautiful Servilia is loved by the young Roman, Annius. She has been chosen by Titus to be his empress; nevertheless, the two lovers swear a vow of eternal loyalty, come what may.

\*

**Tanti affetti:** aria from *La donna del lago* (soprano) Gioachino Rossini (1792-1868)

In the final scene of Rossini's opera, and in a typically grand two-part aria, slow *cavatina* followed by fast *cabaletta*, the heroine Elena sings of her rapturous joy at being reunited both with her father and with her lover. The plot is based on the adventures of Ellen in Walter Scott's narrative poem, "The Lady of the Lake" - though there is precious little Scottish influence to be detected in the music.

\*

**O mio Fernando:** aria from *La favorita* (mezzo) Gaetano Donizetti (1797-1848)

King Alfonso of Castile discovers that his mistress, Leonora, is in love with Fernando, a captain in his army. He orders them to marry - but she is torn between feelings of rapture and dishonour. This aria, one of the most dramatic in the mezzo repertoire, is also in the standard Italian bipartite form. The opera was written in French for performance in Paris, but this aria is usually heard as a concert piece in Italian.

\*

**Duetto buffo di due gatti** anon., attrib. Rossini

This "Humorous Duet for Two Cats" was published in London in 1825 under the pseudonym of "G. Berthold". It was for long believed to be by Rossini, since it uses material from the his opera, *Otello*. Now, however, it is believed to be the work of an English composer, Robert de Pearsall. The lyrics are uncharacteristic, consisting entirely of the repeated word "miau".

\*

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 of what! 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 20th century loved to set poetry from the 16th 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 19th 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 gift 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 the 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  
(piano-duet) (1882-1961)

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 18th 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*) (mezzo)      Ivor Gurney  
(1890-1937)

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*) (tutti)      Aaron Copland  
(1900-90)

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)

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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.

**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.

**Virginia Hatfield** is one of Canada's most sought-after young sopranos. Her shimmering vocal colour has shone in many operatic roles including the title role in Handel's opera *Alcina*. Of her Toronto performances in that role, Ken Winters (*Globe and Mail*) wrote "she projected her brazen arias with real assurance and her pathetic ones with a touching melancholy." As the Celestial Voice in the Canadian Opera Company's *Don Carlos*, Miss Hatfield was described by critics as "nothing less than ethereal" and "appropriately soaring and rapturous". Performances while at the Britten-Pears Young Artists Programme in Aldeburgh, England, from 2003-07 included Handel's *L'Allegro ed il penseroso*, Purcell's *The Fairy Queen* and Haydn's *The Seasons*. 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*). She premiered the role of Leah in James Rolfe's new opera, *Swoon*. In June, 2007, Virginia performed arias and ensembles with Richard Bradshaw conducting the COC Orchestra in "Opera under the Stars", in Ottawa. Operatic roles in the 2008/9 season included Zerlina in *Don Giovanni* and Marzelline in *Fidelio*, both with the Canadian Opera Company.

Virginia is also a gifted recitalist, and has performed frequently with Toronto's Aldeburgh Connection, notably in a programme for the Mozart 250<sup>th</sup> anniversary in 2006, in a Schubertiad at the Glenn Gould Studio and most recently in their October 2009 concert *Alfred, Lord Tennyson*; she has been broadcast by CBC's "Music Around Us" in a recital of Mozart and Schubert. With the Ottawa Valley Festival, Virginia has performed Handel's *Messiah* and Mozart's *Mass in C Minor*. In April 2008 Virginia appeared as a guest soloist with the Windsor Symphony Orchestra in their "Sound of Brilliance" Gala Concert. In 2008, Miss Hatfield sang *Messiah* with Mississauga Choral Society and Windsor Symphony Orchestra. In 2009, she sang Bach's B Minor Mass in her debut with Pax Christi Chorale as well as *Carmina Burana* and Duruflé's *Requiem* with Chorus Niagara. Performances in the current season have included the role of the Italian Singer in Strauss's *Capriccio* with Pacific Opera Victoria, as well as Mozart's *Requiem* with Kingston Chamber Choir and Musetta (*La Boheme*) with Opera Hamilton.

**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.

**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

**Lauren Segal** has the distinction of being the only North American chosen to participate in the inaugural Young Artist Project of the Salzburg Festival, where she spent the summer of 2008. She is also an alumna of the Canadian Opera Company Ensemble Studio. The company has featured her as Siebel in *Faust*, Aljeja in Janáček's *From the House of the Dead* and as Popova in Walton's *The Bear*. She also understudied the title role in *Carmen*, Wellgunde, Siegrune and Rosswiese in *Der Ring des Nibelungen*, and performed the Third Lady in Mozart's *The Magic Flute* and Third Maid in Strauss's *Elektra*. Ms. Segal has performed in Calgary Opera's production of Allan Bell's *Turtle Wakes* as part of their Emerging Artist Programme and the role of Sesto in *La clemenza di Tito* at the Orford Arts Festival. Her appearances this current season have included Dorabella in *Così fan tutte* for Pacific Opera Victoria, Orlovsky in *Die Fledermaus* for Opera Hamilton, Mercedes in *Carmen* for the COC, *Messiah* for the Grand Philharmonic Choir and the Bach Elgar Choir and a highly successful Opera Gala for the Toronto Mendelssohn Choir.

Engagements in the 2008-2009 season included Sonya in Prokofiev's *War and Peace* and Dorabella in *Così fan tutte* with the Canadian Opera Company, *Messiah* with the Victoria Symphony, Suzuki in Puccini's *Madama Butterfly* with Manitoba Opera and Opera Hamilton, Beethoven's Symphony No. 9 with the Kitchener-Waterloo Symphony and an appearance in the Aldeburgh Connection's *Sunday Series*. Past performances include Rosina in *The Barber of Seville* for Toronto Summer Music, Cherubino in *Le nozze di Figaro* at The Banff Centre, Agnese in Bellini's *Beatrice di Tenda*, Fenena in *Nabucco* and Smeton in *Anna Bolena* with Toronto's Opera in Concert, Hansel in *Hansel and Gretel* in Hamilton as well as Tisbe (*La Cenerentola*), Flora (*La Traviata*), Valencienne (*The Merry Widow*) and Erika (*Vanessa*). A recipient of two Metropolitan Opera National Council Auditions Encouragement Awards, Ms. Segal's concert performances include Beethoven's Ninth Symphony for the Mississauga Symphony, *Elijah* for the Amadeus Choir of Toronto, Bach's Cantata BMV 147, Bruckner's Mass in F minor and Haydn's *Lord Nelson* Mass. Born in South Africa, Ms. Segal holds a Master's of Science degree from the Department of Physics at the University of Toronto.

**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.

Remaining events include:

Thursday, June 10, 4 pm:  
SINGERS' MASTERCLASS

Friday, June 11, 8 pm:  
PRIMADONNA SAILS IN!  
MARY LOU FALLIS, soprano, with PETER TIEFENBACH, piano

Saturday, June 12, 11 am:  
SCHUMANN IN THE MORNING

Saturday, June 12, 8 pm:  
Celebrity Recital, SUSAN PLATTS, mezzo, with STEPHEN RALLS, piano

Sunday, June 13, 2:30 pm:  
A HARVEST OF SONG

Visit [www.aldeburghconnection.org](http://www.aldeburghconnection.org)  
Tickets from 519.565.2435, or at the door