

THE ALDEBURGH CONNECTION

presents the third annual

BAYFIELD
FESTIVAL OF
SONG



TOWN HALL, BAYFIELD, ONTARIO

JUNE 6 & 7, 2009

BAYFIELD FESTIVAL OF SONG

Honorary Patron:
ALICE MUNRO

Artistic Directors:
STEPHEN RALLS and BRUCE UBUKATA

June 2009

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

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

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

Celebrating the Art of Song!

SR and BU

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Saturday, June 6, 11 am

A QUATRE MAINS

STEPHEN RALLS and BRUCE UBUKATA, piano-duet

with

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

PATRICK JANG, tenor PHILIP KALMANOVITCH, baritone

Cortège burlesque
(piano-duet)

Emmanuel Chabrier (1841-94)

We start things off with an ebullient and festive fanfare from *belle époque* Paris.

Madrigal (*Armand Silvestre*), Op.35
(quartet)

Gabriel Fauré (1845-1924)

Here is a wryly dispassionate, French view of the sex situation. Fauré wrote this part-song in 1883 for his friend, the conductor and composer, André Messager, shortly before the latter's marriage. The opening theme is taken from the first movement of Bach's Cantata 38, *Aus tiefer Noth schrei ich zu dir* - "In deepest need I cry to thee."

(The young men): Fair cruel ones, who without mercy laugh at our distress, love when you are loved!

(The maidens): Ungrateful ones who have no inkling of the dreams blossoming around your footsteps, love when you are loved!

(The young men): Beware, O cruel beauties, the days for loving are numbered. Love when you are loved!

(The maidens): Beware, fickle lovers, the treasure of loving lasts only a moment. Love when you are loved!

(Together): The same destiny pursues us, and our folly is one and the same: it is to love the one who flees from us - it is to flee the one who loves us.

Poème d'un jour (Charles Grandmougin), Op.21
(tenor)

Fauré

These three poems, by a friend of Fauré's, are not very distinguished in themselves, but the composer creates a triptych of sharp psychological insight. The affair depicted, ostensibly occupying only one day, sums up the experiences of the composer himself in the late 1870s. He had fallen rather wildly in love with Marianne, daughter of the great singer, Pauline Viardot, who entertained Parisian society at her salon. In fact, Gabriel and Marianne were engaged for three months. It seems that the young girl was frightened by his passion - at any rate, she broke off the engagement in October 1877; four months later, the song-cycle was written. It was premiered in Paris the following January.

*Please reserve your applause until the symbol**

Poem of a day.

1. Meeting.

I was sad and pensive when I met you, I feel less to-day my persistent torment; tell me, could you be the un hoped-for woman and the ideal dream I have vainly sought? O passer-by with gentle eyes, could you be the friend to bring happiness to a lonely poet, and will you shine upon my strengthened heart like the native sky on an exiled spirit?

Your shy sadness, so like my own, loves to watch the sun set over the sea. Your delight is awakened before its immensity, and the charm of the evenings is dear to your lovely soul. A mysterious and gentle sympathy already binds me to you like a living bond, and my soul trembles, invaded by love, and my heart cherishes you, knowing you hardly at all!

2. For ever.

You ask me to be silent, to flee far from you forever, and to depart alone without thinking of the one whom I love!

You might more easily ask the stars to fall from the sky, or the night to lift its veils, or the day to rid itself of its brightness!

Ask the immense ocean to dry up its vast waters, and, when the winds are raging dementedly, to calm its dismal sobbing!

But do not hope that my soul can tear itself from its bitter sorrow and shed its passion as the spring-time can shed its flowers!

3. Farewell.

How quickly everything dies, the rose in bloom, and the fresh dappled mantle of the meadows; long sighs, those we love, gone like smoke!

One sees in this frivolous world, change more quickly than the waves on the beach, our dreams, more quickly than hoar-frost flowers, our hearts!

One believed oneself faithful to you, cruel one, but alas! the longest of love affairs are short! And I say on quitting your charms, without tears, almost at the moment of my avowal, farewell!

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Prélude à l'après-midi d'un faune
(piano-duet)

Claude Debussy (1862-1918),
arr. Maurice Ravel (1875-1937)

Debussy's orchestral masterpiece of 1894 has been hailed by Pierre Boulez as "the beginning of modern music". It certainly impressed younger composers of its time, including Ravel, who arranged it for piano-duet (before the advent of recording, an accepted way of promoting new works). Debussy himself, who had originally intended a suite in three movements, wrote a programme note: "The music of this prelude is a very free illustration of Mallarmé's beautiful poem. By no means does it claim to be a synthesis of it. Rather there is a succession of scenes through which pass the desires and dreams of the faun in the heat of the afternoon. Then, tired of pursuing the fearful flight of nymphs and naiads, he succumbs to intoxicating sleep, in which he can finally realize his dreams of possession in universal Nature."

Scherzo from A Midsummer Night's Dream
(piano-duet)

Felix Mendelssohn (1809-47)

Having composed his overture at the age of sixteen (initially for four hands, to play with his sister, Fanny), Mendelssohn wrote music for a production at Potsdam in 1843, in celebration of the birthday of Friedrich Wilhelm IV of Prussia. The *Scherzo* introduces the second act, when we are transported to "A wood near Athens" to meet Oberon, Titania and Puck. All of the incidental music was arranged by the composer for piano-duet.

Two excerpts from Liebeslieder-Walzer, Op.52
(quartet)

(Georg Friedrich Daumer)
Johannes Brahms (1833-97)

Brahms composed eighteen "Lovesong Waltzes" in imitative tribute to the *Spanische Liebeslieder*, also for four voices and piano-duet, by his mentor,

Schumann. Brahms's set, however, became very much more popular, both with solo singers and with choirs.

1. The green tendrils of the vine creep low along the ground. How gloomy, too, the young girl looks! How can the vine grow tall without support? How can the girl be joyful, when her lover's far away?

2. A pretty little bird flew into a garden full of fruit; were I a pretty little bird, I'd not hesitate, I'd do the same.

But treacherous lime-twigs lay in wait, the poor bird couldn't fly away; were I a pretty little bird, I'd hesitate, not do the same.

The bird alighted on a fair hand, the lucky thing wanted nothing more; were I a pretty little bird, I'd not hesitate, I'd do the same.

Walzer (*Der Rosenkavalier*)
(piano-duet)

Richard Strauss (1864-1949),
arr. Otto Singer

Strauss himself had no part in compiling this concoction of waltz sections from all three acts of his opera; but it served, rather like a film trailer, to advertise the whole work and thus contributed enormously to the composer's (and publisher's) profits.

Pavane (*Robert de Montesquiou*), Op.50
(quartet)

Fauré

Fauré composed his *Pavane*, first of all, for orchestra alone; then, at the request of his friend, the Comte de Montesquiou, he added voice parts for performance at a *fête champêtre* in the Bois de Boulogne, on the edge of Paris.

There is Lindor! There is Tircis! and all our conquerors. There is Myrtil! and Lydé! the queens of our hearts. How provoking and haughty they are, daring to reign over our fates and our hearts!

Be careful, keep time! The rhythm is quicker and falling more likely. We shall soon put them in their place. How ugly they are! What sweet faces, how prettily turned out!

It is always like this - we adore each other, we hate each other! We curse our loves - adieu, Myrtil! Eglé! Chloé! Adieu, then, and farewell to the rulers of our hearts.

Saturday, June 6, 8 pm

CELEBRITY RECITAL

BRETT POLEGATO, baritone

STEPHEN RALLS, piano

*Please reserve your applause until the symbol**

Fin ch'han dal vino (*Don Giovanni*) Wolfgang Amadeus Mozart (1759-91)

In the famous “Champagne Aria”, Don Giovanni orders his servant, Leporello, to prepare a splendid feast, with plenty of wine, so that at least ten more girls may be added to the list of the Don’s conquests.

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Deh vieni alla finestra (*Don Giovanni*) Mozart

The disguised Giovanni serenades the beautiful maid of Donna Elvira, calling her “you whose lips are sweeter than honey, whose heart is like sugar.”

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An die ferne Geliebte (*Aloys Jetteles*), Op.98 Ludwig van Beethoven (1770-1827)

Composed in 1816 after some years of personal and artistic crisis, this is often regarded as the first song-cycle for solo voice and piano. *An die ferne Geliebte* is virtually unique in being absolutely continuous - the music flows from one poem straight into the next, so that none of the songs is performable separately. There are, too, clear musical links, particularly between the first song and the last. The poet, Jetteles, was an obscure physician in Brno who had written some comedies, but would be totally forgotten today, were it not for Beethoven’s composition. The story-line of the cycle is paradigmatic of the Romantic artist - because he cannot be with his beloved, he will send her his songs which, when she sings them, will bring them close together.

To the Distant Beloved.

1. Auf dem Hügel sitz ich spähend
In das blaue Nebelland,
Nach den fernen Triften sehend,
Wo ich dich, Geliebte, fand.

1. On the hill I sit, peering
into the blue, hazy land,
toward the far away pastures
where beloved, I found you.

Weit bin ich von dir geschieden,
Trennend liegen Berg und Tal
Zwischen uns und unserm Frieden,
Unserm Glück und unsrer Qual.

*I am parted far from you,
hill and valley intervene
between us and our peace,
our happiness and our sorrow.*

Ach, den Blick kannst du nicht sehen,
Der zu dir so glühend eilt,
Und die Seufzer, sie verwehen
In dem Raume, der uns teilt.

*Ah, you cannot see the gaze
that so ardently rushes your way,
and the sighs, they blow away
in the space that separates us.*

Will denn nichts mehr zu dir dringen,
Nichts der Liebe Bote sein?
Singen will ich, Lieder singen,
Die dir klagen meine Pein!

*Will then nothing more be able to reach you,
nothing be messenger of love?
I will sing, sing songs,
that speak to you of my pain!*

Denn vor Liedesklang entweicht
Jeder Raum und jede Zeit,
Und ein liebend Herz erreicht
Was ein liebend Herz geweiht!

*For at the sound of song
time and space recede,
and a loving heart is reached
by what a loving heart has consecrated!*

2. Wo die Berge so blau
Aus dem nebligen Grau
Schauen herein,
Wo die Sonne verglüht,
Wo die Wolke umzieht,
Möchte ich sein!

*2. Where the mountains so blue
out of the foggy gray
look hither,
where the sun dies,
where the clouds gather,
I wish I were there!*

Dort im ruhigen Tal
Schweigen Schmerzen und Qual.
Wo im Gestein
Still die Primel dort sinnt,
Weht so leise der Wind,
Möchte ich sein!

*There in the peaceful valley
suffering and sorrow are stilled.
Where, in the rock,
the primrose silently meditates,
blows so lightly the wind,
I wish I were there!*

Hin zum sinnigen Wald
Drängt mich Liebesgewalt,
Innere Pein.
Ach, mich zög's nicht von hier,
Könnt ich, Traute, bei dir
Ewiglich sein!

*There to the pensive wood
the power of love drives me,
and inward sorrow.
Ah, I would not be moved from here,
could I, dear, be with you
eternally!*

3. Leichte Segler in den Höhen
Und du Bächlein klein und schmal,
Könnt mein Liebchen ihr erspähen
Grüßt sie mir viel tausendmal.

Seht ihr, Wolken, sie dann gehen
Sinnend in dem stillen Tal,
Laßt mein Bild vor ihr entstehen
In dem luft'gen Himmelssaal.

Wird sie an den Büschen stehen,
Die nun herbstlich falb und kahl,
Klagt ihr, wie mir ist geschehen,
Klagt ihr, Vöglein, meine Qual!

Stille Weste, bringt im Wehen
Hin zu meiner Herzenswahl
Meine Seufzer, die vergehen
Wie der Sonne letzter Strahl.

Flüstr' ihr zu mein Liebesflehen,
Laß sie, Bächlein klein und schmal,
Treu in deinen Wogen sehen
Meine Tränen ohne Zahl!

4. Diese Wolken in den Höhen,
Dieser Vöglein muntre Zug,
Werden dich, o Huldin, sehen.
Nehmt mich mit im leichten Flug!

Diese Weste werden spielen
Scherzend dir um Wang und Brust,
In den seidnen Locken wühlen.
Teilt ich mit euch diese Lust!

Hin zu dir von jenen Hügeln
Emsig dieses Bächlein eilt.
Wird ihr Bild sich in dir spiegeln,
Fließ zurück dann unverweilt!

3. Light clouds sailing in the heights,
and you, little brook, small and narrow,
should my love spot you,
greet her from me many thousand times.

If, clouds, you see her go then,
meditating in the quiet valley,
let my image stand before her
in heaven's airy hall.

If she stands near the bushes,
faded and leafless now in autumn,
lament to her, what has happened to me,
lament to her, little birds, my suffering!

Quiet west wind, carry
to my heart's chosen one
my sighs, that fade
as the last ray of the sun.

Whisper to her of my love's imploring,
let her, little brook, small and narrow,
truly see in your waves
my numberless tears!

4. These clouds in the heights,
these birds gaily passing
will see you, my beloved.
Take me with you on your light flight!

These west winds will play
jokingly about your cheek and breast,
will ruffle your silky locks.
Might I share with you this pleasure!

Thither to you from this hill
busily the little brook hurries.
If her image is reflected in you,
flow back without delay!

5. Es kehret der Maien, es blühet die
Au.
Die Lüfte, sie wehen so milde, so lau,
Geschwätzig die Bäche nun rinnen.

*5. May returns, the meadow blooms.
The breezes blow so softly, so gently,
the brooks now run, chattering.*

Die Schwalbe, die kehret zum
wirtlichen Dach,
Sie baut sich so emsig ihr bräutlich
Gemach,
Die Liebe soll wohnen da drinnen.

*The swallow returns to her hospitable
roof,
builds, so busily, her bridal chamber,
where love must dwell.*

Sie bringt sich geschäftig von Kreuz
und von Quer
Manch weicheres Stück zu dem
Brautbett hierher,
Manch wärmendes Stück für die
Kleinen.

*She brings, so busily,
from all directions,
many soft pieces for the bridal bed,
many warm pieces for the little ones.*

Nun wohnen die Gatten beisammen
so treu,
Was Winter geschieden, verband nun
der Mai,
Was liebet, das weiß er zu einen.

*Now the couple live together so faithfully.
What winter has separated is united by
May.
All who love, he can unite.*

Es kehret der Maien, es blühet die Au.
Die Lüfte, sie wehen so milde, so lau.
Nur ich kann nicht ziehen von hinnen.

*May returns, the meadow blooms,
the breezes they blow so softly, so gently,
I alone cannot go away from here.*

Wenn alles, was liebet, der Frühling
vereint,
Nur unserer Liebe kein Frühling
erscheint,
Und Tränen sind all ihr Gewinnen.

*When spring is uniting all who love,
only to our love no spring appears,
and tears are our only consolation.*

6. Nimm sie hin denn, diese Lieder,
Die ich dir, Geliebte, sang,
Singe sie dann abends wieder
Zu der Laute süßem Klang!

*6. Take, then, these songs
that I sang for you, beloved,
sing them again in the evening
to the sweet sounds of the lute!*

Wenn das Dämmerungsrot dann ziehet
Nach dem stillen blauen See,
Und sein letzter Strahl verglühet
Hinter jener Bergeshöh,

*When the red twilight then moves
toward the calm, blue lake,
and the last ray dies
behind that mountain top,*

Und du singst, was ich gesungen,
Was mir aus der vollen Brust
Ohne Kunstgepräg erklingen,
Nur der Sehnsucht sich bewußt:

*and you sing, what I have sung,
what I, from my full heart,
have artlessly sounded,
only aware of its longings:*

Dann vor diesen Liedern weichet,
Was geschieden uns so weit,
Und ein liebend Herz erreicht,
Was ein liebend Herz geweiht!

*then, at these songs,
what parts us so far will recede,
and a loving heart will be reached
by what a loving heart has consecrated!*

*

Four songs

Claude Debussy (1862-1918)

Debussy composed songs right through his career, over a period of thirty-five years. In our group of four, *Beau soir* is the earliest (from the 1880s) and *Je tremble en voyant ton visage* the latest, from 1910. All of these poems can be regarded as evocations of spring. Verlaine and Bourget were writing during Debussy's lifetime; Charles d'Orléans and Tristan l'Hermite, however, are from the 15th and 17th centuries respectively and show Debussy's increasing devotion to his country's cultural heritage.

1. L'Echelonement des haies (*Paul Verlaine*)

L'échelonement des haies
Moutonne à l'infini, mer
Claire dans le brouillard clair,
Qui sent bon les jeunes baies.

*The hedgerows stretch out
frothing afar, sea-like
and clear in the clear mist,
fragrant with young berries.*

Des arbres et des moulins
Sont légers sur le vert tendre,
Où vient s'ébattre et s'étendre
L'agilité des poulains.

*Trees and windmills rise
insubstantial on the delicate green,
where agile colts
come to stretch and frolic.*

Dans ce vague d'un Dimanche,
Voici se jouer aussi
De grandes brebis aussi
Douce que leur laine blanche.

*On this lazy Sunday,
some large ewes,
soft as their white wool,
join them in their play.*

Tout à l'heure déferlait
L'onde, roulée en volutes,
De cloches comme des flûtes
Dans le ciel comme du lait.

*Just now there broke
a curling wave
of flute-like bells
in the milk-white sky.*

2. Beau soir (*Paul Bourget*)

Beautiful Evening

Lorsque au soleil couchant les
rivières sont roses
Et qu'un tiède frisson court sur
les champs de blé,
Un conseil d'être heureux semble
sortir des choses
Et monter vers le cœur troublé;

*When at sunset the rivers are
pink,
and a warm breeze ripples the fields
of wheat,
all things seem to advise content
as they rise towards the troubled heart;*

Un conseil de goûter le charme
d'être au monde,
Cependant qu'on est jeune et
que le soir est beau,
Car nous nous en allons, comme
s'en va cette onde,
Elle à la mer, nous au tombeau.

*advise us to savour the gift of life,
while we are young and the evening fair,
for our life slips by, as that river does:
it to the sea, we to the tomb.*

3. Je tremble en voyant ton visage (*Tristan l'Hermitte*)

Je tremble en voyant ton visage
Flotter avecque mes désirs,
Tant j'ai de peur que mes soupirs
Ne lui fassent faire naufrage.

*I tremble when I see your face
floating with my desires,
so frightened am I that my sighs
might cause your face to drown.*

De crainte de cette aventure
Ne commets pas si librement
À cet infidèle élément
Tous les trésors de la Nature.

*For fear of this misfortune,
do not endow too freely
that untrustworthy element
with all of Nature's treasures.*

Veux-tu, par un doux privilège,
Me mettre au-dessus des humains?
Fais-moi boire au creux de tes mains,
Si l'eau n'en dissout point la neige.

*Will you, as a sweet privilege,
raise me above humankind?
Let me drink from your cupped hands,
if the water does not melt their snow.*

4. Rondel: Le Temps a laissé son manteau (*Charles d'Orléans*)

Le temps a laissé son manteau	<i>The season has shed its cloak</i>
De vent, de froidure et de pluie,	<i>of wind and cold and rain,</i>
Et s'est vêtu de broderie,	<i>and has donned embroidered garments</i>
De soleil raiant, clair et beau.	<i>of radiant sunshine, pure and clear.</i>

Il n'y a bête ni oiseau	<i>There is no beast or bird</i>
Qu'en son jargon ne chante ou crie:	<i>that in its own language does not sing or cry:</i>
Le temps a laissé son manteau.	<i>the season has shed its cloak.</i>

Rivière, fontaine et ruisseau	<i>River, fountain and brook</i>
Portent en livrée jolie	<i>wear, as pretty livery,</i>
Gouttes d'argent d'orfèvrerie.	<i>drops of silver jewellery.</i>
Chacun s'habille de nouveau.	<i>Each one clads itself anew.</i>

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Kogda bi zhizn domashnim krugom	<i>Pyotr Ilyich Tchaikovsky (1840-93)</i>
(<i>Eugene Onegin</i>)	

Tatyana, on a few hours' acquaintance, has written a passionate love-letter to Onegin. He encounters her in the garden the next day and addresses her with complete correctness; he is grateful for her honesty but, alas, marriage is not yet for him and his regard for her must remain a brotherly one.

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INTERMISSION

Copies of Brett Polegato's CD of English songs *To a Poet* are available during the intermission (price \$20), and also at the Village Bookshop, 20A Catherine Street.

Bredon Hill and other songs (*A.E.Housman*) *George Butterworth (1885-1916)*

His short life permitted only a brief composing career, but Butterworth's handful of works have ensured the survival of his reputation. Most of them are songs, including two cycles to poems by A.E.Housman. Both set poems from *A Shropshire Lad*, a volume published in 1896 whose themes continued to resonate in the minds of Englishmen through the whole of the cataclysmic First World War. Butterworth was, himself, killed in the Battle of the Somme at the age of 31.

1. Bredon Hill

In summertime on Bredon
 The bells they sound so clear;
 Round both the shires they ring them
 In steeples far and near,
 A happy noise to hear.

Here of a Sunday morning
 My love and I would lie,
 And see the coloured counties,
 And hear the larks so high
 About us in the sky.

The bells would ring to call her
 In valleys miles away;
 "Come all to church, good people;
 Good people come and pray."
 But here my love would stay.

And I would turn and answer
 Among the springing thyme,
 "Oh, peal upon our wedding,
 And we will hear the chime,
 And come to church in time."

But when the snows at Christmas
 On Bredon top were strown,
 My love rose up so early
 And stole out unbeknown
 And went to church alone.

They tolled the one bell only,
 Groom there was none to see,
 The mourners followed after,
 And so to church went she,
 And would not wait for me.

The bells they sound on Bredon,
 And still the steeples hum,
 "Come all to church, good people." -
 O noisy bells, be dumb;
 I hear you, I will come.

2. Oh fair enough are sky and plain

Oh fair enough are sky and plain,
 But I know fairer far:
 Those are as beautiful again
 That in the water are;

The pools and rivers wash so clean
 The trees and clouds and air,
 The like on earth was never seen,
 And oh that I were there.

These are the thoughts I often think
 As I stand gazing down
 In act upon the cressy brink
 To strip and dive and drown;

But in the golden sanded brooks
 And azure meres I spy
 A silly lad that longs and looks
 And wishes he were I.

3. When the lad for longing sighs

When the lad for longing sighs,
 Mute and dull of cheer and pale,
 If at death's own door he lies,
 Maiden, you can heal his ail.

Lovers' ills are all to buy:
 The wan look, the hollow tone,
 The hung head, the sunken eye,
 You can have them for your own.

Buy them, buy them: even and morn
 Lovers' ills are all to sell,
 Then you can lie down forlorn;
 But the lover will be well.

4. On the idle hill of summer

On the idle hill of summer,
 Sleepy with the flow of streams,
 Far I hear the steady drummer
 Drumming like a noise in dreams.

Far and near and low and louder,
 On the roads of earth go by,
 Dear to friends and food for powder,
 Soldiers marching, all to die.

East and west on fields forgotten
 Bleach the bones of comrades slain,
 Lovely lads and dead and rotten;
 None that go return again.

Far the calling bugles hollo,
 High the screaming fife replies,
 Gay the files of scarlet follow;
 Woman bore me, I will rise.

5. With rue my heart is laden

With rue my heart is laden
 For golden friends I had,
 For many a rose-lipt maiden
 And many a lightfoot lad.

By brooks too broad for leaping
 The lightfoot boys are laid;
 The rose-lipt girls are sleeping
 In fields where roses fade.

Three songs

Reynaldo Hahn (1875-1947)

Like Debussy, Hahn had a liking for poets of the distant past - Charles d'Orléans (15th century) and Théophile de Viau (17th century) are examples. Leconte de Lisle, although he lived through most of the 19th century, wrote poems in imitation of ancient Roman verse. Hahn's music for all of these songs attempts to recreate archaic styles.

1. Lydé (Leconte de Lisle)

Viens! c'est le jour d'un Dieu. Puisons avec largesse Le Cécube clos au cellier. Fière Lydé, permets au plaisir familial D'amollir un peu ta sagesse.	<i>Come! the day is godlike. Let us drink liberally of Cæcuban wine from the cellar. Proud Lyde, allow domestic pleasure to diminish a little your modesty.</i>
L'heure fuit, l'horizon rougit sous le soleil, Hâte-toi. L'amphore remplie Sous Bibulus consul, repose ensevelie: . . Trouble son antique sommeil. . .	<i>Time passes, the horizon reddens the sun, make haste. The amphora, filled when Bibulus was consul, rests in its tomb: . . disturb its ancient slumber. . .</i>
Je chanterai les flots amers, la verte tresse Des Néréides; toi, Lydé, Sur ta lyre enlacée à ton bras accoudé Chante Diane chasseresse. . .	<i>I shall sing of the briny deep, the Nereids' green tresses, you, Lyde, on your lyre that nestles in your arms, shall sing of Diana the huntress. . .</i>
Puis nous dirons Vénus et son char attelé De cygnes qu'un lien d'or guide, . . Les Cyclades, Paphos, et tes rives, ô Gnide!	<i>Then we shall invoke Venus and her swan-drawn chariot with golden reins. . . the Cyclades, Paphos, and your shores, O Gnidus!</i>
Puis, un hymne au ciel étoilé!	<i>and hymn the starry sky!</i>

2. Quand je fus pris au pavillon (Charles d'Orléans)

Quand je fus pris au pavillon De ma dame, très gente et belle, Je me brûlai à la chandelle Ainsi que fait le papillon.	<i>When I was caught in the pavilion of my most beautiful and noble lady, I burnt myself in the candle's flame, just like a moth.</i>
---	---

Je rougis comme vermillon,
A la clarté d'une étincelle,
Quand je fus pris au pavillon
De ma dame, très gente et belle.

*I flushed crimson
in the brightness of a spark,
when I was caught in the pavilion
of my most beautiful and noble lady.*

Si j'eusse été esmerillon
Ou que j'eusse eu aussi bonne aile,
Je me fusse gardé de celle
Qui me bailla de l'aiguillon
Quand je fus pris au pavillon.

*If I had been a merlin
or had wings as strong,
I should have shielded myself
from her who pierced me with arrows,
when I was caught in the pavilion.*

3. A Chloris (*Théophile de Viau*)

S'il est vrai, Chloris, que tu m'aimes,
Mais j'entends, que tu m'aimes bien,
Je ne crois point que les rois memes
Aient un bonheur pareil au mien.
Que la mort serait importune
De venir changer ma fortune
A la félicité des cieux!
Tout ce qu'on dit de l'ambrosie
Ne touche point ma fantaisie
Au prix des grâces de tes yeux.

*If it is true, Chloris, that you love me,
and I'm told you love me dearly,
I do not believe that even kings
can match the happiness I know.
Even death would be powerless
to alter my fortune
with the promise of heavenly bliss!
All that they say of ambrosia
does not stir my imagination
like the favour of your eyes.*

*

Billy in the Darbies (*Billy Budd*)

Benjamin Britten (1913-76)

Billy has been falsely accused of mutiny on the *HMS Indomitable*. Lying in handcuffs (the "darbies"), he drifts in and out of sleep while he contemplates the execution which awaits him in the morning.

*

O vin, dissipe la tristesse! (*Hamlet*)

Ambroise Thomas (1811-96)

Hamlet sings this drinking song after greeting the troupe of actors who are to perform at his step-father's court. Thomas's opera shows several differences from Shakespeare's play, the most notable of which involves ending happily, with Hamlet hailed as the new king.

*

Sunday, June 7, 2:30 pm

A BAYFIELD BOAT SONG

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

PROLOGUE

Sea Fever (*John Masefield*)
 (baritone)

John Ireland (1879-1962)

FISH AND SHIPS

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

Claude Debussy (1862-1918)

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

Fishing Song (*Friday Afternoons*) (*Isaak Walton*)
 (soprano/tenor)

Benjamin Britten (1913-76)

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

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

Franz Schubert (1797-1828)

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

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

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

With anger, I beheld the victim of deceit.

Loreley (*Wilhelmine Lorenz*)
(mezzo)

Robert Schumann (1810-56)

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

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

Lorelei (*Ira Gershwin*)
(mezzo)

George Gershwin (1898-1937)

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

La barcheta (*Pietro Buratti*)
(tenor)

Reynaldo Hahn (1875-1947)

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

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

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

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

TEMPEST TOST

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

Britten

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

1. Seascape
2. Nocturne

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

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

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

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

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

A Dgieu Jèrri ma belle patrie	<i>Farewell Jersey, my beautiful country</i>
Lé vent est bouon la mé est belle	<i>The wind is good the sea is beautiful</i>
Lé v'la dêjà qu'enfl'ye la vaile	<i>The sail is already billowing</i>
I' m'faut parti gângni ma vie	<i>I must go to make my living.</i>
Souos l'ciel brûlant dé l'Italie	<i>Under the burning sky of Italy</i>
Et sus la mé du Canada	<i>And on the sea of Canada</i>
Allant par chîn allant par la	<i>I go hither and thither</i>
I' m'faut parti gângni ma vie	<i>I must go to make my living.</i>

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

Hector Berlioz (1803-69)

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

The Unknown Isle: Say, young beauty, where do you wish to go? The sail swells itself, the breeze will blow. The oar is made of ivory, the flag is of silk, the helm is of fine gold;

I have for ballast an orange, for a sail, the wing of an angel, for a deck boy, a seraph.

Is it to the Baltic? To the Pacific Ocean? To the island of Java? Or is it even to Norway, to gather the flower of the snow, or the hibiscus flower?

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

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

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

INTERMISSION

ENTR'ACTE

Overture: The Hebrides
(piano-duet)

Felix Mendelssohn (1809-47)

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

TO THE GREAT LAKES

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

arr. Roger Vignoles (b. 1945)

Sailor's Song (*Anne Hunter*)
(tenor)

Joseph Haydn (1732-1809)

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

Sail on, sail on (*Thomas Moore*)
(baritone)

Irish folksong, arr. Britten

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

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

Ojibway Quaince (*Anna Jameson and anon.*)
(mezzo)

Greer

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

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

SHIPMATES

The Boatmen's Dance (*Minstrel song*)
(tenor)

arr. Aaron Copland (1900-90)

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

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

C.Villiers Stanford (1852-1924)

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

Quodlibet (*Newfoundland folksongs*)

Greer

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

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

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

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

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

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

“Schubert among friends” (The Aldeburgh Connection)

“Twentieth Anniversary Collection” (The Aldeburgh Connection)
(double-album)

\$20 each

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

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

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

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

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

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

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

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

Brett Polegato's artistic sensibility has earned him the highest praise from audiences and critics: "his is a serious and seductive voice" said *The Globe and Mail* and *The New York Times* praised his "burnished, well-focused voice" which he uses with "considerable intelligence and nuance". He has appeared on the world's most distinguished stages in nineteen countries, including Lincoln Center, La Scala, the Concertgebouw, the Paris Opera, Glyndebourne Festival, Chicago Lyric Opera, Houston Grand Opera, Roy Thomson Hall, the Kennedy Center and Carnegie Hall. He opened the Canadian Opera Company's 2008-09 season, singing the title role in *Don Giovanni*. In November, he performed one of his signature roles, Tchaikovsky's Eugene Onegin, in a new production for Vancouver Opera. He joined mezzo Susan Platts for recitals at the Kennedy Center and at Rockefeller University in New York. Between recital appearances, he travelled to Boston for *Messiah* with the Handel and Haydn Society and, later, with Tafelmusik in Toronto. In January he was in Naples to sing Ned Keene in Robert Carsen's new production of *Peter Grimes* at the Teatro San Carlo, with Jeffrey Tate conducting. In February, he appeared with Cincinnati Symphony Orchestra in performances of Vaughan Williams's *A Sea Symphony*. His season culminated in performances of Schubert's song-cycle *Winterreise* in Kingston and Toronto, recorded by the CBC, with pianist Stephen Ralls.

His recording of *A Sea Symphony* with the Atlanta Symphony under Robert Spano received a Grammy Award. Other recordings include *To a Poet* - English songs - for CBC Records, the complete *Britten Canticles* with the Aldeburgh Connection on the Marquis label, Kálmán's *Die Herzogin von Chicago* (Decca) with the Berlin Radio Symphony Orchestra and Gluck's *Armide* with Les Musiciens du Louvre on DG's Archiv label.

Stephen Ralls began his musical career in England, with the English Opera Group where he was selected as chief répétiteur for Britten's last opera, *Death in Venice* and played the important piano part in the first performances and on the Decca/London recording. This led to recital appearances with Sir Peter Pears at the Aldeburgh Festival and on the BBC, and to Mr Ralls's appointment to the staff of the Britten-Pears School in Aldeburgh. In 1978, he was appointed to the Faculty of Music, University of Toronto, where he held the position of Musical Director of the Opera Division from 1996

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

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

Remaining concerts include:

Wednesday, June 10, 8 pm:
VOICES ON THE SQUARE

Saturday, June 13, 11 am:
SCHUBERT IN THE MORNING

Saturday, June 13, 8 pm:
Celebrity Recital, SHANNON MERCER/BRUCE UBUKATA

Sunday, June 14, 2:30 pm:
A BAYFIELD BOAT SONG

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