

THE ALDEBURGH CONNECTION

presents the sixth annual

BAYFIELD FESTIVAL OF SONG



TOWN HALL, BAYFIELD, ONTARIO
JUNE 7, 8, 9 & 10, 2012

Bayfield Festival of Song

Honorary Patron:
ALICE MUNRO

Artistic Directors:
STEPHEN RALLS and BRUCE UBUKATA

June 2012

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

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

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

We have many to thank for the success of the Festival. We begin with our distinguished Honorary Patron, Alice Munro, who has graciously lent her name to our masthead, and continue with some important and hardworking volunteers in the village who are listed at the end of this programme book. Their energy and dedication are phenomenal and we thank them from the bottom of our hearts. We also include a large number of donors who are untiring in their support. Without them, without the assistance of corporate, municipal and provincial sources and, certainly, without the enthusiasm of you, our audience, we should not be able to:

Celebrate the Art of Song!

Thursday, June 7, 4 pm:
SINGERS' MASTERCLASS.....page 2

Friday, June 8, 8 pm:
Celebrity Recital: ADRIANNE PIECZONKA / LAURA TUCKER.....page 3

Saturday, June 9, 11 am:
Coffee Concert: WISH YOU WERE HEREpage 7

Saturday, June 9, 8 pm:
Celebrity Recital: ALEXANDER DOBSON.....page 10

Sunday, June 10, 2:30 pm:
DIAMONDS FOR A QUEEN.....page 15

Thursday, June 7, 4 pm

SINGERS' MASTERCLASS

Adrienne Pieczonka (soprano), with **Bruce Ubukata** (piano),
coach four young singers aspiring towards a professional career:

Caitlin Wood and Andrea Núñez, sopranos,
Laurelle Froese, mezzo, and Josh Whelan, baritone

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Following the masterclass, join us for Bistro Night at the Little Inn
(for reservations, call 519-565-2611)

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Friday, June 8, 8 pm

CELEBRITY RECITAL

ADRIANNE PIECZONKA, soprano

LAURA TUCKER, mezzo

STEPHEN RALLS, piano

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*Please reserve your applause until the symbol **

Three Italian songs (mezzo)

Gia il sole dal Gange (anon.)

Alessandro Scarlatti (1660-1725)

Already, from over the Ganges, the sun sparkles more brightly and dries every drop of the dawn, which weeps. With its gilded ray it adorns each blade of grass, and paints in the field the stars of the sky.

Sebben, crudele (anon.)

Antonio Caldara (1670-1736)

Although, cruel love, you make me languish, I will always love you faithfully. With the patience of my devotion I will be able to tire out your pride.

Che fiero costume (anon.)

Giovanni Legrenzi (1626-90)

How cruel are the ways of that pitiless god, to make us worship him by making us suffer! The treacherous deity compels me in my passion to idolize a beautiful face. O evil fate, that a sightless infant, his mouth still full of milk, can command my respect! Yet this false and barbarous tyrant has entered through my eyes to bring me grief.

*

Three songs (soprano)

Franz Schubert (1797-1828)

Die Forelle (Christian Friedrich Schubart), D550

The Trout: In a clear brooklet, in haste, the wayward trout flashed by. Standing on the bank, I watched contentedly the happy fish swimming in the clear brook.

A fisherman stood on the bank, cold-bloodedly noting the fish's twists and turns. As long as the water stays clear, I thought, the fish will be safe.

But at last the thief tired of waiting. He muddied the brooklet and, next moment, a flick of the rod and there writhed the fish. And I, with blood boiling, looked on at the deceived one.

Frühlingsglaube (Ludwig Uhland), D686

Faith in Spring: Balmy breezes are awakened, they whisper and move, day and night, and everywhere creative. O fresh scent, O new sound! Now, poor heart, don't be afraid. Now all must change.

With each day the world grows fairer, one cannot know what is still to come, to blooming there is no end. Even the deepest, most distant valley is in flower. Now, poor heart, forget your torment. Now all must change.

Gretchen am Spinnrade (Johann Wilhelm von Goethe), D118

Gretchen is the beautiful, innocent girl seduced by Faust in Goethe's dramatic poem of that name. Her life is ultimately destroyed, but her innocence saves her - she is redeemed and enters Heaven.

Gretchen at the Spinning-wheel: My peace has fled, my heart is heavy; never shall I find it, nevermore. Wherever he is not, there is my grave, my entire world has turned to poison. My poor head has gone mad, my poor mind is torn apart.

For him alone do I look out of the window, for him alone do I leave the house. His erect gait, his noble figure, his smiling mouth, the power of his gaze and the magic flow of his speech, the pressure of his hands and - ah! - his kiss!

My heart craves for him. Ah, that I might clasp and hold him, and kiss him, just as I liked, and at his kisses lose consciousness!

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La regata veneziana: Tre canzone in dialetto veneziano

(Carlo Pepoli) (mezzo)

Gioachino Rossini (1792-1868)

Rossini lived well into his seventies; but his career, for an opera composer, was unusual. His last opera, *William Tell*, was premiered when he was just 37. After that, he occupied himself with spasmodic composing for voices or piano. In his last decade, however, he produced 13 volumes of what he called 'Péchés de vieillesse' - Sins of Old Age. Included in these was this cycle of three songs, which describe vividly the experiences of a Venetian girl, Anzoleta, watching her lover racing in the regatta.

The Venetian Regatta: Three songs in Venetian dialect

1.

Anzoleta before the regatta: There on the pole is the flag, look, can you see it? go for it! Come back with it tonight or else you can run away and hide. Once in the boat, Momolo, don't gawp! Row the gondola with heart and soul, then you cannot help but win the first prize. Go, think of your Anzoleta, who's watching you from this balcony. Once in the boat, Momolo, don't gawp! Once in the boat, Momolo, fly!

2.

Anzoleta as the regatta passes: They're coming, they're coming, look, look at them, the poor things, they row hard! Ah, the wind is against them, but the tide is running their way. My Momolo, where is he? Ah! I see him, he's the second, I feel my heart trembling. Come on, row! row! before you reach the pole, if you keep on rowing, I'll lay a bet you'll leave all the others behind. Dear boy, he seems to be flying, he's beating the others hollow, he's gone half a length ahead, ah, I understand: he looked at me!

3.

Anzoleta after the regatta: Have a kiss! another one! dear Momolo, from my heart; rest here, for it's high time to dry this sweat. Ah, I saw you when, as passing, you threw a glance at me and I said, breathing again: He's going to win a good prize, indeed, the prize of this flag, the red one; the whole of Venice spoke and declared you the winner. Have a kiss, God bless you! No-one rows better than you, of all the gondoliers you're the best!

*

Three songs (soprano)

Richard Strauss (1864-1949)

Die Nacht (Hermann von Gilm), Op.10/3

Night: Night steps out of the woods and slips softly out of the trees, looks about in a wide circle; now beware. All the lights of this earth, all flowers, all colours it extinguishes and steals the sheaves from the field. It takes everything that is dear, takes the silver from the stream, takes away the gold from the cathedral's copper roof. The shrubs stand plundered; draw nearer, soul to soul - oh, I fear the night will also steal you from me.

Traum durch die Dämmerung (Otto Julius Bierbaum), Op.29/1

Dreaming in the Twilight: Broad meadows in the grey twilight; the sun's light has died away and the stars are moving. Now I go to the loveliest of women, across the meadow in the grey twilight, deep into bushes of jasmine. Through the grey twilight to the land of love; I do not walk quickly, I do not hurry. I am drawn by a soft, velvet thread through the grey twilight to the land of love, into a blue, mild light.

Zueignung (Hermann von Gilm), Op.10/1

Dedication: Yes, you know it, dearest soul, how I suffer far from you, love makes hearts sick; have thanks. Once I, drinker of freedom, held high the amethyst beaker, and you blessed the drink; have thanks. And you exorcised the evils in it, until I, blessed as I had never been before, sank upon your heart; have thanks!

*

INTERMISSION

Duet: Ah! guarda, sorella (*Così fan tutte*) Wolfgang Amadeus Mozart (1756-91)

The heroines of Mozart's last Italian comedy, Fiordiligi and Dorabella, sing the praises of their two lovers - blissfully ignorant of the cruel tricks which the men are about to play on them.

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Parto, parto (*La clemenza di Tito*) (mezzo) Mozart

Sextus, a young Roman patrician, has agreed to assassinate the emperor, Titus, against his better judgement. He bids farewell to his beloved, Vitellia, for whose sake he has undertaken this dreadful deed.

*

Ebben? Ne andrò lontana (*La Wally*) (soprano) Alfredo Catalani (1854-93)

This famous aria, from an otherwise unknown opera, is sung by the heroine, Wally, as she decides to leave her home and go to live among the snows of the Alps, rather than endure an enforced marriage.

*

Duet: Sous le dôme épais (*Lakmé*) Léo Delibes (1836-91)

A Hindu priestess, Lakmé, and her servant, Mallika, sing of the beauties of the Indian forest which surrounds them.

*

Duet: Mira, o Norma (*Norma*) Vincenzo Bellini (1801-35)

The plot of the opera centres around two more priestesses, this time in ancient Gaul. Norma (soprano) and Adalgisa (mezzo), against their vows, are both in love with the Roman consul, Pollione. Norma is determined to kill herself and her children by Pollione, but Adalgisa dissuades her, agreeing to renounce Pollione, and the two women swear eternal friendship.

*

Saturday, June 9, 11 am

WISH YOU WERE HERE . . .

STEPHEN RALLS and BRUCE UBUKATA, piano-duet

with

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

A collection of musical picture-postcards from around the world

*

Von fremden Ländern und Menschen Robert Schumann (1810-56)
(Kinderszenen), Op.15/1 (piano)

“Of foreign lands and peoples” is the opening piece in Schumann’s set of pieces, *Scenes from Childhood*, written in 1838.

La passeggiata (anon.) (tutti) Gioachino Rossini (1792-1868)

This is one of the pieces included by the composer in his “Péchés de vieillesse” - Sins of Old Age - produced in his last years. The “passegiata”, or evening stroll, is an enduring ritual in any Italian town, small or large. The stroll described here seems to be along the Riva dei Schiavoni in Venice.

The Promenade: As long as the sky is clear, the water limpid and calm, let us row from bank to bank - love will guide us. We shall talk of love to the waves, the wind and the flowers, and our heartbeats will reply for them.

But, heavens! The wind already whistles, the lagoon starts to ripple. Quick! Let us be fleet of foot.

Ah! no, the moon appears, it was a needless fear. In such a happy land let us sing, yes, let us sing!

Overture: Meeresstille und glückliche Fahrt, Felix Mendelssohn (1809-47)
Op.27 (piano-duet)

Mendelssohn’s orchestral overture, *Calm Sea and Prosperous Voyage*, takes its inspiration from two short poems by Goethe:

Meeresstille: *Calm Sea*

Deep stillness reigns on the water; the sea is motionless and the sailor gazes about with alarm. No breeze from any side! It is deathly still; in the enormous expanse not one wave stirs.

Glückliche Fahrt: *Prosperous Voyage*

The mist clears, the sky lights up, Aeolus looses the bonds of fear. The breezes are sighing, the sailor is alert. Hurry! hurry! the waves are tossing, the distance approaches, already I see land!

In the early 19th century, a calm sea was a fearsome prospect, becalming all who needed to travel. Mendelssohn evokes the deathly stillness, then the wind's gradual awakening, followed by an exhilarating journey across the sea, with trumpet calls welcoming us at the other side.

Plenivshis rozoj, solovej Nikolai Rimsky-Korsakov (1844-1908)
(Aleksey Koltsov), Op.2/2 (soprano)

The poet, Koltsov, is often referred to as the Russian Burns, with subjects drawn from peasant life and the countryside. Rimsky's setting, dating from 1866 and one of his earliest songs, has a character which seems to take us to the Asiatic, south-eastern parts of Russia.

The Nightingale and the Rose: The nightingale, all night long, woos the rose with his singing; but she pays no heed, hanging her head innocently. Thus a lover often sings of his love and pain; but even if the maiden hears, she doesn't know of whom he sings, or why he is so sad.

Spanish Dance, Op.12/3 (piano-duet) Moritz Moszkowski (1854-1925)

Written in 1876, early in his career as a successful concert pianist and conductor, the set of five *Spanish Dances* for piano-duet were extraordinarily popular. The composer later arranged them for piano and orchestra.

En Svane (Henrik Ibsen), Op.25/2 (mezzo) Edvard Grieg (1843-1907)

Grieg and Ibsen, who were personal friends, were leading figures in the creation of a Norwegian national culture. One of the composer's most famous songs refers to the belief that a swan only sings in death.

A Swan: My white swan, dumb, silent, neither grace-note nor trill betrayed your singing voice. Anxiously guarding the sleeping water nymph, always listening, you glided on. But at the last meeting, when promises and looks masked deceit, yes, then we heard it! In the birth of song you ended your life's journey. You sang in death; you were indeed a swan!

Jamaican Rumba (piano-duet) Arthur Benjamin (1893-1960)

La barcheta (Pietro Buratti) (tenor) Reynaldo Hahn (1875-1947)

This serenade comes from the song-cycle, *Venezia: Songs in Venetian Dialect*, composed in Venice in 1901.

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.

Ah!

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.

Ah!

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.

Ah!

Palm Court Waltz (piano-duet) Lennox Berkeley (1903-89)

Lennox Berkeley and Benjamin Britten were great friends - indeed, they lived together for a while in the 1930s.

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

This sparkling *tour de force* is included in the third volume of Britten's folksong arrangements. Although the tune is ascribed to William Shield, it may indeed be a folksong, since Shield often included these in his light, comic operas.

Marche écossaise (piano-duet) Claude Debussy (1862-1918)

In 1891, a distinguished Scottish officer, General Reid, called unannounced at Debussy's lodgings in Paris and placed a commission for this *Scottish March* in honour of his ancestors - the piece was first published under the title: *March of the Ancient Counts of Ross, dedicated to their descendant General Meredith Reid, Grand Cross of the Royal Order of the Redeemer.*

Saturday, June 9, 8 pm

CELEBRITY RECITAL

ALEXANDER DOBSON, baritone
STEPHEN RALLS, piano

*Please reserve your applause until the symbol **

Dichterliebe (Heinrich Heine), Op.48

Robert Schumann (1810-56)

In 1840, Schumann anxiously awaited the coming of age of Clara Wieck, to whom he had become secretly engaged in 1837. He knew that she would soon be free to marry - but he feared that her tyrannical father might still be able to thrust the lovers apart. His rapturous love, mingled with almost unbearable frustration, poured over into song-writing. The poet whose extremes of elation and despair aligned most closely with his own was Heinrich Heine. In the month of May, this wonderful, closely integrated song-cycle, *Dichterliebe*, gave expression to the fluctuating, often anguished, emotions he had experienced during his long courtship of Clara. Heine's poems are a distillation of his own, doomed love for two of his cousins in Hamburg. The cycle travels from the awakening of desire, through rapture, disillusion and tender regret, to end in a bittersweet acceptance of lost love. For Schumann, real life was to provide a happier, if temporary, outcome when he married Clara in September 1840.

A Poet's Love

1. Im wunderschönen Monat Mai

In the wonderfully beautiful month of May, when all the buds were bursting open, then, from my own heart, burst forth my own love. In the wonderfully beautiful month of May, when all the birds were singing, then I confessed to her my yearning and my longing.

2. Aus meinen Tränen spriessen

From my tears spring forth many blooming flower and my sighing becomes joined with the chorus of the nightingales. And if you love me, dear child, I will send you so many flowers; and before your window shall sound the song of the nightingale.

3. Die Rose, die Lilie, die Taube, die Sonne

The rose, the lily, the dove, the sun, I loved them all once in love's bliss. I love them no more, I love only she who is small, fine, pure, rare; she herself - most blissful of all loves - is rose, lily, dove, and sun.

4. Wenn ich in deine Augen seh'

When I gaze into your eyes, all my pain and woe vanish; yet when I kiss your lips, I am made wholly and entirely healthy. When I lie against your breast, heavenly bliss steals over me; yet when you say, "I love you!" - then I must weep bitterly.

5. Ich will meine Seele tauchen

I want to bathe my soul in the cup of the lily; the lily should resound with a song of my love. The song should tremble and quiver like the kiss from her lips that she once gave me in a wonderfully sweet hour.

6. Im Rhein, im heiligen Strome

In the Rhine, in the holy river is mirrored in the waves, with its great cathedral, that great, holy city Cologne. In the Cathedral stands an image painted on golden leather; into the wildness of my life it has cast its friendly rays.

Flowers and cherubs hover around our beloved Lady; the eyes, the lips, the cheeks - they match my beloved's exactly.

7. Ich grolle nicht

I bear no grudge, even when my heart is breaking! Love lost forever! I bear no grudge. Although you shine in diamond splendour, no beam falls into the night of your heart. I have known that for a long time.

I truly saw you in my dreams and saw the night within your heart, and saw the serpent gnawing at your heart; I saw, my love, how truly miserable you are.

8. Und wüssten's die Blumen, die kleinen

If the little flowers knew how deeply wounded is my heart, they would weep with me to heal my pain. And if the nightingales knew how sad and sick I am, they would merrily let the air resound with a refreshing song. And if they knew my woe - the little golden stars - they would come down from their heights and speak their consolation to me.

But all of them could not know this, only one knows my pain; she herself has, indeed, torn my heart in two.

9. Das ist ein Flöten und Geigen

What a fluting and fiddling, what a blaring of trumpets! - at the wedding feast dances she who is my heart's dearest love. What a booming and roaring, a drumming and piping! - lovely little angels are sobbing and moaning between.

10. Hör' ich das Liedchen klingen

I hear the dear song sounding that once my beloved sang, and my heart wants to burst so strongly with the savage pressure of pain. A dark longing is driving me up to the wooded heights, where my overwhelming grief dissolves in tears.

11. Ein Jüngling liebt ein Mädchen

A boy loved a girl who had chosen another man; this other man loved yet another girl and wed that one. The first girl married out of spite the very first man that happened into her path; the boy is badly hurt.

It is an old story, yet it remains ever new; and he to whom it has just happened, it will break his heart in two.

12. Am leuchtenden Sommermorgen

On a shining summer morning I wander around the garden. The flowers are whispering and talking; I, however, wander silently.

The flowers are whispering and talking and look at me sympathetically. "Do not be angry with our sister, you sad, pale man."

13. Ich hab' im Traum geweinet

I wept in my dream - I dreamt you lay in your grave. I awoke, and my tears still flowed down my cheeks.

I wept in my dream - I dreamt you had abandoned me. I awoke and I cried bitterly for a long while.

I wept in my dream - I dreamt you still loved me. I awoke, and still my tears stream.

14. Allnächtlich im Traume seh' ich dich

Nightly I see you in my dreams and I see you greet me, friendly, and crying out loudly, I throw myself at your sweet feet. You look at me sorrowfully and shake your little fair head; from your eyes trickle forth pearly teardrops. You say a soft word to me secretly, and give me a wreath of cypress; I awake, and the wreath is gone, and I have forgotten the word.

15. Aus alten Märchen

From old fairy tales a white hand beckons to me, where there are sounds and songs of a magical land,

where multicoloured flowers bloom in golden twilight and glow lovely and fragrant with their bride-like face, and where green trees sing ancient melodies; where breezes murmur secretly and birds warble, and misty shapes rise from the earth and dance airy dances in a strange throng;

And blue sparks burn on every leaf and twig, and red lights run in a mad, chaotic circle, and loud springs gush out of wild marble stone, and strange reflections shine in the streams.

Ah! if I could reach that land and indulge my heart and give up my agony and be free and blissful! Ah! that land of delight that I see so often in dreams; but when the morning sun comes, it melts like mere foam.

16. Die alten, bösen Lieder

The bad old songs, the dreams angry and wicked - let us now bury them. Fetch a large coffin. In it will I lay many things, but I will not yet say quite what. The coffin must be still larger than the Vat at Heidelberg. And fetch a bier of firm, thick timber; it must be still longer than the bridge at Mainz. And fetch me, too, twelve giants; they must be still stronger than that strong St. Christopher in the Cathedral at Cologne on the Rhine.

They are to carry the coffin away and sink it down deep in the sea, since such a great coffin deserves a great grave. Do you know why the coffin must be so large and heavy? I'd like to bury there all my love and my pain.

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INTERMISSION

Songs of Travel (*Robert Louis Stevenson*) Ralph Vaughan Williams (1872-1958)

A year before his death, the Scottish novelist and poet, Robert Louis Stevenson (1850-94), gathered together 44 of his poems into a collection entitled *Songs of Travel*, published posthumously in 1896. In 1902, Vaughan Williams set to music "Whither must I wander?" It was premiered the same year at the Wigmore Hall in London by James Campbell McInnes (a British baritone who later emigrated to Canada and became an important musical presence in Toronto). The remaining items of the song-cycle were composed over the next two years and were published in 1905-07 - all except for the last song, "I have trod the upward and the downward slope", which was discovered among the composer's papers after his death in 1958. The complete cycle was not performed until 1960. It is, as Michael Kennedy has suggested, "a kind of English *Winterreise*, with the wanderer philosophically accepting what life brings to him."

1. The Vagabond
2. Let beauty awake
3. The Roadside Fire
4. Youth and Love
5. In dreams
6. The infinite, shining heavens
7. Whither must I wander?
8. Bright is the ring of words
9. I have trod the upward and the downward slope

Three songs

Ivor Novello (1893-1951)

Ivor Novello, born in Cardiff, Wales, was a singer, actor and composer who became one of the most popular of British entertainers in the first half of the 20th century. His first big success (at the age of 21) was “Keep the home fires burning”, extraordinarily popular during the Great War. Later, he contributed songs to various reviews and musical comedies and was eventually commissioned to write complete shows. *Perchance to Dream* (1945) was the only musical for which Novello wrote both lyrics and music.

Love is my reason for living (*Perchance to Dream*)

And her mother came too (*A to Z*)

With words by Dion Titheradge, this was written in 1921 as a vehicle for the matinee idol, Jack Buchanan.

We'll gather lilacs (*Perchance to Dream*)

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Sunday, June 10, 2:30 pm

DIAMONDS FOR A QUEEN

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

STEPHEN RALLS and BRUCE UBUKATA, piano

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



RBC Foundation®

For many years, an important part of the Aldeburgh Connection's Toronto season was its **Discovery Series**. This presented many talented young singers in the Faculty of Music's vocal programmes at the University of Toronto, selected after auditions held jointly by the Faculty and the Aldeburgh Connection. Here in Bayfield, we are proud to include in our concerts recent alumni of the Discovery Series, and to acknowledge the generous support given to the Discovery Series and the Bayfield Festival of Song by **RBC Foundation**, through its Emerging Artists Project.

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A Celebration of the Diamond Jubilee of Queen Elizabeth II

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

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

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Part 1: THE HISTORY

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

George Frederic Handel (1685-1759)

Pastime with good company (tutti)

Henry VIII (1491-1547)

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

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

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

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

Robert Schumann (1810-56)

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

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

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

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

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

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

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

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

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

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

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

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

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

Italien (*Franz Grillparzer*) (mezzo)

Fanny Mendelssohn (1805-47)

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

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

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

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

Felix Mendelssohn (1809-47)

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

INTERMISSION

Part 2: THE LIFE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Younger than springtime (tenor)

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

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

John Beckwith (b.1927)

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

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

Traditional, arr. Godfrey Ridout (1918-84)

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

My Hoggie (A Birthday Hansel)

Benjamin Britten (1913-76)

(*Robert Burns*) (soprano)

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

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

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

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

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

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

Traditional, arr. Britten

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

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

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

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

*

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

*

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and where to go in Bayfield, visit the website:
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*

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www.aldeburghconnection.org

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

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

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

Andrea Cerswell, praised for her "bright, pretty voice with surprising power" (Opera Canada), is gaining attention and acclaim for her exciting presence on opera and

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

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

Alexander Dobson, bass-baritone, has been praised for his musicality and dramatic awareness in a range of repertoire on both opera and concert stages. Opera highlights include his riveting portrayals of the title roles of Berg's *Wozzeck* and Mozart's *Don Giovanni*, both conducted by Yannick Nezet-Seguin, Papageno in *Die Zauberflöte* with Opera Hamilton, Mercutio in Gounod's *Roméo et Juliette* for l'Opéra de Montréal, Silvio in Opera Quebec's *Pagliacci*, Marcello in *La bohème* for Saskatoon Opera and Pacific Opera Victoria, De Retz in Bard Summerscape's production of Meyerbeer's *Les Huguenots* and his Royal Opera Covent Garden debut with *The Midnight Court*, a presentation of Toronto's contemporary music theatre group, Queen of Puddings. A dedicated concert and recital artist, Alexander recently appeared with the Orchestre métropolitain in Bach's *Christmas Oratorio*; the National Arts Centre Orchestra in Mahler's Symphony No. 8, “*Symphony of a Thousand*”; Beethoven's *Mass in C* with the Colorado Symphony; *Messiah* with the Edmonton Symphony; at the Vancouver New Music Festival; and as Aeneas in Purcell's *Dido and Aeneas* with Montréal's Theatre of Early Music.

A very recent success was in the new opera *From the House of Mirth*, based on the novel by Edith Wharton, with music by Rodney Sharman, directed and choreographed by James Kudelka. Upcoming engagements include a recital with the Aldeburgh Connection, Bach's *B Minor Mass* at the Carmel Bach Festival and *Messiah* with the National Arts Centre Orchestra. An ardent singer since childhood, Alexander's solo début was at twelve years old, as a treble soloist in the Canadian premiere of Andrew Lloyd Webber's *Requiem* under conductor Elmer Iseler.

Andrew Haji, tenor, is a recent graduate of the Voice Performance program at the University of Toronto Faculty of Music. He is currently pursuing a master's degree

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

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

Adrienne Piczonka, soprano, is hailed for her "impeccably pure and iridescent voice" (*Financial Times*). She has appeared on leading opera and concert stages in Europe, North America and Asia under the direction of such conductors as James Levine, Riccardo Muti, Zubin Mehta, Sir Neville Marriner, Claudio Abbado, the late Richard Bradshaw, Lorin Maazel, Nikolaus Harnoncourt, Anthony Pappano and the late Sir Georg Solti. In addition to performances at New York's Metropolitan Opera, the Vienna Staatsoper, Paris, Berlin, Munich, Frankfurt, Los Angeles, and La Scala, Adrienne has appeared at some of Europe's finest summer festivals including Salzburg, Bayreuth, Glyndebourne and Lucerne.

In the 2011-2012 season, Adrienne is performing the title roles of *Ariadne auf Naxos* in Tokyo and Valencia, Spain, *Arabella* in Vienna, and *Tosca* in Toronto. As well, she appears at the Vienna Staatsoper as the Empress in *Die Frau ohne Schatten* and Elisabeth in *Don Carlos*, and at the Hamburgische Staatsoper as Senta in *Der fliegende Holländer*. Concerts and recitals take her to Berlin, Toronto and the National Arts Centre in Ottawa. The summer of 2012 sees her return to Bayreuth in a new production of *Der fliegende Holländer* conducted by Christian Thielemann. Future seasons will take her to London's Royal Opera House Covent Garden, the Aix-en-Provence Festival, Ottawa, Toronto, Vienna, and New York.

Adrienne began her career in 1988 at the Canadian Opera Company in Shostakovich's *Lady Macbeth of Mtsensk*, returning to that company in 1994 to sing the role of Mimi in *La bohème*. In 1989, she joined the Vienna Volksoper and established her home and career in Europe. In 1991, she became a member of the Vienna Staatsoper, where she continues to enjoy great success. After living in London for some time, Adrienne returned to Toronto in 2005, where she continues to make her home. In 2007, she was made an Officer of the Order of Canada in recognition of a lifetime of outstanding achievement, dedication to the community and service to the nation. Earlier in the same year, she was named a Kammersängerin by the Austrian government - originally bestowed by the royal courts, the title is

awarded to distinguished singers who have made a significant contribution to the arts in Austria.

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. In 2007, with Bruce Ubukata, he co-directed the inaugural Bayfield Festival of Song and in October 2010 they were joint recipients of an Opera Canada "Ruby" Award for their work in opera and with young Canadian singers. In May of this year, the Bayfield Festival of Song received a Cultural Event/Organization Award from the Huron Arts and Culture Network.

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

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

Laura Tucker, mezzo-soprano was born and raised in Modesto, California. As an undergraduate, she studied at Seattle Pacific University, later receiving a Masters in Performance from the Manhattan School of Music and continuing her operatic training as a young artist at the Julliard Opera Center in New York City. She has performed in many opera houses across North America including the Boston Lyric Opera, Seattle Opera, New York City Opera, and the Philadelphia

and Canadian Opera Companies. Among her many roles, she particularly values those of Charlotte in Massenet's *Werther*, Sesto in Mozart's *La clemenza di Tito*, the title role in *Carmen*, Oktavian in Richard Strauss's *Der Rosenkavalier* and Eboli in Verdi's *Don Carlo*.

Ms. Tucker has also been active in both recital and in concert, making appearances at Carnegie Hall, Avery Fisher Hall, the Ravinia Festival and the Mostly Mozart Festival. This past summer, she sang in recital with pianist Robert Kortgaard at the Indian River Festival, PEI, and at the Leith Summer Festival in Ontario. Upcoming operatic highlights include Prince Orlofsky in a new production of *Die Fledermaus* with the Canadian Opera Company at the Four Seasons Centre, Toronto, in October 2012.

Bruce Ubukata has established a reputation as one of Canada's leading accompanists, working with singers such as Mary Lou Fallis in her successful one-woman shows. He has appeared in recital with mezzo Catherine Robbin across Canada and in France and has toured BC with Robbin and soprano Donna Brown. In addition to a long association with the Canadian Children's Opera Chorus, his activities have included performances with the Toronto Symphony Orchestra, the Toronto Mendelssohn Choir, the Elmer Iseler Singers and the Canadian Opera Company, as well as regular engagements at the Britten-Pears School in Aldeburgh, England. He is also a noted organist (holding posts for many years at Toronto's Grace-Church-on-the-Hill and the church of St. Simon the Apostle) and harpsichordist. His recordings include *Liebeslieder and Folksongs* for CBC Records, *Benjamin Britten: the Canticles* on the Marquis label and the Aldeburgh Connection's most recent releases, *Schubert among friends* and *Our own songs*. He is co-founder and Artistic Director, with Stephen Ralls, of the Aldeburgh Connection and (in 2007) of the Bayfield Festival of Song. In October 2010 they were joint recipients of an Opera Canada "Ruby" Award for their work in opera and with young Canadian singers. In May of this year, the Bayfield Festival of Song received a Cultural Event/Organization Award from the Huron Arts and Culture Network.