

THE ALDEBURGH CONNECTION

presents the fifth annual

BAYFIELD FESTIVAL OF SONG



TOWN HALL, BAYFIELD, ONTARIO
JUNE 9, 10, 11 & 12, 2011

Bayfield Festival of Song

Honorary Patron:
ALICE MUNRO

Artistic Directors:
STEPHEN RALLS and BRUCE UBUKATA

June 2011

We are very pleased to welcome you to the fifth annual Bayfield Festival of Song. This year, we are maintaining our presence over two weekends and have further increased the number of events to nine. A total of sixteen artists will be on hand to perform, running the gamut from those who are still preparing for their careers to those who are already distinguished international stars. Our music is varied, too - we are sure you will find much to entertain and, perhaps, instruct. Between the two weekends, we will again be visiting a number of schools across Huron and Perth Counties, increasing our audience as much as we can by performing to a wider age range. Another educational aspect of our presentations will be a Singers' Masterclass on Thursday, June 9, when four young singing students will be coached by Catherine Robbin, Canada's most distinguished mezzo.

We were surprised, and delighted, three weeks ago to be the recipients of an award from the Huron Arts & Heritage Network. We are truly grateful for that, and have many to thank for the success of the Festival, beginning with our distinguished Honorary Patron, Alice Munro, and continuing with some important and hard-working volunteers in the village, those who are listed at the end of this programme book. Their energies and dedication are truly phenomenal and we thank them from the bottom of our hearts. We must also include a large number of donors who are untiring in their support. Without them, without the assistance of private, municipal and provincial sources and, certainly, without the enthusiasm of you, our audience, we should not be able to:

Celebrate the Art of Song!

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Thursday, June 9, 4 pm

SINGERS' MASTERCLASS

Catherine Robbin (mezzo), with **Bruce Ubukata** (piano),
coach four young singers aspiring towards a professional career:

Anne Potter, from Goderich
Elizabeth Polese, Charles Sy and Mahi Raptis, from Toronto
Alternate: Dimitri Katotakis, from Toronto

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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 10, 8 pm

CELEBRITY RECITAL

ALLYSON McHARDY, mezzo
STEPHEN RALLS, piano

*

Please reserve your applause until the symbol *

Three arias

George Frideric Handel (1685-1750)

The first two of these arias are from Italian operas written for London, in 1738 and 1734 respectively. Serse (in English, known as Xerxes, king of Persia) is discovered at the beginning of Act I, serenading a plane tree whose shade he is enjoying.

Ombra mai fu (*Serse*)

Ombra mai fù
 Di vegetabile
 Cara ed amabile
 Soave più.

*Never was
 nature's own shade
 treasured or beloved
 more sweetly than yours.*

Dover, giustizia, amore (*Ariodante*)

Polinesso, Duke of Albany, is the villain of the opera *Ariodante*. In this aria, he self-righteously pretends to defend the honour of Princess Ginevra in battle, whereas in truth he seeks to ravish her himself. The false pomp of the musical style aptly portrays his character.

Dover, giustizia, amor
 M'accendono nel cor
 Desio di Gloria.

*Duty, justice, love
 set aflame in my heart
 the desire for glory.*

Se a brame così belle
 Arridono le stelle,
 Abbiam vittoria.

*If the stars smile upon
 such fine longings,
 we shall have victory.*

Hence, Iris, hence away (*Semele*)

Semele is in truth a secular English oratorio, intended for concert performance; but its drama is as vivid as that of any opera. Juno (aka Saturnia), wife of the king of the gods, is enraged by her husband's seduction of the beautiful *Semele* and seeks her annihilation. She tells her handmaid, *Iris*, how she will make the god of sleep render *Jupiter's* defences useless.

Recit: Awake, Saturnia, from thy lethargy!
 Seize, destroy th'accursed *Semele*!
 Scale proud *Cithæron's* top:
 Snatch her, tear her in thy fury,
 And down to the flood of *Acheron* let her fall!
 Rolling down the depths of night,
 Nevermore to behold the light!
 If I th'imperial sceptre sway, I swear by hell -
 (Tremble thou universe, this oath to hear!)
 Not one of curst *Agenor's* race to spare!

Aria: Hence, *Iris*, hence away!
 Far from the realms of day,
 O'er *Scythian* hills to the *Mæotian* lake
 A speedy flight we'll take!

 There *Somnus* I'll compel
 His downy bed to leave, and silent cell;
 With noise and light I will his peace molest,
 Nor shall he sink again to pleasing rest
 Till to my vowed revenge he grants supplies,
 And seals with sleep the wakeful dragon's eyes.

*

Five songs

Gustav Mahler (1860-1911)

These songs come from the first period of Mahler's published works, mostly predating his ten symphonies. Apart from one translation from Spanish, they set early Romantic German texts, including some of supposed folk origin. As well as a common theme of rustic love, they all seem to be pervaded by a dream-like character.

Frühlingsmorgen (*Richard Leander*)*Spring Morning*

Es klopft an das Fenster der Lindenbaum.
 Mit Zweigen blütenbehangen:
 Steh' auf! Steh' auf!
 Was liegst du im Traum?
 Die Sonn' ist aufgegangen!

*The lindentree taps at the window,
 branches heavy with blooms.
 Get up! Get up!
 Why do you lie dreaming?
 The sun is overhead!*

Die Lerche ist wach, die Büsche weh'n!
 Die Bienen summen und Käfer!
 Steh' auf! Steh' auf!
 Und dein munteres Lieb'
 Hab ich auch schon geseh'n.
 Steh' auf, Langschläfer!

*The lark is up, the bushes blow!
 The bees buzz, and the beetles!
 Get up! Get up!
 And I've already seen
 your jolly lover.
 Get up, lazybones!*

Ich ging mit Lust(*Folk poem, from "Des Knaben Wunderhorn"*)*I walked with joy*

Ich ging mit Lust durch einen grünen
 Wald,
 Ich hört' die Vöglein singen;
 Sie sangen so jung, sie sangen so alt,
 Die kleinen Waldvögelein im grünen
 Wald!
 Wie gern hört' ich sie singen!

*I walked with joy through a green wood;
 I heard the birds singing.
 They sang so youthfully, they sang so
 maturely,
 those small birds in the green wood!
 How gladly I listened to their singing!*

Nun sing, nun sing, Frau Nachtigall!
 Sing du's bei meinem Feinsliebchen:
 Komm schier, wenn's finster ist,
 Wenn niemand auf der Gasse ist,
 Dann komm zu mir!
 Herein will ich dich lassen!

*Now sing, now sing, Lady Nightingale!
 Sing by my sweetheart's house:
 just come when it's dark,
 when no one is on the street -
 then come to me!
 I will let you in.*

Der Tag verging, die Nacht brach an,
 Er kam zu Feinsliebchen gegangen!
 Er klopft so leis' wohl an den Ring:
 "Ei schläfst du oder wachst mein Kind?
 Ich hab so lang gestanden!"

*The day was gone, night fell;
 he went to his sweetheart.
 He knocks so softly on the ring:
 "Eh, are you sleeping or are you awake, my dear?
 I have been standing here so long!"*

Es schaut der Mond durchs Fensterlein
 Zum holden, süßen Lieben,
 Die Nachtigall sang die ganze Nacht.
 Du schlafselig Mägdelein, nimm dich
 in Acht!
 Wo ist dein Herzliebster geblieben?

*The moon gazes through the little window,
 at this tender, sweet love;
 the nightingale sang the whole night.
 You sleepy maiden, stay alert!
 Where is your beloved staying?*

Ablösung im Sommer*(Folk poem, from "Des Knaben Wunderhorn")**Change in summer*

Kuckuck hat sich zu Tode gefallen
 An einer grünen Weiden!
 Kuckuck ist tot! Kuckuck ist tot!
 Wer soll uns jetzt den Sommer lang
 Die Zeit und Weil vertreiben?

*The cuckoo has fallen to its death
 on a green willow,
 Cuckoo is dead! Cuckoo is dead!
 Who should then the summer long
 help us pass the time?*

Ei, das soll tun Frau Nachtigall!
 Die sitzt auf grünem Zweige!
 Die kleine, feine Nachtigall,
 Die liebe, süße Nachtigall!
 Sie singt und springt, ist allzeit froh,
 Wenn andre Vögel schweigen!

*Oh, that should be Mrs. Nightingale!
 She sits on a green branch!
 The little, fine nightingale,
 The lovely, sweet nightingale!
 She sings and springs, is always joyous,
 When other birds are silent!*

Wir warten auf Frau Nachtigall,
 Die wohnt im grünen Hage,
 Und wenn der Kuckuk zu Ende ist,
 Dann fängt sie an zu schlagen!

*We await Mrs. Nightingale,
 Who lives in a green dell,
 and when the cuckoo call is at its end,
 then she begins to sing!*

Phantasie*(Tirso de Molina, trans. Ludwig Braunfels)**Fantasy*

Das Mägdlein trat aus dem Fischerhaus,
 Die Netze warf sie ins Meer hinaus!
 Und wenn kein Fisch in das Netz
 ihr ging,
 Die Fischerin doch die Herzen fing!

*The maiden stepped out of the fisherman's
 hut,
 and cast her nets out into the sea!
 And even if no fish entered the net,
 the fisher-girl yet trapped some hearts!*

Die Winde streifen so kühl umher,
 Er zählen leis' eine alte Mär!
 Die See erglüheth im Abendrot,
 Die Fischerin fühlt nicht Liebesnot
 Im Herzen!

*The winds blow so coolly about,
 softly telling an old folktale!
 The sea gleams in the dusk,
 the fisher-girl does not feel love's sting
 in her heart!*

Hans und Grete (*Folk poem*)

Ringel, ringel Reih'n!
 Wer fröhlich ist, der schlinge sich ein!
 Wer sorgen hat, der lass' sie daheim!
 Wer ein liebes Liebchen küßt,
 Wie glücklich der ist!
 Ei, Hänschen, du hast ja kein's!
 So suche dir ein's!
 Ein schönes Liebchen, das ist was
 Fein's. Juchhe!

Ei, Gretel, was stehst denn so allein?
 Guckst doch hinüber zum Hänselein!?
 Und ist doch der Mai so grün!?
 Und die Lüfte, sie zieh'n!
 Ei, seht doch den dummen Hans!
 Wie er rennet zum Tanz!
 Er suchte eine Liebchen, Juchhe!
 Er fand's! Juchhe!

Hansel and Gretel

Ring-a-ring-a-roses!
Who are happy, let them come out!
Who are sorrowful, let them stay home!
Who kisses his sweetheart,
how happy he is!
Hey, little Hans, you don't have one?
Then go and look for one!
A little sweetheart, that's good. Hurrah!

Hey, Gretel, what are you doing all alone?
Do you see little Hans over there?
Yet May is so verdant!?
And the breezes blow!
Hey, look at stupid Hans!
How he runs to the dance!
He seeks a little sweetheart, hurrah!
He's found her! Hurrah!

*

Four songs

Peter Warlock (1894-1930)

Warlock's songs, composed in the 1920s, inhabit a rustic world similar to that of Mahler. They also predominantly set texts from some three or four hundred years earlier.

Sweet content (*Thomas Dekker*)

Art thou poor, yet hast thou golden slumbers?

O sweet content!

Art thou rich yet is thy mind perplexed?

O punishment!

Dost thou laugh to see how fools are vexed,

To add to golden numbers golden numbers?

O sweet content!

Work apace, apace, apace;

Honest labour bears a lovely face;

Then hey nonny nonny.

Canst drink the waters of the crisped spring?

O sweet content!

Swim'st thou in wealth, yet sink'st in thine own tears?

O punishment!

Then he that patiently want's burden bears,

No burden bears, but is a King,

O sweet content!

My own country (*Hilaire Belloc*)

I shall go without companions,

And with nothing in my hand;

I shall pass through many places

That I cannot understand -

Until I come to my own country,

Which is a pleasant land!

The trees that grow in my own country

Are the beech tree and the yew;

Many stand together

And some stand few.

In the month of May in my own country

All the woods are new.

When I get to my own country
I shall lie down and sleep;
I shall watch in the valleys
The long flocks of sheep,
And then I shall dream, for ever and all,
A good dream and deep.

Sleep (*John Fletcher*)

Come, Sleep, and with thy sweet deceiving
Lock me in delight awhile;
Let some pleasing dreams beguile
All my fancies; that from thence
There may steal an influence
All my powers of care bereaving.

Though but a shadow, but a sliding,
Let me know some little joy!
We that suffer long annoy
Are contented with a thought
Through an idle fancy wrought:
O let my joys have some abiding!

Pretty ring time (*William Shakespeare*)

It was a lover and his lass,
 With a hey, and a ho, and a hey nonino
 That o'er the green cornfield did pass
 In the spring time, the only pretty ring time,
 When birds do sing, hey ding a ding a ding;
 Sweet lovers love the spring.

Between the acres of the rye,
 With a hey, and a ho, and a hey nonino,
 These pretty country folks would lie
 In the spring time, the only pretty ring time,
 When birds do sing, hey ding a ding a ding;
 Sweet lovers love the spring.

This carol they began that hour,
 With a hey, and a ho, and a hey nonino,
 How that a life was but a flower
 In the spring time, the only pretty ring time,
 When birds do sing, hey ding a ding a ding;
 Sweet lovers love the spring.

And therefore take the present time,
 With a hey, and a ho, and a hey nonino,
 For love is crownéd with the prime
 In the spring time, the only pretty ring time,
 When birds do sing, hey ding a ding a ding;
 Sweet lovers love the spring.

*

INTERMISSION

The Confession Stone (Songs of Mary) (Owen Dodson) Robert Fleming (1921-76)

Famous as composer, teacher, pianist, organist and choirmaster, Robert Fleming was born and brought up in Saskatchewan; he studied at the Royal College of Music in London. His output includes a great deal of vocal music, written both for the Anglican church and for concert and chamber performance. Owen Dodson (1914-83) was born in Brooklyn, New York, and studied at Bates College and the Yale School of Drama. For many years, he occupied the Chair in Drama at Howard University, while publishing three volumes of poetry, five plays and two novels. His biographer, James V. Hatch, writes of him: "He is the product of two parallel forces - the Black experience in America with its folk and urban roots, and a classical, humanistic education." *The Confession Stone: A Song Cycle sung by Mary about Jesus* was first published by Dodson in 1960 - despite the title, this was a book of poetry. Over the next decade, more poems were added until a complete collection appeared in 1970, but is interesting to note that, from the very start, Dodson somehow had the idea in his mind of the poems being sung.

Fleming made a selection of seven poems and set them for the Canadian mezzo, Maureen Forrester, in 1966. (The first poem is repeated at the end of the cycle.) The published score includes the following note, describing the whole series of poems: *The Confession Stone* is a cycle of poems embracing Songs of Mary, Joseph, Mary Magdalene, Jesus, Judas and God. The songs are the poet's conception of "their thoughts about themselves and others on that hard stone of confession on which most of us kneel sometime in our lives."

1.

O my boy: Jesus my first and only son,
 Rock on my breast, my first and only one, my first and only son.
 O my Jesus: my first and only one:
 Born of God and born near his sun, bright boy: my only one:
 O my Jesus, rest on my breast, my first and only son:
 O my boy: Jesus: rest: shhh, you need the rest.

2.

Don't pay attention to the old men in the temple:
 they have given up.
 Tell them what you told me: cast the sinners out, clean
 the house of God, load the rich with grief, prepare the
 poor with hope and, Jesus, don't stop to play with
 Judas and his friends along the way.

3.

Jesus, did you know that Lazarus is back?
 Jesus, are you listening? Laz'rus has come back,
 His grave is still open and Martha tells she heard three
 angels singing with three birds: their feathers
 brushed together.
 Jesus, are you hearing? Laz'rus has returned to Bethany.
 Jesus, won't you answer?
 Laz'rus has come back and he's calling for you.
 He says that death was gentle and woke him up early.
 Jesus, are you praying? Laz'rus has returned.

4.

There's a supper in Jerusalem tonight and I wish that I was there,
 I'd journey anywhere to be with Jesus: to stroke his hair,
 Remind Him, O my baby dear, I'd journey anywhere to
 be with Jesus tonight.
 There's that supper in Jerusalem tonight and I could be right there.
 But I don't dare to journey to Jerusalem tonight.
 O my Jesus, you're eating in Jerusalem tonight
 and I wish that I was there.
 O my boy, take care at that supper in Jerusalem tonight.

5.

Cold and icy in my bed: laid on the ground of Jerusalem:
 ev'ry flower is withered, the birds have left their
 song, the sun wears a twisted eye.
 I'm alone with your dream of redemption, my Lord.
 Save Him, save our son.
 I'm his mother: save Him:
 Let me rock Him again in my trembling arms.
 Save Him, I'll receive the silver from Judas.
 Help Him.
 Your word is all my world. I'll receive the money from
 Judas' hand and spend it on nothing.
 Save Him, Jehovah, help Him, my God,
 Bless Him, my Lord, redeem Him, my husband.
 Oh, save Him, save our boy.

6.

Bring me those needles, Martha, I believe I'll knit Jesus a scarf.
 Go on snapping those butterbeans.
 What time is it?
 Let me see now: knit one.
 You say it's twelve o'clock?
 Snap enough for Joseph and Lazarus:
 They'll be home before you're through.
 Martha, what time is it?
 Purl two, purl one, knit one, purl two.
 If I had the star of Bethlehem, I'd knit three and light His sky:
 Where was I, Martha?
 Oh yes, knit one purl sev'n.
 What time is it, Martha?
 Knit three, purl ten.
 It can't be near three o'clock.
 Where was I? Knit, purl twelve, purl, nothing:
 Martha, don't leave me alone.
 Where are you, Martha? Martha!

7.

Everything is black, air, water, sun, moon, all light, dirt is black.
 Heav'n is in mourning for our Son.
 The earth is dead: it will rise again, Almighty God.
 Now I understand what light is: it is our Son.
 It is Jesus, no longer trembling in my arms: it is the Christ.
 O my boy: Jesus, my first and only one.
 Now on my knees with Joseph at my side, I ask Thee: send the resurrection now.
 Give the air and water and sun and moon and the dirt; thy light again.
 Send the presence Almighty God, send it even to evil men.
 I see Jesus in the clouds, oh, free Him from death for life:
 We must be free to sing:
 Loose the birds for their songs,
 Bloom the flow'rs for their songs,
 Light Martha, whose brother came back from death,
 Light Mary Magdalene, light Gethsemane's gardens:
 Light those walkways with lilies, and heal the wounds of Christ.
 Let me rise up into your starry sky and love our Son, and praise thee.
 Ah, comfort me in paradise.

8.

O my boy: Jesus, my first and only son . . .

Two operatic favourites:

Séguidille (*Carmen*)

Georges Bizet (1838-75)

Towards the end of Act I, the rebellious Carmen has been arrested and is under the guard of Don Jose. She seduces him with a song and persuades him to release her.

*

Cruda sorte! Amor tiranno!
(*L'italiana in Algeri*)

Gioachino Rossini (1792-1868)

Isabella, in search of her lover, Lindoro, has been shipwrecked on the coast near Algiers. She at first laments her fate; then, her spirits quickly revive as she vows to use her woman's wits to get the better of any threatening situation.

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Saturday, June 11, 11 am

SCHUBERT IN THE MORNING

STEPHEN RALLS and BRUCE UBUKATA, piano-duet

with

REBECCA COLLETT, soprano JULIA BARBER, mezzo
GRAHAM THOMSON, tenor GEOFFREY SIRETT, baritone

Songs and piano-duets by Franz Schubert (1797-1828)

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We would like affectionately to dedicate this morning's concert
to the memory of Dr. Bev McKee,
an enthusiastic supporter of the Bayfield Festival of Song

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Die Geselligkeit (*Johann Karl Unger*), D609 (quartet)

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

The whole of nature shows sociability, in the air, in the water, in the smiling meadows. He himself commanded it, who created everything: to live together in harmony is the calling of mankind.

Rondo in D, "Notre amitié est invariable", D608 (piano-duet)

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

This partsong celebrates the release from illness of an obscure (to us) Viennese gentleman. Schubert composed it in a single day and was delighted to receive the sum of 50 *Gulden* for the commission.

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

Deutscher with two trios, D618 (piano-duet)

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

Two excerpts from *Rosamunde*, D797

One of Schubert’s attempts to achieve success in the theatre was his incidental music, written in 1823, for the play, *Rosamunde*. The overture and other orchestral pieces are quite well-known, the choruses and songs much less so.

Ballet music (piano-duet)

Hirtenchor (*Helmina von Chézy*) (quartet)

Shepherds’ chorus: Here on the fields, shepherdesses, hasten to dance with rosy cheeks. Let spring’s delights surround you; love and joy are eternal in May. Here at your feet, lovely empress of Arcady, we greet you; pipes and shawms ring out and the fields and flowers are enraptured. The green expanses resound, mountains and fields gleam with love and delight. In the shady valleys, the loving heart find release from pain.

Eight variations on an original theme, in A flat major, D813 (piano-duet)

By all accounts, what the composer most enjoyed at musical parties (or “Schubertiads”) was the playing of piano-duets with friends - the quintessence of *Geselligkeit*, about which we sang at the beginning of this programme.

Saturday, June 11, 8 pm

GLAMOROUS NIGHT

An evening in the company of Noël, Ivor and others

LINDSAY BARRETT, soprano PETER BARRETT, baritone
STEPHEN RALLS and BRUCE UBUKATA, piano

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INTRODUCTION

- | | |
|--|-----------------------------|
| Glamorous Night
(<i>Christopher Hassall</i>) (soprano/baritone) | Ivor Novello (1893-1951) |
| Prithee, pretty maiden (<i>Patience</i>)
(<i>W.S.Gilbert</i>) (soprano/baritone) | Arthur Sullivan (1842-1900) |
| Keep the home fires burning
(<i>Lena Guilbert Ford</i>) (soprano/baritone) | Novello |

THE AMERICAN INVASION

- | | |
|---|-----------------------------|
| The real American folksong
(<i>Ira Gershwin</i>) (baritone) | George Gershwin (1898-1937) |
| Foxtrot - Old Sir Faulk
(<i>Façade</i>) (piano-duet) | William Walton (1902-83) |

THE HOME GUARD

Rose of England (<i>Crest of the Wave</i>) (Hassall)	Novello
Leap-Year Waltz (<i>The Dancing Years</i>) (piano-duet)	Novello
My dearest dear (<i>The Dancing Years</i>) (soprano)	Novello
And her mother came to (<i>A to Z</i>) (<i>Dion Titheradge</i>) (baritone)	Novello
Some day my heart will awake (<i>King's Rhapsody</i>) (Hassall) (soprano)	Novello
We'll gather lilacs (<i>Perchance to Dream</i>) (soprano/baritone)	words and music by Novello

INTERMISSION

THE ENGLISH ABROAD

Nina (<i>Sigh No More</i>) (soprano)	words and music by Noël Coward (1899-1973)
I've been to a marvellous party (<i>Set to Music</i>)	Coward
Some day I'll find you (<i>Private Lives</i>) (soprano)	Coward
A bar on the Piccola Marina (baritone)	Coward
I'll see you again (<i>Bitter Sweet</i>) (soprano/baritone)	Coward
Mad dogs and Englishmen (<i>Words and Music</i>) (tutti)	Coward
If love were all (<i>Bitter Sweet</i>) (soprano/baritone)	Coward

Sunday, June 12, 2:30 pm

EMBRACEABLE YOU!

REBECCA COLLETT, soprano JULIA BARBER, mezzo
GRAHAM THOMSON, tenor GEOFFREY SIRETT, baritone
STEPHEN RALLS and BRUCE UBUKATA, piano

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



RBC Foundation®

An important part of the Aldeburgh Connection's Toronto season has been its **Discovery Series**. This has 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 this concert alumni of the Discovery Series, and to acknowledge the generous assistance of **RBC Foundation**, through its Emerging Artists Support Project.

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FIRST LOVE

O mistress mine! (*William Shakespeare*) (tenor) Roger Quilter (1877-1953)

Two duets from *Spanisches Liederspiel*, Robert Schumann (1810-56)
Op.74 (Emanuel Geibel)

Schumann's cycle of partsongs, settings of German translations from old Spanish poetry, dates from 1849, towards the end of his composing career.

Erste Begegnung (soprano/mezzo)

First Meeting: From the rosebush, O mother, from the roses I come; on the banks of those waters I saw roses and buds; from the roses I come. On the banks of that river I saw roses in bloom, sighing I picked the roses.

And by the rosebush, O mother, I saw a young man, on the banks of those waters I saw a slim young man. On the banks of that river he also looked for roses, many roses did he pluck, sighing gave me the rose.

Intermezzo (tenor/baritone)

Even if you are asleep, my girl, get up and open the door; for the time has come for us to leave here.

If you are barefoot, put no shoes on; through rushing waters shall be our way, through the deep, deep waters of the Guadalquivir; for the time has come for us to leave here.

Vergebliches Ständchen (trad. German)
(Op.84/4) (soprano/tenor)

Johannes Brahms (1833-97)

Futile Serenade. He: Good evening, my treasure, good evening, sweet girl! I come from love of you, ah, open the door for me!

She: My door is locked, and I won't let you in: mother has advised me well! If you came in, it would all be over for me!

He: The night is so cold, and the wind so icy that my heart will freeze, and my love will be extinguished! Open for me, sweet girl!

She: If your love starts dying, then let it be extinguished! If it keeps dying, go home to bed and rest! Good night, my boy!

FRENCH ROMANCE AND REALISM

Plaisir d'amour (*Jean Pierre Claris de Florian*)
(soprano)

Jean Paul Egide Martini (1741-1816)

One of the most famous of all lovesongs has been imitated and parodied countless times - even by Elvis Presley.

The pleasure of love only lasts one moment; the regret of love lasts one's whole life.

I left everything for the ungrateful Sylvie; she leaves me and takes another lover.

"As long as this water flows softly toward this brook that borders the plain, I will love you," repeated Sylvie to me. The water still flows; however, she has changed.

Oh, quand je dors (*Victor Hugo*) (tenor)

Franz Liszt (1811-86)

This is one of those songs which encourages biographical parallels: the exalted relationship between the medieval lovers, Petrarch and Laura, seems mirrored by that of the composer and his mistress, Marie d'Agoût. (Liszt and Marie loved to read the works of Petrarch and Dante together.)

Ah! while I sleep, come close to my couch, as Laura once appeared to Petrarch, and in passing let your breath touch me . . . at once my lips will part!

On my sombre brow where perhaps is ending a black dream that lasted too long, may your gaze rise like a star . . . at once my dream will shine!

Then on my lips, where a flame flickers, a flash of love purified by God, place a kiss, and from angel become woman . . . suddenly my soul will awake!

Petit mari, petite femme (*Jeux d'enfants*) (piano-duet) Georges Bizet (1838-75)

Bizet's suite for piano-duet, *Children's Games*, depicts many pastimes of the very young including this one, which may be translated as "Mothers and Fathers".

Colloque sentimentale (*Fêtes galantes II*) Claude Debussy (1862-1918)
(*Paul Verlaine*) (mezzo)

Debussy's song-cycle, *Fêtes galantes*, appeared in two instalments which ran the gamut of love, from romance to disillusion. This, the final song of the second part, shows two former lovers - perhaps Harlequin and Colombine of the *commedia dell'arte* - now no more than phantoms, but still engaging in fruitless dialogue.

Lovers' Dialogue

In the ancient park, deserted and frozen, two shapes have just passed by. The eyes and lips are lifeless, their words can scarcely be heard. In the ancient park, two ghosts were recalling the past.

"Do you remember our past rapture?"

"Why should I?"

"Does your heart still surge at my name? Do you still see my soul in dreams?"

"No."

"Those beautiful days of bliss when our lips met!"

"It may have been so."

"How blue the sky, how vast our hopes!"

"Hope has fled, defeated, to the black sky."

So they walked on through the wild grasses, and only the night heard their words.

Les Entretiens de la Belle et de la Bête Maurice Ravel (1875-1937)
(*Ma Mère l'Oye*) (piano-duet)

In Ravel's *Mother Goose* suite, the *Conversation between Beauty and the Beast* results in the latter's miraculous transformation into a handsome Prince.

Pavane (*Robert de Montesquiou*), Op.50 (quartet) Gabriel Fauré (1845-1924)

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. The text conveys all the world-weariness of the characters in the 18th century *fêtes galantes*, as shown in the well-known paintings by Antoine Watteau.

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.

THE COURTLY ENGLISH

Queen Mary's Song (*Alfred Tennyson*) (mezzo) Edward Elgar (1857-1934)

This is a setting of Tennyson's "Lute Song"; it appears in his verse drama, *Queen Mary*, which depicts the life of Mary Tudor and her unhappy marriage to Philip II of Spain.

Silent Noon (*The House of Life*) Ralph Vaughan Williams (1872-1958)
(*Dante Gabriel Rossetti*) (baritone)

Dating from 1903, this was one of the composer's earliest big successes. The song sets a sonnet by Rossetti from his collection, *The House of Life*. Despite its stylised form, it presents a very realistic picture of love in the English countryside.

Greensleeves (piano-duet)

Vaughan Williams

Perhaps the best known of all English folksongs forms the basis of an orchestral interlude in the opera *Sir John in Love* (based on Shakespeare's *The Merry Wives of Windsor*). The words of the song are a sad reflection on love's inconstancy: "Alas, my love, you do me wrong to cast me off discourteously, for I have loved you so long, delighting in your company."

THE SPANIARDS IN GERMANY

Ich bin geliebt! (*Spanisches Liederspiel*) (*Geibel*) (quartet)

Schumann

The final number in Schumann's song-cycle rejoices in the inability of gossip to interrupt the course of true love.

I am loved: Let all evil tongues ever say what they like: whoever loves me, I love back, and I know I am loved!

Wicked, wicked tidings your tongues whisper mercilessly, but I know they merely hunger for innocent blood.

Never shall it worry me, gossip as much as you want; whoever loves me, I love back, and I know I am loved!

Slander is all that's understood by those starved of love and affection, because they're so wretched themselves and no one woos or wants them. That's why I think that love, which they revile, gives me honour; whoever loves me, I love back, and I know I am loved!

If I were made of stone and iron, you might insist that I should reject lover's greeting and lover's plea. But my little heart is now, alas, tender, as God grants us maidens; whoever loves me, I love back, and I know I am loved!

INTERMISSION

FURTHER AFIELD

Jeg elsker dig! (Hans Christian Andersen) Edvard Grieg (1843-1907)
Op.5/3) (tenor)

You have become the single thought of my thoughts, you are the first love of my heart. I love you as no one else here on earth, I love you through time and eternity!

La Maja y el Ruiseñor from *Goyescas* Enrique Granados (1867-1916)
(Fernando Periquet y Zuasnabar) (soprano)

Granados's opera (premiered at the Metropolitan Opera in 1916) uses music from his suite of piano pieces of the same name, which were in turn inspired by the paintings of Francisco Goya. In this soliloquy, the heroine, Rosario, is waiting in the garden for her lover. (In the very next scene, he is killed in a duel.)

The Maiden and the Nightingale: Why does the nightingale pour out her soul in amorous song in the darkness? Does she hold within her breast a hidden grief?

Perhaps there is a rose, blushing at thoughts of love, who is the love-lorn slave of the nightingale. How like a flower, borne on by the stream, love seems!

Ah, nightingale! Your passionate song is love's sad tale.

La ci darem la mano from *Don Giovanni* Wolfgang Amadeus Mozart (1756-1791)
(Lorenzo da Ponte) (mezzo/baritone)

The eponymous Don attempts the seduction of the faux-naïve peasant-girl, Zerlina.

Waltz (*The Sleeping Beauty*) (piano-duet) Pyotr Ilyich Tchaikovsky (1840-93)

The waltz is danced by the guests at Princess Aurora's 16th birthday. It will be a hundred years before Prince Florimund comes to wake her with a kiss!

ON HOME GROUND

The St. John's Girl (Four Love Songs) (baritone) John Beckwith (b. 1927)

This folksong from Labrador was arranged by Beckwith in exuberant style in 1969.

Vive la canadienne! (tenor/baritone) John Greer (b. 1954)

John Greer combined a number of French-Canadian folksongs in a “quodlibet” for the distinguished singers, Mark DuBois and Mark Pedrotti.

You're the top! (*Anything Goes*) words and music by Cole Porter (1891-1964)
(mezzo/baritone)

Embraceable you! (*Girl Crazy*) (piano-duet) George Gershwin (1898-1937),
arr. Percy Grainger (1882-1961)

Some girls can bake a pie (*Of thee I sing*) Gershwin
(soprano/baritone)

Gershwin's show opened on Broadway in 1931 and ran for 431 performances. The musical lampoons American politics; the story concerns John P. Wintergreen, who runs for President of the United States on the “love” platform.

Love is sweeping the country (*Of thee I sing*) (tutti) Gershwin

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

*

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

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

Julia Barber, mezzo soprano, has recently graduated with a Master in Music degree from the University of Toronto, where she studied under Professor Lorna MacDonald. Previously, she has studied with Canadian mezzo sopranos Patricia Green and Anita Krause-Wiebe at the University of Western Ontario. Last summer, she had the opportunity to perform the role of Stephano in Opera NUOVA's production of *Roméo et Juliette* under the direction of acclaimed Canadian director Michael Cavanagh and conductor Rose Thompson.

She has coached with such established artists as John Hess and Dáirine Ní Mheadhra through the Queen of Puddings Training program. She also had the chance to work with conductor Simone Luti, director Tim Nelson and mezzo soprano Sophie Roland while attending the Canadian Operatic Arts Academy. Previous roles include Hansel (*Hansel and Gretel*), Paquette (*Candide*), and Olga (*Eugene Onegin*) with the University of Toronto Opera Division, Jo (*Little Women*) with Halifax Summer Opera Workshop, and Nursemaid 2 (*Street Scene*) with UWOpera. Her most recent success was in the role of Zerlina in *Don Giovanni* with the University of Toronto Opera Division.

Lindsay Barrett, soprano, praised for her “uncommonly beautiful voice” and “sparkling lyric coloratura”, has begun an exciting music career. She made her professional operatic debut as Violetta in Saskatoon Opera’s production of Verdi’s

La traviata (June 2010). As a recent graduate of the Opera School, Lindsay was awarded the prestigious Tecumseh Sherman Rogers Graduating Scholarship, the largest scholarship awarded by the Faculty of Music at the University of Toronto.

She is an alumna of the Opera Theater Center of the Aspen Music Festival (2009), where she covered the role of Donna Elvira in their production of *Don Giovanni*. She was also heard as Micaela in scenes from *Carmen*, and as Violetta, performing excerpts from *La traviata* with Asher Fisch and the American Academy of Conducting Orchestra. With only five days notice, she stepped in to perform Charles Fussell's *Goethe Lieder* with Sydney Hodkinson and the Aspen Contemporary Ensemble. Lindsay has been a member of the Highland's Opera Studio where she has performed the roles of Laetitia in Menotti's *The Old Maid and the Thief* (2010), Fanny in Rossini's *La cambiale di matrimonio* (2008), Clara in Pasatieri's *Signor Deluso* (2008), and Galatea from Suppe's *Die schöne Galatea* (2007). Recently awarded the Peter and Helene Hunt Graduating Scholarship (2010), and the David and Marcia Beach Summer Study Award (2009), she has also been given numerous awards from ARIAS (formerly the Canadian Opera Volunteer Committee).

While studying with Mary Morrison at the U of T Opera School, she was heard as Cunegonde in Bernstein's *Candide*, Flaminia from Haydn's *Il mondo della luna*, La Princesse in Ravel's *L'Enfant et les sortilèges*, as well as the Mother in Humperdinck's *Hansel and Gretel*. She also studied and performed excerpts as Tatyana from *Eugene Onegin*, Mimi from *La bohème*, and Massenet's *Manon*. A frequent performer of oratorio, Lindsay has sung the soprano solos from Fauré's *Requiem*, Handel's *Messiah*, and Orff's *Carmina Burana*. Recital appearances include Off Centre Music Salon, the Toronto Arts and Letters Club, and the Aldeburgh Connection's Discovery Series. This past February, Lindsay was heard as a guest artist singing the Soprano Solo in Beethoven's 9th *Symphony* with David Briskin and the University of Toronto Symphony. Most recently, she covered the role of Nedda in Opera Hamilton's production of *Pagliacci*. This summer, Lindsay makes concert appearances with the Bayfield Festival of Song as well as the Brantford Opera Guild and will be taking part in Toronto Summer Music's Art of Song programme.

Peter Barrett, baritone, recipient of the Ian Rosenblatt Bursary at the Wexford Festival in Ireland and a top prize winner in the Montreal International Music Competition, is one of Canada's most important new faces on the opera and concert stage. During the 2010/2011 season, Peter Barrett appeared in *The Nightingale* by Stravinsky at Brooklyn Academy of Music and returned to the Canadian Opera Company as Harlequin in *Ariadne auf Naxos*. Also this season Mr. Barrett joined the roster of the Metropolitan Opera where he made his highly successful debut (at six hours' notice) in the role of Malatesta in *Don Pasquale*, starring with soprano Anna Netrebko and conducted by Music Director, James Levine.

Peter Barrett began the 2009/2010 season with the Canadian Opera Company in the title role of Stravinsky's *Renard*. He then returned to the role of Marcello

in *La bohème* for Minnesota Opera, Opera Hamilton and the Newfoundland Symphony. He was also heard as Marcello in *La bohème* and Denisov/Rayevsky in *War and Peace* for the Canadian Opera Company and Dancaïro in *Carmen* for Vancouver Opera. As a concert artist he was heard in Brahms' *Ein Deutsches Requiem* with the Toronto Mendelssohn Choir, a special programme with Toronto's Aldeburgh Connection and *Carmina Burana* for the Elora Festival. Highlights of his 2007-2008 season included performances of Rossini's *Petite messe solennelle* with the Bach Elgar Choir, *Carmina Burana* with the Regina Philharmonic, Janacek's *From the House of the Dead* for the COC and a recital tour of Newfoundland under the aegis of Debut Atlantic. Of special interest were concerts in London (UK) and Toronto with the Associates of the Royal Conservatory focused on the music of German and Austrian émigré composers in England during the Second World War. Mr. Barrett appeared for Opera Lyra Ottawa as Figaro in *Il barbiere di Siviglia*, for the Wexford Festival as the King in *Transformations* by Conrad Susa and Canada's National Ballet as soloist in *Footsteps of Air* singing music of Beethoven. Emerging as a recitalist of note, he also made debuts with Music Toronto, the Mountain View Festival in Alberta, the 'New Discovery Winner's Showcase' Recital in Ottawa and, in addition to his opera performances at Wexford was presented in recital. As a soloist with symphonic and choral organizations, he sang *Carmina Burana* for the Windsor Symphony, Toronto Mendelssohn Choir and the Ottawa Choral Society, *Die tote Stadt* for Toronto's Opera in Concert, Brahms' *Ein Deutsches Requiem* for Hamilton's Bach Elgar Choir and he made a special guest appearance as soloist in the 'Luminato' gala concert at Roy Thomson Hall.

Further credits include the "Galaxy Rising Star" prize for most promising young artist at the 32nd edition of the Canadian Broadcasting Corporation's National Competition for Young Performers. From Corner Brook, Newfoundland, Barrett is an Alumnus of the prestigious Ensemble Studio of the Canadian Opera Company where his assignments included the Mandarin in *Turandot*, Marullo in *Rigoletto*, Ned Keene in *Peter Grimes*, Dancaïro in *Carmen* and Ping in *Turandot*. Mr. Barrett has sung across Canada in major concert halls, including the North York Performing Arts Centre and the Rosza Centre in Calgary. He studied at Hartwick College in the United States, attended Tanglewood's Music Institute and is a graduate of the Glenn Gould Professional School at the Royal Conservatory of Music in Toronto where he studied under Roxolana Roslak and Peter Tiefenbach. Peter Barrett is also generously supported by the Jacqueline Desmarais Foundation.

Rebecca Collett, a soprano who "clearly has talent with her compelling rich, strong soprano voice" (Opera Canada, Summer 2010), made her professional singing debut on Sesame Street Canada, when she was six. Since then, Rebecca has developed into a lyric soprano with exciting vocal versatility. She recently graduated from the Opera School at the University of Toronto. There she performed Clarice in Haydn's *Il mondo della luna*, Micaela in *Carmen*, Paquette in *Candide*, Princesse/la bergère (*L'Enfant et les sortilèges*), Gretel (*Hansel and Gretel*) and Tatiana in *Eugene Onegin*. She also

studied the roles of Musetta (*La bohème*) and Pamina (*Die Zauberflöte*). Other past operatic roles include Alice Ford (*Falstaff*), Donna Anna (*Don Giovanni*) in concert, Countess Almaviva (*Le nozze di Figaro*), Una Conversa (*Suor Angelica*) and Hippolytus (Milhaud's *Three Small Operas*).

Recent concert highlights include a fundraising benefit concert for Earthquake Relief in the Abruzzo region of Italy and Toronto Operetta Theatre's 25th Anniversary Gala Concert. Rebecca Collett is beginning to build a strong oratorio repertoire spanning four centuries of music. Recently she has enjoyed performances as soprano soloist in Handel's *Messiah* at Eglinton-St. George's United Church, in Bach's *St. Matthew Passion* joined with The Newman Catholic Centre choir and festival orchestra. Other favourite performances include Monteverdi's *Vespro della beata vergine 1610* and Beethoven's *C major Mass* with the Guelph Chamber Choir, *Messiah* in Chatham, Ontario, Monteverdi's *Gloria*, Carissimi's *Jephte* (Filia), Raminsh's *Magnificat*, and Mozart's *Coronation Mass* at The University of Western Ontario with the early music and chamber choirs. In recital, Rebecca has collaborated with Craig Rutenberg (Satie and Friends) and Don St. Pierre (Brahms Liederabend) at the Chautauqua Institute School of Singing. Last season Rebecca was a featured artist in The Young Artist Showcase at The Newmarket Theatre. This spring, Rebecca is thrilled to be a young artist at The Aldeburgh Connection's Bayfield Festival in Bayfield Ontario. She continues to study with Jean MacPhail and to coach with David Eliakis.

Allyson McHardy, mezzo-soprano, “a singer of enormous imagination and versatility, sang a lustrous and energetic Rosina (*Il barbiere di Siviglia*)” according to the San Francisco Chronicle's Joshua Kosman, who continued his praise noting that “the inventive twists and turns in her highly ornamented account of the opening ‘Una voce poco fa’ were superb”. Her triumph as Rosina (conducted by Maurizio Barbacini) followed her debut performances as Olga in San Francisco Opera's *Eugene Onegin* conducted by Illan Volkov. The striking mezzo-soprano made her debut with New York City Opera as Marchesa Melibea in Rossini's *Il viaggio a Reims* under George Manahan, sang Adalgisa in *Norma* in Warsaw and recent concert engagements have included *The Dream of Gerontius* with Kalmar for Chicago's Grant Park Music Festival, *Messiah* for the Toronto Symphony and the National Arts Centre Orchestra in Ottawa, *Elijah* in Montreal, *Les Nuits d'été* in Bielefeld, Germany and Beethoven's *Choral Fantasia* with Labadie and Les Violons du Roy.

Highlights of Ms. McHardy's 2010-2011 season include a return to the Grant Park Festival in Chicago for Mahler's *Symphony No. 2*, the lead role in Rossini's *Cenerentola* at Glyndebourne, Mahler's *Das Lied von der Erde* with Tovey and the Vancouver Symphony, Isabella in *L'italiana in Algeri* in Limoges and Aix en Provence, Flosshilde in *Das Rheingold* with Nagano and the Montreal Symphony, Mozart's *Requiem* with the Seattle Symphony and Houston's Mercury Baroque Orchestra, *La Damnation de Faust* with the Vancouver Bach Choir and *Messiah* with the Grand Philharmonic Choir of Kitchener Waterloo, Ontario.

Ms. McHardy began her 2009-2010 season as Suzuki in *Madama Butterfly* for the Canadian Opera Company and was also seen as Jo in *Little Women* for Calgary Opera. As a concert artist she sang *Messiah* in Madrid with Lopez-Cobos, Vancouver and with the Iseler Singers of Toronto. Mahler's *Lieder eines fahrenden Gesellen* was on her schedule for the Alberta Ballet in Calgary and Edmonton and Beethoven's *Missa solemnis* claimed her attention with the Winnipeg Symphony. Ms. McHardy's 2008-09 season included Phédre in a rare staging of Rameau's *Hippolyte et Aricie* in Toulouse conducted by Emmanuelle Haïm. Minnesota Opera patrons heard her in May of 2009 as Rosina in *Il barbiere di Siviglia* and she returned to Vancouver Opera for a reprise of Olga in *Eugene Onegin*. For the Scotia Festival in the Maritimes, she sang Mahler's *symphony No. 2* conducted by Alain Trudel.

The Four Seasons Centre for the Performing Arts opened in September of 2006 with Wagner's *Der Ring des Nibelungen* and Ms. McHardy appeared in *Die Walküre* (Rosswisse) and in *Das Rheingold* and *Götterdämmerung* (Flosshilde) during these inaugural performances. She made her role debut as Dalila in *Samson et Dalila* for Opera Ontario and on the concert stage she was soloist in *Israel in Egypt* for Les Violons du Roy led by Bernard Labadie. She has recorded the title role in Caldara's *La conversione di Clodoveo, re di Francia* (earlier performed in Berlin, Montreal and Vancouver) for ATMA and just completed a recording project featuring the music of the Ukrainian composer Lysenko. In the fall of 2007, she was in France for Isabella in *Litaliana in Algeri* in Lille, Amiens and Caen followed in the winter of 2008 by the role of Olga in *Eugene Onegin* for the Canadian Opera Company. Later in 2008, she was soloist with the Edmonton Symphony and Quebec's Les Violons du Roy, conducted in both instances by Bernard Labadie.

Some highlights of earlier seasons include Solange in *The Maids* and The Drummer Girl in *The Emperor of Atlantis* for Cincinnati Opera, a solo concert for San Francisco's Schwabacher Recital Series, and Hermia in *A Midsummer Night's Dream* for Chicago Opera Theater. Some concert highlights include Concepción in *L'Heure espagnole* under the baton of Seiji Ozawa at Tanglewood, Henze's *Venus und Adonis* at the Concertgebouw in Amsterdam, and *La Vida breve* under Frühbeck de Burgos with the Boston Symphony in Boston. In concert, she has been heard with the Hamilton Philharmonic, Victoria Symphony, Toronto Sinfonia, Toronto's Opera in Concert and the Kitchener-Waterloo Symphony. Born in Oshawa, Ontario, she studied voice at Wilfrid Laurier University, earning an Honours Bachelor of Music Degree in Performance and an Opera Diploma. She is an alumna of the Merola Programme at the San Francisco Opera and of the Ensemble Studio of the Canadian Opera Company.

Stephen Ralls began his musical career in England, with the English Opera Group where he was selected as chief répétiteur for Britten's last opera, *Death in Venice* and played the important piano part in the first performances and on the Decca/London recording. This led to recital appearances with Sir Peter Pears at the Aldeburgh

Festival and on the BBC, and to Mr Ralls's to the staff of the Britten-Pears School in Aldeburgh. In 1978, he was appointed to the Faculty of Music, University of Toronto, where he held the position of Musical Director of the Opera Division from 1996 to 2008. With Bruce Ubukata, he founded the concert organization, The Aldeburgh Connection, in 1982. He has worked with the Canadian Opera Company, the Banff Centre and the National Arts Centre. His recordings include *L'Invitation au voyage: songs of Henri Duparc* (CBC Records), several releases with the Aldeburgh Connection, including *Benjamin Britten: the Canticles*, *Schubert among friends* and *Our own songs*, and the Juno award winning *Songs of Travel* with baritone, Gerald Finley. In 2007, with Bruce Ubukata, he co-directed the inaugural Bayfield Festival of Song and in October 2010 they were joint recipients of an Opera Canada "Ruby" Award for their work in opera and with young Canadian singers. In May of this year, the Bayfield Festival of Song received a Cultural Event/Organization Award from the Huron Arts and Culture Network.

Catherine Robbin, one of Canada's best known mezzo-sopranos, earned an international reputation during her 30-year career as a performing and recording artist. Noted especially for her interpretation of Baroque and Romantic repertoire, she has appeared with leading conductors and orchestras in recital, concert and opera performances across Canada, the United States, Britain and Europe. Her discography features more than 30 CDs ranging from Vivaldi and Pergolesi cantatas, the songs of C.P.E. Bach and the masses of Haydn, Mozart and Beethoven, to Mozart and Handel operas and songs of Schumann, Mahler, Duparc and Ravel, on labels such as Deutsche Grammophon, EMI, Philips, Teldec, CBC, Marquis and Decca. Her honours include a Juno Award, Gramophone Record of the Year, Grand Prix de Disque and a Grammy nomination.

Ms Robbin is much sought after to adjudicate and conduct masterclasses in art song and *Lieder* performance at festivals and music schools in Canada and the U.S. She is a member of the National Association of Teachers of Singing and serves as president of the Canadian Aldeburgh Foundation, an organization that supports Canadians studying and performing in the Britten-Pears Young Artists Programme in the U.K. Ms Robbin joined the faculty in York University's Music Department in 2002 and retired from her public performance career the following year to dedicate herself full-time to teaching. She directs York's classical vocal studies programme, and is Honorary Patron of the Aldeburgh Connection Concert Society.

Baritone **Geoffrey Sirett** has recently graduated from his final year of the MMus in Opera degree at the University of Toronto, studying with Lorna MacDonald. Geoffrey holds a BMus and Artist-Diploma from the University of Western Ontario, where he received the UWO Alumni Gold Medal for the highest GPA. On stage he has performed leading roles in Humperdinck's *Hansel and Gretel*, Haydn's *Il mondo della luna*, Leoncavallo's *I pagliacci*, Lehar's *The Merry Widow*, Mozart's *Così fan tutte*, and Britten's *Albert Herring*. Geoffrey performed the role

of the Count in Mozart's *Le nozze di Figaro* as a fellowship student of the Aspen Opera Theater Center during the summer of 2010. His most recent operatic appearance was in the title role of *Don Giovanni* for the University of Toronto's Opera School.

Geoffrey was a winner in the Canadian Conservatory vocal competition, the Czech and Slovak International Voice Competition, and Four-City District winner and regional finalist of the Metropolitan Opera National Council Auditions. He is a grant holder of the Jacqueline Desmarais Foundation for Young Canadian Opera Singers and recipient of the 2010 Vancouver Opera Guild Career Development Grant. As winner of the 2010 Jim and Charlotte Norcop Prize in Song, Geoffrey presented a song recital in January with world-renowned accompanist Martin Katz.

Graham Thomson, from Prince Edward Island, is quickly making a name for himself on the operatic stage as a sensitive and intelligent performer with a pure tenor voice noted for its beauty, warmth and flexibility. His singing has been called "engaging, expressive effortless, and perfectly pitched." He has most recently been heard singing with baritone Brett Polegato, mezzo-soprano Kimberly Barber, and pianists Peter Tiefenbach and Robert Kortgaard in the "Saturday Night at the Opera" Gala at the Indian River Festival. Mr. Thomson had a busy 2009/10 season performing to enthusiastic audiences throughout Quebec and Ontario. He debuted his Count Almaviva for Jeunesses Musicales' *Il barbiere di Siviglia* and continued to explore the Rossini repertoire singing Arigirio in Summer Opera Lyric Theatre's *Tancredi* and Rodrigo Dhu in Opera In Concert's *La donna del lago*. In July, he was a prize-winner in the 2009 Elora Festival and in the Brian Law Opera Scholarship competitions, chosen from among a distinguished group of Canadian finalists. This past fall, Mr. Thomson join Opera Lyra Ottawa for their production of Mozart's *Die Zauberflöte* and premiered their newly commissioned opera, *The Bremen Town Musicians*, from composer Dean Burry.

Other recent highlights include performances with Orchestra London and the Thunder Bay Symphony Orchestra under the baton of Maestro Brian Jackson and Timothy Vernon, as well as the Canadian premiere of *The Ballad of Baby Doe* with Calgary Opera in the role of Bushy, which was broadcast on CBC Radio's *Saturday Afternoon at the Opera*. He appears frequently in concert and has recently been heard as the Evangelist in Bach's *St. Matthew Passion* and Uriel in Haydn's *The Creation*. Some of Mr. Thomson's other roles include: Tebaldo/*I Capuleti e i Montecchi*, Candide/*Candide*, Albert/*Albert Herring*, Flute/*Midsummer Night's Dream*, Nemorino/*Elisir d'amore*, Tigrane/*Radamisto*, Belmonte/*Die Entführung aus dem Serail*, Tamino/*Die Zauberflöte*, Eisenstein/*Die Fledermaus*.

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.