

THE  
*Aldburgh*  
C O N N E C T I O N

**C'est mon plaisir**

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Walter Hall, Sunday, March 6, 2011, 2:30 pm



We wish to thank most sincerely  
J. Hans Kluge  
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We are also grateful to James and Connie MacDougall  
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\*

We are performing on  
the Edith McConica Steinway

# C'est mon plaisir

Music in the Boston *palazzo* of Isabella Stewart Gardner (1840-1924)

Walter Hall, Sunday, March 6, 2011, 2:30 pm

Nathalie Paulin, soprano

Krisztina Szabó, mezzo

Benjamin Covey, baritone

Stephen Ralls and Bruce Ubukata piano

with Barry Shiffman violin and viola

It was about ten years ago that we first visited Boston and - having long been intrigued through the paintings of Sargent and the novels of James - were thrilled by the character and architecture of an old American city. One of our first ports of call was the Isabella Stewart Gardner Museum - and, similarly, we were not disappointed. A unique building to start with, it has the air of an intensely personal, one might say idiosyncratic, collection - along the lines of the Frick Collection in New York, but with greater individuality. On our first visit, and again eighteen months ago, we made a point of visiting several times and at different hours of the day, so as to see the rooms as Mrs Gardner might have done, from the brightness of morning sunshine through to the twilight. The terms of her will laid down that, if anything was changed or removed, the collection would immediately be transferred to Harvard University, so that the motivation is very strong to keep the museum intact, an artefact in its own right.

The collection is predominantly one of Old Master paintings; most visitors come to see the Titian, the Botticelli, the Veronese, the Fra Angelico - not, alas, the Vermeer or the Rembrandt seascape, which were stolen in 1990, along with a dozen masterpieces, and have not been seen since. Isabella Stewart Gardner and her husband began to buy pictures around 1880, not initially with a view to forming a collection but rather to create a comfortable environment for themselves and their visitors. Gradually, Mrs Gardner's enthusiasm grew and gathered full force with the assistance of her *protégé* and de facto agent, Bernard Berenson, who helped to swell the tide of Old Masters flowing from the Old World to the New. John Gardner died suddenly in 1898; but already, plans for a museum were formed in his wife's mind. She sprang into action and Fenway Court, a sort of inverted Venetian *palazzo* (with façades around four sides of an internal courtyard) was opened on New Year's Day, 1903. She arranged rooms on every floor devoted to her art collection, and also a fine music-room in which fifty members

of the Boston Symphony performed the opening concert. Music had always been, back in their Beacon Street town house, an important part of the Gardners' life; from now on, and up to the present day, concerts continued at Fenway Court.

Isabella Stewart Gardner befriended and supported, when necessary, many composers and performers. Perhaps the one closest to her, and for the longest period of time, was Charles Martin Loeffler. He was born near Berlin, but after his radical-minded father was flung into a military prison and died there, the son turned against "the accursed Germans", to such an extent that he successfully put out the information that he was from Alsace (where the family had lived for a while in his childhood). Loeffler studied in Berlin, later in Paris, and in 1881 emigrated to the United States, where he soon became concert-master of the Boston Symphony. He eventually resigned from the orchestra in order to devote himself fully to composition. Over a period of fifty years, he attained a position at the summit of artistic life at a time described by the critic, Lawrence Gilman, as "golden, legendary years, when Boston was the musical Athens of America." <sup>SR and BU</sup>

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## A BOSTON TEA PARTY

**I love, and the world is mine** (*Florence Earle Coates*)  
(mezzo)

Clayton Johns  
(1857-1932)

The pianist, Clayton Johns, studied at Harvard and then at the Hochschule für Musik in Berlin, where he became a friend of Charles Martin Loeffler (who appears later in our programme). In 1888, he was a crucial member of the Manuscript Club, which presented works by Boston composers in the Gardners' town house, one of the grandest on Beacon Street.

**Tournament Galop** (piano-duet)

Louis Moreau Gottschalk (1829-69)

Gottschalk was a phenomenally successful pianist and composer during the 1860s. However, during 1865, he was forced to leave the United States because of a scandalous affair with a student at the Oakland Female Seminary.

**An Old Rhyme** (*Robert Herrick*) (baritone)

Johns

**Night** (*Louise Chandler Moulton*) (soprano)

Margaret Ruthven Lang (1867-1972)

Margaret Lang was the daughter of B. J. Lang, a leading member of the Boston musical establishment. He was a friend of Wagner and Liszt and Margaret knew Wagner's children as playmates. Her works were prominent in the presentations of the Manuscript Club. She had a very long life and holds the record as the longest consecutive subscriber to the Boston Symphony - 91 years.

**Narcissus** (piano-duet)

Ethelbert Nevin (1862-1901)

What could be better known than this salon piece? Nevin studied in Boston with B. J. Lang and later in Germany with Karl Klindworth and Hans von Bülow. His music shows the uneasy coexistence in the Manuscript Club between high artistic endeavour and best-selling success.

## PORTRAIT OF A LADY

**La regata veneziana** (Carlo Pepoli)  
(soprano/mezzo)

Gioachino Rossini  
(1792-1868)

This archetypal Italian duet was composed in Paris in the early 1830s and published in *Soirées musicales*.

*The Venetian regatta: Row, you blessed Tony, row, row, pull away: Beppe is sweating away at his oar, poor fellow, he can't go on. Dear Beppe, my old friend, don't let your oar tire you; now we're there, now we're there, heave away, keep at it, row on! Heaven have mercy on a young girl who has a lover in the regatta. Give her, O heaven, some comfort; don't keep her on tenterhooks.*

**Sérénade italienne** (Paul Bourget),  
Op.2/5 (baritone)

Ernest Chausson  
(1855-99)

Isabella Stewart Gardner's chief musical lieutenant, Charles Loeffler, formed a friendship with Mme Chausson, the composer's widow, when he was in Paris in 1904-05. He wrote: "At her home you meet all the modern, fine musicians. She is the personified French lady! When I spoke to her about her unfortunate husband and my admiration for his beautiful works, she was visibly touched by my words." The works of the composers with whom her musical associates formed close connections were immediately prominent in Mrs Gardner's programmes. Another connection was with the poet, Paul Bourget, who was several times in Boston and always came to visit Mrs Gardner.

*Italian Serenade: Let's go out in a boat on the sea to spend the night under the stars. Look, it's blowing just enough breeze to swell the canvas of the sails. The old Italian fisherman and his two sons, who sail us out, hear but understand nothing of the words we say to each other. On the calm, dark sea, look! we can exchange our souls, and our voices will not be understood except by the night, the sky and the waves.*

**Puisqu'ici-bas toute âme** (Victor Hugo),  
Op.10 (soprano/mezzo)

Gabriel Fauré  
(1845-1924)

Through his connection with the painter, John Singer Sargent, Loeffler met and befriended Gabriel Fauré. "He was, perhaps, the greatest and most gifted musician since Rameau in France. How gifted, how handsome, how lovable he was!"

*Since here on earth each soul gives someone its music, its ardour or its perfume; since here on earth all things will always give their thorns or roses to those they love; since April gives the oaks a sound that charms, and night gives suffering drowsy oblivion; since when they come to settle there, the briny waves give the shore a kiss;*

*I give you at this hour, inclining over you, the finest things I have in me! Accept then my thoughts, sad though they be, which like drops of dew come to you in tears! Accept my countless vows, O my loves! Accept the flame and the shade of all my days! My frenzied rapture, devoid of all distrust, and all the caresses of my songs! My spirit that floats at random without a sail, and has no lodestar but your gaze!*

*Take all my celestial qualities, O my beauty, my heart, of which nothing remains when there's no love!*

**Andante** (Sonata, Op.13) (violin/piano)

Fauré

Sargent was an extraordinarily fine pianist. On one of their first meetings in Boston, he and Loeffler played Fauré's first sonata. Later in Paris, Loeffler had the unforgettable experience of playing it with the composer himself.

**Madrigal (dans le style ancien)** (Robert de Bonnières),  
Op.4 (baritone)

Vincent d'Indy  
(1851-1931)

Loeffler formed a close friendship with Vincent d'Indy - a composer revered but little performed today. He arranged the contract through which d'Indy came to America to conduct, among others, the Boston Symphony. While he was in the city, Isabella Stewart Gardner took him through her galleries.

*Madrigal (in the old style): Never was a more charming face, a whiter neck, silkier hair, a more pleasing bodice, than my sweet-eyed lady's! Never were more smiling lips, showing a happier heart, a purer breast under transparent veils, than my sweet-eyed lady's! Never was a voice sweeter to hear, never such a pearly smile, never a look so tender as my sweet-eyed lady's!*

**Lied maritime**, Op.43 (soprano)

words and music by d'Indy

*Song of the Sea: Far off, in the sea, the sun is fading and the sea is calm and smooth; the bespangled waves stretch silently and caress the darkened shore; your eyes, your treacherous eyes are closed, and my heart is as still as the sea.*

*Afar, on the sea, the storm has broken and the sea is seething and boiling; the mighty waves rear up to heaven and crash howling down into the depths. Your eyes, so sweet and treacherous, gaze right into the depths of my soul, and my tortured and so happy heart exults and breaks like the sea!*

## CULTURE SHOCK.

**El pelele** (Goyescas) (piano-duet)

Enrique Granados (1867-1916)

To prepare his subjects for their portraits, Sargent would play them Spanish piano music. One of the most prominent paintings in the Isabella Stewart Gardner Museum is his massive *El Jaleo*, a depiction of a Spanish dancer performing to the accompaniment of musicians. Mrs Gardner “strongly admired” it at its exhibition in Boston in 1888, when it was owned by her cousin, T. Jefferson Coolidge. Finally, in 1914, her cousin was persuaded to give it to her and she made it the focus of her Spanish Cloister at Fenway Court.

**Take me out to the ball game** (*Jack Norworth*)  
(baritone)

Albert von Tilzer  
(1878-1956)

This Tin Pan Alley song dates from 1908 and became the unofficial anthem of baseball, although neither composer nor lyricist had attended a game, prior to writing it. They finally saw their first Major League Baseball games 20 and 32 years later, respectively.

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## INTERMISSION

during which tea will be served in the  
Torel Room, with the kind assistance of students  
of the Opera Division, Faculty of Music

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## THE FAR EAST

**The Hindoo Maiden,**  
Op.21/1 (piano-duet)

Edward MacDowell  
(1861-1908)

MacDowell, best known for his piano pieces *Sea Pieces* and *Woodland Sketches*, was a stalwart of Mrs Gardner's Manuscript Club in the late 1880s.

**Crépuscule** (*Armand Silvestre*)  
(soprano)

Jules Massenet  
(1842-1912)

Through her Boston musician friends, Isabella Stewart Gardner formed close connections with many contemporary French composers. On her visit to Paris in 1894, Massenet treated her to a private recital of the piano score of his opera, *La Navarraise*.

*Twilight: Like a curtain beneath the whiteness of their close-wrapped petals, the lilies have closed their hearts, the ladybirds have gone to bed. Until the morning light, hidden like a virgin's dream in the heart of the lilies, the ladybirds have gone to bed. The lilies only sleep for a moment. Shall we not speak of love, heads leant together? The ladybirds have gone to bed.*

**Musique** (*Bourget*) (soprano)

Claude Debussy (1862-1918)

Loeffler strongly disapproved of Debussy's immoral character. Nevertheless, Mrs Gardner appreciated his importance to modern music and presented lectures on *Pelléas et Mélisande* at the time of the opera's New York premiere in 1908.

*Music: The moon was rising, pure, but icier than the memory of some past love. The stars, in the depth of the silent sky, shone, but with a flickering light, like eyes reflecting an elusive thought. And the violin, tender and soft, like a woman whose voice grows faint in her ardent languor, sang: "Yet another evening without happiness."*

## COMPOSER OF CHOICE

**Adieu pour jamais** (*Gustave Kahn*),  
Op.10/2 (mezzo)

Charles Martin Loeffler  
(1861-1935)

The symbolist poet, Kahn, was a contemporary of Loeffler and was born in Metz, Alsace, giving him a link with the composer. Much of his poetry can truly be described as *décadent* and he claimed to have invented the term "*vers libre*". Of their type, the lines are more than usually difficult to translate - a reviewer at the time claimed that "even an educated Frenchman would find this poetry impossible to understand". Nevertheless, they give rise to an intriguing and evocative setting (1899) by Loeffler which was dedicated to his future wife, Elise Fay, whom he married a decade later after a courtship of 24 years.

*Farewell for ever: Beloved presence, come to the gleaming sunsets; if you prefer silvery, calm mornings, evenings and mornings have pinkish calms. The waters have a mantle of iridescent crystal and rhythms of calm palms, and the air evokes the calm music of shepherds.*

*Come under the awnings to the smiling rivers, to the pale lilacs of eastern nights, to the green, watery expanses, frilled with silver. In the oasis of urgent kisses lives only the veil of the only Orients.*

*Whatever may be the show and whatever may be the oar and whatever may be the voice which complains and howls, the forgotten one in far off days touches and presses, the lotus of forgetfulness is withered in my grasp. Still, did you ever love me? Farewell for ever.*

**Two songs from Op.5 (Paul Verlaine) (mezzo/viola/piano)**

Loeffler

Loeffler composed a number of songs employing various *obligato* instruments with piano. The four songs of opus 5 were composed around 1893. In a concert in her music-room on Mrs Gardner's birthday, April 13, 1903, they were accompanied by the composer playing the viola and B. J. Lang at the piano; the singer was the renowned Susan Metcalf, an American mezzo who later, disastrously, married Pablo Casals. Verlaine's lines have a pronounced bitter-sweet quality, like much of the poetry Loeffler set. In the postlude to the first song, he employs a favourite *motif*, the "Dies irae", *ff* on the piano.

### **Dansons la gigue!**

*On with the jig! I loved above all her pretty eyes, clearer than the star in the sky, I loved her malicious eyes. She really had a way to make a poor lover despair which was really charming! But even better was the kiss of her blossoming mouth, when she was lost to my heart. I remember occasions, and meetings - but that was the best of my blessings.*

### **Sérénade**

*Like the voice of a dead body that might sing from the depth of its grave, mistress, listen to my voice, harsh and out of tune, rising up to your refuge. Open your soul and your ear to the sound of the mandoline: for you, for you, have I made this song, cruel and wheedling.*

*I will sing of your gold and onyx eyes, pure of all shadows, then of the Lethe of your breast, then the Styx of your dark hair. Like the voice of a dead body that might sing from the depth of its grave, mistress, listen to my voice, harsh and out of tune, rising up to your refuge.*

*Then I shall praise highly, as necessary, this blessed body whose opulent perfume comes back to me on sleepless nights. And to finish, I shall sing of the kiss of your red lips, and your sweetness in making a martyr of me, my angel, my demon!*

## WORLDS TO CONQUER

**I got a home in-a dat rock** (*anon.*)  
(mezzo/baritone)

arr. Henry T. Burleigh  
(1866-1949)

Mrs Gardner had a deep interest in the welfare of the black citizens of Boston and in the culture of black Americans in general. In 1914, Sargent and Loeffler arranged a private recital for her by Gerald and Sara Murphy. Murphy was a wealthy Bostonian aesthete, a friend of Cole Porter, who eventually retired to the French Riviera and had a brief, but significant, career as a painter in Cubist style. For Mrs Gardner, he and his wife sang spirituals in two-part harmony; they also presented her with a copy of H. E. Krehbiel's newly published *Afro-American Folksongs*, a scholarly volume in which most of the arrangements are by the black composer, Harry Burleigh.

**Nymphes et sylvains** (*Armand Ocampo*)  
(soprano)

Herman Bemberg  
(1861-1931)

Bemberg was a Franco-Argentine pupil of Massenet who achieved considerable success in opera, notably the Arthurian *Elaine* at both Covent Garden and the Metropolitan Opera. This waltz-song was a favourite party piece of Nellie Melba.

*Nymphs and fauns: Night is spreading over the forest, hasten, nymphs and fauns, come and dance on the soft grass to the happy sound of tambourines! The air is light and the breeze is pure, a fresh scent rises from the flowers, the clear stream murmurs beneath the dreaming elms! On the fresh, sweet grass, on the springing moss dance arm in arm!*

*Mark the dance, old fauns with your gay tambourines, and you naiads, fauns, dryads, dance, turn, fly! Let your voice ring in ecstasy in the depths of the woods! Hurry, before dawn appears in the east, sing still, whirling!*

*Day comes, dawn brightens, in a final amorous sigh flee from the light, disappear, here is the day!*

**The Hosting of the Sidhe** (The Wind among the Reeds)  
(*W.B. Yeats*) (baritone)

Loeffler

The *Sidhe* were a supernatural race who were believed to inhabit the countryside of Ireland and Scotland. They had the ability to move through the air, and when their Host was riding, mortals would hide for fear of being gathered up and taken away with them. Loeffler set this poem in 1907/08 and later included the song in *5 Irish Fantasies for voice and orchestra*, premiered by the Irish tenor, John McCormack, in 1922 with the Boston Symphony under Pierre Monteux.

The Host is riding from Knocknarea  
 And over the grave of Clooth-na-Bare;  
 Caoilte tossing his burning hair,  
 And Niamh calling, "Away, come away:  
 Empty your heart of its mortal dream.  
 The winds awaken, the leaves whirl round,  
 Our cheeks are pale, our hair is unbound,  
 Our breasts are heaving, our eyes are a gleam,  
 Our arms are waving, our lips are apart;  
 And if any gaze on our rushing band,  
 We come between him and the deed of his hand,  
 We come between him and the hope of his heart."  
 The Host is riding 'twixt night and day,  
 And where is there hope or deed as fair?  
 Caoilte tossing his burning hair,  
 And Niamh calling "Away, come away."

**La primavera** (Venezia) (*Alvise Cicogna*) (tutti) Reynaldo Hahn (1874-1947)

Hahn wrote his cycle, *Venezia*, on holiday in Venice with Marcel Proust.

*Spring: Hyacinths and violets deck the earth. What pleasure, what bliss; winter has fled. The snow has melted, the frost is over, the air is warm and the sun is gaining strength.*

*Friends, be of good cheer, Spring is here! I know it by that cloud . . . Hark to the thunder! Oh, how the thought delights my heart, the dreary cold is now forgotten!*

*Just one more month and the nightingale's song will pour its honey on my soul. O delightful season, you arrive bearing roses, you depart with the lilies, flowers worthy of heaven!*

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The final concert in our Sunday Series will take place at 2:30 pm on May 1. It will be *A Spring Schubertiad* and will feature three distinguished young soloists, soprano GILLIAN KEITH, tenor LAWRENCE WILIFORD and baritone TYLER DUNCAN.

Tickets are available from our box office: 416-735-7982 - and do remember, subscribers may order additional single tickets at the reduced price of \$40. Take advantage of this special offer and give a friend a springtime treat!

The Bayfield Festival of Song takes place this year between Friday, June 3 and Sunday, June 12. Artists will include (in alphabetical order) COLIN AINSWORTH, JULIA BARBER, LINDSAY BARRETT, PETER BARRETT, LUCIA CESARONI, REBECCA COLLETT, ALLYSON McHARDY, GEOFFREY SIRETT and GRAHAM THOMSON. The Aldeburgh Connection's Honorary Patron, CATHERINE ROBBIN, will be giving a masterclass for young singers. Watch our website for full details, to be released in a couple of weeks!

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### 2011/2012 Season

The dates of next season's Sunday concerts have been finalised. They will be: October 16; November 27; February 19 (30th Anniversary Gala); March 18; April 29  
Full information and booking details will be publicised in June.

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Copies of our CDs are available during the intermission or through our website:  
[www.aldeburghconnection.org](http://www.aldeburghconnection.org)

Box office revenues cover only a portion of our operating budget; grants, corporate funding and individual donations are needed for the balance. Please consider joining one of our supporting categories: Benefactor (\$1,000 or more), Champion (\$500 or more), Patron (\$200 or more), Supporter (\$100 or more) and Friend (\$50 or more). Donations may be made by cheque, VISA or MasterCard, and may be made in instalments. You will receive information about our activities and all donations will be acknowledged by a receipt for income tax purposes. Donors may act as sponsors for a concert, an artist or a special commission. Suggestions for corporate sponsorship are also very welcome.

Your support is vital to the continuation of these concerts! Please reach us at 416.735.7982 or through our website: [www.aldeburghconnection.org](http://www.aldeburghconnection.org)

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We gratefully acknowledge the assistance of the following in the presentation of today's concert:

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THE ALDEBURGH CONNECTION is also supported by a large group of individuals, including the following, whom we gratefully acknowledge (donations received January 1, 2010 to February 15, 2011):

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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. Artistic Directors **Stephen Ralls** and **Bruce Ubukata** visited and worked there for many summers, as have many of the singers who appear with the Aldeburgh Connection.

Soprano **Nathalie Paulin** has established herself in the United States, Canada, Europe and the Far East as an interpretive artist of the very first rank. Winner of a Dora Mavor Moore Award for Outstanding Opera Performance, she has collaborated with internationally renowned conductors including Jane Glover, Yannick Nézet-Séguin, Antony Walder, Sir Roger Norrington, Andrew Parrott, Jonathan Darlington, Hervé Niquet, David Agler, Richard Bradshaw, Bernard Labadie, Mario Bernardi, Graeme Jenkins, Andrew Litton and Yoav Talmi on both the concert platform and in opera. As well, critics have been lavish in their praise. Reviewing from Chicago, John van Rhein noted that “Paulin in particular is a real find; her rich, agile voice possesses great depth and allure, her manner radiates sensuous charm.” Ms. Paulin debuted for L’Opéra de Montréal as Mélisande in *Pelléas et Mélisande* and for Chicago Opera Theater as Galatea in *Acis and Galatea*. She was re-engaged by Chicago Opera Theater for the title role in *Semele* and for Mary in *La resurrezione*, both by Handel. She has also been heard as Constance in *Dialogues des Carmélites* for Calgary Opera, Zerlina in *Don Giovanni* for L’Opéra de Québec, and Susanna in *Le nozze di Figaro* for Cincinnati Opera. The Dallas Opera featured her in *Carmen* and *Cunning Little Vixen*.

In the summer of 2010, Ms. Paulin made her Rotterdam Philharmonic debut in *L’Enfant prodigue* with Nézet-Séguin, who was also her conductor for Mahler’s *Eighth Symphony* at the National Arts Centre in Ottawa and Place des Arts in Montréal. She was featured in the Elora Festival’s Beethoven *Mass in C* with Noel Edison in and began the fall season as Susanna in *Le nozze di Figaro* for Opera Hamilton, followed immediately by the title role in *Rodelinda* for Pacific Opera Victoria. Highlights of her concert schedule include *Messiah* in Portland and Trois Rivières, Bach’s *Wedding Cantata* and Mozart’s *Exultate jubilate* for the Victoria Symphony and a French programme for Toronto’s Aldeburgh Connection.

Summer activities in 2009 included a number of events built around the Congrès Mondiale d’Acadien in Nova Scotia and New Brunswick, while further into the season, she sang the title role in Massenet’s *Manon* for Calgary Opera and reprised the role for Opera Lyra Ottawa. She rounded out her fall with *Messiah* for the Brott-McGill Chamber Orchestra. The balance of the season was an exciting lineup including Haydn’s *Die Jahreszeiten* for the Calgary Philharmonic (Taurins), performances for Opera Lafayette in Washington D.C. and New York (*Les Arts florissants* and *Armide*) and *Messiah* in Montreal and works of Graupner for Les Idées Heureuse. The 2008-2009 season was notable for her Atlanta Symphony debut in Mozart’s *Requiem*, Haydn with Boston’s Handel and Haydn Society and Washington Concert Opera concerts co-starring with Stephanie Blythe. Also on her schedule were *Semele* for Pacific Opera Victoria, Handel’s *Hercules* with Chicago’s

Music of the Baroque, Mahler's *Fourth Symphony* with Somerville and the Hamilton Philharmonic as well as concerts with the Fredericton Chamber Music Festival, Ottawa Chamber Music Festival, Scotia Festival (Mahler's *Second Symphony*) and the CBC Vancouver Radio Orchestra.

Her 2007-2008 season began with *Don Carlos* (Thibault) for the Canadian Opera Company, followed by *Die lustige Witwe* (Valencienne) for the Dallas Opera and *Die Zauberflöte* (Pamina) for Arizona Opera. Further engagements included debuts with the Phoenix Symphony, and return engagements with the Arion Ensemble of Montreal and the Laval Symphony. Further credits include the Montreal Symphony, the St. Lawrence Choir, Les Idées Heureuses, the Aldeburgh Connection, Ottawa Choral Society, and she has toured Europe as a recitalist. Frequently heard on both the French and English CBC networks, she is a past winner of the Montréal Symphony Competition and holds a Master's Degree from the University of Montréal. She won the Dvorak prize and has also received awards and prizes from the George London Foundation in New York, the Young Mozart Singers' Competition in Toronto and the Canadian Music Competition.

Hungarian-Canadian mezzo-soprano **Krisztina Szabó** has become highly sought after in both North America and Europe as an artist of supreme musicianship and stagecraft. The Chicago Tribune exclaimed, "Krisztina Szabó stole her every scene with her powerful, mahogany voice and deeply poignant immersion in the empress' plight" after her performance of Ottavia in *L'incoronazione di Poppea*. She made her Lincoln Center début as Dorabella in *Così fan tutte* at the Mostly Mozart Festival where she was praised in the New York Times for being "clear, strong, stately and an endearingly vulnerable Dorabella."

In the 2010-11 season, Ms. Szabó makes her début with Vancouver Opera as Sesto in *La clemenza di Tito*, sings the title role in *Dido and Aeneas* with Music of the Baroque and returns to Stadttheater Klagenfurt to sing Cherubino in *Le nozze di Figaro*. She will also be a featured soloist with Soundstreams, Talisker Players, Queen of Puddings Music Theatre, The Bach Consort and Aldeburgh Connection.

Ms. Szabó exemplifies today's modern singer: she is vocally versatile, possesses excellent stage prowess and paints vivid character portraits on both the opera and concert stages. She sings frequently at the Canadian Opera Company and has been seen in diverse roles, such as Idamante (*Idomeneo*), Musetta (*La bohème*), The Double-Offred in the Time Before (*The Handmaid's Tale*) and Nancy (*Albert Herring*). In 2006 she helped christen the company's new opera house in their critically acclaimed Ring Cycle as Wellgunde (*Das Rheingold* and *Götterdämmerung*), and Siegrune (*Die Walküre*) and returned to open their 06/7 season in the role of Dorabella (*Così fan tutte*). Canadian audiences have also seen Ms. Szabó as Rosina (*Il barbiere di Siviglia*) with Calgary Opera, Edmonton Opera and L'Opéra de Québec, Second Lady (*Die Zauberflöte*) with the Toronto Symphony Orchestra under the baton of Bernard Labadie, Nerone (*Agrippina*) with L'Opéra de Montréal, as the title role in *Iphigénie en Tauride* with Opera Atelier.

Outside of Canada, Ms Szabó has performed a wide variety of roles including: Rosalind (*The Mines of Sulphur*) for the Wexford Festival Opera (company début), Countess (*Le nozze di Figaro*), Judith (*Bluebeard's Castle*) and Donna Elvira (*Don Giovanni*) - all with Chicago Opera Theater, Magnolia (*Showboat*) with L'Opéra National du Rhin, the title role in Charpentier's *Médée* with Le Concert Spirituel in Paris, The Queen of the Fairies in Ana Sokolovic's hilarious new opera, *The Midnight Court*, with Queen of Puddings Music Theatre's tour to England, Hänsel (*Hänsel und Gretel*) and Komponist (*Ariadne auf Naxos*) with Stadttheater Klagenfurt and Bianca (Mercadante's *Il giuramento*) with Washington Concert Opera.

Krisztina Szabó is a frequent performer of recital, concert and chamber repertoire. She has recently appeared as a soloist with the Royal Scottish National Orchestra (Mozart's *Mass in C Minor*), L'Orchestre Symphonique de Québec (Bach's *Mass in B Minor*), the San Antonio Symphony (Handel's *Messiah*), the Talisker Players in Toronto for an evening of chamber music, the Toronto Mendelssohn Choir (Beethoven's *Missa Solemnis* and Mendelssohn's *Elijah*), the Elora Festival Orchestra (Verdi's *Requiem*), Les Violons du Roy's United States tour of (Haydn's cantata *Arianna a Naxos*), the Brooklyn Academy of Music (staged production of Bach's *St. Matthew Passion*) and the Oregon Symphony (Mozart *Requiem*).

Ms, Szabó has appeared on television featured in CBC's "Opening Night" in concert with the Canadian Opera Company. On film, she can be seen as Zerlina with Dmitri Hvorostovsky in *Don Giovanni Revealed: Leporello's Revenge*, and she can be heard as the voice of Leanne in the new opera movie *Burnt Toast*. She will be a featured artist in upcoming CD releases with Talisker Players and with Musica Leopoldis.

Ms. Szabó finished her postgraduate studies at the Guildhall School of Music and Drama in London, England, after completing her undergraduate degree at the University of Western Ontario studying with Darryl Edwards, with whom she continues to study. She has been the recipient of the Emerging Artist grant from Canada Council. She lives in Toronto with her husband, Kristian Clarke and their daughter, Phoibe Clarke.

Baritone **Benjamin Covey** is one of the most dynamic singer-actors on Canada's vocal scene. With his strong stage presence, outstanding diction and lyrical singing, his performances in both contemporary and standard opera have drawn attention throughout Canada and beyond. Benjamin was the only Canadian invited to San Francisco's prestigious Merola Opera Program, where he sang Belcore in their July 2010 production of *L'elisir d'amore*.

Operatic highlights for Benjamin include the title role in 2007 of *Frobisher* (Estacio) and Demetrius in Britten's *Midsummer Night's Dream*, both at Banff Festival of Arts. With Calgary Opera, Benjamin has sung the roles of Wagner (*Faust*) as well as Jacob and Dandy 3 in *The Ballad of Baby Doe*. His oratorio performances include *Carmina Burana* with Chorus Niagara, *Messiah* with Victoria

Symphony Orchestra and Bach's Cantatas No. 70 and 110 with Maestro Helmuth Rilling at the International Bach Festival.

A former member of Calgary Opera's Emerging Artist Development Program, Benjamin sang Figaro in Ann Hodge's version of *The Barber of Seville*, The Clock in Ravel's *L'Enfant et les sortilèges* and Des Grieux in Massenet's *Le Portrait de Manon*. Roles performed while obtaining his Masters of Opera Degree at University of Toronto include Tarquinius in *The Rape of Lucretia* and Dr. Falke in *Die Fledermaus*. In 2007, Benjamin was an Encouragement Award winner at the Metropolitan Opera Competition in Vancouver.

On the concert stage, this gifted recitalist is a frequent guest artist with the Aldeburgh Connection of Toronto and has performed with Regina Symphony, (*Messiah*), Peterborough Singers (*St. Matthew Passion*), the Guelph Symphony (*Haydn Lord Nelson Mass*) and Hamilton's Bach Elgar Choir (*Mozart Requiem* and *Vespers*). With Calgary's Festival Chorus in 2008, Benjamin was a featured soloist in Vaughan Williams' *Fantasia on a Christmas Carol*. Displaying his passion for contemporary music, Benjamin premiered the role of George in Dean Burry's CBC Radio serial opera *Baby Kintyre*, sang in R. Murray Schafer's *Princess of the Stars* and performed in Peter Hatch's *Guerrilla Sound Works* at Les Escapes de Montreal Improbables. In addition, he has sung lead roles in workshops of both Bramwell Tovey's *The Inventor* for Calgary Opera and John Estacio's *Lillian Alling* for Vancouver Opera.

Recent engagements include Marullo (*Rigoletto*) with Edmonton Opera, Morales/Dancaïro in Manitoba Opera's *Carmen*, and *Messiah* with Orillia's Cellar Singers. Benjamin was the only Canadian singer accepted into San Francisco's prestigious Merola Opera Program to sing Belcore in their July 2010 production of *L'Elisir d'amore* and returned to Edmonton Opera as Schaunard in *La Boheme*.

**Barry Shiffman** has had a rich and varied career as a performer and recording artist and administrator. In 1989, Mr. Shiffman co-founded the St. Lawrence String Quartet through a joint program of The Royal Conservatory and the University of Toronto. During his 17 years with the Quartet, he appeared in over 2,000 concerts in venues around the globe and recorded several critically acclaimed discs under an exclusive contract with EMI Classics.

As a young student in Toronto, Mr. Shiffman was a student in the Special Program for Gifted Children at the Royal Conservatory, the predecessor of today's Young Artist Performance Academy, the program he now directs. He graduated from the University of Toronto with the prestigious Eaton Scholarship. His principal teacher during his studies at both the Conservatory and U of T was violinist Leo Wigdorichik. Further studies took him to the Utrecht Conservatory in the Netherlands, the Juilliard School, and Yale University, and he attended many summer programs, including the Banff Centre, Tanglewood, and Aspen festivals. Mr. Shiffman served as artist-in-residence at Stanford University from

1998-2006 and as visiting artist at the University of Toronto from 1995-2006. He is the recipient of the Nadia Boulanger Prize for Excellence in the Art of Teaching awarded by the Longy School of Cambridge, Massachusetts. In 2009, the University of Calgary awarded him an honorary doctorate.

Barry Shiffman joined the Glenn Gould School as Associate Dean and Director of Chamber Music in September 2010. He comes to the Royal Conservatory from the Banff Centre, where he has served as director of music programs and executive director of the Banff International String Quartet Competition since 2006. Mr. Shiffman continues to direct both the summer programs at the Banff Centre, the Banff International String Quartet Competition, and also serves as Executive Artistic Director of Vancouver's Music in the Morning Concert Society. This summer, he has been invited to join the jury of the prestigious Tchaikovsky Violin Competition to be held in both Moscow and St. Petersburg, under the direction of Maestro Valery Gergiev. He makes his home in Toronto with his wife Robin, daughters Lily and Zoe . . . and dog Fergus.

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