

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

A James Joyce Songbook

Walter Hall, Sunday, March 15, 2009, 2:30 pm



We wish to thank Patricia and David Stone
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We are performing on the Edith McConica Steinway

A James Joyce Songbook

Music in, and on, the works of Ireland's greatest writer

Katherine Whyte, soprano

Lynne McMurtry, mezzo

Michael Colvin, tenor

Peter Barrett, baritone

Stephen Ralls and **Bruce Ubukata**, piano

Robert G. Kearns, reader

There are moments after the selection of subjects for our themed concerts - and today is one of those moments - when we regret our foolhardiness. The topic of James Joyce (1882-1941) and music, so alluring in prospect, turned out to be of such vast dimensions that we could well plan an annual series of Joyciads, rivalling our much loved Schubertiads. The "Song index" in a companion to Joyce's writings has over 400 entries - and this does not cover his most massive work, *Finnegans Wake*, which is so riddled with musical allusions as to constitute a symphonic poem in its own right. Opera, ballad, hymn, nursery rhyme, lute song - all were deeply embedded in the writer's consciousness and coloured almost his every thought and expression.

From childhood, Joyce was a singer. Curiously, his voice seems never to have broken; according to his family, it was never a treble but always a light (sometimes called "weak") tenor. When Joyce was a young man, the great John McCormack was just starting his career and the two men knew each other well, sharing the concert stage on at least one occasion; but a major factor inhibiting Joyce's expressed desire to pursue the life of a professional singer was his chronic inability - or reluctance - to pay his singing teachers' bills.

Joyce loved Italian opera, particularly the works of Bellini and Verdi. He developed acquaintances with contemporary composers, including Arnold Bax, Ferruccio Busoni, Othmar Schoeck and George Antheil. Most of the composers of the Joyce Book, an anthology of settings of his poetry published in 1933, were known to him personally. The musical project which absorbed the greatest energy on Joyce's part, however, was his enthusiasm in the early thirties for the singing of John Sullivan. He was thrilled by the voice

of this Irish tenor who sang mostly in France. First of all in *Tannhäuser*, later (and supremely) as Arnold in *Guillaume Tell*, Sullivan impressed Joyce as the only living singer who could successfully interpret the classics. Between 1929 and 1936, he made himself almost ridiculous by lobbying opera managers in Paris, London and New York on the tenor's behalf, even importuning Sir Thomas Beecham through his friend, Emerald Cunard - all to no avail. Eventually, even Joyce had to concede that he had "discovered" Sullivan too late in the latter's career.

Today's programme presents settings of Joyce's verse, juxtaposed with a tiny fraction of the music which inspired his life and of which he made use in his writings. The best follow-up to our concert would be to employ the long-awaited, lazy days of summer in reading, or re-reading, his masterpiece, *Ulysses*, with its streams of consciousness, almost continually based in music - or, if you are greatly daring, launch into the great flood of *Finnegans Wake*, enjoying the music of words. Guides to Joyce's work are legion: we have found particularly useful *Musical Allusions in the Works of James Joyce* by Zack Bowen (State University of New York, 1974). The most masterful biography remains that by Richard Ellmann (OUP, 1983).

MUSIC HATH CHARMS

Oft in the stilly night (*Thomas Moore*) (quartet) Irish folksong

Moore's *Irish Melodies* (1809-35) provided suitably romantic verses for many old folk tunes, just as the poems of Burns did for the songs of Scotland.

Strings in the earth and air (*James Joyce*) (mezzo) E.J.Moeran
(1894-1950)

Moeran, though born in England, was of Irish descent. He was a great admirer of James Joyce and set ten of his poems in all.

Strings in the earth and air
Make music sweet;
Strings by the river where
The willows meet.

There's music along the river
For Love wanders there,
Pale flowers on his mantle,
Dark leaves on his hair.

All softly playing,
With head to the music bent,
And fingers straying
Upon an instrument.

Rosefrail (*Joyce*) (soprano) Moeran

The poem, from *Pomes Penyeach*, refers to an affair of 1914 (which Richard Ellmann refers to as "of eyes rather than of bodies") with a young lady in Trieste, Amalia Popper.

[A Flower Given to My Daughter]
Frail the white rose and frail are
Her hands that gave
Whose soul is sere and paler
Than time's wan wave.

Rosefrail and fair - yet frailest
A wonder wild
In gentle eyes thou veilest,
My blueveined child.

Donnycarney (*Joyce*) (baritone)

Moeran

O, it was out by Donnycarney
 When the bat flew from tree to tree
 My love and I did walk together;
 And sweet were the words she said to me.

Along with us the summer wind
 Went murmuring -- O, happily! --
 But softer than the breath of summer
 Was the kiss she gave to me.

THE POWER OF THE BALLAD

I'll sing thee songs of Araby (*Lalla Rookh*) (*W.G.Wills*)
 (tenor)

Frederic Clay
 (1838-89)

Clay's cantata, *Lalla Rookh*, is based on the collection of oriental tales by Thomas Moore which were immensely popular throughout the 19th century and across Europe.

Oh, ye dead! (*Moore*)
 (mezzo)

Irish folksong, arr. C.Villiers Stanford
 (1852-1924)

Joyce loved the *Irish Melodies*, particularly this one, which gave him the title for the last story in *Dubliners*, "The Dead". Stanislaus Joyce heard the Irish baritone, Harry Plunket Greene, sing this arrangement by Stanford in 1905 and sent a copy to his brother, James, who took it into his repertoire.

I dreamt that I dwelt in marble halls
 (*The Bohemian Girl*) (*Alfred Bunn*) (soprano)

Michael Balfe
 (1808-70)

This hit from Balfe's most successful opera became as much a showpiece for sopranos as Clay's song was for tenors.

Two Old Irish Melodies (piano-duet)

arr. Stanford

The Dublin-born Stanford's arrangements helped to preserve much traditional Irish music. The two songs used here are the well-known "My love's an arbutus" and "Quick! we have but a second," another favourite of Plunket Greene.

LOVER TO LOVER

Bright cap and streamers (*Joyce*) (mezzo)

Moeran

Bright cap and streamers,
 He sings in the hollow:
 Come follow, come follow,
 All you that love.
 Leave dreams to the dreamers
 That will not after,
 That song and laughter
 Do nothing move.

With ribbons streaming
 He sings the bolder;
 In troop at his shoulder
 The wild bees hum.
 And the time of dreaming
 Dreams is over --
 As lover to lover,
 Sweetheart, I come.

Rahoon (*Joyce*) (mezzo)

Moeran

Joyce tells us, in his notes to his play, *Exiles*, that this poem is connected with his wife, Nora's, regret for her former lover; he was the model for Michael Furey, whose early death is mourned in "The Dead". The song, Moeran's last, was written in 1947 for Kathleen Ferrier.

Rain on Rahoon falls softly, softly falling,
 Where my dark lover lies.
 Sad is his voice that calls me, sadly calling,
 At grey moonrise.

Love, hear thou
 How soft, how sad his voice is ever calling,
 Ever unanswered, and the dark rain falling,
 Then as now.

Dark too our hearts, O love, shall lie and cold
 As his sad heart has lain
 Under the moongrey nettles, the black mould
 And muttering rain.

THE JOYCE BOOK

The next two songs are taken from *The Joyce Book*, a collection edited by Herbert Hughes and published in 1933 which contained settings of *Pomes Penyeach* by thirteen different composers.

She weeps over Ragoon (*Joyce*) (soprano) Herbert Hughes (1882-1937)
[text as above]

Tutto è sciolto (*Joyce*) (baritone) John Ireland (1879-1962)

The title is the first line of one of Joyce's favourite arias from Bellini's *La sonnambula*: "All is lost now. . . nevermore can love awaken past enchantment." Again, he is remembering his infatuation with Amalia Popper - who may, in fact, never have reciprocated his feelings.

A birdless heaven, seadusk, one lone star
Piercing the west,
As thou, fond heart, love's time, so faint, so far,
Rememberest.

The clear young eyes' soft look, the candid brow,
The fragrant hair,
Falling as through the silence falleth now
Dusk of the air.

Why then, remembering those shy
Sweet lures, repine
When the dear love she yielded with a sigh
Was all but thine?

THE SOUL OF MUSIC

The Holy City (verses 1, 2) (*Fred Weatherly*) (tenor) Stephen Adams

Rain has fallen (*Joyce*) (mezzo) Samuel Barber (1910-81)

In 1935, while studying at the American Academy in Rome, Barber began to make settings of James Joyce. *Three Songs*, Op.10, were published in 1939. Though the poet was still alive, there is no evidence in either Joyce's or Barber's writings that he ever heard the songs.

Rain has fallen all the day.
O come among the laden trees:
The leaves lie thick upon the way
Of memories.

Staying a little by the way
Of memories shall we depart.
Come, my beloved, where I may
Speak to your heart.

I hear an army (*Joyce*) (baritone) Barber

I hear an army charging upon the land,
And the thunder of horses plunging, foam about their knees:
Arrogant, in black armour, behind them stand,
Disdaining the reins, with fluttering ships, the charioteers.
They cry unto the night their battle-name:
I moan in sleep when I hear afar their whirling laughter.
They cleave the gloom of dreams, a blinding flame,
Clanging, clanging upon the heart as upon an anvil.
They come shaking in triumph their long, green hair:
They come out of the sea and run shouting by the shore.
My heart, have you no wisdom thus to despair?
My love, my love, my love, why have you left me alone?

INTERMISSION

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

TODAY'S HOMAGE

Eight songs to poems by James Joyce James Rolfe (born 1961)
 (First performance: commissioned by the Aldeburgh Connection with the assistance of the Ontario Arts Council)

James Rolfe has taken poems from Joyce's *Chamber Music* (with the exception of the second song, "Frail", which comes from *Pomes Penyeach*). The sequence follows that of Joyce himself and describes a progress from the dawn of love to final desolation.

Please reserve your applause until the end of the group of songs.

Strings in the earth and air (quartet)

[see text above]

Frail (tenor)

[see text above for "Rosefrail"]

Bid adieu to girlish days (baritone)

Bid adieu, adieu, adieu,
 Bid adieu to girlish days,
 Happy Love is come to woo
 Thee and woo thy girlish ways --
 The zone that doth become thee fair,
 The snood upon thy yellow hair.

When thou hast heard his name upon
 The bugles of the cherubim
 Begin thou softly to unzone
 Thy girlish bosom unto him
 And softly to undo the snood
 That is the sign of maidenhood.

O cool is the valley now (tenor/baritone)

O cool is the valley now
 And there, love, will we go
 For many a choir is singing now
 Where Love did sometime go.
 And hear you not the thrushes calling,

Calling us away?
 O cool and pleasant is the valley
 And there, love, will we stay.

In the dark pinewood (tenor)

In the dark pine-wood
 I would we lay,
 In deep cool shadow
 At noon of day.
 How sweet to lie there,
 Sweet to kiss,
 Where the great pine-forest
 Enaisled is!
 Thy kiss descending
 Sweeter were
 With a soft tumult
 Of thy hair.
 O unto the pine-wood
 At noon of day
 Come with me now,
 Sweet love, away.

Gentle lady, do not sing (tenor/baritone)

Gentle lady, do not sing
 Sad songs about the end of love;
 Lay aside sadness and sing
 How love that passes is enough.
 Sing about the long deep sleep
 Of lovers that are dead, and how
 In the grave all love shall sleep:
 Love is aweary now.

All day I hear the noise of waters (quartet)

All day I hear the noise of waters
 Making moan,
 Sad as the sea-bird is when, going
 Forth alone,
 He hears the winds cry to the water's
 Monotone.
 The grey winds, the cold winds are blowing
 Where I go.
 I hear the noise of many waters
 Far below.
 All day, all night, I hear them flowing
 To and fro.

I hear an army (baritone)

I hear an army charging upon the land,
 And the thunder of horses plunging, foam about their knees:
 Arrogant, in black armour, behind them stand,
 Disdaining the reins, with fluttering ships, the charioteers.
 They cry unto the night their battle-name:
 I moan in sleep when I hear afar their whirling laughter.
 They cleave the gloom of dreams, a blinding flame,
 Clanging, clanging upon the heart as upon an anvil.
 They come shaking in triumph their long, green hair:
 They come out of the sea and run shouting by the shore.
 My heart, have you no wisdom thus to despair?
 My love, my love, my love, why have you left me alone?

ULYSSES

When first I saw that form endearing
 (Martha) (*English words by Charles Jeffereys*)
 (tenor)

Friedrich von Flotow
 (1812-83)

Flotow's famous aria was regarded, to all intents and purposes, almost as an Irish ballad, particularly with these English words, which are sung by Simon Dedalus in the Sirens chapter of *Ulysses*.

Solitary hotel (*Joyce*) (mezzo)

Barber

This is the fourth song of the cycle, *Despite and Still*, Op.41, dedicated to Leontyne Price, who gave the premiere in 1968. Barber uses a passage from the penultimate chapter of *Ulysses*, Ithaca, in which Stephen Dedalus (an aspiring writer) demonstrates that "originality does not necessarily lead to success" - a significant idea for the composer, whose *Antony and Cleopatra* had recently been received without interest.

Solitary hotel in mountain pass. Autumn. Twilight. Fire lit. In dark corner young man seated. Young woman enters. Restless. Solitary. She sits. She goes to window. She stands. She sits. Twilight. She thinks. On solitary hotel paper she writes. She thinks. She writes. She sighs. Wheels and hoofs. She hurries out. He comes from his dark corner. He seizes solitary paper. He holds it towards fire. Twilight. He reads. Solitary.
 What?
 In sloping, upright and backhands: Queen's hotel, Queen's hotel, Queen's ho...

The low-back'd car (baritone)

words and music by Samuel Lover
 (1797-1868)

Samuel Lover, born in the same year as Schubert, was the grandfather of Victor Herbert and a prodigiously successful composer of Irish ballads - the kind of song which Joyce loved and which he quoted repeatedly throughout *Ulysses* and, later, *Finnegans Wake*.

THE CONDITION OF MUSIC

Nuvoletta (*Joyce*) (soprano)

Barber

Barber wrote this song for Eleanor Steber in 1947. He selected lines from an evocative passage of *Finnegans Wake* in which the daughter (Nuvoletta-Isabel-Issy) plays one of her death scenes, after failing to resolve a quarrel between her brothers. Joyce's various musical allusions are cleverly used - after all, this is the work in which the writer "most closely approached the condition of music".

Nuvoletta in her lightdress, spun of sixteen shimmers, was looking down on them, leaning over the bannistars and listening all she childishly could. . . She was alone. All her nubied companions were asleeping with the squirrels. . . She tried all the winsome wonsome ways her four winds had taught her. She tossed her sfumastelliacious hair like *la princesse de la Petite Bretagne* and she rounded her mignons arms like Mrs Cornwallis-West and she smiled over herself like the image of the pose of the daughter of the Emperour of Irelande and she sighed after herself as were she born to bride with Tristis Tristor Tristissimus. But, sweet madonine, she might fair as well have carried her daisy's worth to Florida. Oh, how it was duusk! From Vallee Maraia to Grasyaplaina, dormimust echo! Ah dew! Ah dew! It was so duusk that the tears of night began to fall, first by ones and twos, then by threes and fours, at last by fives and sixes of sevens, for the tired ones were wecking, as we weep now with them. *O! O! O! Par la pluie!* . . . Then Nuvoletta reflected for the last time in her little long life and she made up all her myriads of drifting minds in one. She cancelled all her engauzements. She climbed over the bannistars; she gave a chily cloudy cry: *Nuée! Nuée!* A lightdress fluttered. She was gone.

The Holy City (*Weatherly*) (tutti)

Adams

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One of Canada's finest baritones, BRETT POLEGATO, with pianist STEPHEN RALLS, will sing Schubert's *Winterreise* in our annual Greta Kraus Schubertiad on Wednesday, March 25 at 8 pm in the Glenn Gould Studio. This will be a highlight of our season and is not to be missed! Call the Roy Thomson Hall/Glenn Gould Studio box office for tickets, 416-872-4255. You may also visit our website: www.aldeburghconnection.org.

The final concert in our Sunday Series will be *Thé chantant* at 2:30 pm on Sunday, April 26. With ALLISON ANGELO, soprano, and JASON NEDECKY, baritone we will present music which focusses on tea - always an important feature of our presentations! Our anthology will include references to other events of the afternoon and to the eastern homelands of the tea-bush. Composers range from Ravel, Roussel and Debussy to William Walton, Donald Swann and Vincent Youmans. Tickets are available from our box office at 416-735-7982 or through our website.

Copies of our CDs, including the Juno-nominated *Schubert among friends* and our latest, *Our own songs*, which features works commissioned by the Aldeburgh Connection, as well as our double album *Twentieth anniversary collection*, are available during the intermission or through our website: 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. We encourage you to consider joining one of our supporting categories: Benefactor (\$1,000 or more), Champion (\$500 or more), Patron (\$100 or more) and Friend (\$50 or more). Donations may be made by cheque or VISA, 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. Please reach us through 416-735-7982 or: contact@aldeburghconnection.org. Your support is vital to the continuation of these concerts!

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

The Ontario Arts Council
 The City of Toronto through the Toronto Arts Council
 The Julie-Jiggs Foundation
 James Atkins Pritchard
 Patricia and David Stone
 James and Connie MacDougall
 Hans Kluge
 Roger Moore
 Hugh McLean
 many individual donors

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 has a large number of the singers who appear with the Aldeburgh Connection.

Katherine Whyte has performed on opera and concert stages across her native Canada and the United States. Ms. Whyte made her Metropolitan Opera debut during the 2006-2007 season as First Elf in Richard Strauss' *Die Ägyptische Helena*. She began the 2008-2009 season as a soloist in Nielsen's *Symphony No. 3* with the San Francisco Symphony. Her season continues with a concert performance with the Aldeburgh Connection in Toronto. In the 2007-2008 season, she returned to The Metropolitan Opera as the Garish Lady in *The Gambler* by Sergei Prokofiev, with Valery Gergiev conducting, and in productions of *Le Nozze di Figaro*, *Peter Grimes*, *Manon Lescaut* and *War and Peace*. The winner of the 2007 Alice Tully Recital Competition, Ms. Whyte made her Carnegie Hall debut in solo recital at Weill Hall in January 2008. She returned to Carnegie Hall to sing with the Academy Program of Carnegie Hall, Juilliard and the Weill Music Institute in April under James Conlon.

Ms. Whyte was a Fellow of the Tanglewood Music Center in 2006 and returned in the summer of 2007, where she appeared as soprano soloist

with The Mark Morris Dance Group in performances of Purcell's *Dido and Aeneas* in Seiji Ozawa Hall. She also performed Brahms' *Liebeslieder Walzer* in a chamber music recital and took part in master classes with James Levine at Tanglewood. Ms. Whyte returned to the Berkshires in August, when she performed the *Liebeslieder Walzer* with The Mark Morris Dance Group at the Jacob's Pillow Dance Festival. Recent performances for Katherine Whyte have included Susanna in *Le nozze di Figaro* at the Banff Centre, Mozart's *Requiem* with the New York Symphonic Ensemble, Bach's *Cantata No. 105* with the Toronto Bach Festival and *Messiah* with Earl Haig Orchestra. She has also performed with the Aldeburgh Connection, and the Toronto Sinfonietta. Ms. Whyte was also presented in recital by Regina Resnik Presents and at the Mountain View Festival of Song.

Ms. Whyte is a recent graduate of the Juilliard Opera Center where she performed the role of Betty in the world premiere performance of Lowell Liebermann's *Miss Lonelyhearts*. Additional roles while a member of the Juilliard Opera Center include Helena in *A Midsummer Night's Dream*, Esmerelda in *The Bartered Bride* and Princesse in *L'Enfant et les sortilèges*. She was a finalist in the 2008 *Competizione dell'Opera* at Dresden's Semperoper and took fourth place at the final concert. As a finalist, she performed concerts in Bremen and Dippoldiswalde. Katherine Whyte holds both the Bachelor of Music and Master of Music degree from the University of Toronto. She completed additional studies at the Britten-Pears School for Advanced Musical Studies and The Stean's Institute for Young Artists at the Ravinia Festival.

Lynne McMurtry, mezzo-soprano, is an exciting and vibrant presence on the concert and operatic stage. Hailed as "a force of nature" (Toronto Star) and "an actress of immense talent" (Opera Canada), her growing career spans the breadth of classical music genres, from opera and oratorio through art song and new music. She has performed with the Boston Symphony, the Winnipeg Symphony, the Edmonton Symphony, Opera Ontario, Edmonton Opera and Manitoba Opera, and at many of the major festivals, including Tanglewood, Ravinia, Banff, and Aldeburgh. Conductors with whom she has performed include Seiji Ozawa, Robert Spano, James Meena, Howard Dyck, Kevin Mallon, Wayne Strongman, Robert Cooper, and Lorraine Vaillancourt. On the operatic stage, Lynne's vocal and theatrical versatility has won her excellent reviews in such diverse roles as Arsace in Rossini's *Semiramide*, Olga in *Evgeny Onegin*, Mme. De Croissy in Poulenc's *Dialogues des Carmélites* and Gertrude in *Roméo et Juliette*. Recent performances include Mistress Quickly in *Falstaff* with

Edmonton Opera, and the title role in *Tamerlano* with Opera in Concert. Her performance of Roberto in Vivaldi's *La Griselda* with Aradia Ensemble was released on Naxos last season.

Lynne's rich, generous instrument and keen musical intelligence have brought her acclaim in a wealth of opera and orchestral concert repertoire. Recent concert appearances include Janáček's *Glagolitic Mass* with the Edmonton Symphony, Handel's *Messiah* with both the Charleston Symphony Orchestra and the Kitchener Waterloo Philharmonic Chorus, Beethoven's *Symphony No. 9* with the Kingston Symphony, Raminsh's *Magnificat* with Chorus Niagara, *Elijah* with the Newfoundland Symphony, Mahler's *Rückert Lieder* with the Winnipeg Symphony, and Mahler's *Das Lied von der Erde* with the Eastman Faculty Players.

Lynne is an active recitalist and has sung at many distinguished song venues, including Tanglewood, Ravinia, and the Vancouver International Song Institute, where she collaborated with renowned pianist Margo Garrett. Her recital with pianist Alison d'Amato exploring settings of the poetry of Walt Whitman earned her a rave review in the *Toronto Star*, which stated that "Art doesn't get any more moving than this." Her many premieres include the world premiere of *Conquering the Fury of Oblivion* by Chicago Symphony composer-in-residence Augusta Read Thomas, the Canadian premiere of Ned Rorem's *Evidence of Things Not Seen*, and the North American premiere of Judith Weir's *The Voice of Desire*. In the past few seasons, Lynne has been featured in no less than seven Canadian operas, including three premieres. Her highly acclaimed and multi-faceted performance in Tapestry New Opera Works' 2004 "Opera to Go" was broadcast on CBC Radio.

Lynne grew up in Vernon, British Columbia, and attended the University of British Columbia, the Eastman School of Music, and the Royal Scottish Academy of Music & Drama, where she was a winner of the Opera Trust Scholarship. She is a Visiting Assistant Professor of Voice at the State University of New York College at Fredonia.

Michael Colvin has quickly made a name for himself on opera and concert stages around the world. The internationally acclaimed Irish-Canadian tenor was hailed in Opera News as having "one of the most beautiful young lyric tenor instruments around".

In the 2007-08 season Michael sang the role of Ramiro in *La Cenerentola* for Portland Opera and Don Ottavio in *Don Giovanni* for Chicago Opera

Theatre. On the concert stage he was featured in Beethoven's *Symphony No. 9* with the National Arts Centre Orchestra and the Detroit Symphony, *Messiah* with the Rochester Philharmonic, Symphony Nova Scotia and the Kingston Symphony, Rossini's *Petite messe solennelle* with the Grand Philharmonic Choir and the Verdi *Requiem* with the Winnipeg Symphony. A highlight was his debut at the English National Opera where he sang the role of Normanno in *Lucia di Lammermoor*.

Michael Colvin's 2006-07 season was an exciting mix of debuts and important return engagements including Rodrigo in Rossini's *La donna del lago* for Garsington Opera, Ferrando in *Così fan tutte* to open the Canadian Opera Company's inaugural season at Toronto's new Four Seasons Centre for the Performing Arts and Count Almaviva in *Il barbiere di Siviglia* with Opera Lyra Ottawa. Concert highlights included a return to San Francisco for *Weihnachtsoratorium* with Nicholas McGegan and the Philharmonia Baroque Orchestra, *Elijah* with the Ulster Orchestra in Belfast, Ireland, Beethoven's *Symphony No. 9* and Mozart's *Requiem* with the Toronto Symphony Orchestra and Mahler's *Das Lied von der Erde* with the National Ballet of Canada.

Recent orchestral highlights include Mozart's *Requiem* for Chicago's Grant Park Festival and Colorado's Vail Valley Music Festival, *Messiah* with the Toronto Symphony Orchestra (Glover), Philharmonia Baroque Orchestra and National Arts Centre Orchestra (Pinnock), Schubert's *Mass in A flat* with Helmut Rilling for Festival Vancouver, Beethoven's *Symphony No. 9* with Bramwell Tovey and the Vancouver Symphony Orchestra and Beethoven's *Symphony No.9*, Haydn's *Die Schöpfung* at the Elora Festival, Britten's *Serenade* with Richard Bradshaw and the Canadian Opera Company Orchestra, Dvorak's *Stabat Mater* with Andrey Boreyko and the Winnipeg Symphony Orchestra and Vaughan Williams' *On Wenlock Edge*, all broadcast nationally on CBC Radio. Recital highlights include Brahms' *Liebeslieder-Walzer* for CBC Radio, Schubert's *Die schöne Müllerin* at Toronto's Glenn Gould Studio and regular appearances with Toronto's Aldeburgh Connection.

Opera highlights from recent seasons include *Die Entführung aus dem Serail* (Belmonte) for Chicago Opera Theater, Canadian Opera Company's *Rodelinda* conducted by Harry Bicket, Argirio opposite Ewa Podles in the COC's *Tancredi*, *Oedipus Rex* (Shepherd) for the Edinburgh International Festival, Portland Opera's *Il viaggio a Reims* (Belfiore), *L'italiana in Algeri* with Opera Festival of New Jersey, *The Magic Flute* (Tamino) for Manitoba Opera, *Die Entführung aus dem Serail* (Belmonte) for Vancouver Opera and *Mikado* with Arizona Opera. Other highlights include the COC's *L'italiana*

in *Algeri*, *Il viaggio a Reims*, *Don Giovanni* and *The Barber of Seville*, Chicago Opera Theater's *Rape of Lucretia* and *Semele* and Lyric Opera of Kansas City's *The Barber of Seville*.

Born in Ballymena, Northern Ireland, Michael Colvin began his musical studies at St. Michael's Choir School in Toronto and returned to music after attaining his Bachelor of Science in Immunology from the University of Toronto. A graduate of the U. of T. Opera Division, Mr. Colvin has also trained with the Canadian Opera Company's Ensemble Studio, the Britten-Pears School in Aldeburgh, England and the Banff Centre for the Arts. He has been the recipient of numerous awards and scholarships, most notably the Canadian Opera Foundation Award and a Chalmers Performing Arts Award. Mr. Colvin lives in Toronto, Canada with his wife and two young sons.

Peter Barrett, baritone, is one of Canada's most important new faces on the opera and concert stage. He is the recipient of the Ian Rosenblatt Bursary at the Wexford Festival in Ireland and a top prize winner in the Montreal International Music Competition. He began the current season as Denisov/Rayevsky in the Canadian Opera Company's production of *War and Peace* followed by Dancaïro in *Carmen* for Vancouver Opera and will return to the COC's Four Seasons stage as Marcello in *La bohème*. As a concert artist he was heard in Brahms' *Ein deutsches Requiem* with the Toronto Mendelssohn Choir and will be heard in a programme with Toronto's Aldeburgh Connection.

Highlights of his 2007-2008 season included performances of Rossini's *Petite messe solennelle* (Bach Elgar Choir), *Carmina burana* (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 for 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 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 Dancaïro in *Carmen* for the Canadian Opera Company, *Carmina burana* for the Mendelssohn Choir, and 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* 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.

James Rolfe has been commissioned and performed by ensembles, orchestras, choirs, singers, and opera companies in Canada, the USA, Europe, Asia, and New Zealand. He received a Guggenheim Fellowship in 2000, the 2003 K. M. Hunter Music Award, the 2005 Louis Applebaum Composers Award, and the 2006 Jules Léger Prize for New Chamber Music for *raW*, which was later toured in Europe by Toronto's Continuum Contemporary Music. The Queen of Puddings Music Theatre Company produced his first opera, *Beatrice Chancy*, in 1998-99 in Toronto, Dartmouth, and Edmonton, and in February 2009 they premiered *Inês*, which features a Portuguese Fado singer alongside four opera singers. In 2006, the children's opera *Elijah's Kite* was premiered in New York by Tapestry New Opera Works with the Manhattan School of Music, and given its Canadian premiere at Rideau Hall. *Swoon* was premiered in December 2006 by the Canadian Opera Company, which has since commissioned a new opera to be premiered in 2012.

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