

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

Madame Bizet

Walter Hall, Sunday, December 2, 2012, 2:30 pm



We wish to thank, most sincerely,
Peter M. Partridge
for sponsoring Nathalie Paulin

and
James and Connie MacDougall
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We are performing on
the Edith McConica Steinway

Madame Bizet

Walter Hall, Sunday, December 2, 2012, 2:30 pm

Nathalie Paulin, soprano
Brett Polegato, baritone
Stephen Ralls and Bruce Ubukata, piano
with
Fiona Reid and Mike Shara

Although the married life of Georges and Geneviève Bizet lasted only from 1869 until his death in 1875, those six years were packed with incident, from the Franco-Prussian War of 1870 and the subsequent uprising of the Paris Commune in 1871 through to the disastrous premiere of *Carmen* on March 3, 1875. The cumulative effects of those events is thought to have hastened the composer's untimely demise at the age of 36. Unfortunately, despite the undoubted mutual love of the married couple, a considerable amount of blame may, perhaps, be attached to the appalling strains imposed on Bizet by the instability of his wife and, especially, his mother-in-law.

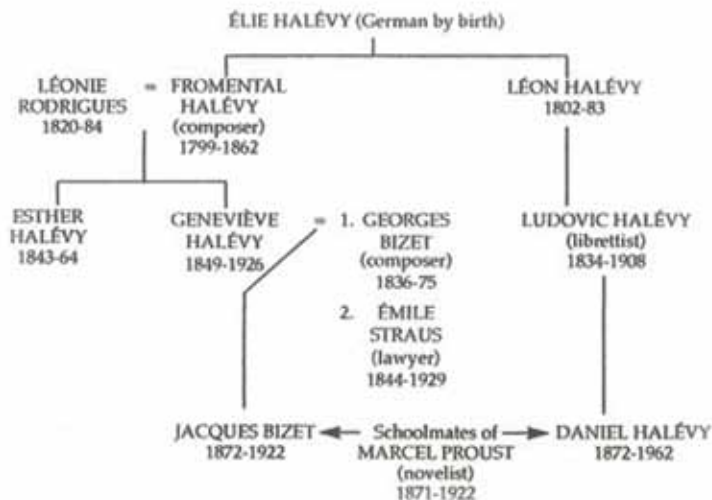
Geneviève, the daughter of Fromental Halévy (composer of the ultra-grand French opera, *La Juive*), never fully recovered from the shock of the death at the age of 21 of her beloved elder sister, Esther. Even worse, her mother, in one of her recurrent bouts of insanity, blamed Geneviève herself for the tragedy, with such obsessive vindictiveness that mother and daughter were never able to live under the same roof again. We can only imagine, after his marrying into the family, the effect on Bizet of attempting to steer a sensible course between his wife's irrational feelings of guilt and fear of her mother on the one hand, and Mme Halévy's maternal possessiveness and mad accusations on the other.

For Geneviève, a crucial event finally came in 1884 - the death of her mother. Two years later, she married again, her second husband being Emile Straus, a rich lawyer related to the Rothschilds. With her new husband's wealth and her own (through the posthumous success of *Carmen*) she was able to establish herself as the witty and much-loved hostess of one of the liveliest Parisian salons, frequented by poets, playwrights, painters, musicians - and Marcel Proust.

One of the leading characters in Proust's great novel, *Remembrance of Things Past*, the Duchesse de Guermantes, is based to a large extent on a real-life model, Mme Straus. Not all the parallels are exact. (Proust was clever enough

to make most of his fictional portraits composites, so that friends and acquaintances could identify their own good characteristics while attributing the bad to some other model.) For instance, Mme Straus was not from an ancient noble family and she was one of the staunchest champions of Captain Dreyfus - the Duchesse de Guermantes, on the other hand, is flippantly anti-Semitic. But we have it from Proust's own pen that the Duchess is, in many ways, drawn from Mme Straus - particularly as concerns her wit, her charm and her importance as one of the narrator's first, great (unrequited) loves.

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Part 1: MADAME BIZET

Dramatis personae, in order of speaking:

Geneviève Halévy, later Mme Georges Bizet	Fiona Reid
Georges Bizet	Mike Shara
Ludovic Halévy, Geneviève's cousin	Stephen Ralls
Blaze de Bury, music critic	Bruce Ubukata
Charles Gounod	Brett Polegato

Les Quatre coins - Esquisse (Jeux d'enfants), Georges Bizet (1838-75)
Op.22/8 (piano-duet)

Puss in the Corner - Sketch (Children's Games). Bizet's set of twelve miniatures for piano-duet were composed in 1871. Five numbers were later orchestrated.

C'est vous qui me devez de la reconnaissance Fromental Halévy (1799-1862)
(Le Nabab) (*Scribe and St Georges*) (soprano/baritone)

This duet, from an *opéra-comique* set in India, depicts a quarrel between Lord Evendale and his wife, Corilla. She has evidently been a *prima donna*.

Viens, les gazons sont verts Charles Gounod (1818-93)
(*Jules Barbier*) (soprano)

Come, the lawns are green: If you are sleeping, maiden, arise - here is the sun! Chase lazy sleep from your eyes, it is time to wake up!

Follow me, quickly and sweetly, barefoot; come, the lawns are green! The babbling brooks in the lonely woods are flowing with clear water.

Vieille chanson (Charles Hubert Millevoye) (soprano) Bizet

Old Song: In the woods, the amorous Myrtil had caught a little warbler. "Lovely bird," he said, "I will give you to my shepherdess. For this gift, how many kisses I shall get! If my Lucette gives two for a bouquet, I will have ten for the warbler."

The warbler had left her faithful beloved in the valley; she managed to escape and flew swiftly back. "Ah!" said the desolate shepherd. "Farewell to the kisses of Lucette! All my happiness has fled on the warbler's wings." Myrtil returned to the wood, weeping at his loss.

Either by luck or by design, Lucette was in the wood. Aware of his pledge of faith, she came out of her hiding-place, saying: "Console yourself, Myrtil! You have lost only the warbler."

Le Bal - Galop (Jeux d'enfants), Op.22/12 (piano-duet)

Bizet

The Ball.

Chanson d'avril (Louis Bouilhet) (baritone)

Bizet

Song of April: Arise! Spring has just been born! Yonder over the valleys rosy gossamer floats. Everything thrills in the garden, everything sings, and your window, like a joyous glance, is full of sunlight. Beside the lilac with its purple clusters, flies and butterflies hum together and the wild lily-of-the-valley, ringing its tiny bells, has awakened love, sleeping in the woods.

Since April has sown its wild daisies, put off your heavy cloak and your cosy muff; already the bird calls you and your sisters, the periwinkles will smile in the grass on seeing your blue eyes. Come, let us go! At morn the springs are more limpid. Let us not wait for the burning heat of the day, I would moisten my feet in the damp dew and tell you of love beneath the flowering pear trees.

Absence (Théophile Gautier) (baritone)

Bizet

Absence: Return, my beloved! Like a flower far from the sun, the flower of my life is closed far from your rosy smile. Between our hearts, how great a distance! So much space between our kisses! O bitter fate, O harsh absence! O great unappeased desires!

Alas! I wish that I could go to the country which has taken my beloved, and that my body had wings, like my soul. Over the green hills and blue mountains, the fields and the ravines, I would go rapidly and surely.

The body cannot follow the thought! My soul, go there directly and flutter, like a wounded dove, at her window, and say to that fair one: "You know how I count the days! O my dove, return to the nest of our loves!"

Petit mari, petite femme - Duo (Jeux d'enfants),

Bizet

Op.22/11 (piano-duet)

Little Husband, Little Wife - Duet.

Trompette et tambour - Marche (Jeux d'enfants),

Bizet

Op.22/6 (piano-duet)

Trumpet and Drum - March.

Ouvre ton cœur (*Louis Delâtre*) (soprano)

Bizet

Open your heart (Spanish serenade): The daisy has closed its petals. Dusk has closed the eyes of day. Fair one, will you keep your promise? Open your heart to my love.

Open your heart, young angel, to my ardour, so that a dream may charm your slumber. Give me back my soul! As a flower opens to the sun, open your heart!

Adieux de l'hôtesse arabe (*Victor Hugo*) (soprano)

Bizet

The Arabian Hostess's Farewell: Since nothing will keep you in this happy land, neither the shade of the palm trees nor the yellow corn, not the restfulness nor the abundance, nor to see palpitating at the sound of your voice the young breasts of our sisters, who in a whirling bevy at evening encircle the hillside with their dancing: farewell, handsome traveller! Oh, you are not one of those whose lazy feet are bounded by their roof of branches or of tiles - who, dreamers, listen in silence to stories and wish at evening, sitting outside their door, to be off among the stars!

Had you wished it, perhaps one of us, O young man, would have liked to serve you, kneeling in our ever open huts. She would have made, while rocking you asleep with her songs, a fan of green leaves to drive the troublesome midges from your brow. If you do not return, dream sometimes of the daughters of the desert, sisters of this sweet voice, who dance barefoot on the sand-dunes. O handsome, pale young man, beautiful bird of passage, remember - for perhaps, O swiftly passing stranger, your memory remains with more than one! Alas, farewell, handsome stranger! Remember!

INTERMISSION

during which tea will be served in the
Boyd Neel Room, with the kind assistance of students
of the Faculty of Music, University of Toronto

Part 2: MADAME STRAUS

Dramatis personae, in order of speaking:

Marcel Proust

Geneviève Bizet, later Mme Emile Straus

Narrator

Mike Shara

Fiona Reid

Bruce Ubukata

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Marcel Proust and Mme Straus corresponded over a period of 33 years until his death in 1922. (Eventually, this was their only mode of communication, since Mme Straus would retire every evening at nine and Proust, if he emerged from his writer's cell at all, did so at ten for a few hours' respite from the feverish struggle to complete his enormous novel.) We will perform music which, first of all, mirrors his artistic tastes and, later, reflects the changing musical world of his final years.

La Vie antérieure (Charles Baudelaire) (baritone) Henri Duparc (1848-1933)

Former Life: Long did I live beneath vast porticos which marine suns coloured with a thousand flames, whose great pillars, upright and majestic, they made at evening like basalt grottos.

The rolling sea-swells, reflecting the skies, mingled in a solemn and mystic way the mighty harmonies of their rich music with the colours of sunset reflected by my eyes . . .

It was there that I lived in calm, serene pleasure amid the blue, the waves, the splendours and the naked, perfumed slaves who cooled my brow with palms and whose only care was to deepen the sad secret that made me languish.

Apparition (Stéphane Mallarmé) (soprano) Claude Debussy (1862-1918)

Apparition: The moon grew sad. Weeping seraphs, dreaming among hazy flowers, drew from their viols white sobs which glided over the blue petals.

It was the blessed day of your first kiss. I became drunk with the sad perfume which is left behind, without regret or disappointment, when a dream vanishes from the heart.

So I wandered, eyes downcast, when, with sun in your golden hair, in the street and in the evening, you appeared to me, laughing, and I thought I saw the fairy crowned with brightness who once passed through my childish slumbers, dropping white bouquets of scented stars like snow from her hands.

Quand je fus pris ou pavillon
(Charles d'Orléans) (baritone)

Reynaldo Hahn (1875-1947)

*When in the pavilion I lost my heart: I flushed vermilion in the brightness of a spark,
when in the pavilion I lost my heart.*

*If I had been a merlin, or had wings as strong, I would have shielded myself from her
who stung me, when in the pavilion I lost my heart.*

*When I was caught in my gentle, beautiful lady's tent, I burnt myself on the candle
like a butterfly. If I could have flown away, I would have been safe from her!*

Le Rossignol des lilas (Léopold Dauphin) (soprano)

Hahn

*The Nightingale among the Lilacs: O first nightingale to appear among the lilacs below
my window, how sweet to recognise your voice! There is no song like yours.*

*Faithful to the bonds of love, trill away, divine little being! Night or morning, how
your love-song strikes to my heart! Such ardour reawakens in me echoes of April days
long past, O first nightingale to appear!*

Hymne à Eros (anon.) (soprano)

Augusta Holmès (1847-1903)

*Born Mary Ann Holmes, of Irish parents living in Paris, she became a pupil
(and lover) of César Franck and a successful composer of operas, orchestral music
and songs.*

*Hymn to Eros: Cruel hunter with eyes so gentle, you who appeared to me in dreams,
master of divine deceit, come! I beseech you on my knees, Eros, take pity on us!*

*You spoke to me, your tender voice trembled with an infinite ecstasy. Then I under-
stood the harmony of the blue sea and the forests. Eros, I believe only in you!*

*Redden my lips, dim my eyes, seize your victim, your prey, who desires to die in your
arms amid tears of joy and delicious pain. Eros, open the heavens for me!*

Le Parfum impérissable
(Leconte de Lisle) (baritone)

Gabriel Fauré (1845-1924)

*The Imperishable Perfume: When the flower of the sun, the rose of Lahore, has filled
with its fragrant soul, drop by drop, the phial of earthenware or crystal or gold, it may
all be scattered on the burning sand.*

*In vain would the rivers and the sea flood this little sanctuary which contains it; though
broken, it retains its divine aroma and its happy dust remains perfumed.*

*Since through the open wound of my heart I likewise pour you, O celestial nectar, inexpressible
love for her who inflamed me! - let her be forgiven, let my suffering be blessed!
Beyond human span and into infinity, my heart is embalmed with an immortal fragrance.*

Kaddisch (Deux Mélodies hébraïques) (soprano) Maurice Ravel (1875-1937)

A Hebrew hymn of praise from the ritual for the dead.

May Thy glory, O King of Kings, be exalted, O Thou who shalt renew the world and resurrect the dead. May Thy reign, Adonai, be proclaimed by us, the sons of Israel, today, tomorrow and for ever. Let us all say: Amen.

May Thy radiant name be loved, may it be cherished, praised and glorified; may it be blest, sanctified and adored, Thy name which hovers over the heavens, over our praises, over our hymns and over all our benedictions. May merciful Heaven grant us tranquillity, peace and happiness. Let us all say: Amen.

Galop (Five Easy Pieces for Piano-Duet) Igor Stravinsky (1882-1974)**Sagesse** (Paul Verlaine) (baritone) Stravinsky

Wisdom: Heavy, black slumber falls upon my life: sleep, all hope, all envy! I see nothing more, I lose the memory of evil and good . . . Such a sad story! I am a cradle which a hand balances at the mouth of a vault . . . Silence.

La Belle jeunesse (Chansons gaillardes) Francis Poulenc (1899-1963)
(anon. 17th century) (baritone)

The Beauty of Youth: You should always love and seldom marry. You should make love without priest or notary. Cease, good sirs, to be marrying men; only aim at the 'ti-re-lires', at the 'tou-re-lours', only aim at the hearts.

Why marry, when the wives of others need no persuasion to become ours, when their ardours, when their favours, seek our 'ti-re-lires', our 'tou-re-lours', seek our hearts?

Sérénade (Chansons gaillardes) Poulenc

With so fair a hand, possessed of so many charms, you must indeed handle Cupid's darts. And when the child is troubled, wipe away his tears.

La Dernière valse (Donnay & Duvernois) Hahn

This, like the two preceding Poulenc songs, was published in 1926, the last year of Mme Straus's life.

The Last Waltz: The leaves fall, it is autumn. You depart, all is over. Hear the dreary wind in the empty forest! In its sadness, nature reveals to me that love is an adventure that lasts but for a season.

But, this evening, let us waltz together for the last time. Press again my hand which trembles when I hear your voice, and if you see tears shining in my eyes, perhaps they will have some delicious charm.

To allay my sadness, let us waltz as in the happy days, when you swore to love your mistress always. Your arms press me to your heart and I think: "Does he mean it, or is he still pretending?"

Last kiss, last embrace; you go! Here is the dawn! A star has gone out in love's sky. Cruel, you see the tears which flow from my eyes. But tears no longer have allure for forgetful hearts.

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The final season

Those who are regular subscribers to the Aldeburgh Connection will already know that this is to be the last season of our regular concerts - and we offer our warm thanks to so many who have expressed their appreciation and good wishes. We assure you that we have the good health to pursue a number of projects, among them the ordering and possible future uses of our archives. Meanwhile, please do join us as often as possible through our final season and help us to make it the best ever!

Our Sunday Series continues on January 27, here in Walter Hall, with *Valse des fleurs*, a Russian programme built around an evocative description by Sacheverell Sitwell of a ball in the Winter Palace. Songs of Glinka, Borodin, Mussorgsky and Tchaikovsky will be performed by soprano LESLIE ANN BRADLEY, mezzo ANITA KRAUSE and tenor ANDREW HAJI. Call our box office, 416.735.7982, or visit our website:

www.aldeburghconnection.org.

After our annual Greta Kraus Schubertiad, *Love among the Ruins*, on March 10, the season concludes with:

A Britten Festival of Song

Two recitals in the Glenn Gould Studio (April 26 and May 7) and our final concert in Walter Hall, *A Time There Was* (May 26), present a galaxy of Canadian vocal talent, including sopranos VIRGINIA HATFIELD and SHANNON MERCER, mezzo SUSAN PLATTS, countertenors SCOTT BELLUZ and DANIEL TAYLOR, tenors COLIN AINSWORTH and BENJAMIN BUTTERFIELD, baritones ALEXANDER DOBSON and GEOFFREY SIRETT and the Canadian Children's Opera Company. A rich array of the music of our signature composer, BENJAMIN BRITTEN, whose centenary we celebrate in 2013, will bring our concerts to a fitting conclusion. Visit our website, www.aldeburghconnection.org, for full details.

A Britten Festival of Song is generously sponsored by BMO Financial Group.

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Copies of our CDs are available during the intermission or through our website:
www.aldeburghconnection.org

Watch for *A Quatre Mains*, a selection of our favourite music for piano-duet and two pianos, in preparation and available in December.

Very suitable for seasonal gifts!

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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

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We gratefully acknowledge the assistance of the following in the presentation of *Valse des fleurs*:



James and Connie MacDougall
Peter M. Partridge

THE ALDEBURGH CONNECTION is also supported by a large group of individuals, including the following, whom we gratefully acknowledge (donations received January 1 to October 31, 2012):

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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, and a large number of the singers who appear with the Aldeburgh Connection has a similar link.

Nathalie Paulin has established herself internationally as an interpretative artist of the first rank. Winner of a Dora Mavor Moore Award for Outstanding Opera Performance, she has collaborated with renowned conductors such as Jane Glover, Yannick Nézet-Séguin, Sir Roger Norrington, Andrew Parrott, Richard Bradshaw and Bernard Labadie, both on the concert platform and in opera. 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 and for Chicago Opera Theater as Galatea in *Acis and Galatea*, returning there for the title role in *Semele*. 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. Last season included Ms Paulin’s debut for Ireland’s Wexford Festival as La Baronne in Ambroise Thomas’s *La Cour de Célimène*, Handel’s *Hercules* for Tafelmusik, Hetu’s *Les Clartés de la nuit* for the National Arts Centre Orchestra, *St Matthew Passion* and Bach cantatas for the Calgary Philharmonic, Marzelline in *Fidelio* for Edmonton Opera, the title role in *Rodelinda* for Houston’s Mercury Baroque and *Carmina burana* for the Québec Symphony.

She has appeared frequently with the Aldeburgh Connection, mostly recently in their 30th Anniversary Gala in Koerner Hall last February. This summer, Ms Paulin debuted for Bard Summerscape (New York) in Chabrier’s *Le Roi malgré lui*, a production that was recently repeated at the Wexford Festival. Further engagements include performances of Mozart’s *Requiem* for Toronto’s Tafelmusik and the Alberta Ballet (Calgary and Edmonton), Félicien David’s *Lalla Roukh* for

Opera Lafayette (Washington D.C. and New York City) and Metella in *La Vie parisienne* for L'Opéra de Québec. She will also be heard on the recital platform in Dallas, Ottawa and Toronto.

Brett Polegato's artistic sensibility has earned him the highest praise from audiences and critics. He appears regularly on the world's most distinguished stages, including those of Lincoln Center, La Scala, the Concertgebouw, the Opéra National de Paris, Glyndebourne Festival Opera, the Lyric Opera of Chicago, Houston Grand Opera, the Teatro Real, Roy Thomson Hall, the Kennedy Center and Carnegie Hall, and can be heard as soloist in the Grammy Awards' Best Classical Recording of 2003 - Vaughan Williams' *A Sea Symphony* (Telarc) with the Atlanta Symphony Orchestra under the baton of Robert Spano. At the start of last season, he returned to Russia to star in a new production of *Così fan tutte* at the Perm Opera and Ballet Theatre with conductor, Teodor Currentzis. Last winter, he appeared with the Calgary Philharmonic Orchestra and the Tafelmusik Baroque Orchestra for performances and a recording of Handel's *Messiah*. In January, he sang Starbuck opposite the Ahab of Ben Heppner in Jake Heggie's new opera, *Moby Dick*, for Calgary Opera. He appeared twice with the Aldeburgh Connection last season, including their 30th Anniversary Gala in Koerner Hall. In the spring, he made his debut with the City of Birmingham Symphony Orchestra under the baton of Andris Nelsons singing Kurwenal in concert performances of *Tristan und Isolde* in Birmingham and Paris. After concerts in Montreal and Winnipeg, he concluded the season with performances of Sharpless in *Madama Butterfly* with the Seattle Opera.

This fall season began with performances as Kurwenal in *Tristan und Isolde* in Dublin, Ireland, followed by concerts in Atlanta, New York and Calgary. After appearing as Dandini in Rossini's *Cenerentola* in Seattle and as Zurga in Bizet's *Les Pêcheurs de perles* in Hamilton, his season will conclude with Eugene Onegin in Tchaikovsky's opera at Grange Park, Hampshire, England.

Fiona Reid has appeared in theatres across Canada and in the US and UK. Among the many productions in which she has played lead roles are *Trojan Women* (St. Lawrence Centre); *The Seagull* (Neptune Theatre); *A Midsummer Night's Dream* (Stratford Festival); *Private Lives*, *Lady Windermere's Fan*, *Present Laughter*, *Hedda Gabler* (Shaw Festival); *Uncle Vanya* (Tarragon Theatre); *Jitters* (National Arts Centre); *Hay Fever* (Manitoba Theatre Centre); Tom Stoppard's *Indian Ink* (April, 2002) and *Rock 'n' Roll* (2009) at Canadian Stage; and Joanna McClelland Glass's *Mrs. Dexter and Her Daily* at Arts Club Theatre in 2010. At the Citadel Theatre, she has played in *The Philadelphia Story*; *The Importance of Being Earnest* (April, 1999) as Lady Bracknell; *The Constant Wife* (2007), *The Glass Menagerie* (2010), *August: Osage County* (2011), all directed by Bob Baker; and *God of Carnage* (2012), dir. James MacDonald. For Souleppper Theatre Company she starred in *A Streetcar Named Desire* directed by Diana Leblanc (July, 1999). She has worked with

the country's leading directors including Derek Goldby, Robin Phillips, Christopher Newton, Alan Lund and Bill Glassco .

Fiona Reid also has a very successful television and film career. Her movies include *The Time Traveller's Wife* and *My Big Fat Greek Wedding*. From 1974 to 1980 she played Cathy King in the CBC series *King of Kensington*. A graduate of McGill University, she has twice won the Dora Mavor Moore award, for *Fallen Angels* at the St. Lawrence Centre in 1993 and for *Six Degrees of Separation* at Canadian Stage in 1995, as well as the Barbara Hamilton Memorial Award (2008) and the ACTRA Award of Excellence (2010). In 2007, she became a Member of the Order of Canada.

Mike Shara, born and raised in St Catharines, Ontario, was just thirteen years old when he appeared in the Shaw Festival's 1985-86 production of Noël Coward's *Cavalcade*. As a student, he performed in several University of Windsor Players stage productions, including *As You Like It*, *Salt-Water Moon*, *Leaving Home*, *Burn This*, *Macbeth* and *The Threepenny Opera*. He returned to the Shaw Festival in 1995, to appear once again in *Cavalcade* (though in a smaller role!). Subsequent credits at the Shaw included *Arms and the Man*, in which he demonstrated his flair for comedy as Major Sergius Saranoff, and Morris in *The Heiress*, as well as roles in *You Never Can Tell*, *Misalliance* and *Hay Fever*. For four seasons, he has appeared at the Stratford Festival, taking roles in *Twelfth Night*, *The Importance of Being Earnest*, *The Homecoming* and *Cyrano de Bergerac*. This season, he received critical commendation for his Cloten in *Cymbeline* and Cornelius Hackl in *The Matchmaker*.

Mike Shara has also appeared in major roles on stages across Canada and the United States, for the Grand Theatre, Manitoba Theatre Company, the Citadel Theatre, Soulpepper, Vancouver Playhouse and Theatre Calgary. At Toronto's CanStage, he appeared in *It's a Wonderful Life*, played Shane Mugitt in the hit show about baseball, *Take Me Out*, and was nominated for a Dora Mavor Moore Award as Best Actor. His television credits include *Little Mosque on the Prairie*, *Queer as Folk*, *Due South*, *FX--the Series*, and *Naked City*.

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Cover picture: Geneviève Bizet in 1876,
by Elie Delaunay (Louvre)