

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

The Patrons' Salon

Walter Hall, Sunday, October 24, 2010, 2:30 pm



We wish to thank Michiel Horn
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We are also grateful to James and Connie MacDougall
for providing the flowers on stage

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We are performing on
the Edith McConica Steinway

The Patrons' Salon

Walter Hall, Sunday, October 24, 2010, 2:30 pm

Monica Whicher, soprano
 Anita Krause, mezzo
 James McLean, tenor
 Alexander Dobson, baritone
 Stephen Ralls and Bruce Ubukata, piano

Some time last winter, with great delight, we realised that an unprecedented conjunction of talents was to occur in the fall of 2010. For the first time, all of our Honorary Patrons were to be present in Ontario at the same time. Immediately, we set about proposing a concert which would feature music of importance to them, or of which they were particularly fond. All three of them embraced the project with alacrity - so here we are!

Steuart Bedford is a dear and longtime friend of the Artistic Directors, having been musical director of the English Opera Group when Stephen was working for the company as repetiteur back in the '70s. Indeed, he was the conductor of the premiere performances of Britten's last opera, *Death in Venice*, in which Stephen played the orchestral piano part. Steuart is now, of course, conducting the run of the highly acclaimed new production of the opera for the Canadian Opera Company. He has been an Honorary Patron of the Aldeburgh Connection since 1995, while continuing his illustrious career at opera houses around the world.

The next of our present three to join our roster was distinguished stage director, formerly at the head of the Shaw Festival in Niagara-on-the-Lake, **Christopher Newton, CM**. He honoured us by agreeing to serve as Honorary Patron in 1999, but before that we had often collaborated on programmes, as many of you will remember - his reading from James Joyce's *Portrait of the Artist as a Young Man* in our Irish programme stands out in memory, as does his masterful singing of Lord Berners's *Come on, Algeon!* (with Mary Lou Fallis) at our 20th anniversary salon in 2002.

We were overjoyed when **Catherine Robbin** agreed to be named Honorary Patron at the time of our Silver Jubilee in 2007. During her illustrious concert career as Canada's foremost mezzo-soprano, she probably sang more performances with the Aldeburgh Connection than any other singer, for which we are eternally grateful. Though she gracefully, though (for us) sadly, retired from active performing in 2003, she has blossomed in her career as a fine teacher, so that new generations of Canadian singers can benefit from her extraordinary artistry and wealth of knowledge.

We are delighted and honoured to have these extraordinary artists, with their different talents, here today. As you can imagine, the range of their musical requests was very wide and varied. It has been enjoyable to arrange them into the shape of a concert and we trust you will enjoy hearing our three friends enlarge on the reasons for their choices.

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ENGLISH ORIGINS

O mistress mine, Op.6/2 Roger Quilter (1877-1953)
(*William Shakespeare*) (tenor)

Two songs Benjamin Britten (1913-76)
from *A Charm of Lullabies*, Op.41 (mezzo)

These are the last two songs of the cycle written for the composer's friend, the mezzo-soprano Nancy Evans, in 1948. She was also one of the earliest Honorary Patrons of the Aldeburgh Connection.

A Charm (*Thomas Randolph*)

The Nurse's Song (*John Phillip*)

Nell, Op.18/1 (*Leconte de Lisle*) (soprano) Gabriel Fauré (1845-1924)

Under your bright sun, O June, your red rose sparkles ecstatically. Lean over me too with your golden cup - my heart resembles your rose. Under the shady, sheltering leaves there rises a sigh of delight. In the grove there are doves cooing, O my heart, singing their love-songs.

How sweet in the flame-red sky is the pearl, the star of pensive night! But how much sweeter is the vivid glow that shines in my enchanted heart! The singing sea all along its shore will end its eternal murmuring before your image, O Nell, dear love, ceases to bloom in my heart!

Two songs to poems by Mary E. Coleridge Frank Bridge (1879-1941)
(baritone)

Where she lies sleeping

Love went a-riding

RARITY VALUE

Zanzibar Boat-Song (piano)

Percy Grainger (1882-1961)

Written in 1902 and published as number 6 of his “Room-Music Tit-Bits”, this piece was inspired by a poem of Rudyard Kipling. Grainger described it as “well fitted to be played by a teacher and two pupils; the teacher taking the 2nd pianist’s part.”

To Gratiana Dancing and Singing

W.Denis Browne (1888-1915)

(*Thomas Lovelace*) (tenor)

Browne was an extraordinarily talented young composer who died at Gallipoli during the Great War. In this setting of a 17th century poem, he uses the melody of an anonymous Allmayne in Elizabeth Rogers’s Virginal Book.

Saluste du Bartas (Six villanelles)

Arthur Honegger (1892-1955)

(*Pierre Bédat de Monlaur*) (soprano)

This fine, but little-known, song-cycle was written in 1941. Honegger chose poems by a contemporary poet which evoke the personality and imaginary adventures of Saluste du Bartas, a Gascon gentleman who, in 1556, took up arms in the service of Henri of Navarre. He was also an important Protestant writer whose religious verse is still remembered.

1. Le Château du Bartas. The young Gascon poet hopes one day to return to his castle, laden with honours.
2. Tout le long de la Baïse. All along the river Baïse, du Bartas dreams of the beautiful Marguerite (Queen of Henri IV).
3. Le Départ. What a model of elegance he is, as he sets out to chance his luck far from home! How he is admired!
4. La Promenade. On a burning summer’s day, the Queen prepares for a walk in her enchanted park.
5. Nérac en fête. The people of Nérac hurry to catch a glimpse of the Queen. Love! it is you who leads them.
6. Duo. Love will finally unite the poet and Marguerite. Eros will light the flame in their hearts.

Matilda (who told lies, and was burned to death) Liza Lehmann
(*Hilaire Belloc*) (mezzo/tenor) (1862-1918)

Lehmann was a distinguished singer and composer at the turn of the 19th century. Her *Four Cautionary Tales and a Moral* were written for the contralto, Clara Butt, and her husband, Kennerley Rumford.

Will you walk a little faster? Lehmann
(*Lewis Carroll*) (quartet)

Known as the “Lobster Quadrille”, this well-known song from *Alice in Wonderland* was included by the composer in her *Nonsense Songs*.

THE GERMAN REPERTOIRE

Two songs from *Das Italienische Liederbuch* Hugo Wolf (1860-1903)
(*Paul Heyse*)

Mein Liebster singt am Haus (soprano)

My beloved sings by the house in moonlight, and I must lie here in bed, listening. I turn away from my mother, and weep; my tears are blood and never run dry.

I have wept a broad stream by the bed; through my tears I know not if the morning shines; tears of blood have made me blind.

Heb auf dein blondes Haupt (baritone)

Lift up your blond head and do not sleep, do not let yourself be lured by slumber. I will tell you four things of importance, none of which must you miss. The first: that for you my heart is breaking; the second: I want to belong only to you; the third: that I entrust my salvation to you; the last: my soul loves you alone.

Wo die schönen Trompeten blasen Gustav Mahler (1860-1911)
(*Des Knaben Wunderhorn*) (mezzo)

Where the shining trumpets blow: “Who knocks there, and who can it be that so softly wakens me?”

“It is your heart’s best-beloved; get up and let me in! Why should I stand here longer? I see the red of morning appear, two bright stars. I want to be with my treasure, with my heart’s beloved!”

The maiden arose and let him in, she bade him welcome, too. “O welcome, my dear boy! So long have you been standing!” She gave him also her snow-white hand. The nightingale sang from afar; the maiden began to weep.

“O weep not, my love! In a year you will be mine own. Mine own you shall become, as

none on earth is! O love on the green earth. I go to war on the green heath, the green heath that is so far! There where the shining trumpets blow, there is my house of green sod!"

Blaue Augen hat das Mädchen
(tenor/baritone)

Robert Schumann (1810-56)

Blue eyes has the maiden, who wouldn't fall in love with her? They're so charming, so enrapturing, that they capture every heart. Yet their glance can be so haughty that they cause nothing but pain.

They can bring peace and comfort, banish thought and recollection, and always they know how to conquer with a sweet and playful glint.

No one who has seen their splendour has escaped their net. All the world yearns to bask, day and night, in their warmth.

INTERMISSION

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

Valse (piano) Sergei Rachmaninov (1873-1943)

Rachmaninov's two pieces for piano, six hands, were written in 1890 and 1891 and dedicated to three sisters, Natalia, Ludmila and Vera Skalon, when the composer was still a teenager.

Som stjärnorna på himmelen, Wilhelm Peterson-Berger (1867-1942)
(Op.5/3) (anon.) (mezzo)

Swedish people have embraced so thoroughly the music of Peterson-Berger that they sometimes mistake it for genuine folk music.

Like the stars when night falls, so sparkled his eyes, so clear and blue, his mouth as red as roses in the grove in spring.

But the clouds gathered and the sun vanished, for life, like love and spring, is so short. When the first leaves fell, they fell on his grave.

If all the trees in the forest and the blue waves, if all the flowers of the field had little birds' lungs, they could not change my heart's sorrow.

Romance (piano) Rachmaninov

The introductory bars of the *Romance* are all but identical with a passage from the Second Piano Concerto, not to be composed for another ten years.

La Rosa y el Sauce Carlos Guastavino (1912-2000)
(Francisco Silva) (soprano)

The Argentine composer, Guastavino, wrote over 150 songs, of which this is the most well-known.

The Rose and the Willow: The rose was awakening in the embrace of the willow. The passionate tree loved it so!

But a cheeky young girl took it away, and the disconsolate willow is mourning his loved one.

Odeon (Tango Brasileiro) (piano) Ernesto Nazareth (1863-1934)

Nazareth was born, and lived his whole life, in Rio de Janeiro. He was influenced by Brazilian folk music and instruments, but also by the music of Chopin. Much of his career was spent playing the piano in theatres and cinemas, including the Odeon, for which he wrote this tango.

The Choirmaster's Burial (*Winter Words*)
 (*Thomas Hardy*) (tenor)

Britten

In his setting of the touching tale of a country choirmaster, Britten uses in the piano accompaniment a familiar psalm tune, "Mount Ephraim", mentioned by Hardy in the poem.

Two Irish folksongs (*anon.*) (baritone)

arr. Herbert Hughes (1882-1937)

The Bard of Armagh

The Star of the County Down

Quodlibet (based on Newfoundland Folksongs)
 from *All Around the Circle* (quartet)

John Greer (b.1954)

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We look forward to seeing you at our next performance in Walter Hall, the first recital in our Discovery Series, presented in association with the Faculty of Music, University of Toronto and generously sponsored by RBC Foundation. Two talented young singers, soprano JESSICA STRONG and mezzo MARTA HERMAN, accompanied by BRUCE UBUKATA, will present duets and song-cycles by Schumann, Debussy, Poulenc and Britten. Tickets are available from the box office at the Edward Johnson Building, 416-978-3744.

Our next Sunday concert, 2:30 pm on December 5, is a Schumann celebration: The Year of Song. We will be delighted to welcome soprano ERIN WALL and baritone PHILLIP ADDIS, both fresh from triumphs in European concert halls and opera houses. Tickets are available from our box office at 416-735-7982. If you are already a subscriber, remember that you can bring a friend to this concert at the reduced price of \$40. We encourage you to take advantage of this special offer and introduce a new audience member to our series!

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

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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 today's concert:

The Ontario Arts Council



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The Bel Canto Foundation
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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 – October 12, 2010):

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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.

Monica Whicher's performances on the concert and opera stage are marked by style and musical elegance, combined with an intuitive theatrical sense. In 2010-2011, she looks forward to the launch of the Mykola Lysenko album, part of an ongoing project to record the art song repertoire of leading Ukrainian composers. She will be soprano soloist in Bach's *Christmas Oratorio* with the Toronto Bach Consort conducted by Zeitouni in December and also has concerts with the Talisker Players and Aldeburgh Connection on her schedule. In the U.S., she debuts with Houston's Mercury Baroque as Asprano in Vivaldi's *Montezuma*, the work's premiere in North America. Recent seasons reflect the varied aspects of her artistry and highlights include Strauss' *Four Last Songs* with Oundjian and the Toronto Symphony, *Elijah* with the Calgary Philharmonic, *Thaïs* for Pacific Opera Victoria, Bach's *St John Passion* for the Amadeus Choir and performances at the Westben Festival and Festival of the Sound. Ms. Whicher has been heard in Bach's *Christmas Oratorio* with the National Arts Centre Orchestra, Mozart's *Mass in C minor* with the Kingston Symphony, Grieg's *Peer Gynt* with the Victoria Symphony and a new work by Gavin Bryars performed with the Talisker Players of Toronto.

She has been featured in *Messiah* with the Calgary Philharmonic and the Edmonton Symphony, as Drusilla in Monteverdi's *Coronation of Poppea* for the Cleveland Opera and she was lavishly praised for her Naxos recording of *Castor et Pollux* with Opera in Concert of Toronto. Summer festival appearances include the Ottawa Chamber Music Festival and at the Nürnberg Chamber Music Festival as the Governess in *The Turn of the Screw* and Female Chorus in *The Rape of Lucretia*, the latter recorded for broadcast by Bayerische Rundfunk. Further performance credits include *Messiah* with the Toronto Symphony, Mendelssohn's *A Midsummer Night's Dream* with the Hartford Symphony, Haydn's *St Cecilia Mass* and Handel's *Solomon*. She has sung Pamina in *The Magic Flute* for Opera Lyra in Ottawa, Elisa in *Il re pastore* for the Canadian Opera Company and Zerlina in *Don Giovanni* for Vancouver Opera.

On the international circuit, Ms. Whicher performed Mozart's *Mass in C minor* and *Exultate jubilate* with Rilling in Bilbao and has also been heard with the symphonies of Barcelona, Utah and Minnesota. Winner of the George London Award, she premiered Ryan's *Ophélie* with the Toronto Symphony and was heard with the Kitchener Waterloo Symphony (Brahms' *German Requiem*) and with the National Ballet (Gorecki's *Symphony of Sorrowful Songs*). In concert, Ms. Whicher premiered song cycles by John Beckwith and John Greer for the Aldeburgh Connection and appeared with the Winnipeg New Music Festival and Festival Lanaudiere. She has collaborated with harpist Judy Loman, guitarist Rachel Gauk and the Penderecki Quartet in recital and her concerts are frequently broadcast by CBC Radio 2. Her recordings of Bach, Schubert and Hatzis are available on Marquis Classics and other labels. Ms. Whicher was nominated for a 2002 Juno Award for her CD entitled "Singing Somers Theatre" released on the Centredisc label. Ms. Whicher is a faculty member of the University of Toronto and the Royal Conservatory of Music.

Anita Krause, celebrated for her gorgeous voice and impeccable musicianship, is equally esteemed in the concert hall and on the opera stage. She has performed with many of North America's leading orchestras, including the Chicago Symphony, L'Orchestre symphonique de Montreal, the Baltimore Symphony and the Toronto Symphony. Ms. Krause has also appeared with the National Arts Centre Orchestra, the Rochester Philharmonic, the Grant Park Symphony, and Les Violons du Roy, as well as with the orchestras of Vancouver, Calgary, Quebec, Edmonton, Kitchener-Waterloo and the Canadian Opera Company. She has collaborated with such leading conductors as Christoph Eschenbach, Charles Dutoit, Hans Graf, Eliahu Inbal, Kent Nagano, Paavo Jarvi, Gerard Schwarz, Stefan Lano, Carlos Kalmar, Bernard Labadie, Bramwell Tovey and Yoav Talmi. Ms. Krause began her 2010-2011 season during the summer with performances of Tippett's *A Child of Our Time* for the Grant Park Music Festival in Chicago. A favourite with Orchestre symphonique de Québec patrons, she will return for Mahler's *Symphony No. 2* conducted by Yoav Talmi and looks forward to Beethoven's *Symphony No. 9*, conducted by Bruno Weil for Tafelmusik. Also on her schedule are performances with the Aldeburgh Connection, Fagan Singers (*Messiah*) and Mozart's *Mass in C minor* with the Toronto Mendelssohn Choir.

In the summer of 2009, Ms. Krause appeared in Mendelssohn's *St. Paul* with the Berkshire Choral Festival in Montreal and her 2009-2010 season continued with Suzuki in *Madama Butterfly* for the Canadian Opera Company, Beethoven's *Missa Solemnis* (Zukerman) and Mahler's *Symphony No. VIII* (Yannick Nezet-Seguin) with the National Arts Centre Orchestra and the Toronto Aldeburgh Connection's "Schubertiad".

Her 2008-2009 engagements included Beethoven's *Symphony No. 9* and *Elijah* with the Calgary Philharmonic, Duruflé's *Requiem* with the Vancouver Chamber Choir and with the Rochester Philharmonic. On the opera stage she sang Gertrude in a concert version of *Hamlet* with Opera Lyra Ottawa, and the double roles of Juno / Ino in *Semele* with Pacific Opera Victoria. Ms. Krause's 2008 summer festival season included Beethoven's *Missa Solemnis* at the Grant Park Festival at the Gehry designed Pritzker Pavilion in Chicago and a concert of Vaughan Williams and Willan with the Berkshire Choral Festival in Vancouver. Earlier in the 2007-2008 season, Mahler's *Rückert-Lieder* took her to the Vancouver Symphony and other performances on the West Coast included *Messiah* with the Vancouver Bach Choir and *Il tramonto* with the CBC Vancouver Orchestra. She also performed in Mahler's *Symphony No. 8* with Talmi and l'Orchestre symphonique de Quebec, and *Messiah* with the Elmer Iseler Singers.

Ms. Krause has been hailed as a "recitalist of rare intelligence and integrity" (National Post, Toronto). She has appeared at the St. Lawrence Centre on the prestigious Music Toronto Series, the Aldeburgh Connection series Toronto, the Ottawa Chamber Music Festival, the Virtuosi Series in Winnipeg, the Aeolian chamber music series in London, Ontario, the Guelph Spring Festival, and Rendez-

Vous Musical de Laterriere in Quebec. Her performances are frequently broadcast across Canada on CBC radio.

A prizewinner at the Salzburg International Mozart Competition, Anita Krause has also garnered awards from the George London Foundation, the Jean Chalmers Fund, and the Canada Council. She was awarded 1st Prize at the Canadian Young Mozart Singers Competition and the Silver Medal at the CBC Young Artists Competition. Ms. Krause has been a fellow at the Steans Institute at the Ravinia Festival. Her discography includes Vivaldi Sacred Music with the Aradia Ensemble on the Naxos label, and “Verdi and Rossini Rarities” with the COC Orchestra for CBC discs.

James McLean is one of Canada’s most distinguished vocal artists, known for his sophisticated interpretation of the works of Bach, Mozart and Britten in an illustrious career expanding to more than 25 years on the operatic and concert stages of Europe. Native to Toronto, he began his solo career with the Toronto Symphony, under the baton of Sir Andrew Davis, the Toronto Mendelssohn Choir and the Canadian Opera Company. In Germany, he established himself as a lyric tenor, specializing in the repertoire of Mozart. He has performed the roles of Tamino, Belmonte and Ferrando in Nürnberg with Christian Thielemann, in München at the Gärtnerplatz Theater and in Düsseldorf at the Deutsche Oper am Rhein. In recent years, his repertoire has expanded to include such varied roles as Lensky in *Eugene Onegin* (Theater und Philharmonie Essen), Alfredo in *La Traviata* (Niedersächsische Staatstheater Hannover and Städtische Bühne Heidelberg), Tom Rakewell in *The Rake’s Progress* (Landestheater Coburg), Steva in *Jenufa* (Opéra Toulon Provence Méditerranée and Opéra Royal de Wallonie, Liège) and the Prince in *Rusalka* (Städtische Bühnen Münster). James recently premiered the role of Alexander Herzog in *Ganna* by Kraus-Hübner at Stadttheater Fürth.

Appearances on concert stages throughout Europe and Israel include works ranging from Bach’s *Evangelist* roles to McCartney’s *Liverpool Oratorio* and include Haydn’s *Creation*, Mendelssohn’s *Elijah*, Britten’s *War Requiem*, Rossini’s *Stabat Mater* and *Petite messe solennelle* as well as Dvorak’s *Stabat Mater* and Verdi’s *Requiem*. In 2008, European engagements included *Dead End* (Xaver Poncette) in Krefeld, Germany, *Evangelist* in Bach’s *St. Matthew Passion* and Beethoven’s *9th Symphony* in Kaliningrad, Russia, and Handel’s *Dettingen Te Deum* and Bach’s *Magnificat* in Dislaken, Germany.

James McLean, now based in Toronto, returned to Canada for Mendelssohn’s *Symphony No.2 (Lobgesang)* with Kitchener-Waterloo’s Grand Philharmonic Choir, *Evangelist (St. Matthew Passion)* with Guelph Chamber Choir, and *Evangelist (St. John Passion)* with Chorus Niagara. In July 2009 James was a featured soloist at Westben’s “Night at the Opera”. He began the 2010/11 season with his debut with Ottawa’s Opera Lyra as Pang in *Turandot*, followed by concerts with the Aldeburgh Connection and Montreal’s Choeur St-Laurent (Rossini’s *Petite Messe*

Solennelle) and *Messiah* with Kingston Symphony Orchestra. Further engagements include Mozart's *Mass in C Minor* and Haydn's *Lord Nelson Mass* with Toronto's Amadeus Choir and in May 2012, James debuts with L'Opéra de Rouen as Steva in Janacek's *Jenufa*.

Alexander Dobson has been praised for his musicality and dramatic awareness on the opera, concert and recital stage. Recent highlights include the title roles in *Wozzeck* and *Don Giovanni*, both conducted by Yannick Nezet-Seguin, Papageno in *Die Zauberflöte* with Opera Hamilton, Mercutio in *Roméo et Juliette* for l'Opéra de Montréal, Silvio in Opera Quebec's *Pagliacci*, Marcello in both Saskatoon Opera's production and BRAVO's TV rendition of *La Bohème* and De Retz in Bard Summerscape's production of *Les Huguenots*. With Calgary Opera, he performed Harlequin in *Ariadne auf Naxos* and made his Royal Opera Covent Garden debut with *The Midnight Court*. Upcoming engagements include Marcello in Pacific Opera Victoria's *La Bohème*, *Messiah* with the Vancouver Bach Choir and performances at the Carmel Bach Festival. The 2008-2009 season was a rewarding mix of opera and concert repertoire beginning with Barber's *Dover Beach* for Festival Vancouver. In the opera house, he was featured as Sonora in *La fanciulla del West* for L'Opéra de Montréal, Papageno in *Die Zauberflöte* for Opera Hamilton and Dr. Nelson in the world premiere of Charles Wilson's *Kamouaska* for Opera in Concert. In concert, he appeared for the McGill Chamber Orchestra, Amadeus Choir of Toronto, and Theatre of Early Music.

Further credits include Schaunard in *La Bohème* for l'Opéra de Quebec, *Nigredo Hotel* for Tapestry New Opera Works and his debut with Opera Pacific as Morales in *Carmen*. Other past engagements include Brahms's *Requiem* for Orchestre Métropolitain, a concert with the New Music Showcase with the Vancouver Symphony, Bach's *Mass in B minor* with the Victoria Symphony and Vaughan Williams *Sea Symphony* in Guelph and in London. Dobson was the Pirate King in *The Pirates of Penzance* for Toronto Operetta Theatre, and for L'Opéra de Montreal he sang Ned Keene in *Peter Grimes*, Belcore in *L'elisir d'amore* and Guglielmo in *Così fan tutte*. His 2007-2008 season included *Winterreise* with Nezet-Seguin at the keyboard, Mahler's *Symphony No. 8* with Boris Brott in Hamilton, Ontario, *Messiah* with Elmer Iseler Singers and the Oshawa Symphony, Holman's *Requiem* for Chorus Niagara and the Orpheus Choir, Schaunard in *La Bohème* for Vancouver Opera and Bach's *St John Passion* for both the Toronto Bach Consort and Cellar Singers of Orillia.

He is heard frequently on CBC Radio Canada in recital. An alumnus of prestigious programmes such as the Music Academy of the West, the Steans Institute for Young Artists and L'Atelier Lyrique de l'Opéra de Montreal, he is also the recipient of numerous awards and prizes including those from the International Voice Competition of Paris, and the Jeunesses Musicales National Competition.

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