

THE
Aldbrough
C O N N E C T I O N

A Shropshire Lad in Ontario

Walter Hall, Sunday, January 30, 2011, 2:30 pm



This concert in honour of James Campbell McInnes
has been generously supported by the Stratton Trust,
to whom we are most grateful, as we are to
its administrator, Stephen Clarke

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We wish to thank most sincerely
Sue Mortimer
for sponsoring Michael Colvin
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We are performing on
the Edith McConica Steinway

A Shropshire Lad in Ontario

The life story of James Campbell McInnes (1874-1945)

Walter Hall, Sunday, January 30, 2011, 2:30 pm

Michael Colvin, tenor
 Brett Polegato, baritone
 Stephen Ralls and Bruce Ubukata, piano

As you well know by now, a significant anniversary is always a useful place for us to begin programme planning. This afternoon's presentation began its life in such a way - and along the journey, we were visited by so many surprising events and lucky coincidences as to convince us that the spirits were moving and helping to create something important.

It all began at Christmas 2009. Once again, we were consulting Bruce's mother's convenient little handbook of the dates and anniversaries of composers and their works. What caught our eye this time was the first performance in 1911 of George Butterworth's *Six Songs from "A Shropshire Lad"* - one of the earliest and greatest of English song-cycles which has always been a favourite of ours. We started to look into the circumstances of the premiere and discovered that the singer on that occasion was a baritone who subsequently emigrated to Canada, James Campbell McInnes. One of our favourite present-day baritones is Brett Polegato, who has made something of a speciality of the cycle - so the ball started rolling. Information began to flow off the internet and out of libraries. McInnes was found to have premiered other significant works, including several by Vaughan Williams. He was clearly a baritone of choice in the years before the Great War. But how did he end up in Toronto, performing and teaching for the remaining 26 years of his life?

Another lead came from an unexpected direction. In the voluminous correspondence of Benjamin Britten, our eye was caught by a letter, obviously hurriedly scribbled, to his sister, Barbara, dated June 25, 1939, from Bala, Ontario: "Now we are spending two heavenly days up in the Moskaka [sic] lakes a singing teacher Peter wants to see lives up here by the side of the Lake - a grand spot." A footnote tells that the teacher was Campbell McInnes, to whom Peter Pears had been recommended by a colleague back in England. When next in Aldeburgh, we made some enquiries. "But of course, my dears," a friend there remarked. "McInnes had to go to Canada after his divorce from Angela Thirkell." Now, that name

may ring a bell in the minds of those of a certain age; Thirkell was, one might say, the Barbara Cartland of her day, a phenomenally successful “lady novelist” with more than 35 books to her credit - she wrote one a year, sometimes more. Our Aldeburgh friend knew the son of her second marriage (to the Australian, Captain Thirkell) and told us stories of her grandmother, the daughter of the Pre-Raphaelite painter, Burne-Jones, and also of her cousins, including Rudyard Kipling and Stanley Baldwin. Back to the internet, where we read of Campbell and Angela McInnes's children: two sons, Graham and Colin. “A third child, Mary, was born and died in 1917, and Angela then divorced her husband for adultery, in a blaze of publicity.”

By the *mores* of that time, Campbell McInnes's career in England was shattered. Toronto provided the chance of a new beginning - and details of his life here gradually emerged. His elder son, Graham McInnes, wrote movingly in *Finding a Father* of journeying from Australia in 1934 and of calling his father, quite unannounced, from Union Station. His father's surprise may be imagined! Details emerged of McInnes *père's* house, 91 Dupont Street, and of his circle of friends and colleagues. He had strong links with Hart House, being crucial in the establishment of musical life there - Bruce remembered seeing a music cabinet with McInnes's name on it in the Music Room at Hart House. This cabinet is now in the Faculty of Music library (just a few yards from where you are reading this) and contains music which he performed, both in England and in Canada. As well as much concertising in this country, McInnes did a lot of teaching, both privately and as a Professor of English and Diction at Wycliffe and Trinity Colleges. Our friend, Elizabeth Walker, kindly introduced us at Wycliffe College a few weeks ago and we are happy to welcome members of the College to our concert. In the course of his teaching, Campbell McInnes met a talented young amateur baritone, Tom Jackson (whom several of our older friends remember as manager of the Seven Seas Gift Shop in the Eaton's store). The two men became devoted to each other. Jackson came from a family in Bala, Ontario; McInnes bought a little house in the town and spent his summers there - where Britten and Pears visited in 1939.

Two further serendipitous links may be mentioned. Knowing his family involvement in events at Hart House, we consulted Vincent Tovell (nephew of Vincent Massey) - who, it turns out, took singing lessons from Campbell McInnes at the house on Dupont Street! He reminisced warmly about the man, telling us that he still carries the rich, “bardic” quality of McInnes's singing in his head. This aspect, too, was confirmed by the daughter of Healey Willan, Mary Willan Mason, for whom memories of his Christus in Bach's *St. Matthew Passion* with Sir Ernest MacMillan are extraordinarily vivid.

The final link to mention is, perhaps, the most immediate. One day in November, the internet revealed the existence in Ottawa of Simon McInnes, our hero's grandson. The very day that we were about to communicate with him, we sat at

an AGO event with our friend, the painter Enid MacLachlan. By chance, talking about something quite different, she mentioned, “But that was what Graham McInnes would have said . . .” “Graham McInnes?!” we replied. “Not *the* Graham McInnes?” “Why, yes; my daughter is married to his son.” So we are delighted to welcome to this afternoon’s performance in honour of James Campbell McInnes his grandson, Simon McInnes, with his wife, Heather MacLachlan.

A biography of Campbell McInnes by the English writer, Rolf Wilson, is eagerly awaited. Meanwhile, the autobiographical writings of his elder son, Graham McInnes, make fascinating reading, particularly *Finding a Father* (Hamish Hamilton, 1967).

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Plaque on the organ in Wycliffe College’s Founders’ Chapel:

*In affectionate memory of James Campbell-McInnes
who to a singular degree opened to Canadian students the beauties of voice and song
and whom a great company with happy gratitude remember.*

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BARITONE OF CHOICE

Loveliest of trees (A.E.Housman) (tenor)

Graham Peel (1878-1937)

Alfred Edward Housman's poems stand in much the same relation to English song as those of Heinrich Heine to the German *Lieder* repertoire, particularly by the enormous number of musical settings they inspired. Published in 1896 at Housman's own expense, *A Shropshire Lad* initially sold slowly; but the experience of the 2nd Boer War (1899-1902) and, later, the Great War made the poetry's evocation of rural life and the early deaths of young men strike a chord with English readers. This setting by Graham Peel (with whom Campbell McInnes lived for some years before the latter's marriage) was published in 1911.

Loveliest of trees, the cherry now
Is hung with bloom along the bough,
And stands about the woodland ride
Wearing white for Eastertide.

Now, of my threescore years and ten,
Twenty will not come again,
And take from seventy springs a score,
It only leaves me fifty more.

And since to look at things in bloom
Fifty springs are little room,
About the woodlands I will go
To see the cherry hung with snow.

Loveliest of trees (Six Songs from "A Shropshire Lad")
(Housman) (baritone)

George Butterworth
(1885-1916)

McInnes gave the first performance of Butterworth's cycle, accompanied by Hamilton Harty, on June 20, 1911, in the Aeolian Hall, London.

Chanson d'avril (Louis Bouilhet) (tenor)

Georges Bizet (1838-75)

April Song: Arise! Spring has just been born! Over those valleys a rosy mist is floating! Everything in the garden trembles and sings; your window is full of sunshine, like a joyful gaze. Around the bunches of purple-flowering lilac, butterflies and bees flutter and hum together, and the little shaking bells of lily-of-the-valley have woken up love, asleep in the woods.

Now that April has scattered its white daisies, go without your heavy cloak and cold-weather muff! The birds are already calling you, and the periwinkles, your sisters, will smile in the grass when they see your blue eyes. Come, let us go! The stream is clearer in early morning. Arise! Let's not wait for the day's burning heat. I would moisten my feet in the dew and talk to you of love under the blossoming pear-trees.

Six Dukes went afishin' (*Lincolnshire folksong*) (tenor) arr. Percy Grainger (1882-1961)

"Lovingly and reverently dedicated to the memory of Edvard Grieg", like all of Grainger's folksong arrangements, this song was taken down from the singing of George Goldthorpe of Barrow-on-Humber, Lincolnshire. Grainger took particular care to indicate in his setting, made "for my friend Gervase Elwes", the exact idiosyncrasies of Goldthorpe's rhythm and dialect, so that a performance might be as close as possible to a recording of the folk-singer.

Six Dukes went afishin' down by yon seaside,
 One of them spied a dead body lain by the waterside.
 They one said to each other, these words I've heard them say:
 "It's the Royal Duke of Grantham, what the tide has washed away."

They took him up to Portsmouth, to a place where he was known,
 From there up to London, to the place where he was born.
 They took out his bowels, and stretched out his feet,
 And they balmed his body with roses so sweet.

He now lies betwixt two towers, he now lies in cold clay,
 When the Royal Queen of Grantham went weeping away.

The Call (*Five Mystical Songs*)
 (*George Herbert*) (baritone)

Ralph Vaughan Williams
 (1872-1958)

The first performance of Vaughan Williams's cycle for baritone soloist, chorus and orchestra took place in Worcester Cathedral on September 14, 1911. The composer conducted and the soloist was Campbell McInnes. On November 21, in the same year, McInnes premiered the version for baritone and piano, with Hamilton Harty, in the Aeolian Hall.

Come, my Way, my Truth, my Life:
 Such a Way, as gives us breath:
 Such a Truth, as ends all strife:
 Such a Life, as killeth death.

Come, My Light, my Feast, my Strength:
 Such a Light, as shows a feast:
 Such a Feast, as mends in length:
 Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:
 Such a Joy, as none can move:
 Such a Love, as none can part:
 Such a Heart, as joys in love.

WAR, AND RUMOURS OF WAR

Art thou troubled? (*W.G.Rothery*) (tenor) George Frideric Handel (1685-1759)

Handel's operas were never, repeat *never*, performed in England before the Great War. The only chance of hearing some of their music was through arrangements like this one, which is of Bertarido's aria, *Dove sei* in *Rodelinda*.

Think no more, lad (*Six Songs*) Butterworth
(*Housman*) (baritone)

Think no more, lad; laugh, be jolly;
Why should men make haste to die?
Empty heads and tongues a-talking
Make the rough road easy walking,
And the feather pate of folly
Bears the falling sky.

Oh, 'tis jesting, dancing, drinking
Spins the heavy world around.
If young hearts were not so clever,
Oh, they would be young for ever;
Think no more; 'tis only thinking
Lays lads underground.

Is my team ploughing? (*Six Songs*) (*Housman*) (baritone) Butterworth

"Is my team ploughing,
That I was used to drive
And hear the harness jingle
When I was man alive?"

Ay, the horses trample,
The harness jingles now;
No change though you lie under
The land you used to plough.

"Is football playing
Along the river-shore,
With lads to chase the leather,
Now I stand up no more?"

Ay, the ball is flying,
The lads play heart and soul;
The goal stands up, the keeper
Stands up to keep the goal.

“Is my girl happy,
That I thought hard to leave,
And has she tired of weeping
As she lies down at eve?”

Ay, she lies down lightly,
She lies not down to weep:
Your girl is well contented.
Be still, my lad, and sleep.

“Is my friend hearty,
Now I am thin and pine,
And has he found to sleep in
A better bed than mine?”

Yes, lad, I lie easy,
I lie as lads would choose;
I cheer a dead man’s sweetheart,
Never ask me whose.

Hawthorn Time (*Housman*) (tenor)

John Ireland (1879-1962)

This further setting of a poem from *A Shropshire Lad* dates from 1919.

‘Tis time, I think, by Wenlock town
The golden broom should blow;
The hawthorn sprinkled up and down
Should charge the land with snow.

Spring will not wait the loiterer’s time
Who keeps so long away;
So others wear the broom and climb
The hedgerows heaped with may.

Oh tarnish late on Wenlock Edge,
Gold that I never see;
Lie long, high snowdrifts in the hedge
That will not shower on me.

IN A NEW FOUND LAND

When I was one and twenty (*Housman*) (*Six Songs*) (baritone) Butterworth

When I was one-and-twenty
 I heard a wise man say,
 “Give crowns and pounds and guineas
 But not your heart away;
 Give pearls away and rubies
 But keep your fancy free.”
 But I was one-and-twenty,
 No use to talk to me.

When I was one-and-twenty
 I heard him say again,
 “The heart out of the bosom
 Was never given in vain;
 ‘Tis paid with sighs a plenty
 And sold for endless rue.”
 And I am two-and-twenty,
 And oh, ‘tis true, ‘tis true.

Excerpt from *St. Matthew Passion*
 (tenor/baritone)

Johann Sebastian Bach
 (1685-1750)

In Campbell McInnes’s music-cabinet, now in the library of the Faculty of Music, University of Toronto, is the singer’s vocal score of the *Passion*. A proud inscription tells us: “This is a first proof copy of this edition [i.e., edited by Sir Edward Elgar and Ivor Atkins] and was used by me at the first performance in Worcester Cathedral at the 1913 Festival.” It was subsequently used at many performances throughout Great Britain (all listed in the score) and at least 15 times in Toronto. This brief section depicts Christ’s institution of the Eucharist.

Yarmouth Fair
 (*Hal Collins*) (baritone)

Norfolk folksong, arr. Peter Warlock
 (1894-1930)

The tune was collected by E. J. Moeran early in the 1920s from a folk-singer in Norfolk, John Drinkwater, who told him he had found a poem on a scrap of newspaper and the tune “just came to him”. The words turned out to be in copyright, so Hal Collins wrote new ones (quite similar to the original) for Warlock’s setting.

INTERMISSION

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

A CANADIAN CAREER

I sing of a maiden (*anon.*) (tenor)

Ernest MacMillan (1893-1973)

This little song, dedicated to Campbell McInnes, is from *Two Christmas Carols*, published in 1927.

Sonnet "To Sleep" (*John Keats*) (baritone)

Healey Willan (1880-1968)

This was written for McInnes no later than 1921. He and Willan performed very frequently together through the 1920s and '30s.

O soft embalmer of the still midnight!
Shutting with careful fingers and benign
Our gloom-pleas'd eyes, embower'd from the light,
Enshaded in forgetfulness divine;
O soothest Sleep! if so it please thee, close
In midst of this thine hymn my willing eyes,
Or wait the "Amen" ere thy poppy throws
Around my bed its lulling charities.

Then save me, or the passèd day will shine
Upon my pillow, breeding many woes, -
Save me from curious Conscience, that still lords
Its strength for darkness, burrowing like a mole;
Turn the key deftly in the oilèd wards,
And seal the hushèd Casket of my Soul.

Look not in my eyes (*Six Songs*) (*Housman*) (baritone)

Butterworth

Look not in my eyes, for fear
 They mirror true the sight I see,
 And there you find your face too clear
 And love it and be lost like me.
 One the long nights through must lie
 Spent in star-defeated sighs,
 But why should you as well as I
 Perish? Gaze not in my eyes.

A Grecian lad, as I hear tell,
 One that many loved in vain,
 Looked into a forest well
 And never looked away again.
 There, when the turf in springtime flowers,
 With downward eye and gazes sad,
 Stands amid the glancing showers
 A jonquil, not a Grecian lad.

Horo Mhairi dhu (*Christopher North*) (tenor)

Scottish folksong, arr. Peel

This old tune, well-known today in many settings, both “classical” and “commercial”, comes from Volume 1 of Peel’s *Songs of the Scots*. “I take this opportunity of thanking my friend James Campbell McInnes for his suggestion that I should write accompaniments for some of the favourite Scottish Folk-songs,” the composer wrote.

Country Gardens (English Morris Dance Tune) (piano-duet)

Grainger

Grainger was almost embarrassed by the acclaim which this piece brought him. He would say he had written it only to make money, and commented: “The typical English country garden is not often used to grow flowers in; it is more likely to be a vegetable plot. So you can think of turnips as I play it.”

The Self-banished (*anon.*) (baritone)

John Blow (1649-1708)

Graham McInnes, in his memoir *Finding a Father*, gives a vivid description of hearing his father sing these two songs, by Blow and Schubert, at a 1934 visit to Graham’s younger brother, Colin, in Brussels.

It is not that I love you less
 Than when before your feet I lay:
 But to prevent the sad increase
 Of hopeless love, I keep away.

In vain! (alas!) for ev'ry thing
 Which I have known belong to you,
 Your form does to my fancy bring,
 And makes my old wounds bleed anew.

Der Doppelgänger (*Heinrich Heine*),
 D957/13 (baritone)

Franz Schubert
 (1797-1828)

The Double: The night is calm, the streets are quiet, my dear one lived in this house; she left the town long ago, yet the house still stands in the same place.

A man is standing there, too, staring up into space, wringing his hands in torment. Horror grips me, when I see his face - the moon shows me my own self.

You fearful double, you pale companion! Why do you ape the pain of my love, that tortured me here in this spot so many nights, in times long ago?

The Ash Grove (*anon.*)
 (tenor)

Welsh folksong, arr. Benjamin Britten
 (1913-76)

The lads in their hundreds (*Housman*) (baritone)

Butterworth

The lads in their hundreds to Ludlow come in for the fair,
 There's men from the barn and the forge and the mill and the fold,
 The lads for the girls and the lads for the liquor are there,
 And there with the rest are the lads that will never be old.

There's chaps from the town and the field and the till and the cart,
 And many to count are the stalwart, and many the brave,
 And many the handsome of face and the handsome of heart,
 And few that will carry their looks or their truth to the grave.

I wish one could know them, I wish there were tokens to tell
 The fortunate fellows that now you can never discern;
 And then one could talk with them friendly and wish them farewell
 And watch them depart on the way that they will not return.

But now you may stare as you like and there's nothing to scan;
 And brushing your elbow unguessed at and not to be told
 They carry back bright to the coiner the mintage of man,
 The lads that will die in their glory and never be old.

Wenn ich mit Menschengungen (*Vier ernste Gesänge*)
(*I Corinthians 13*), Op.121/4 (baritone)

Johannes Brahms
(1833-97)

On May 17, 1944, in what seems to have been his last public appearance, as part of the Fifth Annual May Festival presented by the Hart House Quartet in the Heliconian Hall, Campbell McInnes sang the *Four Serious Songs* as the centrepiece of an all Brahms programme.

Though I speak with the tongues of men and of angels, and have not love, I am become as sounding brass, or a tinkling cymbal. And though I have the gift of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains, and have not love, I am nothing. And though I bestow all my goods to feed the poor, and though I give my body to be burned, and have not love, it profiteth me nothing.

For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known. And now abideth faith, hope, love, these three; but the greatest of these is love.

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Having enjoyed George Butterworth's *Shropshire Lad* songs today, you will be interested to know of a chance to hear BRETT POLEGATO in a performance of the cycle with pianist CHE ANNE LOEWEN at 12:10 pm on Thursday, February 3, in Walter Hall. The songs will be introduced by Eric Domville and admission is free.

On Tuesday, February 15, at 7:30 pm in Walter Hall, four brilliant up-and-coming stars, CLAIRE de SÉVIGNÉ, JULIA BARBER, ANDREW HAJI and GEOFFREY SIRETT, will sing *Ich bin geliebt! - Songs for Lovers*. This varied programme will include music by Schumann, his *Spanisches Liederspiel*, Op.74 - a final extension of our bicentenary celebrations - as well as songs by Debussy, Elgar, Ireland and Liszt. Our Discovery Series is presented in association with the Faculty of Music, University of Toronto and generously sponsored by RBC Foundation. Come and hear some of Canada's brightest new talent! Tickets (\$18, students \$12) are available from the box office at the Edward Johnson Building, 416.978.3744.

The next concert in our Sunday Series takes place at 2:30 pm on March 6, also in Walter Hall. *C'est mon plaisir* will feature soprano NATHALIE PAULIN, mezzo KRISZTINA SZABO and baritone BENJAMIN COVEY in an afternoon evoking the musical and artistic world of Isabella Stewart Gardner (1840-1924). In Boston she built a Venetian palazzo, Fenway Court, where she entertained her friends (who included John Singer Sargent, Henry James, Nellie Melba and the German-American composer, Charles Martin Loeffler) and admitted the general public to view her fabulous collection of Old Master paintings. 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!

Copies of our CDs are available during the intermission or through our website:
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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:



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We are very grateful for the generous sponsorship of our Discovery Series by:
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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 – December 31, 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.

Hailed in Opera News as possessing “one of the most beautiful young lyric tenor instruments around”, Irish-Canadian tenor **Michael Colvin** has appeared to critical acclaim on opera and concert stages throughout Canada, the USA, UK and Europe. His 2009-2010 season included the role of Peter Quint in Britten’s *Turn of the Screw* at English National Opera, conducted by Sir Charles Mackerras and directed by David McVicar, Arbace and Idomeneo (cover) in the Canadian Opera Company’s production of *Idomeneo*, conducted by Harry Bicket and the Italian Singer in Pacific Opera Victoria’s *Capriccio* by R. Strauss. On the concert stage his schedule included Verdi’s *Requiem* for the Richard Eaton Singers of Edmonton, Beethoven’s Symphony No. 9 for Vancouver Symphony and *Messiah* for the New Mexico Symphony, Newfoundland Symphony and Toronto’s Elmer Iseler Singers. Projects also included *Die Meistersinger* for Welsh National Opera where he covered David; for the Canadian Opera Company, he covered the role of Aschenbach in *Death in Venice*. He was heard with the Seattle Symphony in *Messiah* and continued his recording project of Ukrainian art songs by Lysenko. In 2011, he will return to English National Opera as Flute in Britten’s *A Midsummer Night’s Dream*.

Michael’s 2008-2009 season featured his Minnesota Opera debut as Belmonte in *Die Entführung aus dem Serail* and a season at English National Opera as Bob Boles in David Alden’s production of *Peter Grimes* conducted by Edward Gardner. Concert highlights last season included Haydn’s *Creation* with the Rochester Philharmonic Orchestra, Beethoven’s Symphony No. 9 with the Calgary Philharmonic and Kingston Symphony, *Messiah* with the Winnipeg Symphony and Chorus Niagara, Vivaldi’s *Dixit dominus* for the National Ballet of Canada and a recital with Toronto’s Aldeburgh Connection. Recent operatic roles include Ferrando in *Così fan tutte* for the Canadian Opera Company, Ramiro in *La Cenerentola* for Portland Opera, Don Ottavio in Chicago Opera Theater’s *Don Giovanni*, and his critically acclaimed UK opera debut as Rodrigo in *La donna del lago* for Garsington Opera. Other engagements included Almaviva in *The Barber of Seville* for Lyric Opera of Kansas City and Opera Lyra Ottawa, Belmonte in *Die Entführung aus dem Serail*, *The Rape of Lucretia* and *Semele* for Chicago Opera Theater, the COC’s *Rodelinda* conducted by Harry Bicket, Argirio opposite Ewa Podles in the Canadian Opera Company’s *Tancredi*, Shepherd in *Oedipus Rex* for the Edinburgh International Festival, Belfiore in *Il viaggio a Reims* with Portland Opera, Tamino in Manitoba Opera’s *The Magic Flute* and *L’italiana in Algeri* for Opera Festival of New Jersey. Other credits include a recording project of the works of Lysenko, a big-screen debut as Don Ottavio in the film *Don Giovanni Unmasked* alongside baritone Dmitri Hvorostovsky and recordings on the NAXOS, CBC and Warner Music labels.

On the concert platform, Michael has sung Mozart's *Requiem* for Chicago's Grant Park Festival and Toronto Symphony Orchestra, Handel's *Messiah* and Bach's *Weihnachtsoratorium* with Nicholas McGegan and Philharmonia Baroque Orchestra, *Messiah* with the Toronto Symphony Orchestra / Glover, National Arts Centre Orchestra / Pinnock and Rochester Philharmonic, Schubert's Mass in A flat with Helmut Rilling and Festival Vancouver, Beethoven 9 with the Vancouver Symphony Orchestra, Toronto Symphony Orchestra, Detroit Symphony Orchestra, l'Orchestre symphonique de Quebec, Elora Festival and Festival de Lanuadière, Elgar's *Dream of Gerontius*, Haydn's *Creation* and Verdi's *Requiem* for the Elora Festival, Britten's *Serenade* for tenor, horn and strings with Richard Bradshaw and the Canadian Opera Company Orchestra, Dvorak's *Stabat mater* with Andrey Boreyko and the Winnipeg Symphony Orchestra, Mendelssohn's *Elijah* with the Ulster Orchestra in Belfast, and Mahler's *Das Lied von der Erde* for the National Ballet of Canada. Recital highlights include Vaughan Williams' *On Wenlock Edge* and 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 and Off Centre Music Salon.

Born in Ballymena, Northern Ireland, and raised in Toronto, Canada, Michael 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, Michael has also trained with the Canadian Opera Company's Ensemble Studio, the Britten-Pears School in Aldeburgh, England and Canada's Banff Centre for the Arts. He has been the recipient of numerous awards and scholarships, most notably the Canadian Opera Foundation Award, Chalmers Performing Arts Award and a Canada Council Artist Grant. Michael makes his home in Toronto, Canada.

Baritone **Brett Polegato's** artistic sensibility has earned him the highest praise from audiences and critics: "his is a serious and seductive voice" says *The Globe and Mail*, and *The New York Times* has praised him for his "burnished, well-focused voice" which he uses with "considerable intelligence and nuance." 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's *A Sea Symphony* (Telarc) with the Atlanta Symphony Orchestra under the baton of Robert Spano.

Brett Polegato began the 2010/2011 season with performances of one of his signature roles, Count Almaviva, in a production of *Le nozze di Figaro* for Opera Hamilton and then travelled to Calgary to appear as guest soloist in an all Mozart concert with the Calgary Philharmonic Orchestra. In November, he journeyed to Moscow to sing the title role in Berg's *Wozzeck* at the prestigious

Bolshoi Theatre in a production directed by Dmitri Tcherniakov and conducted by Teodor Currentzis. December found him in Toronto for performances of Handel's *Messiah* with the Tafelmusik Baroque Orchestra. In the New Year, he appears once more with the Aldeburgh Connection in a recital entitled, *A Shropshire Lad in Ontario*, and in February, he can be heard again with the Tafelmusik Baroque Orchestra - this time in Bach's *Mass in B minor*. In April and May, Brett returns to the Canadian Opera Company to sing Dandini in Rossini's *La Cenerentola* and concludes his season as Papageno in a new production of Mozart's *Die Zauberflöte* for Cincinnati Opera.

In 2009/2010, Brett opened the Canadian Opera Company's season as Sharpless in Puccini's *Madama Butterfly*, and spent the winter in Oslo performing Il Conte Almaviva in a new production of Mozart's *Le nozze di Figaro*. The New Year began with a series of performances of Brahms' *Ein Deutsches Requiem* with the Colorado Symphony, and was followed in March by a concert with the Aldeburgh Connection to mark the 150th anniversary of the birth of Hugo Wolf. In May, he sang another of his signature roles, the title role in *Don Giovanni*, for Calgary Opera and made his debut with the St. Louis Symphony Orchestra in Vaughan Williams' *A Sea Symphony* with Robert Spano conducting. At the end of May, he was in Ottawa to sing Lescaut in a concert performance of Massenet's *Manon* for Opera Lyra, and then travelled immediately to the Netherlands to sing Siméon in Debussy's *L'Enfant prodigue* with the Rotterdam Philharmonic Orchestra under the baton of Yannick Nézet-Séguin. He concluded the season with the Toronto Symphony Orchestra in Beethoven's *Ninth Symphony*.

One of today's most sought-after lyric baritones on the operatic stage, Brett has made a name for himself in a number of dramatic roles, most notably the title roles in *Eugene Onegin*, which he has sung at the Canadian Opera Company, the New Israeli Opera and Vancouver Opera and *Don Giovanni*. He has appeared frequently in the title role of *Pelléas et Mélisande*, including new productions at the Strasbourg's Opéra National du Rhin, at the Leipzig Opera conducted by Marc Minkowski, and in Munich with Marcello Viotti. *Pelléas* was also the role which marked his Paris Opera debut in September of 2004. Another of his signature roles is Count Almaviva in Mozart's *Le nozze di Figaro*, which he has sung to great acclaim for companies that include New York City Opera, L'Opéra de Montréal and Norwegian Opera in Oslo. He has appeared with the Chicago Lyric Opera, Houston Grand Opera, Seattle Opera, Opéra de Genève, Glyndebourne Festival Opera, Opéra National de Toulouse, Teatro Real in Madrid, Saito Kinen Festival, Florence's Maggio Musicale, Vlaamse Opera, Canadian Opera Company, Vancouver Opera and Calgary Opera in over 50 roles, including Oreste (*Iphigénie en Tauride*), Zurga (*Les Pêcheurs de Perles*), Yeletsky (*Pique Dame*), Valentin (*Faust*), Figaro (*Il barbiere di Siviglia*), Dandini (*La Cenerentola*), Guglielmo (*Così fan tutte*), Papageno (*Die Zauberflöte*), and Wiedhopf in Braunfel's *Die Vögel*.

Equally at ease on the concert and recital stages, Mr. Polegato made his Carnegie Hall recital debut at Weill Recital Hall in May 2003 with pianist, Warren Jones, and returned the following year with the Atlanta Symphony to reprise their Grammy Award winning performance of *A Sea Symphony*. He is a frequent guest artist with the Bayerischer Rundfunkorchester in Munich and the Atlanta Symphony Orchestra, and has appeared with most every major U.S. and Canadian orchestra. In 2005, he made his highly-acclaimed debut with the Cleveland Orchestra, in a programme which included Vaughan Williams' *Five Mystical Songs* and Fauré's *Requiem*. He has appeared as soloist with Leonard Slatkin and the National Symphony Orchestra in Walton's *Belshazzar's Feast* at Wolf Trap, the Chicago Symphony in the U.S. premiere of Saariaho's *Cinq Reflets*, the Boston Symphony Orchestra in Mahler orchestral lieder, the Toronto Symphony in Beethoven's *Ninth Symphony* and Mahler's *Des Knaben Wunderhorn*, and Zemlinsky's *Lyric Symphony* with the Baltimore Symphony Orchestra. In 2002, he returned to the London BBC Proms for a concert performance of Ravel's *L'Heure espagnole* with Gianandrea Noseda conducting, and rejoined the National Symphony Orchestra at Washington D.C.'s Kennedy Center for Brahms' *Ein Deutsches Requiem*. He has performed Handel's *Messiah* with the Toronto Symphony and Sir Andrew Davis, and with the Handel & Haydn Society under Andrew Parrott. As a recitalist, Mr. Polegato appears frequently throughout North America and Europe, and is particularly noted for his programming choices and wide range of repertoire.

Polegato's discography shifts as seamlessly through genres as his live appearances. His recordings include the Vaughan Williams' *A Sea Symphony*, his critically praised solo disc, *To a Poet*, with pianist Iain Burnside, on CBC Records, an Analekta-Fleur de Lys disc of Bach's popular *Coffee and Peasant Cantatas* with the Tafelmusik Baroque Orchestra, and a live period-instrument performance of *Messiah* with the Handel & Haydn Society on Arabesque Recordings. In March 2000, CBC Records released a disc entitled *Opera Encores* that joined him with the Canadian Opera Company Orchestra led by Richard Bradshaw. His opera recordings include Emmerich Kálmán's *Die Herzogin von Chicago* (Decca) with the Berlin Radio Symphony Orchestra, and Gluck's *Armide* with Les Musiciens du Louvre, on Deutsche Grammophon's Archiv label.

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Portrait of James Campbell McInnes
by Francis William Carter (1911)
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