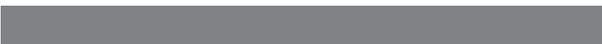


THE
Aldburgh
C O N N E C T I O N

Valse des fleurs

Walter Hall, Sunday, January 27, 2013, 2:30 pm



We wish to thank most sincerely
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for sponsoring Leslie Ann Bradley

and John Lawson
for sponsoring Anita Krause

*

We are grateful to James and Connie MacDougall
for providing the flowers on stage

*

We are performing on
the Edith McConica Steinway

*

Today's appearance of Andrew Haji has been generously supported by



RBC Foundation

through the Emerging Artists Support Project

Valse des fleurs

Walter Hall, Sunday, January 27, 2013, 2:30 pm

Leslie Ann Bradley, soprano

Anita Krause, mezzo

Andrew Haji, tenor

Stephen Ralls and Bruce Ubukata, piano

with

Andrew Gillies, narrator

*

We wish to dedicate this afternoon's performance to the beloved memory of the great singer, GALINA VISHNEVSKAYA, who died on December 11, 2012.

The Artistic Directors had the wonderful experience of assisting in her masterclasses in Aldeburgh from 1981 to 1992; her warm and vibrant personality instilled in us a love of the Russian repertoire.

*

Sir Sacheverell Sitwell, Bt (1897-1988) was the youngest of three siblings who made up a formidable literary family in the mid-twentieth century. The eldest, Edith, was renowned for the originality and distinction of her poetry, from the early *Façade* through to the later *Canticle of the Rose*. The two brothers were also poets, but Osbert is better known for his five volumes of autobiography; Sacheverell wrote a number of what may loosely be described as travel books, although to class them as such gives scant evidence of their variety and imaginative range. One of them, *Valse des fleurs*, is an essay of medium length (150 pages), which conjures up the vanished world of "the unlimited Autocrat of all the Russias". Written and published in London in the darkest days of the Second World War, it was an unexpected success on its appearance in 1941. One reviewer hailed it as "wonderful propaganda for our Russian allies" - which, most assuredly, it was not.

The essay is subtitled *A Day in St. Petersburg in 1868*. At the beginning, the Court runner, or *skorokhod*, brings round an invitation to a ball that night in the Winter Palace. From then on, we are led around the city from street to park to palace - "the reader [Sitwell explains] is to be a disembodied guest who sees and

is not seen, who goes everywhere. If this is agreed, we will worry no more about the classic unities, the conventions of when, and how, and where”.

On the way, our attention is continually drawn to the polarities of Russian society, to the tremendous gulf between rich and poor, between Dives and Lazarus. While focusing on a specific day in 1868, Sitwell moves backwards in his references to Peter the Great, to the Empress Catherine and Potemkin, and forward to the catastrophe to come, less than fifty years later in 1917. Musically, too, we range widely - the five composers of the *mogachaya kuchka*, the Mighty Handful (Balakirev, Borodin, Cui, Mussorgsky and Rimsky-Korsakov), who were coming to prominence in 1868, are all brought into the story - but so are Glinka (dead for more than a decade) and Tchaikovsky, who was viewed askance as too European by his colleagues yet was (as Stravinsky was to exclaim) “the most Russian of us all”.

An intriguing aspect of this complex web of allusions is that Sacheverell Sitwell himself never set foot in Russia. His father, Sir George Sitwell, however, visited St. Petersburg in 1895 and attended the coronation of Nicholas II. Perhaps he was also at a performance of *The Nutcracker* - Tchaikovsky's ballet, premiered in 1892, whose highlight, the *Valse des fleurs*, provided his son's title and acts, on this day in 1868, as the music of the future.

*

Valse des fleurs was first published by Faber & Faber (London) in July 1941. It was reprinted, in paperback, by Sickle Moon Books (London) in 2000.

*

AROUND THE CITY: DIVES AND LAZARUS

Introduction (*The Sleeping Beauty*, Op.66a) Pyotr Ilyich Tchaikovsky (1840-93)
(piano-duet) arr. Sergei Rachmaninov (1873-1943)

The scenario of this ballet, premiered in St. Petersburg in 1890, was based on Charles Perrault's fairy tale from the eighteenth century, *La Belle au bois dormant*.

Where are you, little star? (*Nikolai Grekov*) Modest Mussorgsky (1839-81)
(soprano)

This was Mussorgsky's first song, written in 1857. It already displays his extraordinary receptivity to the colour of Russian folk music. This year was significant for him - for the first time, he met Dargomizhsky, Cui, Balakirev and the critic, Stassov (who coined the term, 'the Mighty Handful'). Stassov and Balakirev regretfully

agreed that “Mussorgsky is almost an idiot”. Yet this man’s music (as Sitwell comments) remains among the most communicative produced in his country.

Where are you, little star? Where are you, pretty one? Have you hidden behind an angry dark cloud? Where are you, my lovely maiden? Have you left your lover? Have you deserted him, then? The dark cloud has hidden the lovely star. The cold earth has taken the lovely maiden.

The Sleeping Princess (Borodin) (mezzo) Alexander Borodin (1833-87)

Borodin was the illegitimate son of a Prince of Imeretia, in central Asia. His mother was well off and he led a comfortable life. He reached considerable eminence in his career as a research chemist and it is astonishing that the music of an amateur, as he was, should achieve such quality and importance out of all proportion to its quantity. He left only sixteen songs. Those we perform today date from 1867 and 1868 (the year when Sitwell places his ball) and have texts by the composer.

The Sleeping Princess: She sleeps in the dense forest, the princess lies in an enchanted slumber, she sleeps under the canopy of the dark sky, her heavy lids are weighed down by sleep’s spell. She sleeps.

Now the dense forest comes to life, a teeming swarm of witches and wood-goblins suddenly breaks into wild laughter and flies around the princess. In the dense forest, only the princess is still deep in sleep.

It is said that a mighty hero will come to the depths of the forest, break the magic spell, banish her enchanted slumber and set the princess free. But day follows day, year follows year, not a living soul comes here, nothing disturbs her deep slumber.

And so the princess in the dense forest lies quietly in a deep slumber; her heavy lids are weighed down by sleep’s spell, she sleeps alone by day and night. And no-one knows when the hour of her awakening will be.

Look, darling girl (anon.) (soprano) Alexander Dargomizhsky (1813-69)

Although of an older generation, Dargomizhsky became closely associated with Balakirev and his modern Russian school. His songs show tremendous variety - this one is simple in texture, with a clear derivation from folksong.

Look, darling girl, here come those young men from town! Tell them I am not afraid, I will put on my very best dress.

Yes, I will put on my very best dress, I will go out into the street and bow low to one young man whom I like the best.

I will bow low to the young man whom I like the best, because he’s handsome and fine - young, fair and handsome - and a bachelor, too!

A flight of passing clouds
(Alexander Pushkin), Op.42/3 (tenor)

Nikolai Rimsky-Korsakov (1844-1908)

The youngest of today's composers reached his greatest eminence in the composition of operas and symphonic music. He composed about eighty songs, which tend to the lyrical grace of Glinka and avoid the hard-edged realism of Mussorgsky.

A flight of passing clouds is scattered by the wind. Star shining sadly, star of the evening sky! Ascending, you have silvered the plains that now grow dim, the slumbering cove and the black rocky cliffs.

How I love your faint light in the silver heavens! It has revived dormant thoughts. I recall how you shone over the peaceful country dear to me, where the slender poplars grow tall, where myrtle and cypress stir sleepily and the waves play on the southern shore.

There, in the hills above the sea, long ago, I idled time away, lost in thoughts of love. The shadows of night would descend on the rooftops and a young girl would look for you, star, in the darkness and call you by her name.

In the orchard, by the brook
(Taras Shevchenko, trans. Ivan Surikov) (soprano/mezzo)

Tchaikovsky

Shevchenko (1814-61) was a Ukrainian artist and poet who is regarded as the founder of modern Ukrainian literature. A number of composers, including Mussorgsky, Tchaikovsky and Rachmaninov, set his poems in Russian translations.

In the orchard, by the brook, no poppies grow. The girl does not come to fetch water. In the orchard, the hay is drying. The black-haired, white-faced girl is sad.

In the orchard, by the brook, the willow leans. The black-browed girl is in deep pain. She cries and moans like a little goldfish out of water; but the boy laughs at her.

IS THERE A RUSSIAN MUSIC?

Gopak (Shevchenko, trans. Lev Mey)
(mezzo)

Mussorgsky

The gopak (or hopak, in Ukrainian spelling) is a folk dance or song, always extremely robust and full of gaiety - forced, or alcohol-induced, as in this case.

Hey! Hop, hop, hopak! I loved a Cossack, once upon a time. He was old and very remarkable, red-haired and clumsy. So there it was! Hey!

So I shall chase my desires and you, old man, go for water, while I go to the tavern to get a jug. I'll get a glass, a glass for me! The first glass is good, but the second is better

. . . So the old woman went dancing, a young man after her. The old man shouts, but she does not care. Sure, I married a devil.

What now? Someone must feed and clothe the poor children, do you hear? So go and get it, old man, hurry up! Don't fret, rock the cradle instead! If I were young and pretty, I would hang up my apron and dress in fine silks and pretty dresses.

Hey, you chaps, put on your kaftans and come out with me, sit by me and sing: Hey, hey, hopak!

I still remember (*Pushkin*) (tenor)

Mikhail Glinka (1804-57)

Glinka single-handedly established a Russian school with his operas, *A Life for the Tsar* and *Ruslan and Ludmilla*. His songs brought the Russian romance from its close identification with Italian *bel canto* to a stronger national identity.

I still remember the marvellous moment when you appeared like a fleeting vision, an angel of purest beauty. Among the bitterest torments of a restless life, your tender voice spoke to me, I saw once again your dear face.

Then the years' tumultuous course swept away the dreams of old; I forgot that dear voice, your pure features faded away. As a weary recluse I whiled away the dark days, without inspiration or fervour, without tears, without love, without life.

But my soul suddenly awoke; you appeared to me again, a fleeting vision, an angel of beauty incarnate. Once again my heart came alive, inspiration and fervour filled me, I was born again to tears, to love, to life.

IMPERIAL SPLENDOUR

Venetian Night: a fantasy (*Ivan Kozlov*) (mezzo)

Glinka

The spring night breathes with bright, southern beauty. In a long, silver ribbon flow the peaceful waters of the River Brenta, reflecting fiery clouds, and a light mist, laden with scents, rises over the grassy banks.

Azure sky, languid murmur of the broken wave, whispering blooms of orange and myrtle, romantic moonlight. Intoxicating fragrance of flowers and fresh grass, and in the distance the faint sound of a melody, the song of Tasso.

Everything pours into the heart a secret joy, our senses awaken to new life, blood surges through the veins and youth in its springtime hastens to Love's feast. Gondolas glide over the water, creating wreaths of gold, while tender barcarolles are borne away on the breeze.

Adagio (*The Sleeping Beauty*, Op.66a)
(piano-duet)

Tchaikovsky, arr. Rachmaninov

The Sea Princess (*Borodin*) (soprano)

Borodin

Come to me at night, youthful traveller! It is cool and calm beneath the water. Here you will rest and dream sweetly; rocked in the cradle of the sea, the waves will lull you to sleep on a deserted shore.

The sea princess herself will cause the water to ripple over you; she beckons, she sings, she calls to you!

O come to me! (*Alexey Koltsov*) (tenor)

Mily Balakirev (1837-1910)

This is one of a number of songs produced in a burst of creativity in 1858, before Balakirev's passionate nationalism had fully developed. He became, in many ways, the leader of the group of composers known as the Mighty Handful.

O come to me, when the zephyr is lazily swaying the groves, when the meadow, the steppe - the entire world - is covered with a veil of sleep; come to me, when the moon jumps from one cloud to another and from the clear skies lavishly paints the waters gold.

Come to me when love brings passionate excitements, when my young blood is agitating, boiling, sparkling.

Come to me; being with you, I want to enjoy life twice as much, I want to embrace you with all my passion.

The False Note (*Borodin*) (tenor)

Borodin

This extraordinary song, a mere page long, expresses the composer's own disillusion after the infatuation of a young woman had nearly destroyed his marriage.

She tried to convince me that she loved me - but I did not believe her; there was a false note in her voice and in her heart - this, she understood . . .

Tears (*Fyodor Tyuchev*), Op.46/3 (soprano/mezzo)

Tchaikovsky

Tears of mankind, you pour forth at early dawn and late at night, unremarked and endlessly - especially at the end of autumn and in the darkest night.

The Statue at Tsarskoe Selo (*Pushkin*) (mezzo)

César Cui (1835-1918)

Cui was of mixed French and Lithuanian descent - his father was an army officer who failed to retreat from Moscow in 1812. The least known, today, of the Mighty Handful, the composer left a body of nearly two hundred songs. This one evokes the garden at Tsarskoe Selo (literally, 'Tsar's village'), where Catherine the Great enlarged and decorated the royal summer palace.

A maiden drops her urn, full of water; it breaks on the rocks. She sits sadly, holding the broken pieces.

A miracle! The water does not dry up, it pours from the broken vessel. Now she sits there sadly forever, over the everlasting fountain.

Evening Prayer (The Nursery) (Mussorgsky) (soprano) Mussorgsky

In 1868, the composer was beginning work on *The Nursery*, a cycle of seven songs to his own texts. Their naturalistic word-setting and harmonic daring were unprecedented. At the same time, he was completing the first scene of his masterpiece, *Boris Godunov*.

“Gentle God, watch over father and mother, bless and keep them safe from harm! Watch over brother Vasenka and brother Mishenka, watch over Grandma who is so kind! Give her years of health and happiness! She is so good, so very old.

“And, good Lord, bless Aunt Katya, Aunt Natasha, Aunt Masha, Aunt Parasha and my Aunties Lyuba, Varya and Sasha and Olga and Tanya and Nadya, Uncles Petya and Kolya, Uncles Volodya and Grisha and Sasha and all the rest of them.

“God, protect and defend them, with Filya and Vanya and Mitya and Petya and Dasha, Pasha, Sonya, Dunyushka . . . Nanny, tell me what comes next?”

“Really, what a dreadful memory! How often must I tell you? - God, watch over and protect little me!”

“God, watch over and protect little me! Is it right now, Nanny?”

Panorama (*The Sleeping Beauty*, Op.66a) Tchaikovsky, arr. Rachmaninov

During this music, the Lilac Fairy sets off in her boat with Prince Désiré to take him to the Sleeping Beauty’s palace.

INTERMISSION

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

THE BALL

Polonaise (*A Life for the Tsar*) (piano-duet)

Glinka

The Canary (*Mey*), Op.25/4 (soprano)

Tchaikovsky

This song dates from 1875, fairly early in Tchaikovsky's 35 years of songwriting, which produced more lyric masterpieces than are contained in the *œuvre* of any other Russian composer.

The sultana says to the canary: "Little bird! Is it better to chirrup and sing songs to Zuleika in a high room in a tower, than to fly about in the west far away? Sing then to me about the lands beyond the sea, sing about the west, restless one!

"Are those skies like these, little bird? Is there a harem like this and a cage? Who had as many roses there? Which of the shahs has a Zuleika, and is she shut up in a tower like this?"

The canary chirrup in reply: "Don't ask for songs about the lands beyond the sea; don't rouse futile longing in me! Your harem imprisons our songs, our words are foreign to the odaliques . . . In lazy drowsiness, you blossom like nature around you - and you don't know, you haven't heard, that song has a sister: Freedom!"

Amid the din of the ball (*Alexey Tolstoy*), Op.38/3 (tenor)

Tchaikovsky

Amid the din of the ball, amid the bustle of worldly vanity, I caught sight of you, your face, an enigma. Only your eyes gazed sadly. Your divine voice sounded like pipes from afar, like the dancing waves of the sea. Your delicate form entranced me, and your pensiveness, your sad yet merry laughter, have permeated my heart since then.

In the lonely hours of the night, when I lie down to rest, I see your pensive eyes, hear your merry laugh; and wistfully drifting into mysterious reveries, I wonder if I love you - but it seems to me that I do!

Valse des fleurs (*The Nutcracker*, Op.71) (piano-duet)

Tchaikovsky

Song of the Dark Forest: an old song (*Borodin*) (mezzo)

Borodin

The dark forest murmured and hummed with song: an old song, telling of former times, of the free spirit who used to live here and the strong man who came here. Of how the free spirit wandered without a care but the strong man became enraged, of how the free spirit was punished, the strong man captured the cities and gloated over his enemy - he drank his fill of his enemy's blood. The spirit had been free - but might is right!

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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. 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 with our annual Greta Kraus Schubertiad, *Love among the Ruins*, on March 10. Generously sponsored by RBC Foundation through the Emerging Artists Support Project, the concert will present two young singers, tenor ISAAH BELL and bass-baritone GORDON BINTNER, who have each been achieving renown across North America. We also welcome back soprano MONICA WHICHER in some of Franz Schubert's best-loved songs.

Our season will conclude 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, together with the choir of St. Thomas's Church, Huron Street 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 an exciting conclusion. Visit our website, www.aldeburghconnection.org, for full details.

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

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

These include *A Quatre Mains*, a selection of our favourite music for piano-duet and two pianos by Chabrier, Schubert, Peter Warlock and Percy Grainger.

*

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

*

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



John Lawson
James and Connie MacDougall
James Norcop
Diana Tremain



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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 to December 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.

Leslie Ann Bradley has been deemed to possess “equally effortless vocal facility, both in her coloratura and lyricism”. Hailed for her performance in Beethoven’s *Missa solemnis* with the Winnipeg Symphony, Ms. Bradley has appeared with the Calgary Philharmonic and Brott Summer Music in *Carmina burana*, in recital for the Elora Festival and Toronto Summer Music and a New Year’s Day concert in Victoria devoted to the music of operetta. Her 2011-2012 season included Brahms’ *Ein deutsches Requiem* for the Mendelssohn Choir, concerts with the Aldeburgh Connection and Chorus Niagara, Micaëla in *Carmen* for Pacific Opera Victoria, Valentine in *Les Huguenots* for Opera in Concert, *Elijah* with the Elora Music Festival, and *Messiah* for Brott Music in Hamilton. Recent and upcoming engagements include Strauss’ *Vier letzte Lieder* for Brott Summer Music, Norina in *Don Pasquale* for Boston Midsummer Opera, the title role in *The Merry Widow* for Toronto Operetta Theatre, Verdi’s *Requiem* for Chorus Niagara and Mozart’s *Requiem* for Kitchener’s Grand Philharmonic Choir.

Further credits include the Countess in *Le nozze di Figaro*, Donna Anna in *Don Giovanni*, Fiordiligi in *Così fan tutte*, Norina in *Don Pasquale* and Adina in *L’elisir d’amore*. As Rosalinde in *Die Fledermaus* for Saskatoon Opera, she was acclaimed in the press as ‘simply wonderful, possessing a spectacular voice’. She was a winner in the New England Metropolitan Opera competition and was invited to join previous Met Regional Finalists in a concert marking the opening of the Concord Performing Arts Centre (Massachusetts).

Ms. Bradley holds a Master’s Degree from the University of Toronto, a Diploma from the U of T’s Opera Division and she is also an alumna of the Orford Festival where she performed Donna Elvira in *Don Giovanni*. She attended Tanglewood and the Académie internationale de musique Maurice Ravel in France, studying with the renowned Françoise Pollet. Her success there was marked by receiving the Prix du chant Pierre Bernac as winner of the Academy’s voice competition. She was featured in Rossini’s *Petite messe solennelle* with both the Grand Philharmonic Choir and Hamilton’s Bach-Elgar Choir, sang Micaëla in Peter Brook’s *Tragedy of Carmen* with the Boston Midsummer Opera, and was heard in Orff’s *Carmina burana* with the Victoria Symphony. Ms. Bradley appeared on BRAVO television in “Love Story” and has also recorded two episodes of “Opera Easy” for Bravo, singing excerpts from *Roméo et Juliette* and *Orfeo ed Euridice*. She is recipient of the U of T Faculty of Music Tecumseh Sherman Rogers Graduating Award and is a winner in the Czech and Slovak International Competition, Jeunes Ambassadeurs Lyriques competition, Journée de la Musique Française Competition (Montreal) and has received support from the Jacqueline Desmarais Foundation.

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 Montréal, the Baltimore Symphony and the Toronto Symphony. In the summer of 2012, Ms. Krause debuted at the Oregon Bach Festival singing works of Tippett and Debussy. During the 2012-2013 season she will be heard in Bach's *Mass in B minor* for the Grand Philharmonic Choir of Kitchener Waterloo, Mahler's *Das Lied von der Erde* for Orchestra London, *Messiah* for Orchestre symphonique de Trois Rivieres, Verdi's *Requiem* for Chorus Niagara and special presentations by the Aldeburgh Connection and Talisker Players. Mozart, Mahler and Beethoven dominated Ms. Krause's 2011-2012 schedule and she appeared for the Lanaudiere Festival (Les Violons du Roy), Orchestra symphonique de Montréal, and the Utah Symphony in Mozart's *Requiem*, Mahler's *Symphony No. 8* for the Toronto Symphony, his *Symphony No. 2* for the Winnipeg Symphony and Beethoven's *Symphony No. 9* for the Calgary Philharmonic, *Missa solemnis* for Edmonton's Richard Eaton Singers and the *Mass in C* for the Colorado Symphony. A special highlight was her appearance with Zukerman and the National Arts Centre Orchestra in Ottawa for Verdi's *Requiem*.

Anita Krause has demonstrated impressive versatility as a concert artist, singing Mozart arias with the Chicago Symphony Orchestra, *Bluebeard's Castle*, *Wozzeck* and Stravinsky's *Mavra* with l'Orchestre symphonique de Montreal, *Bluebeard's Castle* with the Baltimore Symphony, *Messiah* and Elgar's *Sea Pictures* with the Toronto Symphony Orchestra, *Elijah* and Mahler's *Symphony No. 3* with l'Orchestre symphonique de Québec. Further credits include Mozart's *Requiem* and *Mass in C minor* and Haydn's *Lord Nelson Mass* with Les Violons du Roy, Stravinsky's *Pulcinella* with the Canadian Opera Company Orchestra, Beethoven's *Symphony No. 9* with the Calgary Philharmonic Orchestra, the Kitchener-Waterloo Symphony Orchestra, and Orchestra London Canada, and Verdi's *Requiem* with Orchestra London Canada, the Elora Festival Orchestra and the Kingston Symphony Orchestra.

Ms. Krause has appeared with the Canadian Opera Company in such roles as Suzuki in *Madama Butterfly*, Emilia in *Otello*, Ursule in *Béatrice et Bénédicte* and the title role in Gary Kulesha's *Red Emma*. She has also enjoyed success in *Salome* with Seattle Opera and Opera Lyra Ottawa, *Madama Butterfly* with Glimmerglass Opera, *Semele* with Chicago Opera Theater, Adalgisa in *Norma* and Cornelia in *Giulio Cesare* with Pacific Opera Victoria, Mallika in *Lakmé* with Opera Ontario and Offenbach's *Barbe bleu* with l'Opéra français de New York. In addition, she has performed with the opera companies of Vancouver, Calgary, Quebec, Manitoba and Saskatchewan.

Ms. Krause has been hailed as a "recitalist of rare intelligence and integrity" (National Post, Toronto) and has appeared at the St. Lawrence Centre's Music Toronto Series, 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 Laterrière 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.

Andrew Haji, tenor, is a recent graduate of the Voice Performance programme at the University of Toronto’s Faculty of Music. He is currently pursuing a Master’s degree with the university’s Opera School, studying with Darryl Edwards, and appeared recently as Nemorino in Donizetti’s *L’elisir d’amore*, Rob Ford in the student project *Rob Ford, the Opera* and as Ferrando in Mozart’s *Così fan tutte*. In 2011, he performed the roles of Lacouf and the Reporter from Paris in Poulenc’s *Les Mamelles de Tirésias*. During his undergraduate career, Andrew performed in three operas with the Opera School: in 2009, he was Cecco in Haydn’s *Il mondo della luna*, in 2010 Vanderdendur and Ragotski in Bernstein’s *Candide* and in 2011 Don Ottavio in Mozart’s *Don Giovanni*.

In the summer of 2010, Andrew appeared as Nemorino in *L’elisir d’amore* at the Centre for Opera Studies in Italy at Sulmona. A year later, he returned to Sulmona to reprise the role of Don Ottavio in *Don Giovanni*. This past summer, he attended the Accademia Europea dell’Opera, performing the role of Tamino in Mozart’s *Die Zauberflöte*. In November 2012, he was awarded second prize in the Canadian Opera Company’s Ensemble Studio Competition at the Four Season’s Centre in Toronto; in August 2013, he will be joining the company as a member of the Young Artists’ Ensemble Studio. He has been engaged for oratorio performances across Ontario and in the United States and has sung several times with the Aldeburgh Connection: in their Young Artist’s Recitals and the Sunday Series, and also at the Bayfield Festival of Song.

Andrew Gillies has been a professional actor in Canada for over 40 years. Trained at Simon Fraser University in B.C., he joined the acting company at the Vancouver Playhouse under the Artistic Directorship of Christopher Newton in 1974. Andrew was a member of the Shaw Festival ensemble for 14 seasons with Mr. Newton. He has performed with the Stratford Festival (5 seasons) and major regional theatres across Canada. Among his favourite parts played are Hamlet (Vancouver Playhouse), Cyrano de Bergerac (Royal Alexandra Toronto), Orlando (Stratford Festival), General Burgoyne (Shaw Festival and Neptune Theatre Halifax), Frank in *Educating Rita* (Manitoba Theatre Centre), Tony Blair (Studio 180- Can Stage and Royal Alex), Billy Hickory Wood in *One for the Pot* and James Joyce in *Travesties* (both at the National Arts Centre).

His film and television credits include *Virgin Suicides*, *Wild Girl*, *Flash of Genius*, *That Touch of Pink*, *The Associates*, *Paradise Falls*, *Code Name Eternity*, *Monk* and *Mutant X*. He has also appeared many times in radio dramas and documentaries for CBC. He received the Best Actor Nomination for Andrew Allen Award in Radio, the Dora Mavor Moore Award for Theatre and the 2009 Merritt Award – Theatre Nova Scotia for Best Supporting Actor.

Andrew is delighted to be performing again with The Aldeburgh Connection.

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