

THE

*Aldelburgh*  
C O N N E C T I O N

Walter Hall, Sunday, February 1, 2009, 2:30 pm

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**The Wings of Song**



We wish to thank the following:

Michiel Horn for  
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Sasha Olsson and Tony Fyles  
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James and Connie MacDougall  
for sponsoring Lawrence Wiliford

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We also thank Jane Blackstone and Eleanor J. Burton  
for sponsoring the intermission tea

and James and Connie MacDougall  
for providing the floral arrangement on the stage

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We are performing on the Edith McConica Steinway

# The Wings of Song

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The songs of Felix Mendelssohn (1809-47)

Gillian Keith, soprano

Elizabeth Turnbull, mezzo

Lawrence Wiliford, tenor

Stephen Ralls and Bruce Ubukata, piano

Once again, a significant anniversary gives an opportunity to re-examine the work of a composer whom we think we know well. Felix Mendelssohn, whose 200<sup>th</sup> birthday falls on February 3, was the eldest of three composers who have always been grouped together as sadly shortlived Romantics: the two other bicentenaries will occur next year. Schumann was a great admirer of Mendelssohn, hailing him “the Mozart of the nineteenth century”. Chopin and Mendelssohn met less frequently, but there was a close bond between the German and the Pole, whom he called his “Sciopino.”

Reputation is a fickle, unpredictable thing. The two who were born in 1810 were modestly successful in their lifetimes, but have never ceased to be hailed as great masters ever since. Mendelssohn, on the other hand, had the misfortune of achieving the highest possible place in the contemporary Pantheon well before his untimely death. All kinds of forces, from Nazi anti-Semitism to the Bloomsbury Group’s anti-Victorian stance, contrived to bring his name to a low ebb in general regard by the mid-twentieth century. Today, we are fortunate to see him more clearly, perhaps, as the crucial Romantic-classicist: one who embraced many of the nineteenth century’s advances (those of the industrial revolution, not least, as evidenced by his enthusiastic use of British railways), but who finally balked at the wild excesses of Wagner, Liszt and even Berlioz. So the men of the future left him behind, until things turned full circle with Richard Strauss, who wanted his operas conducted as though they were by Mendelssohn.

Family was tremendously important to him. He found a wife, Cécile, to whom he was devoted and who was shattered by his early passing. Felix himself had been devastated by the sudden death of his beloved sister, Fanny. She was, in many ways, his musical equal, but it was the *mores* of the time which prevented

her compositions from achieving wider circulation. Her earliest songs appeared under her brother's name - we hear two this afternoon. Only in the last years of her life did she dare to publish under her married name, Fanny Hensel. Her problems match those of Charlotte and Emily Brontë and George Eliot - questions of class as much as gender.

Felix's grandfather was Moses Mendelssohn, a distinguished and forward-thinking Jewish philosopher. Moses's son, Abraham, became a successful banker and was concerned to integrate his family into modern German, Lutheran, society. In 1816, he decided that his four children should be baptised - Felix was seven at the time; Abraham and his wife were baptised in 1822 and adopted the name Mendelssohn Bartholdy. (The second name was that taken by his wife's brother when he converted.) In 1825, he had visiting cards engraved "Felix M. Bartholdy" for his son and expressed extreme displeasure when Felix, refusing to use them, insisted on establishing his career as Felix Mendelssohn. However, the composer remained comfortably Lutheran throughout his life; he seems to have followed his grandfather's lead in seeking a synthesis of Judaic and Christian traditions, expressed to some extent in his oratorio, *St. Paul*.

Our programme this afternoon follows Mendelssohn on his various journeys around Germany and across Europe, unceasingly undertaking engagements as pianist, conductor, composer, teacher, festival administrator, theatre intendant - the pace of activity is mind-boggling. At the same time, he managed to write his music at a furious rate, stalling occasionally through periods of intense self-criticism. Even his so-called vacations involved incessant travelling, sight-seeing, visiting friends and colleagues and painting his extraordinarily expert watercolours. We cannot wonder that the musical world was bereft so soon of one who had expected to be a leader for years to come.

*Mendelssohn: A Life in Music* by R. Larry Todd, published by Oxford University Press (2003) is a deeply researched and informative biography. Long out of print, but engagingly written and handsomely illustrated, including many of the composer's watercolours, is *On Wings of Song* by Wilfrid Blunt, published by Hamish Hamilton (1974).

Because of the shortness of many of the songs, and their frequent quiet endings, please reserve your applause for the end of each half of the programme.

## GREETING

**Herbstlied** (Karl Klingemann), Op.63/4  
(soprano/mezzo)

*Autumn Song: Oh, how soon the cycle ends! Spring turns into wintertime! Oh, how soon all happiness turns to sad silence! Were you a dream, you thoughts of love, sweet as spring and fast disappearing? Only one thing will never wane: the longing that never goes.*

**Gruss** (Heinrich Heine), Op.19a/5  
(tenor)

*Greeting: Lovely sounds pass softly through my mind; resound, little spring song, travel to the house where violets grow. But if you see a rose, greet her for me.*

**Frühlingslied** (Klingemann), Op.34/3  
(mezzo)

The skilful poet and competent musician, Karl Klingemann, had been a good friend of Mendelssohn since 1825, when he rented rooms in the family house in Berlin. Moving to London two years later, he was of great assistance to the young composer when he began to visit there.

*Spring Song: The spirits of spring descend into people's hearts, where they stir up the dance of the eternal pleasure of youth. We ourselves can scarcely tell where we are going, we are roused by an old, sweet dream!*

## THE SAGE AND THE PRODIGY

**Suleika** (Ach, um deine feuchten Schwingen) (Marianne von Willemer), Op.34/4  
(soprano)

Like Schubert, Mendelssohn set both of the Suleika poems which Goethe published in his *West-östlicher Divan* collection, but which were in fact written by his *inamorata*.

*Ah, how I envy you, west wind, for your moist wings, because you can bring him tidings of what I suffer in our separation. Hurry then to my beloved, talk softly to his heart. Tell him, but say it modestly, that his love is my life. His presence will bring me happiness.*

**Suleika und Hatem** (*Wolfgang von Goethe*), Op.8/12  
(soprano/tenor)

The most important thing to know about this duet is that it was composed by Fanny Mendelssohn, Felix's sister, and published as part of her brother's opus 8. In these poems, "Suleika" was, of course, Marianne and "Hatem" was Goethe himself. The text conjures up a Persian setting (like that used later in the nineteenth century in Fitzgerald's famous poems of Omar Khayyam).

*Suleika: By the edge of the fountain where water plays, I did not know what was holding me there; but there, by your hand, my name had been tenderly written. Here, at the end of the canal, on the main avenue lined with trees, I look up into the branches and there I see once again my name finely traced. Stay, stay fond of me!*

*Hatem: May the waters leap and seethe, and the cypress trees stay true to you: from Suleika to Suleika is my coming and my going.*

**Allegro con fuoco, ma moderato: 1<sup>st</sup> movement** from *Octet*, Op.20  
(piano-duet)

Despite their knowledge of him as a prodigy, Mendelssohn's family and friends must have been astounded when he produced this four-movement chamber work at the age of sixteen. His sister, Fanny, provides a clue to extra-musical stimulus when she tells us that the Scherzo (the third movement) "sets to music the stanza from the Walpurgisnacht Dream in *Faust* [by Goethe]." Taking a lead from this, Larry Todd suggests that the first movement portrays the ardent striving of Faust; the Andante shows Gretchen in church, while the brilliant Finale is a fugal struggle between redemptive and diabolical forces - it includes a reprise of devilish music from the Scherzo, before a theme quoted from Handel's *Hallelujah Chorus* emerges triumphant. The version for piano-duet, of which we play the first movement, was made by the composer.

## WINGED FEET

**Volkslied** (Robert Burns, trans. Ferdinand Freiligrath), Op.63/5  
(soprano/mezzo)

This is Burns's original ballad:

*O wert thou in the cauld blast/On yonder lea,/My plaidie to the angry airt,/I'd  
shelter thee:*

*Or did misfortune's bitter storms/Around thee blaw,/Thy shield should be my  
bosom/To share it a'.*

*Or were I in the wildest waste,/Sae black and bare,/The desert were a paradise/If  
thou wert there.*

*Or were I monarch of the globe,/Wi' thee to reign,/The brightest jewel in my  
crown/Wad be my Queen.*

**Die Liebende schreibt** (Goethe), Op.86/3  
(mezzo)

*The Lover Writes: One look from your eyes, one kiss from your lips, can one who  
has certain knowledge of these, as I, take pleasure in anything else? Far from you,  
separated from my loved ones, I let my thoughts roam constantly, and always they  
alight upon one single hour: and I begin to weep.*

*Suddenly my tears are dried: he loves indeed, I reflect, here in this stillness, oh, can  
you not reach out to me in the far distance? Hear these whispered words of love.  
My sole happiness on earth is your goodwill to me; give me a sign!*

**Venetianisches Gondellied** (Thomas Moore, trans. Freiligrath), Op.57/5  
(tenor)

Like the folk-poems of Burns, the works of the Irish poet, Thomas Moore, were popular in Europe throughout the nineteenth century. Moore's original poem begins thus:

*When through the Piazzetta/Night breathes her cool air,/Then, dearest Ninetta,/I'll  
come to thee there.*

**Schlafloser Augen Leuchte** (George Gordon, Lord Byron, trans. Mendelssohn)  
(mezzo)

Byron's *Hebrew Melodies* (1815-19) were poems to accompany the Jewish cantorial melodies of the composer, Isaac Nathan. Mendelssohn knew these songs, and also Carl Loewe's *Die Sonne der Schlaflosen*, set to a translation of one of Byron's poems. Mendelssohn thought that German version unsatisfactory and so made his own. Nathan's exegesis, in the original publication of *Hebrew Melodies*, refers to the prophecy, "A star shall come out of Jacob." Todd sees in this "an opportunity for Felix to mediate the space between his Jewish ancestry and Christian faith". In his setting, a wistful, repeated high octave is an image of the distant star. Here is Byron's original poem:

*Sun of the sleepless! melancholy star!/Whose tearful beam glows tremulously  
far!/That show's the darkness thou canst not dispel,/How like art thou to joy  
remember'd well!*

*So gleams the past, the light of other days,/Which shines, but warms not with its  
powerless rays;/A nightbeam Sorrow watcheth to behold,/Distinct, but distant  
- clear - but, oh how cold!*

**A LOVING CONSORT**

**Neue Liebe** (Heine), Op.19a/4  
(tenor)

*New Love: In the moonlit forest, I watched the elves riding by, I heard their horns  
sound, I heard their bells ring. Their white horses with golden antlers flew on  
swiftly, like white swans travelling through the air.*

*The queen nodded at me and smiled as she rode overhead; was it because of my  
new love? Or does it mean death?*

**Ich wollt' meine Lieb' ergösse sich** (Heine), Op.63/1  
(soprano/mezzo)

Heine's original poem begins with the words: "Ich wollt, meine Schmerzen ergössen sich . . ." - "I wish my sorrows would flow . . ." Mendelssohn's change makes the duet much more *gemütlich* for drawing-room performance.

*I wish my love would flow into a single word, which I'd give to the winds, who  
would carry it merrily along to you, my beloved; you would hear it always,  
everywhere. Scarcely have you closed your eyes in night-time slumbers, my image will  
follow you into your deepest dream.*

**Der Mond** (Emanuel von Geibel), Op.86/5  
(mezzo)

*The Moon: My heart is like the dark night, when all the treetops rustle; the moon rises in full splendour and behold, the forest grows silent in deep listening.*

*You are the bright moon: in your abundance of love, cast a glance to me, full of heavenly peace, and see, this unquiet heart will become still.*

**Reiseleid** (Karl Egon Ebert), Op.19a/6  
(tenor)

*Traveller's Song: Bring greetings to her from the truest heart, rushing waters; tell her that I have lacked all happiness since being away from her. It was a beautiful time!*

*I must move forward, I may not look back; but all my senses are drawn back to her, with the wind and the clouds.*

*In forest and brook, only her lovely image appears. Bring greetings to the truest heart, ah, it was indeed a beautiful time!*

**Frühlingslied** (Nikolaus Lenau), Op.47/3  
(soprano)

*Spring Song: Through the dark forest wafts a gentle message of love. The green tree listens and dips its branches into a dream of spring, into the dance of life.*

*In the darkness of the foliage, the bird's heart is smitten by the magic power of love and it sings a song of hope.*

*All this news of spring has been kindled by a silent, warm gaze; in the wintry grief that held my heart, your glance has come to me with the power of spring.*

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## INTERMISSION

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

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## ROYAL LONDON

**Scheidend** (Johann Heinrich Voss), Op.9/6  
(tenor/soprano)

*Parting: How calmly the waters carry the boat! Far away is the land of youth and the sorrow that bound me there. Waters, bear me gently to the distant land!*

*Above me, the silent stars; below, the river flows on. You were rich, land of youth; what bound me there was sweet. Waters, bear me gently to the distant land!*

**Schilflied** (Lenau), Op.71/4  
(mezzo)

This setting of Lenau was dedicated to the English singer, Adelaide Kemble (whom we celebrated in our programme “Ancestral Voices” last April). It was written, probably in London, in 1842, but was to be included in Mendelssohn’s last collection of songs, which is overwhelmingly elegiac in tone. (See also *Nachtlied*, our last item).

*Song of the Reeds: On the motionless pond rests the moon’s lovely gleam, weaving its pale roses into a green garland of reeds. Deer wander there on the hill, wildfowl stir dreamily in the tall reeds.*

*Weeping, I must lower my gaze; through the depths of my soul pass sweet thoughts of you, like a silent nocturnal prayer .*

**Italien** (Franz Grillparzer), Op.8/3  
(soprano)

Like *Suleika und Hatem*, this song was composed by Fanny Mendelssohn. Her brother had to admit this, after Queen Victoria had sung it to his accompaniment during his visit to Buckingham Palace in 1842.

*Italy: Fairer and fairer the plain becomes, as caressing breezes blow! Away from the burden and trouble of prose, I go forth into the land of poetry. Olive, cypress, one light and one dark, are you nodding like dainty, greeting women?*

*Defiant Poseidon, was it you, jesting and murmuring down there in the sea so sweetly? Here I would live, divine one: Parthenope, can you bring peace to the waves? Now then, Eden of Joy, seek also to bring peace to my restless breast!*

**Two Lieder ohne Worte**  
(piano-duet)

These are two of a group of seven “Songs without Words”, originally for piano solo, which the composer arranged and dedicated to the Queen and Prince Albert in 1842.

Op.62/3 in E minor

Op.62/2 in B flat major

**There be none of beauty’s daughters** (*Byron*)  
(tenor)

This setting of Byron’s poem, entitled “Stanzas for Music”, is believed to have been made for one of the daughters of the musical Horsley family of Kensington, with whom Mendelssohn became friendly on his visits to London. It was published in 1836 as one of *Two Romances*, along with “Sun of the sleepless”.

## PARTING

**Scherzo** from *A Midsummer Night’s Dream*  
(piano-duet)

Having composed his overture at the age of sixteen (initially for four hands, to play with Fanny), Mendelssohn wrote music for a production at Potsdam in 1843, in celebration of the birthday of Friedrich Wilhelm IV of Prussia. The *Scherzo* introduces the second act, when we are transported to “A wood near Athens” to meet Oberon, Titania and Puck. All of the incidental music was arranged by the composer for piano-duet.

**Altdeutsches Frühlingslied** (*Friedrich Spee von Langenfeld*), Op.86/6  
(mezzo)

On October 7, 1847, Mendelssohn drafted this song, his last surviving composition. Less than a month later, he was dead. The song was prepared for publication in 1850, with what degree of rewriting we are unsure.

*Old German Spring Song: Bleak winter is over, the swallows are returning; now everything is renewing itself; the leaves and flowers make themselves known. Like a crooked snake, the stream goes laughingly through the forest.*

*Wherever one looks, almost all the world arms itself with happiness; almost everything is disposed to merriment. Only I, alone, suffer pain, ever since you and I, my darling, had to part.*

**Des Mädchens Klage** (Friedrich von Schiller)  
(soprano)

Mendelssohn's only solo setting of Schiller is of a poem which had also been set by his sister, Fanny.

*The Maiden's Lament: The oak trees roar, the clouds scud by, the maiden sits by the grassy shore as the waves break with force and she sighs into the gloomy night, eyes blurred with tears.*

*"My heart is dead, the world is empty, no wishes left to me in this life. Heavenly Mother, take your child back; I have tasted earthly bliss, I have lived and loved."*

**Nachtlied** (Joseph von Eichendorff) Op.71/6  
(tenor)

This is the last piece which we know Mendelssohn completed to his own satisfaction. It was composed on October 1, 1847, for the birthday of a friend; but it is suffused with the melancholy which overwhelmed the composer after his sister's death in the previous May.

*Night Song: The bright day is over, from far comes the bell's tolling; thus time passes the whole night, carrying many along without their knowing. Where now is colourful joy, my friend's comfort and true heart, the dear one's sweet glances? Will no one be merry with me?*

*Take heart, then, dear nightingale, and you, waterfall with your bright sound! We will praise God together until the morning light appears.*

## THE ALDEBURGH CONNECTION CONCERT SOCIETY

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Our next performance will be the second concert in our **Discovery Series**, featuring talented young singers from the University of Toronto's vocal programmes. On Tuesday, February 10, at 7:30 pm in Walter Hall, soprano CATHERINE MARCHANT, mezzo MIA HARRIS, tenor PATRICK JANG and baritone GIOVANNI SPANU will present an early celebration of Valentine's Day, *Cycles of Love*, with songs by Beethoven, Rossini, Fauré and Poulenc and concluding with a complete performance of Schumann's *Minnespiel*. Tickets at \$18 (seniors/students \$12) are available from the Faculty of Music box office, 416-978-3744.

The next concert in our **Sunday Series** will be *A James Joyce Songbook*, featuring KATHERINE WHYTE, LYNNE McMURTRY, MICHAEL COLVIN and PETER BARRETT. A wide variety of songs will convey the richness of the musical element in the works of Ireland's greatest writer and we will be excited to premiere a new collection of settings of Joyce by Toronto composer, JAMES ROLFE. Single tickets at \$50 (student rush seats \$12) are available from our box office, 416-735-7983, or through our website: [www.aldeburghconnection.org](http://www.aldeburghconnection.org). (Remember also that existing subscribers to the Sunday Series may purchase additional tickets at the special price of \$40.)

A highlight of our current season will be our *Greta Kraus Schubertiad* in the Glenn Gould Studio at 8 pm on Wednesday, March 25. One of Canada's finest baritones, BRETT POLEGATO, will perform Schubert's late, great, song-cycle *Winterreise*, with pianist STEPHEN RALLS. Make sure of your tickets before they run out! - they are available at \$50 from the Roy Thomson Hall/ Glenn Gould Studio box office, 416-872-4255.

Copies of our CDs, including the Juno-nominated *Schubert among friends* and our latest, *Our own songs*, which features works commissioned by the Aldeburgh Connection, as well as our double album *Twentieth anniversary collection*, are available during the intermission or through our website: [www.aldeburghconnection.org](http://www.aldeburghconnection.org).

Box office revenues cover only a portion of our operating budget; grants, corporate funding and individual donations are needed for the balance. We encourage you to consider joining one of our supporting categories: Benefactor (\$1,000 or more), Champion (\$500 or more), Patron (\$100 or more) and Friend (\$50 or more). Donations may be made by cheque or VISA, and may be made in instalments. You will receive information about our activities, and all donations will be acknowledged by a receipt for income tax purposes. Donors may act as sponsors for a concert, an artist or a special commission. Suggestions for corporate sponsorship are also very welcome. Please reach us through 416-735-7982 or: [contact@aldeburghconnection.org](mailto:contact@aldeburghconnection.org). Your support is vital to the continuation of these concerts!

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

The Ontario Arts Council  
The City of Toronto through the Toronto Arts Council  
The Julie-Jiggs Foundation  
Michiel Horn  
Sasha Olsson and Tony Fyles  
James and Connie MacDougall  
Jane Blackstone  
Eleanor J. Burton  
Suzanne and James Bradshaw  
The Consulate General of the Federal Republic of Germany  
many individual donors

**Aldeburgh** is the small town on the east coast of England where Benjamin Britten, Peter Pears and Eric Crozier founded the Festival of Music which flourishes to this day. Artistic Directors **Stephen Ralls** and **Bruce Ubukata** visited and worked there for many summers, as has a large number of the singers who appear with the Aldeburgh Connection.

**Gillian Keith**, winner of the Kathleen Ferrier Award in 2000, studied at McGill University in Montreal and at the Royal Academy of Music in London. She appears frequently with many leading orchestras including the Academy of Ancient Music, Orchestra of the Age of Enlightenment and English Baroque Soloists. Recent appearances include Britten's *Les Illuminations* with the Northern Sinfonia, Handel's *Deborah* with the Tafelmusik Baroque Orchestra, Bach's *St Matthew Passion* with King's Consort, Mozart's *Mass in C minor* with The Sixteen, Bach solo cantatas with City of Birmingham Symphony Orchestra/Nicholas McGegan, *Messiah* with Royal Liverpool Philharmonic Orchestra/Stephen Layton, Bach *Magnificat* with the Iceland Symphony Orchestra/Robert King, John Tavener's *Schuon Lieder* with the Schubert Ensemble, *Silete venti* and *Hercules* at the Handel in Oxford Festival, *Mahler 8* with the RPO, Bach *Wedding Cantatas* with Tafelmusik and she performed a recently discovered aria by Bach in the 2005 London Bach Festival. Her recordings include *Schubert among friends* with the Aldeburgh Connection on Marquis, Debussy: *Early Songs* for Deux-Elles, Purcell *The Tempest* for Naxos, Handel *Gloria* with John Eliot Gardiner for Philips and Bach Cantatas for Gardiner on his recently-launched label Soli Deo Gloria.

Operatic appearances include Tytania in Britten's *A Midsummer Night's Dream* with Richard Hickox at the Royal Opera House's Linbury Theatre, Covent Garden, Poppea in *L'incoronazione di Poppea* (Theater Basel), Nannetta in *Falstaff*, Soprano Solo in Deborah Warner's staging of Bach's *St John Passion* and Purcell's *King Arthur* (English National Opera), *King Arthur* in San Francisco, Dew Fairy in *Hansel and Gretel* (BBC Proms), Diana in *The Assassin Tree* for ROH2 and at the Edinburgh Festival, Iole in *Hercules* and Silvia in Mozart's *Ascanio in Alba* (Buxton Festival), the Woodbird in *Siegfried*, Papagena in *The Magic Flute* and Amor in *Orfeo ed Euridice* (all for Scottish Opera), Bellezza in Handel's *Triumph of Time and Truth* for Almeida Opera, Diana in *La Calisto* for Toronto Consort, Elmira in Keiser's *Croesus* with Opera North, Tiny in Britten's *Paul Bunyan* at the Bregenz Festival and Ginevra in *Ariodante* at Halle, Germany. Most recent and future commitments include Zerbinetta (*Ariadne auf Naxos*) and Tytania at Covent Garden, Poppea at the Boston Early Music Festival, Pretty Polly in Birtwistle's *Punch and Judy* at ENO, Dalila in Handel's *Samson* with The Sixteen, Serpina in *La serva padrona* with Gabrieli Consort throughout Norway and concerts in Calgary, Madrid, Toronto and throughout the UK.

**Elizabeth Turnbull** is a mezzo with a distinguished reputation in the U.S. and Canada, hailed by the press as “(one) of this country’s finest singers, luminous and rich-voiced”. She was a winner in the Metropolitan Opera National Council auditions, North American finalist in the International Bernstein Song and Oratorio Competition, and recipient of a Canada Council Career Development grant. Her rewarding season for 2008-2009 includes *Messiah* at the National Arts Centre in Ottawa, Beethoven’s Symphony No. 9 with the Regina Symphony, Madam Larina in *Eugene Onegin* for Opera Lyra Ottawa, a concert featuring the music of Mendelssohn for the Aldeburgh Connection and Schafer’s *Adieu, Robert Schumann* for the Ottawa Symphony. Ms. Turnbull’s most recent seasons included Jade Boucher in *Dead Men Walking* (Calgary Opera), Dame Quickly in *Falstaff* (Opera Lyra Ottawa) and concerts with the Aldeburgh Connection of Toronto. In the U.S., she sang in Bach’s *Christmas Oratorio* (Nicholas McGegan and San Francisco’s Philharmonia Baroque) and *Messiah* for Los Angeles’s Musica Angelica. Her association with composer John Estacio continued with her World Premiere performance of the role of Elizabeth I in his *Frobisher* for Calgary Opera. Also in 2007 she sang Emilia in *Otello* for Opera Lyra, Ottawa and Manitoba Opera. Of special interest were her performances of Mahler’s Symphony No. 2 with the Ottawa Symphony and Augusta Tabor in *The Ballad of Baby Doe* for Calgary Opera.

Among her additional credits are the world premiere of *Filumena* for the Calgary Opera, Ulrica in *Un ballo in maschera* for Opera Lyra in Ottawa, Madame de Croissy in *Dialogues des Carmélites* for Calgary Opera, and Juno in Handel’s *Semele* for Chicago Opera Theater. Following the Banff Centre performances of Estacio’s *Filumena*, she was in Edmonton with the Richard Eaton Singers for Bach’s *Christmas Oratorio*, then back in Calgary for *Messiah*. She has also appeared with Trevor Pinnock and Les Violons du Roy in Montreal and with the Edmonton Symphony singing Mozart’s *Coronation Mass*. At the Ravinia Festival, Ms. Turnbull sang with Christoph Eschenbach in Brahms’ *Songs for Alto, Piano and Viola*, while David Owen Norris was her pianist for Schubert Lieder. After her debut as Mercedes in *Carmen* for the Dallas Opera, she was called back for the Dritte Dame in *Die Zauberflöte*. She recorded Haydn’s *Harmoniemesse* and Mozart’s *Litaniae Lauretanae* with Rilling and the Vancouver Cantata Singers; further credits include the Guelph Spring Festival, New Music Concert Series, the Elora Festival, and the world premiere of Victor Davies’ *Revelation* with Bramwell Tovey and the Winnipeg Symphony.

American-born tenor **Lawrence Wiliford** is quickly gaining international recognition on both the concert and operatic stage. Making his Canadian Opera Company leading role debut in Mozart's *Così fan tutte* on five hours' notice, he received critical acclaim as "a talented and lyric tenor," "serving up an impressive Ferrando." On the concert stage he has been noted as "animated, exciting, and yet at the same time technically unimpeachable."

In 2008-2009, Mr. Wiliford returns to the National Arts Centre (*Nelson Messe*), Canadian Opera Company (Flute in *Midsummer Night's Dream*), Opera Atelier (Pedrillo in *Entführung aus dem Serail*) and debuts for Tafelmusik (*Messiah*) and Vancouver Early Music (title role in *Pygmalion*). Highlights of Mr. Wiliford's 2007-2008 season included return appearances with the National Arts Centre Orchestra for performances of Bach's *Weihnachts-Oratorium* under the direction of Trevor Pinnock, and with the Toronto Mendelssohn Choir to perform Haydn's *Die Schöpfung*. In addition he debuted with the Grand Philharmonic Choir, the Victoria Symphony, the Vancouver Chamber Choir, Toronto's Opera Atelier (Eumete in *Il ritorno d'Ulisse in patria*) and Pacific Opera Victoria (Leo in Blitzstein's *Regina*). Mr. Wiliford is featured on Suzie LeBlanc's recording of works by Messiaen (ATMA Classique) and the Aradia Ensemble's recording of Samuel Arnold's *Polly* (NAXOS).

In his 2006-2007 season Mr. Wiliford debuted with the National Arts Centre Orchestra and the Oregon Bach Festival in Bach's *B Minor Mass* under the direction of Helmuth Rilling. Other performances included Bach's *Matthäus Passion* with the Elora Festival Singers, Bach's *Johannes Passion* with the Elmer Iseler Singers, a reconstruction of the Bach *Markus Passion* with the Toronto Chamber Choir, Bach's *Oster Oratorium* with the Toronto Bach Consort, and the Bach *Magnificat* with Orchestra London. He was featured in Mozart's *Requiem* with the Elora Festival Singers and at the Long Island Choral Festival, in Handel's *Messiah* with the Windsor Symphony, and in Mendelssohn's *Lobgesang* with the Toronto Mendelssohn Choir. He returned to the International Bach Festival of Toronto and made his debut as Count Almaviva in Rossini's *Il barbiere di Siviglia* with Opera Lyra, Ottawa. With the Canadian Opera Company he created the role of Roy in James Rolfe's opera *Swoon* in which *Opera Now* noted that his "Roy showed a singer-actor with a real talent for comedy."

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