



THE BAYFIELD TOWN HALL PRESENTS:

THE FOOD OF LOVE:
A CONCERT

THE ALDEBURGH CONNECTION

STEPHEN RALLS and BRUCE UBUKATA,
piano

NORINE BURGESS, *mezzo*
LAWRENCE WILIFORD, *tenor*
PETER MCGILLIVRAY, *baritone*

Saturday, July 23rd, 2005
Champagne Reception 4.30p.m.
Concert 5.00 p.m.

Everyone will choose his or her own, different, selections of Shakespeare songs. *Shakespeare in Music* by Phyllis Hartnell (1964) lists 55 settings of *Who is Silvia* and no fewer than 123 of *It was a lover and his lass*. In a programme such as this, the problem is what to leave out. We have restricted ourselves to a period of a century and a half, from the late songs of Schubert to those of Poulenc. At times, we preface the songs with a few lines from their relevant plays, in order to suggest their proper context.

As for Shakespeare's own attitude towards music, let us remember Lorenzo to Jessica in *The Merchant of Venice*:

The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted. Mark the music.

Fancy (*The Merchant of Venice*, III.2)
(1899-1963)

Francis Poulenc

Poulenc's last song was written for a children's songbook edited by Marion Harewood and published in England. In the play, the words are sung while Bassanio deliberates on the caskets, one of which contains the portrait of his beloved, Portia.

An Silvia (*Two Gentlemen of Verona*, IV.2)
(1797-1828)

Franz Schubert

Perhaps the most famous of all settings of the Bard was composed to a translation by the composer's friend, Eduard von Bauernfeld.

Who is Silvia?
(1901-56)

Gerald Finzi

In the play, Silvia is serenaded by a 'sweet consort' under her window. Finzi used the final line, "Let us garlands bring", as the title for a group of five Shakespeare settings.

Fantasia on 'Greensleeves'

Vaughan Williams

The composer arranged this music from his opera *Sir John in Love*, based on *The Merry Wives of Windsor*. In the play, Mistress Ford complains about Falstaff's letter: "His words do no more adhere and keep pace together than the Hundredth Psalm to the tune of 'Green Sleeves'." Vaughan Williams alternates this tune with the folksong *Lovely Joan*, sung in the opera by Mistress Quickly.

It was a lover and his lass (*As you like it*, V.3)

Finzi

The final setting from the composer's *Let us garlands bring*.

Nocturn

(*Shylock*) Fauré

In 1889, a three-act version of *The Merchant of Venice* was produced in Paris, Fauré being commissioned to provide incidental music. The Nocturne introduced the love scene between Lorenzo and Jessica in Portia's moonlit garden.

Ensemble from *Le Marchand de Venise* (Miguel Zamacoïs)

Reynaldo Hahn (1875-1947)

Also in Paris, Hahn's opera was produced in 1935.

The same words of love are continually repeated by different lips. Each one thinks he says something new — but it is as old as the world.

Overture to *A Midsummer Night's Dream*

Felix Mendelssohn (1809-47)

One of the most brilliant of orchestral evocations of Shakespeare was composed by Mendelssohn at the astonishing age of 17.

INTERMISSION

Popular Song (*Façade*)
(1902-83)

Sir William Walton

This music was written to accompany words by Dame Edith Sitwell. It has no particular connection with Shakespeare, but will serve to introduce the light-hearted world of *Kiss me, Kate*.

Excerpts from *Kiss me, Kate* (*Samuel & Ella Spewack*) Cole Porter
(1891-1964)

The scene is Ford's Theatre, Baltimore, on a hot June evening. It is the opening night of a try-out of a musical version of Shakespeare's *The Taming of the Shrew*. The personal story of the actors is mirrored in the show they are performing and at times the action of one flows right into the other.

1. *I hate men*, sung by Katharine (Shakespeare's 'shrew').
2. *Tom, Dick or Harry*, sung by Bianca (Kate's younger sister) and her suitors.
3. *Brush up your Shakespeare*, sung by two gangsters who find themselves unexpectedly on stage.
4. *I am ashamed that women are so simple* — Shakespeare's original lines, sung by Kate, now 'tamed' — or is she?
5. *Finale*, sung by the whole company.

About The Aldeburgh Connection

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 have visited and worked there for many summers, as has a large number of the singers appearing with The Aldeburgh Connection.

About the performers

Norine Burgess has a busy singing career on operatic and concert stages in Canada and abroad. Her schedule this season has included *Messiah* with the Montreal Symphony and Miss Mary Lloyd in Emmerich Kálmán's operetta *Die Herzogin von Chicago* at the Vienna Volksoper. Last year she took part in a televised Christmas Gala at Schloss Grafenegg in Austria, and appeared in a fundraising concert for hepatitis in Mississauga. She was the guest of the Oakville Children's

Choir, in their 10th Anniversary Concert, and appeared at Carnegie Hall, singing Brahms's *Liebeslieder Walzer*. Earlier, she sang Maddalena in *Rigoletto* and Nicklausse in *Tales of Hoffmann* with the Edmonton Opera, Prince Orlofsky in Vancouver Opera's *Die Fledermaus* and Mother Marie in *Dialogues des Carmélites* in Tucson and Phoenix with Arizona Opera. She received high praise as Maddalena in the Vancouver Opera's *Rigoletto* and as Prince Orlofsky in Calgary, has sung *Messiah* with the Calgary Philharmonic, and appeared with the Kitchener-Waterloo Philharmonic Choir in a performance of the Healey Willan *Requiem*, which was recorded for EMI. She is a frequent guest at the Salzburg Festival, where she has sang the role of Neris in Cherubini's *Médée*, appeared in Mozart's *Die Zauberflöte*, and Haydn's *Mass in B flat Major, "Harmoniemesse"*. Notable concert engagements have included the Mozart *Requiem* in Leipzig and Halle, *Peer Gynt* with the Toronto Symphony, and Brahms's *Liebeslieder Walzer* and Britten's *Canticles* at the Internationale Bachakademie in Stuttgart. She has recorded Mendelssohn's *Symphony No. 2 "Lobgesang"*, conducted by Helmuth Rilling, with the Internationale Bachakademie, and Mozart's C minor Mass for Naxos with the Budapest Philharmonic.

Lawrence Wiliford is establishing himself as a singer equally comfortable with opera, recital and oratorio repertoire. His recent performances include the Mozart *Requiem* with Orchestra London, Mendelssohn's *Lobgesang* with the University of Toronto Symphony Orchestra and Bach's St. John Passion with Chorus Niagara and Orchestra London. His operatic roles include Lysander in Britten's *A Midsummer Night's Dream*, Ferrando in *Così fan tutte* and Acis in *Acis and Galatea*, among others. Lawrence holds a Bachelor of Music in Church Music from St. Olaf College and a Master of Music in Vocal Performance from the University of Toronto and has studied at the Tanglewood Music Center and the Internationale Bachakademie of Stuttgart. This summer he will be studying at the Steans Institute for Young Artists at Ravinia. His passion for singing started at the age of 10, when he became a member of the American Boychoir School in Princeton, New Jersey, and ultimately steered him into a career in music. He is a published choral arranger and was one of the founding members of the male vocal chamber ensemble *Cantus*, now based in Minneapolis/St. Paul. In the autumn of 2005 Lawrence will be joining the Canadian Opera Company Ensemble Studio for further operatic study.

Peter McGillivray is a rising Canadian star of both the concert and operatic stage. He recently won second grand prize in the Montreal Music Competition, and in 2003, he was awarded first prize in the vocal category as well as the People's Choice award at the 32nd CBC/Radio-Canada Young Performers Competition in Calgary.

Since then, he has appeared in a solo recital with the CBC in Toronto, with the National Arts Centre Orchestra in Ottawa, and was a featured performer at the 2003 Opera Canada awards, singing in honour of soprano, Teresa Stratas.

A member of the Ensemble Studio of the Canadian Opera Company, he has sung Aeneas in Purcell's *Dido and Aeneas*, Schlendrian in a staged production of Bach's *Coffee Cantata*, both Sid and the Vicar in Britten's *Albert Herring*, and Schaunard in the mainstage production of *La bohème*.

Last summer he was Demetrius in Britten's *A Midsummer Night's Dream* at Tanglewood. Highlights of this season include a recital tour of the Maritime provinces with Debut Atlantic, recitals in Toronto, Montreal, Calgary, and Ottawa and engagements with Calgary Philharmonic and Regina Symphony Orchestras.

He has performed at the Ravinia, Aldeburgh and Aspen Music Festivals, has been a finalist and prizewinner at the Eckhardt-Gramatté Competition at the University of Brandon, Manitoba; at the Lotte Lenya Singing Competition at the Eastman School of Music in Rochester, NY; and the Robert Schumann International Competition in the composer's birthplace, Zwickau, Germany.

Stephen Ralls began his musical career in England, with the English Opera Group where he was selected as chief répétiteur for Britten's last opera, *Death in Venice* and played the important solo piano part in the first performances and on the Decca recording. This led to recital appearances with Sir Peter Pears at the Aldeburgh Festival and on the BBC, and to Mr. Ralls' appointment to the staff of the Britten-Pears School in Aldeburgh.

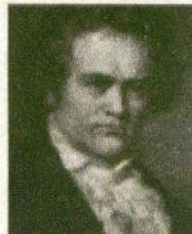
His reputation extended to Canada following his appointment in 1978 to the staff of the Faculty of Music, University of Toronto, where he is now Musical Director of the Opera Division. He has accompanied Canada's finest singers in numerous concerts, festivals and broadcasts.

He has also worked with the Canadian Opera Company, the Banff Centre and the National Arts Centre. His recordings include *L'Invitation au voyage*, songs of Henri Duparc, with Catherine Robbin and Gerald Finley, *Songs of Oskar Morawetz*, *The Lyrical Art of Mark Pedrotti*, *The Aldeburgh Connection: Schumann, Brahms and Greer* and *Benjamin Britten: The Canticles*. His recording *Songs of Travel*, with Gerald Finley, won a 1998 JUNO.

Bruce Ubukata has established a reputation as one of Canada's leading accompanists, working with singers such as Mary Lou Fallis in her successful one-woman shows, *Primadonna*, *Mrs Bach* and *Fräulein Mozart*, and appearing in many recital engagements with Catherine Robbin here in Canada and on tour in France, and has toured British Columbia in recital performances with Catherine Robbin and soprano Donna Brown.

In addition to a long association with the Canadian Children's Opera Chorus, his other musical activities have included performances with the Toronto Symphony Orchestra, the Toronto Mendelssohn Choir, the Elmer Iseler Singers and the Canadian Opera Company, as well as regular summer engagements on the staff of the Britten-Pears School in Aldeburgh, England.

His recordings include *Liebeslieder & Folk Songs* for CBC Records and the Britten *Canticles* on the Marquis Label. Mr Ubukata is also an accomplished organist and harpsichordist.



“Still enjoying the memories of last year’s dinner and fabulous hosts!”

Eleanor Schoenhalls



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