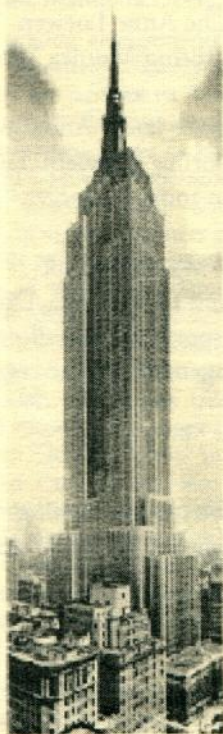


THE
Aldburgh
CONNECTION

NEW YORK EXOTIC



WALTER HALL
SUNDAY, OCTOBER 21, 2007
2:30 p.m.

We wish to thank
Che Anne Loewen
for sponsoring Monica Whicher
and
Patsy & Jamie Anderson
for sponsoring Elizabeth Turnbull
in today's concert.

We also thank
James and Connie MacDougall
for sponsoring the floral
arrangement on the stage.

*

We are performing
on the Edith McConica Steinway

NEW YORK EXOTIC

MONICA WHICHER, soprano ELIZABETH TURNBULL, mezzo

COLIN AINSWORTH, tenor MARK PEDROTTI, baritone

STEPHEN RALLS and BRUCE UBUKATA, piano

SEKA RAT NADI

John Carnes, Jim Kippen, Annette Sanger and Albert Wong

*

In the sweep of cultural history, it was a very brief period, but one pregnant - and fraught - with possibilities. A total of some fifteen writers, composers, artists and performers lived together at various times over a span of twelve months, from September 1940, in a former rooming house, 7 Middagh Street, Brooklyn. The initiator of the project was the recently fired fiction editor of *Harper's Bazaar*, George Davis. Until he fell foul of the magazine's editor-in-chief, Carmel Snow, Davis had been one of the most influential figures in the New York literary world. Now, he proposed setting up a home and living (platonically) with one of his protégés, Carson McCullers. The brilliant young novelist was delighted at the idea - however, neither she nor Davis was earning much money. He claimed to have been guided to the house by a dream; but it was bigger than they could afford and more tenants were needed. The first to join them was the English poet, W. H. Auden, who had been in New York since early 1939. Numbers quickly built up and Auden soon found it necessary to appoint himself "house mother", with a series of instructions and rules, quaintly combining the bourgeois and the bohemian.

Roughly in chronological order, the residents included Reeves McCullers (Carson's husband); Auden's lover, Chester Kallman; Gypsy Rose Lee, burlesque star and one of Davis's closest friends; one of Thomas Mann's sons, Golo; composer and singer, Benjamin Britten and Peter Pears; Paul Bowles, writer and composer, with his wife, Jane, also a writer; Oliver Smith, stage designer whose future work would include *Brigadoon*, *West Side Story*, *My Fair Lady* and *The Sound of Music*. No-one stayed very long - Auden was one of the longest-serving and Davis himself moved out, more or less permanently, in July 1941, while retaining the lease; the last of his tenants was the writer, Richard Wright, and his family, who stayed until mid-1943. The house did not survive the war. It was demolished in 1945 to make way for the Brooklyn-Queens Expressway. All that remains of this experiment in communal living is, as Sherill Tippins writes, "a triangle of green, a square of concrete sidewalk and a sign: NO STANDING."

Guests at Middagh Street included Aaron Copland, George Balanchine, Lotte Lenya, Salvador Dalí, Alma Mahler, Virgil Thomson and Leonard Bernstein - a cross-section right through the centre of mid-twentieth century civilization. Personal relationships were tested in the fire: despite the opposition of the rest of the group, Auden and Kallman remained together, while Britten and Pears, on their return to England, made their partnership the centre of Aldeburgh life for another 35 years.

George Davis, after a career of gay abandon, found security in marriage to Lotte Lenya. Other marriages were doomed to destruction - Reeves McCullers committed suicide in Paris in 1953, while Jane Bowles succumbed to alcoholism in Spain at the age of 56. Her husband Paul, however, survived into old age as a successful émigré author in Morocco. One of our own contributions to the world of music brings this afternoon to a close. Our commission, *Liebesleid-Lieder*, was created by John Greer in order to highlight the verse of Dorothy Parker, whose wit epitomises New York at its most mordant and paranoid. Just as at 7 Middagh Street, we see relationships wished for, lived through and destroyed. Like most of the inhabitants (although there is no record of her having visited there), she was a rebel, espousing anti-Fascist causes in the '30s, suspected of Communism and placed on the Hollywood blacklist in the '50s and bequeathing her estate to the Martin Luther King, Jr. Foundation.

A recent, highly-readable, history of the Middagh Street ménage is *February House* by Sherill Tippins (Houghton Mifflin, 2005).

*

GATHERING OF FRIENDS

Song (*e.e. cummings*)
(soprano)

Aaron Copland (1900-90)

Copland and Thomson were among the father-figures of twentieth-century American culture. This song (to a poem entitled "Poet's Song") dates from 1927, soon after the composer's return from studies in Paris with Nadia Boulanger.

La Valse grégorienne (*Georges Hugnet*) Virgil Thompson (1896-1989)
(soprano)

This tiny cycle was composed in the same year as Copland's song, and sets verses by a surrealist who was a great friend of Gertrude Stein. The greatest influence on Thomson himself was the composer Erik Satie.

1. Les Écrevisses (*Crayfish*)

While the night changed all muted sounds to none, in the moonlight waters were covered with scars.

2. Grenadine (*Pomegranate*)

Pomegranate grenadine, pomegranate cloven on a cloth. Alas, at dinnertime how bored the children are! Why must they tell us such idiotic things in boarding school? You may think that's a suitcase, not fruit that wears a garnet tie. And if it were a suitcase what would you put inside? The stars that you mythologize or the secrets of your fool hearts?

3. La Rosée (*Dew*)

So many birds this morning have entered my room that however I try seeking the daylight I cannot wake. So many reds in the dawn hover around my bones, so many loves and palaces rise all along my way and death is now so easy I cannot even dream.

4. La Wagon immobile (*The motionless boxcar*)

Those secluded far streets where I sheltered terror among the lepers, there I saw again the house where once I sheltered my love. Girl gone astray in the alleyways and among the dahlias of the mist, are there memories we can share? Have you shed tears as I have tonight, in front of a motionless boxcar?

April Fool Baby (*Gertrude Stein*)

Paul Bowles (1910-99)

(baritone)

During the '20s and '30s, Bowles studied in Paris with Copland, Boulanger and Thomson. This song was written in New York in 1935 but remained unpublished until 1984.

Funeral Blues (*W.H. Auden*)

Benjamin Britten (1913-76)

(baritone)

In 1937, Britten had written music for *The Ascent of F6* by Auden and Christopher Isherwood. The Blues was recast as a solo song, one of the *Cabaret Songs* intended for the soprano Hedli Anderson. A reading of the poem in the film *Four Weddings and a Funeral* did more than any other single event to revive Auden's present-day reputation.

Friendship (*DuBarry was a Lady*)

(mezzo/baritone) words and music by Cole Porter (1891-1964)

Louis Blore, a hat-check attendant, under the influence of a Mickey Finn, dreams he is Louis XV, in love with Mme Du Barry (really his girlfriend, May). This song comes from the closing moments of the show, when they ruefully realise that romance is not for them. In October 1940, Louis was still being played by Bert Lahr, while Gypsy Rose Lee took over the role of May from the original, Ethel Merman.

WORK IN PROGRESSVilles (*Les Illuminations*, Op.18) (*Arthur Rimbaud*)

Britten

(tenor)

Donald Mitchell calls this song "a virtuoso portrayal of city life (perhaps New York?). The cycle had been completed on Long Island in 1939 and premiered by Sophie Wyss in London in January 1940. But the first performance the composer heard was the one which he conducted, for CBS Radio, with Peter Pears as the soloist.

These are towns! This is a people for whom these dreamlike Alleghanies and Lebanons arose. Chalets of crystal and wood move on invisible rails and pulleys. The old craters girded with colossi and copper palm trees, roar melodiously in the firs....Processions of Mabs in russet and opaline dresses climb from the ravines. Up there, their feet in the waterfall and the brambles, the stags suckle Diana. Suburban Bacchantes sob and the moon burns and howls. Venus enters the caves of the blacksmiths and the hermits. From groups of bell-towers the ideas of people sing out. From castles of bone the unknown music sounds....The paradise of storms collapses....The savages dance ceaselessly the festival of the night....What kind arms, what fine hour will give me back this country from which come my slumbers and my smallest movements?

A little closer, please (*William Saroyan*)
(tenor)

Bowles

This song was composed in 1940 as part of the incidental music for a play, *Love's Old Sweet Song*.

Two songs from *Pal Joey* (*Lorenz Hart*) Richard Rodgers (1902-79)
(mezzo)

Gypsy Rose Lee travelled to Philadelphia in the fall of 1940 to see the show's out-of-town premiere. These songs would have impressed her, especially the second one.

1. Bewitched

A song for Vera, a rich society dame, who laments her love for the feckless Joey.

2. Zip

Melba, a reporter, describes her meeting with a strip-tease artiste. A dancer in the same show, Gladys Bump, was played by Gypsy's sister, June Havoc.

Sonetto XXX (*Seven Sonnets of Michelangelo*)
Veggio co' bei vostri occhi
(tenor)

Britten

With your lovely eyes I see a sweet light that yet with my blind ones I cannot see; with your feet I carry a weight on my back which with my lame ones I cannot; with your wings I, wingless, fly; with your spirit I move forever heavenward; at your wish I blush or turn pale, cold in the sunshine, or hot in the coldest midwinter.

My will is your will alone, my thoughts are born in your heart, my words are of your breath. Alone, I am like the moon in the sky which our eyes cannot see save that part which the sun illumines.

AFTERMATH AND ACHIEVEMENT

Farther from the heart (*Jane Bowles*) Bowles
(soprano)

The poem was originally entitled "Song of an Old Woman"; the song was composed in 1946, as the couple's marriage was finally disintegrating.

Lonesome Man (*Tennessee Williams*) Bowles
(baritone)

This song is the second of four "Blue Mountain Ballads", 1946.

Cradle Song (*Louis MacNeice*) Britten
(baritone)

This setting of his friend's poem was begun by Britten in 1941 and completed the following year on his return to England, when MacNeice had just married Hedli Anderson.

A Quiet Girl words and music by Marc Blitzstein (1905-64)
(mezzo)

Blitzstein was a frequent visitor to Middagh Street and, along with Kurt Weill, would have been a crucial influence on Britten in his desire to write an American operetta. This was a song written for radio broadcast in 1942 and first performed in public in Madison Square Garden the next year.

Overture to *Paul Bunyan* Britten
(piano duet)

The overture was cut before the premiere in May 1941 and not even orchestrated, surviving only in the composer's piano-duet version. Those who have heard one of our Toronto performances of the operetta may recognize some of the themes.

*

INTERMISSION

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

*

RIPPLES WIDENING

Sekar Sungsang
(gamelan ensemble)

The *gendèr wayang* keyed metallophone quartet is one of the smallest gamelans in Bali, and yet is the most difficult to master. It is used to accompany traditional shadow puppet plays (*wayang kulit*) as well as for tooth-filing ceremonies and funerals. This piece, whose title means "Hanging Lily", is a very popular part of the *gendèr wayang* repertoire and would typically be played either as an introduction to a shadow puppet performance or in a ritual context. It is in three sections, linked by seamless transitions; the players work in pairs to create a texture characterized by interlocking parts and "chords".

Britten formed a particular friendship with Colin McPhee, a Canadian composer and pianist who frequently came to Middagh Street. McPhee (1902-64) spent the years 1931-38 in Bali, where he heard and transcribed an enormous amount of music; his books *A House in Bali* and *Music in Bali* are crucial to the study of the repertoire. The influence of the gamelan style on much of Britten's later music is of great significance.

Excerpt from *Death in Venice*, Act I (*Myfanwy Piper*) Britten
(tenor)

Aschenbach's catching sight of the beautiful Polish boy, Tadzio, on the Venetian Lido is underpinned by a clear evocation of the gamelan.

The trees they grow so high (*Folksong from Somerset*) Britten
(mezzo)

In 1941, Britten began the series of folksong arrangements which was to form an important part of his vocal music. This one was dedicated to Bobby Rothman, the teenage son of one of Britten's friends on Long Island, David Rothman, a music and hardware store proprietor and committee member of the Suffolk Friends of Music Orchestra, which Britten conducted.

Dink's Song (*American folksong*) Britten
(soprano)

Liebesleid-Lieder [Verschiedene Tänze] John Greer (b. 1954)
(Vocal Quartet and Piano, four hands)

Commissioned by The Aldeburgh Connection for its 20th Anniversary in 2002

Composer's Note: The task of writing a modern answer to Brahms' beloved *Liebeslieder Waltzes* was an appealing and challenging one. I immediately decided to concentrate on the foibles of love and romance - whimsical, humorous and otherwise, as the German title suggests. Rather than limit myself to waltz songs, I chose to match my selected texts with different dance forms as appropriate. After an initial waltz, I have put together a suite of vocal dances drawing on

VII. Chastity (Tango) (*Matthew Prior*)

soprano and mezzo: 'No, no, for my Virginity,
When I lose that,' says Rose, 'I'll die.'
tenor and baritone: 'Behind the elms, last Night,' cried Dick,
'Rose, were you not extremely Sick?'

VIII. To the Moon (Bolero) (*anon.*)

Oh Moon, when I look on thy beautiful face,
Careening along through the boundaries of space,
The thought has quite frequently come to my mind,
If ever I'll gaze on thy glorious behind.

IX. The Sex Situation (Polonaise) (*Dorothy Parker*)

Woman wants monogamy;
Man delights in novelty.
Love is woman's moon and sun;
Man has other forms of fun.
Woman lives but in her lord;
Count to ten, and man is bored.
With this the gist and sum of it,
What earthly good can come of it?

X. Anecdote (Gavotte) (*Dorothy Parker*)

So silent I when Love was by
He yawned and turned away;
Now Sorrow clings to my apron-strings,
I have so much to say.

XI. Unfortunate Coincidence (Rumba) (*Dorothy Parker*)

By the time you swear you're his,
Shivering and sighing,
And he vows his passion is
Infinite, undying—
Lady, make a note of this;
One of you is lying.

XII. Superfluous Advice (Can-can) (*Dorothy Parker*)

soprano and mezzo: Should they whisper false of you,
Never trouble to deny;
Should the words they say be true,
Weep and storm and swear they lie.

XIII. Superfluous Response (Tarantella) (*anon.*)

tenor and baritone: We men have many faults,
Poor women have but two:—
There's nothing good they say;
There's nothing good they do.

XIV. A Very Short Song (Sarabande) (*Dorothy Parker*)

Once, when I was young and true,
Someone left me sad —
Broke my brittle heart in two;
And that is very bad.

Love is for unlucky folk,
 Love is but a curse.
 Once there was a heart I broke;
 And that, I think, is worse.

- XV. The Dance of Love and Romance (Ländler) (*anon.*)
 With Love the need, Romance the food,
 United in our solitude
 For ev'ry daughter, ev'ry son
 The dance goes on.
 So weep and ache and storm and smart.
 Rail and curse the gods above,
 Then tend your broken, battered heart
 And love.

THE ALDEBURGH CONNECTION CONCERT SOCIETY

FOUNDING PATRON: Sir Peter Pears

HONORARY PATRONS:

Steuart Bedford, Christopher Newton, C.M., Catherine Robbin

ARTISTIC DIRECTORS

Stephen Ralls and Bruce Ubukata

DIRECTOR OF ADMINISTRATION

Catherine Tait

BOARD OF DIRECTORS

Michael J. Gough (President)

Patsy Anderson
 Suzanne Bradshaw

Sally Holton
 Christopher Kelly
 Anne Loewen

Iain Scott
 Justin Young

Our next concert will take place on Monday, November 19 at 7:30 pm here in Walter Hall. One of two recitals in our *Discovery Series*, it will feature two fine young artists, **Allison Arends**, soprano, and **Kathleen Promane**, mezzo, with **Bruce Ubukata**, piano. The second recital will be on Tuesday, January 29, with **Laura Klassen**, soprano, **Katarzyna Sadej**, mezzo, **Paul Williamson**, tenor, and **Philip Kalmanovitch**, baritone, with **Stephen Ralls**, piano. Come and hear these young singers, who are all headed for successful careers! Tickets are \$18.00, available from the Faculty of Music Box Office (416-978-3744).

There are four more concerts in our Sunday Series. The next one, *Miroir brûlant*, an exploration of the genius of Francis Poulenc, takes place on December 2 and features **Martha Guth**, **Colin Ainsworth** and **Peter McGillivray**. On January 13 *A Song of Enchantment* features early twentieth-century poets, with an emphasis on the works of Walter de la Mare. **Shannon Mercer**, **Lawrence Wiliford** and **Brett Polegato** sing masterly settings by Herbert Howells, Benjamin Britten, Robin Holloway and a newly commissioned piece by John Greer.

The Tale of the Ostrich, on March 2, is an all Richard Strauss programme with **Joni Henson, Laura Tucker** and **Phillip Addis** and, for *Ancestral Voices*, our last concert of the season, on April 27, we will be joined by **Laura Albino, Norine Burgess** and **Michael Barrett** as we look at the fascinating world of Adelaide Sartoris, who sang the first London performance of *Norma*.

We are very pleased to present two exciting recitals at the Glenn Gould Studio this year. Join us on November 28 for our annual *Schubertiad*, including an intermission reception with wine and Viennese delicacies. **Virginia Hatfield** and **Colin Balzer** sing a programme entitled "Schubert's Cosmology". On April 9, **Nathalie Paulin** and **Anita Krause** will delight you with French, German and Canadian songs and duets.

Single tickets for the Sunday series concerts are \$50; tickets for the Glenn Gould Studio recitals are \$55 and \$50. If you enjoyed today's concert, and would like to subscribe to the rest of the Series, please contact us: the cost of today's ticket will be deducted from the subscription price. You can book on-line at www.aldeburghconnection.org or reach us at (416) 735-7982.


*

Box office revenues cover only a portion of our operating budget; grants, corporate funding and individual donations are needed for the balance. Audience members are asked to 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 or VISA, and may be made in instalments, if you prefer. You will receive information on our activities, and all donations will be acknowledged with a receipt for income tax purposes. Private donors may also act as sponsors for an entire concert, an artist, a special commission, or the intermission tea; however, other donations and suggestions for corporate sponsorship are also very welcome. Your support is vital in helping to ensure the continuation of these concerts.

*

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

- Steuart Bedford
- Patsy and Jamie Anderson
- John Lawson
- Che Anne Loewen
- James and Connie MacDougall
- The Ontario Arts Council
- The City of Toronto through the Toronto Arts Council
- many individual donors, including:

 ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

torontodartscouncil
An arm's length body of the City of Toronto

Roger Moore, who is a major benefactor of our upcoming CD of
Aldeburgh Connection commissions

Benefactors:

Patsy & Jamie Anderson
Kenneth & Carol Anderson
Anne & Michael Gough
Sally Holton &
Stephen Ireland
Michiel Horn &
Cornelia Schuh

J. Hans Kluge
Che Anne Loewen
James & Connie MacDougall
Roger Moore
Sue Mortimer
James & Charlotte Norcop

Sasha Olssen &
Tony Fyles
Peter M. Partridge
Iain & Barbara Scott
Françoise Sutton
Herbert & Virginia Tenny

Champions:

Suzanne & James Bradshaw
Doreen Hall
Frances & Peter Hogg
John Lawson

Dr Hugh McLean
Catherine Robbin
& Eugene McEleney

Dr Rupert Schieder
Patricia & David Stone
Dorothy Wheeler

Patrons:

Chistopher Cantlon
Barbara Charters
Dean & Rosemary Dover
Jean Edwards
Mr and Mrs E. Etchen
Virginia Grant
Leslie & Marion Green
John & Helen Guest
Peter & Verity Hobbs
Dr Eric Hood
Don & Susan Johnston
Wallace Joyce
Prof. & Mrs. Douglas Joyce

Lorraine Kaake
Frances E. Lang
Steve Munro
Eve Nash
Reg & Sheila Lewis
Joanna Mazzoleni
Hilary Nicholls
Mr & Mrs W. Murray Oliver
John & Deanne Orr
Claire & Mary Pace
Christopher D. Palin &
Susan Middleton
Carol Sawka & Juan Bilbao

Paul Schabas &
Alison Girling
Parti & Richard Schabas
Stephen & Jane Smith
Jennifer & John Snell
John Stanley & Helmut
Reichenbaecher
Burton and Judith Tait
Karen Teasdale
Diana Tremain
Susan Wilson
Mr & Mrs A.A.L. Wright
Justin Young

Supporters:

Jean Ashworth Bartle
R.L.T. Baillie
Eleanor Burton
Martina Chrones
Wayne Cooper
Mrs. M. Davison
Janette Doupe
Greig Dunn
Joan & John Dunn
Mary Finlay
Francis & Jennifer Flower
Christena Gay
Elizabeth Hanson
Rosalie Hart
Mary Heather
Edward Hill
Linda & Michael Hutcheon

G. Donald &
Anne-Lise Jackson
Michael Johnson &
Joe Wearing
S. Hewitt Kareda
Jean & Tiit Kodar
Muriel Lessman
Joyce C. Lewis
Dr. Teresa Liem
Doreen Livingstone
Carsten Lueth
Judy MacLachlan
Ruth Manke
Mary Willan Mason
Bill Murphy & John Hessels
Minnie E. McCurdy
Lois McDonald

Tina Orton
Jane Millgate
Joy Moore
Edith Patterson Morrow
Helen Perren
Trixie Postoff
Ezra & Ann Schabas
Ruth Scolnick
Desmond Scott &
Corinne Langston
Donald A. Smith
Penelope Sullivan
Richard & Carol Verity
Margaret Whittaker
Conrad Willemse
Nora Wilson

Friends:

Sheila Amys	Donald Gutteridge	William Reynolds
Ann Barrett	John Higgins	Lisa Schumann (<i>in memory of Victoria Woods</i>)
Marietta Bennie	Marianne Kneis	Hilde Schulz
Barbara Byers	Rosabel Levitt	Joan & Len Speed
Nancy Byers	Anne Litherland	Wayne Stratton
Theresa & John Caldwell	Laurie & James MacKay	Mr & Mrs E. Vahi
Barbara Campbell	Helen MacLeod	Carol & Charlotte Visser
Barry Chapman	Joan & Ian McCausland	Philip G. Webster
B. Cooper	J.M. McNab	Stephanie Wellis
Norman Coxall	Ian & Jen Nicholls	Eleanor Wright
William Crisell	George & Jean Podolsky	
Gwen Egan		

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.

Style and musical elegance combined with an intuitive theatrical sense are the hallmarks of soprano **Monica Whicher's** performances on the concert and opera stage. No stranger to audiences in the United States, Ms. Whicher has been featured by the Minnesota Orchestra, Utah Symphony, Cleveland Opera and the Hartford Symphony. In the 2006-2007 season she sang Strauss' *Vier Letzte Lieder* for Orchestra London and the Ottawa Symphony, debuted with the Colorado Symphony as soprano soloist in *Messiah* and travelled to Korea with Toronto's Opera Atelier for the title role in *Dido and Aeneas*.

She has appeared at the Nuremberg International Chamber Music Festival, the Ottawa Chamber Music Festival, Music at Blair Atholl in Scotland and in Barcelona with Helmuth Rilling. She can be heard as Telaira in Rameau's *Castor et Pollux* on the Naxos label and was nominated for a 2002 Juno Award for her CD entitled "Singing Somers Theatre" released on the Centredisc label.

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, **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 young singers, luminous and rich-voiced". Recent season highlights include the world premieres of *Filumena* and *Frobisher* for the Calgary Opera. Ms. Turnbull was heard as Ulrica in *Un ballo in maschera* and Dame Quickly in *Falstaff* for Opera Lyra in Ottawa, Juno in Handel's *Semele* for Chicago Opera Theater and for San Francisco Opera, the title role in *Carmen* in Edmonton Opera, and two seasons with Dallas Opera. At the Ravinia Festival, Ms. Turnbull sang with Christoph Eschenbach at the piano in Brahms' *Songs for piano, alto and viola*, while David Owen Norris was her pianist for Schubert Lieder. Also on the Chalmers Award winner's schedule were *Messiahs* at the National Arts Centre and Avery Fisher Hall in New York, Mahler's *Symphony No. 8* with the Vancouver Symphony and Bradamante in *Alcina* for Opera in Concert, Schumann's *Spanische Liebeslieder* with the Aldeburgh Connection and in Edmonton, and Ruth in Gilbert & Sullivan's *The Pirates of Penzance*.

Canadian tenor **Colin Ainsworth** made his debut at London's Royal Opera House and the Edinburgh Festival in the premiere of Stuart MacRae's opera *The Assassin Tree*. For the Greek National Opera he appeared as Orphée in the Paris version of Gluck's *Orphée et Euridice* and reprised the role for Opera Atelier in Toronto. Andrew Parrott conducted him in Lully's *Armide* and he debuted at Glimmerglass Opera as Jean in Massenet's *Le Portrait de Manon*. Mr. Ainsworth has been engaged by the Vancouver Symphony, Edmonton Symphony, Winnipeg Symphony, L'Orchestre Métropolitain du Grand Montréal, Orchestra London (Ontario), the Grand Philharmonic Choir and the Elora, Vancouver and Guelph Spring festivals in repertoire including Bach's *Mass in B minor* and *Johannes Passion*, *Die Schöpfung*, *Messiah*, *Carmina Burana*, Mozart's *Davidde penitente* and Britten's *St. Nicholas Cantata*. His growing discography includes "Schubert Among Friends" and a disc of works by Beckwith, Holman and Greer with the Aldeburgh Connection (Marquis Records), Rameau's *Castor et Pollux* and Vivaldi's *Griselda* with Opera in Concert and Aradia (Naxos), and Charpentier's *Messe de minuit* with Aradia (Naxos). Other credits include Jaquino in *Fidelio* for Vancouver Opera, Tamino in *The Magic Flute* for Opera Atelier and Desmarais in the world premiere of Davies' *Transit of Venus* for Manitoba Opera.

Between his international singing engagements **Mark Pedrotti** is a Professor of voice at the University of Montreal. Equally at home on both the concert and operatic stages, Mr. Pedrotti has performed Bach's *B Minor Mass* with the Boston Symphony and the New York Philharmonic under the baton of Helmuth Rilling. At Carnegie Hall he has performed Lalo's *Le Roi d'Ys*, Delius' *Sea Drift*, Smetana's *Libuše*, Handel's *Messiah* and Carl Orff's *Carmina Burana* (which was later released on CD under the Newport Classics label). With the South West German Radio Orchestra he toured Germany in performances of Berlioz' *L'Enfance du Christ*. He made his British recital debut at London's Southbank Centre. Opera performances have been with companies in the United States, Canada, Australia, Ireland and New Zealand. He has performed Don Alfonso (*Così fan tutte*) with Edmonton Opera and Lescaut (*Manon*) with New Zealand Opera, Germont (*La Traviata*), the Count (*Le nozze di Figaro*) in Victoria, Eisenstein (*Die Fledermaus*), in Vancouver, Judge Turpin (*Sweeney Todd*), the Father (*Hansel and Gretel*) in Calgary. For Radio Canada Mr. Pedrotti recorded the songs of Ned Rorem in celebration of the composer's 80th birthday in October 2004. In April 2005 he recorded Brahms' *Magelone-Lieder* with pianist Paul Stewart also for Radio Canada. In December 2006 Mr. Pedrotti performed the role of Scrooge in the Canadian premiere of *A Dickens of a Christmas*, (score by Errol Gay, lyrics, after Dickens, by Michael Albano), for the Canadian Children's Opera Chorus. In June this year he recorded songs by Rorem, Belkin, Bernstein and Barber for CBC Concerts at McGill entitled "Entre les lignes." Mr. Pedrotti records for CBC Records, Newport Classics and the Canadian Music Centre Discs.

Rat Nadi ("Together As One") is the name given to this ensemble (Seka) by one of the greatest living exponents of *gender wayang* in Bali, I Wayan Konolan. The group comprises John Carnes, Jim Kippen, Annette Sanger and Albert Wong. They have studied in Bali and North America with I Wayan Konolan and master musicians I Wayan Sinti and Ni Ketut Suryatini (Konolan's daughter). The members of Rat Nadi came together through their connections with other gamelan groups at the University of Toronto – where Annette Sanger teaches the Balinese gamelan *semar pegulingan* and Jim Kippen is Associate Professor in

Shortbread cookies from La Zecca
(416-778-4207)

Flowers by Hazel's
(416-488-4878)