

THE
Aldburgh
CONNECTION

The Flight of the Eagle



WALTER HALL
SUNDAY, OCTOBER 31, 2004
2:30 p.m.

We wish to thank
Jim and Connie MacDougall
for sponsoring Monica Whicher
and Elizabeth Turnbull,
Gary Canlett
for sponsoring Lawrence Wiliford
and Barry MacGregor,
and
David and Patricia Stone
for sponsoring Tyler Duncan



We are performing today
on the Edith McConica Steinway

THE FLIGHT OF THE EAGLE

The songs of Johannes Brahms (1833-97)

MONICA WHICHER, soprano ELIZABETH TURNBULL, mezzo

LAWRENCE WILIFORD, tenor TYLER DUNCAN, baritone

STEPHEN RALLS and BRUCE UBUKATA, piano

with the words of Brahms read by

BARRY MacGREGOR



Johannes Brahms is one of the two colossi of nineteenth century German music, in terms of his life span and the extent of his influence. He seems both complementary and contradictory to Richard Wagner; the one wrote almost nothing but operas, the other everything but. Even in their lifetime, they were hailed as the leaders of opposing factions of the musical world (largely against their will). But the image of Brahms as a conservative traditionalist, handing nothing on to the future (whose stylistic inheritance was said to come entirely from Wagner), is far from true. Brahms was more of a Janus figure, deeply devoted to the music of the past (as his editions of Schumann, Schubert, Bach, Handel and many others show) but, at the same time, so innovative in matters of style that he was hailed by Arnold Schoenberg as the first modern master. Whether one regards his music as truly expressive (as did Schoenberg) or most emphatically not (as did Hugo Wolf) is, of course, a matter of opinion. But its uniqueness cannot be denied. It was Schoenberg who wrote —

From Brahms I learned:

1. Many of the things I acquired unconsciously from Mozart — especially uneven numbers of measures, extension and contraction of phrases.
2. Plasticity in moulding figures; not to be mean, not to stint myself when clarity demands more space; carrying each figure through to the end.
3. Systematic construction of movements.
4. Economy, yet richness.

A survey of his songs is probably the best way to provide an overview, since they span Brahms's entire working life, from the early 1850s to 1896. He has been criticised for his choice of poets, and it does seem true that literary excellence was not a necessity for him. A poetic idea was more important than the language in which it was expressed; some of his finest songs set writers like Daumer who might be totally forgotten today, were it not for Brahms. But there are also settings in our programme of poetry by Goethe, Heine, Mörike, Hölty. Texts such as these could often bring something quite unusual out of the composer (like the black pearl of his setting of Heine's *Meerfahrt*). And the words of Brahms songs are often, demonstrably, those of Brahms the man himself.

Please reserve your applause until the end of each half of the programme

OVERTURE

Wechsellied zum Tanz (Goethe) Op. 31/1

Alternating song at the dance: (The indifferent ones) Come with me, O fair one, to the dance; dancing belongs to a celebration. You may become my sweetheart and, if you don't, yet we may still dance.

(The fond ones) Without you, my sweet love, what would feasting and dancing be? If you were not my sweetheart, I shouldn't dance, and if you remain it, life is a feast.

(The indifferent ones) Let them love and let us dance; languishing love avoids the dance. We wend our way through the whirling dance, they creep away to the shady wood.

(The fond ones) Let them spin and turn, let us wander; love's wandering is a heavenly dance. Cupid, close by, hears them mocking and speedily takes revenge.

Russian National Anthem (from *Souvenir de la Russie*)

This is the opening number of a set of pieces for piano duet which appear to be the earliest compositions of Brahms to survive. They were published in about 1850 under the pseudonym of 'G.W. Marks, Op. 151'. Along with the Russian anthem, we hear surprising references to the Hungarian Rákóczy March.

THE YOUNG EAGLE

Liebestreu (Reinick) Op. 3/1

True love: 'O sink your sorrow, my child, in the deep sea.' A stone may well rest on the bed of the sea, sorrow floats ever upward.

'The love which you carry in your heart, pluck it, my child.' Though the flower dies when picked, true love does not die so quickly.

'True love: these are but words, cast them to the winds.' O mother, though rock be split apart by wind, my true love will endure.

Ein Sonett (13th c. French, trans. Herder) Op. 14/4

A sonnet: Ah, if I could I would forget her, her fine, dear, lovely being, her glance, her friendly lips, ah all of these! I might perhaps be healed! Yet, ah, my heart, my heart never can! And yet to hope for her is madness! And to hover near her gives zest and courage to never waver!

And then, how can I forget her, her fine, dear, lovely self, her look, her friendly lips, all of these! Much better never to be healed!

Keinen hat es noch gereut (Tieck) from *Die schöne Magelone* (Op. 33/1)

*As a teenager, Brahms grew to love *The Wonderful Love Story of the Beautiful Magelone and Count Peter of Provence*. In the 1860s, he took fifteen of the poems which appear in each chapter of Ludwig Tieck's novella and made a loosely constructed song-cycle, of which this is the opening number.*

No one has yet regretted mounting his steed in the bloom of youth to fly through the world. Mountains and meadows, lonely forest, women and girls in all their finery, golden trinkets, all delights him with loveliness. Amazing figures flit past, desires glow dreamily in the youthful intoxication of his senses.

Fame scatters roses quickly in his path, loving and caresses, laurels and roses carry him onwards, higher and higher.

Joys all about him, envious foes succumb to the hero; then he modestly chooses the maiden he loves most.

And mountain and plains and solitary forests he puts behind him. His parents in tears, ah, their yearning now past, the sweetest of joys unites them all.

When years have passed by he tells his story to his son in their quiet hours together and shows him his wounds, the wages of valour. So age retains its youth, a ray of light in the twilight hours.

Es rauschet das Wasser (Goethe) Op. 28/3

Water is ever in turmoil, ever on the move; the stars wend their carefree way across the sky, as do the clouds.

So, too, love is in turmoil and passes by. The waters are in turmoil, the clouds disperse; but the stars remain, changing and wending their way. So, too, with love, if it be true love: it is in motion, and yet it does not alter.

Von ewiger Liebe (Hoffmann von Fallersleben) Op. 43/1

Of eternal love: Dark, how dark in wood and field! It is already evening, now the world is silent. Nowhere a light remains, nowhere a puff of smoke, yes, and the lark too is now silent. Out of the village comes a boy, walking his sweetheart home, he leads her past the willow copse, talking so much and of many things:

'If you suffer insult and are troubled by others for my sake, then let our love be sundered as swiftly as once we were plighted, depart with rain and wind, depart as swiftly as once we were plighted.'

Says the maiden: 'Our love cannot be sundered! Steel is strong and iron too; even stronger is our love. Iron and steel may be forged anew — our love, who shall change it? Iron and steel, they may melt — our love must endure forever!'

Die Mainacht (Hölty) Op. 43/2

May night: When the silver moon shines through the shrubs, scattering its slumbering light on the grass, and the nightingale flutes, sadly I wander from bush to bush.

By foliage concealed, a pair of doves coo out to me their ecstasy; but I turn away, seek deeper shade, and a solitary tear flows.

When, O smiling vision, that like dawn irradiates my soul, shall I find you on earth? And that solitary tear trembles more hotly down my cheek!

AWAY FROM THE EYRIE

Von waldbekränzter Höhe (Daumer) Op. 57/1

From wood-crowned hill I cast the burning gaze of my love-moist eye back to the meadow green about you. I look down to the brook, ah, I would flow with it as a ripple back, O friend, to you!

I look up to the scudding clouds above me, ah, I would fly with them back, O friend, to you! How I would ensnare you, my anguish and my salvation, with lips, with eyes, with bosom, heart and soul!

Es träumte mir (Daumer) Op. 57/3

I dreamt I was dear to you; but to awake there scarce was need. For in my dream I already knew it was a dream.

Die Schwestern (Mörike) Op. 61/1

The sisters: We're two lovely sisters, we look so alike, even more so than two eggs, or two stars!

We're two lovely sisters, we have nut-brown hair; if you plaited it all together you couldn't tell the difference.

We're two lovely sisters, we wear identical dresses, we walk over the meadows singing, hand in hand.

We're two lovely sisters, we vie with each other at spinning; we sit at the same distaff, and sleep in the same bed.

O you two lovely sisters, how the pages have turned, for you love the same man — and now your songs are over!

Alte Liebe (Candidus) Op. 72/1

Old love: The dark swallow returns from a distant land, the pious storks return and bring new happiness. On this spring morning, so sadly overcast and warm, I seem to rediscover love's sorrow of old. It is as if, gently, my shoulder were tapped, as though I heard a whispering as of a dove in flight. There is a knocking at my door, yet no one is outside; scents of jasmine I breathe, yet I have no flowers I am summoned from afar, an eye is watching me, I am seized by an old dream and led along its way.

O schöne Nacht (Daumer) Op. 92/1

O beautiful night! The moon shines with full splendour in a fabulous sky, together with the lovely host of tiny stars. Dew glistens bright on the grass-blades, the nightingale sings in the lilac bush. The lad creeps softly to his beloved.



INTERMISSION

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



REFLECTIONS

Warum? (Goethe) Op. 92/4

Why do songs resound heavenward? They would fain draw down to us the stars, which twinkle and flame above, and the moon's lovely embrace, and the warm, blissful days of the blessed gods.

Mädchenlied Op. 85/3 (trad. Serbian, trans. S. Kapper)

A maiden's song: Oh, and you my cool water! Oh, and you my little red rose! Why do you bloom for me so early? I have none for whom to pluck you!

Shall I pluck you for my mother? I, an orphan, have no mother! Shall I pluck you for my sister? Ah, she has long been married!

Shall I pluck you for my brother? He has gone into battle! Shall I pluck you for my lover? Oh, far away is my lover! Beyond three green mountains, beyond three cool waters!

Frühlingslied (Geibel) Op. 85/5

Spring song: With mysterious odours the woodland greets me from the ridge, above me in the sky the first larksong floats.

Lost in the sweet sounds I wander through the field of grain which, still half drunk with sleep, gently stirs in the sunlight.

What longing! What dreaming! Ah, you want to glow again with the flowers and the trees, old heart, take on fresh life.

Meerfahrt (Heine) Op 96/4

Sea voyage: My love, we sat together snug in our little boat. The night was still, we floated upon a broad waterway.

The lovely Isle of Spirits lay dim in the gleaming moonlight; upon it sweet sounds rang out, and surging mists danced.

Sweeter the sounds and sweeter, this way and that the surge; but past the isle we floated, comfortless on the wide sea.

Wie Melodien zieht es mir (Groth) Op. 105/1

Like melodies a feeling steals softly through my mind; like spring flowers it blooms and like fragrance floats away.

But words come and seize it, bring it before the eye; then as the grey of mist it pales, and vanishes like a breath.

And yet in rhyme reposes, concealed, a scent, which is summoned gently out of the silent bud by a tear-stained eye.

Auf dem Kirchhofe (*Liliencron*) Op. 105/4

The transformation in the serene last section of this song is signalled by a reference to the Lutheran *Passion Chorale*; thus, the song anticipates the spiritual atmosphere of the *Vier ernste Gesänge*.

At the cemetery: The day passed rainy and storm-tossed; by many a forgotten grave I stood — worn stones and crosses, ancient wreaths, names overgrown and scarcely to be read.

Storm-tossed and rainy the day; on every grave the icy word: Deceased. Dead to the storm the coffins slumbered; on every grave thawed mutely now: Healed.

ENVOI

Ständchen (*Kugler*) Op. 106/1

The moon shines above the mountain, so apt for folk in love. In the garden a fountain ripples; all else is silence, far and wide.

Near the wall in the shadows stand three students, with flute and fiddle and zither, and sing and play there.

The sounds steal gently into the loveliest girl's dream. She sees her fair beloved, and whispers 'Forget me not!'

Da unten im Tale (*Swabian folksong*) from *49 deutsche Volkslieder*

Down in the valley the water flows so muddy, and I can't tell you, I love you so.

You always talk of love, you always talk of constancy, and a bit of falsehood goes with it too.

And if I tell you ten times that I love you, and you don't understand, I shall have to go somewhere else.

For the time that you loved me I thank you, and wish that somewhere else you may fare better.

O Tod wie bitter bist du

(*Ecclesiasticus* 41: 1-2) from *Vier ernste Gesänge* (Op. 121/3)

The *Four Serious Songs*, all settings of biblical texts, were begun before Clara Schumann's death in 1896; but that event, following swiftly after, made them a suitable memorial for her.

O death, how bitter you are in the thoughts of a man who has good days enough and a sorrowfree life; and who is fortunate in all things and still pleased to eat well!

O death, how well you serve him who is in need, who is feeble and old, is beset by all sorrows and has nothing better to hope for or to expect!

Wenn ich mit Menschen- und mit Engelszungen redete

(I Corinthians 13: 1-3, 12-13) from *Vier ernste Gesänge* (Op 121/4)

Brahms first biographer, Max Kalbeck, pointed out that sketches of this song seem to form part of an unfinished cantata for voice and orchestra in memory of Elisabeth von Herzogenberg, to whom Brahms was greatly attached. If so, it would suggest that he had very much in mind the earthly kind of love, rather than the Authorized Version's 'charity' (rendered in Luther's German, anyway, by the all-encompassing 'Liebe').

If I spoke with the tongues of men and angels, and had not love, I were a sounding brass or a clanging cymbal.

And if I could prophesy and knew all mysteries and all knowledge, and had all faith so that I could remove mountains, and had not love, I were nothing.

If I gave away all my goods to the poor and suffered my body to be burned, and had not love, it were of no gain to me.

We see now in obscure words through a mirror, but then face to face. Now I discern it piece by piece, but then I shall discern it just as I am discerned.

But now faith, hope, love remain, these three: but love is the greatest among them.

Zum Schluss (Goethe) from *Neue Liebeslieder* (Op 65/15)

At the end: Now muses, enough! In vain do you aim to show how joy and pain mingle in a loving heart. Though you cannot heal the arrow wounds of love, you alone give us solace and soothe all torment.

THE ALDEBURGH CONNECTION CONCERT SOCIETY

FOUNDING PATRON: Sir Peter Pears

HONORARY PATRONS: Stuart Bedford

Christopher Newton, C.M., Léopold Simoneau, C.C.

BOARD OF DIRECTORS

Michael J. Gough (President)

Carol Anderson

Patsy Anderson

Suzanne Bradshaw

John B. Lawson

Che Anne Loewen

James Norcop

Iain Scott

Justin Young

Our celebration of Brahms continues in Walter Hall on Tuesday, November 30, in the first of our Young Artists Recitals, with soprano **Lisa DiMaria**, mezzo **Jillian Yemen** and baritone **Stephen Hegedus**. Their programme, *Dvorak and his Musical Father*, will present songs and duets by Brahms and Dvorak. Our second Young Artists Recital will take place on Tuesday, February 1 with three more young singers: **Laura Albino**, soprano, **Tyrsa Gawrachynsky**, soprano and **Jonathan Estabrooks**, baritone. Tickets for these concerts are \$12/\$6 seniors and students, and may be purchased from the Faculty of Music Box Office at (416) 978-3744. Concert time is 8 pm.

Our Sunday Series continues with four more concerts. On December 5, we explore musical connections between Canada and its neighbour to the south, in a programme *The 49th Parallel*, with **Monica Whicher**, soprano, **Megan Latham**, mezzo and **Colin Ainsworth**, tenor. Then, on January 23, we visit the Winter Palace in the St Petersburg of 1868, in a programme entitled *Valse des fleurs*, with **Donna Brown**, soprano, **Anita Krause**, mezzo and **Michael Colvin**, tenor. On March 13, as part of the city-wide Metamorphosis Festival, our concert *Metamorphoses* will sample music inspired by Ovid's tales by Schubert, Chausson, Walton and Holman, with Britten's *Six Metamorphoses after Ovid*. Singers include **Colin Ainsworth**, tenor. We end the series on May 1 with *A Country House Weekend*, a visit to England's "long weekend" between the world wars, with **Carla Huhtanen**, soprano, **Norine Burgess**, mezzo and **Peter McGillivray**, baritone. Concerts take place in Walter Hall, except for the March 13 concert, which will be in the MacMillan Theatre. Single tickets are \$40; please call (416) 735-7982.

And, towards the end of the concert season, we are proud to present two of Canada's finest singers in solo recital. Please join us on Thursday, April 4 at 8 pm, here in Walter Hall, when baritone **Gerald Finley** comes to us direct from performances at the Met, to sing Schubert's last great song cycle, *Winterreise*. Single tickets are \$40 and may be ordered from our box office at (416) 735-7982. On Wednesday, May 25, we welcome

back tenor **Michael Schade**, for a *Lieder* Recital. (On the heels of this performance, he leaves for Dresden, to sing another solo recital in the prestigious 'World Singing Stars' series at the Semperoper.) Our concert will take place in the Glenn Gould Studio, at 8 pm. Tickets are \$40, and may be purchased from the Glenn Gould Studio box office at (416) 205-5555.

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:

- Jim and Connie MacDougall
- Gary Canlett
- Patricia and David Stone
- Che Anne Loewen
- The Ontario Arts Council and The City of Toronto through the Toronto Arts Council
- many individual donors, including:

Benefactors:

Kenneth & Carol Anderson	Sally Holton & Stephen Ireland	James & Charlotte Norcop
Patsy and Jamie Anderson	Michiel Horn & Cornelia Schuh	Peter Partridge
Gary Canlett	Muriel Lessmann	Iain & Barbara Scott
Anne & Michael Gough	Jim & Connie MacDougall	Herb & Virginia Tenny
	Sue Mortimer	

Champions:

Dr. Eric Hood	Dr Hugh McLean	Patricia & David Stone
Maria & Hans Kluge	Dr Rupert Schieder	anonymous
	Stephen & Jane Smith	

Patrons:

James & Suzanne
Bradshaw
Muriel Code
Jean Edwards
Eric & Elsie Etchen
Mary Finlay
Ron Fitzgerald
Peter & Verity Hobbs
Don & Susan Johnston

Professor & Mrs Douglas
Joyce
Wallace Joyce
Lorraine Kaake
Frances Lang
Reg & Sheila Lewis
Steve Munro
Barbara & Murray Oliver
John & Deanne Orr
Christopher Palin & Susan
Middleton

Carol Sawka & Juan Bilbao
Maud Sinclair
Jennifer & John Snell
John Stanley & Helmut
Reichenbaecher
Françoise Sutton
Burton & Judy Tait
Diana & Ted Tremain
Mr & Mrs A.A.L. Wright

Supporters:

R.L.T. Baillie
Jean Ashworth Bartle
Margo & Klaus Bindhardt
Eleanor Burton
Christopher Cantlon
Barbara Charters
Matina Chrones
Jim & Roberta Clough
Mavis Davison
John & Joan Dunn
Frank & Jennifer Flower
Les & Marion Green
John & Helen Guest
Valerie Guest
Rosalie Hatt
Mary Heather
E.D. Hill

Frances & Peter Hogg
Linda & Michael Hutcheon
G. Donald Jackson
Michael Johnson &
Joe Wearing
Joyce C. Lewis
Helga & Carsten Lueth
Helen MacLeod
Ruth Manke
Maureen & John McKevey
Carol McLean
Jane Millgate
Joy Moore
Edith Patterson Morrow
June Munro
Bill Murphy &
John Hessels

Eve Nash
Hilary Nicholls
Ian & Jean Nichols
Sasha Olsson
Hollis & Lenore Rinehart
Martin Roebuck
Ezra & Ann Schabas
Paul Schabas
Rosemary Sewell
Penelope Sullivan
Karen Teasdale
Richard & Carol Verity
Wentworth Walker
Nora Wilson
Robert Worthy
Justin Young

Friends:

Barbara Adams
Sheila Amys
Nancy Byers
Barbara Campbell
Christopher Cantlon
Wayne Cooper
Norman Coxall
Derek Crawley
H.B. DeGroot
Janette Doupe
Gail Duchene
Gwen Egan
Frederica Fleming
Kathleen Flynn

Christena Gay
Lawrence Greer
Elizabeth Hanson
Marianne Kneis
Ann Litherland
Doreen Livingstone
Lynne MacLennan
Shirley Marsden
Mary Willan Mason
Minnie McCurdy
Lois McDonald
Barbara Moran
Helen Perren
June Pinkney
Jean Podolsky

Trixie Postoff
Mary Redekop
Margaret Reid
Hilde Schulz
Dr Ralph & June Shaw
Donald A. Smith
Wayne Stratton
Philip G. Webster
Freydis Welland
S. Wellis
Sue White
Margaret Whittaker
Eleanor Wright
Marina Yoshida

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.

Monica Whicher is noted for the musical elegance she brings to her concert and opera stage performances. Lully, Brahms, Haydn and Mahler have highlighted recent seasons and reflect her artistic range. Featured in her 2004-2005 season are performances of Vaughan Williams's *Benedicite* with L'Orchestre symphonique de Montréal, the title role in *Dido and Aeneas* for Opera Atelier, and the world premiere of a new work by Christos Hatzis paired with Beethoven's *Mass in C* for the St. Lawrence Choir in Montreal and the Ottawa Choral Society. She will be heard in Rutter's *Mass of the Children* conducted for Chorus Niagara by the composer, a Bach programme with Nicholas McGegan, Mozart's *Requiem* with Orchestra London and in concert with Ottawa's Thirteen Strings. Recent performances include *Messiah* with the Calgary Philharmonic and the Mozart *Requiem* with the National Arts Centre Orchestra, Cleopatra in Handel's *Julius Caesar* for Pacific Opera Victoria, her portrayal of The Countess in Mozart's *Le nozze di Figaro* for Opera Atelier and her highly acclaimed performance as Mérope in Lully's *Persée*, also for Opera Atelier. Her discography includes recordings with the Bach Consort, and of Schubert and Hatzis.

Elizabeth Turnbull is justly described by the press as "luminous and rich-voiced". This season, she will be heard in concerts in Montreal and Toronto, and looks forward to a remount of John Estacio's *Filumena* at the National Arts Centre, a work which she has sung in Banff and Calgary. She recently sang Mozart's *Coronation Mass* with Trevor Pinnock and Les Violons du Roy in Montreal, and will perform the same work with the Edmonton Symphony. She appears in opera productions across Canada and in the U.S., singing Ulrica in *Un ballo in maschera* for Opera Lyra, Madame de Croissy in *Dialogues des Carmélites* in Calgary, Mallika in *Lakmé* and Countess Federica in *Luisa Miller* for Toronto's Opera in Concert, *Carmen* for Edmonton Opera, and was featured as Mrs. Gleaton in Floyd's *Susannah* for Vancouver Opera. Her debut with Virginia Opera was as Gertrude in *Roméo et Juliette*, and she has sung Juno in Handel's *Semele* for Chicago Opera Theater. She is in equal demand on concert stages across the country, singing the major oratorio works with leading Canadian orchestras. Her recordings include Haydn's *Harmoniemesse* and Mozart's *Litaniae Lauretanae* with the Vancouver Cantata Singers.

Lawrence Wiliford is establishing himself as a singer who is equally comfortable in opera, recital and oratorio. Highlights of his last season included a summer at the Tanglewood Music Center as a Vocal Fellow and an appearance at the University of Toronto Bach Festival under the direction of Helmuth Rilling that led to an invitation to the Internationale Bachakademie of Stuttgart. He also appeared under Maestro Rilling's baton at Roy Thompson Hall for the Joy of Niki celebration in June. His

recent opera roles include Ferrando in *Così fan tutte* at the University of Toronto, Acis in *Acis and Galatea* with New Chamber Opera in Oxford, England and he covered the role of Lysander in *A Midsummer Night's Dream* at the Tanglewood Music Center. A graduate of St. Olaf College with a BMus in Church Music, he was a founding member of Cantus, a professional male vocal ensemble based in Minneapolis, and is also a published choral arranger. He currently studies with Lorna MacDonald at the University of Toronto, where he is completing a Master of Music in Vocal Performance.

Tyler Duncan began his vocal studies at the University of British Columbia, and, after masterclasses in America and Europe with Dietrich Fischer-Dieskau, Matthias Goerne, Thomas Quasthoff, Brigitte Fassbaender, Elly Ameling and other prominent interpreters of the *Lied*, the Canada Council awarded him a grant to study with Prof. Edith Wiens at the Hochschule für Musik, Augsburg. He also studied at the Hochschule für Musik und Theater in Munich where he studied *Lied* interpretation with Helmut Deutsch, and at the Bavarian Theater Academy where he studied Opera. He gives regular song recitals and is often heard on CBC Radio. He is also active as an oratorio and opera singer, in 2000, singing *The Traveller* in Britten's *Curlew River* for Festival Vancouver, and Monteverdi's *L'incoronazione di Poppea* for the same festival in 2003. Recent performances include a Monteverdi concert with the Berliner Staatsoper, Brahms's *Liebesslieder Walzer* at the Wigmore Hall in London, and Bottom in Britten's *A Midsummer Night's Dream* at the Prinzregenten Theater in Munich. He has been awarded prizes at the Wigmore Hall International Song Competition in London in 2001, the International Johann Sebastian Bach Competition in Leipzig in 2002, and the ARD International Music Competition in Munich in 2003.

Barry MacGregor is a well-known presence on stage and screen across Canada. His many Stratford roles include The Fool in *King Lear* with Christopher Plummer, Pickering in *My Fair Lady*, Falstaff in *Henry IV, Parts I and 2*, Bassinet in *A Fitting Confusion*, Orisini-Rosenburg in *Amadeus*, Albany in *King Lear*, Algernon in *The Importance of Being Earnest*, Dogberry in *Much Ado About Nothing*, Oberon/Theseus in *A Midsummer Night's Dream*, Edmund in *King Lear*, Sir Toby Belch in *Twelfth Night*, Jack Point in *The Yeomen of the Guard*, Antonio in *The Duchess of Malfi* and Hastings in *She Stoops to Conquer*. He has appeared at the Shaw Festival for a total of fifteen seasons, including performances as Higgins in *Pygmalion*, Mr. Burling in *An Inspector Calls*, Hercule Poirot in *Black Coffee*, John Tarleton in *Misalliance*, Charlie in *One for the Pot*, the Inquisitor in *Saint Joan* and the Director in *Six Characters in Search of an Author*. Television credits include *Dieppe*, *A Nest of Singing Birds* and *Life and Times of Stephen Leacock*. He has conducted Master Classes at Wayne State University, Michigan, Northern Michigan University, San Francisco State and has directed in the U.K, Canada and the U.S.

Die Mainacht. aus dem Böhmer.

L. Brahms

Op. 10 No. 3. *Andante sostenuto.*

Mund der stillen Nacht
 die stille Nacht, die stille Nacht

die stille Nacht, die stille Nacht,
 die stille Nacht, die stille Nacht.

die stille Nacht, die stille Nacht,
 die stille Nacht, die stille Nacht.