

*The* CHANCELLOR  
JACKMAN  
PROGRAM FOR THE ARTS

(May 12, 2005)

UNIVERSITY OF TORONTO  
THE HUMANITIES CENTRE *and*  
THE INSTITUTE FOR CANADIAN MUSIC

*present*

A TORONTO SONGBOOK

*with*

THE ALDEBURGH CONNECTION

*as part of*

VOICING  
TORONTO: THE CITY  
AND THE ARTS

*As part of*

## **VOICING TORONTO: THE CITY AND THE ARTS**

**The University of Toronto Humanities Centre  
and The Institute for Canadian Music**

*present*

### **A TORONTO SONGBOOK**

#### **The Aldeburgh Connection**

MONICA WHICHER, soprano

NORINE BURGESS, mezzo

COLIN AINSWORTH, tenor

STEPHEN RALLS and BRUCE UBUKATA, piano

This programme was originally developed for presentation in April 2000. We were daunted by the thought of celebrating the millennium, but imagined we could cope with a century. Looking into the musical activity of our city over this period, however, would take more than a whole season of concerts. So we decided to follow three lines of discovery, which together provide at least an outline of the presence of song in Toronto throughout the twentieth century.

The first line runs from Ambrose's *Die Lotosblume* of 1901 to Beckwith's *A Man and his Flute*, the last of several songs written in 2000. (This satisfies the most exact definition of a century as being the years from one to a hundred!) Many different composers are represented — not necessarily all Torontonians, but all having a significant effect on musical life here. The second thread connects a number of great performers whose singing became an important aspect of performance history in the city, either because of their residence here or because of repeated visits.

Finally, I hope that we may be forgiven for drawing attention to The Aldeburgh Connection's role in presenting song and, particularly, in commissioning new work. We are especially proud of the concluding song cycle of this program, which is also titled *A Toronto Songbook*: the five composers have taken the words of Toronto poets in order to provide repertoire for the new century.

*Stephen Ralls*

## BEGINNINGS

Die Lotosblume, Op. 19 (*Heinrich Heine*) (1901) Paul Ambrose (1868-1941)

*The lotus-flower is afraid of the sun's splendour, and with bowed head  
she dreamily waits for night.*

*The moon is her lover, he awakens her with his light, and for him she  
unveils her innocent flower-face in a friendly way.*

*She blooms and glows and shines, and stares silently into the heavens;  
she smells fragrant and weeps and trembles for love and love's woe.*

Hamilton-born Ambrose and Manning, from New Brunswick, both followed professional careers in music, principally in New York City.

The Whitethroat, (*T.H. Rand*) Edward B. Manning (1874-1948)

The hour has come to part (*E. Oxenford*) (1910) Edward Broome (1868-1922)

Broome was organist and choirmaster at Jarvis Street Baptist Church and conductor of the Toronto Oratorio Society.

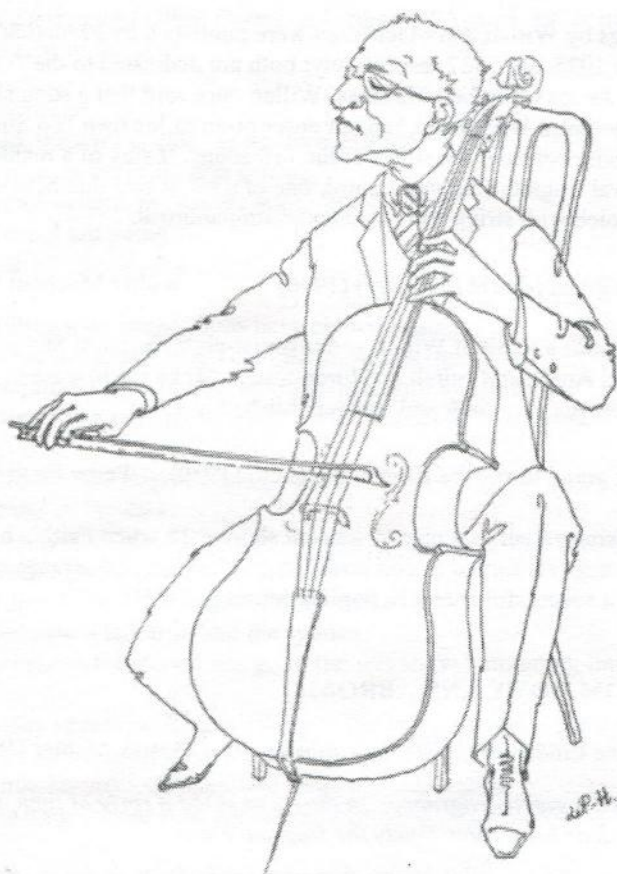
Oh! you Canadian town (*S.K. Bennett*) (1914) N. Fraser Allan (fl. 1911-40)

Allan was a prolific songwriter and a member of the Canadian vaudeville troupe The Dumbells.

## POSTWAR

Ariadne Waking (*Leigh Hunt*) Leo Smith (1881-1952)

This is an early song by Smith; the poem depicts Ariadne on her island of Naxos, moments before she realises that Theseus has deserted her. Smith came to Canada from England in 1910. He was a cellist, a writer, and a professor at the Faculty of Music, University of Toronto.



Cellist and composer Leo Smith  
line drawing by Dora de Pedery Hunt



Sonnet to Sleep (*John Keats*) (1921)

Healey Willan (1880-1968)

I sing of a maiden (*anon., 1450*) (1927)

Sir Ernest MacMillan (1893-1973)

The songs by Willan and MacMillan were published by Frederick Harris in 1925 and 1927 respectively; both are dedicated to the baritone James Campbell McInnes. Willan once said that a song should be a 'tone poem with piano,' an apt description of his own 'To Sleep,' which many consider the finest of his 110 songs. 'I sing of a maiden' is a medieval English Christmas carol, one of a set of two that MacMillan set for voice with string trio or piano accompaniment.

Take me to a green isle (*H.E. Foster*) (1936)

Walter MacNutt (1910-96)

MacNutt was a pupil of Willan and organist-choirmaster at St. Thomas's Anglican Church on Huron Street. 'Take me to a green isle' is his most popular song and was republished in 1990.

Cheerio (I'm going to see the King and Queen) (1939)

Percy Faith (1908-76)

A promising career as a pianist was cut short at 18 when Faith's hands were injured. He turned to composition, conducting, and arranging and enjoyed a successful career in popular music in the USA.

## STARS FROM HOME AND ABROAD

Ich atmet' eine Lindenduft (*Friedrich Rückert*)

Gustav Mahler (1860-1911)

*I breathed a gentle fragrance. In the room stood a sprig of lime, the gift of a dear hand: how lovely the fragrance was!*

*That sprig of lime, tenderly you broke; softly I breathe in the fragrant lime, love's gentle fragrance.*

The Salley Gardens (*W.B. Yeats*)

Irish tune, arr. Benjamin Britten (1913-76)

Everything is black (*Owen Dodson*) (1967)

Robert Fleming (1921-76)

This is an excerpt from the song-cycle *The Confession Stone: The Songs of Mary*, which was a centennial commission for Maureen Forrester. Saskatchewan-born Fleming studied in England with Herbert Howells and in Toronto with Healey Willan.

Healey Willan, sketched by  
A.Y. Jackson in 1856



Publicity pamphlet issued by  
Frederick Harris, ca. 1928

Ernest MacMillan



Recent Compositions

I love the jocund dance (*William Blake*) (1948)

Oskar Morawetz (b. 1917)

Abschied (*Eduard Mörike*)

Hugo Wolf (1860-1903)

*Farewell: One evening, without knocking, in comes a gentleman: 'I have the honour', he says. 'to be your critic'. At once he takes the light in his hand, looks long at my shadow on the wall, stepping close, and standing back: 'Now, young man, kindly see how your nose looks from the side! That, you will admit, is a nose and a half.' Is it? Good heavens — to be sure! Bless my soul! I never, never in all my life, imagined my face had such a world-sized nose!!*

*Various other things the man said about this and that; what, I truly no longer remember; perhaps he thought I should have a confession to make. He rose at last. I held the light for him. At the top of the stairs, I gave him a merry wee kick on the backside to be getting along with ... And by thunder! The rumbling, the tumbling, the stumbling! I never saw the like before, never in all my life have I seen a man go down stairs so fast!*

## INTERMISSION

### THE CONNECTION TO THE CITY

The owl and the pussycat (*Edward Lear*)

Harry Somers (1925-99)

*Commissioned by The Aldeburgh Connection through the assistance of the Canada Council, and first performed on February 13, 1989*

"Harry Somers is a composer. The statement is simple and needs no qualification." (Harvey Olnick, 1959) And so Somers remained until his death 40 years later. A major recording project of his music is underway.

Toronto (*Anna Jameson*)

John Greer (b. 1954)

*Commissioned by The Aldeburgh Connection through the assistance of the Laidlaw Foundation, and first performed on March 3, 1996*

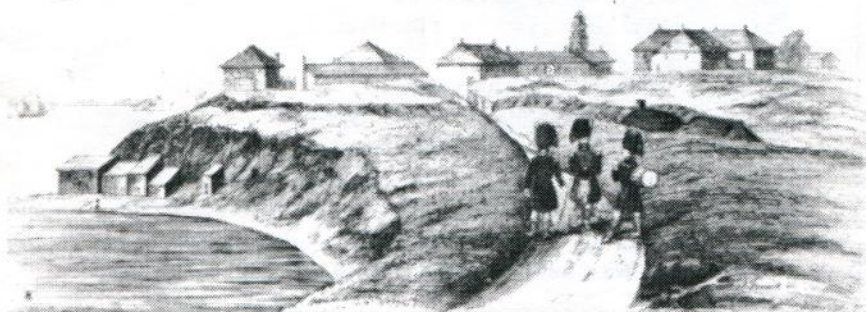
Greer sets a text from *Winter Studies and Summer Rambles in Canada* (London, 1838) by Anna Jameson, wife of an early attorney-general of Upper Canada. She was no fan of Toronto: "A little ill-built town on low land, at the bottom of a frozen bay, with one very ugly church, some government offices in the most tasteless, vulgar style imaginable, and three feet of snow all around" (*Winter Studies ...*, p. 15).



The Grand Opera House, Toronto – a drawing by Eugene Haberer from the *Canadian Illustrated News* (29 August 1874)



Fort York, Toronto in 1841; drawing by J. Fenwick from a sketch by J. Gillespie (*Canadian Illustrated News*, 15 April 1876)





## A Toronto Songbook

*Commissioned by The Aldeburgh Connection through the assistance of  
members of the audience, and first performed on April 30, 2000*

Venus and Pomona (*Robert Finch*)

Derek Holman (b. 1931)

From *Double Tuning*, published by Porcupine's Quill, 1984; used with the kind permission of the Estate of Robert Finch.

When Venus at each dawning of her youth  
Parts emerald billows round her fluted shell,  
The branching arms of mermaids and the swell  
Of brawny tritons arch for her a booth  
Floating astride a world of sun and shadow  
Dappling the surf with buds of dark and light  
That linger as they vanish out of sight  
Like rosy mist across an azure meadow.

An autumn vision parodies that scene  
When harvest lifts Pomona to be queen  
Of blushing gems, burnished to frightful height,  
While at her feet daylight and moonlight swim  
With shaggy trunk, bare shaft and twining limb,  
Seas of wild cyclamen, red, blue, and white.

Blue Heron Near the Old-Mill Bridge (*Raymond Souster*)

Gary Kulesha (b. 1954)

From *Collected Poems of Raymond Souster*, by permission of Oberon Press

This blue heron effortlessly managing  
one graceful unhurried occurrence after another,  
first stepping so stiffly, so carefully  
over the slime-slippery rocks of the river,

with me and a father and his young son  
his only audience watching from the river-bank,  
still frozen in admiration, yet unnerving him  
enough to suddenly flap both sail wings  
(even longer than his slender beak) once, twice, three times  
we count before he glides down ten yards farther upstream,  
skimming in for a touch-down as smooth and short as summer.

From *Civil Elegies and Other Poems*, published by Anansi, 1972; used with the kind permission of the poet

We are in  
bed, the dark is close to my face. Hilary  
moans in the crib. It is getting  
warm in here, the covers are  
close, I am going  
into it.

All the long-legged suns have clotted again  
in my head, and only keyholes know a song.  
Emptiness is my alibi, but it is pitted with syllables like  
caterpillars moving hoarsely across the face of the Bible.

Outside, the rasp of a snow-shovel  
grates in the dark.  
Lovely  
sound, I hang onto it. In the  
stillness I feel the flakes and the heft of  
that man's left arm, and the sudden  
twinge as the shovel lets go of the wet snow I am going into it

Many spaces no longer belong to the ones who once filled them.  
The air keeps striding through.  
Pinholes arrive & open like sprayguns, and always  
the long-legged suns are combining.

Beside me on the bed the man with whom I did  
great violence for years, preserving  
dalliance and stigmata, stretches  
easy in his after-pleasure, sleeping.  
Clothes and our wetness load the air.  
His hair is on my shoulder.  
The covers lift and fold, and the shovel scrapes and I hear the  
endless holes in the night hang down and the snow and  
our fragile breathing.

Spinnaker (*Richard Outram*)

Roger Bergs (b. 1969)

From *The Promise of Light*, Anson-Cartwright Editions, Toronto, used with the kind permission of the poet

Held fore and aft, the empty vessels ride,  
In haven rocked, each restless blazing mast  
At constant realignment, side by side:  
Awaiting mariners, released at last  
From all the world's profession, who arrive  
Unburdened in the canted evening light:  
And suddenly the quay becomes alive  
With purposive disorder, that they might,  
Inhabited once more, as in an act  
Of what we learn to recognize as Grace  
Life comes to life, move dream-like out in fact  
Like scattered wings upon the waters' face:  
And there, that Prayer and Holiday prevail,  
Break out the great bright volume of their sail.

A Man and his Flute (*Miriam Waddington*)

John Beckwith (b. 1927)

From *The Last Landscape*, Toronto: Oxford University Press, 1992, copyright  
© Miriam Waddington

A man in a black coat  
plays a song  
on a black flute  
in a concert hall.  
He plays with his whole  
body with his hands  
with his trunk until  
he becomes a tree and  
his arm a branch;  
his fingers are urgent  
extensions that startle  
the air in the leaves.

His song is obscurely  
about a lemon  
picked from an old tree  
in another country then  
brought home and cut  
against the blue  
of a winter sky.



The lemon and the  
black flute and the man  
in the black coat who  
sways with the music  
in the concert hall  
takes the blue sky the  
yellow lemon and the  
cold sunlight of March  
and turns it into an April  
filled with the blueness  
of hyacinth; winter turns  
its back and melts away  
in the runnelled snow piled  
against frozen houses.

The man and his flute  
play their song,  
the audience is pierced  
by the blueness of sky,  
the audience hears  
the snow melting,  
the audience sees spring  
approaching the audience  
stands up the audience claps,  
the audience dances.

The man and his flute  
end their song,  
a smell of cut lemon  
fills the air.

**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 2004-05 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 *Sepulcher of Life* by Christos Hatzis paired with Beethoven's *Mass in C* for the St. Lawrence Choir in Montreal and the Ottawa Choral Society. Other engagements include 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 acclaimed performance as Mérope in Lully's *Persée*, also for Opera Atelier. Her discography includes recordings with the Bach Consort, and works by Schubert and Hatzis.

**Norine Burgess's** busy 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. Other recent appearances include a televised Christmas Gala at Schloss Grafenegg in Austria and Brahms's *Liebeslieder Walzer* at Carnegie Hall. She has sung Mother Marie in *Dialogues des Carmélites* in Tucson and Phoenix with Arizona Opera and she received high praise as Maddalena in the Vancouver Opera's *Rigoletto* and as Prince Orlofsky in Calgary. She is a frequent guest at the Salzburg Festival, where she has sung the role of Neris in Cherubini's *Médée*, and sang 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 appeared with the Kitchener-Waterloo Philharmonic Choir in a performance of the Healey Willan Requiem, which was recorded for EMI. 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.

**Colin Ainsworth** has appeared in *Il barbiere di Siviglia* with Toronto Philharmonia, *La Descente d'Orphée aux enfers* by Charpentier for Toronto Masque Theatre, Calixa Lavallée's *The Widow* for Toronto Operetta Theatre and *L'incoronazione di Poppea* for Cleveland Opera, and he has sung *The Magic Flute* in Germany and the Czech Republic. He has starred in Opera Atelier's productions of Gluck's *Iphigénie en Tauride*, Lully's *Persée*, Charpentier's *Médée*, sang Don Ottavio in their *Don Giovanni* and the title role in Charpentier's *Actéon*. He will debut at the Glimmerglass Opera as Jean in Massenet's *Le Portrait de Manon*. His concert appearances have included Britten's *St Nicholas Cantata* for the Kitchener Waterloo Philharmonic Choir, Bach's *Christmas Oratorio* for Chorus Niagara,



Bach Cantatas with the Toronto Chamber Choir, and the Toronto Consort, and *Messiah* for the Guelph Chamber Choir, the Elmer Iseler Singers and the Edmonton Symphony. Upcoming are the *Carmina Burana* with the Elora Festival, Kitchener Waterloo Symphony and Vancouver Symphony, Bach's *Mass in B Minor* with the Amadeus Choir and Haydn's *Harmoniemesse* for Festival Vancouver. He is featured on the recent Naxos recording of Rameau's *Castor et Pollux* with the Aradia Ensemble for Opera in Concert.

**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 Peters Pears at the Aldeburgh Festival and on the BBC, and to his 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, appearing with many singers in recital and with Mary Lou Fallis in her successful one-woman shows, *Primadonna*, *Mrs Bach* and *Fräulein Mozart*, and appearing in many recital engagements with Catherine Robbin in Canada and on tour in France, and on tour in 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.

**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. Each year, The Aldeburgh Connection presents a series of Sunday afternoon concerts featuring fine Canadian singers, and using narration to link songs within a musical or literary theme. If you are interested in receiving a brochure detailing next year's concerts, please call 416 735-7982 or email us at [boxoffice@aldeburghconnection.org](mailto:boxoffice@aldeburghconnection.org).





ICM

INSTITUTE  
FOR  
CANADIAN MUSIC

*With kind assistance from:*

FACULTY  
*of* MUSIC



UNIVERSITY  
OF TORONTO