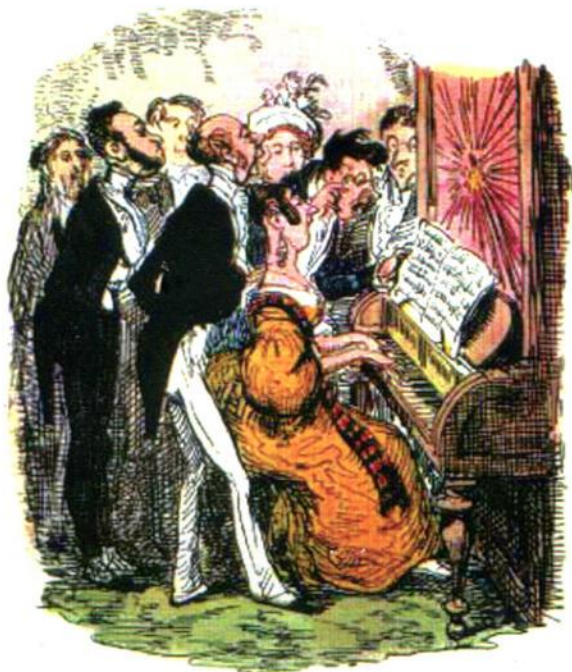


THE  
*Aldburgh*  
CONNECTION

# The Great Song Marathon



**Walter Hall**

**Saturday, January 19, 2002**

**10:30 am**

**2:30 pm**

**7:30 pm**

## The Great Song Marathon

Saturday, January 19, 2002

Welcome to the third presentation in our triptych of twentieth anniversary events! Our ideas concerning this 'Great Song Marathon' have evolved during the passage of time since the idea first came to us. Rather than simply presenting an unconnected sequence of all-time favourites (either ours or yours!), we have decided to structure the three sessions according to the time of day, providing an obvious framework at the start. Developing this thought, we felt it allowable to include songs of spring in the morning, of summer in the afternoon and of winter in the evening. There will also be some reflection of young love and its beginnings in the morning, of the happiness (or sadness) of a full-blown affair in the afternoon and, finally, of measured reflection, either rueful or fulfilled, in the evening.

We hope you will find sense in the results and will enjoy our choices. At the same time, of course, we have sought to give a hearing to all of the major periods and schools of artsong writing and have included genuine, undisputed masterpieces from each. Inevitably, our choices would not necessarily have been yours. But it is *our* anniversary!

Our singers, too, range excitingly from some of Canada's leading international stars to the young performers just emerging from the Faculty of Music. All of them are donating their services, for which we are sincerely grateful. The proceeds of this Marathon will be added to the endowed funds of the Greta Kraus Scholarships and the Lois Marshall Memorial Scholarships. We are delighted to assist the Faculty in the encouragement and presentation of young singers. Over the years of their work here, the singer Lois Marshall and the harpsichordist and pianist Greta Kraus educated generations of Canadian singers. Their help was incalculable and their inspiration lives on. If you would like to contribute to the scholarships established in their names, please contact:

Mai King, Development Administrator,  
Faculty of Music, Edward Johnson Building,  
80 Queen's Park, Toronto, Ontario M5S 2C5  
(Telephone: (416) 946-3580)

# Morning Session:

*"C'est le premier matin du monde"*  
(Fauré, Op. 95/1)

10:30 am

Paradis (*La Chanson d'Eve*) (Charles van Lerberghe), Op. 95/1  
Gabriel Fauré (1845-1924)

**Catherine Robbin mezzo**

Fussreise ( <i>Eduard Mörike</i> )	Hugo Wolf (1860-1903)
Anakreons Grab ( <i>Johann Wolfgang von Goethe</i> )	Wolf
Und steht Ihr früh am Morgen auf vom Bette ( <i>Paul Heyse</i> )	Wolf
Geselle, woll'n wir uns in Kutten hüllen ( <i>Heyse</i> )	Wolf

**Jesse Clark baritone**

Five popular Greek melodies	Maurice Ravel (1875-1937)
Le Réveil de la mariée	
Là-bas, vers l'église	
Quel galant m'est comparable	
Chanson des cueilleuses de lentisques	
Tout gai!	

**Ariana Chris mezzo**

Ne poj, krasavica!	Sergei Rachmaninov (1873-1943)
( <i>Aleksander Puslkin</i> ), Op. 4/4	
Siren' ( <i>Ekaterina Beketova</i> ), Op. 21/5	Rachmaninov
Vesennije vody ( <i>Fyodor Tyutchev</i> ), Op. 14/1	Rachmaninov

**Rachel Cleland soprano**



From *Chansons gaillardes* (anon., 17th c.)

Francis Poulenc (1899-1963)

La maîtresse volage

Chanson à boire

Madrigal

From *Chansons villageoises* (Maurice Fombeure)

Poulenc

C'est le joli printemps

Les gars qui vont à la fête

**Julien Patenaude** *baritone*

### Intermission

Flickån kam ifran sin älsklings möte (*Johan Ludvig Runeberg*), Op 4b

**Wilhelm Stenhammar** (1871-1927)

I skogen (*A.T. Gellerstadt*)

**Stenhammar**

Flickån kam ifran sin älsklings möte (*Runeberg*), Op 37/5

**Jan Sibelius** (1865-1957)

**Glynis Ratcliffe** *soprano*

From *A Song for the Lord Mayor's Table*

**William Walton** (1902-83)

The Lord Mayor's Table (*Thomas Jordan — for the Lord Mayor 1674*)

Holy Thursday (*William Blake*)

The Contrast (*Charles Morris*)

Rhyme (*anon. 18th cent*)

**Mehgan Atchison** *soprano*

All mein' Gedanken, mein Herz und mein Sinn (*Felix Dahn*), Op. 21/1

**Richard Strauss** (1864-1949)

Du meines Herzens Krönelein (*Felix Dahn*), Op. 21/2

**Strauss**

Das Rosenband (*Friedrich Klopstock*), Op. 36/1

**Strauss**

Hat gesagt (*Des Knaben Wunderhorn*), Op. 36/3

**Strauss**

**Carla Huhtanen** *soprano*

Ganymed (*Johann Wolfgang von Goethe*), D 544

Franz Schubert (1797-1828)

Der Jungling an die Quelle (*Johann Gaudenz von Salis*), D.300

Schubert

Der Musensohn (*Goethe*), D.764

Schubert

**Michael Schade** *tenor*

### Afternoon Session:

*"Let the hot sun shine on!"*  
(*Britten, On this Island*)

2:30 pm

Silent Noon (*Dante Gabriel Rossetti*)

Ralph Vaughan Williams (1872-1958)

From *Songs of Travel* (*Robert Louis Stevenson*)

Vaughan Williams

The Roadside Fire

Bright is the ring of words

**Robert Stewart** *baritone*

From *Three Sonnets of Petrarch*

Franz Liszt (1811-86)

Pace non trovo

Benedetto sia 'l giorno

**Darryl Edwards** *tenor*

From *Canciones amorosas*

Enrique Granados (1867-1916)

Mira que soy niña

Mañanica era

Gracia mía

**Valdine Anderson** *soprano*

From *Seven Elizabethan Lyrics*, Op 12  
 My life's delight (*Thomas Campion*)  
 Damask roses (*anon.*)  
 By a fountainside (*Ben Jonson*)  
 Fair house of joy (*Tobias Hume*)

Roger Quilter (1877-1953)

**Michael Colvin** *tenor*

From *On this Island* (*W. H. Auden*)  
 Let the florid music praise  
 Now the leaves are falling fast  
 Seascape  
 As it is, plenty

Benjamin Britten (1913-76)

**Monica Whicher** *soprano*

### Intermission

Der Jäger (*Friedrich Halm*), Op. 95/4  
 Sapphische Ode (*Hans Schmidt*), Op. 94/4  
 Botschaft (*Georg Friedrich Daumer*), Op. 47/1

Johannes Brahms (1833-97)

**Brahms**

**Brahms**

**Mary Bella** *soprano*

Die Bürgschaft (*Friedrich von Schiller*), D. 246

Franz Schubert (1797-1828)

**Russell Braun** *baritone*

From *Five Songs of Mathilde Wesendonck*  
 Im Treibhaus  
 Schmerzen  
 Träume

Richard Wagner (1813-83)

**Janet Harach** *soprano*

# Evening Session:

"Sei wach und munter!"  
(Schumann, Op. 39/10)

7:30 pm

An die Nacht (*Clemens von Brentano*), Op. 68/1

Richard Strauss (1864-1949)

Ich wollt ein Sträusslein binden (*Brentano*), Op. 68/2

Strauss

Säusle, liebe Myrthe (*Brentano*), Op. 68/3

Strauss

**Lorna MacDonald** *soprano*

Chansons de Bilitis (*Pierre Louÿs*)

Claude Debussy (1862-1918)

La Flûte de Pan

La Chevelure

Le Tombeau des Naïades

**Norine Burgess** *mezzo*

From *Liederkreis* (*Joseph von Eichendorff*), Op. 39

Robert Schumann (1810-56)

Waldegespräch

Zwielicht

Frühlingsnacht

**Catherine Robbin** *mezzo*

Drei Lieder nach Hildegard Jone, Op. 25

Anton Webern (1883-1945)

Wie bin ich froh!

Des Herzens Purpurvogel fliegt durch Nacht

Sterne, Ihr silbernen Bienen

**Valdine Anderson** *soprano*

Lullaby (*Thomas Dekker*)

Peter Warlock (1894-1930)

Sleep (*John Fletcher*)

Warlock

The Fox (*Bruce Blunt*)

Warlock

Yarmouth Fair (*Hal Collins*)

Warlock

**Giles Tomkins** *baritone*

## Intermission

From *Seven Sonnets of Michelangelo*

Benjamin Britten (1913-76)

Veggio co' bei vostri occhi

Rendete a gli occhi miei

S'un casto amor

Spirto ben nato

Colin Ainsworth *tenor*

I went to a marvellous party

Noel Coward (1899-1973)

Bruce Ubukata

A Man and his Flute (*Miriam Waddington*)

John Beckwith (b. 1927)

My Lute, Awake (*Sir Thomas Wyatt*)

Welford Russell (1900-75)

Abschied (*Eduard Mörike*)

Hugo Wolf (1860-1903)

Monica Whicher *soprano*

Morgen! (*John Henry Mackay*), Op. 27/4

Strauss

Catherine Robbin *mezzo*

A Canadian Encore ...

Mary Lou Fallis *soprano*



**Colin Ainsworth** is enrolled in the Opera Division, where he recently sang the title role in *Albert Herring*. He already has a flourishing solo career with orchestras and choirs. Opera engagements have included Tamino for Saskatoon Opera in *The Magic Flute*, as well as in Germany and the Czech Republic. He has appeared in recital at the Guelph Spring Festival and his schedule includes recent and upcoming concert appearances with the Mississauga Choral Society, the Talisker Players, the Orpheus Choir, the Menno Singers, and Bach's *St John Passion* at the Winter Park Bach Festival in Florida.

**Valdine Anderson** performs throughout the world in operatic and concert repertoire ranging from the baroque to modern, and is renowned as one of the leading singers in the contemporary repertoire. Her greatly acclaimed European debut in Thomas Adès' opera *Powder Her Face* at the Cheltenham Festival, was followed by Gavin Bryars' *Dr Ox's Experiment* with English National Opera, and Elliott Carter's opera *What Next?* in Amsterdam and London. She has collaborated with composers such as George Benjamin, Sir Harrison Birtwistle, Pierre Boulez, Gavin Bryars and Gérard Grisey, and with the leading conductors throughout Europe and North America and on CD.

**Mehgan Atchison** is a recent graduate of the University of Toronto's Opera Division, where she sang the role of Elizabeth Hughes in *The Last Duel* by Gary Kulesha and Michael Patrick Albano, Lisette in Puccini's *La rondine*, the Princess in Ravel's *L'Enfant et les sortilèges* and Helena in Britten's *A Midsummer Night's Dream*. She was soloist in Brahms's *Ein Deutsches Requiem* with the Victoria Symphony, was heard on CBC's *Two New Hours* in a performance of Marc Hyland's *Afterdreaming* with New Music Concerts, and has sung and recorded various roles in Harry Somers' opera *Serinettes* with Soundstreams Canada. Future engagements include a performance of songs by James Rolfe with the Talisker Players.

**Mary Bella** holds a Masters in Music (Performance) and an Opera Diploma from the University of Toronto, and she is now pursuing a career in concert, opera and recital. She has appeared with the Toronto Mendelssohn Choir, the Toronto Classical Singers, and sang the world première of Imant Raminsh's *Te Deum* with Chorus Niagara. She was an acclaimed Poppea in *L'incoronazione di Poppea* in Montréal, the Second Lady in *The Magic Flute* with Manitoba Opera and took part in a workshop presentation of Dean Burry's new opera *The Brothers Grimm* with the COC. She also performs in solo recital and in duet programmes with her husband, tenor Michael Colvin.

**Russell Braun** is one of the most sought-after lyric baritones on the international stage, performing at the Metropolitan Opera, Salzburg Festival, Lyric Opera of Chicago, Hamburg Staatsoper, l'Opéra de Paris and the Canadian Opera Company, where he thrilled Toronto audiences with his masterful performance as Billy Budd last season. A concert artist with major orchestras throughout North America and Europe, Mr. Braun also balances his schedule to accommodate the

great demand for his recital performances. His discography features the JUNO award-winning *Apollo e Dafne* with Les Violons du Roy, *Dido and Aeneas*, and *Soirée Française* and *Serata Italiana* with tenor Michael Schade.

**Norine Burgess's** compelling stage presence and beauty of tone have brought her to the attention of opera houses and orchestras internationally. Her debut at the Salzburg Festival in 1997 was in Mozart's *Die Zauberflöte* as the Second Lady, and she repeated this role in 1999. The following year she returned to Salzburg to sing the role of Neris in Cherubini's *Médée* under the direction of Sir Charles Mackerras. She appears on concert stages across the nation, performs regularly with Vancouver, Edmonton and Calgary Operas, and she will make her Arizona Opera debut in March 2002.

**Ariana Chris** is currently studying in the University of Toronto's Opera Diploma programme, where she has taken part in the major productions, most recently singing Nancy in Britten's *Albert Herring*. She will sing the lead role of Boulotte in the upcoming production of Offenbach's *Barbe-bleue*. Last summer was spent at the Aspen Music Festival where, in addition to her operatic performances, she was invited to sing a gala concert with pianist Leon Fleischer. She has also performed Ravel recitals in northern Italy and at the prestigious Oberlin Conservatory.

**Jesse Clark** is in his final year of studies with the Opera Division. In addition to his recent roles with the school, as the Vicar in Britten's *Albert Herring*, le Fauteuil in Ravel's *L'Enfant et les Sortilèges*, and John Wilson in Gary Kulesha's *The Last Duel*, he has appeared in musical theatre productions, including *A Funny Thing Happened On The Way To The Forum* in Lindsay, Ontario. In 1988, as a treble, he had the distinction of singing with The Aldeburgh Connection at both *Music at Sharon* and in the Walter Hall Sunday Series, premièring a major new commission, *Nicholas Knock*, by composer Derek Holman, a setting of Dennis Lee's poem.

**Rachel Cleland** is in her second year of study with the Opera Division. Her roles there have included Carolyn Boulton in Kulesha's *The Last Duel*, Minerva in the Prologue to Rameau's *Castor et Pollux*, and both Lady Billows and Cis in Britten's *Albert Herring*. Her oratorio repertoire encompasses *Messiah*, Britten's *Te Deum*, Haydn's *The Creation* and John Rutter's *Magnificat*, and she will perform the role of Eurydice in Gluck's *Orpheus and Eurydice* at Opera Nuova in Edmonton in the summer of 2002.

**Michael Colvin** has appeared in many COC productions, including Britten's *Rape of Lucretia*, *Idomeneo*, *Il tabarro* and Randolph Peters' *The Golden Ass*, and in the upcoming *Il viaggio a Reims*. He recently debuted with the Montreal Symphony, has sung with both the National Arts Centre Orchestra and L'Orchestre Symphonique de Québec and has been involved in a number of recent world premieres including Christos Hatzis' *Everlasting Light*. He was featured on



BRAVO's 'Wholenotes' series, was the voice behind the Opera Bear in Nissan's 2000 Pathfinder commercial, and made his big-screen debut as Don Ottavio in the Rhombus Media film *Don Giovanni: Leporello's Revenge* starring baritone Dmitri Hvorostovsky.

Darryl Edwards is a Professor of Singing at the University of Toronto. He has appeared across Canada, the US, and in Europe. Some highlights of past seasons include Handel's *Samson* with Orchestra London, Orff's *Carmina Burana* in Kingston, Calgary, London and Guelph, Sousa's *El Capitain* at the Krannert Centre, the Lloyd Webber *Requiem* with the Bachchor of Coburg, Germany, Gounod's *Messe Solennelle* with the Montreal Symphony, Britten's *St Nicholas* in London and his *Serenade* for tenor, horn and strings in Chicago. He recently sang Kodaly's *Psalmus Hungaricus* in Calgary and gave a recital at the Kodaly Society's National Conference in London.

Mary Lou Fallis is one of Canada's national treasures. Her international operatic career furnished material for her hilarious ACTRA Award-winning show *Primadonna*, based on her own life as a singer. Following the success of *Primadonna*, other shows arrived in dazzling succession, including *Emma, Queen of Song*, about the real-life Canadian diva, Emma Albani; *The Mrs. Bach Show*, hosted by Anna Magdalena, the wife of J.S. Bach; and *Ms. Mozart*, the story of Nannerl, sister of the more famous Wolfgang. Mary Lou Fallis also enjoys a parallel career as an opera and oratorio performer of impeccable credentials.

Janet Harach is completing the Master of Music Programme in Vocal Performance at the University of Toronto. She has presented recitals in Ottawa with Opera Lyra, Studio Opera Guild, the National Capital Opera Society, the Ottawa Choral Society, and with Prairie Performances, Winnipeg, and has been featured on CBC Radio. She has appeared in *Le nozze di Figaro* in Saskatoon, in Opera Lyra's *Rigoletto*, and in *Cavalleria rusticana* in Porto Allegre, Brazil, and was Lady Billows in the Opera Division's recent *Albert Herring*. In February, she will sing Sieglinde, in Act I of a concert version of *Die Walküre* at the Arts and Letters Club.

Carla Huhtanen graduated from the Opera Division in 2000, and is establishing a busy operatic and concert career, focused primarily in Europe. She has toured in the cities of Seinajoki, Vaasa and Kokkola Ostrobothnia, Finland, and sang the roles of Daisy Park in Gershwin's *Lady, be Good* and Atanais in Cherubini's *Anacreon* at the Teatro La Fenice in Venice, was Despina in *Così fan tutte* at the Orford Arts Festival and Lisetta in Rossini's *La Gazetta* at Garsington Opera. She has appeared at Roy Thomson Hall, the Toronto Centre for the Arts and the Glenn Gould Studio in repertoire ranging from solo recitals of Scandinavian art song to contemporary repertoire.

Lorna MacDonald enjoys a career of distinction as a singer and voice teacher. She chairs the Voice Studies and was recently named to the Lois Marshall Chair in Voice Studies at the University of Toronto. Her passion for teaching and singing thrives equally between stage and

studio. In 1997 she received Ontario's prestigious OCUFA Award for teaching excellence and outstanding contributions to university teaching. In the United States (1978-1994), she received awards from the Metropolitan Opera, Chicago Lyric, Dallas, Fort Worth Opera guilds and the National Opera Association. She has given numerous premières of new works and she delights in chamber music performance.

**Julien Patenaude** completed his Bachelor and Masters in Voice Interpretation at l'Université de Montréal, and is in his second year of study with the Opera Division, where he has sung Papageno in *Die Zauberflöte*, Don Alfonso in *Così fan tutte*, Schaunard in *Bohème*, and Sid in *Albert Herring*. He has attended summer workshops at the Orford Festival and the Brevard Music Centre. Upcoming is a recital for Radio Canada's *Jeunes Artistes* Series.

**Glynis Ratcliffe** is in the Master of Music Programme in Voice Performance at the University, concentrating on art song and early music. She has appeared in concert with the Toronto Mendelssohn Youth Choir and the Scarborough Schools Youth Choir, U of T Women's Chorus, and Ensemble Unterwegs. She was a featured artist in a composers' showcase at The Music Gallery, singing works by Andrew Ager and Bruce Nichol, has taken part in concerts of early music with the University's Historical Performance Department, and opera productions at the University, where she sang the role of Sister Catherine in Poulenc's *Dialogues des Carmélites*.

**Catherine Robbin** is welcomed on the world's concert and recital stages in repertoire ranging from Bach and Handel to Britten, Elgar, Schubert, Mahler and Berlioz. Conductors including Christopher Hogwood, John Eliot Gardiner, Simon Rattle, Nicholas McGegan, Bruno Weil, Hans Graf, Bernard Labadie and John Nelson vie for her services both on stage and in the recording studio. A highlight this year is the Canadian première of Penderecki's *Credo* at the International Choral Festival in Toronto with the composer conducting. She sings with the Bach Choir of Bethlehem in Bach's *Magnificat*, *Cantata No. 36* with Portland Baroque, *Messiah* with Tafelmusik, the *St. Matthew Passion* with the Vancouver Bach Choir, and will debut with Chicago's Music of the Baroque in a Vivaldi Festival.

**Robert Stewart** studied at the University of Toronto and at the Royal Scottish Academy of Music and Drama in Edinburgh, where he sang the Fauré *Requiem*, Berlioz *L'Enfance du Christ*, Beethoven's *Schottische Lieder*, Dvorak's *Te Deum*, and the Prologue from Poulenc's *Les Mamelles de Tirésias* in a performance at Covent Garden. He was a Vocal Fellow and appeared in performances at Tanglewood, has been a guest with the Toronto Symphony Orchestra and with the Aradia Baroque Ensemble, with whom he has made several recordings. He is a regular soloist for the Amadeus Choir of Greater Toronto, and has appeared in concert with the Bell' Arte Singers and the Gentlemen and Boys of St. Simon's.



**Michael Schade** is one of the leading Mozart tenors on the stage today. He sings at the Salzburg Festival, Metropolitan Opera, La Scala, l'Opéra de Paris, San Francisco Opera, Chicago Lyric Opera, and Los Angeles Opera. A favourite at the Vienna Staatsoper, he has performed in *Don Giovanni*, *Die schweigsame Frau*, *Così fan tutte*, *Die Entführung aus dem Serail*, *Arabella*, *Die Meistersinger von Nürnberg* and *L'elisir d'amore*, and he will appear with the COC in its upcoming *Il viaggio a Reims*. A much sought-after concert and recital artist, he is heard throughout North America and Europe. He has recorded with many prominent conductors including new releases of *Das Lied von der Erde* under Pierre Boulez, and *Serata Italiana* with Russell Braun. Future releases feature a solo recording on Hyperion, *Orlando Paladino* with Cecilia Bartoli and *Die Meistersinger* with Ben Heppner.

**Giles Tomkins** has just entered his fourth year at the Faculty of Music, University of Toronto. He has competed in many music festivals throughout Ontario and was named "Most Promising Junior College Singer" by the National Association of Teachers of Singing, Ontario Festival, in both 1999 and 2000. He has been a guest soloist with the Toronto Children's Chorus, the MacMillan Singers, and the Toronto Mendelssohn Choir, where he performed the role of Pilatus in Bach's *St. John Passion*. His operatic roles include Colline in Puccini's *La bohème*, the Doctor in Barber's *Vanessa*, Le Roi in Thomas's *Hamlet*, and Superintendent Budd in Britten's *Albert Herring*.

**Monica Whicher** is noted for the musical elegance she brings to her concert and opera stage performances. Lully, Brahms, Haydn and Mahler highlighted her last season and reflect her artistic range — her recent performance as Mérope in Lully's *Persée* for Opera Atelier was highly acclaimed. This season's highlights are *Messiah* with the Iseler Singers and the Vancouver Bach Choir, a Mozart concert with the Thunder Bay Symphony and concerts with the Toronto Bach Consort. On the opera stage, she stars for Pacific Opera Victoria as Cleopatra in Handel's *Julius Caesar*. Her discography includes recordings with the Bach Consort, and of Schubert and Hatzis.

**Stephen Ralls** and **Bruce Ubukata** are the founders and co-artistic directors of The Aldeburgh Connection, a Toronto-based group which presents concerts specializing in the song repertoire. This is the third in a trio of special concerts given in celebration of The Aldeburgh Connection's 20th Anniversary. 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.

The Aldeburgh Connection's next presentation will take place on Friday, February 8, 2002 at 8 pm in the Glenn Gould Studio. This recital of works by Benjamin Britten will feature two of today's singers, mezzo **Catherine Robbin** and tenor **Colin Ainsworth**. The programme will include two of Britten's song cycles, *A Charm of Lullabies* and *Seven Sonnets of Michelangelo*, along with his *Canticle II*, *Abraham and Isaac*, other songs and folk-song settings.

Tickets (\$30/\$25 seniors and students) may be purchased from The Glenn Gould Studio box office at 416 205-5555.

AMBROSE	ANON.	ARNE
BACH	BALFE	BARBER
BECKWITH	BEETHOVEN	BERLIOZ
BERNERS	BIZET	BRAHMS
BRIDGE	BRITTEN	BUTTERWORTH
CHABRIER	CHAUSSON	COLE PORTER
COPLAND	COWARD	DEBUSSY
DELIUS	DIBDIN	DONIZETTI
DUPARC	DVORÁK	ELGAR
FALLA	FAURÉ	FINZI
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MOZART	OFFENBACH	PARRY
POULENC	PRINCE ALBERT	PURCELL
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VERDI	VIARDOT	WAGNER
WALTON	WARLOCK	WEILL
WILLAN	WOLF	ZEMLINSKY

# The Great Song Marathon

Saturday, January 19, 2002

10:30 am

## Morning Session:

*"C'est le premier matin du monde"*  
(Fauré, Op. 95/1)

*Please reserve your applause until the end of each singer's group of songs* ☺

Catherine Robbin mezzo

**Paradis** (*La Chanson d'Eve*) (Charles van Lerberghe), Op. 95/1  
Gabriel Fauré (1845-1924)

Paradise: It is the first morning of creation. Like a misty flower breathed upon the night air, with the new-born whisper arising from the waves, a blue garden blossoms. Everything is still blurred and hazy. There is the rustle of leaves, a singing of birds, a whirring of wings, a murmur of streams. The voices of the air, the voices of the waters: an immense yet soundless murmur.

Opening her soft, puzzled eyes to the brightness, the young and divine Eve awakens from God; and the world spreads out at her feet like a beautiful dream.

Now, God says to her: 'Go, daughter of man, and bestow a word from your lips on all beings that I have created, a sound for them to be known by.'

And Eve went out, obedient to her Lord, into her rose grove, bestowing on all things a name, a sound from her rosebud lips: things that run, that sigh, that fly . . .

Meanwhile, day passes and, hazy as at the dawn, Eden sinks gradually into sleep in the twilight, wrapping itself in the silence of a blue dream. The voice is silent, but every thing still listens. Everything remains attentive as, at the rising of the evening star, Eve sings.



Jesse Clark *baritone*

**Fussreise** (*Eduard Mörike*)

Hugo Wolf (1860-1903)

A country walk: When, with fresh-cut staff, I walk at early morn through the woods, up and down hill: then, like the little bird in the trees, singing and stirring, or like the golden grape feeling spirits of delight in the first sun of morning: so too dear old Adam, feeling Autumn- and Spring-fever, never trifled away the first delights of paradise.

So, you are not as evil, old Adam, as the strict elders claim, but keep on always loving and praising your dear Maker and Keeper, as if each were a new day of creation.

Would He grant this, that my whole life would be the gentle sweat of just such a morning stroll!

**Anakreons Grab** (*Johann Wolfgang von Goethe*)

Wolf

Anacreon's grave: Here, where the rose blooms, where vines entwine the laurel, where the turtledove flirts, where the cricket delights — what grave is this here, that all the gods and Life have so prettily decorated with plants?

It is Anacreon's grave. Spring, summer, and autumn did that happy poet enjoy; from winter now finally, this mound has protected him.

**Und steht Ihr früh am Morgen auf vom Bette**

(*Paul Heyse, after the Italian*)

Wolf

And when you rise from bed in the early morning, you chase all clouds from the skies, you charm the sun up over the hills, and cherubs vie to appear and bring your shoes and clothes straight-away.

Then, when you go out to holy mass, you draw everyone along with you, and when you near the sanctuary, your glance lights up the lamps. You take holy water, make the sign of the cross, then moisten your white brow, bow down and bend the knee, oh with what grace and blessedness all this becomes you! With such grace and blessedness has God endowed you, who have received the crown of beauty! With such grace and blessedness you walk through life; the palm of beauty was bestowed upon you.

**Geselle, woll'n wir uns in Kutten hüllen** (*Paul Heyse, after the Italian*)

Friend, shall we disguise ourselves in friar's cowls — and leave the world to him who delights in it? Then we'll go knocking from door to door on the quiet. "Alms for a poor monk, for Jesus' sake." "O dear father, you must come again later, when we've taken the bread out of the oven.

O dear father, just come again later, a young daughter of mine is lying ill in bed." "And if she is ill, then let me in to see her, lest she die without last ministration.

And if she is, then let me tend to her so that she can make her confession to me. Close door and window, that no one disturbs us, while I'm hearing the poor child's confession!"

### Ariana Chris *mezzo*

#### Five popular Greek melodies

Maurice Ravel (1875-1937)

*sung in Greek*

#### Le Réveil de la mariée

The bride's awakening: Wake up, wake up darling partridge! Spread your wings in the morning! Three beauty-spots! they inflame my heart!

See the golden ribbon I bring you to tie around your hair. If you wish, my beauty, let's get married. In our two families, all are allied.

#### Là-bas, vers l'église

Down there by the church, by the church of Saint Sideros, O Holy Virgin, the church of Saint Constantine, there are gathered, assembled, an infinite number of the world's best people.

#### Quel galant m'est comparable

What beau can be compared to me among all those seen passing by? Tell me, Dame Vassiliki! See hanging at my belt, a pistol and a sharp sword . . . And it's you that I love.

#### Chanson des cueilleuses de lentisques

Song of the mastic gatherers: O joy of my soul, joy of my heart, treasure so dear to me; joy of soul and heart, you whom I love so passionately, you are more lovely than an angel.

O when you appear, angel so sweet, before our eyes like a beautiful fair angel under the bright sun, alas! all our poor hearts sigh!

#### Tout gai!

So merry, ah, so merry! Lovely leg, tireli, that dances, lovely leg, the crockery dances, tra la la.



**Rachel Cleland soprano****Ne poj, krasavica!** (*Aleksander Pushkin*), Op. 4/4

Sergei Rachmaninov (1873-1943)

Do not sing, my beauty, to me your sad songs of Georgia; they remind me of that other life and distant shore.

They remind me, your cruel melodies, of the steppe, the night and moonlit features of a poor, distant maiden!

That sweet and fateful apparition I forget when you appear; but you sing, and before me I picture that image anew.

**Siren'** (*Ekaterina Beketova*), Op. 21/5

Lilacs: In the morning, at daybreak, over the dewy grass, I will go to breathe the crisp dawn; and in the fragrant shade, where the lilac crowds, I will go to seek my happiness...

In life, only one happiness it was fated for me to discover, and that happiness lives in the lilacs; in the green boughs, in the fragrant bunches, ... my poor happiness blossoms...

**Vesennije vody** (*Fyodor Tyutchev*), Op. 14/1

Spring waters: The fields are still covered with white snow. But the streams are already rolling in a spring mood, running and awakening the sleepy shore, running and glittering and announcing loudly.

They are announcing loudly to every corner: "Spring is coming, Spring is coming! We are the messengers of young Spring, she has sent us to come forward, Spring is coming, Spring is coming!" And the quiet, warm May days follow her, merrily crowded into the rosy, bright dancing circle.

**Julien Patenaude baritone****From *Chansons gaillardes*** (anon., 17th c.) Francis Poulenc (1899-1963)**La maîtresse volage**

The fickle mistress: My mistress is fickle, my rival is fortunate; if he has her virginity, she must have had two. Let's chase our luck as long as it will last.

**Chanson à boire**

Drinking song: The kings of Egypt and Syria wished to have their bodies embalmed, to last for a longer time dead. What folly!

Let us drink then as we will, we must drink and drink again. Let us drink our whole life long, embalm ourselves before death. Embalm ourselves; since this balm is sweet.

### Madrigal

You are as beautiful as an angel, sweet as a little lamb; there is not a heart, Jeanneton, that has not fallen beneath your spell. But a girl without tits is a partridge without orange.

From *Chansons villageoises* (Maurice Fombeure)

Poulenc

#### C'est le joli printemps

It is pretty springtime bringing the maidens out of doors it is pretty springtime making the weather sunshiny

I am going to the fountain it is pretty springtime to find the one who loves me the one I love so much

It is in the month of April that a lasting promise is given it is pretty springtime that brings the maidens out of doors

The lass and her swain to dance the quadrille it is pretty springtime making the weather sunshiny

So enjoy it while you may young folk, young maidens, it is pretty springtime making the weather sunshiny

For pretty springtime is but a point in time for pretty springtime lasts so short a time

#### Les gars qui vont à la fête

The lads going to the fair have stuck a flower in their hats to drink a mug there to taste the new wine to shoot at the rifle range to suck sweets

the lads going to the fair have stuck a flower in their hats they have shaved carefully have scraped to the under skin have put on the new smock the celluloid collar

the lads going to the fair have stuck a flower in their hats they will dance with the girls at Julian the fiddler's polkas and quadrilles and the skater's step the cornet, the clarinet soften the hears of the strap-ping fellows

the lads going to the fair have stuck a flower in their hats when they have drunk they quarrel and go for one another then go to tumble the girls in the ditch under the elms

the lads going to the fair have stuck a flower in their hats they drink again and fight again until the song of early dawn the next day some are found asleep in the ditch the lads going to the fair have stuck a flower in their hats.



Intermission



Glynis Ratcliffe *soprano*

Flickan kam ifrån sin älsklings möte (*Johan Ludwig Runeberg*), Op 4b  
 Wilhelm Stenhammar (1871-1927)

The girl came from meeting her lover, came with her hands all red.  
 Said her mother: "What has made your hands so red, girl?" Said the  
 girl: "I was picking roses and pricked my hands on the thorns."

Again she came from meeting her lover, came with her lips all red.  
 Said her mother: "What has made your lips so red, girl?" Said the  
 girl: "I was eating raspberries and stained my lips with the juice."

Again she came from meeting her lover, came with her cheeks all  
 pale. Said her mother: "What has made your cheeks so pale, girl?"  
 Said the girl: "Oh mother, dig a grave for me, hide me there and set a  
 cross above, and on the cross write as I tell you: Once she came  
 home with her hands all red, ... they had turned red between her  
 lover's hands. Once she came home with her lips all red, ... they had  
 turned red beneath her lover's lips. The last time she came home  
 with her cheeks all pale, ... they had turned pale at her lover's faith-  
 lessness."

I skogen (*A.T. Gellerstadt*)

Stenhammar

In the forest: O wild white orchid, how lovely to meet you, standing  
 in the grass releasing your scent, your innermost being, when the sun  
 has gone down.

O thrush, how wonderful to hear your song as you sit high in a fir  
 tree, looking around in the evening, shouting out with joy at the  
 dawn you feel coming.

But wild white orchid, to embrace sorrow gently like you when all  
 joy has ended!

Thrush, teach me to sing as happily.

Flickan kam ifrån sin älsklings möte (*Runeberg*), Op 37/5

Jan Sibelius (1865-1957)

See translation above

Mehgan Atchison soprano

From *A Song for the Lord Mayor's Table* William Walton (1902-83)

*The Lord Mayor's Table* (Thomas Jordan — for the Lord Mayor 1674)

Let all the Nine Muses lay by their abuses,  
Their railing and drolling on tricks of the Strand,  
To pen us a ditty in praise of the City,  
Their treasure, and pleasure, their pow'r and command.

Their feast, and guest, so temptingly drest,  
Their kitchens all kingdoms replenish;  
In bountiful bowls they do succour their souls,  
With claret, Canary and Rhenish:

Their lives and wives in plenitude thrives,  
They want not for meat nor money;  
The Promised Land's in a Londoner's hand,  
They wallow in milk and honey.

*Holy Thursday* (William Blake)

'Twas on a holy Thursday, their innocent faces clean,  
The children walking two and two, in red and blue and green:  
Gray-headed beadles walked before, with wands as white as snow,  
Till into the high dome of St Paul's they like Thames waters flow.

O what a multitude they seemed, these flowers of London town!  
Seated in companies they sit, with radiance all their own.  
The hum of multitudes was there, but multitudes of lambs,  
Thousands of little boys and girls raising their innocent hands.

Now like a mighty wind they raise to heaven the voice of song,  
Or like harmonious thunderings the seats of heaven among:  
Beneath them sit the aged men, wise guardians of the poor.  
Then cherish pity, lest you drive an angel from your door.

### The Contrast (*Charles Morris*)

In London I never know what I'd be at,  
Enraptured with this, and enchanted by that,  
I'm wild with the sweets of variety's plan,  
And life seems a blessing too happy for man.

But the country, Lord help me! sets all matters right,  
So calm and composing from morning to night;  
Oh! it settles the spirit when nothing is seen  
But an ass on a common, a goose on a green.

Your magpies and stockdoves may flirt among trees,  
And chatter their transports in groves, if they please:  
But a house is much more to my taste than a tree,  
And for groves, Oh! a good grove of chimneys for me.

In the country, if Cupid should find a man out,  
The poor tortured victim mopes hopeless about,  
But in London, thank Heaven! our peace is secure,  
Where for one eye to kill, there's a thousand to cure.

I know love's a devil, too subtle to spy,  
That shoots through the soul, from the beam of an eye;  
But in London these devils so quick fly about,  
That a new devil still drives an old devil out.

### Rhyme (*anon. 18th cent*)

Gay go up and gay go down,  
To ring the bells of London  
Town.

Oranges and lemons  
Say the bells of St. Clement's.  
Bull's eyes and targets,  
Say the bells of St. Margaret's.  
Brickbats and tiles,  
Say the bells of St. Giles'.  
Half-pence and farthings,  
Say the bells of St. Martin's.  
Pancakes and fritters,  
Say the bells of St. Peter's.  
Two sticks and an apple,  
Say the bells of Whitechapel.  
Pokers and tongs,  
Say the bells of St. John's.

Kettles and pans,  
Say the bells of St. Anne's.  
Old father baldpate,  
Say the slow bells of Aldgate.  
You owe me ten shillings,  
Say the bells of St. Helen's.  
When will you pay me?  
Say the bells of Old Bailey.  
When I grow rich,  
Say the bells of Shoreditch.  
Pray when will that be?  
Say the bells of Stepney.  
I do not know,  
Says the great bell of Bow.  
  
Gay go up and gay go down,  
To ring the bells of London Town.



Carla Huhtanen *soprano***All mein' Gedanken, mein Herz und mein Sinn***(Felix Dahn)*, Op. 21/1

Richard Strauss (1864-1949)

All my thoughts, my heart and my mind, wander there, to where my sweetheart is. They follow their path despite wall and gate; they are held up by no bars and no ditches. They travel like the birds high in the sky, requiring no bridge over water and chasm; they find the town and find the house, find her window out of all the others. And they knock and call: Open, let us in! we come from your sweetheart and greet you kindly.

**Du meines Herzens Krönelein** *(Felix Dahn)*, Op. 21/2

Strauss

You are the coronet of my heart, of pure gold you are, when others stand beside you, then you are dearer still.

Others enjoy seeming clever, gentle and quiet are you, that every heart rejoices in you, is your happiness, not your wish.

Others seek love and favour with a thousand false words; you, with no art of tongue, of eyes, are everywhere esteemed.

You are like the rose in the forest, knowing nothing of its bloom, but gladdening the mind of everyone who passes.

**Das Rosenband** *(Friedrich Klopstock)*, Op. 36/1

Strauss

The rosy ribbon: In the spring shadows I found her, and bound her with rosy ribbons: she felt it not and slumbered.

I gazed at her, in that gaze my life hung upon hers: this I sensed but did not understand.

Wordlessly I murmured to her and ruffled the rosy ribbons: then she awoke from her slumber.

She gazed at me; in that gaze her life hung on mine: and all around us was Elysium.

**Hat gesagt** *(Des Knaben Wunderhorn)*, Op. 36/3

Strauss

My father said that I should rock the child; and in the evening he will boil three eggs for me. If he boils me three, he will eat two for me, and I don't want to rock for just one egg.

My mother has said that I should tell on the maids; and in the evening she will roast three birds; if she roasts me three she will eat two for me, and for just one bird I'm not tempted to be a traitor.

My sweetheart has said that I should think of him, and in the evening he will give me three little kisses. If he gives me three, it won't stop at that. What do I care about a little bird — why should I concern myself over an egg?



Michael Schade *tenor*Ganymed (*Johann Wolfgang von Goethe*), D.544

Franz Schubert (1797-1828)

How in the morning light you glow around me, beloved Spring!  
With love's thousand-fold bliss, to my heart presses the eternal  
warmth of sacred feelings and endless beauty! Would that I could  
clasp you in these arms!

Ah, at your breast I lie and languish, and your flowers and your  
grass press themselves to my heart. You cool the burning thirst of my  
breast, lovely morning wind! The nightingale calls lovingly to me  
from the misty vale.

I am coming, I am coming! but whither? whither? Upwards I strive,  
upwards!

The clouds float downwards, the clouds bow down to yearning love.  
To me! To me! In your lap upwards! Embracing, embraced! Upwards  
to your bosom, All-loving Father!

Der Jungling an die Quelle (*Johann Gaudenz von Salis*), D.300

Schubert

The young man at the brook: Softly murmuring brook, waving, whis-  
pering poplars, your slumber-sounds do but awaken love. At your  
side I sought relief, and to forget her, the coy one, and ah, leaves and  
brook sigh, beloved, for you.

Der Musensohn (*Goethe*), D.764

Schubert

The son of the Muses: Roving through field and forest, piping my  
song; thus I go from place to place, and the world keeps time to my  
beat, and moves in rhythm with me. Scarce can I wait for the first  
garden flower, or the first blossom on the tree. My songs welcome  
them, and when winter comes again, I still dream of them in my  
song.

I sing of them far and wide, up and down the icy world, when winter  
blossoms in beauty. But this flowering too passes, and new joy is dis-  
covered there on the upland farms. For when by the lime tree I  
chance upon young folk I rouse them at once. The country yokel  
puffs out his chest, and the prim maiden dances to my tune.

You lend wings to my feet, and drive your darling over hill and dale  
far from home. Dear kindly Muses, when at last shall I find rest on  
the bosom of my love?

All of today's performers are donating their services, for which we are sincerely grateful. The proceeds of the Great Song Marathon will be added to the endowed funds of the Greta Kraus Scholarships and the Lois Marshall Memorial Scholarships. The Aldeburgh Connection is delighted to assist the Faculty of Music in the encouragement and presentation of young singers. Over their years of work here, the singer Lois Marshall and the harpsichordist and pianist Greta Kraus educated generations of Canadian singers. Their help was incalculable and their inspiration lives on. If you would like to contribute to the scholarships established in their names, please contact:

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