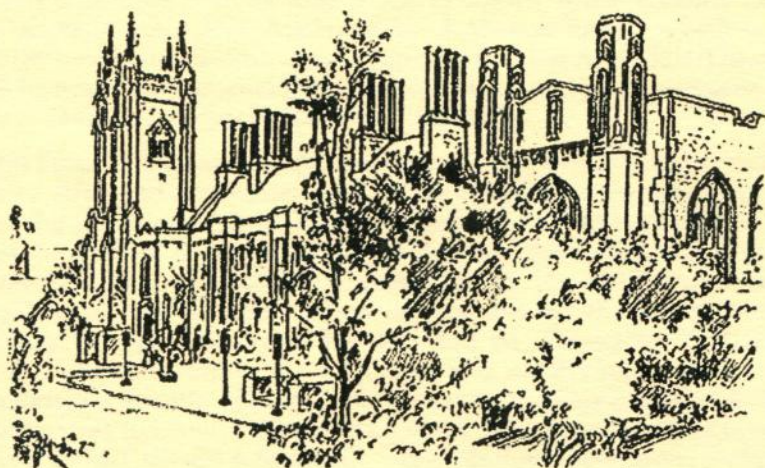


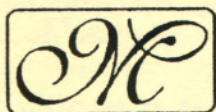
THE
Aldeburgh
CONNECTION

Music for the Massey's



WALTER HALL
SUNDAY, APRIL 28, 2002
2:30 p.m.

We are very grateful to Massey Travel Services for
its sponsorship of this afternoon's concert



MUSIC FOR THE MASSEYS

MONICA WHICHER soprano COLIN AINSWORTH tenor

DANIEL NEFF baritone

STEPHEN RALLS and BRUCE UBUKATA piano

JOHN FRASER

narrator

For at least 120 years, 'Massey' has been one of the most famous Canadian names around the world. The Puritan family that escaped to the New World became, first of all, a line of staunch American pioneers in New England and, in turn, crucial founding fathers in Ontario. Initially living from the land and then providing the sophisticated means to till it, the Masseys made a contribution to their country's development whose importance can hardly be overstressed. As Merrell Denison says in his history of the Massey-Harris company, *Harvest Triumphant*, the invention of the self-binder — the mechanism that did away with hard labour for the tying of sheaves — 'exerted a more profound influence on the world's economy than any other of man's technical accomplishments, save possibly the locomotive.'

They were not especially musical, no more so than any other prosperous family establishing itself through the nineteenth century. But they were Methodists, first and foremost, and betterment of the human condition was regarded as a duty of those who had been favoured with wealth. The Masseys' manufacturing activities contributed directly to man's welfare; over and above this, good works and the improvement of the mind (both intellectually and artistically) must be undertaken. Three years before his death, the patriarch Hart Almerrin Massey (1823-96) announced his intention "of doing what I can during the remainder of my days towards the advancement of [the interests of Canada] and the giving of my time largely to the benefit of the public." It is through his generosity that Toronto enjoys three institutions which bear his names: Massey Hall, Hart House and Massey College.

The first part of today's programme tells the early story of the Masseys and describes the establishment of the dynasty as a vital element in the development of Ontario. The second part will concentrate on the life and career of the best-known twentieth century member of the family, Vincent Massey. We are delighted to have with us on the stage today the Master of Massey College, John Fraser. We would also like to acknowledge the valuable assistance of Vincent Tovell, Hart Massey's great-grandson, in

the preparation of our programme. 2002 marks two hundred years since Daniel Massey and his family landed on the shore of Lake Ontario, near Cobourg. It is also the fiftieth anniversary of the appointment of Vincent Massey as the first Canadian-born Governor General.

A useful summary of the history of the Masseys is Mollie Gillen's *The Masseys: Founding Family* (Ryerson Press, 1965). More detailed are the two volumes of Claude Bissell's biography, *The Young Vincent Massey* (University of Toronto Press, 1981) and *The Imperial Canadian* (1986). The personal slant is provided by Raymond Massey's readable *When I was young* (McLelland and Stewart, 1976) and by Vincent Massey's *What's Past is Prologue* (Macmillan, 1963).

PILGRIM FATHERS

National Unity March

Harry U. Layton, 1898

Nothing is known of this composer except for this march, evoking a subject which was already topical over a century ago.

Psalm 65 (*The Ainsworth Psalter*)

melody attrib. Louis Bourgeois (c1510-61),
set by Claude Goudimel (c1505-72)

Henry Ainsworth (1571-1623) was a Hebrew scholar and divine who fled to Holland from religious persecution in England. His *Book of Psalmes Englished both in Prose and Metre* was published in Amsterdam in 1612. Copies of it came to New England in the *Mayflower* and were in use in the colony until the 1640s. Ainsworth wrote: "Tunes for the Psalms I find none set of God; so that each people is to use the most grave, decent and comfortable manner of singing that they know . . . I have taken (for the most part) the gravest and easiest tunes of the French and Dutch psalms."

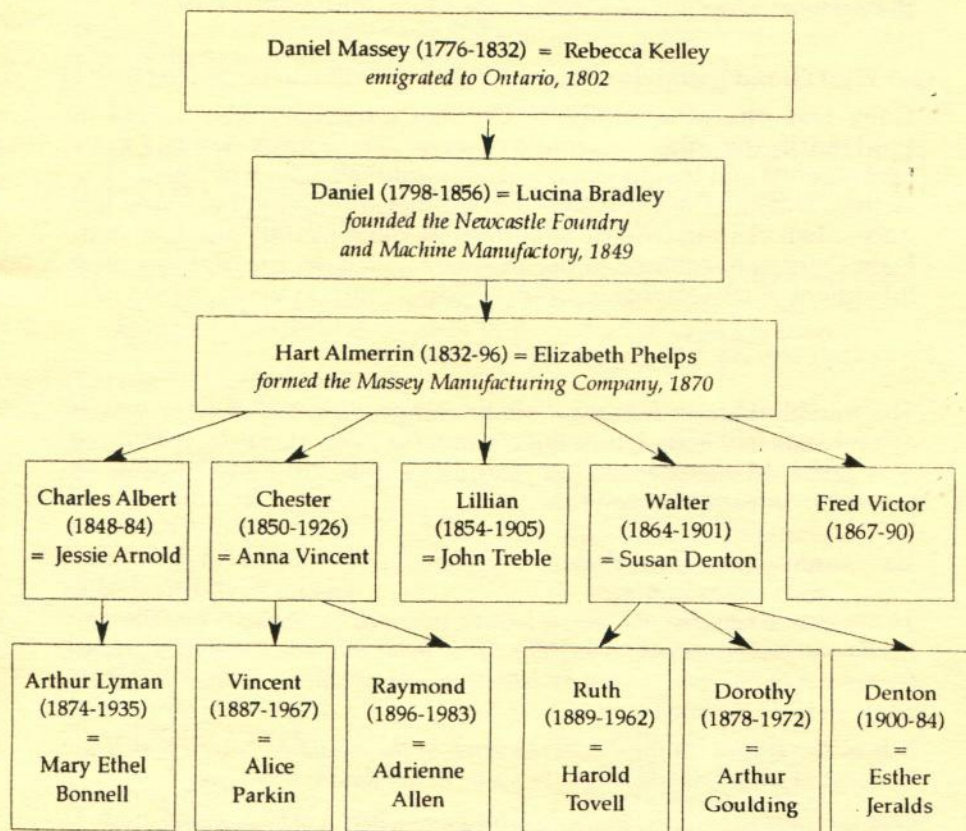
The verses of Psalm 65 deal largely with tilling the earth and harvesting its crops, matters which were to occupy a great deal of the Massey family's attentions.

Let tyrants shake their iron rod (*Billings*) William Billings (1746-1800)

This hymn, to the tune *Chester*, was published in *The Singing Master's Assistant* (Boston, 1778). The date makes a strong anti-British sentiment inevitable - verse 2 runs as follows:

*Howe and Burgoyne and Clinton too,
With Prescott and Cornwallis join'd,
Together plot our Overthrow,
In one Infernal league combin'd.*

FAMILY TREE OF THE MASSEYS FROM DANIEL MASSEY II TO VINCENT MASSEY



A Canadian Boat Song (*Thomas Moore*)

trad., arr. anon., 1805

The Irish poet and folksong enthusiast Thomas Moore travelled home in 1804, from a stay in Bermuda, through Canada. He reported hearing this song as he was being rowed down the St. Lawrence.

The Canadian Herd-Boy (*Susanna Moodie*)

melody by J.W.Dunbar Moodie (1797-1869),
accompaniment by Charles Jarvis, c1840

The Moodies emigrated in 1832 and settled near Cobourg, Upper Canada, not far from the Massey homesteads in Grafton and Newcastle. Susanna Moodie is best known for her volume of reminiscences, *Roughing it in the Bush*.

DISTINGUISHED DYNASTY

Our old Canadian home (anon.)

C.P. Woodlawn, c1867

Published in Toronto soon after *The Maple Leaf for Ever!*, this is one of the earliest songs of Confederation.

Qui vive! Grand galop de concert, Op.12 Wilhelm Ganz (1833-1914)

Ganz was one of a family of German musicians who settled in England in the mid-nineteenth century. He became Jenny Lind's accompanist and taught singing at the Guildhall School of Music. The Artistic Directors of the Aldeburgh Connection first got to know this *galop* when visiting Ontario's Northumberland County and they dedicate their performance to the memory of a dear friend and proud inhabitant of that county, J.C. Potter, Esq.

Have courage, my boy, to say 'No!' (Ray Palmer)

Horatio Palmer (1834-1907)

The music educator Horatio Palmer composed many hymns, which appeared in *The Song Queen* (1867) and *The Song Monarch* (1874). He was active at the Chautauqua Institution from 1879 and director of music there from 1888 to 1901.

L'Île inconnue (Les Nuits d'été) (Théophile Gautier)

Hector Berlioz (1803-69)

The unknown isle: Tell me, young beauty, where do you wish to go? The sail swells out, the breeze will blow. The oar is made of ivory, the flag is of silk, the helm is of fine gold; I have for ballast an orange, for a sail the wing of an angel, for foam a seraph.

Is it to the Baltic? To the Pacific Ocean? To the island of Java? Or is it to Norway, to gather the flower of the snow, or the flower of Angsoka?

Lead me, says the beauty, to the faithful shore where one loves always! That shore, my darling, we scarcely know in the land of Love.

The Roadside Fire (Songs of Travel) (R.L. Stevenson)

Ralph Vaughan Williams (1872-1958)

Stevenson's collection of 44 poems, *Songs of Travel*, was published posthumously in 1896. *The Roadside Fire* dates from his sojourn in California in the early 1880s, when he lived in rural contentment with his future wife.

Le Colibri (Leconte de Lisle)

Ernest Chausson (1855-99)

The hummingbird, the green prince of the heights, seeing the dew and the sun's clear light shining into his nest of woven grass, shoots up like a dart.

Hurriedly he flies to the nearby marsh where the waves of bamboo rustle and bend, and the red hibiscus with the heavenly scent opens to show its moist and glistening heart.

*Down to the flower he flies, alights from above, and from the rosy cup drinks
so much love that he dies, not knowing if he could drink it dry.*

*Even so, my darling, on your pure lips my soul and senses would have
wished to die on contact with that first full-fragrant kiss.*

Come, gentle night (Clifton Bingham) Sir Edward Elgar (1857-1934)

Assez vif, très rythmé (String Quartet in F)
Maurice Ravel (1875-1937) arr. Maurice Delage (1879-1961)

The Heart Misaid: Four Songs (Douglas LePan) Derek Holman (b.1931)
Commissioned by The Aldeburgh Connection through
the assistance of the Laidlaw Foundation: first performance

Composer's note: This song cycle is the fourth which I have composed since 1986: the first, *The Centred Passion*, was commissioned by Mark Pedrotti; the second, *Ash Roses*, by Karina Gauvin, and the third, *The Labyrinth of Love*, by Jean Stilwell. Here I have set four poems about love by Douglas LePan, arranging them in a sequence which is, I hope, logical and effective.

In *Sonnet* the lover seeks "borrowed eloquence" to express his feelings; in the second poem his love lies asleep at his side, "a quiet isle in quiet seas"; in the third the mood changes to anxiety and disquiet, and in the last his love is gone, lost, or stolen, not by his double, but by himself - "it was my heart that I mislaid."

DH

Sonnet (from *The Wounded Prince*)

How shall I find love's octave, the modest string
That answers to the wishes of the dumb?
I had believed speech easily would come,
Issuing as water; so I could sing
The liquid gamut of imagining.
But I am new arrived in this sweet kingdom,
The old use clings, the mind is troublesome,
My satisfaction seems a buried thing.

There is the song of white-throats through the land;
I sing within. The overarching bright
Blue sky, horizoned as the robin's egg,
Describes my hope. To make you understand,
Those tones of borrowed eloquence I beg,
Wood full of birds, bending of morning light.

"No music is abroad" (from *The Wounded Prince*)

No music is abroad except your breath,
That comes and goes and gives the night its dream.
The hawks have done their sun-down flights, the wind
Drops down now Scorpio's coils are on the trees;
Cones dropping and the far-off whip-poor-wills
Are bubbles in a deep and noiseless stream.

The blush of moonlight lasts and lightens,
The queen of heaven makes the water blue
As birds; the sky bends down the islands gather,
The hour's response is deep as yours. I turn
To where your head is lying, dreaming of skies
As calm as these; and see you motionless
In moonlight, a quiet isle in quiet seas.

In a Spring Night (from *The Net and the Sword*)

Troubled the tree when spring returns.
Into the dark, ancestral wood
Renascence wakening, is ghosted with whiteness.
Shadows withdraw, lost radiance burns.
But the strength that many months withstood
Cruel snows can hardly bear such lightness,
Deftness. At the torched, triumphant budding
Gorged boughs ache earthward with foreboding:

Remembering how in other springs
Impassioned streams through dry veins crept,
Unlocked reluctant doors, unfroze
Black roots to airy carollings,
As the fatal, feckless currents swept
Past all measure; how at the close —
O heartbreak! Crimson agony! —
Those deaths still live in the death-pale tree.

The Double (from *Something Still to Find*)

Love, I laid my love away
far so far
to return some other day
but the rains came and the snows
now as the searching north wind blows
I scabble in vain under leafless trees.
I kept trinkets in a drawer
dark so dark
a pistol and a single tear
three words of magic cased in air.
Who was it came and forced the lock?

Who will give me my treasures back?
 I have a double who looks like me
 like so like
 I wonder I wonder if it was he
 who filched my love when I was gone
 rifling the cage where the dark sun shone
 plundering with hands so like my own.
 There is a light that comes from loss
 clear so clear.
 Whatever it was a theft or loss
 it's hard to pretend I was betrayed
 since I was my double, I'm afraid,
 and it was my heart that I mislaid.



INTERMISSION

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



CARRYING THE TORCH

Ouvre ton coeur (Louis Delâtre)

Georges Bizet (1838-75)

This song is, in fact, a fragment from an early opera from Bizet's student days, *Vasco de Gama*.

*Open your heart (Spanish serenade): The daisy has closed its petals.
 Dusk has closed the eyes of day. Fair one, will you keep your promise?
 Open your heart to my love.*

*Open your heart, young angel, to my ardour, so that a dream may charm
 your slumber. Give me back my soul! As a flower opens to the sun, open
 your heart!*

Two songs from English Lyrics

Sir C. Hubert H. Parry (1848-1918)

And yet I love her 'till I die (anon., 1607)
 Love is a bable (anon., 1601)

The twelve volumes of Parry's *English Lyrics* cover the whole spectrum of English poetry as it was known in the early twentieth century. These songs from *Set VI*, published in 1902, employ poems from the time of Shakespeare.

Voices of the Sky (*Felicia D.Hemans*)

Edward Broome (1868-1932)

Broome held posts in various Presbyterian, Methodist and United churches; at the time of the composition of this Christmas anthem, he was organist of Jarvis Street Baptist in Toronto, just down the road from the Massey family mansion.

Music made of change and conquest (England, an Ode)

(*A.C.Swinburne*)

Sir Ernest MacMillan (1893-1973)

England, a large-scale work for soprano, baritone, chorus and orchestra, was MacMillan's Doctoral exercise for Oxford University. Interned in a German camp from 1915-18, he had to send it through enemy lines by permission of the German military censors. The first Canadian performance was given by the Toronto Mendelssohn Choir in 1921.

Oh! it's a lovely war

J.P. Long and Maurice Scott, 1921

This song and the next are from the repertoire of the Dumbells, a tremendously popular vaudeville troupe which was formed in 1917 near Vimy Ridge by ten members of the Canadian army's third division. A four-week engagement at the Coliseum in London, England, followed in 1918; their theme was *The Dumbell Rag*, the sheet music of which eventually sold 10,000 copies. Fifteen years of success in Canada and the States were brought to an end by the financial difficulties of the Depression, although a concert reunited several of the members in Massey Hall as late as 1955.

The Dumbell Rag

Ivor E.Ayre, 1920

Loveliest of trees (A Shropshire Lad) (*A.E.Housman*)

George Butterworth (1885-1916)

Butterworth's well-known cycle was premiered in London in 1911 by the British baritone Campbell McInnes. The singer later emigrated to Canada and became a regular soloist in Toronto concert seasons, including frequent appearances as Christus in the Mendelssohn Choir's *St. Matthew Passion*.



Cavotte (*Sir Henry Newbolt*)

Herbert Howells (1892-1983)

In 1923, Vincent Massey was elected president of the National Council on Education at a conference held in Toronto. A key speaker was Sir Henry Newbolt, who was described thus in the Council's brochure: "He is a descendant of one of these noble families that have lived in their old manor home for over 500 years, true to ideals of humble service to the State and countryside."

A Man and his Flute (*Miriam Waddington*)

John Beckwith (b. 1927)

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

This song was commissioned by the Aldeburgh Connection, through the generosity of Martin and Judith Hunter, and first performed by Monica Whicher and Stephen Ralls in the millennium concert, *Toronto: A Musical Century*.

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.

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Although this is the final concert in our Sunday Series, our Recital Series will continue on Wednesday, May 8 with our annual *Greta Kraus Schubertiad*, featuring baritone **Brett Polegato** and the **Elmer Iseler Singers**. For ticket inquiries, please contact the Glenn Gould Studio Box Office at (416) 205-5555.

Our 2002/2003 Season Brochure will be mailed out in June. If you would like to receive one, please contact us at (416) 444-3976, or by email at contact@aldeburghconnection.org. In the meantime, you might like to pencil in these dates for next season's Sunday concerts: December 1, January 26, March 3 and April 28.



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** (\$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:

- Arnold Massey and Massey Travel Services
- Massey College
- Vincent Tovell
- Sissinghurst, which has provided today's floral arrangements
- The Ontario Arts Council and The City of Toronto through the Toronto Arts Council

- many individual donors, including:

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We also wish to thank the Department of Canadian Heritage for its support of our trio of 20th Anniversary concerts in January.



Patrimoine
canadien

Canadian
Heritage



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 highlighted her last season and reflect her artistic range; her recent performance as Mérope in Lully's *Persée* for Opera Atelier was highly acclaimed. Notable performances were Ryan's *Ophélie* with the Toronto Symphony, Britten's *Les Illuminations* with the National Arts Centre Orchestra, Strauss's *Vier letzte Lieder* with the Kitchener Waterloo Symphony, Gorecki's *Symphony of Sorrowful Songs* with the National Ballet, and Solveig in *Peer Gynt* with Christopher Plummer and the Toronto Symphony. 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.

Colin Ainsworth is completing studies at the University of Toronto, where he recently sang the title roles in *Albert Herring* and *Bluebeard*. Other operatic engagements have included Tamino for Saskatoon Opera in *The Magic Flute*, as well as in Germany and the Czech Republic. He has a flourishing solo career with orchestras and choirs, has appeared in recital at the Guelph Spring Festival, and in the lead role of the disciple John in

Handel's *Resurrection* for Opera Atelier. His schedule includes recent and upcoming concert appearances of Haydn's *Creation* in Sudbury, Boccherini's *Stabat Mater* with the Talisker Players, an *Evening at the Proms* with Orchestra London and Ramirez *Masses* with the Orpheus Choir, Vaughan Williams's *On Wenlock Edge* and Gurney's *Ludlow and Teme* with the Talisker Players, Honegger's *King David* with the Menno Singers, and Bach's *St John Passion* at the Winter Park Bach Festival in Florida.

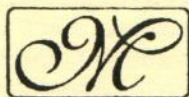
Daniel Neff is a charter member of The Aldeburgh Connection, who appeared in its first performance. He studied at the University of Toronto Faculty of Music, and its Opera School, as well as at the Britten/Pears School for Advanced Musical Studies in Aldeburgh, England, where he worked with Sir Peter Pears, Hugues Cuénod, and John Shirley-Quirk. Mr. Neff has toured throughout Canada, has performed at many major Canadian festivals and at the Aldeburgh Festival in England. His versatility is displayed in a wide variety of roles ranging from Donizetti and Rossini through Gilbert and Sullivan to the music of Jerome Kern. Since moving to the Sunshine Coast of British Columbia in July of 1999 he has been performing with various choirs as soloist. Most recently he was a co-writer of a musical: *Beachcombers: A Musical Revue* which was presented locally in Gibsons, and in Vancouver at the Arts Club Theatre. He can be heard on Compact Disc: *Christmas with the Victoria Scholars*; and on *Prima Donna on a Moose* with Mary Lou Fallis.

John Fraser is a writer and journalist, over the years serving as music and dance critic and arts writer with all the major Toronto newspapers. He was the Globe and Mail's Peking Correspondent in the late 1970's, and then moved on to become Ottawa Bureau Chief, National Columnist, National Editor, and London Correspondent. He was Editor of *Saturday Night*, from 1987 to 1995, when he was elected the fourth Master of Massey College. Mr. Fraser has lectured on Canadian Studies at the University of Toronto's Innis College and on drama criticism at York University's Faculty of Fine Arts. He has written six books, of which the most recent is *Eminent Canadians: Candid Tales from Then and Now*, published by McClelland & Stewart. A contributor to numerous anthologies, magazines and international journals, he has been honoured by the Queen (Jubilee Medal), professional organizations (three National Newspaper Awards and eight National Magazine Awards). He was recently awarded the Order of Canada.

Massey Travel Services Inc. is a small full service travel agency located in Port Hope, Ontario. Our agency's location was chosen in part because of the historical connection of the Massey family with Northumberland County. Arnold Massey, the owner, has his office located in Toronto as many of the firm's clients are based in the City.

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