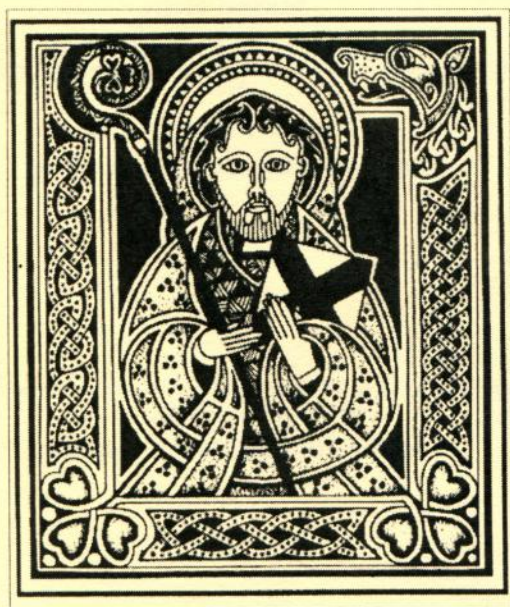


THE
Aldburgh
CONNECTION

St Patrick's Music



WALTER HALL
SUNDAY, MARCH 14, 2004
2:30 p.m.

We wish to thank
Tina Orton
for sponsoring Virginia Hatfield,
Jane and Stephen Smith
for sponsoring Anita Krause,
Michiel Horn
for sponsoring Michael Colvin
and
Anne and Michael Gough
for sponsoring Alexander Dobson



We are performing today
on the Edith McConica Steinway

ST PATRICK'S MUSIC

with CHRISTOPHER NEWTON, narrator

VIRGINIA HATFIELD, soprano ANITA KRAUSE, mezzo

MICHAEL COLVIN, tenor ALEXANDER DOBSON, baritone

STEPHEN RALLS and BRUCE UBUKATA, piano

MARK FEWER, violin SIMON FRYER, cello

JANICE LINDSKOOG, Irish harp



This afternoon's programme ranges over the past two hundred years to provide a miscellany of Irish literature and the music it has inspired. The songs feature both Irish poets and Irish composers. Folksongs have been arranged by a variety of different hands, including Beethoven, Herbert Hughes and Benjamin Britten; at the end of each half of the concert, we present selections from a group of eight folksongs (with Thomas Moore's lyrics) which John Beckwith arranged in 1986 for four voices with harp and piano accompaniment.

The literary extracts which will be read between the songs are from a number of Irish writers, the most substantial being from James Joyce — *A Portrait of the Artist as a Young Man* and *Dubliners*. From the former, we have included a description of a Christmas Day which is hopelessly marred by a family argument about Parnell, the most famous Irish nationalist of the nineteenth century. Charles Stewart Parnell (1846-91) was the great white hope of the Home Rule movement, who had the encouragement of the British prime minister, Gladstone, until his career came to an abrupt end on his being cited as correspondent in a divorce case. Our extract from *A Portrait of the Artist* depicts Christmas dinner, 1890, when Parnell has just been denounced from the pulpit of every Roman Catholic church in the country. To this day, his memory in Ireland is controversial.



Thirty-six string Irish harp made by Dave Kortier, Duluth, Minnesota

ISLAND OF SAINTS AND SCHOLARS

The Lake Isle of Innisfree (W.B. Yeats)

Healey Willan (1880-1968)

St. Ita's Vision (8th. century, trans. Chester Kallman) (Hermit Songs)

Samuel Barber (1910-1981)

THE FOLKSONG HERITAGE

The Star of the County Down (anon.) arr. Herbert Hughes (1882-1937)

Hughes produced four volumes of *Irish Country Songs* between 1909 and 1936; he attempted to return as far as possible to authentic melodies and published some songs with their Gaelic words.

The last rose of summer (Moore's *Irish Melodies*)

arr. Benjamin Britten (1913-1976)

The Lover's Curse (Donegal ballad)

arr. Hughes

EXILES

Two Venetian songs (Thomas Moore, trans. Freiligrath), (Op. 25/17&18).

Robert Schumann (1810-1856)

1. Row gently here, my gondolier; so softly wake the tide, That not an ear on earth may hear but hers to whom we glide. Had Heaven but tongues to speak, as well as starry eyes to see, oh, think what tales 'twould have to tell of wand'ring youths like me!

Now rest thee here, my gondolier, hush, hush, for up I go, to climb yon light balcony's height while thou keep'st watch below. Ah! did we take for Heaven above but half such pains as we take, day and night, for love, what Angels we should be!

2. When through the Piazzetta Night breathes her cool air, then, dearest Ninetta, I'll come to thee there. Beneath thy mask shrouded, I'll know thee afar, as Love knows, though clouded, his own Evening Star.

In garb, then, resembling some gay gondolier, I'll whisper thee, trembling, our bark, love, is near: now, now, while there hover those clouds o'er the moon, 'twill waft thee safe over yon silent Lagoon!

Thomas Moore (1779-1852) became the national bard of Ireland through the publication of his *Irish Melodies* (1807-1835). In this collection, he emulated Burns in Scotland by setting his own poems to existing folk-tunes. 'The Melodies' became the staple of Irish domestic music-making. Moore also gained a European reputation, as these settings of translations of his verse by Schumann and Berlioz testify.

La Belle voyageuse – Légende Irlandaise (Moore, trans. Gounet)

Hector Berlioz (1803-1869)

Rich and rare were the gems she wore,
And a bright gold ring on her wand she bore;
But oh! her beauty was far beyond
Her sparkling gems, or snow-white wand.

"Lady! dost thou not fear to stray,
So lone and lovely through this bleak way?
Are Erin's sons so good or so cold,
As not to be tempted by woman or gold?"

"Sir Knight! I feel not the least alarm,
No son of Erin will offer me harm: —
For though they love woman and golden store,
Sir Knight! they love honour and virtue more!"

On she went, and her maiden smile
In safety lighted her round the green isle;
And blest for ever is she who relied
Upon Erin's honour and Erin's pride.

Widow Machree

Words and music by Samuel Lover (1797-1868)

Samuel Lover, the grandfather of Victor Herbert, was the most famous of Irish concertizers who visited North America in the mid-nineteenth century. *Widow Machree* was also a favourite song of the Heron family, originally from Dublin, who toured Canada in 1851.

Capriccio (arr. from *The Beauty Stone*) Sir Arthur Sullivan (1842-1900)

Sullivan was the son of an Irishman who settled in London. On a visit to Ireland in 1864 he composed his *Irish Symphony*, one of the few works derived from his national heritage.

ART IN ADVERSITY

Down by the salley gardens (W.B. Yeats)

Ivor Gurney (1890-1937)

I hear an army (James Joyce)

Barber

Nuvoletta (Joyce)

Barber

Barber sets a passage from Joyce's longest and most complex work, *Finnegans Wake*. The novelist, a passionate music-lover, is true to his colours here and the composer picks up most of the allusions, with a parody-waltz that takes in references to Wagner's *Tristan*, Latin plain-song and French art-song. Joyce invented much of his own vocabulary ('bannistars', 'sfumastelliacinous', 'engauzements') in describing the cloud-girl who fades away at night into the dew.

The red-haired man's wife (*Katharine Tynan*) Trad., arr. Hughes
 This title is one of the symbolic names for Ireland, sold into marriage with the red-haired man, England.

The bard of Armagh (*anon.*) arr. Hughes

Sing, sing, music was given (*Moore's Irish Melodies*)
 arr. John Beckwith (b. 1927)



INTERMISSION

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



AN IRISH DRAWING-ROOM, WITH VISITS FROM BERNARD SHAW, JAMES JOYCE AND OTHERS

Since greybeards inform us that youth will decay (*T. Toms*)
 arr. Ludwig van Beethoven (1770-1827)

Beethoven arranged nearly a hundred Irish folksongs in 1813-1815 on commission from George Thomson of Edinburgh. (Texts were provided by various poets of the day and mostly predate the more familiar Moore lyrics.)

Sweet power of song (*Joanna Baillie*) arr. Beethoven

Let brain-spinning swains (*Alexander Boswell*) arr. Beethoven

Dermot and Shelagh (*T. Toms*) arr. Beethoven

The wandering minstrel (*W. Smyth*) arr. Beethoven

The pulse of an Irishman (*Alexander Boswell*) arr. Beethoven

MY DARK ROSALEEN

(Rosaleen – a personification of Ireland)

The harp that once through Tara's halls (*Moore's Irish Melodies*)

arr. Beckwith

Tara was the home of the ancient High Kings of Ireland.

Erin! Oh Erin! (*Moore's Irish Melodies*)

arr. Beckwith



THE ALDEBURGH CONNECTION CONCERT SOCIETY

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The last concert in this year's Sunday Series will be May 2 — our popular *Greta Kraus Schubertiad*, taking place here in Walter Hall, and presenting three exciting young singers, soprano Jennie Such, tenor Lawrence Wiliford and baritone Peter McGillivray. Single tickets are \$40; please call (416) 735-7982.

There is also one concert remaining in our Recital Series in the Glenn Gould Studio. Baritone **Brett Polegato** returns to our stage on Wednesday, May 14, to perform a varied programme including songs by Schumann, Zemlinsky, Offenbach and Vaughan Williams. Concert time is 8 pm. Single tickets (\$40) 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:

- Tina Orton
- Stephen and Jane Smith
- Michiel Horn
- Anne and Michael Gough
- Muriel Lessmann
- The Ontario Arts Council and The City of Toronto through the Toronto Arts Council
- many individual donors



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.

Virginia Hatfield graduated with honours from the University of Toronto Opera Division last spring, receiving the Distinguished Graduate Award from the Canadian Opera Volunteer Committee. Her debut with the Aldeburgh Connection was in 1999, in a Young Artist Recital. While at the Opera School, her roles included La Princesse in Ravel's *L'Enfant et les sortilèges*, Miss Wordsworth in Britten's *Albert Herring*, the title role in Handel's *Alcina*, and she sang in the world premieres of Canadian operas, as Elizabeth Postuma Simcoe in John Beckwith's *Tuptoo!*, and Carolyn Boulton in Gary Kulesha's *The Last Duel*. This season has included several concert debuts as well, singing Handel's *Messiah* with the Valley Festival in Renfrew, where she will sing Mozart's *Mass in C minor* in April, she was featured on the TVO programme VOX, and has appeared in several productions with Canadian Opera Company Chorus. She traveled to Aldeburgh last summer to study French song with Roger Vignoles, and she returns there this summer to perform Handel's *L'Allegro*.

Anita Krause was a prizewinner at the Salzburg International Mozart Competition, and has also won awards from the George London Foundation, the Jean Chalmers Fund and the Canada Council. She is equally at home in concert hall and on the opera stage, has sung Mozart arias and duets with Bryn Terfel and the Chicago Symphony Orchestra, and has appeared with the National Arts Centre Orchestra, Les Violons du Roy, and the symphony orchestras of Toronto, Vancouver, Calgary, Quebec, Edmonton, Kitchener-Waterloo, and in operatic performances in

Seattle, Ottawa, Glimmerglass, Chicago, and New York City, as well as with all the leading opera companies in Canada. Current and upcoming engagements include *Messiah* in Montreal and in Winston Salem, N.C., Bach's *Weihnachtsoratorium* with Chorus Niagara, Elgar's *Sea Pictures* with the Toronto Symphony Orchestra, Mahler's *Symphony No. 3* with l'Orchestre symphonique de Québec and a three city tour of Mozart's *C Minor Mass* with Les Violons du Roy. She is recording vocal works of Vivaldi with Aradia for Naxos.

Michael Colvin has been acclaimed for his performances in Canada, the United States and Europe. His current season features an exciting mix of debuts and return engagements, including *L'Italiana in Algeri* with Opera Festival of New Jersey, *Entführung aus dem Serail* with Vancouver Opera, Chicago Opera Theater's *Il viaggio a Reims*, Nanki-Poo in Arizona Opera's *The Mikado* and Pong in *Turandot* with the Canadian Opera Company. On the concert stage, he sings Schubert's *Mass in A flat* with Festival Vancouver, debuts with the Toronto Symphony Orchestra in *Messiah*, appears in Halifax in *Das Lied von der Erde* with Symphony Nova Scotia, sings Britten's *Serenade* with the COC Orchestra, Dvorak's *Stabat Mater* in Winnipeg and Beethoven's *Symphony No. 9* in Vancouver. Recital engagements have included Schubert's *Die schöne Müllerin* at Toronto's Glenn Gould Studio, and appearances with Vancouver's Song Circle. Mr. Colvin also looks forward to the next installment in a continuing series of duet recitals with his wife, soprano Mary Bella.

Alexander Dobson has been praised for his musicality and dramatic presence in both opera and recital. He has won important awards at the International Voice Competition of Paris and from L'Atelier Lyrique de Montréal. His busy schedule for the current season includes Purcell's *The Fairy Queen* for the Toronto Masque Theatre, *Don Giovanni* for Manitoba Opera, Brahms' *Requiem* for Orchestre Metropolitain in Montreal and the premiere of the Vancouver Symphony's New Music Showcase. Also this season are performances with the Toronto Philharmonia as Figaro in *Il barbiere de Siviglia*, Saint-Saëns *Requiem* for the International Symphony and a concert with the Mississauga Symphony. He appeared with L'Opéra de Montréal as Junius in Britten's *The Rape of Lucretia* and debuted last season with Pacific Opera Victoria. He has sung Schubert's *Die Winterreise* in Toronto, Montréal and England and his recitals with the Gryphon Trio and the Debut Young Artist series were broadcast on CBC radio.

Christopher Newton has been a major contributor to Canadian theatre for over thirty years, founding Theatre Calgary, serving as Artistic Director of Vancouver Playhouse, and retiring last season as Artistic Director of the Shaw Festival, where he directed many of the Festival's major works. He continues to act and direct, has extensive television, radio and film credits, and has written several stage plays. He is planning a return to New Zealand for series of radio programmes and a book on the English speaking diaspora. He has received the Governor General's

Performing Arts Award for lifetime artistic achievement, an honorary Doctorate of Humane Letters from the State University of New York at Buffalo, is a Member of the Order of Canada, and in 1996 was awarded the M. Joan Chalmers Award for Artistic Direction.

Mark Fewer enjoys one of the most musically diverse lives in the country. A well-known soloist and chamber musician, he makes his home in Toronto, teaching at the University of Toronto's Faculty of Music and the Royal Conservatory's Glenn Gould School. This season sees him perform the Beethoven *Violin Concerto* with his own "community-orchestra-friendly" cadenza, as well as complete cycles of the Bach Sonatas and Partitas. He is the new Artistic Director of the Scotia Festival of Music in Halifax, as well as Director of SweetWater Music Weekend in Owen Sound (premiering this fall). His latest recording is of James Rolfe's *Worry* (written especially for him) for the unusual combination of solo violin and eight cellos. It will be released this fall on the Eclectra label.

Simon Fryer is the newest member of the Penderecki String Quartet. He began an exciting season with them performing concerts in Calgary, Edmonton, Vancouver, Chicago, Los Angeles as well as touring to Russia, Lithuania and France. He is also Artist-in-Residence at Wilfrid Laurier University where the Penderecki Quartet has been in residence since 1991. Mr Fryer is one of Canada's most active performers and teachers. A former member of the Toronto Symphony Orchestra, he is on the faculties of the Glenn Gould School of the Royal Conservatory of Music and the University of Toronto. He has performed as a member of the St. Lawrence String Quartet, is the Artistic Director of the Kincardine Summer Music Festival Chamber Music Program and a faculty member of the Casalmaggiore International Summer Festival in Italy. His first solo CD for Phoenix Records: *Music of a life so far...*, presents repertoire written during his lifetime and distinguishes him as one of Canada's most accomplished cellists.

Janice Lindskoog began her musical studies on piano and harp in Edmonton with Isobel Moore. She later became a student of Judy Loman at the University of Toronto, where she completed the Bachelor of Music program. Sponsored by the Canada Council, she spent two summers at the Salzedo Harp Colony in Camden, Maine, working with Alice Chalifoux. Ms Lindskoog enjoys a busy freelance career as an orchestral musician, and has performed with the Toronto Symphony, National Arts Centre Orchestra, Canadian Opera Company, National Ballet Orchestra, Kitchener Waterloo Symphony, Vancouver Symphony, Dutch Radio Orchestra, Southwest German Philharmonic and the Edmonton Symphony. She has appeared in solo performances with the Canadian Chamber Orchestra, the Edmonton Symphony Orchestra, the National Arts Centre 'Music for a Sunday Afternoon' series and chamber music and new music recitals in Vancouver and Toronto.



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