

THE  
*Aldburgh*  
CONNECTION

THE BIRTHDAY SALON



Sunday, January 13, 2002

2:30 pm

MacMillan Theatre

2001/02: EVE-RACHEL MCLEOD & GILES TOMKINS RECITAL      DONNA BROWN & CATHERINE ROBBIN  
 RECITAL      JAMES WESTMAN RECITAL      ABRACADABRA!      KATHERINE WHYTE, MEGAN LATHAM,  
 STEPHEN ERICKSON & PETER MCGILLIVRAY RECITAL      2000/01: MAGHAN STEWART, COLLEEN SKULL,  
 JAMES LEVESQUE & JESSE CLARK RECITAL      AULD LANG SYNE      DONNA BROWN RECITAL  
 MEHGAN ATCHISON & ANDREA LUDWIG RECITAL      3RD GRETA KRAUS SCHUBERTIAD      VALDINE  
 ANDERSON RECITAL      THE ENCHANTED GARDEN      PROUD SONGSTER (ELORA)      PROUD  
 SONGSTER      MICHAEL SCHADE (DIE SCHÖNE MÜLLERIN)      1999/2000: VIRGINIA HATFIELD &  
 MATTHEW LEIGH RECITAL      ROBERT AND CLARA AT HOME      KATERINA TCHOUBAR & MICHELE  
 BOGDANOWICZ RECITAL      A NORDIC SERENADE      MONICA WHICHER & SUSAN PLATTS RECITAL  
 NATHAN BERG RECITAL      MADAME BIZET      TORONTO: A MUSICAL CENTURY      2ND GRETA KRAUS  
 SCHUBERTIAD      1998/99: LETZTE LIEDER      CATHERINE ROBBIN RECITAL      HEIDI KLANN & ALEX  
 DOBSON RECITAL      A POULENC SOIRÉE      MIROIR BRÛLANT      CARLA HUHTANEN & SCOTT  
 BELLUZ RECITAL      MATINÉE MUSICALE      THE LYRE OF ORPHEUS      DUPARC SONGS  
 1ST GRETA KRAUS SCHUBERTIAD      1997/98: HARRY HEINE & CO.      JAMES WESTMAN RECITAL  
 A CELEBRATION OF LOIS MARSHALL      ADRIANNE PIECZONKA RECITAL      THE OLD WIZARD OF  
 BAYREUTH      MARK PEDROTTI RECITAL      NOBLESSE OBLIGE      1996/97: BRETT POLEGATO RECITAL  
 DRAWN FROM LIFE      SCHUBERT BIRTHDAY GALA      NANCY ARGENTA & CATHERINE ROBBIN:  
 SCHUBERT RECITAL      A BIRTHDAY SCHUBERTIAD      COME INTO THE PARLOUR, MAUD      SCHUBERT  
 & BRAHMS RECITAL      CONTRASTS      SCHUBERT & BRITTEN RECITAL      1995/96: THE VOICE OF  
 BENJAMIN BRITTEN (THE ELORA FESTIVAL)      MME BIZET (FESTIVAL ACADIEN, CARAQUET. N.B)  
 NORINE BURGESS & MICHAEL SCHADE RECITAL      ORPHEUS THEN AND NOW      THE PRINCESS AND  
 THE SEWING MACHINE      HAPPY BIRTHDAY, ROSSINI (CBC MUSIC AROUND US)      LADY BLARNEY  
 THE BRITTEN CANTICLES      DIE SCHÖNE MAGELONE — RUSSELL BRAUN      VOICES OF SPRING  
 (ELORA)      VOICES OF SPRING      1994/95: THE VILLAGE SINGS (ELORA FESTIVAL)      GERALD FINLEY  
 RECITAL      CAROLS AND CANTICLES (ELORA)      CAROLS AND CANTICLES      LINDA MAGUIRE  
 RECITAL      SERENISSIMA      UPSTAIRS/DOWNSTAIRS (HART HOUSE)      THE FLIGHT OF THE EAGLE  
 A COUNTRY HOUSE WEEKEND      RUSSIAN SONG RECITAL      1993/94: BRITTEN PROGRAMME  
 (EXULTATE SINGERS)      BRUSH UP YOUR SHAKESPEARE!      GRETA'S CHOICE      FAURÉ  
 SONG CYCLES      ORPHEUS WITH HER LUTE      ANN MONOYIOS RECITAL      MAY DAY REVELS  
 DIE SCHÖNE MÜLLERIN — RUSSELL BRAUN      1992/93: CHRISTOPHER COLUMBUS: FACING THE  
 MUSIC (SHARON FESTIVAL)      ALFRED, LORD TENNYSON      FÊTES GALANTES      POULENC  
 SONG CYCLES      THE LONELY HEART      ITALIENISCHES LIEDERBUCH      LIEBESLIEDER



*I love you a dore! Margaret*

## *Twenty Years of The Aldeburgh Connection*

It all really began in Margaret and Ian Mail's drawing room, on Rosedale Heights Drive. We, at the 1865 rosewood Steinway, and our young singer friends, at the lovely antique music-stand that tended to collapse, would perform casual concerts for our own private enjoyment. Then we'd have Margaret's rhubarb fool.

Each summer saw the two of us return to Aldeburgh where we had first "connected" in 1977. Extraordinary experiences awaited us there. Through our associations with Peter Pears, Hans Hotter, Elisabeth Schwarzkopf, Galina Vishnevskaya and many other great singers, we were discovering a rich repertoire. How could we transplant the joy we felt in the sympathetic and civilised Aldeburgh environment home to Toronto?

"Sound the trumpet" inaugurated our first concert at Hart House "to celebrate the glories of this day", February 21, 1982. We made the tickets ourselves and the box office was in an old Dacks shoe-box. After the concert, as we devoured our celebratory rum babas, our spirits soared like the champagne bubbles. Surely the world would now take notice of us; concert societies would rush to book The Aldeburgh Connection. They didn't. The ROM tried to cancel a concert in 1983 for lack of interest. We rushed along Bloor Street attaching our posters to the lamp posts. Twenty people or so came.

Still, the audience we did attract seemed to like what we were doing. It came time boldly to make our own opportunities. In January 1985, we booked Walter Hall for three concerts. 'English Afternoons' was the theme; someone suggested that TEA was essential and even a sponsorship (new and dreaded word!) was found. In fact, the tea urns blew the University's fuses. Still, other sparks had caught and we were established in our permanent home. Gradually we found an audience, or did they find us? Since we were working from a compilation of Christmas card lists, it was a modest miracle and a red-letter day when we attracted over a hundred subscriptions.

The establishment of a Board and the incorporation of The Aldeburgh Connection in 1986 put us on to a new plane. President Robert Baillie taught Stephen double-entry bookkeeping (arcane skill!) over cookies and coffee. Carol Anderson — the universe's best and loyalest volunteer — took on a host of responsibilities and became an invaluable part of our team. Our artistic range extended and deepened: not all our concerts had to have happy endings, we discovered. New and exciting talents emerged to join us. We were incredibly fortunate to be a nurturing part of their auspicious beginnings. Tour opportunities beckoned and the talismanic music-stand was trained to stiffen itself with gaffer tape. Concerts in New York (1987), Aldeburgh (1988) and Edinburgh and London in 1992, our tenth anniversary year, made us spread our wings and even transplant some Canadian musical content beyond our borders.

The past ten years have seen a steady increase of activity. We have put much energy into our recital series and feel, after many wonderful concerts, that it is now beginning to attract the attention we would like. Two recording projects have been achieved and well received. If we tried to choose our favourites among the concerts or to name our distinguished visitors, the list would be too long. One of our finest hours

*\* I was there!! Twenty glorious years ago and I don't believe I've missed a season. Congratulations to you and thanks for bringing me along for the ride! Love, Catherine*

came on January 31, 1997, when we united with the world in paying tribute to Schubert on his 200th birthday. That night continues to cast a glow in our memories.

Our honorary patrons have inspired us with their encouragement and marvellous example. Lois Marshall braved the coldest day of the decade and a frozen elevator shaft to pay tribute to Greta Kraus in a concert we recall with special affection.

Our Board, led since 1994 by Michael Gough, has lightened our load with its sage advice and has helped us turn in a series of impeccably balanced budgets. Individual patrons have provided solid support and the fleeting but vivid joys of parties and celebrations.

Our audiences have astounded us with their intelligence and generosity. They always laugh at our jokes and have expressed their appreciation in countless ways. Letters and jars of relish are valued as much as splendid donations.

Our singers — too numerous to mention, though you will hear a good many of them this afternoon — have stimulated us with their insights and ravished us, the two crow-voiced pianists, with their melody. It has been the greatest thrill to see them take their rightful places on the world's great stages.

And what of the composers? It is they who have sustained us through the inevitable drudgeries of planning, proofreading, and negotiation. Through our research, we have been the greatest beneficiaries by getting to know them better. We've tramped a dusty *route nationale* to discover Ravel's country retreat, we've located the Viennese garage where Schubert wrote *Gretchen*, we've even picked our way through the cow-pats to catch a glimpse of Lord Berners' ancestral towers.

Margaret's rosewood piano and the old music-stand are now at the centre of our home. They have witnessed much in twenty years. Maybe some day they will assist others' music-making? Still, we have no plans to vacate the piano bench in the foreseeable future! Time moves so swiftly but love's labours are never lost. We are only just learning that creators, performers and audiences can all say with Tennyson:

"Our echoes roll from soul to soul,  
And grow forever and forever."

Stephen Ralls and Bruce Ubukata

The Aldeburgh Connection  
Great Hall, Hart House  
Sunday, February 21<sup>st</sup>  
3 p.m. \$6



*Our sincere thanks to*

Iain and Barbara Scott,  
generous patrons of this afternoon's celebration.



## The Julie-Jiggs Foundation



## The Estate of John R. Stratton



Gary Canlett, for sponsoring Mark Pedrotti

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Le Consulat Général de France à Toronto  
which is presenting Rosemarie Landry  
in this afternoon's concert



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Today's concert is being recorded for broadcast at a future date on CBC Radio Two's *In Performance*. Producer: Neil Crory

# Programme

Introduced by Christopher Newton, Mary Lou Fallis and Rosemarie Landry

## A ROYAL RECREATION

**If music be the food of love** (3rd version) (*Henry Heveningham, first line by William Shakespeare*) Henry Purcell (1659-95), real. Benjamin Britten (1913-76)

Catherine Robbin *mezzo*, Bruce Ubukata *piano*

If music be the food of love,  
Sing on till I am fill'd with joy;  
For then my list'ning soul you  
    move  
To pleasures that can never cloy.  
Your eyes, your mien, your tongue  
    declare  
That you are music ev'rywhere.

Pleasures invade both eye and ear,  
So fierce the transports are, they  
    wound  
And all my senses feasted are,  
Tho' yet the feast is only sound.  
Sure I must perish by your  
    charms,  
Unless you save me in your arms.

## La passeggiata

Gioachino Rossini (1792-1868)

Kathleen Brett *soprano*, Anita Krause *mezzo*  
Michael Colvin *tenor*, Mark Pedrotti *baritone*  
Stephen Ralls and Bruce Ubukata *piano duet*

Finché sereno è il cielo,  
limpida e cheta l'onda,  
voghiam di sponda in sponda,  
amor ne guiderà.  
Al flutto, all'aura, ai fiori,  
noi parlerem d'amor  
e il palpito del core,  
per lor risponderà.  
Ma ciel! già fischia il vento,  
s'increspa la laguna,  
presto! rapidi il pie' moviam.  
Ah! no, la luna appare,  
vano timor fu solo,  
in sì ridente suolo  
cantiamo, sì cantiam.

## The promenade

As long as the sky is clear,  
the water limpid and calm,  
let us row from bank to bank,  
love will guide us.  
We shall talk of love  
to the waves, the wind and the flowers  
and our heartbeats  
will reply for them.  
But heavens! The wind already whistles,  
the lagoon starts to ripple,  
Quick! let us be fleet of foot.  
Ah! no, the moon appears,  
it was only needless fear,  
in such a happy land  
let us sing, yes, let us sing.



## Italien (Franz Grillparzer)

Fanny Mendelssohn (1805-47)

Mary Lou Fallis *soprano*, Bruce Ubukata *piano*

### Italy

Schöner und schöner schmückt sich der  
Plan,  
Schmeichelnde Lüfte wehen mich an,  
Fort aus der Prosa Lasten und Müh  
Zieh' ich zum Lande der Poesie;  
Gold'ner die Sonne, blauer die Luft,  
Grüner die Grüne, würzger der Duft!

Dort an dem Maishalm, schwellend von  
Saft,  
Sträubt sich der Aloe störrische Kraft!  
Ölbaum, Cypresse, blond du, du braun,  
Nickt ihr wie zierliche, grüssende  
Frau'n?  
Was glänzt im Laube, funkelnd wie Gold?  
Ha! Pomeranze, birgst du dich hold?

Trotz'ger Poseidon, warest du dies,  
Der unten scherzt und murmelt so süß?  
Und dies, halb Wiese, halb Äther zu  
schau'n,  
Es war des Meeres furchtbares Grau'n?  
Hier will ich wohnen, Göttliche du!  
Bringst du, Parthenope, Wogen zur  
Ruh'?

Nun dann versuch' es, Eden der Lust,  
Eb'ne die Wogen auch dieser Brust!

The plain grows fairer and  
fairer,  
caressing breezes blow,  
from heavy and irksome Prose  
I am drawn to the land of Poetry;  
the sun is more golden, the sky bluer,  
green is greener, the air more fragrant!

There, amid the cornstalks,  
the aloe  
shoots up obstinately.  
Olive tree, cypress, the one blond, the  
other dark, do you nod like  
welcoming women?  
What glows like gold in the foliage?  
Ah, the orange hides itself!

Insolent Neptune, would that you  
were like this, murmuring so sweetly  
below! Could the fearful green sea  
be like this,  
half meadow and half mist?  
Here would I dwell, you divine one!  
Parthenope, do you bring the waves  
to rest?

Now, Eden of happiness, seek also to  
quell the stormy waves in my heart!





Benjamin Butterfield *tenor*, Gerald Finley *baritone*

Bruce Ubukata *piano*

The prolific Balfe often sang his own compositions in drawing-rooms. "He found it a profitable business, his terms were high and he had a trick of disappearing as soon as he considered he had done enough for the money." (*Gossip of the Century*)

The shades of night were falling fast,  
As through an Alpine village passed  
A youth, who bore, 'mid snow and ice,  
A banner with the strange device,  
Excelsior!

His brow was sad; his eye beneath,  
Flashed like a falchion from its sheath,  
And like a silver clarion rung  
The accents of that unknown tongue,  
Excelsior!

In happy homes he saw the light  
Of household fires gleam warm and bright;  
Above, the spectral glaciers shone,  
And from his lips escaped a groan,  
Excelsior!

"Try not the Pass!" the old man said;  
"Dark lowers the tempest overhead,  
The roaring torrent is deep and wide!"  
And loud that clarion voice replied,  
Excelsior!

"Oh, stay," the maiden said, "and rest  
Thy weary head upon this breast!"  
A tear stood in his bright blue eye,  
But still he answered, with a sigh,  
Excelsior!

"Beware the pine-tree's withered branch!  
Beware the awful avalanche!"  
This was the peasant's last Good-night,  
A voice replied, far up the height,  
Excelsior!

At break of day, as heavenward  
The pious monks of Saint Bernard  
Uttered the oft-repeated prayer,  
A voice cried through the startled air,  
Excelsior!

A traveller, by the faithful hound,  
Half-buried in the snow was found,  
Still grasping in his hand of ice  
That banner with the strange device,  
Excelsior!

There, in the twilight cold and gray,  
Lifeless, but beautiful, he lay,  
And from the sky, serene and far,  
A voice fell, like a falling star,  
Excelsior!



## A SONG AT TWILIGHT

**Pavane** (*Robert de Montesquiou*), Op. 50

Gabriel Fauré (1845-1924)

One of Fauré's most popular works was composed in 1887 in a purely instrumental version. The composer's patroness, the Comtesse Elisabeth de Greffulhe, suggested that he add vocal parts with words by Montesquiou, her cousin. A performance of the *Pavane*, including mime and dancing, was given at a nocturnal *fête champêtre* held by the Countess in the Bois de Boulogne in July 1891.

Monica Whicher *soprano*, Norine Burgess *mezzo*

Colin Ainsworth *tenor*, Russell Braun *baritone*

Stephen Ralls and Bruce Ubukata *piano duet*

C'est Lindor! c'est Tircis! et c'est  
tous nos vainqueurs!  
C'est Myrtil! c'est Lydé! les reines  
de nos cœurs!  
Comme ils sont provocants,  
comme ils sont fiers toujours!  
Comme on ose régner sur nos sorts  
et nos jours!

Faites attention! observez la mesure!  
O la mortelle injure!  
La cadence est moins lente et la  
chute plus sûre.  
Nous rabattons bien leurs caquets!  
Nos serons bientôt leurs laquais!  
Qu'ils sont laids! chers minois!  
qu'ils sont fols! airs coquets!

Et c'est toujours de même et c'est  
ainsi toujours!  
On s'adore! on se hait! on maudit  
ses amours!  
Adieu Myrtil! Eglé! Chloé! démons  
moqueurs!  
Adieu donc et bons jours aux  
tyrans de nos cœurs!

There is Lindor! There is Tircis! and there  
are all our conquerors!  
There is Myrtil! There is Lydé! the  
queens of our hearts!  
How provoking they are, how haughty  
they always are!  
Daring to reign over our fates and our  
lives!

Be careful! keep time!  
O fatal wound!  
The rhythm is less slow and the fall more  
certain.  
We shall soon put them in their places!  
We shall soon be their lackeys!  
How ugly they are! What dear little faces!  
How outlandish they are! How prettily  
turned out!

It is the same every time, and it is always  
like this!  
We adore one another! We hate one  
another! We curse our loves!  
Adieu, Myrtil! Eglé! Chloé! Devils who  
mock us!  
Adieu then, and fare ye well, to the  
masters of our hearts!



**Don Juan's serenade** (A.K. Tolstoy), Op.38/1

Piotr Ilyich Tchaikovsky (1840-93)

Mark Pedrotti *baritone*, Stephen Ralls *piano*

Gasnut dal'nej Al'puhary  
Zalastyje kraja,  
Na prizyvnyj zvon gitary  
Vyjdi, milaja maja!

Fseh, kto skazhet shto drugaya  
Zdes' ravn'ajetsa s taboj,  
Fseh, l'uboviju zgaraja,  
Fseh, fseh, fseh zavu  
Na smertnyj boj!

At lunnava sveta zardel nebasklon,  
O vyidi Nisetta,  
Skarej na balkon.

At Sevil'ji da Grenady  
F tiham sumrake nachej  
Razdajutsa serenady  
Razdajotsa svon mechej.

Mnoga rkovi, mnoga pesnej,  
Dl'a pelesnyh l'josta dam,  
Ja zhe toj, kto fesh prelesnej,  
Fs'o, fs'o, i pesn'i krof' maju atdam!

At lunnava sveta zardel nebasklon,  
O vyidi Nisetta,  
Skarej na balkon.

Darkness is enfolding  
distant Alpujara's golden lands.  
come out, my darling,  
to the call of the guitar!

All those who claim that another  
is your rival here,  
inflamed with love,  
I challenge them all, every one,  
to fight to the death.

Moonlight has brought a glow to the sky,  
oh, come out, Nisetta,  
come quickly to the balcony.

From Seville to Granada  
in the shadowy stillness of the night,  
come to the sound of serenades,  
and the ringing of swords.

Much blood and many songs  
are dedicated to charming ladies,  
and to the most charming of all,  
I will give everything, my blood, my song!

Moonlight has brought a glow to the sky,  
oh, come out, Nisetta,  
come quickly to the balcony.

**En sourdine** (Cinq Mélodies de Venise) (Paul Verlaine), Op. 58/2

Fauré

Catherine Robbin *mezzo*, Bruce Ubukata *piano*

Calmes dans le demi-jour  
Que les branches hautes font,  
Pénétrons bien notre amour  
De ce silence profond.

Mêlons nos âmes, nos coeurs  
Et nos sens extasiés,  
Parmi les vagues langueurs  
Des pins et des arbousiers.

Ferme tes yeux à demi,  
Croise tes bras sur ton sein,  
Et de ton coeur endormi  
Chasse à jamais tout dessein.

Laissons-nous persuader  
Au souffle berceur et doux  
Qui vient, à tes pieds, rider  
Les ondes des gazons roux.

Et quand, solennel, le soir  
Des chênes noirs tombera  
Voix de notre désespoir,  
Le rossignol chantera.

**Muted**

Calm in the half-light  
cast by the high branches,  
let our love be suffused  
with this deep silence.

Let our souls, our hearts  
and our senses  
blend with the vague languors  
of the pines and arbutus.

Half close your eyes,  
cross your arms upon your breast  
and banish forever all purpose  
from your sleeping heart.

Let us be coaxed  
by the soft, lulling breeze  
that comes to ripple the  
waves of russet grass at your feet.

And when evening solemnly falls  
from the black oaks,  
the voice of our despair,  
the nightingale, will sing.



**La barcheta** (Venezia) (*Pietro Buratti*)

Reynaldo Hahn (1875-1947)

Michael Schade *tenor*, Stephen Ralls *piano*

La note è bela,  
Fa presto, o Nineta,  
Andemo in barcheta  
I freschi a ciapar!  
A Toni g'ho dito  
Ch'el felze el ne cava  
Per goder sta bava  
Che supia dal mar.  
Ah!

Che gusto contarsela  
Soleti in laguna,  
E al chiaro de luna  
Sentirse a vogar!  
Ti pol de la ventola  
Far senza, o mia cara,  
Chè zefiri a gara  
Te vol sventolar.  
Ah!

Se gh'è tra de lori  
Chi troppo indiscreto  
Volessa da pèto  
El velo strapar,  
No bada a ste frottole,  
Soleti za semo  
E Toni el so' remo  
L'è a tento a menar.  
Ah!

**The Little Boat**

The night is beautiful.  
Make haste, Nineta,  
let us take to our boat  
and enjoy the evening breeze.  
I have asked Toni  
to remove the canopy  
so that we can feel the zephyr  
blowing in from the sea;  
Ah!

What bliss it is to exchange  
sweet nothings  
alone on the lagoon  
and by moonlight,  
to be borne along in our boat;  
you can lay aside your fan, my dear,  
for the breezes will vie with each other  
to refresh you.  
Ah!

If among them  
there should be one so indiscreet  
as to try to lift the veil  
shielding your breast,  
pay no heed to its nonsense,  
for we are all alone  
and Toni is much too intent  
on plying his oar.  
Ah!

**Entr'acte** (*Shylock*), Op. 57

Fauré, arr. Léon Boëllmann (1862-97)

Stephen Ralls and Bruce Ubukata, *piano duet*

Fauré's incidental music for Edmond Haraucourt's adaptation of *The Merchant of Venice* dates from 1889. The so-called 'Entr'acte' was played during the ceremonial entry of Portia's suitors for the opening of the caskets.





**Serenade to Music** (*Shakespeare*)

Ralph Vaughan Williams (1872-1958)

Kathleen Brett, Mary Lou Fallis, Carla Huhtanen, Monica Whicher  
Rosemarie Landry, Norine Burgess, Anita Krause, Catherine Robbin  
Colin Ainsworth, Benjamin Butterfield, Michael Colvin, Michael Schade  
Russell Braun, Gerald Finley, Mark Pedrotti, Giles Tomkins  
Bruce Ubukata and Che Anne Loewen *pianos*

Mark Fewer *violin*

*Love you fellows  
Che*

Vaughan Williams's setting of well-known lines from *The Merchant of Venice* was composed in 1938 and dedicated to the conductor, Sir Henry Wood, 'on the occasion of his jubilee, in grateful recognition of his services to music.' The first performance was given in the Royal Albert Hall by sixteen of the leading British singers of the day. The Australian pianist and composer, Guy Noble, recently arranged the orchestral score for two pianos. We have added the solo violin, which is an intrinsic part of the original effect.

*Lorenzo:*

How sweet the moonlight sleeps upon this bank!  
Here will we sit, and let the sounds of music  
Creep in our ears: soft stillness and the night  
Become the touches of sweet harmony.  
Look, how the floor of heaven  
Is thick inlaid with patines of bright gold:  
There's not the smallest orb that thou behold'st  
But in his motion like an angel sings  
Still quiring to the young-eyed cherubins;  
Such harmony is in immortal souls;  
But, whilst this muddy vesture of decay  
Doth grossly close it in, we cannot hear it.  
Come, ho! and wake Diana with a hymn:  
With sweetest touches pierce your mistress' ear,  
And draw her home with music.

*Jessica:*

I am never merry when I hear sweet music.

*Lorenzo:*

The reason is, your spirits are attentive:  
The man that hath no music in himself,  
Nor is not mov'd with concord of sweet sounds,  
Is fit for treasons, stratagems and spoils;  
The motions of his spirit are dull as night, *G.T.*  
And his affections dark as Erebus:  
Let no such man be trusted... Music! hark!

*Nerissa:*

It is your music of the house.

*Portia:*

Methinks it sounds much sweeter than by day.

*Nerissa:*

Silence bestows that virtue on it.

*Portia:*

How many things by season season'd are.  
To their right praise and true perfection!  
Peace, ho! the moon sleeps with Endymion,  
And would not be awak'd.

(Soft stillness and the night  
Become the touches of sweet harmony.)

## Intermission

Please join us for tea in the lobby,  
served with the kind assistance of students  
of the Opera Division, Faculty of Music

### EINE KLEINE SCHUBERTIADE

**Nachthelle** (*Johann Gabriel von Seidl*), D. 892

Franz Schubert (1797-1828)

Michael Schade *tenor*

University of Toronto Opera Chorus

Bruce Ubukata *piano*

At the end of his life, Schubert composed a number of works for the fine tenor, Ludwig Tietze, including *Auf dem Strom*, for voice, horn and piano, and the extraordinary *Nachthelle* for solo voice, male chorus and piano. It was first performed 175 years ago, in January 1827.

Die Nacht ist heiter und ist rein,  
Im allerhellsten Glanz,  
Die Häuser schau'n verwundert drein,  
Steh'n übersilbert ganz.

The night is calm and pure,  
in brightest radiance;  
the houses look out with astonishment,  
standing shimmering with silver.

In mir ist's hell so wunderbar,  
So voll und übertoll,  
Und waltet drinnen frei und klar,  
Ganz ohne Leid und Groll.

Within me it is also wonderfully bright,  
so full and overflowing,  
and it prevails there free and clear,  
entirely without sorrow or complaint.

Ich fass' in meinem Herzenshaus  
Nicht all' das reiche Licht,  
Es will hinaus, es muß hinaus,  
Die letzte Schranke bricht.

I cannot contain within my heart  
all of this rich light;  
it wants to burst out, and it must burst out;  
the last barrier breaks.

Schubert you  
have all my love.  
Grete Kraus





Russell Braun *baritone*, Stephen Ralls *piano*

### Yearning

Ach, aus dieses Tales Gründen,  
Die der kalte Nebel drückt,  
Könnt ich doch den Ausgang finden,  
Ach wie fühlt ich mich beglückt!  
Dort erblick ich schöne Hügel,  
Ewig jung und ewig grün!  
Hätt ich Schwingen, hätt ich Flügel,  
Nach den Hügeln zög ich hin.

Harmonien hör ich klingen,  
Töne süßer Himmelsruh,  
Und die leichten Winde bringen  
Mir der Düfte Balsam zu,  
Goldne Früchte seh ich glühen,  
Winkend zwischen dunkelm Laub,  
Und die Blumen, die dort blühen,  
Werden keines Winters Raub.

Ach wie schön muß sich's ergehen  
Dort im ewgen Sonnenschein,  
Und die Luft auf jenen Höhen,  
O wie labend muß sie sein!  
Doch mir wehrt des Stromes Toben,  
Der ergrimmt dazwischen braust,  
Seine Wellen sind gehoben,  
Daß die Seele mir ergraut.

Einem Nachen seh ich schwanken,  
Aber ach! der Fährmann felt,  
Frisch hinein und ohne Wanken,  
Seine Segel sind beseelt.  
Du mußt glauben, du mußt wagen,  
Denn die Götter leihn kein Pfand,  
Nur ein Wunder kann dich tragen  
In das schöne Wunderland.

Ah, if from this valley's depths,  
where cold mist presses down,  
I could but find the way,  
ah, how happy I should be!  
Lovely hills I glimpse there,  
ever young and ever green!  
Had I pinions, had I wings,  
I would fly to those hills.

I hear harmonies ringing,  
sounds of sweet heavenly peace,  
and the light breezes carry  
scent of balsam to me,  
the glow of golden fruits I see  
beckoning among dark foliage,  
and flowers blossoming there  
shall never be winter's prey.

Ah, how lovely it must be to walk  
there in the everlasting sunshine,  
the air upon those heights,  
oh, how refreshing it must be!  
But the raging waters hinder me  
that roar so angrily in between  
and their waves rise up so high  
that my soul is filled with dread.

A boat I see tossing there,  
but, ah, without a ferryman.  
Quick, aboard without delay,  
for its sails are full of life.  
You must believe, you must dare,  
for the gods give no pledges,  
only a miracle can carry you  
to that fair land of miracles.

### Ständchen (Franz Grillparzer), D. 920

Schubert

Catherine Robbin *mezzo*  
University of Toronto Opera Chorus  
Bruce Ubukata *piano*

This piece was written for a birthday, that of the twenty four year old Louise Gosmar in August 1827. She was a wealthy singing pupil of Schubert's friend, Anna Fröhlich, who commissioned the *pièce d'occasion* for her sister, Josefine, to sing with a group of her other pupils. (Mistakenly, Schubert set the chorus for men's voices but, on being informed of his error, rearranged it without demur.)

Zögernd leise  
In des Dunkels nächt'ger Stille  
Sind wir hier;  
Und den Finger sanft gekrümmt,  
Leise, leise,  
Pochen wir  
An des Liebchens Kammerthür.

### Serenade

Lingering quietly  
under the silence of the night,  
we are here,  
and, our fingers softly bent,  
gently, gently  
we tap  
at the beloved's chamber door.



Doch nun steigend,  
 Schwellend, hebend,  
 Mit vereinter Stimme, laut  
 Rufen aus wir hochvertraut;  
 Schlaf du nicht,  
 Wenn der Neigung Stimme spricht!  
 Sucht' ein Weiser nah und ferne  
 Menschen einst mit der Laterne;  
 Wie viel seltner dann als Gold  
 Menschen, uns geneigt  
 und hold?  
 Drum, wenn Freundschaft, Liebe  
 spricht,  
 Freundin, Liebchen, schlaf du nicht!  
 Aber was in allen Reichen  
 Wär' dem Schlummer zu vergleichen?  
 Drum statt Worten und statt Gaben  
 Sollst du nun auch Ruhe haben.  
 Noch ein Grüßchen, noch ein Wort,  
 Es verstummt die frohe Weise,  
 Leise, leise,  
 Schleichen wir uns wieder fort!

And now increasing,  
 swelling, rising,  
 with one combined voice, loudly  
 we call with confidence;  
 do not sleep  
 when the voice of desire speaks!  
 A wise man once looked near and far  
 with a lantern for true friends;  
 how much rarer than gold  
 are those who are devoted and  
 dear to us?  
 So, when friendship and love  
 call,  
 dearest maid, do not sleep!  
 But what of all the riches  
 can be as valuable as sleep?  
 So instead of words or gifts  
 you will now also have rest.  
 Just one more greeting, one more word;  
 then the joyful melody is silent.  
 Quietly, quietly,  
 we creep away again!

## LIGHT, FANTASTIC

### Ein kleiner hübscher Vogel (Liebeslieder-Walzer)

(Georg Friedrich Daumer), Op. 52/6

Johannes Brahms (1833-97)

Kathleen Brett *soprano*, Catherine Robbin *mezzo*

Michael Schade *tenor*, Russell Braun *baritone*

Stephen Ralls and Bruce Ubukata *piano duet*

Ein kleiner hübscher Vogel nahm  
 den Flug  
 Zum Garten hin, da gab es Obst  
 genug.  
 Wenn ich ein hübscher, kleiner  
 Vogel wär,  
 Ich säumte nicht, ich täte so wie  
 der.  
 Leimruten-Arglist lauert an dem  
 Ort,  
 Der arme Vogel konnte nicht mehr  
 fort.  
 Wenn ich ein hübscher, kleiner  
 Vogel wär,  
 Ich säumte doch, ich täte nicht wie  
 der.  
 Der Vogel kam in eine schöne  
 Hand,  
 Da tat es ihn, dem Glücklichen,  
 nicht and.  
 Wenn ich ein hübscher, kleiner  
 Vogel wär,  
 Ich säumte nicht, ich täte doch  
 wie der.

A pretty little bird I know flew  
 into a garden  
 full of fruit trees and there he  
 ate his fill.  
 Were I this pretty bird, I'd do  
 as he —  
 I would fly there and  
 eat.  
 Lime-twigs' treachery lay in wait  
 for him:  
 the poor bird could not fly  
 away.  
 Were I a pretty little bird, I'd  
 take heed,  
 And not do the  
 same.  
 The bird was saved by a fair  
 hand;  
 the lucky creature wanted  
 nothing better.  
 Were I a pretty little  
 bird,  
 I'd not hesitate, I'd do  
 just the same.

for Vocal Quartet and Piano, four hands

Words by Dorothy Parker and others

Commissioned by The Aldeburgh Connection: first performance

Monica Whicher *soprano*, Norine Burgess *mezzo*,  
Benjamin Butterfield *tenor*, Mark Pedrotti *baritone*  
Stephen Ralls and Bruce Ubukata *piano duet*

Composer's Note:

The task of writing a modern answer to Brahms' beloved *Liebeslieder Waltzes* was an appealing and challenging one. I immediately decided to concentrate on the foibles of love and romance, whimsical, humorous and otherwise, as the German title suggests. Rather than limit myself to waltz songs, I chose to match my selected texts with different dance forms as appropriate. After an initial waltz, I have put together a suite of vocal dances drawing on many traditional styles and dances from the Renaissance into the first half of the twentieth century. Many thanks to Stephen Ralls for reminding me of the witty, acerbic poems of Dorothy Parker which give this work so much of its flavour and to American songwriter Richard Hundley for all his insight, advice, support and encouragement.

John Greer

John Greer wishes to thank the National Association for the Advancement of Colored People for authorizing this use of Dorothy Parker's works, and Margo Ewart for permission to use *Miss Twye* by Gavin Ewart.

I. Life and Love (Waltz) (Dorothy Parker)

Oh, life is a glorious cycle of song,  
A medley of extemporanea;  
And love is a thing that can never go wrong;  
And I am Marie of Roumania.

II. Miss Twye (Ragtime) (Gavin Ewart)

Miss Twye was soaping her breasts in the bath  
When she heard behind her a meaning laugh  
And to her amazement she discovered  
A wicked man in the bathroom cupboard.

III. A Lady with Technique & Frustrated Male (Foxtrot and Charleston) (Hughes Mearns)

Mezzo solo: As I was letting down my hair  
I met a guy who didn't care;  
He didn't care again to-day —  
I love 'em when they get that way!

Baritone solo: One night I met while stepping out  
A gal who wasn't thereabout;  
I said 'Hel-lo! And how are you!'  
She didn't say; so I never knew.

IV. Monogamy (Pavane) (Dorothy Parker)

Accursed from their birth they be  
Who seek to find monogamy,  
Pursuing it from bed to bed —  
I think they would be better dead.

V. The Good Girl (Minuet) (Dorothy Parker)

Soprano solo: Words of comfort to be scratched on a mirror:  
Helen of Troy had a wandering glance;  
Sappho's restriction was only the sky;  
Ninon was ever the chatter of France;  
But oh, what a good girl am I!

VI. The Garter (Schottische) (anon.)

Tenor solo: Why blush, dear girl, pray tell me why?  
You need not, I can prove it:  
For though your garter met my eye,  
My thoughts were far above it.

**VII. Chastity (Tango)** (*Matthew Prior*)

*Soprano and mezzo:* 'No, no, for my Virginity,  
When I lose that,' says Rose, 'I'll die.'  
*Tenor and baritone:* 'Behind the elms, last Night,' cried Dick,  
'Rose, were you not extremely Sick?'

**VIII. To the Moon (Bolero)** (*anon.*)

Oh Moon, when I look on thy beautiful face,  
Careening along through the boundaries of space,  
The thought has quite frequently come to my mind,  
If ever I'll gaze on thy glorious behind.

**IX. The Sex Situation (Polonaise)** (*Dorothy Parker*)

Woman wants monogamy;  
Man delights in novelty.  
Love is woman's moon and sun;  
Man has other forms of fun.  
Woman lives but in her lord;  
Count to ten, and man is bored.  
With this the gist and sum of it,  
What earthly good can come of it?

**X. Anecdote (Gavotte)** (*Dorothy Parker*)

So silent I when Love was by  
He yawned and turned away;  
Now Sorrow clings to my apron-strings,  
I have so much to say.

**XI. Unfortunate Coincidence (Rumba)** (*Dorothy Parker*)

By the time you swear you're his,  
Shivering and sighing,  
And he vows his passion is  
Infinite, undying—  
Lady, make a note of this;  
One of you is lying.

**XII. Superfluous Advice (Can-can)** (*Dorothy Parker*)

*Soprano and mezzo:* Should they whisper false of you,  
Never trouble to deny;  
Should the words they say be true,  
Weep and storm and swear they lie.

**XIII. Superfluous Response (Tarantella)** (*anon.*)

*Tenor and baritone:* We men have many faults,  
Poor women have but two:—  
There's nothing good they say;  
There's nothing good they do.

**XIV. A Very Short Song (Sarabande)** (*Dorothy Parker*)

Once, when I was young and true,  
Someone left me sad —  
Broke my brittle heart in two;  
And that is very bad.  
Love is for unlucky folk,  
Love is but a curse.  
Once there was a heart I broke;  
And that, I think, is worse.

**XV. The Dance of Love and Romance (Ländler)** (*anon.*)

With Love the need, Romance the food,  
United in our solitude  
For ev'ry daughter, ev'ry son  
The dance goes on.  
So weep and ache and storm and smart.  
Rail and curse the gods above,  
Then tend your broken, battered heart  
And love.



Anita Krause

# Canadian Sleigh Song (Charles Mackay)

Henry Russell (1812-1900)

Anita Krause *mezzo*, Russell Braun *baritone*  
Stephen Ralls and Bruce Ubukata *piano duet*

Russell was an English singer who claimed to have studied with Rossini. He visited Toronto, then took an organist's post in Rochester, NY, before returning to England where he presented entertainments of anecdotes and songs like this one, from *The Emigrant's Progress*.

The snow lies deep upon the ground,  
The north wind howls on high,  
The mountain tops stand white and clear  
Against the dark blue sky;  
The swamp is solid as the rock,  
The river flows no more,  
And lakes are bridged by iron ice  
To bear us from the shore.  
The roughest roads are smooth as lawns,  
Bring out the merry sleigh.  
Hark! hark! the music of the bells,  
Away we go! away!

The farmer and the farmer's wife  
Sit by the fire at home,  
And as they hear the piping blast,  
They pity those who roam.  
But we find pleasure out of doors,  
And fear no wild wind's wrath;  
And swift as swallows o'er the pool  
We cleave ourselves a path.  
There's fresh delight in rapid flight,  
Bring out the merry sleigh!  
Hark! hark! the music of the bells,  
Away we go! away!



## Dear Harp of my Country! (Moore's Irish Melodies)

arr. Britten

Gerald Finley *baritone*, Stephen Ralls *piano*

Dear Harp of my Country! In darkness I found thee,  
The cold chain of silence had hung o'er thee long;  
When proudly, my own Island Harp! I unbound thee  
And gave all thy chords to light, freedom and song!

The warm lay of love and the light tone of gladness  
Have waken'd thy fondest, thy liveliest thrill;  
But so oft hast thou echo'd the deep sigh of sadness,  
That e'en in thy mirth it will steal from thee still.

Dear Harp of my Country! Farewell to thy numbers,  
This sweet wreath of song is the last we shall twine,  
Go, sleep with the sunshine of Fame on thy slumbers,  
Till touch'd by some hand less unworthy than mine.

If the pulse of the patriot, soldier, or lover,  
Have throbb'd at our lay 'tis thy glory alone;  
I was but as the wind, passing heedlessly over,  
And all the wild sweetness I waked was thy own!

**Come On, Algernon** (T.E.B. Clarke)

Lord Berners (1883-1950)

Mary Lou Fallis *soprano*, Christopher Newton *baritone*

Stephen Ralls and Bruce Ubukata *piano duet*

Sir Gerald Hugh Tyrwhitt-Wilson, fifth Baronet and fourteenth Baron Berners, was described by no less than Stravinsky as 'the most skilled of the present generation of English composers.' He is chiefly remembered for his five ballet scores, written for Diaghilev and for the Sadler's Wells Ballet.

Did ever you hear of Daisy,  
The girl who asked for more?  
She drove her admirers crazy  
The way she cried, "Encore!"  
No matter how much they hugged her,  
The same response it drew.  
She'd always be sighing,  
Begging and crying,  
"Just another one, do!  
I only want one extra kiss,  
That's all I'm languishing for,  
And I'll stay content I swear to this,  
Until I holler for more. Oh!

CHORUS:

Come on Algernon,  
That's not enough for me.  
Give me some more,  
The same as before,  
Because I can't count under three.  
Look at the big, bright moon,  
Surely that should be the cue  
For a romantic one, gigantic one,  
Algie you're driving me frantic one.  
Give me just another one, do!

And mad about sweets was Daisy,  
She'd pop 'em in all the time.  
On brandy balls she was crazy,  
She found stickjaw sublime.  
She'd suck at her toffee apple,  
Then call for something new,  
Like Turkish delight on  
Benches at Brighton -  
"Just another one, do!  
I want one extra lollipop,  
That's all I'm hollering for.  
And after that I swear I'll stop -  
Until I holler for more. Oh!

CHORUS:

Come on Algernon,  
That's not enough for me.  
Give me some more,  
The same as before,  
Because I can't count under three.  
Give me a tiptop stick of  
Brighton Rock and how I'll coo.  
None but a whopping one, a topping one,  
Algie there's simply no stopping one.  
Give me just another one, do!





**Tutto nel mondo è burla** (Falstaff)(Arrigo Boito) Giuseppe Verdi (1813-1901)

The Company, University of Toronto Opera Chorus  
Bruce Ubukata and Che Anne Loewen pianos

The fat knight introduces the miraculous, fugal finale of Verdi's Shakespeare opera, his musical last will and testament.

*Falstaff:*

Un coro e terminiam la scena.

*Ford:*

Poi con Sir Falstaff  
tutti andiamo a cena.

*Tutti:*

Evviva!

*Falstaff:*

Tutto nel mondo è burla,  
L'uom è nato burlone...

*Tutti:*

Tutto nel mondo è burla,  
L'uom è nato burlone,  
nel suo cervello ciurla  
sempre la sua ragione,  
Tutti gabbati! Irride  
l'un l'altro ogni mortal,  
ma ride ben chi ride  
la risata final.

*Falstaff:*

A chorus to finish the play!

*Ford:*

And then to dinner — all of us —  
with Sir John Falstaff!

*All:*

Hurrah!

*Falstaff:*

All the world's a prank,  
and man is born a clown...

*All:*

All the world's a prank,  
and man is born a clown.  
With his addled head  
his brains are in a churn,  
We all are fools! And every man  
laughs at the others' folly.  
But he laughs best who has  
the last laugh.



*Illustrations*

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Page 11: Schubert and his friends playing charades: Leopold Kupelwieser,  
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Page 17: Lord Berners at tea in the 1930s: photograph by John Betjeman

Page 18: The Bachelor's Party: Randolph Caldecott

Back cover: Stephen Ralls and Bruce Ubukata on Aldeburgh Beach, 1982:  
photograph by Nigel Luckhurst

Shortbread cookies from LA ZECCA (tel: (416) 778-4207)

Floral arrangements from SISSINGHURST (tel: (416) 461-7217)



## Highlights from 20 years

During its 20 year history, The Aldeburgh Connection has presented 170 concerts, commissioned 19 new works, made 2 CDs and featured hundreds of singers and other performers in our concerts. Each year we present three concert series, and we have performed at festivals and cities across Canada as well as on tour. Here are a few highlights of our first 20 years:

First concert, *An Aldeburgh Anthology*, took place at Hart House on February 21, 1982

Sunday Series inaugurated January 27, 1985 in Walter Hall with a programme entitled *Come Into the Parlour Maud*

Performance in New York, May 22, 1987: *A Wagnerian Salon*

First commissioned work, *All Around the Circle* by John Greer, premiered January 31, 1988

Performance at the Aldeburgh Festival, June 14, 1988: *Northern Lights*

Performance in Chicago, October 15, 1988: *Jane Austen's Music*

Tour of the UK, June 9 - 21, 1992, with concerts in Edinburgh, Glasgow, Leeds, London and Aldeburgh

Recital Series inaugurated in the Glenn Gould Studio, February 17, 1993: a programme of Poulenc song cycles

*Greta's Choice*, a programme in tribute to Greta Kraus, January 16, 1994

First CD, *Liebeslieder and Folksongs*, released in 1995

First programme entirely in the French language, *Mme Bizet*, August 6, 1995 at the Festival Acadien, Caraquet, N.B.

Second CD, Benjamin Britten's *Canticles*, released in 1996

Three concert celebration in honour of Schubert's 200th birthday, from January 31 - February 2, 1997. The signature concert was a three hour gala co-presentation with CBC Radio Two.

*A Celebration of Lois Marshall*, a programme in memory of one of our Honorary Patrons, February 1, 1998

Two concerts in celebration of the centenary of the birth of Francis Poulenc, January 29 and 31, 1999

Young Artists Recitals inaugurated, December 4, 1999

20th anniversary celebrations, January 11 - 19, 2002

**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 CONCERT SOCIETY

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Our special anniversary celebration events conclude next Saturday, January 19, with *The Great Song Marathon* in Walter Hall, a day-long hit-parade of art song. This event is a fund-raiser for scholarships at the University of Toronto in memory of two of our former Honorary Patrons, Greta Kraus and Lois Marshall. The day consists of three parts, beginning respectively at 10:30 am, 2:30 pm and 7:30 pm. Over twenty singers, including many Aldeburgh alumni, will sing the greatest and best-loved songs from the repertoire. Tickets for individual portions throughout the day are \$15/\$12 seniors and students; a day pass may be purchased for \$30 (the Studio Cafe at the Four Seasons Hotel is offering pass holders a complimentary dessert with the purchase of main course at lunch or dinner).



We will return to Walter Hall for the two final concerts in our Sunday Series: *The Frankfurt Gang*, on March 3, exploring the lives and music of Percy Grainger, Cyril Scott and several other young British composers who studied in Frankfurt-am-Main in the 1890s, and finally *Music for the Masseys*, on April 28 — a look at the influence of this important family on musical and artistic life in Canada. Because of the large subscriber audience for this Series, it is advisable to reserve in advance for these concerts by calling (416) 444-3976.

There are also two concerts remaining in our Recital Series in the Glenn Gould Studio. Andrea Ludwig, mezzo, and Colin Ainsworth, tenor, will perform a recital of music by Benjamin Britten on Friday, February 8, and baritone Brett Polegato and the Elmer Iseler Singers will appear in our annual Greta Kraus Schubertiad on Wednesday, May 8. For ticket inquiries, please contact 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** (\$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 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:

- Iain and Barbara Scott
- The Julie-Jiggs Foundation
- Gary Canlett
- Stephen Clarke
- Christena Gay
- Sally Holton and Stephen Ireland
- Michiel Horn
- Peter and Hélène Hunt
- Jim and Connie MacDougall
- Roger Moore
- Clive and Sue Mortimer
- Hilary Nicholls
- Margaret Ubukata
- Le Consulat Général de France à Toronto
- John Lawson
- 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
- Michael Colvin appears courtesy of the Canadian Opera Company

## About the Performers

**Colin Ainsworth** studies and appears in opera performances at the University of Toronto, 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. Colin has been heard in four of our recent concerts and will appear in our Britten Recital on February 8.

**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. 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. Some of Russell Braun's earliest recital performances were with The Aldeburgh Connection; since then he has taken part in many concerts in both of our Series, and appears on our first CD: *Liebeslieder and Folksongs*.

**Kathleen Brett** performs throughout North America and in Europe. This season she sings Susanna in *Le nozze di Figaro* in Calgary, Blanche in *Dialogues des Carmélites* in Arizona, Dorinda in *Orlando* for DeVlaamse Opera in Antwerp, Haydn's *Mass in C major* in Chicago, Fauré's *Requiem* in Utah and the *St. Matthew Passion* with the Vancouver Bach Choir. In her artistic collaboration with the COC she has appeared as Susanna in *Le nozze di Figaro* and Romilda in Handel's *Xerxes*; she sang Pamina in the David Hockney production of *Die Zauberflöte* in Edmonton, Gluck's *Orphée et Eurydice* with L'Opéra Français de New York at Lincoln Center and *Le nozze di Figaro* with the Royal Opera, Covent Garden. Kathleen took part in The Aldeburgh Connection's UK tour in 1992, and she is featured on our recording of *Liebeslieder and Folksongs*.

**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

*What a joy  
having me  
part of  
all this exquisite  
music.*  
XOXOXO



returned to Salzburg to sing the role of Neris in Cherubini's *Medée* under the direction of Sir Charles Mackerras. She appears on concert stages across the nation, performs regularly with the Vancouver, Edmonton and Calgary Operas, and will make her Arizona Opera debut in March 2002. Norine has appeared in Aldeburgh Connection concerts on many occasions, performing a duo recital with Michael Schade in 1995, and most recently in our tribute to a century of music in Toronto in April, 2000.

**Benjamin Butterfield** has enchanted audiences in both the concert and operatic world. This season finds him singing Beethoven's *Ninth Symphony* in Vancouver and recording a new work by Christos Hatzis for CBC Radio. Operatic engagements include Don Ottavio for Arizona Opera and Stravinsky's *Perséphone* at Epidauros in Greece. He will sing *Don Giovanni* with L'Opera de Montpellier and has recitals in Vancouver and Toronto. Recent appearances include *Mignon* for the Toulouse Opera, *Perséphone* with actress Isabella Rossellini in Naples, Schoenberg's *Gurrelieder* with the TSO and Britten's *Spring Symphony* in New Zealand. Recent CD releases include *Opera Encores* with the Canadian Opera Company and the *St. Matthew Passion* with the American Bach Soloists. He has appeared frequently in both of our Series, sings in our first CD of *Liebeslieder and Folksongs*, and performs the demanding tenor roles in our recording of the Britten *Canticles*.

**Michael Colvin** has appeared in COC productions of Britten's *Rape of Lucretia*, *Otello*, *La traviata*, *Idomeneo*, *Il tabarro* and Randolph Peters' *The Golden Ass*, and he will be heard in Rossini's *Il viaggio a Reims*. He recently debuted with the Montreal Symphony Orchestra, 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 has been seen on TV Ontario's *On Stage* at Studio 2, in BRAVO's 'Wholenotes' series, was the voice behind the Opera Bear in Nissan's award-winning 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. Michael's last Aldeburgh Connection appearance was in 1997.

**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. Mary Lou's collaboration with The Aldeburgh Connection has spanned two decades, and she is always a welcome guest on our stage.

**Mark Fewer** first gained national recognition upon winning the Canadian Music Competition at the age of ten. He has played throughout Canada, the United States, Europe and Japan, and has been featured on numerous radio and television broadcasts in orchestral and chamber music. He is a founding member of the Duke Trio and currently teaches at the Royal Conservatory of Music. Mark has been a guest artist with The Aldeburgh Connection on two previous occasions, when he took part in our Poulenc centenary gala concert and in our *2nd Greta Kraus Schubertiad*.

**Gerald Finley** is one of the leading singers of his generation, recording with major labels and performing in the major opera and concert venues in a wide variety of repertoire, all to the highest critical acclaim. He sings all the leading Mozart baritone roles, and has appeared in recent world premieres including Mark Anthony Turnage's *The Silver Tassie* at English National Opera and the title role in *Fantastic Mr. Fox* at Los Angeles Opera. He performs frequently with the Royal Opera Covent Garden, Opéra de Paris, and has a long association with Glyndebourne. Upcoming engagements include the Metropolitan Opera, and debuts at the Châtelet (Paris) and Santa Fe Operas. Gerald Finley sang in our first concert in Aldeburgh, England in 1988, and appeared in several of our Sunday concerts in the early 1990's, in a



solo recital in 1994 and another earlier this week. His CD with Stephen Ralls, *Songs of Travel* won a Juno. His recording with Catherine Robbin of the Duparc songs, originating from our 1999 concert of these works, will be released early this year.

**Carla Huhtanen** graduated from the Faculty of Music at the University of Toronto in 2000, and is establishing a busy operatic and concert career, focused primarily in Europe. She has toured to Ostrobothnia, Finland, singing in the cities of Seinäjoki, Vaasa and Kokkola, and has sung the roles of Daisy Park in Gershwin's *Lady, be Good* and Atanais in Cherubini's *Anacreon* at the Teatro La Fenice in Venice, Despina in *Così fan tutte* at the Orford Arts Festival and Lisetta in Rossini's *La Gazetta* at Garsington Opera. She has appeared in concert at Roy Thomson Hall, the Toronto Centre for the Performing Arts and the Glenn Gould Studio in repertoire ranging from solo recitals of Scandinavian art song to contemporary repertoire. Carla was selected to sing in one of our first Young Artists Recitals, and also appeared in our 2nd Greta Kraus Schubertiad in May, 2000.

**Anita Krause's** active career takes her to the stages of the major orchestras and opera companies of the U.S. and Canada. She sang at the Ravinia Festival in a Mozart concert with Bryn Terfel, was recently featured in *Mavra* with the Montreal Symphony, and returns this year to sing Margaret in *Wozzeck*. Her debut with l'Opéra Français de New York was as Blanche in *Barbe-Bleue*, and she appeared at the Glimmerglass Opera as Suzuki in *Madama Butterfly*, a role she has also sung for the COC, l'Opéra de Québec, Manitoba Opera and Orchestra London. Upcoming are *Julius Caesar* with Pacific Opera Victoria and *Semele* for Chicago Opera Theater. She has sung Stravinsky's *Pulcinella* and Beethoven's *Symphony No. 9* in concert with the COC Orchestra, and has appeared in recital at the Guelph Spring Festival, the Ottawa Chamber Music Festival, the Toronto Mozart Society and for Music Toronto. Audiences will remember Anita's last Aldeburgh Connection engagement, in last season's Burns programme.

**Rosemarie Landry** is one of Canada's most renowned and accomplished sopranos, recognized for her fine interpretations of French art song. Her career has taken her to the greatest recital halls of the world, and she has given master classes throughout the world. She is currently Head of the Voice Department, Faculty of Music at the University of Montreal. She has received Honorary Doctorates from l'Université de Moncton, York University and Memorial University in St. John's, Newfoundland, and was the distinguished recipient of the 50th anniversary medal of Le Conseil de la Vie Française en Amérique. She is a Member of the Order of Canada, Chevalier de l'Ordre des Arts et des Lettres France, and Chevalier de l'Ordre de la Pléiade. She has sung in recital with The Aldeburgh Connection, and was part of our Poulenc celebrations in 1999.

**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 since 1979 as Artistic Director of the Shaw Festival, where he has directed many of the Festival's major works. His choice of programming mixes forgotten playwrights, such as Granville Barker and J.B. Priestley, with well-known favourites such as Shaw, Wilde and Coward. He continues to act, has extensive television, radio and film credits, directs plays and opera in other centres, and has written several stage plays. 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 he was awarded the M. Joan Chalmers Award for Artistic Direction. He has taken part as narrator in several of our presentations, and since 1998 he has served as Honorary Patron of The Aldeburgh Connection.

**Mark Pedrotti** maintains an active career in concert and opera stages internationally and at home. Past highlights include performances with the Boston Symphony and the New York Philharmonic, appearances at Carnegie Hall, a tour of Germany with the Southwest German Radio Orchestra in



Berlioz' *L'Enfance du Christ* and recitals in London's Southbank Centre. This season he sings Don Alfonso in *Così fan tutte* for Edmonton Opera and Lescaut in Massenet's *Manon* with New Zealand Opera in Wellington and Auckland. For Pacific Opera, Victoria, he was Germont in *La traviata* and for Vancouver Opera, Eisenstein in *Die Fledermaus*. *Messiahs* in Toronto, Barrie and Halifax with the Iseler Singers and Bach's *B Minor Mass* with The Amadeus Choir, Chorus Niagara and The Kitchener-Waterloo Philharmonic round out his season. He is currently teaching at the Université de Montréal where he brings his expertise to a new generation of singers. Mark has enjoyed a long association with Aldeburgh Connection, appearing in many of our Sunday concerts as well as in recital.

**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 she debuts with Chicago's Music of the Baroque in a Vivaldi Festival. Catherine has appeared with The Aldeburgh Connection on many occasions in both our Sunday concerts and in recital. She sang in our very first concert in Hart House in 1982.

**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*, *Il barbiere di Siviglia*, *Die Meistersinger von Nürnberg* and *L'elisir d'amore*. A much sought-after concert and recital artist, he is heard throughout North America and Europe. His discography includes recordings 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. Michael Schade first sang with The Aldeburgh Connection in 1989, and he has been a guest artist on numerous occasions, including his highly acclaimed performance of *Die schöne Müllerin* last May.

**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*. Giles was featured earlier this year in one of our prestigious Young Artists Recitals.

**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. Monica is a frequent guest with The Aldeburgh Connection, and she has premiered two of our major song cycle commissions by John Beckwith and John Greer.

*Monica Whicher who  
thanks you from the bottom of her heart  
for so many lovely musical moments.*



1991/92: THE MADCAP ADVENTURES OF FRÄULEIN MOZART (SHARON FESTIVAL, FESTIVAL OF THE SOUND) MOZART AMONG FRIENDS (ELORA FESTIVAL) CECILIA'S CHILD A WINTER SCHUBERTIAD GLAMOROUS NIGHT (BELLEVILLE, ORANGEVILLE, ORILLIA, CORNWALL, ST. THOMAS) CLAIR DE LUNE IN CHANCEL AND PARLOUR (LITTLE TRINITY CHURCH) ALL AROUND THE CIRCLE THE JOURNALS OF SUSANNA MOODIE (EDINBURGH, GLASGOW, ALDEBURGH) SOIRÉE MUSICALE (LEEDS, LONDON, ALDEBURGH) 1990/91: GLAMOROUS NIGHT (SHAW FESTIVAL) REMEMBRANCE ABRACADABRA JANE AUSTEN'S MUSIC DAS LIED IM GRÜNEN THE MADCAP ADVENTURES OF FRÄULEIN MOZART (GLORY OF MOZART FESTIVAL) 1989/90: A COUNTRY HOUSE WEEKEND (THE SHAW FESTIVAL, FESTIVAL OF THE SOUND) FROM SULLIVAN TO SONDHEIM (ELORA FESTIVAL) THE LONELY HEART (THE SHAW FESTIVAL) OPERA OF THE PHANTOM MATINÉE MUSICALE THE OLD WIZARD OF BAYREUTH (OPERA LYRA, OTTAWA) LETZTE LIEDER THE LONELY HEART (GUELPH SPRING FESTIVAL) THE JOURNALS OF SUSANNA MOODIE GLAMOROUS NIGHT (ST GEORGE'S SOCIETY, TORONTO) 1988/89: UPSTAIRS/DOWNSTAIRS (SHAW FESTIVAL, ELORA FESTIVAL) SCENES FROM CHILDHOOD (MUSIC AT SHARON) NOBLESSE OBLIGE (SHAW FESTIVAL) ROBERT AND CLARA AT HOME (TORONTO SYMPHONY WOMEN) JANE AUSTEN'S MUSIC (CHICAGO) I DO LIKE TO BE BESIDE THE SEASIDE (ORCHARDVIEWERS, ST GEORGE'S SOCIETY) SCENES FROM CHILDHOOD ST PATRICK'S MUSIC THE OWL AND THE PUSSYCAT (MUSICAL MONDAYS, TORONTO) ON WINGS OF SONG (GRAVENHURST, PORT HOPE) MADAME BIZET AT HOME A SPRING SCHUBERTIAD 1987/88: WINTER DAYDREAMS (GLIMMERGLASS) ROBERT AND CLARA AT HOME (KINGSTON) PICCADILLY FOLLIES (ST GEORGE'S SOCIETY) AULD LANG SYNE ON WINGS OF SONG (ORILLIA, SACKVILLE, N.B.) NORTHERN LIGHTS 1888: YEAR OF SONG LORELEI NORTHERN LIGHTS (ALDEBURGH FESTIVAL) 1986/87: ON WINGS OF SONG (MISSISSAUGA, PICTON, ORANGEVILLE) A CHRISTMAS PARTY WINTER DAYDREAMS THE OLD WIZARD OF BAYREUTH BRUSH UP YOUR SHAKESPEARE! A WAGNERIAN SALON (NEW YORK) 1985/86: MANY HAPPY RETURNS ROBERT AND CLARA AT HOME UPSTAIRS/DOWNSTAIRS THE PRINCESS AND THE SEWING MACHINE 1984/85: AULD LANG SYNE (WINNIPEG) A NORDIC SERENADE (CBC FESTIVAL SERIES) COME INTO THE PARLOUR MAUD NOBLESSE OBLIGE A COUNTRY HOUSE WEEKEND JANE AUSTEN'S MUSIC (GUELPH SPRING FESTIVAL) 1983/84: SELF-PORTRAITS (ART GALLERY, LONDON) AN ALDEBURGH ANTHOLOGY (HUNTSVILLE) THE OLD WIZARD OF BAYREUTH (HARBOURFRONT) JANE AUSTEN'S MUSIC (ROYAL ONTARIO MUSEUM) 1982/83: AN ALDEBURGH ANTHOLOGY (HART HOUSE) IN PRAISE OF ALEXANDER (ROYAL ONTARIO MUSEUM) SERENISSIMA (ROYAL ONTARIO MUSEUM)

Anta Krause

Maureen

With affection  
Mark Peckoth

John / car / Jeff



Paul

Walden

Colin Hartman

April

Erin / Jeff / Mark

Burgess  
Mary Lou Talbot

Cherlene  
Maureen

John Wanda  
Stephen Hall

Michael Shuck

Catherine Robbin

Christophe Newlin

Bob Tomkins

Leanne Laship

Coli Hinsworth