


CBC  Radio 740 & Stereo 94.1

in cooperation with

The Aldeburgh Connection

presents

SCHUBERT'S BIRTHDAY PARTY



Prof. Schubert

7:00 PM

FRIDAY, JANUARY 31, 1997

GLENN GOULD STUDIO & BARBARA FRUM ATRIUM


WELCOME FROM THE CBC

CBC Radio takes great pride in presenting this special gala concert which pays tribute to one of the greatest composers of western civilization — Franz Schubert. And what better way to celebrate the 200th anniversary of his birth than to gather together (as Schubert and friends used to do in Vienna) for a *Schubertiad* — an evening of merriment with singing, dancing, eating and drinking.

For tonight's party, we have gathered a number of 'friends' of CBC listeners. All the singers and musicians performing tonight— Canadians one and all — have been heard frequently on our airwaves. In many cases, CBC has been actively involved in nurturing and promoting these artists at a time when they were developing and honing their craft. Tonight we all reap the rewards of that support.

Some of these artists, such as pianist Louis Lortie, baritone Mark Pedrotti and French horn virtuoso James Sommerville, have also been winners of our *CBC Radio Competition for Young Performers*. Also taking part in tonight's festivities are the talented Victoria Scholars — 1996 Grand Prize winners of our own *CBC Radio National Competition for Amateur Choirs*.

As we welcome you, our live audience, to the Glenn Gould Studio and the Barbara Frum Atrium, we also acknowledge the approximately 150,000 listeners who will be sharing this event with you during our 'live-to-air' national broadcast. We would also like to salute our colleagues, The Aldeburgh Connection, who continue to enliven our community, and our national airwaves, with song.

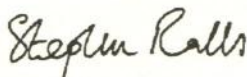


Neil Crory
Producer, CBC Schubertiad 1997

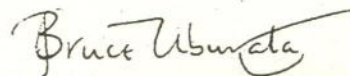
WELCOME FROM THE ALDEBURGH CONNECTION

About this time two years ago, we began our preparations for a very important anniversary. Because The Aldeburgh Connection specializes in the song repertoire, we wanted to celebrate in a significant way the 200th birthday of the greatest songwriter of all time. Our plan was to present Schubert concerts over the entire weekend of January 31 - February 2, 1997. Shortly thereafter, we began discussions with Neil Crory at the CBC, who told us that the organization was also planning some major Schubert celebrations, and suggested that we join forces. The presentation of the birthday concert in the CBC Building made it possible to combine it with a party, and led to the evening of festivities, musical and otherwise, which is taking place tonight. The exceptional line-up of musical talent which you are enjoying is our salute to Schubert and all he signifies to us and the whole world of music.

In accordance with our original plan, we are presenting Schubert's music all weekend, and tonight's birthday celebration will be followed by more Schubert tomorrow and Sunday — see page 19 for details.



Stephen Ralls



Bruce Ubukata

LITTLE, BROWN AND COMPANY (CANADA) LIMITED
PUBLISHERS



Schubert greatly admired Beethoven, but only met him once, on the Master's deathbed.



Enjoy John Suchet's new novel *The Last Master*, a new release from Little Brown and Company — the riveting story of Beethoven's life in a compulsively readable fictional biography.

Diane Watts

EVERYTHING BEAUTIFUL FOR YOUR HOME



Happy 200th
Franz!

The homeliness of
Biedermeier with the
luxury, comfort and
style of a **Blenheim**
or a **Burghley**!



Diane Watts International Inc.
47 Avenue Road, Toronto, Ontario M5R 2G3
Tel. (416) 961-2887 Fax (416) 961-7589

THE AUSTRIAN AMBASSADOR

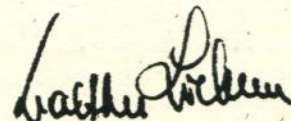
Ottawa, 16 January, 1997

To the Canadian Broadcasting Corporation
and The Aldeburgh Connection

I was delighted to learn of your plans for celebrations of Schubert's 200th birthday on January 31, 1997. Franz Schubert is one of our most important and beloved sons, and his influence through his music extends far beyond his native Vienna to reach around the entire world. I am pleased and honoured to be able to participate in these celebrations, and to become the Honorary Patron for this special Birthday Party and concert.

I look forward with pleasure to joining you and all those involved in the evening in the Glenn Gould Studio on January 31.

With best regards,



Walther Lichem

HOSPITALITY TOURS

180 Bloor Street West
Toronto, Ontario
Canada M5S 2V6

Tel. (416) 968-3481

Planning a Winterreise?

As specialists in concert tours as well as group tours and business and vacation travel, we are proud to include among our clientèle The Aldeburgh Connection, and many others of tonight's artists.



OSLER, HOSKIN & HARCOURT

BARRISTERS & SOLICITORS

P.O. Box 50
1st Canadian Place
Toronto, Ontario
CANADA, M5X 1B8
Tel 362-2111

Our **Ständchen** to **Schubert!**

We join Schubert and his friends Vogl and Schöber in a *Ständchen* (serenade) to 200 years of the most beautiful songs ever written.



FRANZ SCHUBERT - A BRIEF BIOGRAPHY

Schubert was under five feet tall, somewhat stout, and nearsighted: thus the familiar wire-rimmed 'Brille'. His nickname was "Schwammerl": little mushroom. Portraits show a pleasant-looking young man with a large head and a high forehead, dark curly hair and dark eyes, a fine pale skin, round face, largish features and a dimple in his chin.

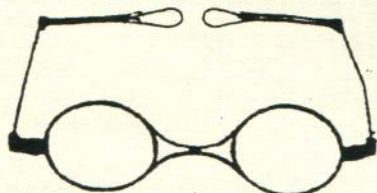
Born Vienna, 31 January, 1797, the son of a schoolmaster.

- 1808 Accepted as a choirboy in the Imperial Court Chapel (today the Vienna Boys Choir), and as a scholar at the Imperial and Royal City College. Began musical studies with Salieri.
- 1810/11 His earliest compositions.
- 1813 Was persuaded by his father to train as a teacher.
- 1814 Composed his first masterpiece *Gretchen am Spinnrade* D.118 — the first of many songs to texts by Goethe.
- 1815 Took a job as a schoolmaster. Composed 145 songs that year.
Began a life-long friendship with Franz von Schober, who urged him to give up teaching in favour of composing full-time.
• *Erlkönig* D.328
- 1816 Finished his formal studies with Salieri.
Met Johann Michael Vogl, a singer, who was to become another lifelong friend and an important interpreter of Schubert's songs — together they became the delight of Viennese drawing rooms.
• *Licht und Liebe* D.352
• *Der Wanderer* D.493
- 1817 A schoolmaster at his father's school at Rossau.
• *Der Tod und das Mädchen* D.531
• *An die Musik* D.547
• *Die Forelle* D.550
- 1818 Finally left teaching and became music master to the children of Count Johann Esterházy in Zseliz, Hungary. Happy at first, then became bored away from his Viennese friends.
• *Lebenslust* D.609
- 1819 Returned to Vienna. Began a collaboration with the poet Mayrhofer.
Spent the summer at Steyr with Vogl — one of the happiest times of his life.
• *Piano Quintet, The Trout* D.667
- 1820 Première of his opera *Die Zwillingsbrüder*, 14 June, Vienna, the only one performed in his lifetime.
Met Baron von Schönstein, who became another notable interpreter of his songs. Also met the eminent Austrian dramatist, Franz Grillparzer.
- 1821 The painter Moritz von Schwind joined his circle and became a close friend.
- 1822 Contracted syphilis, and moved home to his father.
• *Wanderer Fantasy* D.760
• *Die Nacht* D.983c
- 1823 Desperately ill and depressed; admitted to hospital. Needing money, made a bad business deal over publishers' rights to his early works.
- 1824 Grudgingly moved back to Zseliz and the Esterházy's for the summer; but returned to Vienna in good health and high spirits in the fall.
• *Die schöne Müllerin* D.795
• *String Quartet in D minor (Death and the Maiden)* D.810
- 1825 His reputation grew steadily in Vienna, with regular performances of his works.
- 1826 Money problems continued.
Schubertiads held throughout that year.
• *Abschied von der Erde* D.829
- 1827 Visited Beethoven in the last weeks of his life. An important honour: election to the Viennese Society of the Friends of Music.
Reputation outside Vienna grew — reports and reviews of performances of his music in Frankfurt, Leipzig, Berlin, Mainz and Munich.
Poor health, depression again in the autumn.
• *Nachtgesang im Walde* D.913
• *Ständchen* D.920
• *Impromptus for solo piano* D.899
- 1828 Mounted a full-scale public performance of his own works in March.
Poor health and finances continued. In the fall went to live with his brother outside Vienna for health reasons. Condition worsened.
• *Der Tanz* D.826
• *Auf dem Strom* D.943
• *Der Doppelgänger* D.957
• *Der Hirt auf dem Felsen* D.965
• *Die Taubenpost* D.965a

Died Vienna, 19 November, 1828

FIRST CANADIAN OPTICAL

First Canadian Place
Concourse Level
P.O. Box 261
Toronto, Ontario
M5X 1C8
Tel. (416) 363-4669



The latest styles in fine eyewear, for Schubert or for you!



Fashionably Franz!

This portrait shows Schubert at his sartorial best. Does he shop at Marc Laurent?

151 BLOOR ST. WEST #M003
TORONTO, ONTARIO M5S 1S4
PHONE 416 928-9124
FAX 416 928-0030

MARC LAURENT
A DIVISION OF CLARMA HOLDINGS CORP.

liebst Franz!

Ohne dich nie
das hies kein Lied
lust oder leben
Wir sind stolz und
danken dir
Chloë Schulte
u. Noreen Bogus-Schulte

"Du hast mich in eine
bessere Welt entrückt,"
dear Franz,
Vielen dank +
much love,
Catherine Robbin

Gunnar Fjell

Herzliche Glückwünsche Franz!
This year, how about writing
a nice song cycle for soprano??
Love always,

Nancy Angenta

Alles Gute, lieber Franz
Deine Ann Thompson

Bess Marshall

Dearest Schwammie -
Remembering fondly
the month I spent with you!
'97 ♡ CA

With very best-
wishes, Helen Dunn

Schubert you
have all my love.
Grete Viraus

Bruce Ubunata

Stephen Ralls

With love to Franz
on his 200th ~
Happy Birthday!

Happy 200th!
Joy Gili

Neil Gray

Very many Thanks

Tam Baker

Happy Birthday
Glad
Schubert
Jens Holman

Dear Franz, your songs have
eternal life. Happy Birthday,

Love
Mark Pedotti

Remenyi
house of music

210 Bloor Street West
Toronto, Ontario M5S 1T8
(416) 961-3111

**Schubert on a
Steinway?**

STEINWAY & SONS

Schubert composed on an old 'clunker'.
Think of how he would have loved one of our
new Steinway grands. Imagine his amaze-
ment at our high-end Kawai electronic pianos!
What Schubert only dreamed of can be yours
today — come in and see us.



The Opera Store

210 Bloor Street West (lower level)
Toronto, Ontario M5S 1T8
(416) 968-7236



**Nachtgesang,
or
Morgenlied ~**

Whether you sing on stage or
just in the shower, visit our
store for music ranging from
Purcell to Paul McCartney —
everything from Schubert
Lieder to complete choral,
opera and Broadway scores!

PROGRAM FOR THE EVENING

- 7:00 - 8:00 Concert - Part I in the Glenn Gould Studio
- 8:00 - 8:50 **First Intermission: Birthday Party in the Barbara Frum Atrium**
Schubertian Dancing by students of the Opera Division, University of Toronto

MENU

Smoked appetiser *Die Forelle*
Schinken Brötchen als *Pflügerlied*
Roast beef hors d'oeuvres *Der Winterabend*
Paté vol-au-vents *Suleika*
Bouchées *Schwammerl*
Schweinbraten *Der Musensohn*
Kartoffelsalat, Blaukrautsalat

Catered by



Wine: SERVUS Burgenland
Dry Austrian White
Courtesy of The Consulate General of Austria
Commercial Section
and the Austrian National Tourist Office

- 8:50 - 9:50 Concert - Part II in the Glenn Gould Studio
- 9:50 - 10:20 **Second Intermission: the party in the Barbara Frum Atrium continues with Birthday greetings and Schubert Torte Höldrichsmühle**
Schubert and his friends were frequent visitors at the Hotel Höldrichsmühle in the Vienna Woods, and it was there that he wrote one of the songs from *Winterreise, Am Brunnen vor dem Tore (Der Lindenbaum)*, while seated under the Hotel garden's own linden tree.
- 10:20 - 11:10 Concert - Part III in the Glenn Gould Studio

For your next Schubertiad

Supplier of china and tableware for tonight's Birthday Party, and for over a decade, for The Aldeburgh Connection's Sunday intermission tea.



Tables & Chairs • Chinaware • Linens • Silverware • Glassware
894 Caledonia Road, Toronto, Ontario M6B 3Y1

Celebrate Schubert Extra Dry



Wines of Austria ~
a taste of culture
now available at the LCBO

SERVUS Burgenland
CSPC 359067 \$7.95
Blanc de Blancs Brut
Schlumberger Sparkling
CSPC 284596 \$11.95
Grüner Veltliner
CSPC 328963 \$8.40

SCHUBERT'S 200TH BIRTHDAY CONCERT

Friday, January 31, 1997: 7:00 p.m.
Glenn Gould Studio

presented by

CBC  Radio 740 & Stereo 94.1

hosted by Peter Tiefenbach *Radio Concert Hall*
and Shelagh Rogers *OnStage*

in cooperation with

The Aldeburgh Connection

PART ONE

Please reserve applause until the end of each group ♦

An die Musik (*Franz von Schober*), D.547

Nancy Argenta *soprano*, Stephen Ralls *piano*

Lebenslust (*Johann Carl Unger*), D.609

Licht und Liebe (*Matthäus von Collin*), D.352

Der Tanz (*Kolumban Schnitzer von Meerau*), D.826

Monica Whicher *soprano*, Norine Burgess *mezzo*
Michael Schade *tenor*, Mark Pedrotti *baritone*, Bruce Ubukata *piano*

Two songs from *Die schöne Müllerin* (*Wilhelm Müller*), D.795

Der Neugierige

Ungeduld

Gerald Finley *baritone*, Stephen Ralls *piano*

Auf dem Strom (*Ludwig Rellstab*), D.943

Michael Schade *tenor*, James Sommerville *horn*, Stephen Ralls *piano*

Gretchen am Spinnrade (*Johann Wolfgang von Goethe*), D.118

Der Doppelgänger (*Heinrich Heine*) from *Schwanengesang*, D.957

Erkönig (*Goethe*) D.328

Monica Whicher *soprano*, Michael Schade *tenor*
Gerald Finley *baritone*, Stephen Ralls *piano*

Der Hirt auf dem Felsen (*Wilhelm Müller, Helmina von Chézy*), D.965

Nancy Argenta *soprano*, Joaquin Valdepeñas *clarinet*, Patricia Parr *piano*

INTERMISSION

PART TWO

Der Wanderer (*Georg Philipp Schmidt von Lübeck*), D.493

Mark Pedrotti *baritone*
André Laplante *piano*

♦
Fantasy in C major, "Wanderer Fantasy", D.760

André Laplante *piano*

♦
Der Tod und das Mädchen (*Matthias Claudius*), D.531

Norine Burgess *mezzo*
Mark Pedrotti *baritone*
Bruce Ubukata *piano*

♦
String Quartet in D minor, "Death and the Maiden", D.810
2nd movement: *Andante con moto*

Penderecki String Quartet

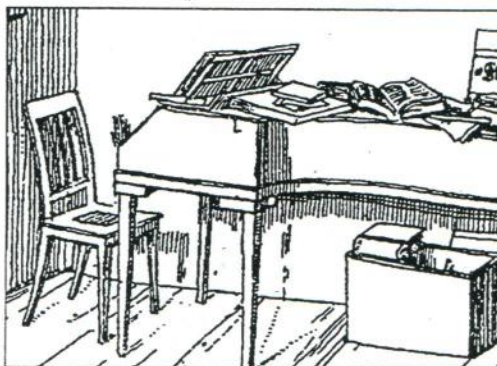
♦
Die Forelle (*Christian Friedrich Schubart*), D.550

Monica Whicher *soprano*
Patricia Parr *piano*

♦
Piano Quintet in A major, "The Trout", D.667
4th movement: *Theme and Variations (Andantino)*

Patricia Parr *piano*
Penderecki String Quartet
David Young *double bass*

INTERMISSION



Schubert's room, 1821

PART THREE

Please reserve applause until the end of each group ♦

Impromptus Op. 90, D.899

No. 2, E flat major

No. 3, G flat major

No. 4, A flat major

Louis Lortie *piano*



Die Nacht (*attr. to Friedrich Wilhelm Krummacher*), D.983c

Ständchen (*Franz Grillparzer*), D.920

Nachtgesang im Walde (*Johann Gabriel Seidl*), D. 913

Catherine Robbin *mezzo*, Bruce Ubukata *piano*
James Sommerville *horn I*, Neil Spalding *horn II*
Carol Dennison *horn III*, Gina Patterson *horn IV*
Victoria Scholars: Jerzy Cichocki *Director*



Melodrama: Abschied von der Erde (*Adolf von Pratobevera*), D.829

Die Taubenpost (*Seidl*), D.965a

Lois Marshall *narrator*
Catherine Robbin *mezzo*
Stephen Ralls *piano*



Tonight's concert, which is being broadcast live-to-air on CBC Stereo (94.1 FM), will be rebroadcast on the program *Radio Concert Hall* on February 21, 1997 at 9:05 am. A portion of this gala will also be broadcast on the program *OnStage* on CBC Radio (740 AM) on April 6, 1997 at 8:05 pm.

CBC  Radio 740 & Stereo 94.1

NOTES AND TRANSLATIONS

PART ONE

Schubert's supreme gift to the world is melody. He lays claim to being the greatest songwriter that European civilization has produced. Therefore, our birthday celebration begins and ends with song. In Part One, we sample various types of the solo song: the simple strophic *An die Musik*, the more dramatic *Gretchen* and *Doppelgänger* and a tiny part of the song cycle *Die schöne Müllerin*. Some part-songs suitable for social evenings are included, together with the two longer pieces with *obligato* instruments which Schubert wrote in the hopes of appealing to a wider public. His success in this respect was, alas, too long delayed.

Our performance of *Erlkönig* with three voices is unusual, but authentic! The composer's friend, Albert Stadler, describes 'the attempt to sing *Erlkönig* as a trio. Schubert sang the father, Vogl the Erlking, Josefine the child and I played — after the music, we sat down to supper'.

Please reserve applause until the end of each group ♦

An die Musik (Franz von Schober), D.547

Argenta/Ralls

To music: O kindly art, how often in dark hours, when life's wild tumult wraps me round, have you kindled my heart to loving warmth, and transported me to a better world.

Often a sigh, escaping from your harp, a touch of heavenly sweet harmony, has opened up a paradise for me.

O kindly art, I thank you for this gift.



Lebenslust (Johann Carl Unger), D.609

Whicher/Burgess/Schade/Pedrotti/Ubukata

He who feels zest for life is never alone; to be alone is tedious — who can enjoy that?

To live together in an intimate circle with a fond embrace — that is a joy to the soul!

Licht und Liebe (Matthäus von Collin), D.352

Whicher/Schade/Ubukata

Light and Love: Love is a sweet light. As the earth strives for the sun, and for those bright stars in the broad blue firmament, so the heart strives for the bliss of love, for it is a sweet light.

Look, how the bright stars twinkle high above in silent celebration. The dim dark veils of melancholy flee from the earth. Woe is me! How heavy I feel in my heart, which once blossomed in joy and now, deprived of love, is desolate.

Love is a sweet light. As the earth strives for the sun, and for those bright stars in the broad blue firmament, so the heart strives for the bliss of love; love is a sweet light.

Der Tanz (Kolumban Schnitzer von Meerau), D.826

Whicher/Burgess/Schade/Pedrotti/Ubukata

Youth talks and dreams so much of dances, revels and feasts; then all at once it achieves its illusory goal, and we hear it sighing and complaining. Now the pain is in the head, now in the heart; vanished are all the heavenly pleasures. "Give me back my health, just this once!" is its plea as it gazes longingly up to heaven.



Two songs from *Die schöne Müllerin* (Wilhelm Müller), D.795

Finley/Ralls

Der Neugierige

The inquisitive one: I ask for no flower, nor any star; none of them can tell me what I so long to hear. For I am no gardener, and the stars are too high; I will ask my stream whether my heart has lied.

O stream of my love, how silent you are today! Just one thing I want to hear, one tiny word. "Yes" is one such word; the other is "No", and by these two words my whole world is bounded.

O stream of my love, how strange you are! I'll say no more: tell me, stream, does she love me?

Ungeduld

Impatience: I'd like to carve it on every tree, engrave it on every stone, sow it in every empty flower-bed with cress seeds that would soon reveal it; on every piece of white paper I would write it: "My heart is yours, and shall be forever!"

I would train a young starling till it could speak the words full and clear, speak them with the sound of my voice, with the loud, warm pulsing of my heart. Then it would sing brightly at her window: "My heart is yours, and shall be forever!"

I would breathe it to the morning wind, to whisper it through the stirring grove. O that it could shine from every flower, waft on the breeze to her from far and near! You waters, can you drive nothing but mill-wheels? "My heart is yours, and shall be forever!"

I thought it must show in my eyes, must be seen burning on my cheeks, could be read on my unspeaking mouth. Each breath I take must proclaim it to her; but of all of this anxious pleading she notices nothing: "My heart is yours, and shall be forever!"



Auf dem Strom (Ludwig Rellstab), D.943

Schade/Sommerville/Ralls

On the river: Take the last kisses of farewell, the last greetings I wave ashore, before you turn away. Already the stream is tugging at the boat; but my tear-dimmed gaze is constantly drawn back.

And so the waves bear me swiftly hence. Already the meadows where happily I found her have disappeared. Blissful days, you are gone for ever! Hopelessly my complaint echoes round the fair homeland where I found her love.

See, how the shore rushes past. And how I am drawn over, with invisible bands, to land by the little house, to tarry beneath the trees. But the river flows on ceaselessly, bearing me to the sea.

Oh, how I shudder with horror before that dark wilderness, far from every friendly shore, where no island is to be seen! No song can reach me from the shore, to bring sad tears. Only the storm blows cold across the grey and angry sea.

If the sweep of my longing eyes can no longer make out the shore, I shall look upward to the stars there in the hallowed distance. By their soft light I first called her mine. There perhaps, O happy fate, there I shall meet her glance again.



Gretchen am Spinnrade (Johann Wolfgang von Goethe), D.118

Whicher/Ralls

Gretchen at the spinning-wheel: My heart is heavy, my peace is gone; never, never again shall I find it. When he is not here life is like the grave; the whole world is embittered. My poor head is in a whirl, my poor wits distracted.

If I look out of the window, or leave the house, it is only in the hope of seeing him. His proud bearing, his noble figure, the smile on his lips, the power of his glance; the bewitching flow of his discourse, the touch of his hand, and — ah, his kiss!

My heart yearns for him. Oh, if my arms could enfold him, and hold him, and kiss him as I desire, I should drown in his kisses.

My heart is heavy, my peace is gone.

Der Doppelgänger (Heinrich Heine) from *Schwanengesang*, D. 957

Finley/Ralls

The ghostly double: The night is still, the streets are hushed; within this house my love once dwelt. She left this town long ago, but the house still stands, in the very same square.

Another man is standing there too, staring at the heavens, wringing his hands in grief. I shudder when I see his face — the features revealed in the moonlight are my own.

You ghostly double, pale companion! Why do you ape the pain of love which tormented me in this very place, many a night, in times gone by?

Erlkönig (Goethe), D.328

Whicher/Schade/Finley/Ralls

The Erlking: Who rides so late through night and wind? It is the father with his child. He clasps the boy safely in his arms and keeps him warm.

"My son, why do you hide your face in fear?" "Father, don't you see the Erlking there, with his crown and tail?" "It is only the mist, my son."

"Sweet child, come with me, I will play wonderful games with you. Many a gay flower grows on the shore, and my mother has many a golden gown."

"Father, my father, don't you hear the Erlking whispering promises in my ear?" "There, there, my child, keep calm. It is the wind rustling the dry leaves."

"Don't you want to come with me, my dainty boy? My daughters shall wait upon you. My daughters lead the nightly dance and they will rock, and dance, and sing you to sleep."

"Father, can't you see the Erlking's daughters out there in the gloomy dusk?" "I can see quite clearly, my son. It's only the old grey willow."

"I love you, I'm fascinated with your beauty; if you resist, I'll take you by force." "Father, now he's taking hold of me. The Erlking has hurt me!"

The father shudders and rides swiftly, holding the moaning child in his arms. Distressed, summoning up his courage, he reaches home; but in his arms the child lay dead.



Der Hirt auf dem Felsen (Wilhelm Müller, Helmina von Chézy), D.965

Argenta/Valdepeñas/Parr

The shepherd on the rock: When on the highest rock I stand, and gaze down into the depths of the valley, and sing, the echo from the ravines floats up from far away out of the deep dark valley. The further my voice reaches, the clearer comes back the answer from below. My darling dwells so far from me, and I yearn so fervently to be with her.

Deep grief consumes me, my joy is gone. Now earthly hope has forsaken me; I am so lonely here.

Thus my song rang out longingly through the wood, so ardently it echoed through the night, drawing hearts heavenward with wondrous power.

Spring will come, spring, my joy; now I shall make ready for the journey.



INTERMISSION

PART TWO

Schubert's songs appear as thematic material in several of his chamber works; this serves as an indication of their popularity, at least within his circle. In Part Two, we perform songs in their original form, followed by the works which flow from them. A great contrast in style between the three instrumental pieces will be apparent.

The 'Wanderer' Fantasy is an extraordinary work, four movements fused into one. Part of the song is used as the theme for variations in the second, slow section; but the whole piece is suffused with the rhythmic cell which begins that theme, in such a way as to create a Lisztian, or even Franckian, cyclic form, with a barnstorming final fugue. The 'Death and the Maiden' Quartet uses Death's music from the song as the basis of a more orthodox set of variations; but, again, the theme in various subtle metamorphoses is also crucial material in the other movements. The 'Trout' Quintet is a much more lighthearted affair. The variations were specifically requested by Sylvester Paumgartner, a manager of mines and keen amateur cellist, who is reported to have been 'absolutely delighted with the delicious little song'.

Der Wanderer (Georg Philipp Schmidt von Lübeck), D.493

Pedrotti/Laplante

Down from the mountains have I come. The valley streams, the ocean roars. I wander on silent and unhappy, and, sighing, ask myself constantly: "Where?"

The sun seems so cold to me here, the flower is faded, and life is old; and what men say has an empty ring, I am a stranger everywhere.

Where are you, my beloved land, sought after, dreamed of, yet never known. The land, the land, so green with promise, the land where all my roses bloom.

Where all my friends together roam, and where my dead friends rise again; the land which speaks in my own tongue, O land, where are you?

I wander on silent and unhappy and sighing, ask myself constantly: "Where?" In a ghostly whisper comes the answer: "There, where you are not, there is happiness!"



Fantasy in C major, "Wanderer Fantasy", D.760

Laplante



Der Tod und das Mädchen (Matthias Claudius), D.531

Burgess/Pedrotti/Ubukata

Death and the Maiden: The Maiden: Pass me by, ah, pass me by, fearsome spectre. I am still young. Go away, loved one, and touch me not.

Death: Give me your hand, you fair and tender creature. I am your friend, and do not come to chastise. Be of good cheer. I am not to be feared. You will sleep softly in my arms.



String Quartet in D minor, "Death and the Maiden", D.810

Penderecki String Quartet

2nd movement: *Andante con moto*



Die Forelle (Christian Friedrich Schubart), D.550

Whicher/Parr

The trout: In a sparkling stream the playful trout darted about happily and swift as an arrow. I stood on the bank and watched contentedly as the frisky little fish swam in the clear brook.

A fisherman also stood on the bank with his rod and coldly watched as the fish wound to and fro. So long as the water stays clear, I thought, he will never catch the trout with his line.

But in the end the thief lost patience. He treacherously muddied the stream, and before I realised what was happening, the rod jerked and the little fish was writhing on it. My blood was stirred as I beheld the victim of deceit.



Piano Quintet in A major, "The Trout", D.667

Parr/Young/Penderecki String Quartet

4th movement: *Theme and Variations (Andantino)*



INTERMISSION

PART THREE

Like many a later Romantic composer (and like his idolater, Benjamin Britten), Schubert was fascinated by themes of night and dreams. Our final section centres around night three pieces — and then returns to music for solo voice and piano: the single example of melodrama (*Abschied von der Erde*) and, finally, *Die Taubenpost* — the almost unbearably carefree song which was Schubert's unwitting farewell to the genre.

But first, we hear three of the Impromptus — precursors of nineteenth century mood pieces and, in their own way, songs without words.

Please reserve applause until the end of each group ♦

Impromptus Op. 90, D.899

Lortie

No. 2, E flat major

No. 3, G flat major

No. 4, A flat major



Die Nacht (attr. to Friedrich Wilhelm Krummacker), D.983c

Victoria Scholars

How beautiful you are, friendly calm, heavenly peace! See how the lucid stars wander in the pastures of the sky and look down upon us silently out of the blue distance.

How beautiful you are, friendly calm, heavenly peace! The mildness of Spring draws silently nearer to the earth's soft bosom, crowning the silver stream with garlands of moss, and the fields with flowers.

Ständchen (Franz Grillparzer), D.920

Robbin./Ubukata/Victoria Scholars

Serenade: Linger, softly, under the cover of night are we here, and with gently crooked fingers tap softly on the beloved's door. But now, increasing, swelling, rising, surely we call out with one voice: 'Do not sleep, when the voice of desire speaks.'

A wise man with a lantern once went searching far and near for friends; how much rarer than gold are those who love us and are devoted; so when friendship calls, love calls, dearest maiden, do not sleep!

But what in all the world can compare with sleep? So, instead of words or gifts you will now have rest; another greeting, another word, and the merry tune is hushed, softly, softly, we creep away again.

Nachtgesang im Walde (Johann Gabriel Seidl), D. 913

Victoria Scholars/Sommerville/Spalding/
Dennison/Patterson

Night song in the forest: Night! you are always welcome, but twice as welcome here in the forest, where your eye laughs more furtively, where your footsteps sound more softly!

On the leafy trophy of the twigs you pour out your silver; you hang the moon on his own beam as a lamp for us in this house of leaves.

Your words are murmuring breezes and your threads are spinning rays; whatever is touched by your soothing breath lowers its eyelids and sinks into sleep!

And yet, it's too beautiful to be asleep, so arise! and wake us with the blare of horns, with the clearer sound of crashing waves which have lain deadened in slumber. Arise! Arise!

The forest foliage is astir; the little birds think that night has fled. The wandering deer disperse timorously; they think it will soon be day.

The forest treetops shake with might and the stream sounds as if it had woken up! And we cry in our song "Night is at home in the forest!"

And the echo returns "She is at home in the forest!" So be twice as welcome here in the forest, O gracious night, where everything that makes you beautiful is so much finer!



Die Taubenpost (Seidl), D.965a

Robbin/Ralls

The pigeon post: I have a carrier-pigeon in my pay, devoted and true. She never flies short of the goal, or overflies the mark.

I send her out a thousand times a day on patrol, over many a favourite spot till she reaches my darling's house.

There she peeps secretly in at the window, observing every look and step, conveys my greetings cheerfully, and brings hers back to me.

No longer need I write a note; even my tears I can entrust to her. She will certainly not miscarry them, for she serves me eagerly.

Day and night, dreaming or awake, it is all the same to her; as long as she can range and roam, she is more than happy.

She never tires or flags; for her the route seems always new. She needs no bribe or reward, so faithful is this pigeon to me.

That's why I cherish her in my heart so dearly, sure of the fairest prize. Her name is — Longing: Do you know her? The messenger of faithfulness.



ARTISTS' BIOGRAPHIES

Aldeburgh, in Suffolk, England, is where Benjamin Britten and Peter Pears founded their well-known Festival of Music. Following on from their long association with Aldeburgh, pianists **Stephen Ralls** and **Bruce Ubukata** established **The Aldeburgh Connection** here in Toronto in 1982. Dedicated to performing music for voice and piano, The Aldeburgh Connection presents two concert series annually: one creates programs around musical, historical or literary themes, linking the songs with appropriate narrative; the other showcases Canada's finest young singers in recital.

Nancy Argenta has been hailed as the supreme Handel soprano of our time. She is also praised for performances of works by composers as diverse as Purcell, Mozart, Schubert and Schoenberg. A Canadian now based in London, she appears on all the great concert stages of Europe and North America. Her schedule this season includes her début with Brussels Opera, a tour of Germany with the English Concert under Trevor Pinnock, performances with the St. Louis, Bournemouth and Scottish Chamber Orchestras, concerts with the English Concert at Covent Garden and Amsterdam Concertgebouw and performances of Mahler's *Symphony No. 2* with the Philharmonia of London. In Ms Argenta's extensive discography is a recent recording of Schubert Lieder.

Norine Burgess's singing career is now based in both Toronto, for her many appearances with the COC and other major Canadian opera companies, and in Vienna, as a home base for European performances, with the Vienna Volksoper and the Netherlands Opera in Amsterdam and others. She has sung with the Toronto Symphony Orchestra and other leading Canadian orchestras, and along with concert engagements here and abroad, she appears in recital, sometimes with her husband, tenor Michael Schade.

Carol Dennison was for many years principal horn player with the Canadian Chamber Ensemble and the Kitchener-Waterloo Symphony Orchestra, touring Europe, South America and Japan with them. She also participated in the Toronto Symphony Orchestra's last tour of Europe, prior to joining the Canadian Opera Company Orchestra last year, as its principal horn player.

Gerald Finley is well-known for his long-standing association with Glyndebourne, and his widely-praised Figaro in Mozart's opera reopened the Glyndebourne Festival in its new opera house; this performance was also recorded for video and broadcast worldwide. A young Canadian baritone, now based in England, he appears in leading operatic roles on two continents. He was seen as Sid in the COC's *Albert Herring*, a role he has recreated for several other companies. Other appearances include Britten's operas *A Midsummer Night's Dream*, *Death in Venice* and *Owen Wingrave*, as well as *Capriccio*, *Faust*, *Madam Butterfly* and the leading Mozart baritone roles. Mr. Finley also has an extensive concert repertoire, and is heard frequently in Britain and Europe, both on stage and in recording.

André Laplante is renowned as one of today's great romantic virtuosos. His career was launched at several important competitions, including the silver medal at the Moscow Tchaikovsky Competition in 1978. He has performed in major concert centres in Europe, North America and the Far East, as soloist with orchestras and conductors of international stature. He has also appeared at leading music festivals, including Budapest, Orford, Parry Sound, Guelph, Salzburg and Vermont. This season he will be heard in Canada with the Toronto Symphony Orchestra, the National Arts Centre and in Quebec and Montreal. He is also an active recording artist.

Louis Lortie has established a reputation as one of the most remarkable pianists of his generation. He was the first prize winner of the prestigious Leeds and Busoni competitions, and in the decade since, has performed with orchestras such as the Philadelphia and Cleveland Orchestras, the London Symphony, BBC Symphony, the Royal Amsterdam Concertgebouw, and all the leading Canadian orchestras, and at the Tanglewood and Ravinia Festivals, *Mostly Mozart* in New York City and Bad Kissingen in Germany, and since the summer of 1982, he has been involved in the Montreal Symphony's annual *Mozart Plus Festival*. Upcoming engagements in Toronto include the entire Beethoven sonata cycle in eight concerts over two seasons; he will also play these works in Milan and at the Wigmore Hall, London.

Lois Marshall is one of Canada's most highly esteemed and best loved singers. For over thirty-five years, the compelling beauty of her voice, her dramatic presence and her consummate ability to interpret and give meaning to her text enthralled audiences around the world. She is famous for her performances of oratorio with conductors as renowned as Toscanini, Stowkowski, Szell and Beecham, but she is remembered equally for her recital performances, and for her recordings of opera.

Patricia Parr débuted as a soloist with the Toronto Symphony at the age of nine. Her performing career continued with appearances with the major North American orchestras: Philadelphia, Cleveland, Pittsburgh and repeatedly with the TSO. As a chamber musician, she has collaborated with many ensembles, including the Guarneri, Mendelssohn, Orford and Vermeer String Quartets, and has performed at such prestigious festivals as Marlboro. She is a co-founder of the distinguished chamber ensemble *Amici*, which presents an annual series of concerts at the Glenn Gould Studio. Ms Parr is currently a Professor at the Music Faculty at the University of Toronto. Her recordings appear on the CBC, Summit and Centrediscs labels.

Gina Patterson began her career as a horn-player in Nova Scotia, and then moved to Montreal, where she was active as a chamber musician with such groups as I Musici de Montreal. She has been associated with Symphony Nova Scotia, the Kitchener-Waterloo Orchestra, and the Thunder Bay Symphony. She joined the Canadian Opera Company Orchestra this season.

Mark Pedrotti was born in New Zealand, but studied music in Canada and Europe, and now lives in Toronto. Schubert, the CBC and *The Aldeburgh Connection* have all figured prominently in his career. Since recording Ave Maria as a boy soprano, Schubert has been the backbone of many of his recital programs. He has been featured on CBC in recitals, oratorio, opera performances and in premières of new Canadian works; he has been a regular guest of *The Aldeburgh Connection* since the mid-eighties. In addition to operatic roles in Canada and the U.S., Mr Pedrotti spends much of his time on stage in New Zealand and Australia. In May he will appear in *Don Pasquale* in Adelaide and Brisbane, in *Le Nozze di Figaro* in Christchurch, and as the Count di Luna in *Il Trovatore* in Auckland.

The Penderecki String Quartet was founded in Poland in 1981. Krzysztof Penderecki, Poland's foremost composer conferred upon it the honour of bearing his name after hearing several of its concerts. Known for its vitality, intensity and its lush warm tone, the Penderecki String Quartet has been acclaimed on tours in North and South America, and in Europe, where the Quartet has performed concerts in Paris, London, Amsterdam, Salzburg and Berlin. The Quartet and its members Jerry Koplanek, Piotr Buczek, Paul Pulford and Dov Scheindlin now make their home in Canada, as Quartet-in-Residence at Wilfrid Laurier University.

Catherine Robbin is a Canadian artist of international stature. At ease in a wide range of vocal music, her career has encompassed a repertoire from Handel, Berlioz, Brahms and Mahler to Elgar and Britten in appearances with the world's leading orchestras and conductors, as well as in highly-praised recital performances. This season includes engagements with the Philharmonia Baroque Orchestra, the Vancouver Bach Choir, Tafelmusik, the National Arts Centre Orchestra, Les Violins du Roy and at the Baldwin-Wallace Bach Festival, and two recitals with The Aldeburgh Connection. Ms Robbin's most recent CD, to be released shortly by Marquis Classics, is a recording of her 1996 North York recital, and includes music by Schubert.

Michael Schade received the 1991 Canada Council award for 'most promising young Canadian performing artist'. Since then his star has risen quickly, both here in Canada and through important international appearances at major opera houses in Europe. Mr Schade has sung a variety of rôles in his continuing association with the Vienna State Opera, in addition to leading tenor rôles in Salzburg, Geneva, Pesaro, San Francisco and the Netherlands. The 1993/94 season saw his debut at the Metropolitan Opera in New York City in *Fidelio*, and he will début at La Scala in 1998. Mr Schade is equally active on the concert stage, as a guest artist with major orchestras and as a recitalist. Among his growing number of CD credits is a soon-to-be-released recording of French operatic arias with the COC Orchestra for CBC Records.

James Sommerville is one of Canada's pre-eminent French horn soloists. He won the highest prize ever awarded at the Munich International Music competition, and received a unanimous first prize at Toulon, France. He has appeared in Europe as soloist with the Radio Orchestras of Bavaria and Berlin to great critical acclaim, and has performed at chamber festivals including Vancouver, the

Scotia Festival, the Festival of the Sound, and on tour with Millenium. His talents extend to the performance of early music on period instruments, and he has also commissioned new Canadian works. Mr Sommerville is a member of the faculty at McGill, and is Associate Principal Horn with the Montreal Symphony.

Neil Spalding is a freelance horn player living in Toronto. He has performed with the Canadian Opera Company Orchestra, the National Ballet, the Hamilton Philharmonic, the Kitchener-Waterloo Symphony, the Esprit Orchestra and The Boss Brass. He has also appeared at the Festival of the Sound and with Music Toronto, Continuum and Array Music. He has also played in the orchestras for many of Toronto's musical theatre productions.

Joaquin Valdepeñas is principal clarinetist with the Toronto Symphony Orchestra, and is a frequent soloist with orchestras throughout the world. He has participated in the Aspen, Banff, Edinburgh, and Evian festivals, in *Mostly Mozart* in New York City, Vancouver and Nagano, Japan, where he gives master classes and performs annually. He has collaborated with respected chamber groups such as the Orford Quartet and the Kalichstein-Laredo-Robinson Trio, and is a founding member of *Amici*. Mr Valdepenas has commissioned many new Canadian works, performing these on stage and for broadcast here and in the U.S. He was also featured in a PBS documentary about the Aspen Music Festival, where he was highlighted both as a conductor and a clarinetist.

The Victoria Scholars Director: Jerzy Cichocki; Tenor I: Michael Bales, Duncan Lear, John Lee, John Reusser, Shawn Scanlan; Tenor II: Richard Bernasiewicz, Mark McCallen, Giacomo Nigro, Henrik Zbogor; Bass I: Sean Haggerty, Daniel Neff, Andreas Allgeier, Mark Taylor; Bass II: Esteban Cambre, Doug Gallant, Ted Ophelders, Marc Sorrenti. The choir derives its name from Tomas Luis de Victoria (c. 1548-1611), an outstanding Renaissance composer. The clarity and balance characteristic of Renaissance music form the cornerstone of the choir's sound. In addition to Renaissance repertoire, the Victoria Scholars perform Mediaeval plainchant, baroque, classical, romantic and contemporary pieces in a variety of styles. The choir has appeared at Harvard University, on tour in the Bahamas and at the Ford Centre and Ontario Place. The group swept the 1996 CBC Radio National Competition for Amateur Choirs by winning first prize in their category, and the Canada Council Healey Willan Grand Prize, as the best of the 115 choirs in the competition.

Monica Whicher was the winner of the prestigious 1993 George London Award. Her busy schedule has included leading roles with the COC, Vancouver and Calgary Operas and she performs extensively in concert across Canada. Highlights this year were Gubaidulina's *Hommage à T.S. Eliot* with the Kitchener-Waterloo Symphony and a TV special for the DuMaurier "Concert Stage" Gala at BC's Queen Elizabeth Theatre. Upcoming engagements include Gorecki's *Symphony of Sorrowful Songs* for the National Ballet of Canada, and *Israel in Egypt* with the Amadeus Choir. Among Monica Whicher's recital appearances were the première of Hatzis's *Arcana* for New Music Concerts (recorded and available on CD from Marquis Classics), Wolf's *Italienisches Liederbuch* with Russell Braun at the Festival de Lanaudière, and a benefit concert with David Owen Norris for Music Toronto.

David Young has an impressively diverse musical past as both a jazz and classical player. His early years in Winnipeg included time with guitar legend Lenny Breau. Following this he studied classical bass and played with the Hamilton Philharmonic. For more than two decades he has been the bassist of choice for many illustrious jazz musicians visiting Toronto, including Don Thompson, Ranee Lee, Gene DiNovi, Ed Bickert, Peter Appleyard, Oscar Peterson and many others. His latest project, initiated in 1995, is a series of duo CDs, *Two by Two*, where he accompanies the world's greatest jazz pianists.

We also welcome these artists, who are appearing at the intermission events in the Barbara Frum Atrium:

The Metro String Quartet is based at the Faculty of Music, University of Toronto. The quartet has played together for four years, and in March 1997 will be travelling to Graz, Austria to attend a week-long international festival of chamber music. Tonight they play Schubert dances, together with pianist Emily Hamper, who is a répétiteur with the Opera Division.

Tonight's dancers are students of the Faculty of Music's Opera Division, trained by Dallis Wright. The Opera Division is the University of Toronto's graduate program in operatic performance, providing professional training for advanced students. Its major production this season is Chabrier's *L'Etoile*, to take place at the MacMillan Theatre March 8, 9 and 10 and March 15 and 16. For further information or tickets, please call 978-3746.

ACKNOWLEDGEMENTS

We wish to acknowledge the following individuals who have helped to prepare tonight's Birthday celebration:

For The Aldeburgh Connection

Stephen Ralls, Artistic Director
Bruce Ubukata, Artistic Director
Carol Anderson, Co-ordinator, Schubert Weekend

For the Canadian Broadcasting Corporation

Neil Crory, project and recording producer
Doug Doctor, recording engineer
Bruce Barnett, technician
Ray Folcik, technician

For Radio Concert Hall

Peter Tiefenbach, Host, Radio Concert Hall
Mark Steinmetz, Producer (of live-to-air broadcast), Radio Concert Hall
Charlotte Sheng, Executive Producer, Radio Concert Hall

For OnStage

Shelagh Rogers, Host, OnStage
Adrian Shuman, Production Assistant for Shelagh Rogers
Jackie Taschereau, Associate Producer, OnStage
Barbara MacKenzie Mahler, Executive Producer, OnStage

For the Glenn Gould Studio

Tom Shipton, General Manager
Glenn McLaughlin, Technical Director
Lorraine Kidd, House Manager
Faiza Ansari-Valdes, Box Office Coordinator
Mike Carroll, House Technician

Our sincere thanks also to:

The Consulate General of Austria - Commercial Section
The M.M. Webb Foundation
The Charles H. Ivey Foundation
Mr and Mrs Vern Heinrichs
Dwayne Brando
Jim MacDougall
Dallis Wright

The Austrian National Tourist Office
The Jackman Foundation
Bruce Philpott and Statements in Flowers
Michael Albano
Jay Lambie
Helmut Reichenbacher



ROYAL BANK

Bloor and Bedford
246 Bloor St. West
Toronto, Ontario
M5S 1V4
Tel: (416) 974-0770

From Margo, Tom, Anthony, Sonny and the gang at the Bedford and Bloor Branch, congratulations on Schubert's 200th anniversary and The Aldeburgh Connection's 15th — Your Bank for a decade and a half of Schubertiads!



Die Blumensprache~



In the depths of Winter —
a little bit of Spring
just south of Summerhill!

Azalea

A fine restaurant featuring
contemporary cuisine.
Full catering and private
party facilities available.

1158 Yonge Street
Toronto M4W 2L9
Tel. (416) 968-0710

MORE SCHUBERT 200TH ANNIVERSARY CELEBRATIONS!

The Aldeburgh Connection's Schubert Birthday Weekend continues ~

Saturday, February 1: 8 pm Glenn Gould Studio ~ A BIRTHDAY RECITAL

Internationally renowned Canadian singers, soprano NANCY ARGENTA and mezzo-soprano CATHERINE ROBBIN, in a delicious program of their own Schubert favourites: songs, piano music and duets. MALCOLM BILSON, distinguished performer of early piano music, will play his own Viennese piano from the time of Schubert, with his colleague BLAISE BRYSKI.

\$22/\$16 ~ Call (416) 205-5555.

Sunday, February 2: 2:30 pm Walter Hall, University of Toronto ~ A BIRTHDAY SCHUBERTIAD

As part of our celebratory weekend, we recreate the warmth and conviviality of a musical party in the company of Schubert and his circle. The program includes the hilarious mock-pastoral scena, *Der Hochzeitbraten*, together with reminiscences of Schubert by his friends. With soprano KATHLEEN BRETT, tenor MICHAEL SCHADE and baritone MARK PEDROTTI. Afternoon tea will be served at intermission

\$23/\$17 ~ Call (416) 944-2154

Also ~

Monday, April 14: 8 pm Glenn Gould Studio ~ SCHUBERT AND BRAHMS RECITAL

Songs and duets by two masters of the Lied who are linked by the deep reverence and love which Brahms felt for the earlier composer. With CATHERINE ROBBIN, mezzo and RUSSELL BRAUN, baritone.

\$22/\$16 ~ Call (416) 205-5555.

Thursday, May 8: 8 pm Glenn Gould Studio ~ SCHUBERT AND BRITTEN RECITAL

Our program combines Lieder and duets with folksong settings and Britten's cycle to poems of Thomas Hardy, Winter Words. With ANN MONOYIOS, soprano and BENJAMIN BUTTERFIELD, tenor.

\$22/\$16 ~ Call (416) 205-5555.



CBC: An die Musik

CBC Stereo and CBC Radio mark the 200th anniversary of the birth of Franz Schubert and the 100th anniversary of the death of Johannes Brahms with a series of special programs:

Radio Concert Hall - weekdays at 9:05 am. Host Peter Tiefenbach

From January to April: The world of Schubert and Brahms in Lieder, opera, keyboard, chamber, choral and orchestral music, including two special series presented by Ken Winters.

Sunday, February 2: Host Howard Dyck 8:11 am to 6:00 pm.

The European Broadcasting Union's Schubert celebration

Live from the concert halls of Europe and Canada - 10 hours of music featuring Schubert's opera *Die Zwillingsbrüder*, with CBC Vancouver Orchestra conducted by Mario Bernardi.

MARQUIS
CLASSICS

30 Kenilworth Avenue
Toronto, Canada M4L 3S3
Telephone (416) 690-7662
Facsimile (416) 690-7346



Canada's leading independent classical music label joins in a birthday salute to one of its favourite composers!

Watch for *Passion and Piety*, the soon-to-be released CD with mezzo-soprano Catherine Robbin and fortepianist Paul Nicholson. Music by Schubert, C.P.E. Bach, Haydn and Beethoven.

L'Atelier
GRIGORIAN

Classical • Jazz • International



CANADA'S LEADING IMPORT CD STORE
70 Yorkville Ave., Toronto (416) 922-6477

An die
Musik

When the concert is over, you can still enjoy your Schubert favourites.

Our complete line of CDs, brings you all the greatest artists in their best performances!

The week of February 3 - 7: Host Ken Winters: 10:25 am
Doppelgänger: A tale of two Schuberts. A biographical portrait of Schubert.

Fridays, March 7, 14, 21: Radio Concert Hall - 9:05 am
Franz Schubert: the composer of Operas, Symphonies and Choral Music
The Emerson String Quartet & guests. Presented in collaboration with the Ladies Morning Musical Club of Montreal.


The week of March 31 - April 4: Host Ken Winters: 10:25 am
The Brahms within: the second of two biographical portraits of these composers.

Thursday, April 3: Encore. Host Katherine Duncan 7:00 pm
The centenary of the death of Johannes Brahms.
A tribute to Brahms's greatest music features leading Canadian musicians in their favourite works by Brahms.

Sunday April 6: Schubert and Brahms from morning to midnight. 8:11 am to midnight
An all-day musical feast! Performances of many of the composers' greatest works, and the premiere broadcast of five radio documentaries: "Vienna, Schubert and Brahms". Vienna, the city of Haydn, Beethoven Mozart, Schubert and Brahms, a city of bittersweet charm with an ever-abiding passion for music. These five documentaries, written by Marilyn Powell, use the city and its surroundings to shape a picture of the world of the two composers inhabited and to trace the evolution of their art.

The week of April 7 - 11 CBC Radio IDEAS - evenings at 9:05 pm.
A rebroadcast of the documentaries: "Vienna, Schubert and Brahms".

For more information, visit our special Schubert/Brahms Web-site at
www.radio.cbc.ca/schubert-brahms

CBC  Radio 740 & Stereo 94.1

Here are some other performances of Schubert's music taking place in Toronto over the next few weeks:

Thursday, February 20, 8 pm: Anita Kraus, mezzo soprano in Recital. Music Toronto, Jane Mallett Theatre: Tickets \$10 (416) 366-7723.

Sunday, February 23, 2:30 pm: Barbara Bonney, soprano in Recital at the Ford Centre: (416) 872-2222.

Sunday, March 2: The Amadeus Ensemble with pianist Naida Cole and bassist James VanDemark perform *Piano Quintet in A major, "The Trout", D.667* at the Glenn Gould Studio: (416) 205-5555.

Sunday, March 16, 8 pm: Peter Schreier, tenor and Andras Schiff, piano in Recital at the Ford Centre: (416) 872-2222.

April 2, 3 and 5: Toronto Symphony Orchestra under Jukka-Pekka Saraste: Schubert's *Symphony No. 9 in C major, "The Great", D.944* at Roy Thomson Hall: (416) 593-4828.

PULSE Toronto's Music CLASSICAL & NEW



PSSST

Want to know where to hear Schubert live in Toronto? Pick up your free monthly issue of PULSE, at one of over 200 locations in Metro!

Tel (416) 603-3786

Schubert Landpartie!

Schubert and his friends used to enjoy "Landpartien" — excursions — into the country.

For information contact Pauwels Travel: (519) 753-2695.

To celebrate Schubert's bicentennial, two special excursion tours to Schubert's Austria will take place from July 22 - Aug 8, and October 14-31, 1997.

Along with visits to the many delightful places associated with the composer's life, a minimum of seven concerts are included in each tour.



AND WHAT WOULD SCHUBERT SAY ABOUT ALL THIS?

In 1997 we are celebrating Schubert's 200th birthday; in 1928, another 'Schubert Year' commemorated the 100th anniversary of his death, sometimes referred to as his *Geburtstag in Himmel*.

This was a major celebration in Vienna, and inevitably led to all sorts of Schubertabilia — the usual key chains and plaster busts, but also such essentials as Schubert soap, Schubert baby powder, Schubert shoelaces, Schubert knives, Schubert sardines, Schubert lipstick and Schubert swimming trunks!

This poem, which dates from 1928, describes Schubert's reaction to all the fuss.



Meister Schubert kommt von der Wanderfahrt
Und aus dem Riesengetümmel
Betritt er bescheiden, wie's seine Art,
Den alten Musikerhimmel.

Beethoven und Mozart freuen sich d'rob:
"Erzähl' uns, was du getrieben!"
"Ja, meine Wiener", sagt Schubert voll Lob,
"Sie zeigen mir, daß sie mich lieben.

Sie schufen Bilder aus Seife und Schmalz,
Und nannten nach mir ihre Ware,
So wuchs ich mir selber heraus aus dem Hals,
Und es reicht noch für hundert Jahre.

Ein ganzes Jahr, es war mir geweiht,
Von Wienern und ihren Gästen,
Ich hatte zum Ausschnaufen nicht 'mal Zeit,
Von all den Feiern und Festen.

Sie aßen und tranken zu meiner Ehr',
Und wollten nicht ruhen und rasten,
Wenn vor hundert Jahr das gewesen wär,
Hätt' im Leben ich nicht müssen fasten.

Jetzt bleib' ich bei euch, denn das ist ganz klar,
Wennn unten auch noch viel Geschrei ist,
Mein letzter Gedanke vom Schubert-Jahr:
Froh bin ich, daß es vorbei ist!"

Master Schubert, modestly comes back
As was his nature, we're told,
Away from the huge hurly burly,
To his musicians' heaven of old.

Beethoven and Mozart, pleased to see him:
"Tell us, what did you see?"
"My dear Viennese friends," says Schubert
"They certainly showed they love me.

They created my portrait in soap and in lard
And for me they named all their wares;
Thus I became sick enough of myself
To last for a whole hundred years.

A full year, to me dedicated,
By the Viennese and their guests,
With all of the feastings and parties
I had no time to catch my breath.

They ate and drank in my honour
With no desire to rest or let be;
If life had been thus a hundred years past
I would never have gone hungry.

Now I'll stay with you, for one thing is quite clear,
Though down there's still much fuss and bother;
This is my last thought about Schubert year:
I am entirely glad that it's over!"

from: Ernst Hilmar Schubert, Akademie Druck- u. Verlagsanstalt, Graz, Austria.

Café Society

Schubert loved to spend late hours in cafés and wine bars with his friends, eating, drinking and solving the problems of Vienna of the 1820's.

In Toronto, PALAVRION with its new bistro ambiance, full table service and proximity to the CBC, would quickly have become a favourite!



WELCOME!

MÖVENPICK
PALAVRION
Bistro-Café-Bar



Tuesday - Thursday & Sunday
11:30 am - Midnight
Friday and Saturday 11:30 - 1:00 am
CBC Building, 270 Front Street West
(416) 979-0060

Der Blumenbrief

When a letter doesn't express it,
send flowers!



128 Avenue Road
Toronto, Ontario
Canada M5R 2H6
(416) 968-7052

Bruce Philpott
statements in flowers

Schubert Torte Höldrichsmühle

Grease and flour a 10 inch round cake pan.

Set oven temperature to 350 F.

Step 1:

1 cup soft butter

2/3 cup sugar

5 egg yolks

1 tsp Vanilla

Beat ingredients together until creamy.

Step 2:

5 egg whites

2/3 cup sugar

Beat egg whites until soft peaks form. Add sugar 1/4 cup at a time and continue to beat until stiff peaks form.

Step 3:

2 1/4 cups ground walnuts (or mixed nuts ground, as you prefer),

1/4 cup cake flour

Blend

Step 4:

Gently blend egg yolks mixture and egg whites mixture. Add flour and nuts and blend until just mixed.

Bake approximately 40 minutes, until cake is firm.

When thoroughly cool, cut cake horizontally through the middle, spread bottom with a thin layer of bitter orange marmalade and replace top.

Chocolate glaze:

1/2 c semisweet chocolate

1/2 soft butter

cream (optional)

Melt chocolate. Remove from heat.

Stir in butter a few tbsps at a time, until smooth.

Glaze should be shiny. Add cream if needed to restore texture.



Die Höldrichsmühle

Where Schubert spent many happy hours, and wrote part of *Die Winterreise*.

Recipe for Schubert Torte courtesy Frau Irene Moser, Höldrichs-mühle Hotel and Restaurant, A-2371 Hinterbrühl, Gaadner Straße 34, in the Vienna Woods Austria. Tel. 02236/48 729

Thanks also to Frances Wainwright, Producer CBC Radio Montreal.



MARVELOUS
EDIBLES

CATERERS FOR TONIGHT'S BIRTHDAY PARTY!

Unique and mouthwatering creations for every occasion — from a small romantic dinner for two to a wedding for 200 or more.

Or visit us at our café:

2781 St. Clair Avenue East
Toronto, Ontario M4B 1N1

Tel. (416) 285-6505
FAX. (416) 285-6634



RBC
DOMINION
SECURITIES

Peter M. Partridge
Vice-President and Branch Manager

RBC Dominion Securities Inc.
63 Church Street, Suite 306
P.O. Box 285
St. Catharines, Ontario L2R 6T7
(905) 988-5734

RESIGNED TO
STONY
POVERTY



—That's all RSP meant to Schubert!

Mutual Funds had not been invented, and Investment Services were not available to humble composers.

Fortunately things are very different today! With us, your future is in the best hands.