



Orillia Concert Association

Presents

For its 1997-98 Season

Aldeburgh Connection

Sunday, September 28, 1997 - 8:00 p.m.
Opera House

Angela Cheng

Tuesday, November 11, 1997 - 8:00 p.m.
Opera House

O'Meara and True North

Sunday, February 8, 1998 - 3:00 p.m.
Orillia Presbyterian Church

Les Violons Du Roy

Thursday, March 19, 1997 - 8:00 p.m.
Orillia Presbyterian Church

ALDEBURGH CONNECTION

Come into the parlour, Maud

English song in the Victorian era

ELIZABETH TURNBULL, mezzo soprano

DAVID POMEROY, tenor JAMES WESTMAN, baritone

STEPHEN RALLS and BRUCE UBUKATA, piano

Today's musical soirée consists of music which might have been heard and enjoyed by Queen Victoria. There are some popular favourites here, to be sure, but also some compositions which are genuine examples of nineteenth century artsong. One has the suspicion that these songs, given German texts and included in *Lieder* recitals, would never have been treated with disdain.

THE FOOD OF LOVE

O that we two were maying (*Kingsley*) Alice M. Smith (1839-84)
To Anthea, who may command him anything (*Herrick*) John Liptrot Hatton (1809-86)
Indian Love (*Cornwall*) Sir William Sterndale Bennett (1816-75)

THE SPIRIT OF ADVENTURE

I heard a brooklet gushing (*Longfellow*) Edward J. Loder (1813-65)
Spanish Dance, Op. 12, No. 3 Moritz Moskowski (1854-1925)
The Wreck of the Hesperus (*Longfellow*) Hatton

THE SINGER, NOT THE SONG

Come into the garden, Maud (*Tennyson*) Michael W. Balfe (1808-70)
Excelsior (*Longfellow*) Balfe

INTERMISSION

A VISIT TO THE PALACE

Overture: A Midsummer Night's Dream (*abridged*) Felix Mendelssohn (1809-47)
Schöner and schöner (*Grillparzer*) Fanny Mendelssohn (1805-47)
*More and more beautiful: Italy, the land of poetry, with its verdant plains and shining
coasts, refreshes my spirits.*
Der Ungeliebte (*Rückert*) Albert, Prince of Saxe, Coburg and Gotha (1819-61)
If only I could find the love I seek, its light would guide my steps through this dark world.

DREAMS AND FANCIES

The moon has raised her lamp above (*Oxenford*) Sir Julius Benedict (1804-85)
La Belle dame sans merci (*Keats*) Sir Charles Villiers Stanford (1852-1924)
The Departure (*Tennyson*) Xaver Scharwenka (1850-1924)

FIN DE SIECLE

Three songs from Maud (*Tennyson*) Sir Arthur Somervell (1863-1937)
Go not, happy day
I have led her home
Come into the garden, Maud
Come, gentle night (*Bingham*) Sir Edward Elgar (1857-1934)
Linden Lea (*Barnes*) Ralph Vaughan Williams (1872-1958)

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. The Aldeburgh Connection's artistic directors Stephen Ralls and Bruce Ubukata have visited and worked there for many summers, as have a large number of the singers appearing with The Aldeburgh Connection.

Elizabeth Turnbull is heard regularly on the major concert and opera stages across Canada, and she has also appeared in the U.S. and Germany. Recent engagements have included appearances at the Ravinia Festival this summer in a concert of music by Schubert and Brahms, Beethoven's *Symphony No. 9* with L'Orchestre Symphonique de Québec, *Lucia di Lammermoor* with Edmonton Opera, Victor Davies's *Revelation* with the Winnipeg Symphony, and *Eugene Onegin* with Calgary Opera. In the upcoming season, she will return to Dallas Opera in Mozart's *Die Zauberflöte*, and will appear with Edmonton Opera in *The Barber of Seville*, as well as in concerts in Peterborough, Hamilton and Winnipeg. Ms. Turnbull is a founding member of the Bach Concert of Toronto, and regularly performs concerts devoted to the music of Bach.

David Pomeroy is a native of St. John's, Newfoundland. He is currently enrolled on a scholarship in his graduating year with the Opera Division of the Faculty of Music in Toronto. As a tenor soloist, he has performed with both the Newfoundland and Prince Edward Island Symphonies in *Messiah*, Bach's *Christmas Oratorio* and Schubert's *Mass in G*. He was heard as Lord Tolloler in the Opera Division's production of *Iolanthe*, sang Don Basilio in last year's production of *The Marriage of Figaro*, and has just completed appearances as Le Roi Ouf in Chabrier's *L'Etoile*. Future engagements include Beethoven's *Ninth Symphony* with the Newfoundland Symphony, Handel's *Chandos Anthem # 9* in Sault Ste. Marie and an evening of Schubert with the Bell'Arte Singers in Toronto.

James Westman is a member of the Canadian Opera Ensemble, and appeared in four COC productions last season including Strauss's *Salome*, Poulenc's *Dialogues des Carmélites*, Cavalli's *La Calisto* and Berlioz's *L'Enfance du Christ*. He sang in Purcell's *The Fairy Queen* and was Count Almaviva in Mozart's *Le Nozze de Figaro* at the Snape Maltings, Aldeburgh. Upcoming engagements include an appearance with the Marilyn Horne Foundation at Carnegie Hall and a solo recital in Toronto with The Aldeburgh Connection. Mr. Westman had a lengthy career as a boy treble, appearing as a soloist with distinguished choirs such as The Vienna Boys' Choir and the American Boy Choir, and performing with major Symphony Orchestras. He was the first boy treble to perform and record Mahler's *Fourth Symphony*, Fourth Movement (normally sung by soprano) with the Boston Symphony.

The Orillia Concert Association is an independent, non-profit organization dedicated to the object of providing fine musical entertainment to the citizens of Orillia and the surrounding area. All Executive members and directors participate voluntarily.

Unlike many other organizations, the Association does not contract certain programmes and then sell individual tickets to these events. Rather, memberships are subscribed once per year, and the total fees collected are then disbursed to create an interesting, balanced and stimulating series of concerts for the coming season. It is this concept which has kept The Orillia Concert Association formerly known as The Orillia Community Concert Association active in this community since 1946. Continued success is assured as long as you, the citizens of Orillia, support its aims and objectives as you have done in the past.

The Orillia Concert Association gratefully acknowledges the contribution of Mr. George Donovan who keeps our fine grand piano tuned and in concert condition for each performance.

The Orillia Concert Association would like to encourage individual and corporate support in order to procure the best possible concert opportunities.

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