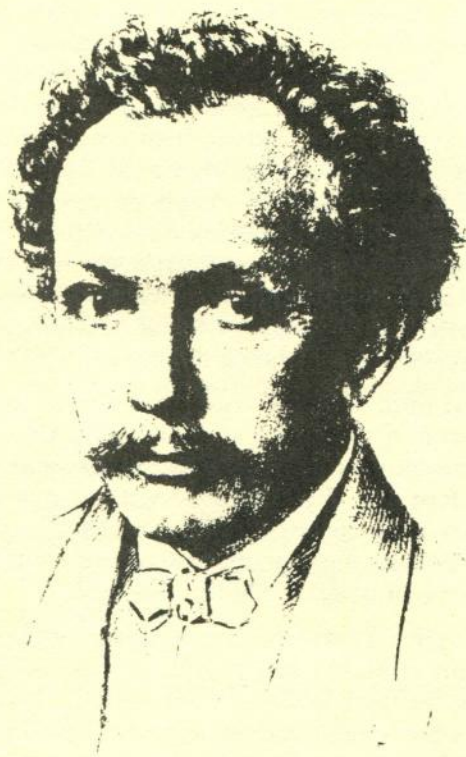


THE ALDEBURGH CONNECTION

LETZTE LIEDER



WALTER HALL

SUNDAY, MARCH 11, 1990

2:30 p.m.

LETZTE LIEDER

LYNE FORTIN, soprano

SANDRA GRAHAM, mezzo

MICHAEL SCHADE, tenor

KEVIN McMILLAN, baritone

STEPHEN RALLS & BRUCE UBUKATA, piano

~ ~ ~ ~ ~

Turning points in musical history can often be recognized only in retrospect. In May 1864, the composer Meyerbeer died; the last surviving master of *bel canto* opera, Rossini, penned his *Quelques mesures de chant funèbre* in memory of him. At the same time, the young king Ludwig II succeeded to the throne of Bavaria and immediately set in train his most cherished scheme: the performance of the operas of his idol Richard Wagner. As yet, there were but vague rumblings of the storm of dissent which would break out in Munich, not least among the members of the Court Orchestra. A month later, on June 11, the wife of the first horn-player of that same orchestra, Franz Strauss (one of Wagner's fiercest opponents), gave birth to a son, another Richard, who would one day take on Wagner's role as the apostle of the music of the future.

Richard Strauss lived until 1949, by which time the world had already heard five operas by Benjamin Britten and had read George Orwell's *1984*. The music of the Bavarian composer was now regarded by many as sadly outmoded and irrelevant to the modern age. Strauss's song-writing spanned almost the whole of this long lifetime: *Weihnachtslied* (1870) and *Malven* (1948) are the two poles of a mass of over 200 songs, an impressive number from the man who also produced fifteen operas of unparalleled complexity.

Gustav Mahler's composing career was painfully short in comparison. But his much smaller output contains songs which (especially in their orchestral versions) are among the best-loved of their period. Between 1888 and 1911, Mahler and Strauss were regular correspondents, as well as being champions of each other's music. It was an attraction of opposites: Mahler, the tormented, suffering striver after lofty goals as opposed to Strauss, the productive, efficient artist, keeping his feet firmly on the ground. The writer Herta Blaukopf, in an essay on the two composers, identifies Mahler as the harbinger of suffering and Strauss as the bestower of joy. Alma Mahler, in her memoirs, remembered her husband's remark: 'Strauss and I are digging our tunnels from different sides of the same mountain. We shall surely meet some day.'

~ ~ ~ ~ ~

PROLOGUE

Weihnachtslied (1870) (Christian Friedrich Daniel Schubart)

Richard Strauss (1864-1949)

*Christmas song: Sleep sweetly, child of heaven; angels gently fan you.
We poor shepherds sing you a tender cradle-song.*

Rote Rosen (1883) (Karl Stieler)

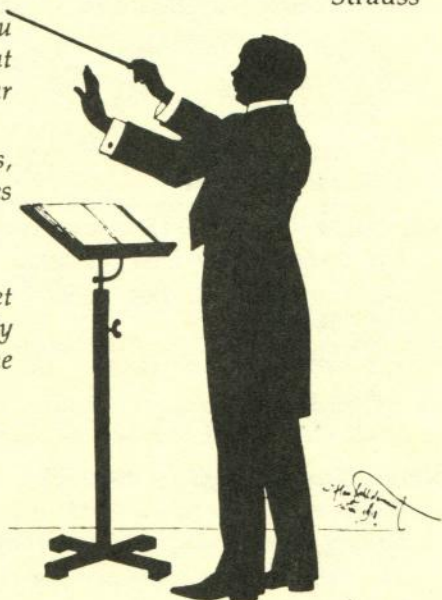
Strauss

*Red roses: Do you know the rose which you
gave to me? The shy violets' proud, ardent
sister: the scent drew its strength from your
breast, I inhaled it more and more.*

*I see you before me, with glowing brows,
proud neck, soft, white hands, the eyes
spring-like but the figure in full bloom,
like a field in midsummer.*

*Night steals on, cool and cloudless; yet
day and night have melted into one. My
mind dreams of your red rose and of the
garden where I won it.*

za za za za za za



FULL FLOOD

Zueignung (Op. 10/1) (Hermann von Gilm)

Strauss

Dedication: Dear one, away from you I'm in torment, heartsick from love.

*Once, drinking of freedom, I held high the amethyst goblet which you
blessed.*

*And you drove the devils from it, till I, renewed, holy, sank upon your
heart. Give thanks!*

Nichts (Op. 10/2) (Hermann von Gilm)

Strauss

*Nothing: You say I should name her, my queen of the realm of song? What
fools you are, I know less of her than you!*

*You ask me the colour of her eyes, about the sound of her voice, about her
walking, dancing, her bearing, – Ah, what do I know of that!*

*The sun is the source of all life, of all light; and what does any of us know
of it? Nothing!*

Ach, weh mir, unglücklichstem Mann (Op. 21/4) (Felix Dahn)

Strauss

*Ah, unhappy man that I am to have no gold nor goods, nor four white
horses to harness and drive to you at a trot.*

I'd deck them with little bells, place a large rose bouquet at my left side.

And when I came to your house, I'd crack my whip, and you'd look from the window: You'd ask: 'Why the great bouquet of roses, the white horses and the carriage?'

And I'd cry, 'Come.' And no more questions would you ask.

'Now, father, mother, kiss her quickly goodbye, for I cannot wait long, my white horses won't have it.'

Ah, unhappy man that I am to have no gold, no goods.

Traum durch die Dämmerung (Op. 29/1) (Otto Julius Bierbaum) Strauss

Dream at dusk: Across broad meadows at grey dusk, to the fairest of women now I go.

I do not walk fast, I do not hurry; through grey dusk to the land of love, to a gentle blue light.

Die Nacht (Op. 10/3) (Hermann von Gilm) Strauss

Night steps softly from the wood, gazes around in a wide circle; beware.

She snuffs out all this world's lights, flowers, colours; steals the sheaves from the field.

She takes all that is fair, the silver from the stream, the cathedral's copper gold roof.

Draw closer, soul to soul; oh, I fear the night will also steal you from me.

Kling! (Op. 48/3) (Karl Henckell) Strauss

Ring out! My soul resounds a pure note while I think of the unhappy one torn by raging grief of those turbulent days –

Sing, my soul, of confession, of regained fulfilment! Lift the veil from your heart!

Hail to thee, resounding innermost note, sing out, my soul, sing of life.

A new image springs forth, a new blossom appears on the withered plain,

Ring out, my soul, ring out!

Ich trage meine Minne (Op. 32/1) (Karl Henckell) Strauss

I carry my love in heart and thought, with mute rapture. Finding you, sweet child, will delight me all my days.

My love shines like the golden sun through the coal-black night, and your snow-white purity will blind the sinful world.

Liebeshymnus (Op. 32/3) (Karl Henckell) Strauss

Hymn of love: Blessed be the day that gave you birth, and the day when I first saw you!

I stand, a blissful dreamer, lost in your eyes. Heaven seems to open and I see a sun which I knew only from longing.

How great my happiness in this moment! and I cry beseeching to Fate: Oh, stay, stay – never change!

THE ATTRACTION OF OPPOSITES

Lob des hohen Verstands (1896) (*Des Knaben Wunderhorn*)

Gustav Mahler (1860-1911)

In praise of intellect: The cuckoo and the nightingale made a wager who could sing the finer song.

The cuckoo: 'I have chosen the judge – the donkey; for he has two big ears to distinguish bad and good.'

They flew away to the judge, who commanded them to sing.

The nightingale sang so sweetly. The donkey: 'I cannot grasp it! hee haw!'

Then the cuckoo: 'It pleases the ass. My verdict: Nightingale you sing well, but cuckoo, you have sung a fine chorale in the strictest measure – I judge you the winner. Cuckoo, cuckoo, hee haw!'

Lied des Verfolgten im Turm (1898) (*Des Knaben Wunderhorn*)

Mahler

Song of the prisoner in the tower: The prisoner: 'Thoughts are free, flitting like shadows at night; no man can know them, no hunter shoot them down.'

The maiden: 'In summer, we frolic on the high wild mountains – my dear love – I long never to be parted from you.'

The prisoner: 'Though I am shut up in a prison cell my thoughts of you break my bonds, shatter my prison walls.'

The maiden: 'In the mountains there is solitude, no children cry, the air is fresh and free.'

The prisoner: 'Whatever happens, let it happen in silence. No one can chain my wishes and longings.'

The maiden: 'My love, you sing happily, like the meadow bird. I stand sadly by the prison door – must my weeping never cease?'

The prisoner: 'Because you weep I forswear your love; only then can nothing harm me. In my heart I can laugh forever. Thoughts are free.'



Ich bin der Welt abhanden gekommen (1901) (*Friedrich Rückert*)

Mahler

I am lost to the world: the world, where I wasted so much time, has heard nothing of me, may even think I'm dead.

But it matters little to me, for I am truly dead to the world.

I rest in my quiet refuge, live alone in my heaven, in my love, in my song.

Befreit (Op. 39/4) (Richard Dehmelt)

Strauss

Released: You will not weep, but smile gently as we kiss farewell as before a journey. You built our dear home; I made it a world for you.

Then you will take my hands and leave me your soul; you have dedicated your life to me: I return this dedication to our children.

We both know that soon we will release each other from grief – then you will appear to me only in dreams, bless me and weep with me.

O happiness!

Heimliche Aufforderung (Op. 27/3) (John Henry MacKay)

Strauss

Secret Tryst: Raise the sparkling glass, drink a toast as a secret sign to me.

And quietly watch, censure not the revellers – let them be happy at their noisy feast.

Then leave the carousing company and slip into the garden, to the rosebush – there I'll wait as of yore.

I will sink upon your breast, drinking your kisses as oft before and plait the splendour of roses in your hair. Wonderful longed-for night, O come!

~ ~ ~ ~ ~

INTERMISSION

during which tea will be served in the Toler Room

~ ~ ~ ~ ~

INTERLUDE

Walzer (Der Rosenkavalier) (1911)

Strauss (arr. Otto Singer)

Strauss himself had no part in compiling this concoction of waltz sections taken from all three acts of his opera. But it served, rather like a film trailer, to advertise the whole work and thus contributed enormously to the composer's (and publisher's) profits.

Malven (1948) (Betty Wehrli-Knobel)

Strauss

The manuscript of this song, Strauss's last completed work, was sent by the composer to the singer Maria Jeritz as a personal gift. She kept it hidden from the world; the first performance was not given until after her death, in 1985.

Mallows: Amongst roses, phlox, zinnias, mallows tower in the garden, scentless and pale like tear-stained faces under the golden light.

And softly blowing in the wind, tender blossoms, summer's servants.

PLAYING WITH FIRE

O Schröpferschwarm (Krämerspiegel) (Op. 66/12) (Alfred Kerr) Strauss

In the early 1900's a legal dispute began between Strauss and the publishers Bote & Bock who, unfortunately, held the rights to his next group of songs, whenever it should appear. There followed a twelve-year hiatus in his song-writing until 1918, when Strauss was threatened with legal action to fulfil the contract. He responded by setting a group of satirical poems giving such an unflattering picture of the publishers that they indignantly turned them down. The première had to take place in private and was chiefly notable for the first hearing of a glorious melody which achieved its apotheosis in Strauss's final opera, *Capriccio*.

*From Shopkeeper's mirror: O swarm of fleecers, O circle of tradesmen!
who managed to shut the bolt on you? With a new roguish trick, it was
Till Eulenspiegel.*

Von künftigen Alter (Op. 87/1) (Friedrich Rückert) Strauss

*A prospect of old age: The frost has berimed my roof; yet is the parlour
warm. Winter has whitened my crown; yet through my heart's chamber
blood flows red.*

*The roses have gone from my cheeks – gone where? Down into the heart, to
blossom there.*

*Have all the world's joyous streams run dry? Still, in my breast, there
flows a quiet brook.*

*Are all the meadow's nightingales hushed? Here with me, in the silence,
one remains awake.*

*Lord of the house, it sings, lock your door against the chill world. Shut out
the cold breath of reality and let only dreams' fragrance into house and
home.*

*I have wine and roses in each of a thousand songs – from evening to morning
I will sing to you of youth and love's pain.*

Das Bächlein (Op. 88/1) (anon.) Strauss

Little brook, clear and silverbright, you always hurry by.

I stand on the bank and ponder: where do you come from, whither go?

I come forth from a womb of dark rocks, pass over flowers and moss.

My surface gently reflects the face of heaven's blue.

This provides my gay, childlike mood, drives me on, I know not whither.

He who summoned me from the rock will be my leader.

FINALE: DAS ENDE

Kanonensong (Dreigroschenoper) (1928) (Brecht) Kurt Weill (1900-1950)

*Cannon song (Threepenny Opera): Johnny was a soldier and so was Jim, and
George became the sergeant; but the army never asks who anyone is, so
they marched on foot to the northland.*

*Soldiers live by their guns, from the Cape to Cooch Behar
When it rained and they met a new tribe – whether brown or white –
They usually made steak tartar out of them!*

*Johnny complained the whisky was warm, and Jim never had enough
blankets; but George took each of them by the arm, and said 'You can't let
the army go to rack and ruin.'*

*John has died and Jimmy is dead, and Georgie is missing and rotten; but
still, blood is always red, and now the army is recruiting again.*

Ruhe, meine Seele (Op. 27/1) (Karl Henckell) Strauss

*Peace, my soul: Not a breath stirs, the wood sleeps, bright sunshine steals
through the veil of dark leaves.*

*Peace, my soul. Your storms have been wild, raging and quivering like
foaming breakers.*

*These are brutal times, bringing distress to heart and mind – peace, my soul
– forget those things which menace you.*

Im Abendrot (Vier letzte Lieder) (1948) (Joseph von Eichendorff) Strauss

*At the glow of sunset: In both joy and trouble we wandered hand in hand;
now let us rest above the still countryside.*

*Dusk explores the vales as the sky grows dark. Two skylarks soar into the
haze, dreaming in song.*

*Let them sing; come close, it will soon be time to sleep – let us not lose our
way in this solitude.*

*O silent peace, so deep in the glow of evening – how weary we are of the
journey – can this perhaps be death?*

~ ~ ~ ~ ~

Today's concert is being recorded for broadcast by CBC. It will be heard on *Arts National*, CBC-FM at 8:00 p.m. on April 3.

We are also pleased to announce that The Aldeburgh Connection will be appearing at the Guelph Spring Festival on May 11, in a program entitled *The Lonely Heart*, with Adrienne Pieczonka, Marcia Swanston, Mark Pedrotti, and Christopher Newton as narrator. This program, based on Tchaikovsky's life and music, was performed in 1987 in our Walter Hall Series. Tickets may be ordered from the Guelph Spring Festival Box Office: (519) 821-7570.

~ ~ ~ ~ ~

Silhouettes of Strauss (p.2) and Mahler (p. 4) by Hans Schliessman

THE ALDEBURGH CONNECTION CONCERT SOCIETY
HONORARY PATRONS: Eric Crozier, Nancy Evans, Greta Kraus

The last concert in our 1989/90 Sunday Series is *The Journals of Susanna Moodie*, on May 13 with Monica Whicher, Norine Burgess, Glyn Evans and Daniel Neff. Tickets may be ordered from:

The Aldeburgh Connection, 103-3000 Yonge Street
Toronto, M4N 2K5 (telephone 485-0662)

If you would like to be added to our mailing list for future concerts, please leave your name and address in our 'mail box' outside the concert hall.

~*~*~*~*~*~*~*~*~*

Our box office revenues cover only a portion of our operating budget; the rest must be raised through donations, grants and corporate funding. A donation of \$35 (or \$50 dual membership) will qualify you to become a **Friend of The Aldeburgh Connection Concert Society**. You will not only help to ensure the continuation of these Sunday concerts, but will also receive information on our activities and will be invited to meet the artists at a post-performance reception. Other donations and suggestions for corporate sponsorship will also be gratefully received. All donations will be acknowledged with a receipt for income tax purposes.

We gratefully acknowledge assistance from:

- The Ontario Arts Council, The Toronto Arts Council and The Municipality of Metropolitan Toronto - Cultural Affairs Division
- The George Cedric Metcalf Charitable Foundation
- The Charles H. Ivey Foundation
- Many individual Friends and donors
- Bruce Philpott, who has provided the floral arrangements
- Mrs and Mrs D. Lessmann
- Diana Tremain
- Carol Anderson
- Margaret Terry

~*~*~*~*~*~*~*~*~*

Shortbread cookies from LA ZECCA (tel: 421-9611)

~*~*~*~*~*~*~*~*~*

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, together with many of the singers appearing with The Aldeburgh Connection.

Lyne Fortin was a prize winner in the 1984 Concours de Musique du Québec, the 1985 Montreal Symphony Competition and the 1987 CBC Competition. She has appeared in numerous operatic roles, most recently as Gilda in *Rigoletto* with l'Opéra de Québec, Zerlina (*Don Giovanni*) in Orlando, Florida and as Micaela in Opera Lyra's *Carmen*. She appears with tenor Richard Margison on a new CBC Enterprises recording of romantic duets from French opera.

Sandra Graham is well-known in both operatic and concert circles across Canada. She has appeared in recent productions of *Don Giovanni* and *The Rake's Progress* with the Vancouver Opera, in *Dialogues of the Carmelites* and *Carmen* with the Edmonton Opera, and in concert productions of *Samson and Delilah* with Opera In Concert and *Madama Butterfly* with the National Arts Centre Orchestra. She has just returned from performing major roles in *Eugene Onegin* with Pacific Opera and *Così Fan Tutte* with the Manitoba Opera.

Michael Schade made his professional operatic debut as Jacquino in *Fidelio* for Pacific Opera; he has also appeared as Albert Herring in Banff and in Ravel's *L'Enfant et les Sortilèges* and Bizet's *Djamileh* at the Aldeburgh Festival. Upcoming engagements include leading roles with the Calgary and Vancouver Operas and Opera in Concert, and performances with Opera Atelier in *Pygmalion*, the *Return of Ulysses* and *The Magic Flute*. Mr Schade appeared with The Aldeburgh Connection in last season's concert *A Spring Schubertiad*.

Kevin McMillan has, in a few short years, established himself as a concert artist of world calibre, performing in the major concert halls in New York, Boston, Philadelphia, San Francisco, Paris, Berlin and Barcelona. The current season sees him singing *Carmina Burana* in Burgos, Britten's *War Requiem* in San Francisco, as well as on an extensive tour of Europe in the Bach *St Matthew Passion* under Helmut Rilling. His recent recording of music of Vaughan Williams and Britten has been nominated for a Juno award. An album of lieder by Schubert, Schumann and others is also in preparation.

~ ~ ~ ~ ~

The Aldeburgh Connection is represented by:
HART/MURDOCK ARTIST'S MANAGEMENT, Toronto

~ ~ ~ ~ ~