

**THE ALDEBURGH CONNECTION**

# REMEMBRANCE



**WALTER HALL**

**SUNDAY, NOVEMBER 11, 1990**

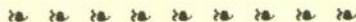
**2:30 p.m.**



*As a special thank you for their generous support, we are dedicating this concert to the Patrons of The Aldeburgh Connection Concert Society, recognizing this important group as sponsors of this programme:*

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## REMEMBRANCE

VALDINE ANDERSON, soprano

CATHERINE ROBBIN, mezzo

MICHAEL SCHADE, tenor

RUSSELL BRAUN, baritone

STEPHEN RALLS & BRUCE UBUKATA, piano

with LISE VAUGEOIS, horn

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The opening concert of our 1990-91 Sunday Series occurs by sheer chance on November 11. But, having arrived at that date, it is undeniably appropriate to gather together examples of composers' (and poets') reactions to the theme of war: its horror, its heroism and its futility.

No one who was not there can know what it was like. All of us on the stage this afternoon are lucky enough to have been born and brought up in peacetime, without knowing even the shadow of war or its effect on 'the home front'. But our hopes for true peace must be as fervent as those of many of today's poets and composers, whose feelings came out of direct experience.

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Since the programme is planned as a sequence and some numbers are of short duration, we suggest that you reserve your applause for the end of each half of the concert.

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La Paix (*Théodore de Banville*)

Reynaldo Hahn (1875-1947)

*Peace, in the harvest fields, nurses her children. The sun glows; the harvesters are soldiers returned from war. In tranquillity, we bless peace.*

(Please reserve your applause for the end of the first half of the concert.)



Song (Alun Lewis) (The Heart's Assurance, No. 1)

Sir Michael Tippett (b. 1905)

The composer's sub-title for his cycle, completed in 1951, is *Love under the shadow of death*. "In 1945, a beloved woman friend took her life; an event I felt was partially induced by the war. I was for a while shattered . . . as the very wounds of war healed, I felt at last able to use the verses of two young poets who were killed in that involvement to compose a memorial cycle."

Oh journeyman, Oh journeyman,  
Before this endless belt began  
Its cruel revolutions, you and she  
Naked in Eden shook the apple tree.

Oh soldier lad, Oh soldier lad,  
Before the soul of things turned bad,  
She offered you so modestly  
A shining apple from the tree.

Oh lonely wife, Oh lonely wife,  
Before your lover left this life  
He took you in his gentle arms.  
How trivial then were Life's alarms.

And though Death taps down every street  
Familiar as the postman on his beat,  
Remember this, remember this,  
That Life has trembled in a kiss  
From Genesis to Genesis,

And what's transfigured will live on  
Long after Death has come and gone.

Der Tambour (Eduard Mörike)

Hugo Wolf (1860-1903)

*The drummer boy: If my mother were a witch and could cast spells, she'd go with the regiment to France and be the vivandière. At midnight, when everyone snores, my drum would turn into a dish of sauerkraut, the drumsticks a knife and fork and my sabre a long sausage. For light I'd have the moon to shine in my tent – but that would remind me of my dearest love – oh dear, there's an end to my fun!*

Grenadier (A.E. Housman)

Oskar Morawetz (b.1917)

Wo die schönen Trompeten blasen (*Des Knaben Wunderhorn*)

Gustav Mahler (1860-1911)

*Where the shining trumpets blow: "Who knocks there and wakens me?" "I am your heart's beloved. Why should I stand here longer?" The maiden rose, let him in and made him welcome. "Welcome, dear boy!" She gave him her hand. From far, the nightingale sang; she began to weep. "Weep not, my love, within a year you will be mine. I must go to the war on the wide green heath. There, where the shining trumpets blow, there is my house of green turf."*

Two songs from *A Shropshire Lad* (A.E. Housman)

George Butterworth (1885-1916)

Think no more, lad

The lads in their hundreds

Housman's volume of 63 short poems *A Shropshire Lad* was first published in 1896 and attracted little interest. It was only in the decade preceding the Great War that the poems became really popular and seemed to sum up much of the mood that sent young men to the trenches in 1914 – a mood that made that year the real *fin-de-siècle*. Butterworth's cycle is arguably the best made of Housman's poems. The composer himself was killed in the battle of the Somme.

To Gratiana dancing and singing (*Richard Lovelace*)

W. Denis Browne (1888-1915)

William Denis Browne, a close friend of Rupert Brooke, was commissioned on the same ship to Gallipoli as him. Brooke died of a fever on the way; on arrival, Browne himself was killed in the fierce fighting.

This setting of Lovelace's poem is appropriately based on an anonymous seventeenth century dance tune.

Noël des enfants qui n'ont plus de maisons

words and music by Claude Debussy (1862-1918)

*Carol of the homeless children: We have no homes, the enemy have taken everything. They have burned the school and our teacher, too, and the church and M. Jésus Christ. Papa is at the war, poor Mama died before she saw all this. Christmas! Avenge the children of France, of Belgium, Serbia, Poland. Give victory to the children of France!*

In Flanders (*F.W. Harvey*)

Ivor Gurney (1890-1937)

Ivor Gurney, composer and poet, the centenary of whose birth falls this year, was badly wounded in France. He continued to suffer from what was called 'delayed shell-shock' and died in an asylum. This outburst of longing for his native Gloucestershire is one of a group of songs written literally in the trenches – this one has the postscriptum 'Crucifix Corner, Thiepval; finished 11 January 1917.'

Canticle III, Still falls the Rain (*Edith Sitwell*), Op. 55

Benjamin Britten (1913-76)

Britten's five canticles are all settings of religious poetry. Sitwell's poem is subtitled 'The Raids, 1940. Night and Dawn', but most of the images are drawn from the Passion. There is also a direct quotation in the penultimate verse from Marlowe's *Doctor Faustus* ('O Ile leape up to my God . . .'). The basic metaphor of Rain, of course, is the continual bombing of cities.

Six variations for horn and piano on the opening theme alternate with the poem's verses. At the end, all combine in the release of 'Dawn'.

Still falls the Rain –

Dark as the world of man, black as our loss –

Blind as the nineteen hundred and forty nails

Upon the Cross.

Still falls the Rain

With a sound like the pulse of the heart that is changed to the  
hammer-beat

In the Potter's Field, and the sound of the impious feet

On the Tomb:

Still falls the Rain

In the Field of Blood where the small hopes breed and the human  
brain

Nurtures its greed, that worm with the brow of Cain.

Still falls the Rain

At the feet of the Starved Man hung upon the Cross.

Christ that each day, each night, nails there, have mercy on us –

On Dives and on Lazarus:

Under the Rain the sore and the gold are as one.

Still falls the Rain –

Still falls the Blood from the Starved Man's wounded Side:

He bears in His Heart all wounds – those of the light that died,

The last faint spark



In the self-murdered heart, the wounds of the sad uncomprehending  
dark,

The wounds of the baited bear –

The blind and weeping bear whom the keepers beat

On his helpless flesh . . . the tears of the hunted hare.

Still falls the Rain –

Then – O Ile leape up to my God: who pulles me doune – ? –

See, see where Christ's blood streames in the firmament:

It flows from the Brow we nailed upon the tree

Deep to the dying, to the thirsting heart

That holds the fires of the world – dark-smirched with pain

As Caesar's laurel crown.

Then sounds the voice of One who like the heart of man

Was once a child who among beasts has lain –

'Still do I love, still shed my innocent light, my Blood, for thee.'

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## INTERMISSION

during which tea will be served in the Toren Room

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### Popular Canadian songs

World War I: K-K-K-Katy

Geoffrey O'Hara

When your boy comes back to you

Gordon V. Thompson

World War II: Ma, I miss your apple pie

Carmen Lombardo & John Jacob Loeb

417's Lament

anon.

Carry on! (War version)

Ernest Dainty

Und was bekam des Soldaten Weib? (Bertolt Brecht) Kurt Weill (1900-50)

*And what did the soldier's wife receive? From Prague, high-heeled shoes; from Oslo, a little fur piece; from Amsterdam, a hat; from Brussels, rarest lace; from Bucharest, a gay Rumanian smock. From Russia she received the widow's veil for the funeral.*

C (Louis Aragon) Francis Poulenc (1899-1963)

The poem (secretly published) was written amid the invasion and occupation of France in 1940, seen from the Bridge of Cé close to Angers. All the rhymes end in 'cé' or 'cée'; the language is surrealistic but strongly evocative, with images of deserted châteaux and the débris of war around the Loire.

Au pays où se fait la guerre (Théophile Gautier) Henri Duparc (1848-1933)

*To the country where they are at war my love has gone. I, all alone in my tower, await his return.*

*The doves on the roof coo; the water flows under the willows. I feel near to tears and dare hope no longer.*

*Someone climbs the stairs – could it be he? No, only my page with the lamp . . . Winds of evening, fly, tell him he is all my joy and my anxiety.*

*I, all alone in my tower, await his return.*

Der Tamboursg'sell (Des Knaben Wunderhorn) Mahler

*The drummer boy: I, poor drummer-boy! They lead me out of the dungeon. I dare not look at the gallows, for I know I belong there. When soldiers are marching by, their billet is not with me; if they ask who I have been: drummer-boy of the regiment's first company!*

*Goodnight, you rocks, mountains and hills! Goodnight, officers, corporals and grenadiers! I cry with ringing voice, I take my leave!*

Remember your lovers (Sidney Keyes) (The Heart's Assurance, No. 5) Tippett

Young men walking the open streets  
Of death's republic, remember your lovers.

When you foresaw with vision prescient  
The planet pain rising across your sky  
We fused your sight in our soft burning beauty:  
We laid you down in meadows drunk with cowslips  
And led you in the ways of our bright city.  
Young men who wander death's vague meadows,  
Remember your lovers who gave you more than flowers.



When you woke grave-chilled at midnight  
 To pace the pavement of your bitter dream  
 We brought you back to bed and brought you home  
 From the dark ante-chamber of desire  
 Into our lust as bright as candle-flame.  
 Young men who lie in the carven beds of death,  
 Remember your lovers who gave you more than dreams.

From the sun shelt'ring your careless head  
 Or from the painted devil your quick eye,  
 We led you out of terror tenderly  
 And fooled you into peace with our soft words  
 And gave you all we had and let you die.  
 Young men drunk with death's unquenchable wisdom,  
 Remember your lovers who gave you more than love.

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Today's concert is being recorded for broadcast on CBC Stereo's Arts National.

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

The remaining concerts in our Sunday Series are *Abracadabra!* on January 20, *Jane Austen's Music* on March 3 and *Das Lied im Grünen* on May 5. If you enjoyed today's performance, why not subscribe to the series? Brochures are available in the lobby. Simply send today's ticket stub, along with \$38.52 (\$32.10 seniors/students) to:

The Aldeburgh Connection, 103-3000 Yonge Street  
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Your tickets will be mailed to you. Please note that these prices include GST.

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Box office revenues cover only a portion of our operating budget; the rest must be raised through donations, grants and corporate funding. You may become a **Patron** through a donation of \$100 or more; \$35 or more (\$50 or more for dual membership) will qualify you to become a **Friend**. You will receive information on our activities, and all donations will be acknowledged with a receipt for income tax purposes. Other donations and suggestions for corporate sponsorship will also be gratefully received. Your support is vital in helping to ensure the continuation of these Sunday concerts.

We also gratefully acknowledge assistance from:

- The Ontario Arts Council, The City of Toronto through the Toronto Arts Council and The Municipality of Metropolitan Toronto - Cultural Affairs Division
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- Bruce Philpott, who has provided the floral arrangements
- Judy MacLachlan
- Sarah and Robert Marsh

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

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**Aldeburgh**, on the east coast of England, is the small town where Benjamin Britten, Peter Pears and Eric Crozier founded the Festival of Music which flourishes to this day. **Stephen Ralls** and **Bruce Ubukata** have visited and worked there for many summers, together with many of the singers appearing with The Aldeburgh Connection.

**Valdine Anderson** is a graduate of the Faculty of Music's Opera Division. Although she is appearing in our Walter Hall series for the first time, she sang with The Aldeburgh Connection at the Shaw Festival in July. She performed the lead role in *Patience* in Toronto last year, and was the Countess in Mozart's *Marriage of Figaro* in Banff this past summer. At present Ms Anderson is under contract to Vancouver Opera.

**Catherine Robbin** is an artist of international reputation, appearing regularly on concert stages throughout North America and Europe. Among her many engagements this past season were the title role in concert and recorded performances of Handel's *Floridante* with Tafelmusik, a European tour in concert performances of *La Clemenza di Tito*, the Bach *B minor Mass* in London and recordings of Beethoven's *Missa Solemnis* and *Mass in C* under conductor John Eliot Gardiner. She has just returned from her debut with the Vancouver Opera, in Handel's *Alcina*.

**Michael Schade** is quickly gaining recognition throughout North America as one of the most talented of young lyric tenors. His recent operatic appearances have included the title role of *Pygmalion* with Opera Atelier, Tybalt in Calgary Opera's *Roméo et Juliette*, and *I Puritani* in Toronto. Upcoming engagements include *Salome* in Vancouver and *The Magic Flute* in Bologna. He also performs regularly on the concert stage, and will make his Carnegie Hall debut later this year in *Messiah*.

**Russell Braun** appeared with us in two of last season's Walter Hall Series concerts. While studying in the University of Toronto's Opera Division, he maintains a busy schedule of choral and solo engagements with the Canadian Opera Company, Opera in Concert and Toronto Operetta Theatre. He can also be heard on the Classical Kids recordings *Beethoven Lives Upstairs* and *Mozart's Magic Fantasy*. Mr Braun has given a CBC recital in Holy Trinity Church this Fall and in May will appear as Monteverdi's *Ulysses* for Opera Atelier.

**Lise Vaugeois** is a founding member of the Great Lakes Brass Quintet which recently appeared at the World's Fair in Osaka, Japan. She has performed throughout Canada and the United States, and is heard frequently with the Quintet on CBC radio.



The Aldeburgh Connection is represented by:  
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