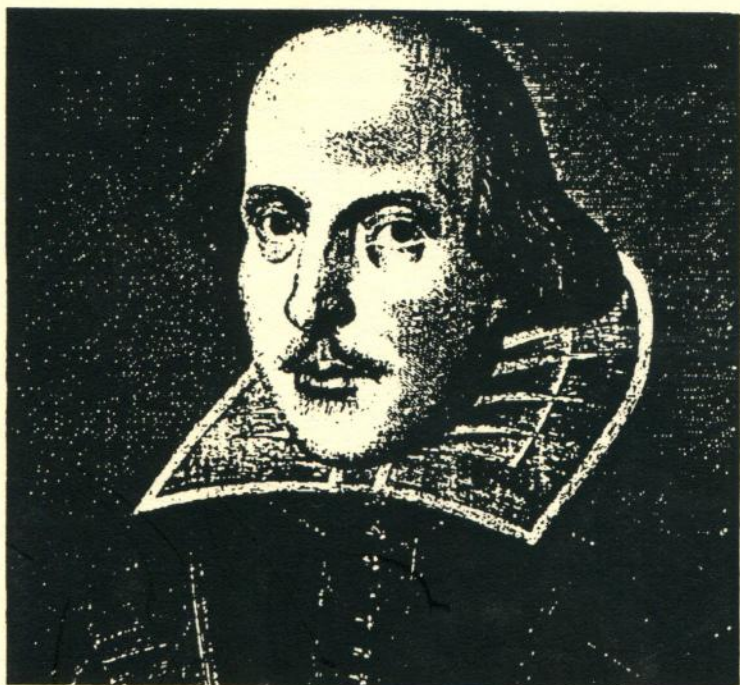




BRUSH UP YOUR



SHAKESPEARE

WALTER HALL

SUNDAY, NOVEMBER 21st, 1993 3:15 p.m.

BRUSH UP YOUR SHAKESPEARE!

JEAN STILWELL, mezzo

BENJAMIN BUTTERFIELD, tenor

DANIEL NEFF, baritone

STEPHEN RALLS and BRUCE UBUKATA, piano

ra

Everyone will choose his or her own, different, selections of Shakespeare songs. *Shakespeare in music* by Phyllis Hartnoll (1964) lists 55 different settings of *Who is Silvia*, 103 of *O mistress mine* and no fewer than 123 of *It was a lover and his lass*! In this programme, more than in any other, our problem has been what to leave out. We obviously cannot claim completeness; but we have tried to cover a wide spectrum, with solo songs dating from 1599 to 1979, examples of incidental music, two fragments of opera and a Broadway musical. At times, we preface the songs with a few lines from their relevant plays, in order to establish their proper context.

As for Shakespeare's own attitude towards music, we can do no better than repeat Lorenzo's lines to Jessica in *The Merchant of Venice*:

The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted. Mark the music.



SWEET LOVERS

O mistress mine (*Twelfth Night*, II.3) Thomas Morley (1557-1602)

Bradley Walton - lute

Feste sings this song for the entertainment of Sir Toby Belch and Sir Andrew Aguecheek; a setting like this, probably with a larger consort of instruments, would have been used in the first performances.

O mistress mine Roger Quilter (1877-1953)

This superior Edwardian ballad comes from *Three Shakespeare Songs*, published in 1906.

An Silvia (*Two Gentlemen of Verona*, IV.2) Franz Schubert (1797-1828)

Perhaps the most famous of all settings of the Bard was composed to a translation by the composer's friend, Eduard von Bauernfeld.

Who is Silvia? Gerald Finzi (1901-56)

In the play, Silvia is serenaded by a 'sweet consort' under her window. Finzi used the final line, *Let us garlands bring*, as the title for his group of five Shakespeare settings, from which this song comes.

Shall I compare thee to a summer's day? (Sonnet XVIII) Sir Hubert Parry (1848-1918)

Parry produced an important corpus of settings of English poetry over a period of some forty-odd years. This is one of the finest of his early songs.

Two Shakespeare settings Richard Hundley (b. 1931)

1. When Orpheus played (*Henry VIII*, III.1)
2. Spring (When daisies pied) (*Love's Labour's Lost*, V.2)

The American composer, Richard Hundley, composed these two settings in 1979 and 1962 respectively. His output contains many songs, including several to old English texts.

It was a lover and his lass (*As you like it*, V.3) Quilter

Two pages of the banished Duke sing this song (in 'another part of the forest') to the clown, Touchstone, and his country wench, Audrey.

Pretty ring time Peter Warlock (1894-1930)

Warlock often gave his Shakespeare songs fanciful titles, presumably to differentiate his settings from all those that had gone before and from the others which were bound to follow after.

THE POISON OF DEEP GRIEF

Fantasia on 'Greensleeves'

Ralph Vaughan Williams (1872-1958)

The composer arranged this music from his opera *Sir John in Love*, based on *The Merry Wives of Windsor*. In the play, Mistress Ford complains about Falstaff's letter: 'His words do no more adhere and keep place together than the Hundredth Psalm to the tune of 'Green Sleeves'.' Vaughan Williams alternates this tune with the folk-song *Lovely Joan*, sung in the opera by Mistress Quickly.

She never told her love (*Twelfth Night*, II.4)

Joseph Haydn (1732-1809)

Viola describes in the third person her unrequited love for Duke Orsino. Haydn's setting (from his *English Canzonets*) is a rare example of a composer taking lines of dialogue from a play, rather than using specifically prescribed songs (see also our next item).

La mort d'Ophélie (*Ernest Legouvé*, based on *Hamlet*, IV.7)

Hector Berlioz (1803-69)

*There is a willow grows aslant a brook,
That shows his hoar leaves in the glassy stream;
... There on the pendent boughs her coronet weeds
Clambering to hang, an envious sliver broke,
When down her weedy trophies and herself
Fell in the weeping brook. Her clothes spread wide,
And, mermaid-like, awhile they bore her up;
Which time she chanted snatches of old tunes.
... But long it could not be
Till that her garments, heavy with their drink,
Pull'd the poor wretch from her melodious lay
To muddy death.*

This setting of Gertrude's description of the death of Ophelia was written in 1848 in London, where Berlioz was hoping to conduct an entire concert of his music inspired by Shakespeare. (In 1827 he had developed an almost frantic enthusiasm both for Shakespeare and for Harriet Smithson, the Irish actress who played Ophelia and Juliet and whom he later married.)

Fear no more the heat o' the sun (*Cymbeline*, IV.2)

Finzi

Imogen, daughter of Cymbeline, is believed dead, and her two brothers sing this dirge over her body.

Sigh no more, ladies (*Much ado about nothing*, II.3)

Quilter

This song is part of the trickery employed to make Benedick believe Beatrice is in love with him.

RICH AND STRANGE

Songs for Ariel

Sir Michael Tippett (b. 1905)

1. Come unto these yellow sands (*The Tempest*, I.2)
2. Full fathom five (*The Tempest*, I.2)
3. Where the bee sucks (*The Tempest*, V.1)

Ariel is Prospero's 'airy spirit'. Tippett made these settings for a production at the Old Vic in 1962.

Fancie (*Merchant of Venice*, III.2)

Benjamin Britten (1913-76)

This, and the setting by Poulenc (see next section), were composed in 1962 for a children's song-book edited by Marion Harewood. A third setting, for unaccompanied chorus, was contributed by Kodaly.



INTERMISSION

during which tea will be served in the Toler Room



NEWS ON THE RIALTO

Entr'acte (*Shylock*)

Gabriel Fauré (1845-1924)

In 1889, this three-act version of *The Merchant of Venice*, written by Edmond Haraucourt, was produced at the Théâtre de l'Odéon in Paris; Fauré was commissioned to provide incidental music. The Entr'acte was in fact played during the scene in Act II when three suitors (the Prince of Aragon, the Bey of Morocco and Bassanio) have to choose which casket contains Portia's portrait.

Madrigal (*Shylock*)

Fauré

She whom I love is fairer than Flora or Pomona. She listens — but her pride will not let her respond.

The Prince of Aragon sings a serenade beneath Portia's window before he is seen on stage.

Fancy (*Merchant of Venice*, III.2)

Francis Poulenc (1899-1963)

We include here what was to be Poulenc's last song, composed for Marion Harewood's song-book. In the play, the words are sung while Bassanio deliberates on the caskets.

Nocturne (*Shylock*)

Fauré

Shakespeare also calls for music at this point — the love scene for Lorenzo and Jessica in Portia's moonlit garden.

Ensemble from *Le marchand de Venise* (Miguel Zamacois)

Reynaldo Hahn (1875-1947)

The same words of love are continually repeated by different lips. Each one thinks he says something new — but it is as old as the world.

To close our section of French music to *The merchant of Venice*, we could not resist this beautiful number from Hahn's opera, although we have had to adapt what is in fact a quartet for Portia, Nerissa, Gratiano and Bassanio. At the first performance, in 1935, the rôle of Bassanio was sung by Martial Singher.

BRAVE NEW WORLD

Excerpts from *Kiss me, Kate* (Samuel and Ella Spewack)

Cole Porter (1891-1964)

The scene is Ford's Theatre, Baltimore, on a hot June evening. It is the opening night of a try-out of a musical version of Shakespeare's *Taming of the Shrew*. The personal story of the actors is mirrored in the show they are performing, and at times the action of one flows right into the action of the other.

1. *I hate men* sung by Katharine (Shakespeare's 'shrew').
2. *I've come to wive it wealthily in Padua* sung by Petruchio.
3. *Tom, Dick or Harry* sung by Bianca (Kate's younger sister) and her various suitors.
4. *Brush up your Shakespeare* sung by two gangsters, who find themselves unexpectedly on stage.
5. *I am ashamed that women are so simple* — Shakespeare's original lines — sung by Kate, now 'tamed' (?)
6. *Finale* sung by all.



The programme decorations are taken from the First Folio of 1623.

THE ALDEBURGH CONNECTION CONCERT SOCIETY

FOUNDING PATRON: Sir Peter Pears

HONORARY PATRONS: Eric Crozier, O.B.E, Nancy Evans, O.B.E.
Greta Kraus, C.M., O. Ont.

BOARD OF DIRECTORS

R.L.T. Baillie (President)
Carol Anderson
Rosemary DoverNicholas Goldschmidt, C.C.
Michael J. Gough
John B. Lawson

Other concerts in this Sunday Series are: January 16: *Greta's Choice* with **Monica Whicher, Catherine Robbin and Russell Braun** — a programme honouring our distinguished Patron, Greta Kraus; March 6: *Orpheus with her Lute* with **Rosemarie Landry, Catherine Robbin and Benoit Boutet** — the 19th c. Parisian Pauline Viardot, singer and composer, was the friend and muse of many of that day's musicians and writers; May 1: *May Day Revels* with **Kathleen Brett, Linda Maguire and Eric Oland** — we visit the magical world of the sprites and fairies who traditionally appear on this day. This programme will feature a newly commissioned work *A Magic Casement*, by Toronto composer Timothy Sullivan. Please note that the starting time of these concerts is 2:30 p.m.

If you enjoyed today's performance, why not subscribe to the series? Brochures are available in the lobby. Simply send in today's ticket stub along with \$40 or \$33 seniors/students (GST is included), and your tickets will be mailed to you:

The Aldeburgh Connection, 56 Fulton Avenue
Toronto, M4K 1X5 (telephone 423-9318)

This year we are also presenting three song recitals, in the CBC Broadcasting Centre's Glenn Gould Studio. Wednesday February 2: *Song Cycles of Gabriel Fauré* with **Catherine Robbin and Brett Polegato**; Tuesday, April 12: **Ann Monoyios** in a programme of music by Debussy, Britten and others; Tuesday May 17: *Die Schöne Müllerin* with **Russell Braun**. All recitals start at 8:00 p.m. Subscriptions to the Recital Series (\$45/\$30 students & seniors) are available by contacting the address and telephone number listed above; single tickets (\$17/\$12) may be purchased from the Glenn Gould Studio (205-5555).

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** by donating \$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 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

- Bruce Philpott: Statements in Flowers

- the Patrons of The Aldeburgh Connection Concert Society:

Kenneth & Carol Anderson	R. L. T. Baillie	Margo Bindhardt
Helen Brokenshire	Miss Muriel Code	Sandra & Rick Comisarow
Dr & Mrs D. Dover	Mrs & Mrs A. Edinborough	D.J. Essery
E. Etchen	Mrs K. Godden	Michael J. Gough
Mr & Mrs Donald Gray	John Greer	Mr & Mrs V. Heinrichs
Dr Eric Hood	Wallace Joyce	Mabel H. Laine
John Lawson	Mrs Robert Lederer	R.W. Lewis
Helga Lueth	Jim & Connie MacDougall	Margaret Mail
Dr Hugh McLean	Mrs D. H. Millard	Mr & Mrs John Milsom
Roger D. Moore	Mrs E.P. Morrow	June Munro
The Rev & Mrs Ian Nichols	Barbara Oliver	Harvey Olnick
Peter M. Partridge	James Potter	G. Pratley & R. Shuman
Mrs Eleanor Prentis	Jim Pritchard	Stephen Ralls
Mrs U. Robbin	Robert Ross	Mrs & Mrs J.P. Schade
Dr L. Bruce Schaeff	Mr & Mrs George Spratley	Patricia Stone
Mr & Mrs M.B. Sutton	Diana and Ted Tremain	Bruce Ubukata
Mr & Mrs J.A. Ubukata	Lois Weir	F. Gail Welsh

- and the Friends:

Jean Ashworth Bartle	Mr & Mrs W. E. Atkinson	Joan Austen-Leigh
Constance Bates	Lucille Bell	Mrs E.L. Bolton
F. S. Burnard	Mrs Barbara Campbell	Robertta Clough
Marion Cockburn	Mrs Elizabeth Crofton	Anne Dembeck
Miss Joan Draper	Glyn Evans	Harold Flammger
Miss K. Flynn	Judith Forst	Jacqueline Garsonnin
P.M. Grayson	Mr & Mrs J.L. Greer	Mr H.A. Gunning
Mrs Nenagh Hanly	Dr Allan Hartley	Rosalie V. Hatt
Mr & Mrs D. R. Heather	Jim Henderson	Mrs Mary Hodgins
M. Horn & C. Schuh	Felicity Jackson	D.E. Johnson
Prof & Mrs Douglas Joyce	Greta Kraus	Wendy & Derek Labbett
Mr & Mrs W.D. Lessmann	Mrs Joyce Lewis	Anne Litherland
Ottie Lockey	D. Luyt & B. van Rensburg	Judy MacLachlan
Mrs Lynne MacLennan	Mrs Mary Willan Mason	Joan & Ian McCausland
Mr & Mrs W. McCoy	Dr Brian McEwan	A.H. & M.R. Melcher
Mrs Joy Moore	Steve Munro	Mrs B. Naughton
Helen Perren	Miss Lily Purcell	Mrs J. Pyper
Mrs E. Schenk	Dr R. Schieder	Gudrun Schmidt
Mrs Hilde Schulz	Dr Elspeth Sladen	J. Snell
Miss F. W. Stacey	Judy Stephenson	Mr & Mrs Allan Suddon
Karen Teasdale	M. Todd	Ken & Gladys Whittaker
Nora Wilson		

— and many other donors, to whom we are most grateful.

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.

•

Jean Stilwell appears regularly on operatic stages across Canada, including recent major roles with the COC, as Maddelena in *Rigoletto*, and as Carmen in their 1993 fall production. She has also sung Carmen in Pittsburgh, Mère Marie in *Dialogues of the Carmelites* in Winnipeg, and made her European debut as Dorabella in Mozart's *Così fan tutte* with Welsh National Opera. Her concert engagements have included the Canadian premiere of Sir Michael Tippett's *A Mask of Time* with the TSO, Mahler's *Second Symphony* and Brahms' *Alto Rhapsody* in Edmonton, Mahler's *Eighth Symphony* in Vancouver, Luciano Berio's *Folk Songs* with the Calgary Philharmonic and the National Ballet, Beethoven's *Ninth Symphony* in Quebec, Oskar Morawetz's *From the Diary of Ann Frank* with the NAC Orchestra. She has performed at the Mostly Mozart Festival in New York with Trevor Pinnock in Vivaldi's *Gloria*, in *Messiah* in St Louis and in *A Mask of Time* in Pittsburgh. She has also performed in recital in Toronto and at London's Wigmore Hall. Forthcoming engagements include television and concert appearances in Tokyo, Ottawa, Winnipeg and Toronto.

Benjamin Butterfield is much in demand as a concert soloist. He has appeared recently with Tafelmusik, in Arvo Part's *Stabat Mater* with Chamber Concerts Canada, in Stravinsky's *Cantata* with the Kitchener-Waterloo Symphony, and in Britten's *Serenade for Tenor, Horn and Strings* in Victoria, as well as with other well-established Canadian orchestras. He has performed recitals of Beethoven songs, has recorded *Die Schöne Müllerin* for CBC, with other programmes of songs by Schumann and Schubert in the offing. Recent dramatic and operatic roles have included R. Murray Schafer's *Hermes Trigonistes*, Britten's *A Midsummer Night's Dream*, and *Così fan tutte* and *Don Pasquale* for Pacific Opera Victoria, and *Acis and Galatea* and *Actéon* with Opera Atelier. He will shortly appear in *Martha* for Opera in Concert. Mr Butterfield will also take part in The Aldeburgh Connection's planned CD of music by Schubert, Schumann and John Greer.

Daniel Neff has been heard throughout Canada in opera and oratorio, with numerous choirs and orchestras, the Calgary Opera, Opera Piccola, Opera in Concert, and in concert at the Aldeburgh Festival. He is a Gilbert and Sullivan specialist, and has appeared in *The Pirates of Penzance* with Pacific Opera in Victoria, with the Toronto Gilbert and Sullivan Society, with the Festival of the Sound in last summer's production of *Pirates of Penzance* and will return again this season in *The Gondoliers*. Mr Neff received critical acclaim for his masterly performance of Domenick Argento's one-person opera *A Water Bird Talk* for Opera Ora*Now. He is a regular member of the Victoria Scholars, and has appeared many times with The Aldeburgh Connection.

ta ta ta ta ta

THE ALDEBURGH CONNECTION is represented by Hart/Murdock Artist's Management.

ta ta ta ta ta

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

