

THE ALDEBURGH CONNECTION

**ST. PATRICK'S
MUSIC**



WALTER HALL

SUNDAY, JANUARY 29, 1989

2:30 p.m.

ST PATRICK'S MUSIC

A miscellany of Irish literature and the music it has inspired

with CHRISTOPHER NEWTON, narrator

MARY LOU FALLIS, soprano

CATHERINE ROBBIN, mezzo

TONY BOUTTÉ, tenor

BRUCE KELLY, baritone

STEPHEN RALLS & BRUCE UBUKATA, piano

Stephen Sitarski, violin

Paul Widner, cello

Janice Dann, Irish harp

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ISLAND OF SAINTS AND SCHOLARS

The lake isle of Innisfree (*W.B. Yeats*)

Healey Willan (1880-1968)

St. Ita's vision (*8th. century, trans. Chester Kallman*) (Hermit Songs)

Samuel Barber (1910-1981)

THE FOLKSONG HERITAGE

The star of the County Down (*anon.*)

arr. Herbert Hughes (1882-1937)

Hughes produced four volumes of Irish Country Songs between 1909 and 1936; he attempted to return as far as possible to authentic melodies and published some songs with their Gaelic words.

The last rose of summer (*Moore's Irish Melodies*)

arr. Benjamin Britten (1913-1976)

The lover's curse (*Donegal ballad*)

arr. Hughes

EXILES

Two Venetian songs (Op. 25/17&18) (Thomas Moore, trans. Freiligrath)

Robert Schumann (1810-1856)

1. *Row gently here, my gondolier; so softly wake the tide, /That not an ear on earth may hear but hers to whom we glide.*
2. *When through the Piazzetta /Night breathes her cool air /Then, dearest Ninetta, /I'll come to thee there.*

Thomas Moore (1779-1852) became the national bard of Ireland through the publication of his Irish Melodies (1807-1835). In this collection, he emulated Burns in Scotland by setting his own poems to existing folk-tunes. 'The Melodies' became the staple of Irish domestic music-making. Moore also gained a European reputation, as these settings of translations of his verse by Schumann and Berlioz testify.

La belle voyageuse – Légende Irlandaise (Moore, trans. Gounet)

Hector Berlioz (1803-1869)

Rich and rare were the gems she wore, /And a bright gold ring on her hand she bore; /But oh! her beauty was far beyond /Her sparkling gems and snow-white wand. . . On she went, and her maiden smile /In safety lighted her round the Green Isle; /And blest forever is she who relied /Upon Erin's honour and Erin's pride.

Widow Machree

Words and music by Samuel Lover (1797-1868)

Samuel Lover, the grandfather of Victor Herbert, was the most famous of Irish concertizers who visited North America in the mid-nineteenth century. Widow Machree was also a favourite song of the Heron family, originally from Dublin, who toured Canada in 1851. (Ontario's Attorney-General, Ian Scott, is descended from the star of this family, Mary Ann Heron Scott.)

Capriccio (arr. from The Beauty Stone)

Sir Arthur Sullivan (1842-1900)

Sullivan was the son of an Irishman who settled in London. On a visit to Ireland in 1864 he composed his Irish Symphony, one of the few works derived from his national heritage.

ART IN ADVERSITY

Down by the salley gardens (*Yeats*)

Ivor Gurney (1890-1937)

I hear an army (*James Joyce*)

Barber

Nuvoletta (*Joyce*)

Barber

Barber sets a passage from Joyce's longest and most complex work, Finnegans Wake. The novelist, a passionate music-lover, is true to his colours here and the composer picks up most of the allusions, with a parody-waltz that takes in references to Wagner's Tristan, Latin plainsong and French art-song. Joyce invented much of his own vocabulary ('bannistars', 'sfumastelliacinous', 'engauzements') in describing the cloud-girl who fades away at night into the dew.

The red-haired man's wife (*Katharine Tynan*)

Trad., arr. Hughes

This title is one of the symbolic names for Ireland, sold into marriage with the red-haired man, England.

The bard of Armagh (*anon*)

arr. Hughes

Sing, sing, music was given (*Moore's Irish Melodies*)

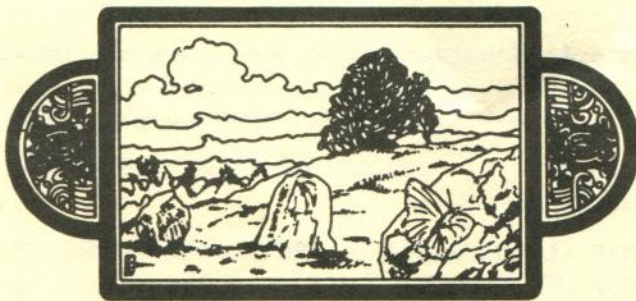
arr. John Beckwith (b. 1927)

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INTERMISSION

during which tea will be served in the lobby

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AN IRISH DRAWING-ROOM, WITH VISITS FROM BERNARD SHAW, JAMES JOYCE AND OTHERS

Since greybeards inform us that youth will decay (*T. Toms*)

Trad., arr. Ludwig van Beethoven (1770-1827)

Beethoven arranged nearly a hundred Irish folksongs in 1813-1815 on commission from George Thomson of Edinburgh. (Texts were provided by various poets of the day and mostly predate the more familiar Moore lyrics.)

Sweet power of song (<i>Joanna Baillie</i>)	arr. Beethoven
Let brain-spinning swains (<i>Alexander Boswell</i>)	arr. Beethoven
Dermot and Shelagh (<i>T. Toms</i>)	arr. Beethoven
The wandering minstrel (<i>W. Smyth</i>)	arr. Beethoven
The pulse of an Irishman (<i>Alexander Boswell</i>)	arr. Beethoven

MY DARK ROSALEEN

(Rosaleen – a personification of Ireland)

The harp that once through Tara's halls (*Moore's Irish Melodies*)

arr. Beckwith

Tara was the home of the ancient High Kings of Ireland.

Erin! Oh Erin! (*Moore's Irish Melodies*)

arr. Beckwith

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Irish harp by Laurie Neish, Salt Spring Island, B.C.

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

The remaining concerts in our Sunday Series will be *Madame Bizet at Home* on March 12 with Lyne Fortin and Erik Oland, and *A Spring Schubertiad* on

May 7 with Michael Schade and Gary Relyea. If you enjoyed today's performance, tickets to these concerts (\$12; students and seniors \$10) may be ordered from:

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

Please also consider making a donation to our funds. A gift of \$35 (or \$50 dual membership) will qualify you to become a **Friend of The Aldeburgh Connection Concert Society**, and will help to ensure the continuation of our presentations. 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 CANADA COUNCIL, THE TORONTO ARTS COUNCIL, THE ONTARIO MINISTRY OF CULTURE AND COMMUNICATIONS and THE MUNICIPALITY OF METROPOLITAN TORONTO
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- Bruce Philpott (BEDFORD HOUSE DESIGNS), who has provided the floral arrangements
- Carol and Kenneth Anderson
- Fiona McHugh
- Mary Shortt

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This concert is supported by



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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. The group is their brain-child, and has been filling a major gap in the Canadian concert scene for the past seven years.

Christopher Newton, Artistic Director of the Shaw Festival since 1980, is an actor, director and writer. Born in England and educated in the USA, he has been working in the theatre in Canada since 1961. He has directed operas for Pacific Opera and the Canadian Opera Company, including the professional premiere of R. Murray Schafer's Patria for the COC in 1987.

Mary Lou Fallis has ranged from *The Magic Flute* to *The Turn of the Screw* on the operatic stage, and is also widely known as a concert soloist. Her one-woman shows *Primadonna*, *Emma - Queen of Song* and *Mrs Bach* have brought her fame coast to coast and won her an ACTRA award in 1985. She is host of CBC - TV's Arts programme *Showcase*.

Catherine Robbin has built an enviable reputation as one of Canada's leading singers, both at home and abroad. She has become known as a skilled interpreter of baroque music, collaborating with such specialists as Christopher Hogwood, Trevor Pinnock and Alan Curtis. Recent appearances include *Messiah* in Carnegie Hall and *Elijah* in Winnipeg with Helmut Rilling, as well as a CBC recording of Mahler song-cycles.

Tony Boutté, after graduating from Eastman School of Music in Rochester, has lived and worked principally in New York. But the last two seasons have seen appearances in Aldeburgh in Bach's *St. Matthew Passion* and Berlioz's *L'enfance du Christ*. Other recent appearances include Britten's *Albert Herring* and Monteverdi's *Orfeo* in Milwaukee and *Messiah* for Tafelmusik in Toronto.

Bruce Kelly studied in Toronto and at the Royal Conservatory, Liège, Belgium. He was later invited to join the Opéra Royale de Wallonie in Liège, where he has performed many major roles. He has also appeared in Strasbourg, Avignon and Nice, as well as returning frequently for performances in Canada, and will be heard in a forthcoming recording of Grétry's *Zemire et Azor* under Alan Curtis.

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

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The Aldeburgh Connection is represented by:
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