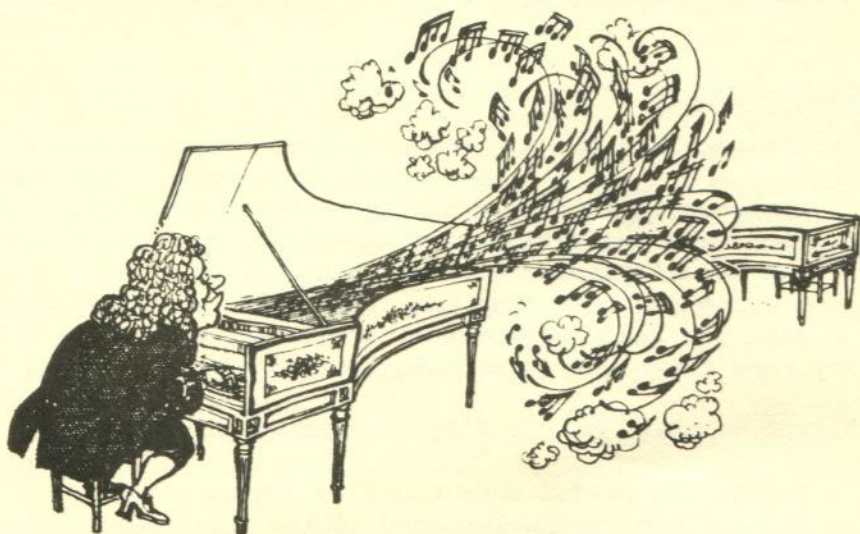


THE ALDEBURGH CONNECTION

(Patron: Sir Peter Pears)



MANY HAPPY RETURNS!

WALTER HALL
SUNDAY, NOVEMBER 3rd 2:30 p.m.

1985

MANY HAPPY RETURNS!

A farewell birthday party for Bach & Handel

MARY LOU FALLIS Soprano
MARCIA SWANSTON Mezzo-soprano
TONY BOUTTÉ Tenor
PETER BARNES Baritone
STEPHEN RALLS & BRUCE UBUKATA Pianos

Introduction

Aria from 'Goldberg' Variations J.S.Bach (1685-1750)
I got rhythm (Girl Crazy) George Gershwin (1898-1937)
In this performance we use Gershwin's own piano transcription of his song - with a few embellishments of our own!

Gilding the Lily

Variations XXVI to XXX from 'Goldberg' Variations
arr. Josef Rheinberger (1839-1901)
Rheinberger expressed the hope that his version of the 'Goldberg' variations for two pianos might serve (the two manual harpsichord having become obsolete) to 'rescue the work from the class-room and bring it back into the realm of domestic music-making'.
Art thou troubled? (Dove sei, from Rodelinda)
G.F.Handel (1685-1759)
Silent worship (Non lo dirò col labbro, from Tolomeo)
Handel

During the period when Handel's operas were considered unperformable, many of the arias were 'Englished' and made their reappearance as drawing-room ballads. Our second song comes from a particularly fine group of arrangements by Sir Arthur Somervell (1863-1937).

German Devotion

Fugue in C minor, K.426 W.A.Mozart (1756-91)
Mozart was caught up in the very earliest revival of interest in the works of Bach and Handel. As well as original works in baroque style, he produced transcriptions for string quartet of fugues from Bach's '48' and made his own editions of four of Handel's oratorios, including Messiah.

Aus den Hebraischen Gesängen, Op.25, No.15

Robert Schumann (1810-56)

From Hebrew Melodies: 'My heart is heavy; strike music from the lute in wild, deep tones, for my heart must either break or be healed in song.'

Aufträge, Op.77, No.5

Schumann

Messages: 'Not so swift, little stream; wait and take a message for my sweetheart. But you, moon, are too slow; tell her I would have ridden through the sky with you to greet her, but I was too impatient to be with her.'

Im Rhein, im heiligen Strome, Op.48, No.6

Schumann

'In the holy river Rhine is mirrored the great Cologne cathedral. In the cathedral is a picture of Our Lady; her eyes, her lips, her cheeks are just like my beloved's.'

Schumann shared with Mendelssohn an enthusiasm for the music of Bach. His devotion comes through clearly in these songs, with elements of style taken particularly from Bach's organ works.

Abendlied, Op.92, No.3

Johannes Brahms (1833-97)

Evening song: 'Peacefully night vies with day. Both the joy and the sorrow of life melt away in sleep, leaving nothing but a lullaby.'

The Variations & Fugue on a theme of Handel is Brahms' most famous tribute to the baroque era. But his affinity with the music of Bach comes through strongly in several later works, especially part-songs and organ music. He also transcribed Bach's unaccompanied violin Chaconne for piano left hand!

Anglo-Saxon Wit

Handel in the Strand

Percy Grainger (1882-1961)

From Grainger's own programme note: 'My title was originally Clog Dance (to be played to, or without, clog-dancing). But my dear friend William Gair Rathbone suggested the present title, because the music seemed to reflect both Handel and English musical comedy - as if jovial old Handel were careering down the Strand to the strains of modern English popular music. I have made use of matter from unfinished variations of mine on Handel's Harmonious Blacksmith tune.'

INTERMISSION

during which tea will be served in the lobby

Hommage française

Ave Maria (Mélodie religieuse adaptée au 1er prélude de J.S.Bach) Charles Gounod (1818-93)

Gounod's most famous composition was written as a piano piece in 1853, and later transcribed by him for manifold combinations of voices and instruments.

A Chloris Reynaldo Hahn (1875-1947)

To Chloris: 'If it is true that you love me, then not even kings enjoy happiness equal to mine.'

Quand je fus pris au pavillon Hahn

'When I was caught in my gentle, beautiful lady's tent, I burnt myself on the candle like a butterfly. If I could have flown away, I would have been safe from her!' Hahn's sixty or so songs mostly follow the tradition of the salon ballad; but some of the best are in this delightful mock-archaic style.

Madrigal, Op.35 Gabriel Fauré (1845-1924)

Tenor & baritone: 'Inhuman ones who laugh at our sorrow, love when you are loved.'

Soprano & mezzo: 'Ungrateful ones who seek fresh joys, love when you are loved.'

All: 'Our folly is the same - to love those who fly from us and to fly from those who love us.'

This setting uses as its main melodic idea the chorale from Bach's Cantata 38: Aus tiefer Not.

The Bachs at Home

Bist du bei mir Bach, arr. Benjamin Britten (1913-76)

'If you are near, gladly I'll follow to death and my eternal rest.'

Britten's arrangements of five of Bach's Geistliche Lieder (Spiritual Songs) were first performed at the Aldeburgh Festival in 1969. The original of this one is to be found in Anna Magdalena Bach's Notebook of 1725.

Blithe bells Grainger

Subtitled 'A free ramble on Bach's aria Sheep may safely graze.'

Children's Corner

Little Jack Horner J.Michael Diack (1869-1946)

Humpty Dumpty Herbert Murrill (1909-52)

A frog he would a-woooing go Herbert Hughes (1882-1937)

Bach before the mast George Malcolm (b. 1917)

Old Mother Hubbard Victor Hely-Hutchinson (1901-47)

MARY LOU FALLIS has appeared frequently as soloist with the major Canadian orchestras and in recital on the CBC. She received critical acclaim for her original one-woman shows: Primadonna, which has toured Canada extensively and which won her an ACTRA award, and two shows which both premiered at the Shaw Festival - Emma, Queen of Song and Mrs. Bach.

MARCIA SWANSTON has recently returned to Canada after a period of study and performing in England. There she achieved great success as Miss Jessel in The Turn of the Screw at the 1983 Aldeburgh Festival and as Miss Wingrave in Owen Wingrave at the 1984 festival, as well as in performances accompanied and conducted by Mstislav Rostropovich.

TONY BOUTTÉ was awarded his Master's degree and Performer's Certificate at the Eastman School of Music, where he won the Jessie Kneisel Lieder Prize. His recent appearances on the concert platform include the St. John Passion with Rochester Philharmonic and Handel's Semele with the Aspen Chamber Symphony. He is currently studying and performing in New York.

PETER BARNES, a native of Winnipeg, was a national finalist in the du Maurier Search for Stars Competition in 1980. Since then he has had wide experience in opera and concert work: he has appeared with Opera Piccola in Victoria, B.C., during the last two seasons and earlier this year was a prize winner in the National Bach Aria Competition, Vancouver.

STEPHEN RALLS and BRUCE UBUKATA formed The Aldeburgh Connection in 1982 as a means of increasing the opportunities for young singers to perform the enormous concert repertoire for voice and piano. Each is also busy in varied fields, Mr. Ubukata as a noted organist and continuo player and Mr. Ralls in his work with the Canadian Opera Company and the University of Toronto, Opera Division.



The Aldeburgh Connection gratefully acknowledges financial support for this series received from The Ontario Arts Council, The Canadian Aldeburgh Foundation and Mrs. M.I.Mail.

We would also like to thank Opera Fine Pastries for kindly providing afternoon tea, and Bruce Philpott (Bedford House Designs) for the floral arrangements.

This concert is the first in a series of Four Musical Parties. Future programmes are Robert & Clara at home on February 2nd, with Theresa Lee Ryan, Monica Zerbe, Tony Boutté and Peter Barnes; Upstairs Downstairs on March 16th, with Gaynor Jones and Janet Stubbs, and The Princess and the Sewing Machine on May 11th, with Catherine Robbin and Daniel Neff. If you enjoyed today's performance and would like to subscribe to the series, please ask for information at the table in the lobby or send today's ticket stub with a cheque for \$22 (\$16 seniors and students) to The Aldeburgh Connection 74 Follis Avenue, Toronto M6G 1S6. (Tel: 531 3330)



fine pastries

light lunches

gourmet salads

cakes and pastries

meats · cheeses · pâté

wholesale

catering

Bakery • Cafe • Deli

633 Mt. Pleasant Rd. 487-4784