

UNIVERSITY OF VICTORIA
Orion Series in Fine Arts presents

THE
ALDEBURGH
CONNECTION

STEPHEN RALLS & BRUCE UBUKATA, piano

*A Britten Festival of Song:
The Canticles*

WITH

Daniel Taylor, counter-tenor

Benjamin Butterfield, tenor

Alexander Dobson, baritone

UVic Chamber Singers, with Gary Froese, conductor

*Daniel Taylor and Alexander Dobson's appearance is made possible
through the generous support of Ray and Sheila Pratti.*

Saturday, October 26, 2013 at 8:00 p.m.

Phillip T. Young Recital Hall

MacLaurin Building, University of Victoria

Free admission

PROGRAM

Henry Purcell (1659-1695), real. Britten
Music for a while (John Dryden)
counter-tenor

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Benjamin Britten (1913-1976)
Canticle I: My Beloved is Mine, Op.40 (Francis Quarles)
tenor

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Purcell, real. Britten
Lord, what is man? (William Fuller)
baritone

•

Britten
Canticle II: Abraham and Isaac, Op.51 (Chester Miracle Play)
counter-tenor/tenor

Intermission

(Beverages and snacks available at the
concession located in the lounge)

Purcell, real. Britten
When Myra sings (George Granville)
tenor/baritone

•

Britten
The Ballad of Little Musgrave and Lady Barnard (anon.)
choir

•

Purcell, real. Britten
Evening Hymn (William Fuller)
counter-tenor

•

anon.
Magi videntes stellam
choir

•

Britten
Canticle IV: Journey of the Magi, Op.86 (T. S. Eliot)
counter-tenor/tenor/baritone

THE ALDEBURGH CONNECTION

Artistic Directors: STEPHEN RALLS and BRUCE UBUKATA

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Britten in Canada: A Continuing Connection

"Canada is an extraordinary place. I am certain that N.America is the place of the future. I wish to goodness you would come across . . . Seriously, do think about it, and if I see anything at all possible I'll let you know." Thus Benjamin Britten wrote to his sister, Beth, on 25 June, 1939 from Toronto. On 29 April, he and his partner, tenor Peter Pears, had set sail from Southampton on the *Ausonia*, following the example of their friends, the writers W. H. Auden and Christopher Isherwood, who for various reasons, both artistic and political, had left for New York a few months earlier. The ship called in briefly at Quebec City on 9 May, but the two men disembarked in Montreal on the 10th. They were welcomed by the music department of the CBC, who had intended to mark Britten's arrival with a broadcast of the *Variations on a Theme of Frank Bridge* - "but the band wasn't big or good enough & anyhow, the boat was late". They spent four weeks in St. Jovite, north of Montreal in the Laurentians, where work was done on the composition of the *Violin Concerto* and the song-cycle, *Les Illuminations*. Then, on 7 June, they boarded the train for Toronto.

Three weeks there, staying at the Alexandra Palace, Orde Street (on the site of the present Mount Sinai Hospital) were very productive. The performance of the *Frank Bridge Variations* finally took place, preceded by what Britten called a "horrible interview". This was broadcast, as well as a recital in which Pears may have sung the cycle *On This Island*. The CBC was delighted with the concerts and commissioned a new piece from the composer. (This became *Young Apollo*, a concerto for piano, string quartet and string orchestra.) The composer wrote to Ralph Hawkes, his publisher: "Here is a continent just leaping ahead in the arts. Music means something here. Imagine English newspapers interviewing composers! Yet here I got a large amount of space in each of the three Toronto newspapers - & in 2 cases in the centre page!"

On 23 June, Britten and Pears travelled to Bala (in "the Moskoka lakes") where the singer had several lessons with Campbell McInnes, the English baritone who premiered Butterworth's *Shropshire Lad* songs and several works by Vaughan Williams, and emigrated to Toronto in 1919. Finally, on 27 June, the two men travelled to New York. In the next few months, two works with Canadian connections were written: firstly, *Young Apollo*, to perform the premiere of which Britten made a brief return visit to Toronto in August. Also, in December 1939 he completed an orchestral piece, *Canadian Carnival* (originally *Kermesse Canadienne*), based on folk tunes he had heard while staying in Quebec. They spent the next three years in the USA - but on 16 March 1942 they boarded MS Axel Johnson, responding to the composer's overwhelming desire to return to his homeland. When the ship called in briefly in Halifax, Britten picked up a volume of medieval poems in a bookshop. On the voyage, he set some of these as his *Ceremony of Carols* - a final Canadian contribution on his first North American sojourn.

Seven years later, Britten's career and reputation had taken a quantum leap forward with the success of the opera *Peter Grimes* in 1945. His first postwar visit to Canada was in the fall of 1949, when he and Pears gave recitals in Ottawa (October 31), Toronto (November 1) and Montreal (November 3). While in Toronto, they listened to a tape of a CBC performance of *Peter Grimes* - the Canadian premiere, broadcast on October 12. Conducted by Geoffrey Waddington, with William Morton in the title role, Frances James (Adaskin) as Ellen Orford and Gordon Wry as Bob Boles, they found the result 'truly magnificent'. Also in Toronto, on November 2, Britten conducted his new cantata *St Nicolas* in Grace Church-on-the-Hill, a performance (also broadcast by CBC) which featured Pears as the saint.

In 1957, the Canadian premiere was of the opera *The Turn of the Screw*, given at the Stratford Festival in August and September by the English Opera Group. The cast was British, but the chamber orchestra was of Canadian musicians, some performances being conducted by the composer and some by Charles Mackerras. The clarinettist and orchestral manager was Ezra Schabas, later to become professor at the University of Toronto and principal of the Royal Conservatory of Music. The stage director was Basil Coleman, who was then living in Toronto. Pears and Britten also gave three recitals in the Festival. In his letters back home, Pears makes no secret of the boredom of a summer spent in rural Ontario. One weekend, however, they - Britten, Pears and Coleman - escaped to Bayfield, "to a Lake [Huron] 400 (?) miles wide to bathe; Ben complained that it wasn't salt & was too warm, but the Inn where we stayed [the Little Inn] was kinda cute, and gave us lots of lovely food, & we had Scotch out of tooth mugs up in our bedroom".

On Labour Day weekend, they made a mad Sunday morning dash on congested roads to visit the former partner of Campbell McInnes (now deceased), Tom Jackson, who was still living in Bala. "Our hosts overfed us grossly in the Transatlantic style on stuffed chickens & sweet corn & relishes & peach pie & old-fashioneds, & meatloaf (farm style) & squash & pickles & wine jelly & so-on ...". On Monday, they enjoyed a tour "around the very lovely belaked & wooded country". In the evening they had to drive down to Toronto to record a CBC recital. "But the thunder roared & the rain fell upon us in solid streams, & there were a million people going the same way ...". However, the CBC waited and all went well. There were two Toronto sequels to the EOG's visit. In December, an article was published in *May Fair* magazine by Naomi Adaskin (wife of John Adaskin, the CBC producer who had commissioned *Young Apollo*) entitled "Evenings with Benjamin Britten"; and on December 18, Basil Coleman directed a production of Britten's *Let's Make an Opera* at the Crest Theatre.

On 15 March 1962, Pears and Britten undertook a crowded recital tour of Canada, with concerts in Ottawa, Winnipeg, Vancouver, Saskatoon, Toronto and Montreal, returning to London on 7 April. During their stay in Vancouver (the composer's only visit to Western Canada), they took part in a CBC television recording showcasing the *Nocturne, Op. 60*, in rehearsal and performance (now available on DVD). In addition, Britten was interviewed by Peter Garvie for CBC's *Music Diary* and he and Pears recorded four mini-recitals, later broadcast on CBC *Wednesday Night* as "An Anthology of English Songs".

The composer's last visit to this country was in 1967. He and Pears were to give an extended recital tour through the USA, Mexico and South America; but first, they flew to Montreal on 9 September to be present at the EOG's performances at Expo '67, including Britten's *Curlew River*, *The Burning Fiery Furnace*, *A Midsummer Night's Dream* and *The Beggar's Opera*. During his stay in Montreal, Britten gave a substantial interview for *Opera Canada*. Throughout the '60s and '70s, of course, Pears made a number of visits on his own for oratorio engagements and for recital appearances with harpist Osian Ellis when Britten was no longer well enough to accompany the singer. On 14 November 1976, they gave a Toronto recital in aid of the Canadian Aldeburgh Foundation. The next day, Pears flew to Montreal to sing *St Nicolas*, but had to return immediately to Aldeburgh to be present at Britten's deathbed.

The Canadian Aldeburgh Foundation, which continues to provide scholarships which enable young singers and instrumentalists to study at the Britten-Pears Young Artists' Programme in Aldeburgh, has been one of the most beneficial and longlasting results of the composer's Canadian connection. It was while attending the Britten-Pears School in 1977 on a scholarship from the CAF that Bruce Ubukata rapidly found himself taken on as accompanist and coach, and in the process made the acquaintance of another pianist working there, Stephen Ralls. The rest, as they say, is history ...

BENJAMIN BRITTEN: THE CANTICLES

Within the œuvre of Benjamin Britten, the five *Canticles* comprise one of the most coherent single groups, rich in musical detail and emotional content. They provide a marvellous compendium of the composer's vocal writing throughout the post-war period. Stylistic parallels can be traced, in each piece, with his song-writing and also with his operas; but there is always a devotional element in the texts which finds ready reflection in the music. Some of Britten's most profound spiritual utterances are to be found here.

We are presenting the three *Canticles* which require piano alone for their performance. (*Canticle III* includes horn obbligato and *Canticle V*, written after the composer/pianist was incapacitated by a stroke, has harp accompaniment.) This gives us the opportunity to include other music for voices and piano, notably several of the Purcell realisations which were crucial in forming Britten's vocal style. Halfway through our programme, a secular Purcell duet, followed by the violent, not to say profane, excitement of *The Ballad of Little Musgrave and Lady Barnard*, take us away briefly from the world of spiritual contemplation.

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Music for a while (John Dryden)

Henry Purcell, realised by Benjamin Britten

The earliest recitals which Britten performed with tenor Peter Pears - in Canada and the USA between 1939 and 1942 - regularly featured the songs of Purcell. Not satisfied with the Edwardian-sounding 'realisations' (filling-out a keyboard accompaniment) then available, Britten started to make his own versions, a practise which continued when they were back in England. After the war, Boosey & Hawkes began their publication of these realisations, spurred on by the honouring in 1945 of the 250th anniversary of Purcell's death. The preface which Pears and Britten wrote for these volumes contains a telling sentence: "It has been the constant endeavour of the arranger to apply to these realisations something of that mixture of clarity, brilliance, tenderness and strangeness which shines out in all Purcell's music."

Music for a while
Shall all your cares beguile;
Wond'ring how your pains were eas'd,
And disdain'd to be pleas'd
Till Alecto free the dead
From their eternal band;
Till the snakes drop from her head;
And the whip from out her hand.

Canticle I: My Beloved is Mine, Op.40 (Francis Quarles)

Britten

The initial impulse for the first *Canticle* came from the composer's love of the music of Purcell (as it had, a few years earlier, for Michael Tippett in the writing of his own cantata, *Boyhood's End*). "A new invention in a sense, although modelled on the Purcell *Divine Hymns*," was Britten's own description of *My Beloved is Mine*. Peter Pears and the composer gave the first performance in 1947 at a memorial concert for Dick Sheppard, the founder of the Peace Pledge Union. There are indeed similarities to the style of Purcell - the division of the piece into various sections of 'recitative' and 'aria', a vocal line frequently laden with coloratura, even certain rhythmic characteristics (especially the dotted rhythms in the final section). The choice of a 17th century text is also appropriate.

There is nothing too mysterious about Britten's first use of the term 'canticle'. Quarles's poem, from his *Emblemes* of 1635, is based on lines from the biblical *Canticles* (or *Song of Solomon*). In succeeding works, Britten broadened the meaning of 'canticle' to include settings of poetry in various styles but always with a spiritual content. In *Canticle I*, the soul speaks of its relationship with God in quasi-amorous terms (familiar from much 17th and 18th century writing and from the cantatas of J. S. Bach). Also, as Humphrey Carpenter says, "*Canticle I* seems to be, as no other work had yet been, a happy celebration of the composer's relationship with Pears."

Ev'n like two little bank-divided brooks,
That wash the pebbles with their wanton streams,
And having ranged and searched a thousand nooks
Meet both at length at silver-breasted Thames
Where in a greater current they conjoin.
So I my best beloved's am; so he is mine!

Ev'n so we met and after long pursuit
Ev'n so we joined. We both became entire.
No need for either to renew a suit,
For I was flax, and he was flames of fire:
Our firm-united souls did more than twine.
So I my best beloved's am, so he is mine.

If all those glittering Monarchs, that command
The servile quarters of this earthly ball
Should tender in exchange their shares of land
I would not change my fortunes for them all:
Their wealth is but a counter to my coin:
The world's but theirs; but my beloved's mine.

Nor time, nor place, nor chance, nor death can bow
My least desires unto the least remove.
He's firmly mine by oath, I his by vow.
He's mine by faith and I am his by love.
He's mine by water; I am his by wine:
Thus I my best beloved's am, thus he is mine.

He is my altar; I his holy place.
I am his guest and he my living food.
I'm his by penitence, he mine by grace.
I'm his by purchase, he is mine by blood.
He's my supporting elm and I his vine:
Thus I my best beloved's am, thus he is mine.

He gives me wealth: I give him all my vows:
I give him songs, he gives me length of days.
With wreaths of grace he crowns my longing brows
And I his temples with a crown of praise
Which he accepts: an everlasting sign
That I my best beloved's am, that he is mine.

Lord, what is man? (William Fuller) Purcell, realised by Britten

Most of Purcell's devotional songs were originally published in his *Harmonia sacra: or Divine Hymns and Dialogues*. Britten arranged what he called *Three Divine Hymns*, published in 1947, of which *Lord, what is man?* is the first. It was premiered by Pears and Britten in the Wigmore Hall on 21 November, 1945 - the 250th anniversary of Purcell's death.

Lord, what is man, lost man,
That Thou shouldst be so mindful of him?
That the Son of God forsook his glory, His
abode,
To become a poor; tormented man!
The Deity was shrunk into a span,
And that for me, O wond'rous love, for me.

Reveal, ye glorious spirits, when ye knew
The way the Son of God took to renew
Lost man, your vacant places to supply;
Blest spirits tell,
Which did excel,
Which was more prevalent,
Your joy or your astonishment,
That man should be assum'd into the Deity,
That for a worm a God should die.

Oh! for a quill, drawn from your wing
To write the praises of eternal love;
Oh! for a voice like yours to sing
That anthem here, which once you sung above.
Hallelujah!

Canticle II: Abraham and Isaac, Op.51 (Chester Miracle Play)

Britten

Canticle II, a setting of a scene from one of the medieval Chester Miracle Plays, was written early in 1952 for the touring concerts of Britten's English Opera Group. Its premiere was given in Nottingham by Kathleen Ferrier, Pears and the composer. After Ferrier's sadly early death in 1953, the first recording to be issued was by Pears, Britten and a brilliant boy treble, John Hahessy. This kind of casting, however, would always have balance problems in live concerts. As far as the composer was concerned, the 'authentic' performance was finally achieved by his discovery of the counter-tenor, James Bowman, who sang Oberon in *A Midsummer Night's Dream* in 1967 and then *Canticle II* and *Canticle IV* (the latter being written for him - see the second half of our concert).

It is a masterly fusion of play, cantata and operatic scena. At the opening, the voice of God is depicted by two voices not quite in unison. (Tippett called this "one of the wonderful things in Ben's music".) God tells Abraham to sacrifice his son. As father and son set out on their journey, they sing a duet which Britten later used in his *War Requiem* (in the setting of Wilfred Owen's bitter rewriting of the biblical story). Abraham is forced to admit what the boy must undergo; after Isaac's tranquil acceptance of his fate, dramatic tension rises almost unbearably over a slow funeral march until God intervenes with a tremendous thunder crash. Because of Abraham's piety, Isaac is reprieved; the two voices sing a joyful *Envoi* - "Such obedience grant us, O Lord."

When Myra sings (George Granville)

Purcell, realised by Britten

Britten's version of this duet, made for the concert at the 1971 Aldeburgh Festival which included *Canticle IV*, was sung on that occasion by Pears and John Shirley-Quirk.

When Myra sings, we seek th'enchancing sound,
And bless the notes which do so sweetly wound;
What music needs must dwell upon that tongue
Whose speech is tuneful as another's song?

Such harmony, such wit, a face so fair,
So many pointed arrows who can bear?
The slave that from her wit or beauty flies,
If she but reach him with her voice, he dies.

The Ballad of Little Musgrave and Lady Barnard (anon.)

Britten

In November 1943, Britten wrote to a friend: "I am quickly scribbling a short choral work for a prison camp in Germany where some friends are." The Ballad was written at the request of Richard Wood (whose sister Anne had been in the BBC Singers with Pears before the war) who was a prisoner of war at Eichstätt in Germany. There he organized and conducted a male-voice choir, who premiered the work as part of an ambitious music festival in February 1944. Britten found the words in the *Oxford Book of Ballads*.

As it fell on one holy-day,
As many be in the year;
When young men and maids together did go
Their matins and mass to hear;

Little Musgrave came to the church door;
The priest was at private mass -
But he had more mind of the fine women
Then he had of Our Lady's grace.

The one of them was clad in green,
Another was clad in pall,
And then came in my Lord Barnard's wife,
The fairest amongst them all.

Quoth she, 'I've loved thee, Little Musgrave,
Full long and many a day.'
'So have I lov'd you, my fair ladye,
Yet never a word durst I say.'

'But I have a bower at Bucklesfordberry,
Full daintily it is dight,
If thou'lt wend thither, thou Little Musgrave,
Thou'st lig in my arms all night.'

With that beheard a little tiny page,
By his lady's coach as he ran,
Says, 'Although I am my lady's foot-page,
Yet I am Lord Barnard's man!'

Then he's cast off his hose and cast off his shoon,
Set down his feet and ran,
And where the bridges were broken down
He bent his bow and swam.

'Awake! Awake! thou Lord Barnard,
As thou art a man of life,
Little Musgrave is at Bucklesfordberry
Along with thine own wedded wife.'

He callèd up his merry men all:
'Come saddle me my steed;
This night must I to Bucklesfordbry,
For I never had greater need.'

But some they whistled, and some they sang,
And some they thus could say,
Whenever Lord Barnard's horn it blew:
'Away, Musgrave, away!'

'Methinks I hear the threstle -cock,
Methinks I hear the jay;
Methinks I hear Lord Barnard's horn,
Away Musgrave! away!'

'Lie still, lie still, thou Little Musgrave,
And huggle me from the cold;
'Tis nothing but a shepherd's boy
A-driving his sheep to the fold.'

By this, Lord Barnard came to his door
And lighted a stone upon;
And he's pull'd out three silver keys,
And open'd the doors each one.

He lifted up the coverlet,
He lifted up the sheet . . .

'Arise, arise, thou Little Musgrave,
And put thy cloths on;
It shall ne'er be said in my country
I've killed a naked man.

I have two swords in one scabbard,
They are both sharp and clear;
Take you the best, and I the worst,
We'll end the matter here.'

The first stroke Little Musgrave struck
He hurt Lord Barnard sore;
The next stroke that Lord Barnard struck
Little Musgrave ne'er struck more.

'Woe worth you, woe worth, my merry men all,
You were ne'er born for my good!
Why did you not offer to stay my hand
When you saw me wax so wood?'

For I've slain also the fairest ladye
That ever wore woman's weed,
Soe I have slain the fairest ladye
That ever did woman's deed.

A grave, a grave,' Lord Barnard cried,
'To put these lovers in!
But lay my lady on the upper hand,
For she comes of the nobler kin.'

Evening Hymn (William Fuller)
Purcell, realised by Britten

This is the third of *Three Divine Hymns*, Britten's realisations published in 1947. It was premiered at a concert in the National Gallery on 23 November, 1945. The song was very popular in the 17th century and remains one of the best-loved in Purcell's output. The increasingly rhapsodic vocal line is placed above one of Purcell's favourite devices, a recurring ground bass.

Now that the sun hath veil'd his light
And bid the world goodnight,
To the soft bed my body I dispose,
But where shall my soul repose?
Dear God, even in Thy arms, and can there be
Any so sweet security!
Then to thy rest, O my soul! and singing, praise
The mercy that prolongs thy days.
Hallelujah!

Magi videntes stellam
anon.

The plainsong is the Antiphon before the Magnificat at First Vespers for the Feast of the Epiphany. (It will be quoted in the piano in *Canticle IV* when the Magi reach the end of their journey.)

*Magi videntes stellam, dixerunt ad invicem: Hoc signum magni Regis est:
Eamus, et inquiramus eum, et offeramus ei munera, aurum, thus et myrrham.*

The wise men, seeing the star, said one to another: This is a sign of the high King.
Let us go and search for him and offer him gifts, gold, frankincense and myrrh.

Canticle IV: Journey of the Magi, Op.86 (T.S.Eliot)
Britten

James Bowman, Pears, John Shirley-Quirk and the composer premiered *Canticle IV* at the 1971 Aldeburgh Festival. During the poet's lifetime, Britten had set nothing by T. S. Eliot. Perhaps it is significant that the composer had been awarded the Order of Merit in 1965, two months after the death of Eliot, who had belonged to the Order (limited to 24 members at one time); he may have regarded himself as, in a sense, taking on the mantle of the older man.

Journey of the Magi is suffused with doubt and equivocation in its depiction of the Three Kings' journey to Bethlehem, the uneasy rocking of the piano introduction evoking the slow progress of three camels across the desert. The opening lines are taken from a sermon by the early 17th century divine, Lancelot Andrewes (a link back to the world of *Canticle I*). Later, we hear of the distractions and disillusionments that might have caused the Kings to abandon their quest. An exotic texture is created by the combination of the three voices, speaking as one voice, as it were, or completing one another's sentences. When, against all expectations, they find the Child, at Eliot's resonant word 'satisfactory', Britten introduces in the piano the plain-song *Magi videntes stellam* - a sudden vision of divine grace. The Kings cannot recapture the radiance of that moment; indeed, they are altogether unsure of what they found at the end of their journey. But, when they have finished singing, the piano postlude raises the possibility of hope.

'A cold coming we had of it,
Just the worst time of the year
For a journey, and such a long journey:
The ways deep and the weather sharp,
The very dead of winter.'
And the camels galled, sore-footed, refractory,
Lying down in the melting snow.
There were times we regretted
The summer palaces on slopes, the terraces,
And the silken girls bringing sherbet.
Then the camel men cursing and grumbling
And running away, and wanting their liquor and women,
And the night-fires going out, and the lack of shelters,
And the cities hostile and the towns unfriendly
And the villages dirty, and charging high prices:
A hard time we had of it.
At the end we preferred to travel all night,
Sleeping in snatches,
With the voices singing in our ears, saying
That this was all folly.

Then at dawn we came down to a temperate valley,
Wet, below the snow line, smelling of vegetation,
With a running stream and a water-mill beating the darkness,
And three trees on the low sky,
And an old white horse galloped away in the meadow.
Then we came to a tavern with vine-leaves over the lintel,
Six hands at an open door dicing for pieces of silver,
And feet kicking the empty wine-skins.
But there was no information, and so we continued
And arrived at evening, not a moment too soon
Finding the place; it was (you may say) satisfactory.

All this was a long time ago, I remember;
And I would do it again, but set down
This set down
This: were we led all that way for
Birth or Death? There was a Birth, certainly,
We had evidence and no doubt. I have seen birth and death,
But had thought they were different; this Birth was
Hard and bitter agony for us, like Death, our death.
We returned to our places, these Kingdoms,
But no longer at ease here, in the old dispensation,
With an alien people clutching their gods.
I should be glad of another death.

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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** visited and worked there for many summers and a large number of the singers who appear with the Aldeburgh Connection have a similar link.

BIOGRAPHIES

BENJAMIN BUTTERFIELD

Benjamin Butterfield's most recent engagements have included Beethoven's *9th Symphony* with the North Carolina Symphony, the premiere of Jeffrey Ryan's *Afghanistan: Requiem for a Generation* with the Calgary Philharmonic, Britten's *St. Nicholas* with the Bach Choir of Bethlehem, Haydn's *Die Schöpfung* with the Orchestra of St. Luke's at Carnegie Hall, the Mozart *Requiem* with Alberta Ballet and Mozart arias and duets with the American Classical Orchestra at Lincoln Center. Mr. Butterfield also recently debuted at Chicago's Grant Park Festival with Carlos Kalmar in Haydn's *The Seasons* and performed with the Washington Chorus in Mendelssohn's *Elijah* at the Kennedy Center.

Recent operatic engagements have included the role of Frère Massée in Messiaen's *St. François d'Assise* with Kent Nagano and the Montreal Symphony as well as Grimoaldo in *Rodelinda* with Pacific Opera under Timothy Vernon. Highlights in the 2011/12 season included debuts with the Seattle and Eugene Symphonies, a return to Taipei with the Taiwan National Choir for Puccini's *Messa di Gloria* under Agnes Grossmann as well as being featured in the world premiere of Christopher Butterfield's *Contes pour enfants pas sages* with Continuum Contemporary Music in Toronto. Mr. Butterfield's upcoming engagements include *Christmas Oratorio* with the Victoria Symphony, *On Wenlock Edge* with the Lafayette String Quartet in Kelowna and Victoria, Janacek's *The diary of one who disappeared* at the Nasher Sculpture Center in Dallas with pianist Arthur Rowe and Haydn's *Creation* and Bach's *B minor Mass* with the Bach Choir of Bethlehem.

Of his more than thirty recordings, the *Britten Serenade* (CBC/ Streatfield), *Canticles* (Marquis/ Aldeburgh Connection), *Everlasting Light* (CBC/ Adams) and *Messiah Choruses* (CBC/ Taurins) have been recognized by the Canadian Juno Awards while his recording of *Psalm 80* by Rousset (Timpani/Tovey) won a Diapason and Classica award in France. Mr. Butterfield recently recorded the *St. John Passion* for Analekta and the chamber version of Mahler's *Das Lied von der Erde* for Yellow Barn in Vermont.

ALEXANDER DOBSON

Alexander Dobson, British-Canadian baritone, has been praised for his musicality and dramatic awareness in a range of repertoire on both opera and concert stages. Opera highlights include his riveting portrayals of Wozzeck and Don Giovanni, both conducted by Yannick Nezet-Seguin, Papageno in *Die Zauberflöte* with Opera Hamilton, Mercutio in *Roméo et Juliette* for l'Opéra de Montréal, Silvio in Opera Quebec's *Pagliacci*, Marcello in *La bohème* for Saskatoon Opera and Pacific Opera Victoria, De Retz in Bard Summerscape's production of *Les Huguenots* and his Royal Opera, *Covent Garden* debut with *The Midnight Court*.

A dedicated concert and recital artist, Alexander has appeared with the Orchestre Métropolitain for Mahler's *Songs of a Wayfayer*; the National Arts Center Orchestra in Mahler's *Symphony No. 8*, "Symphony of a Thousand"; Beethoven's *Mass in C* with the Colorado Symphony; *Messiah* with the Edmonton Symphony; in recital with Toronto's Aldeburgh Connection; at the Vancouver New Music Festival, and as Aeneas in Purcell's *Dido and Aeneas* with Montréal's Theatre of Early Music. He has sung Schubert's *Winterreise* to great acclaim in Canada, England, and France.

Alexander graduated from the University of Toronto Opera Division and the Faculty of Music at the University of Western Ontario with Honours. He is also an alumnus of Music Academy of the West in Santa Barbara, the Steans Institute for Young Artists at Ravinia, and L'Atelier lyrique de l'Opéra de Montréal.

STEPHEN RALLS

Stephen Ralls began his musical career in England with the English Opera Group who selected him as chief répétiteur for Britten's last opera, *Death in Venice*. This led to recital appearances with Sir Peter Pears at the Aldeburgh Festival and on the BBC, and to Mr. Ralls' joining the staff of the Britten-Pears School in Aldeburgh. In 1978, he was appointed to the Faculty of Music, University of Toronto, where he held the position of Musical Director of the Opera Division from 1996 to 2008. He has worked with the Canadian Opera Company, the Banff Centre and the National Arts Centre. His recordings include *L'Invitation au voyage: songs of Henri Duparc* (CBC Records), several releases with the Aldeburgh Connection, including *Benjamin Britten: the Canticles*, *Schubert among friends* and *Our own songs*, and the Juno award winning *Songs of Travel* with baritone, Gerald Finley. He and Bruce Ubukata founded the Aldeburgh Connection in 1982 and the Bayfield Festival of Song in 2007. In October 2010, they were joint recipients of an Opera Canada "Ruby" Award for their work in opera and with young Canadian singers; in December 2012, they were both appointed Members of the Order of Canada and recipients of the Queen's Diamond Jubilee Medal.

DANIEL TAYLOR

Daniel Taylor appears on more than 100 recordings, including Bach cantatas / Gardiner (for Deutsche Grammophon Archiv and SDG), Renaissance duets with James Bowman / actor Ralph Fiennes / TEM (BIS), Handel's *Rinaldo* with Bartoli / Hogwood (Decca), Sakamoto's pop-opera "Life" with the Dalai Lama and Salman Rushdie (Sony), Bach Cantatas with Bach Collegium Japan (BIS), a Bach recital with the Theatre of Early Music and a recital of Shakespeare's songs (Sony). New releases include Bach Cantatas with the Magdalena Consort / Chandos, Bach *St. Matthew Passion* with the Kammerchor Stuttgart / Bernius (Carus) and *Messiah* with the Handel & Haydn Society / Christophers (Coro). A new disc with the actor Jeremy Irons, cellist Matt Haimovitz and the mezzo Frederica von Stade has debuted at the top of the classical sales charts.

Daniel's debut at Glyndebourne in Sellars's staging of Handel's *Theodora* followed his operatic debut in Jonathan Miller's production of Handel's *Rodelinda* (EMI). He took the title role in Gluck's *Orfeo* at the Edinburgh Festival. His North American operatic debut was in Handel's *Cesare* at the Metropolitan Opera. Other highlights of past engagements include *Rinaldo* at the Munich Opera House / Bickett; Bernstein's *Chichester Psalms*/Philadelphia Orchestra / Dutoit; Handel's *Saul* with Bachakademie Stuttgart/ Rilling (for Hänssler Classics) and Schnittke's *Faust Cantata* with the Rotterdam Philharmonic / Gergiev. With the Monteverdi Choir/Gardiner, he appeared on the Bach Cantata Pilgrimage, joining in concerts and recordings across Europe and North America. In 2013, Daniel was awarded the Queen's Medal for his work in Music and Charity.

Daniel is Artistic Director and Conductor of the Choir and Orchestra of the Theatre of Early Music, which performs more than thirty concerts every year in concert halls all over the world. As a Conductor, he debuted recently with the Gabrieli Consort, the Kammerchor Stuttgart; Daniel was also the first Guest Conductor in the history of the Tallis Scholars. The University of Toronto recently appointed him to the position of Head of Historical Performance and Professor of Voice and Opera in the Faculty of Music.

BRUCE UBUKATA

Bruce Ubukata has established a reputation as one of Canada's leading accompanists, working with singers such as Mary Lou Fallis in her successful one-woman shows. He has appeared in recital with mezzo Catherine Robbin across Canada and in France and has toured BC with Robbin and soprano Donna Brown. He had a long association with the Canadian Children's Opera Chorus, has worked with the Toronto Symphony and the Canadian Opera Company, as well as for many years at the Britten-Pears School in Aldeburgh, England. He is also a noted organist (holding posts for many years at Toronto's Grace-Church-on-the-Hill and the church of St. Simon the Apostle) and harpsichordist. His recordings include *Liebeslieder and Folksongs* for CBC Records, *Benjamin Britten: the Canticles* on the Marquis label and the Aldeburgh Connection's most recent releases, *Schubert among friends* and *Our own songs*. He and Stephen Ralls founded the Aldeburgh Connection in 1982 and the Bayfield Festival of Song in 2007. In October 2010, they were joint recipients of an Opera Canada "Ruby" Award for their work in opera and with young Canadian singers; in December 2012, they were both appointed Members of the Order of Canada and recipients of the Queen's Diamond Jubilee Medal.

UVIC CHAMBER SINGERS

Under the direction of Garry Froese, the UVic Chamber Singers performs both standard and lesser-known choral repertoire from a wide spectrum of composers and styles. Formed in 1973 under the direction of Bruce More, the choir built a reputation for highly acclaimed performances in Victoria and also extensive concert tours. They performed in 140 cities and 30 countries on 6 continents. They have recorded for broadcast on the CBC, University of California Radio, N.C.R.V. Radio in Holland and the National Radios of China, Poland & Hungary. They have also been winners in the CBC choral competition and took part in a recording in 2000 which won a Juno award.

UNIVERSITY OF VICTORIA SCHOOL OF MUSIC

LARGE ENSEMBLE SERIES

FALL 2013

OCT 04 & NOV 22

WIND SYMPHONY

University Centre Farquhar Auditorium | \$14 & \$12

OCT 20 (2:30 PM) & DEC 02

CHAMBER SINGERS

Phillip T. Young Recital Hall | By donation

NOV 01

ORCHESTRA

University Centre Farquhar Auditorium | \$17.5 & \$13.5

NOV 08

JAZZ ORCHESTRA

Phillip T. Young Recital Hall | \$15 & \$10

NOV 16

SONIC LAB

Phillip T. Young Recital Hall | By donation

NOV 30

CHORUS & ORCHESTRA

University Centre Farquhar Auditorium | \$17.5 & \$13.5

NOV 24

VOCAL JAZZ

Phillip T. Young Recital Hall | By donation

Concerts start at 8 p.m.

For concerts in the Farquhar Auditorium:
FREE tickets are available for UVic students
if reserved in advance, or \$5 at the door.

Tickets may be purchased at the UVic Ticket Centre
(250-721-8480), online (www.tickets.uvic.ca) and at the door.

More information at: 250-721-8634
www.finearts.uvic.ca/music/events



University
of Victoria
School of
Music



UPCOMING EVENTS

Sunday, October 27, 8:00 p.m. (Admission by donation)

STUDENT COMPOSERS CONCERT

Featuring original compositions by students in the School of Music Composition program.
Phillip T.Young Recital Hall

Friday, November 1, 8:00 p.m. (\$17.50 & \$13.50)

UNIVERSITY OF VICTORIA ORCHESTRA

Harmonious Saints

Under the baton of Ajtony Csaba, the UVic Orchestra will perform J.C. Bach's *Symphony No. 2 in B-flat*; Handel's *Look Down Harmonious Saint*, with soloist and winner of the UVic Concerto Competition, Joshua Lovell (tenor); Tchaikovsky's *Symphony No. 2* ("Little Russian"); and more!
University Centre Farquhar Auditorium

Sunday, November 3, 2:30 p.m. (Admission by donation)

VIOLIN CLASS RECITAL

Students from the studio of Sharon Stanis.
Phillip T.Young Recital Hall

Tuesday, November 5 (Free Admission)

GUEST MASTERCLASS: CHARLES CASTLEMAN, VIOLIN

One of the world's most active performer/pedagogue's on the violin, Charlie Castleman, will lead masterclasses with School of Music string students. Open to the public.

1:30 p.m. – 3:30 p.m. Violin Masterclass, Phillip T.Young Recital Hall

5:30 p.m. – 7:00 p.m. String Chamber Music Masterclass, Rm. B037 MacLaurin B-Wing

Wednesday, November 6, 8:00 p.m. (Free Admission)

Orion Series in Fine Arts presents

GUEST LECTURE: DAVID A. JAFFE (California)

30th anniversary retrospective concert and lecture/discussion of the landmark electronic work, *Silicon Valley Breakdown*. Presented in the rarely-heard quadraphonic version, the work is the composer's answer to the question "What would it sound like if you plucked the cables of the Golden Gate Bridge?"

Phillip T.Young Recital Hall

Tickets available at the UVic Ticket Centre (250-721-8480),
online (www.tickets.uvic.ca) and at the door.

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