Craigdarroch Castle in Song

MUS 335 (Singing for the Stage) class recital featuring students from UVic’s Music, Theater, English, Nursing, and Linguistics departments in an unraveling of the castle’s past, present and future in song.

Benjamin Butterfield, instructor
Charlotte Hale, piano
Rena Sharon, SongFire Theater

Saturday, March 22, 2014 at 8:00 p.m.
Craigdarroch Castle
1050 Joan Crescent, Victoria BC
Admission: $15*

*A portion of the proceeds will go towards SONGFIRE™, a Vancouver International Song Institute program.
**Program**

Tour guide: Allyson Leet (Theater)

Devon Goldie (Theater)
**Whispering** – Duncan Sheik

Effie MacMurchy (Theatre)
**Chi mi Bhuam (I See Afar)** – Traditional Gaelic

Heather MacLeod (Music)
**She's Leaving Home** – John Lennon & Paul McCartney

Lindsay Suddaby (Music)
**Kashmiri Song** – Amy Woodforde-Finden

Chelsey Ternes (Music)
**My Own Country** – Peter Warlock

Tristan Chalcraft (Music)
**Sweet Polly Oliver** – Benjamin Britten

Kristina Misener (Nursing)
**Der Wanderer an den Mond (The Wanderer to the Moon)** – Franz Schubert

Rae DeFrane (English)
**Departures** – Egoist

Xuguang Zhang (Music)
**多情的土地 (The Affectionate Homeland)** – Guangnan Shi

Surya Butterworth (Theater)
**The Vagabond** – Ralph Vaughan Williams

Ariel Boughen (Music)
**Nacht (Night)** – Alban Berg

Nalini Bissoon (Music)
**Les chemins de l’amour (The paths of love)** – Francis Poulenc

Christina Dennehy (Music)
**Non t’amo più! (I love you no more!)** – Paolo Tosti
Cecily Day (Theater)
Si j’étais jardinier (If I were a gardener) – Cécile Chaminade

Cody Froese (Music)
The Ploughboy – Benjamin Britten

Sharmila Miller (Theater)
Ye Banks and Braes – Robert Burns

Marlena Kurek (Music)
The Water is Wide – Traditional Scottish

Josh Lovell (Music)
Premier of British Columbia Sued by His Mother,
New York Times, Nov. 9, 1901 – Elizabeth Gerow

Dominique Ryser (Music)
Funeral Blues – Benjamin Britten

Cassidy Janzen (Theater)
Sure on This Shining Night – Samuel Barber

Elizabeth Gerow (Music)
Somebody and Nobody, Фальшивая Нота (The False Note) –
Emily Elinor Dunsmuir; Alexander Borodin

Shayna Ward (Theater)
The Days of Spring – Reinhold Becker

Amanda Millar (Theatre)
My Mother Bids Me Bind My Hair – Joseph Haydn

Kassandra Schantz (Music)
Beruhigung (Becalming) – Louis Spohr

Michelle Sadler (Linguistics)
The Blessing – Brendan Graham and David Downes

With thanks to the staff of Craigdarroch Castle and John Hughes (Executive director).
And with thanks to the group leaders for your help in creating this program –
Kassandra Schantz, Allyson Leet, Christina Dennehy, Cecily Day, Josh Lovell,
Michelle Sadler, Effie MacMurchy, Tasha Farivar and especially to
Lindsay Suddaby who helped tie this all together.
This evening’s concert is the culmination of work carried out by the Singing for the Stage Class (MUS 335) at the University of Victoria. The purpose of this class has been to have students from different departments connect through voice and song. In the case of this evening’s concert, we have gone beyond the borders of the University campus to discover the stories and history of a local point of interest – Craigdarroch Castle. While investigating various elements of singing and performance (lyric diction, singers through history, repertoire and vocal health) the students have also been given the task of learning to seek repertoire themselves that does not carry with it a set narrative, i.e. songs and arias from musical theatre and opera. In discovering this unfamiliar song repertoire, both historical and contemporary, the students have sewn together their own narrative to tell the story of this historic monument.

Inspired by SongFire Theatre (a branch of the Vancouver International Song Institute), art song takes on a different meaning. It is given feet, as it were, and a chance to move and breathe rather than being confined to the recital hall.

We hope that you enjoy our experiment this evening and thank you for the opportunity to discover together local stories, historical figures, new music and ourselves.

~ Benjamin Butterfield

**TOURISTS**

On a tour of Craidaroch castle, people from different backgrounds sing reflections on displacement and travel inspired by the history of the castle. Look out for the ghosts! Tour guide: Allyson Leet

Devon Goldie

**Whispering** – Duncan Sheik

A mysterious ghostly girl sings of the haunted world she lives in: there may be more inhabiting the castle than first meets the eye.

Effie MacMurchy

**Chi mi Bhuam (I See Afar)** – Traditional Gaelic

Effie contemplates the journey Joan Dunsmuir undertook from Scotland to Victoria with her husband and two children, while pregnant with a third child, at 22 years old. Sailing to a brand new place on a voyage that lasted almost 200 days with food running low, Joan must have been terribly homesick.

I see from me to high-tide
I see Mull of the cold mountains
Far from me across the seas
Far from me across the seas

I see the tops of the big mountains
In the brave dawn
The height of each one of them is excessive
And a cloud of mist on top
Far from me across the seas

I see a bud upon the heather
I see the rowan tree in bloom
I see clear water of the mountains
Coming in haste with each mound
Far from me across the seas

Land of the treetops, land of the waves
‘Tis often its wool on you, the bard
And when I turned my back on you
I awoke boldly
And I will love you forever

I see from me, far from me
I see from me to high-tide
I see Mull of the cold mountains
Far from me across the seas
Far from me across the seas

- Translation by John MacFadyen
Heather MacLeod

She’s Leaving Home – John Lennon & Paul McCartney

Heather comes upon the story of Effie Dunsmuir’s departure for Dublin in 1899. The second-youngest Dunsmuir daughter, Effie stayed with her married sister Jessie, but lived a frenetic life of ceaseless dances, hunting, and parties, which took a toll on her health. Her mother begged her to come home, but to no avail.

Lindsay Suddaby

Kashmiri Song – Amy Woodforde-Finden

The ghost of Effie Dunsmuir sings a parlor song familiar from the many social occasions she attended. However, she cannot escape the memory of the day when she accidentally drove her carriage through a riot in St. Petersburg, and a severed hand landed in her lap – nor can she escape the madness that subsequently overtook her.

Chelsey Ternes

My Own Country – Peter Warlock

Chelsey is fascinated by the era of the castle’s use as a military hospital for long-term patients just after World War I. What would it have been like to be a nurse in the hospital? She sings a song of comfort – of coming home – to an imagined patient.

Tristan Chalcraft

Sweet Polly Oliver – Benjamin Britten

The ghost of a wounded soldier, from the castle’s time as a hospital, sings the story of a nurse who dresses up in her dead brother’s clothes and enlists as a soldier in order to be with her love.

Kristina Misener

Der Wanderer an den Mond (The Wanderer to the Moon) – Franz Schubert

Kristina learns about the coal miners who labored to produce the coal that made the fortune that Robert Dunsmuir used to build the castle. She speculates on what it must have felt like to be the wife of an immigrant miner struggling to build a life in a new country.

I on the earth, you in the sky
we both wander briskly on:
I stern and troubled, you mild and pure;
what might be the difference between us?

A stranger, I wander from land to land,
so rootless and unknown;
up mountains and down,
into forests and out,
but nowhere am I - alas! - at home.

But you wander up and down,
from the eastern cradle to the western grave,
on your pilgrimage from land to land;
and wherever you are, you are at home.

The sky, endlessly spreading,
is your beloved homeland;
o happy is he who, wherever he goes,
still stands on native ground!

- Translation by Emily Ezust

Rae DeFrane

Departures – Egoist

Rae is a Japanese schoolgirl on a tour of the castle. The story of Robert Dunsmuir’s unexpected death reminds her of one of her favorite songs, with lyrics about being helpless in the face of a loved one leaving.
I will never again receive your love  
Nor will I ever be needed  
And that is how I find myself all alone  
What was it you told me back then?  
The words that won’t reach me dance in the air  
And though I know better, today too I end up  
Wishing for things that won’t come true

Don’t let me go  
just squeeze my hand tight  
And tell me we’ll go on together  
Your hand in mine was warm  
And gentle

That’s how you always anger me  
And make me cry in the end  
But I loved the way  
You looked when you apologized  
Afterwards

Don’t let me go  
Hold me tight, yes, with all your strength  
I want to be in your arms  
We’ll fall asleep as we touch our foreheads  
Together

Did you know that we’ll never be able to meet ever again?

Don’t let me go  
Hold me tight; I love you  
Won’t you laugh for me just one more time?  
Before your warmth vanishes  
Embrace me

- Translation by Ayu Ohseki

Xuguang Zhang
多情的土地 (The Affectionate Homeland) – Guangnan Shi
Xu is a Chinese tourist in the castle who discovers the history of Chinese workers in the coal mines and even building the castle being paid a fraction of what white workers were paid. He empathizes with the workers being far away from home and sings a song about the pain of leaving the beauty of the homeland.

I’m deeply in love with you, this affectionate land.  
the path that I went through,  
full of covering by flowers and birds’ singing.  
the field which I farmed, filled with the fruits of harvest.  
how could I leave this land, this land.  
I embrace the hundred years old tree,  
seems to embrace my mother.

I’m deeply in love with you, this affectionate land.  
I suck in all the time, the earth mother’s milk.  
I accept your love every day.
I gently across the mountain streams, the mountain streams,
I hold the soil from my hometown,
seems to hold the ideals and aspirations.

I’m deeply in love with you, this affectionate land.
this affectionate land...
affectionate land...
land... land...

- Translation by Xuguang Zhang

WORKERS
An imagining of the intrigues in the lives of the workers and servants – seldom documented by history – who made life at Craigdarroch possible. Watch out for the ghosts!

Surya Butterworth
The Vagabond – Ralph Vaughan Williams
Surya is a workman who helped build the castle. When the job is finished, he sings about taking to the road in the vagabond’s life – he has stayed in one place too long.

Ariel Boughen
Nacht (Night) – Alban Berg
One of the ghosts reportedly seen by visitors to Craigdarroch is a young woman who stands by a window and looks out at the landscape surrounding the castle. Nobody knows who she is, or why she spends her time gazing out the window. Here she sings about the wondrous, eerie night-time scene she is looking out upon, and about her solitude.

The clouds embrown the night and valley;
the mists float above, the water rushing gently.
Now all at once they unveil themselves:
o listen! pay heed!
A broad land of wonder has opened up.
Silver mountains rise up, fantastically huge,
quiet paths lit with silver [lead] toward the valley
from [some] hidden place;
and the noble world is so dreamily pure.
A mute beech stands by the path,
black with shadows; a breeze from a distant, lonely grove
wafts gently by.
And from the deep darkness of the valley
flash lights in the silent night.
Drink, my soul! Drink in this solitude!
O listen! pay heed!

- Translation by Emily Ezust

Nalini Bissoon
Les chemins de l’amour (The paths of love) – Francis Poulenc
Nalini is a French immigrant who has found employment in the castle as a housekeeper. She loved the workman Surya while he was in Victoria, and several years later, thoughts of his departure prompt her into a deep reflection on her former hardships in France as well as the conditions of her present life.
The paths that lead to the sea
have kept, of our passing-by,
flowers with fallen petals
and the echo, beneath their trees,
of both our bright laughers.
Alas! of the days of happiness,
radiant joys now flown,
I wander without finding their trace again
in my heart.

Paths of my love,
I still seek you,
lost paths, you are no more
and your echos are hollow.
Paths of despair,
paths of memory,
paths of the first day,
divine paths of love.

If one day I have to forget him,
life effacing everything,
I wish, in my heart, that one memory should remain,
stronger than the other love.
The memory of the path,
where trembling and utterly bewildered
one day, upon me, I felt
your hands burning.

- Translated by Christopher Goldsack

Christina Dennehy
**Non t'amo più! (I love you no more!)** – Paolo Tosti
Christina, an immigrant from Italy who is employed as Craigdarroch’s cook, recognizes the man Nalini has described – he was her lover as well. Angrily, she tries to convince herself (perhaps for the hundredth time) that she no longer loves him.

Do you still remember the day we met,
Do you still remember the promises you made...?
Love-insane I followed you... We loved each other
And next to you I dreamt, love-insane.

I dreamt of a lustful chain of caresses
And kisses fading into the sky;
But your words weren’t truthful...
Because your heart is as cold as ice.

Do you still remember that?
Do you still remember that?

Now you aren’t my only faith any more,
My immense desire nor my dream of love:
I don’t long for your kisses, and don’t think about you anymore:
I dream other dreams:
I don’t love you anymore.
Through the days dearly passed together,
I strewed flowers across your path: ...
You were the only hope of my heart;
You the only thought of my desire.

You forced me to beg you, you turned me pale,
You saw me crying in your presence:
Only in order to fulfill a desire of yours...
I would have offered my body and soul!

Do you still remember it?
Do you still remember that?

Now you aren’t my only faith any more,
My immense desire nor my dream of love:
I don’t long for your kisses, and don’t think about you anymore:
I dream other dreams:
I don’t love you anymore.

- Translation by Mario Giuseppe Genesi

Cecilly Day
Si j’étais jardinier (If I were a gardener) – Cécile Chaminade
Cecilly is Linda Ann Rae Charlton, the wife of Arthur Charles Charlton, who was a gardener at Craigdarroch sometime between 1887 and 1893. She sings an endearing love song about her husband - she cannot give him the stars, because her garden is only songs and he can pick them himself.

Were I gard’ner of the sky,
Stars for thee I’d cull gleaming brightly
Jewels fair should delight thine eye,
Were I gard’ner of the sky
Wjen the pale shadows
Veil thee nightly
Thou shouldst beam in glory on high
Were I gard’ner of the sky
Stars for thee I’d cull gleaming brightly

My garden hath no flower but song
To thee alone that flower is given
The birds within the thicket throng
My garden hath no flower but song
Come thou, oh, come to me at even
Rapture deep my heart shall thrill?
My garden hath no flower but song,
And to thee alone that flower is give.

- Translated by Isabella G. Parker

Cody Froese
The Ploughboy – Benjamin Britten
Cody is the apprentice to Arthur Charlton. He sings of being determined to rise in station in his life from a lowly gardener’s boy to a great lord.
Sharmila Miller
**Ye Banks and Braes** – Robert Burns
Sharmila and Marlena are maids at the castle, both recently emigrated from Scotland. Cody has been courting Sharmila, but they have had a falling-out, and she sings this song from her homeland to express her feelings of betrayal.

Marlena Kurek
**The Water is Wide** – Traditional Scottish
Marlena sympathizes with Sharmila and agrees that love often proves false. She sings another familiar song on the theme of the perils of love.

**FAMILY**
Some members of the Dunsmuir family gather around a box of mementos. They each remove an object, and are inspired to sing about their recollections or reconciliations. Some may conjure ghosts.

Josh Lovell
**Premier of British Columbia Sued by His Mother** – New York Times, Nov. 9, 1901
Joan Dunsmuir reads an old newspaper article that was written about the lawsuit she brought against her son, James.

Dominique Ryser
**Funeral Blues** – Benjamin Britten
The ghost of Joan Dunsmuir sings a song of grief over the death of her husband Robert. Now that he is dead, how can life (and the construction of the castle) go on? His death began the disputes that eventually split the family apart.

Cassidy Janzen
**Sure on This Shining Night** – Samuel Barber
Jessie Sophia, daughter of Joan and Robert, finds an astronomy book which would have been used to chart the stars through their telescope. She contemplates what a beautiful night it is and how the past is over. By singing this she is trying to bring the members of the family closer to reconciliation.

Elizabeth Gerow
**Somebody and Nobody, Фальшивая Нота (The False Note)** – Emily Elinor Dunsmuir; Alexander Borodin
Emily Elinor Dunsmuir, the daughter of James Dunsmuir, was a prolific composer who wrote instrumental works, ballets, songs, and an opera, most of which reside in the archives of Craigdarroch Castle waiting to be played. She preferred to wear men’s clothing and smoke cigars, and go by the name “Elix,” or “Elk” to those who knew her. Here she sings one of her own compositions – a short song about an ill-fated love affair – which transitions into a Russian song on a similar subject by Alexander Borodin.

She begged I believe in her love,
I could not, I could not believe.
A false note resounded
both in her voice and in her heart;
and this she did understand...

- Translation by Richard Miller
Henrietta Maude, the youngest and most optimistic Dunsmuir daughter, sings to encourage the family to look ahead to better times after Robert’s passing and the legal troubles between Joan and James.

Amanda Millar
My Mother Bids Me Bind My Hair – Joseph Haydn
Marion Dunsmuir finds a ribbon which reminds her of tying up her hair when she was young, and of how her mother wouldn’t let her spend time with a boy she loved.

Kassandra Schantz
Beruhigung (Becalming) – Louis Spohr
Josephine Dunsmuir had to wait twenty years to become Alex Dunsmuir’s wife, while watching him slowly succumb to the excesses of alcoholism. Her ghost sings of the joys and pain of the relationship, a pain which was compounded by Alex’s death on their long-awaited honeymoon. Her suffering only ended with her death eighteen months later:

You poor heart, what do you desire?  
Why do you tremble so softly?  
All striving is pointless,  
And never shall you find rest.

You feel so constricted, you feel so free.  
Now [you feel] worrisome fear,  
Then ecstatic yearning, and forever,  
Forever continues the strife.

What delights, what deludes you,  
I know not how to grasp it.  
Is it love, is it hate  
That so disturbs your peace?

Be still, heart, do not give way to storms.  
You must bear the pain,  
Must not complain of your misery!  
Soon the morning light shall dawn!

Then pain shall flee,  
Then misery shall flee.  
Your anxiety and your yearning,  
Your hopes, your tears  
Shall be stilled quietly and gently by death.

- Translation by Harald Krebs

Michelle Sadler
The Blessing – Brendan Graham and David Downes
Life often presented a rocky path for Joan Dunsmuir. As a mother, she experienced her share of struggles with her children, such as her daughter’s mental illness, and conflict with her sons over business and inheritance issues. Despite these difficulties, she now blesses her family in song, offering a glimpse into