ARC

A Green and Pleasant Land
Artists of The Royal Conservatory
explore early twentieth century
English repertoire

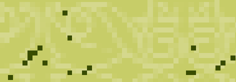
Message from the President

Although the ARC ensemble was founded less than a year ago, it has already established itself as a formidable musical presence. The group's appearances in Toronto and New York; several national broadcasts and the auspicious *Music Reborn* project presented last December, have all been greeted with enormous enthusiasm. With *A Green and Pleasant Land*, ARC explores English repertoire from the early twentieth century – a time when Edwardian comfort and predictability and the certainties of imperial might were all put into question.

In keeping with ARC's mandate, the ensemble has invited three distinguished guest artists: oboist Cynthia Steljes, who is on the faculty of The Glenn Gould School; the actor R.H. Thompson and the American baritone Chris Pedro Trakas. Six exceptional students of The Glenn Gould School will also participate in these two concerts.

ARC's 2004 – 2005 schedule includes recording initiatives; a tour to England and Sweden in November, (during which a new collaborative piece by Omar Daniel and Booker Prize-winner Yann Martel will be premiered) and a Spring series dedicated to chamber works by composers of film music.

ARC is a standard bearer for the musical excellence of both The Royal Conservatory and Canada. Its members represent the very best this country has to offer and in their roles as mentors and performers they continue to inspire, stimulate and delight.



Dr. Peter Simon, President

A Green and Pleasant Land

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Introduction

Journalists and critics can often provide a vivid chronicle of day-to-day musical activity, and in reading the columns of James William Davison, the chief music critic of *The Times* from 1846–1878 and widely known as "the music monster", one is struck not just by the petty musical politics; the mundane infighting and the often absurd and doctrinaire posturing, but by the preponderantly German and Italian content of English musical programs. Davison does discuss native musicians, but more often than not they are singers, instrumentalists and purveyors of light music. Rarely are they English composers.

Musical criticism in England eventually found voice in two redoubtable and provocative enthusiasts: the playwright George Bernard Shaw and the music critic of the *Manchester Guardian* from 1905 to 1958, Ernest Newman. In a period conceit typical of his style, Newman describes the recent development of English music:

"Half a century ago the musical state of that day was the primeval ooze, in which some tiny germs were struggling for life and air. Then came the epoch of the mammoth and mastodon, of the fabulous big men who had learned all that Germany could teach them, except to write interestingly. Some of the giant beasts of that day still survive, and are very useful for educational purposes, like the big skeletons in the museums. It is said that their superior height enables them to look down with contempt upon the smaller musical organisms that now run around them. Men like Mr. Edward Elgar and Mr. Granville Bantock are of a type hitherto unknown in English music. They have a science that would turn the mammoths and mastodons green with envy; but their technique is a native not a foreign technique, and is used for native ends." *(Testament of Music)*

The excitement that attended the new music of Elgar and Bantock, and later Vaughan Williams, Holst and others, was provoked not solely because of its effect and creative skill. Newman elaborates:

"Here for the first time, we light upon the one real sign of grace – that our music bears no trace of the mere echoing of foreign composers." *(Testament of Music)*

Nevertheless, Europeans still described England as "das land ohne Musik" (the land without music), an epithet still current in 1904 when Oskar Schmitz, a musicologist and commentator, published a book with this very title. The imperialist, self-confident, industrial powerhouse that described nineteenth century England, had clearly exported very little in the way of home-grown music. But it did continue to provide Europe with

a reliable satellite for the performance of imported operas and concert works. By the turn of the century however, things had already radically improved.

If for much of the nineteenth century, musical creation existed on the periphery of English culture, no such thing can be said of its unfaltering output of poetry and literature, and with the ascent of the great English composers came the exploration of the country's verse in song and concert. ARC's two programs – "A Green and Pleasant Land" – titled after the final line of Blake's poem "Jerusalem" (and immortalised in Hubert Parry's setting), include a selection of apposite prose and poetry. We hope that these works, by Siegfried Sassoon, George Herbert, John Masefield, A.E. Housman, Wilfred Owen and others, will help to provide an emotional and social, as well as a literary context to the music.

In the second half of the nineteenth century, several musical streams joined to produce a singularly creative musical confluence. The establishment of music and choral societies throughout England, and the financial security of the London music schools – the Royal College, the Royal Academy, Trinity College and the Guildhall – were critical. But with these developments came the influence of two excellent, albeit conservative composer-teachers: Hubert Parry and Charles Villiers Stanford. The period also saw a growth in musicological research and the publication of early English music, especially that of the Tudor and Elizabethan eras, and works by the madrigalists and especially Henry Purcell. Finally, the exploration of English folk music and dance was pivotal to the emergence of a national school. It was this that provided the means through which composers could individuate both themselves and their nation. In his 1911 treatise, *Musical Composition*, Stanford writes passionately about folk songs; their "pure taste and deep sense of nobility":

> "The simple soul of the people from which [folk songs] spring is often richer in both these qualities than many accomplished and versatile composers give it credit for. There is no young writer, however gifted, who can afford to ignore the lesson which they teach. They make for simplicity, for beauty, and for sincerity; and no composer who has grounded his early tastes upon them will lightly play with the fire of sensuality or vulgarity against which they are standing protest."

The English may not like music –
but they absolutely love the noise it makes

SIR THOMAS BEECHAM

Parry and the Dublin-born Stanford, who used Celtic elements extensively in his symphonic music, were both active in the Folk Song Society. But neither integrated folk music in quite the seamless and natural fashion of the generation that succeeded them: men like Vaughan Williams, Frederick Delius and Gustav Holst, among others. The movement was fairly short-lived and within a few decades this sense of English musical patriotism was denigrated, and pastoral, folk-rooted works dismissed as products of what Constant Lambert dubbed the "cow-pat" school of composition. Over time, philosophical differences hardened; allegiances became more entrenched, and eventually the musical community found itself split into two broad camps – the conservatives who revered Vaughan Williams, and the modernists, who looked to Benjamin Britten and saw themselves as internationalist, dynamic and forward-looking; rather than provincial, pastoral and regressive. By the 1960s Vaughan Williams and many of the twentieth century's English pioneers had become positively unfashionable.

A Green and Pleasant Land

April 17th, 2004 A Green and Pleasant Land 1

ARC's April 17th concert will be broadcast on CBC Radio2's *In Performance* with host Eric Friesen, and on *Take Five* with host Shelley Solmes

PHANTASY QUARTET OP.2 (1932)
BENJAMIN BRITTEN (1913–1976)
for oboe, violin, viola and cello

Cynthia Steljes oboe, **Mark Fewer** violin, **Steven Dann** viola, **Peter Cosbey** cello

FOUR POEMS, GEORGE HERBERT (1593–1633)
Sunday, Life, Death, Peace, read by **R.H. Thompson**

FIVE MYSTICAL SONGS (1911),
RALPH VAUGHAN WILLIAMS (1872–1958)
The composer's arrangement for baritone, string quartet, vocal quartet and piano
poems by **George Herbert**

Easter, I got me flowers, Love bade me welcome, The Call, Antiphon

Chris Pedro Trakas baritone, **Mark Fewer** violin, **Erika Raum** violin, **Carmen Flores** viola, **Peter Cosbey** cello, **Miriam Kahlil** soprano, **Olenkva Slywynska** mezzo-soprano, **Ryan Harper** tenor, **Robert Gleadow** bass, **Leslie Kinton** piano

INTERMISSION

AFTER THE WEALD OF YOUTH SIEGFRIED SASSOON (1886–1967)
Extracts from Sassoon's autobiography covering the years 1909 to 1914
read by **R.H. Thompson**

PIANO QUINTET IN C MINOR (1903)
Ralph Vaughan Williams for violin, viola, cello, bass & piano

Allegro con fuoco, Andante, Fantasia (quasi variazioni)

Mark Fewer violin, **Steven Dann** viola, **Peter Cosbey** cello, **Joel Quarrington** bass,
David Louie piano

Program 1

This evening's program opens with a chamber work that admits the atmosphere of the English pastoral tradition while simultaneously holding it at arm's length. The author of the *Phantasy Quartet*, Benjamin Britten, was 19 and still a student at the Royal College of Music when he wrote it in 1932. He had already been composing for a dozen years. The quartet has its genesis in the long-standing influence of the wealthy lexicographer, chamber music enthusiast, and violinist, Walter Wilson Cobbett (1847 – 1937). In 1905 Cobbett had founded a competition with the twin aims of creating an indigenous body of English chamber music, and, more specifically, revivifying the seventeenth century single movement *Fantasia* (or *Phantasy*). This enthusiasm also succeeded in connecting the new English school to the world and achievements of giants like John Dowland, William Byrd and Orlando Gibbons.

Stanford, Vaughan Williams, John Ireland; Frank Bridge, and his student Benjamin Britten all won the Cobbett prize – Britten with his *Phantasy String Quintet* in the same year as the composition of the *Phantasy Quartet*. The Quartet, which was also entered but without success, expertly and imaginatively creates and then fills the mould of a compressed, uninterrupted three movement sonata: a central slow section framed by two quicker ones. The work calls for that paradigm of pastoral instruments, the oboe.

The *Phantasy's* dedicatee, Léon Goossens was one of the most distinguished and influential wind players of his generation, and the beneficiary of oboe works by many of Britain's major composers: Vaughan Williams, Ethel Smythe, Arthur Bliss, Arnold Bax, Gerald Finzi and Edward Elgar (as well as Poulenc, Hindemith and Strauss across the Channel). By the time of his appointment as principal oboist of the Queen's Hall Orchestra at the age of 17, Goossens had already developed a distinctive sound: gentle, elegant, alluring and very different from the brazenly reedy quality of the nineteenth century's players. It provided an ideal voice for the idyllic arcadian qualities of early twentieth century English music. But Britten, rather than using these associative and expressive sounds where one would most anticipate them, in the new material of the slow, middle section, scores this for string trio alone; the oboe returning for the *Allegro* section and the final March postlude.

The *Phantasy Quartet* received its premiere as a BBC broadcast in August 1933 and was performed publicly that November. *The Times* described the work as:

Me thinks delight should have
More skill in musick, and keep better time.
Wert thou a winde or wave,
They quickly go and come with lesser crime:
Flowers look about, and die not in their prime.

GEORGE HERBERT, THE GLIMPSE

"the most original. Its material though not in the least far-fetched, is arresting and his treatment of the oboe as a melodic marginal comment on the main argument sustained by the strings is also original. By comparison John Ireland's 15-year-old pianoforte trio sounded old-fashioned."

The following year, Goossens and the Griller Quartet performed the piece at the International Society of Contemporary Music conference held in Florence. It won Britten international acclaim. Like Elgar before him, Britten came from modest middle-class beginnings. Unlike Elgar, his rise to prominence was meteoric, and within a few years many were pronouncing him among the greatest English composers since Purcell.

In 1935 Britten heard a performance of Ralph Vaughan Williams' *Five Mystical Songs*, a work for solo baritone, choir and orchestra set to poems by George Herbert (1593–1633). The piece had been premiered some 25 years earlier at the 1911 Worcester Festival, the organization that had commissioned it. Britten's reaction was withering:

"…that 'pi' and artificial mysticism combined with, what seems to me, technical incompetence drives me crazy."

Britten bridled not only at Vaughan Williams' aesthetic but also at his influence. He described his desire "to develop a consciously controlled professional technique, a struggle away from everything Vaughan Williams seemed to stand for." Vaughan Williams although impressed by Britten's huge talent and natural ability, was not drawn to his music, some of which he described as "beastly"; but he did come to admire *Peter Grimes*.

Although Vaughan Williams later referred to his three months with Ravel in 1908 in rather frivolous terms: the acquisition of "a little French polish" and the catching of "French fever", Ravel's influence is quite apparent in the clarity and orchestral luminosity of the *Five Mystical Songs*, a work begun in 1906 but substantially re-scored and revised after his studies with the French master. Vaughan Williams and Ravel, although culturally and temperamentally very different, became firm friends, and Vaughan Williams took to heart Ravel's advice on many matters of form, harmony and orchestration – Ravel greatly admired Vaughan Williams' independence and individuality. The subsequent intertwining of these several cultural threads in his works is fascinating, although Vaughan Williams maintained that once rooted in a national soil, a composer's true identity would always survive. Herbert, who died of tuberculosis at the age of 40 (the same age at which Vaughan Williams completed the *Five Mystical Songs*)

was himself a musician. Like Vaughan Williams he believed that music in some way represented a "divine voice". Vaughan Williams found the sensuality, the rhythm and the implicit musicality of Herbert's metaphysical poetry compelling and these are characteristics that perhaps make his poems more inviting for musical setting than, for example, those of his better known contemporary John Donne.

The use of religious texts by a composer who was both an agnostic and a reluctant participant in communal worship, also speaks of an attraction born of a privately nurtured spirituality – in contrast to the more fervent religious music of Stanford or the Catholic Elgar. Whatever Britten's criticism, the continuing appeal of the *Five Mystical Songs* suggests that Vaughan Williams ultimately succeeded in communicating and reinforcing Herbert's sense of wonder; something he believed the over-used and overly-familiar, traditional liturgy could not support – Vaughan Williams was after all a vicar's son. In tandem with his attraction to Herbert's poetry, Vaughan Williams was also deeply drawn to the music of the Tudors, revealed both in the *Five Mystical Songs* and in the *Fantasia on a theme of Thomas Tallis*, a work which enjoyed instant success at its premiere in 1910 and which has since remained been one of the composer's best-loved pieces. The setting of the *Five Mystical Songs* we hear tonight is the composer's own version for chamber ensemble: solo baritone, piano quintet and vocal quartet. While it lacks the colour, weight and majesty of the orchestral original, its intimacy strengthens the links to the period which inspired it. As a a result the listener becomes more of a celebrant than a passive observer.

Vaughan Williams splits Herbert's original "Easter" poem into two contrasting songs: "Easter" and "I got me flowers". The first fully exploits Herbert's musical imagery and reflects its exultant air of religious conviction. The second, by contrast, is subdued: a spare melody, the original accompaniment of which is provided by discreet harp and winds. In the third verse, the chorus provides a contemplative humming support to the soloist and builds to the emphatic proclamation: "There is but one and that one ever". In "Love bade me welcome", Vaughan Williams brilliantly characterises the tension between Herbert's self doubt and the pull of religious faith. Man's vulnerability and search for truth is painted in an undulating accompaniment of shifting colour, while God's invitation and certainty is modal and unambiguous. The final line "So I did sit and eat" is magnificent in its calm acceptance. The choir adds the plainsong line of the Eucharist hymn O *Sacrum Convivium*. It is silent in "The Call", a model of simplicity

Does the road wind up-hill all the way?
Yes, to the very end.
Will the day's journey take the whole long day?
From morn to night, my friend.

CHRISTINA ROSSETTI, UP-HILL

and perhaps a response to Ravel's call for restraint and understatement, which prepares the way for the final song "Antiphon", a rousing expression of resolute conviction. The music, like much of Vaughan Williams' output reveals an Englishness that while fresh and noble, is steeped in folk as well as court and sacred musical traditions.

If Britten's *Phantasy Quartet*, provides an example of the wane of English pastoral writing, Vaughan Williams' early Piano Quintet presents the style in its nascent state. Both pieces share the characteristics of young composers on the brink of finding an individual voice. The Quintet is scored for the same forces as Schubert's "Trout" Quintet and was completed in October 1903. It was revised and premiered two years later in London's Aeolian Hall. The performers were all established virtuosi: Louis Zimmerman (violin), Alfred Hobday (viola), Paul Ludwig (cello), Claude Hobday (double bass) and Richard Epstein (piano). If there were further performances between this premiere and the work's next known outing in June 1918, no records are available. However, it was at this point that Vaughan Williams withdrew the Piano Quintet; together with a substantial String Quartet, a String Quintet, a Quintet for winds, strings and piano, as well as several shorter pieces – all products of his youth. The manuscripts were left to the British Library after the composer's death in 1958, and remained unpublished and unknown, except to a few scholars. In 1999, the composer's widow, Ursula, fearing unsanctioned editions and performances, gave permission for the republication of these works to the RCM ensemble, comprising students of the Royal College of who Music gave the first performance of the Piano Quintet in modern times. As a whole, the Quintet is firmly rooted in the nineteenth century, with passages that are strongly reminiscent of Brahms and Schumann. The middle movement draws on the melody of "Silent Noon", an affecting song Vaughan Williams composed in the same year as the Piano Quintet. There is a hymn-like quality to the opening piano soliloquy and the subsequent string passages possess a mature eloquence and melting beauty. The last movement, moves away from the more familiar Romantic gestures and presents a theme, five contrasting variations and a coda. Here the rhythmic asides, scalic flourishes and moments of plangent reflection are all characteristic of the composer's later works. Indeed Vaughan Williams never forgot the substance of the Finale, for in 1954, fifty years after the Quintet's completion, he borrowed its main theme and used it as the basis of the theme for the Finale Variations of his Violin Sonata. As to whether the work is "immature", relative to Vaughan Williams' later compositions, the point is moot. The Quintet is both utterly engaging and completely sincere. It is a welcome addition to the chamber repertoire.

SIMON WYNBERG, 2004

April 18th, 2004 A Green and Pleasant Land II

SONATA FOR VIOLA AND PIANO (1919)
REBECCA CLARKE (1886–1979)
Impetuoso, Vivace, Adagio

Steven Dann viola, **Dianne Werner** piano

SIX POEMS
Tewkesbury Road, John Masefield (1878 – 1967), *Picnic – July 1917*, Rose Macaulay (1881 – 1958), *Tell me not here, it needs not saying, On the idle hill of summer, Into My Heart an Air that Kills,* A.E. Housman (1859 – 1936), *Up-Hill*, Christina Rossetti (1830 – 1894), read by **R.H. Thompson**

A SHROPSHIRE LAD SIX SONGS (1911)
GEORGE BUTTERWORTH (1885–1916)
Loveliest Of Trees, When I Was One-And-Twenty, Look Not In My Eyes, Think No More, Lad; The Lads In Their Hundreds, Is My Team Ploughing?

Chris Pedro Trakas baritone, **James Anagnoson** piano

INTERMISSION

FOUR POEMS
The Letter, Wilfred Owen (1893 – 1918), *Disabled*, Wilfred Owen, *Futility*, Wilfred Owen, *The Soldier*, Rupert Brooke (1887 – 1915), read by **R.H. Thompson**

PIANO QUINTET IN A MINOR, OP.84 (1919)
EDWARD ELGAR (1857–1934)
Moderato – Allegro, Adagio, Moderato – Allegro

Erika Raum violin, **Marie Berard** violin, **Steven Dann** viola, **Bryan Epperson** cello, **Dianne Werner** piano

Program II

In 1907, the director of the Royal College of Music, Sir Charles Villiers Stanford invited the 21-year-old Rebecca Clarke to join his composition class. She was strikingly attractive, immensely gifted and his first female student. Although women had attended the college for many years, they were generally encouraged to concentrate on practical music with a view to teaching, rather than professional composition or an orchestral or solo career. In her *Memoirs* Clarke writes:

"I loved the Royal College…It was extremely stimulating for me to think of all the well-known composers who had passed through Stanford's hands: Holst, Vaughan Williams, Bridge, Butterworth, and a host of others all of whom I ultimately came to know. That I was the only woman student he had accepted was a source of great pride to me, though I know full well that I never fully deserved it."

In addition to the challenges of working within a male society that invariably damned female creation – accusing it either of feminine idiosyncrasy or masculine ambition – Rebecca Clarke also had to deal with the psychological legacy of a father who was both a shameless philanderer and a brutish tyrant. He had emigrated to England from Boston, his wife from Munich. In the *Memoirs* Clarke writes of her early years in Harrow:

"We were all of us whipped, sometimes really painfully. As a rule I well deserved any punishment I got…Bathed in tears, my drawers let down, I had to lean across the hated red paisley quilt on Papa's bed while he applied the steel slapper – an architect's two foot rule…"

Clarke wrote the *Memoirs* in her eighties and her self-deprecation – a willingness to define herself as culpable rather than persecuted – was a characteristic that proved more durable than a desire to define herself through musical composition. Her father, an amateur cellist, had ensured that all his children learned to play an instrument. For Rebecca it was the violin, and her rapid progress and natural ability won her the Royal Academy of Music's Mendelssohn Scholarship. When her harmony professor, Percy Miles, proposed marriage, Rebecca was hastily removed and enrolled in the rival Royal College. But his affection for her was clearly deep and certainly long-lived – on his death in 1922, some 15 years later, he bequeathed his Stradivarius violin to her.

Rebecca engineered her own expulsion from home by arranging her father's correspondence with his mistress in a conspicuous pyramid. This was strategically positioned for discovery on his return from a business trip. From then on she

was proudly self-sufficient and earned her living solely through music. As one of six women selected by Sir Henry Wood to play in the Queen's Hall Orchestra, Rebecca was among the first fully professional female orchestral players and also collaborated in two distinguished, all-female ensembles: a string quartet, led by the Toronto-born prodigy Nora Clench, and later a piano quartet known as the English Ensemble. After leaving the Royal College she briefly studied viola with the young virtuoso Lionel Tertis.

The public display of gifts as prodigious as Rebecca Clarke's ran counter to the societal demands of Edwardian England, wherein a certain feminine reticence and quiet modesty were generally expected. Perhaps some music making for charitable events could be admitted, but not a full blown, professional career and certainly not from a lady of the upper middle classes. While Rebecca fully supported the suffragette movement and rights for women, she was hemmed in by expectation and convention, and unable to step outside the boundaries of the "proper". Clarke's older and influential colleague, Dame Ethel Smythe was one of a few women who managed to succeed in ignoring these obstacles (alienating herself from mainstream society in the process) and proved very helpful in promoting Rebecca's career.

In 1918, prior to a Carnegie Hall recital of her own works, Rebecca expressed discomfort at the repeated acknowledgment of her name on the program as both performer and composer – something that would not have given a male musician a moment's pause. This sense of modesty obliged her to ascribe the authorship of *Morpheus*, an extended piece for viola and piano, to a certain Anthony Trent. This fictitious gentleman subsequently received more critical attention than the works performed under Clarke's own name.

Some of Clarke's achievements seem to have happened in spite of her almost penitential attitude, or indeed completely by chance. For example, her success in the Elizabeth Sprague Coolidge competitions began because of a fortuitous meeting with the moneyed and influential Mrs Coolidge herself. She happened to be vacationing in Pittsfield Massachusetts at a time when Clarke was visiting friends there. Coolidge encouraged her to enter the 1919 competition which was held as part of the Berkshire Festival of Chamber Music. Participation required strict anonymity. The story of the competition's hung jury, with Coolidge herself breaking the tie to award Ernest Bloch's Suite for Viola the winning prize is now the stuff of legend. The jury demanded to know the identity of the runner-up and, as Coolidge reported to Clarke: "You should have seen their faces

It is good to be out on the road, and going one knows not where,
Going through meadow and village, one knows not whither nor why;
Through the grey light drift of the dust, in the keen cool rush of the air,
Under the flying white clouds, and the broad blue lift of the sky.

JOHN MASEFIELD, TEWKESBURY ROAD

when they saw it was by a woman". There were some who simply disbelieved Clarke's authorship, and a press clipping of the period suggests that Rebecca Clarke (like the bogus Anthony Trent) was a fictitious character, and that the true composer of the sonata was none other than Bloch himself! In the 1921 competition Clarke's Piano Trio once again took second prize, and in 1923 Coolidge herself commissioned the *Rhapsody* for cello and piano for the then substantial fee of $1,000 – the only time Coolidge ever commissioned a work from a female composer. The piece was premiered that year by Clarke's longtime friend May Mukle with Myra Hess at the piano. The breadth, and intellectual intensity of these works are unlike any Rebecca Clarke composed before or subsequently, and mark the apogée of her output. She was not yet 30. Clarke spent the next 15 years based in London, performing widely and sharing the stage with artists of the stature of Casals, Heifetz, Thibaud, Rubinstein, Schnabel, Szell, Monteux and Grainger. In 1939, and the outbreak of war, she found herself stranded in the United States where she was visiting her brothers. Here she remained until the end of her life, marrying the musician James Friskin, a fellow student from days at the Royal College, in 1958. In the 35 years that followed, Rebecca Clarke wrote one more song.

It was Stanford who encouraged Clarke to concentrate on the viola so that she, like Bach, Mozart and many composers before her, could benefit from being at the heart of the musical texture. It was a valuable suggestion. Clarke's instinctive flair for the viola and the intimacy she developed with its colours and technical potential made her works for the instrument consummately idiomatic. The Viola Sonata has now established a prominent place in the instrument's repertoire since Clarke's rediscovery in the early eighties, although she herself remains relatively unknown to the wider musical public. It is a confident, atmospheric and absorbing work, melding impressionism with English modal elements; bold, expressive gestures with reflective delicacy. Clarke's impressionism, although evocative of Debussy and Ravel, is deepened by the integration of elements of the English fantasy tradition – the Cobbett-sponsored, single movement work explored in the Britten *Phantasy Quartet* of ARC's first program. Clarke's accomplished song-writing ability; her potent handling of small forms and a familiarity with both English literature and the folk song tradition combine to lend her melodies a marvellous unpredictability and suppleness. The two outer movements are linked by common thematic threads and frame a deft and demanding Scherzo. The score of the Sonata is prefaced with a quote from Alfred de Musset's *La Nuit de Mai*:

"Poète, prends ton luth; le vin de la jeunesse
Fermente cette nuit dans les veines de Dieu."

Clarke was highly literate and part of a wide artistic circle that included the future Poet Laureate John Masefield, several of whose poems she set to music. Other songs include settings by Shelley, Blake, W.B. Yeats and a poet whose work helped to define a sense of England in the early twentieth century, Alfred Edward Housman.

The certainty of Britain's invulnerability had began to fray with the bloody and protracted Boer War. Like invasions of more recent memory, the conflict in South Africa was one whose conclusion politicians and generals alike swore would be swift. But the army was unprepared for a guerilla campaign prosecuted by men wholly unburdened by European traditions of engagement, and 22,000 British dead provided fertile ground in which a deep distrust of imperialism began to take root. In 1896, three years before the start of hostilities, Housman, then a little-known classics scholar, issued a collection of 63 poems under the title *A Shropshire Lad*. The volume was published at the author's expense and sold modestly, although well enough for a second independent publication two years later. Its broad themes: death's oblivion, youth's transient beauty and unrequited love – in Housman's case an undeclared homosexual love – are embedded in a proud, mystical and bucolic idealisation of England. An avowed agnostic, Housman viewed war as intrinsically unavoidable and arbitrary. *A Shropshire Lad* not only prophesied the losses of the Boer War, which suddenly boosted the collection's popularity, but also perfectly captured the mood of vulnerability and sacrifice which flowed from the Great War a dozen years later, when the total losses of the Boer War were dwarfed in just a few days. Housman's reaction to war was one of regretful acceptance (which made it more acceptable to the middle-class), in naked contrast to war poets like Wilfred Owen, Siegfried Sassoon and Isaac Rosenberg, who revealed the unadulterated hell of the Great War, passed judgment on it and then proselytized against it.

A great many English composers (and several Americans) were attracted to Housman's poetry, and lines from *A Shropshire Lad* were set by Sir Arthur Somervell as early as 1904, with contributions thereafter by Ivor Gurney, Rebecca Clarke, Ralph Vaughan Williams, Ernest Moeran, Charles Wilfred Orr, John Ireland and Lennox Berkeley, to list just the better known. But none seem to distill Housman's thoughts and to support his narrative direction more effectively than George Butterworth. His own spare style and adroit musical precision provide an uncanny and almost perfect fit. The settings are

Tell me not here, it needs not saying,
What tune the enchantress plays
In aftermaths of soft September
Or under blanching Mays,
For she and I were long acquainted
And I knew all her ways.

A.E.HOUSMAN, TELL ME NOT HERE, IT NEEDS NOT SAYING

infused with a complementary Englishness and a sure sense of home, although the melodies are milled from indigenous folk song, rather than borrowed whole.

Born in London on July 12th, 1885, George Sainton Kaye Butterworth grew up in York, the son of the affluent Sir Alexander Butterworth, a solicitor and later General Manager of the North Eastern Railway. George's unusual musical gifts were encouraged at Eton, where he studied with Thomas Dunhill (1877 – 1946), who was himself an accomplished composer and a former student of Sir Charles Villiers Stanford. By 19 George was at Trinity College, Oxford reading Greats (Classics) and on the approved parental course for a career at the bar. But he found himself increasingly drawn to music, and meetings with the folk song collector Cecil Sharp and Vaughan Williams, who later became a close friend, moved him closer to choosing it as a profession. After a year of teaching at Radley College near Oxford, and a stint as a critic for *The Times*, Butterworth studied briefly at the Royal College of Music. His particular interest in preserving traditional folk dance and notating its steps led him to become an accomplished folk dancer – he was already an expert cricketer. He made several field trips with Vaughan Williams to collect folk songs, and it was at Butterworth's suggestion that Vaughan Williams extended and transformed a symphonic poem to become the *London Symphony*. This was dedicated posthumously to his friend. With the outbreak of war in August 1914, Butterworth joined the 13th Battalion of the Durham Light Infantry as a second lieutenant. Just before his departure for France he destroyed all the compositions he considered second rate.

In July 1916 with the wounding of his commanding officer, Butterworth took charge of his company. Less than a month later on August 5th at approximately 4:45 am he was killed by a sniper's bullet. Butterworth was buried close to where he fell in Munster alley, a trench that ran between German and English lines. There is now no trace of a grave but his name appears among the missing 73,357 listed on the Lutyens memorial at Thiepval. In a sense Butterworth had inhabited the very text of Housman's poetry. Although from Yorkshire rather than Shropshire – in fact most of his life was spent away from home – and hardly of humble stock, he was nevertheless a proud, rural Englishman. He had fought boldly; died needlessly abroad, and in all respects had realised Housman's assumptions of English courage: he was mentioned in dispatches; twice awarded the Military Cross for conspicuous bravery (on the second occasion for defending a trench which came to be known as the "Butterworth trench") and finally, he had been killed

A. E. HOUSMAN

in the service of his country. To his comrades-in-arms he was precisely that. They knew little if anything of his musical powers. In a letter from Brigadier General Ovens to George's father, his modesty is evident. Ovens, while praising Butterworth's bravery, mentions that he did not know he was "so very distinguished in music". But neither had Butterworth told his father of his MC.

Even with a modest number of surviving songs and short orchestral pieces, it is clear that Butterworth's death robbed English music of an extraordinary talent. His orchestral rhapsody *A Shropshire Lad* which draws on his song cycle, is a masterpiece of atmosphere and colour. It is intriguing to imagine how his work might have developed had he survived and, like Vaughan Williams, studied in Paris rather than fought in the Somme.

Elgar's Piano Quintet dates from the same year as the Clarke Viola Sonata. It was begun towards the end of 1918 at Brinkwells, a secluded, thatched cottage near the village of Fittleworth in West Sussex. Elgar had moved here the year before, depressed by the war and the loss of so many friends and associates. The First World War fractured Anglo-German connections and attenuated Germany's influence on English music. For example Max Bruch and Karl Richter both renounced their English doctorates (conferred *honoris causa*) and Elgar's relationships with German colleagues became increasingly more difficult to balance. He had experienced great success in Germany – *The Dream of Gerontius* had been enthusiastically embraced in Düsseldorf after an inauspicious start at the Birmingham Festival. At the time of his move, Elgar was recuperating from a painful tonsil operation and was suffering from a writing block. Brinkwells gave distance to the war. With its charming, treed lanes and views of the South Downs and the picturesque River Arun, it provided an idyllic setting for composition. Elgar reported that he was "in seventh heaven" and an account by William (Billie) Reid, the concert master of the London Symphony Orchestra and a close friend of Elgar, gives a wonderful sense of Elgar's enthusiasm for the place.

"At the top of the hill, looming on the sky-line, was what at first sight I took to be a statue; but as we drew nearer I saw it was a tall woodman leaning a little forward upon an axe with a very long handle. The picture was perfect and the pose magnificent. It was Sir Edward himself, who had come to the top of the hill to meet me, and placed himself there leaning on his axe and fitting in exactly with the surroundings. He could not wait another moment to introduce me to the very heart of these woods, and to tell me all about the woodcraft which he had been

We lay and ate sweet hurt-berries
In the bracken of Hurt Wood.
Like a quire of singers singing low
The dark pines stood.

ROSE MACAULAY, PICNIC–JULY 1917

learning from the woodmen who earned their livelihood here. Chemistry, physics, billiards, and music were abandoned and forgotten: nothing remained but an ardent woodman-cooper." He concludes: "I was not surprised when, after tea, Lady Elgar took me on one side and said, "I am so glad you have come: it is lovely for him to have someone to play with."

This was a new chapter for the Elgars. They had been living in a grand house in London's Hampstead since 1912, when Sir Edward assumed the post of principal conductor of the London Symphony Orchestra. The bulk of his output was by now complete. It included the two symphonies, the Violin Concerto, *Falstaff*, the *Enigma Variations* and *The Dream of Gerontius*. He was England's most celebrated composer; honoured by a knighthood and an Order of Merit. He had travelled a long way from his humble beginnings in Worcester as a self-taught, shopkeeper's son. The Piano Quintet, String Quartet, Violin Sonata and the Cello Concerto, were all composed at Brinkwells and the chamber works were his first in thirty years. The countryside played a crucial role in providing Sir Edward with tranquility, privacy and inspiration.

Billie Reed's claim that a group of trees in Flaxham Park, visible from Brinkwells, had actually found musical representation within the score, may have originated with Alice who had always felt that there was something very different about the language of the late chamber works. She described them as "wood magic".

"Near the cottage, rises a strange plateau, on which there are a number of trees with gnarled and twisted branches, bare of bark or leaves – a ghastly sight in the evening, when the branches seem to be beckoning and holding up gaunt arms in derision. In the first movement of the Quintet the composer's subjective impressions produce a very eerie effect upon the hearer. Their influence is also apparent in the Sonata (second movement) and the finale of the Quartet, in which there is a striking ponticello effect." (William Reed)

The Elgar biographer Basil Maine elaborated on the background, claiming that according to local legend the dead trees were the petrified remains of Spanish monks, struck down in divine retribution for practising the "black arts". In truth, no Spanish monks ever settled in West Sussex, nor for that matter anywhere else in England, and if this legend ever existed, it is nowhere recorded. A more feasible explanation lies in Elgar's friendship with the writer Algernon Blackwood, who specialised in tales of horror and the supernatural – the "uncanny", as the genre was then sometimes described. Blackwood had supplied the text for several songs and for Elgar's unsuccessful children's piece

Starlight Express. It is possible that Blackwood suggested the tale to the composer, and indeed this idea is supported by the imagery in his short story *The Man Whom The Trees Loved* (1912). Specific associations may be evident in the Piano Quintet but, like most descriptive or programmatic music, these associations only find substance when the composer actually acknowledges them.

It may be possible to link the opening modal (quasi-plainchant) theme with the putative monks, and the second subject – played in thirds by the violins over supposedly guitar-like pizzicati – as Spanish. But this passage is immediately followed by a section which is distinctly Brahmsian and *zigeuner* (gypsy) in flavour, eerily evocative and nostalgic. Elgar's non vocal works tend to eschew the specific and to embrace the enigmatic, and, if one is to search for the impulse behind the Quintet's composition, there are other possibilities which are just as compelling. We know that a desire to escape the composition of jingoistic "war" music accompanied Elgar's move to Brinkwells, and Brian Trowell, the eminent Elgar scholar, has suggested that rather than ill-founded legends, the Piano Quintet might well have its real origins in Elgar's response to the war's terrible destruction: the loss of 1,200 European churches, the shelling of Ypres and Rheims Cathedrals (the reference in the Quintet's opening?) and the stark and terrifying battlefield images such as those exhibited in 1917 by the painter and soldier Paul Nash. And Nash's trees in the war paintings are truly infernal in character. Elgar himself referred to the first movement as "ghostly stuff". The central *Adagio*, like the cello concerto of the same period, is filled with similar feelings of regret, nostalgia and an intense sense of loss. "Full of old times" said Elgar of the Quintet, and in the face of the war's horrors and the seismic shifts in musical style, he was clearly looking backwards; not with the wistfulness of fond memory, but with a deepfelt yearning – an impossible wish to reclaim and re-inhabit a lost world. "It all seems 'gone ugly'", he wrote to his friend Ernest Newman, the Quintet's dedicatee, and Elgar was aware that however honest his work, many already viewed it as old-fashioned.

The Piano Quintet was completed in London and premiered at the Wigmore Hall in May 1919, a year which also saw the first performances of Stravinsky's *Firebird Suite* and Bartok's *Miraculous Mandarin*.

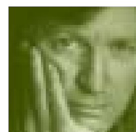
SIMON WYNBERG, 2004

Special Guests

R.H. Thompson

R.H. Thompson (Robert) has worked extensively over the decades in theatre, film and television. He hosted CBC's *Man Alive* for three seasons. In theatre he has pursued the classics and is devoted to the production of new Canadian work. Past roles include Glenn Gould in *Glenn*, Neils Bohr in *Copenhagen*, Lieutenant Campbell in *Inexpressible Island* and the title role in *Hamlet*. His television and film work has taken him across Canada as well as to Europe and America. Most recently he has appeared in *Human Cargo* for the CBC and *Blue/Orange* for Canstage. His directorial credits include *Inexpressible Island* for The Great Canadian Theatre Company; *Vinci* for Theatre New Brunswick and *ART* for the Belfry Theatre in Victoria. He has written and performed his own work, *The Lost Boys*, based on letters sent home by his uncles during the First World War, in Toronto, Ottawa and Winnipeg. Robert has also been involved the in creation of the *International Cultural Instrument* to promote the diversity of global cultures as well as the founding of the theatre company "ShakespeareWorks" which will premier this June in Toronto.

ROBERT HAS APPEARED IN HUMAN CARGO FOR THE CBC AND BLUE/ORANGE FOR CANSTAGE.



Cynthia Steljes oboe

Cynthia Steljes has performed and broadcast as both soloist and chamber musician throughout North America, Asia, Europe and the Middle East, and has popularized the oboe through her work as a member of the internationally acclaimed classical crossover ensemble *Quartetto Gelato*. Her playing has been applauded for its "breathtaking virtuosity" (*Chicago Tribune*) and its "tremendous expression and grace" (*Milwaukee Journal*). She has recorded three videos and five CDs with the quartet which to date have sold over 150,000 copies worldwide. Last season Cynthia appeared as soloist with the Erie Chamber Orchestra and the Toronto Chamber Orchestra. She was also a guest on Toronto-based *Amici's* series. Cynthia's main teachers include Rowland Floyd at the University of Ottawa, Harry Sargous at the University of Michigan and Leslie Huggett. Both at home and on tour, Cynthia gives master classes to aspiring oboists.

Chris Pedro Trakas baritone

Described by the *New York Times* as "an elegant baritone with a commanding sound", Chris Pedro Trakas is noted for the intensity he brings to a broad repertoire. Chris first came to the public's attention as winner of the Naumburg Award (sharing first prize with soprano Dawn Upshaw) and the Young Concert Artists International Competition, making auspicious New York debuts at Alice Tully Hall and the 92nd Street Y, as well as recital and orchestral appearances throughout the USA and Europe. His career highlights include: Harlekin in Strauss' *Ariadne auf Naxos* (Metropolitan Opera, Levine); Ravel's *L'enfant et les sortilges* (Boston Symphony, Ozawa); and the title role in Mozart's *Don Giovanni* (St.Louis Symphony, Vonk). He has also appeared with the Chicago and Philadelphia Symphony Orchestras, the Israel Philharmonic and the Danish National Radio Orchestra. For three seasons he sang the Count opposite Renée Fleming's Countess in Gian Carlo Menotti's celebrated Spoleto Festival production of Mozart's *Le Nozze di Figaro*. More recently Chris received critical acclaim for his performance of Alberich in Wagner's *Das Rheingold* with Jonathan Sheffer's Eos Orchestra. He has appeared on Lincoln Center's Great Performers series and recently recorded the complete songs of Ernest Chaussson (Hyperion) with Felicity Lott, Ann Murray and pianist Graham Johnson. Chris is currently artist-in-residence at SUNY Stony Brook and has been a guest instructor at the Juilliard School.

ARC Biographies

The musicians of ARC are all faculty members of The Glenn Gould School of The Royal Conservatory of Music. They are complemented by specially invited students and guests artists.

James Anagnoson piano

In 1975 James Anagnoson began performing with Canadian pianist Leslie Kinton. Since then the duo Anagnoson & Kinton have gone on to give "outstanding concerts… with formidable precision and panache" *(New York Times)* across Canada, the United States, Europe, and Asia. They have performed for the BBC, Hilversum Radio, and Radio Suisse Romande, and their nine recordings are a regular part of CBC's programming. James received his bachelor's degree from the Eastman School and his master's from the Juilliard School, which he attended on a scholarship. His teachers include Eugene List and Samuel Lipman, Claude Frank and Karl Ulrich Schnabel. He has served as a juror for the inaugural Canadian Chopin Competition, the International Hong Kong Piano Competition, the Prix d'Europe, and the Toronto Symphony Competition. He has also been heard on CBC Radio as a guest host on *The Arts Tonight*, and as a commentator for both the Esther Honens International Piano Competition and the CBC Young Performers Competition. James teaches at both The Glenn Gould School and the University of Western Ontario.

Marie Bérard violin

In addition to her work as concertmaster of the Canadian Opera Company Orchestra and as assistant concertmaster of the Mainly Mozart Festival in San Diego, Marie Bérard is a sought-after soloist, chamber musician and teacher. She has worked with Amici, ArrayMusic and New Music Concerts and has premiered sonatas by Bright Sheng and Anthony Davis as well as several new works with the Accordes String Quartet. Among her solo recordings are works by Alfred Schnittke (Concerto Grosso, no.1 and *A Paganini*), and the "Meditation" from *Thaïs* for violin and orchestra. Her recording of the concerto for violin and brass ensemble by Henry Kucharzyk was released in 2002. Marie performs regularly at chamber music festivals, notably Ottawa, Speedside and Music in Blair Atholl, Scotland. When she is not playing her 1767 Pietro Landolfi violin Marie enjoys cooking and gardening.

Steven Dann viola

One of North America's most distinguished and versatile violists, Steven Dann has served as principal viola with the Toronto Symphony Orchestra, the Amsterdam Concertgebouw,

BRYAN IS DEVOTED TO BOTH A 1752 PAULO ANTONIO TESTORE CELLO AND A 928S PORSCHE OF ALMOST EQUIVALENT VINTAGE.

Zurich's Tonhalle and the National Arts Centre Orchestra in Ottawa. In concerto appearances he has collaborated with Sir Andrew Davis, Jiri Belohlavek, Sir John Elliott Gardiner, Jukka-Pekka Saraste and Vladimir Ashkenazy. Steven has also been a guest principal of the Boston and City of Birmingham Symphony Orchestras under Sir Simon Rattle, and with the Chamber Orchestra of Europe, with whom he also recorded. He has been a member of the Smithsonian Chamber Players in Washington D.C. and a featured performer on their Sony Classical recording series. He is currently a member of the Axelrod String Quartet. Steven has a great interest in both early and contemporary music and has commissioned concerti from Alexina Louie and Peter Lieberson as well as chamber works from R. Murray Shafer, Frederick Schipitsky and Christos Hatzis. This season he recorded Luciano Berio's *Sequenza #6* (Naxos). His teachers include Lorand Fenyves, Bruno Giuranna, Zoltan Szekely and William Primrose.

Bryan Epperson cello

One of Canada's most charismatic chamber musicians, Bryan Epperson is principal cellist of both the orchestra of the Canadian Opera Company and, during the summer, that of the Santa Fé Opera. He made debuts in Milan, Venice, Siena and Florence at the recommendation of Claudio Abbado and, since then, has received regular invitations to perform throughout Europe and North America. Collaborations include performances with such legendary musicians as David and Igor Oistrakh, Christian Ferras and Tibor Varga. A founding member of the string trio Triskelion, Bryan has recorded on the Naxos and Musica Viva labels and broadcast on NPR, BBC and the CBC. A graduate of the Curtis Institute of Music, Bryan's initial studies were with Leonard Rose, André Navarra and George Neikrug. He subsequently served as an assistant to Antonio Janigro at the Salzburg Mozarteum. Bryan is devoted to both a 1752 Paulo Antonio Testore cello and a 928s Porsche of almost equivalent vintage. Between the months of July and September, this machine speeds across the highways of the New Mexican desert, leaving in its wake the reverberation of Jimi Hendrix guitar riffs and the aroma of expensive Cuban cigars.

Mark Fewer violin

Mark Fewer enjoys one of the most diverse musical lives in the country. Well known as a soloist and chamber musician, he is also in demand as a teacher across North America. This season saw the premiere of his newly written "community-orchestra-friendly"

LESLIE IS A FANATICAL GOLFER, AN AMATEUR ASTRONOMER AND A SERIOUS AFICIONADO OF PULP TELEVISION.

cadenza for the Beethoven Violin Concerto, as well as his first complete performance cycle of the solo works of J.S. Bach. Two newly completed recordings include piano trios of Copland and Shostakovich (with the Duke Trio), and *Worry*, a piece written especially for him by James Rolfe and scored for solo violin and eight cellos. He is the new Artistic Director of the Scotia Festival of Music in Halifax, as well as the director of the new SweetWater Music Weekend in Owen Sound (premiering this fall). In the summertime he plays the festival circuit, and teaches at Domaine Forget and the Colorado College Summer Conservatory. He is currently developing a new two-man show about music and comedy with actor/pianist Jean Marchand. It is set to premiere in Ottawa this summer.

Leslie Kinton piano

As half of the Anagnoson & Kinton piano duo, Leslie Kinton has performed over a thousand concerts throughout the U.S., UK, Asia and in every Canadian province and territory. The duo has recorded six CDs and broadcast on the BBC, Hilversum Radio, Radio Suisse Romande, Hong Kong Radio, and the CBC (where it is a programming mainstay). Orchestral collaborations include the Toronto, CBC, Vancouver, Winnipeg and Kitchener-Waterloo Symphony Orchestras as well as the Calgary Philharmonic. Leslie is also a well-known chamber musician and has performed with Martin Beaver, Joel Quarrington, Ifor James, Avram Galper, James Campbell, Ray Luedeke, Nora Shulman, Bryan Epperson, the York Winds, and the St. Lawrence Quartet. He was a scholarship student at the Royal Conservatory of Music and received the Forsythe Graduation Award at the University of Toronto. In addition to his responsibilities as one of the country's leading piano pedagogues, Leslie is a fanatical golfer, an amateur astronomer and a serious aficionado of pulp television.

David Louie piano

The pianist and harpsichordist David Louie, described as "A pianistic sensation" (*Rhein-Zeitung*, Germany), was born in British Columbia. A winner of several international piano competitions (CBC Radio, Santander, and Sydney) he made his New York debut with the venerable Peoples' Symphony Concerts and since then has performed at major series in Chicago (the Dame Myra Hess Memorial Concerts); Mosel Festwochen, Germany, and the National Auditorium, Madrid. He has appeared with the Vancouver Symphony; the NACO in Ottawa; the Gulbenkian Chamber Orchestra, Lisbon and the Royal Philharmonic Orchestra, London and has collaborated with many

ERIKA REMAINS AN UNAPOLOGETIC FAN OF THE MAPLE LEAFS AND RETAINS A MODEST CRUSH ON MATS SUNDIN.

distinguished artists, including the Tákacs Quartet. David Louie completed graduate studies at the University of Southern California. His principal teachers include Boris Zarankin and John Perry whom he now assists at The Glenn Gould School. Away from the keyboard, he enjoys languages, literature, art, film and the great outdoors.

Joel Quarrington double bass

Recognized as one of the world's great bass virtuosi, Joel Quarrington began studying the instrument at The Royal Conservatory of Music when he was thirteen. Subsequent training took him to Italy and Austria. A winner of the prestigious Geneva International Competition, Joel has made solo appearances throughout Canada, the U.S., Europe and China, and has played concerti with the symphony orchestras of Toronto, Edmonton, Winnipeg, Hamilton and the NACO, where he is currently principal bass. He has released several recordings, including *Virtuoso Reality* (CBC Records) and a CD devoted to the works of Bottesini (Naxos). He is a strong advocate of the unusual practice of tuning the bass in fifths, an octave lower then the cello, a tuning which he uses exclusively. His Italian bass was made in 1630 by the Brescian master, Giovanni Paolo Maggini. In his precious free time, Joel is an enthusiastic connoisseur of the world's beer. He has also acquired an underground following for his recordings on the Erhu, a violin-like Chinese instrument with two strings. These include the now classic CDs: *Everybody Digs the Erhu*, *Country Erhu '98*, *Three Erhus at the Acropolis*, and most recently, *Erhus From Beyond the Galaxy*.

Erika Raum violin

Erika has played the violin professionally since the age of twelve. Since winning the Joseph Szigeti International Violin Competition in 1992 she has been invited to Europe on many occasions, most recently to Portugal, Austria, Germany, England, Italy, France and Hungary, where she appeared with the Budapest Radio Orchestra, the Austro-Hungarian Orchestra, and the Franz Liszt Chamber Orchestra. Erika has performed throughout Canada: at the Parry Sound, Ottawa and Vancouver chamber festivals and regularly at the Banff Centre. Abroad she has attended the festivals at Caramoor, Budapest and Prussia Cove. She is much in demand as a chamber musician and performs regularly with the distinguished pianist Anton Kuerti, with whom she recorded a landmark CD of Czerny's piano and violin works (on CBC's Musica Viva label). Erika remains an unapologetic fan of the Maple Leafs and retains a modest crush on Mats Sundin.

DIANNE FREQUENTLY PERFORMS AS A DUO PARTNER WITH CELLIST BRYAN EPPERSON, BUT DOES NOT SMOKE CUBAN CIGARS.

Dianne Werner piano
After initial training at The Royal Conservatory with Margaret Parsons-Poole, Dianne continued her studies with Peter Katin, György Sebok and Alicia de Larrocha. She went on to win a number of major prizes including the Silver Medal at the prestigious Viotti-Valsesia International Piano Competition in Italy and second prize in the Young Keyboard Artists Association Competition in the United States. Dianne also received a number of major awards in Canada, including three Canada Council Grants and a Floyd Chalmers award from the Ontario Arts Council. An exceptional soloist, accompanist and chamber musician, her collaborations include a national tour and recordings with soprano Nancy Argenta and a wide array of performances with the principal players of the Toronto Symphony, the New York Philharmonic, and the Canadian Opera Company Orchestra. Acclaimed for her lyrical and poetic style she has given solo recitals across Canada, the United States and Europe and appeared as a soloist with several orchestras. Upcoming engagements include performances at the Music in Blair Atholl Festival (Scotland), The Nybrokajen concert hall, Stockholm and at Canada House in London. Dianne frequently performs as a duo partner with cellist Bryan Epperson but does not smoke Cuban cigars.

Simon Wynberg Artistic Director, ARC
Simon Wynberg enjoys a diverse career as a guitarist, chamber musician and artistic director. Recent engagements include appearances at the Marseillan Festival in the South of France; five concerts at New York's Bargemusic series; the Bermuda International Festival, the Banff Centre; Strings in the Mountains Festival, Colorado; Sitka Festival, Alaska; Ann Arbor Spring Fest and Martha's Vineyard Music Festival. Simon established the Scottish chamber festival Music in Blair Atholl in 1991, which he still runs, and was Artistic Director of Music at Speedside and the Guelph Spring Festival from 1994 to 2002. His entry in the *New Grove Dictionary of Music & Musicians* describes him as "not only a virtuoso performer of distinction but one of the guitar's foremost scholars". He has edited over sixty volumes of hitherto unknown guitar music and his many recordings (on Chandos, ASV, Hyperion, Stradivari, Vox and Naxos) have received glowing reviews and awards: a *Penguin CD Guide* Rosette; *Gramophone Critics' Choice*, and a Diapason Award. His *Bach Recital* CD has sold over 100,000 copies. Simon has recorded and collaborated with the English Chamber Orchestra, George Malcolm, the Gabrieli String Quartet, flautist William Bennett, violinist Mark Peskanov and

many Canadian musicians, including Martin Beaver, Scott St. John, David Harding and Bryan Epperson. He enjoys single malt Scotch, *The Sopranos* and the writing of Mordecai Richler.

GLENN GOULD SCHOOL GUESTS

Peter Cosbey cello
A prize-winning ensemble at the National Music Festival, the Cosbey Trio has also broadcast on CBC Radio. As a member of the St Clair Quartet, Peter had the opportunty of working closely with the renowned American composer George Crumb. He also collaborated in the North American premiere of Szymon Laks' Piano Quintet, as part of ARC's *Music Reborn* project. Peter has been a member of the Regina Symphony Orchestra as well as principal cello of the National Youth Orchestra of Canada, which toured Japan and China as well as throughout Canada. Peter's teachers include Cameron Lowe and Yuli Turovsky. He is currently working with Bryan Epperson. In his spare time he is an avid science reader.

Robert Gleadow bass
Toronto-born Robert Gleadow began formal vocal studies three years ago. He has since appeared as a featured soloist with the Toronto Symphony Orchestra in the concert *A Flicker of Light on a Cold Winter's Night* and, in January 2002, was selected to perform for CBC Radio's *Up and Coming* show, featuring young talent from across the country. Robert has studied at the International Summer Academy at the Mozarteum in Salzburg and in the fall of 2002 performed the St. Cecilia's Mass with tenor Michael Colvin and soprano Laura Whalen. In 2002/03 he made his stage debut as Sarastro in The Glenn Gould School's spring production of Mozart's *The Magic Flute* and also appeared at the Stratford Summer Music Festival in the Maureen Forrester Young Artist series. He is a member of the Canadian Opera Company's Ensemble Studio Program.

Carmen Flores viola
Originally from San Diego, Carmen Flores received her Master's degree from the University of Michigan as a scholarship student of Yizhak Schotten. During her time at Michigan, Carmen was principal violist of the University Symphony Orchestra, as well as a member of both the Flint and Adrian Symphony Orchestras. As a chamber

musician, she has worked with teachers such as Andrew Jennings, Norman Fischer, and Maria Lambros. Carmen has received fellowships from the U.S. Fulbright program and the Virtu Foundation, and she spent last summer as a fellow at the Tanglewood Music Festival. She is a student of Steven Dann at The Glenn Gould School.

Ryan Harper tenor
In 2003 Ryan received his Bachelor Degree in Voice Performance from the University of Toronto where he studied under Dr. Darryl Edwards. This spring he performed the role of Peter Quint in The Royal Conservatory of Music's production of Britten's *The Turn of the Screw* and has been accepted as an Art Song Fellow at this summer's Tanglewood Festival. Ryan presently studies with Roxolana Roslak and specialises in the art song repertoire.

Miriam Khalil soprano
A graduate of the University of Ottawa, Miriam has sung Dorabella in *Cosi Fan Tutte*, Dido in Purcell's *Dido and Aeneas* and Michaela in Opera Workshop's *Carmen* excerpts. She has appeared as a soloist with the Kanata Symphony and with Vox Taberna and sung Third Lady in *The Magic Flute* as part of Opera Lyra's Young Artist Program. In 2004 Miriam placed second in the Louis Quilico opera competition. Appearances for 2004 include the role of the Governess in The Glenn Gould School's production of Britten's *The Turn of the Screw* and recital performances in her home city of Ottawa. Miriam is currently studying with Jean MacPhail.

Olenka Slywynska mezzo-soprano
Olenka's recent solo appearances include the Mozart Requiem with the Hamilton Philharmonic, Rachmaninoff's *Liturgy of St. John Chrysostom* with the McMaster Choir and two major fundraising events presented by "Help Us Help the Children", the latter presented in the CBC's Atrium. She has also performed in the Vesnivkaî Choir's Ukrainian Memorial Concert and in the Glenn Gould Vocal Showcase. Olenka appears regularly as a soloist with the Choir of the St. Nicholas Church. Her teachers include Narelle Martinez and Larissa Kryvotsiuk, at the Mykola Lysenko Conservatory in Lviv, Ukraine. She is now studying under Jean MacPhail.

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