

FREE CONCERT SERIES IN THE RICHARD BRADSHAW AMPHITHEATRE

PRESENTED BY



VOCAL SERIES

May 15, 2024, 12 p.m.

OVER THE SEA AND BACK AGAIN

Simone Osborne, soprano
Rachael Kerr, piano

THE PROGRAM

She's Like the Swallow..... Godfrey Ridout
Grands oiseaux blancs..... Pauline Viardot
"Ein Schwan" (Sex digte af Henrik Ibsen) Edvard Grieg

"Var det en dröm?" (5 Songs)..... Jean Sibelius
"Lily and Monarch" (Silent Awakening) Iman Habibi
"Le spectre de la rose" (Les nuits d'été) Hector Berlioz

"An meinem Herzen" (Frauenliebe und Leben) Robert Schumann
"Wiegenlied" (Fünf Lieder) Richard Strauss
"Dodo, mon tout petit" (Louis Riel)..... Ian Cusson

"C'est l'extase langoureuse" (Ariettes oubliées) Claude Debussy
"La ricordanza" (Quattro sonetti) Vincenzo Bellini
Parting..... Cecilia Livingston

Simone Osborne is generously sponsored by June Shaw and the late Dr. Ralph Shaw

Photography, video, and audio recording are strictly prohibited during the performance.
You are welcome to take photos before and after the performance and are encouraged to share with us on:



@CanadianOpera

#FreeConcertSeries

Programming is subject to change. For complete up-to-date listings, and to sign up for email updates, visit coc.ca/FreeConcerts.

COMING UP NEXT AT THE FREE CONCERT SERIES

Tue. May 21, 2024 | 12-1 P.M.

INSTRUMENTAL SERIES

Longing and Lagrimas

Artists of The Toronto Consort

Join artists from The Toronto Consort, internationally recognized for its excellence in the performance of medieval, renaissance, and early baroque music. This performance will be an exploration of yearning and the meaning of home with music from the 16th, 17th, and 21st centuries.

Wed. May 29, 2024 | 12-1 P.M.

INSTRUMENTAL SERIES

Tell me a Story

Artists of the COC Orchestra

Audiences will have the special opportunity to hear the world premiere of Toronto composer Dustin Peters' *Ekphrasis!* for celesta and ensemble. Artists of the COC Orchestra will round out the program with Stravinsky's *Dumbarton Oaks* and Haydn's *Il Distratto* Symphony.

YOU MIGHT ALSO LIKE...

Thu. May 30, 2024 | 12-1 P.M.

VOCAL SERIES

Les Adieux

Artists of the COC Ensemble Studio

Ariane Cossette, soprano

Alex Hetherington, mezzo-soprano

Mattia Senesi, piano

Brian Cho, piano

Ensemble Studio artists Ariane Cossette and Alex Hetherington reflect on their time at the COC through a lens of love, dreams, and longing. Enjoy a performance by these graduating artists as they take the opportunity to perform works they have always longed to sing.

The Free Concert Series in the Richard Bradshaw Amphitheatre is supported by the Free Concert Series Endowment Fund, established in honour of Richard Bradshaw by an anonymous donor



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FOUR SEASONS CENTRE
FOR THE PERFORMING ARTS

Grands oiseaux blancs (Great White Birds)

Great white birds who brave the tempests,
Seagulls.

Great white birds, protect our children,
Our children.
Tomorrow at dawn's first light,
They are going to leave.

Great white birds, protect our children,
Tomorrow at dawn's first light, they will depart.
Tomorrow, the sails on the boats will fade into the
distance.
Alas! Tomorrow, at dawn's first light, our children will
depart.

From these burning beaches,
Whence the passage begins,
You can follow the storms.
Gulls, gulls!
Speak to them of the sacred country,
Speak of the poor mother who prays,
Speak love to them, speak love to them.

Great white birds who brave the tempests,
Protect our children.

*(Text: Louis Pomey
Translation: David Morris)*

Ein Schwan (A Swan)

My white swan,
you mute, you silent one,
of neither throb nor trill
did your voice give a hint.

Anxiously protecting
the spirit which sleeps,
always listening
you glided away.

But at the last encounter,
when vows and eyes
were secret lies,
yes then, then it sounded!

In the birth of sound
you ended your course.
you sang in death—
you were truly a swan!

*(Text: Henrik Ibsen
Translation: Beryl Foster)*

Var det en dröm? (Was It A Dream?)

Was it a dream, that once upon a blissful time
I was your heart's friend?
I remember it like a silent song

whose melody still lingers on.

I remember you gave me a rose
with a look so shy and tender;
I remember the glistening of a parting tear.
Was it all just a dream?

A dream like a wildflower's life,
so brief in the verdant meadow,
whose beauty quickly withers away
within an ocean of new flowers.

But on many a night I hear a voice
through a stream of bitter tears:
hide this memory deep in your heart,
for this was your best dream!

*(Text: Josef Julius Wecksell
Translation: David McCleery)*

Lily and Monarch

Let me be,
Let me a monarch be,
drunk on the sweet waft of a far-off lily,
the morning breathes through my dawn,
I am,
forlorn.

Sighing,
crying,
yearningly flying.

(Saying this, he departed and flew until
he reached his flower,

Alas! that a butterfly was by her side).

Let me be,
See me so selfless?
bound by the lost scent of a distant lily,
to whose bloom I belong,
I traveled far and long,
now her meadow I have found.

Reaching,
soaring,
ever loving.

Alas, by my lily's side,
an emperor did reside.
I circled her till I died.

(He circled her once, and his life came to an end,
The self-absorbed flower did not notice).

Let me be,
set me free.

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Circling,
reaching,
dying.

*(Text: Houshang Vessal
Translation: Iman Habibi)*

Le spectre de la rose (The Spectre of the Rose)

Open your eyelids,
Brushed by a virginal dream;
I am the spectre of a rose
That yesterday you wore at the dance.
You plucked me still sprinkled
With silver tears of dew,
And amid the glittering feast
You wore me all evening long.

O you who brought about my death,
You shall be powerless to banish me:
The rosy spectre which every night
Will come to dance at your bedside.
But be not afraid— I demand
Neither Mass nor De Profundis;
This faint perfume is my soul,
And I come from Paradise.

My destiny was worthy of envy;
And for such a beautiful fate,
Many would have given their lives—
For my tomb is on your breast,
And on the alabaster where I lie,
A poet with a kiss
Has written: Here lies a rose
Which every king will envy.

*(Text: Théophile Gautier
Translation: Richard Stokes)*

An Meinem Herzen (On My Heart)

On my heart, at my breast,
You my delight, my joy!

Happiness is love, love is happiness,
I've always said and say so still.

I thought myself rapturous,
But now am delirious with joy.

Only she who suckles, only she who loves
The child that she nourishes;

Only a mother knows
What it means to love and be happy.

Ah, how I pity the man
Who cannot feel a mother's bliss!

You dear, dear angel, you,
You look at me and you smile!

On my heart, at my breast,
You my delight, my joy!

*(Text: Adelbert von Chamisso
Translation: Richard Stokes)*

Wiegenlied (Cradle Song)

Dream, dream, my sweet, my life,
of heaven that brings the flowers;
blossoms shimmer there, they live
from the song your mother sings.

Dream, dream, bud born of my anxiety,
of the day the flower unfolded;
of that morning bright with blossom,
when your soul opened to the world.

Dream, dream, blossom of my love,
of the silent, of the sacred night,
when the flower of his love
made this world my heaven.

*(Text: Richard Dehmel
Translation: Richard Stokes)*

Dodo, mon tout petit (Sleep, my little one)

Sleep, my little one
Sleep, my little one
While your mother
entrusts to the winter
night
all her hopes
for you

I wish for you,
my little one,
the agile legs of the deer
to carry you swiftly
through the meadow

I wish for you
eagle's wings
to cut through the wind
climb the sky
broaden the horizon

I wish for you
the eyes of a cat
to pierce through the night
the ears of a dog
to decipher the rustlings

the whispers

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I wish for you the strength of the bear

but for you
my little one
most of all, I want you to have
the heart of a man
and the infinite wisdom
of the stars

While your mother
entrust to the winter
night
all her hopes
for you
all her hopes
for you

Sleep, sleep, my little one
Dodo.

*(Text: Mavor Moore
Translation: Jacques Languirand)*

C'est l'extase langoureuse (It is Languorous Rapture)

It is languorous rapture,
It is amorous fatigue,
It is all the tremors of the forest
In the breezes' embrace,
It is, around the grey branches,
The choir of tiny voices.

O the delicate, fresh murmuring!
The warbling and whispering,
It is like the soft cry
The ruffled grass gives out ...

You might take it for the muffled sound
Of pebbles in the swirling stream.

This soul which grieves
In this subdued lament,
It is ours, is it not?
Mine, and yours too,
Breathing out our humble hymn
On this warm evening, soft and low?

*(Text: Paul Verlaine
Translation: Richard Stokes)*

La ricordanza (Remembering)

It was night, and by the side,
of her who alone has reached my heart and is there
alone,
with sobs that broke my words
I begged mercy for my torments.

When she, inclining her beautiful eyes,
said (the memory alone flies from me):
"Put your hand on my heart and be comforted;
that I love and love you alone you should know."

This done, for love, trembling and pale,
in the sweetest act she rested
her fair face on my left shoulder.

If, after this sweetness sorrow was the more bitter;
if for me no moment was equal to this,
"Ah! in that hour how dear was dying!"

*(Text: Conte Carlo Pepoli
Translation: Keith Anderson)*

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Simone Osborne – soprano

Canadian soprano Simone Osborne is a proud graduate of the COC Ensemble Studio and one of the youngest winners in the history of the Metropolitan Opera's National Council auditions.

Since her years at the COC, Osborne has gone on to perform on opera and concert stages across Europe and North America, in Japan, Hong Kong, the Middle East, and beyond. Described as "a joy to hear" (*Los Angeles Times*) with "a sweet and clear sound, sensitive phrasing, and gleaming sustained high notes" (*New York Times*), Osborne is passionate about song repertoire and won the Marilyn Horne Foundation Song Competition in 2009, leading to multiple appearances at Carnegie Hall beginning in 2011.

In addition to the traditional operatic and concert repertoire, Osborne relishes the opportunity to perform modern and new works. Today's concert program was inspired a handful of songs by brilliant Canadian composers, whose music Osborne is grateful to be able to perform for you.



Rachael Kerr – piano

Rachael Kerr, an alumna of the Canadian Opera Company Ensemble Studio, is a rehearsal pianist on *Fidelio* and *Don Pasquale* this season, after serving as head coach for *Bluebeard's Castle* and repetiteur for *Salome* and *Gianni Schicchi* in recent seasons. She has also been part of developing world premieres by Rufus Wainwright, Ana Sokolovic, and Ian Cusson. She was recently the Dora Award-nominated music director for Against the Grain Theatre's *Figaro's Wedding*. Past credits include two recent tours under the auspices of Jeunesses Musicales du Canada, as well as fellowships at the Banff Centre for Arts and Creativity and the Tanglewood Music Center. Kerr has also been a rehearsal pianist for the Toronto Symphony Orchestra in numerous projects, including world premieres by Brett Dean, Vincent Ho, and Gary Kulesha. Other past rehearsal piano engagements at the TSO include Britten's *War Requiem*, Massenet's *Thaïs*, Wagner's *Die Walküre*, Mozart's *Requiem*, Shostakovich's Symphony No. 13, and Weill's *Seven Deadly Sins*. Kerr

holds a doctorate from Northwestern University, where she was concurrently a faculty instructor in music theory.

Kerr is on the faculty of The Glenn Gould School at The Royal Conservatory of Music as a vocal coach in addition to serving as the keyboard coach for the Toronto Symphony Youth Orchestra. In past seasons, she performed continuo and worked as a repetiteur for Brott Opera, in addition to appearing in concert with Toronto Summer Music.

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