FREE CONCERT SERIES IN THE RICHARD BRADSHAW AMPHITHEATRE



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 Grands oiseaux blancs "Ein Schwan" (Sex digte af Henrik Ibsen)	Pauline Viardot
"Lily and Monarch" (<i>Silent Awakening</i>)	Iman Habibi
"Le spectre de la rose" (<i>Les nuits d'été</i>)	Hector Berlioz
"An meinem Herzen" (<i>Frauenliebe und Leben</i>)	
"Wiegenlied" (<i>Fünf Lieder</i>)	
"Dodo, mon tout petit" (<i>Louis Riel</i>)	lan Cusson
"C'est l'extase langoureuse" (<i>Ariettes oubliées</i>)	Claude Debussy
"La ricordanza" (<i>Quattro sonetti</i>)	Vincenzo Bellin
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 encourage to share with us on:









@CanadianOpera

#FreeConcertSeries

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.

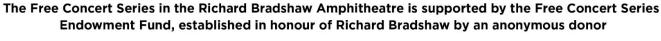
Wed. May 29, 2024 | 12-1 P.M. INSTRUMENTAL SERIES *Tell me a Story* Artists of the COC Orchestra

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.





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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FOUR SEASONS CENTRE

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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FOUR SEASONS CENTRE

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)





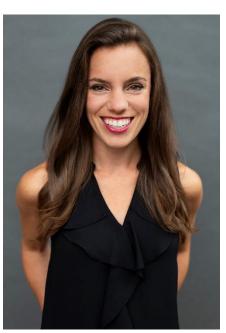


Simone Osborne - soprano

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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