

FREE CONCERT SERIES IN THE RICHARD BRADSHAW AMPHITHEATRE

PRESENTED BY



TD READY
COMMITMENT

INSTRUMENTAL/VOCAL SERIES

November 22, 2023, 12 p.m.

ABBANDONATA E CONDOTTA A MORIRE

Dominique Labelle, soprano
Elizaveta Miller, harpsichord
Dorian Bandy, baroque violin

with students from the Schulich School of Music

THE PROGRAM

Sonate concertate in stil moderno, Prima Sonata à due soprani.....Dario Castello
Partite sopra la FolliaGirolamo Frescobaldi
Lamento di Zaida mora.....Luigi Rossi
Trio Sonatas, Op. 2, No. 5 in G minor, HVW 390 George Frideric Handel
Armida Abbandonata, HWV 105.....Handel

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:



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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

VOCAL SERIES

Mon. Nov. 27, 2023, 12–1 p.m.

Artists of the COC Ensemble Studio

Liebeslieder Waltzes

Artists of the COC Ensemble Studio explore life, love, humour, and whimsy in a performance of Brahms' *Liebeslieder Waltzes*, Op. 52, counterpointed with John Greer's *Liebesleid-Lieder*, Op. 20, with text by Dorothy Parker.

VOCAL SERIES

Tue. Dec. 5, 2023, 12–1 p.m.

Artists of the COC Ensemble Studio

Songs of Cecilia Livingston

Artists of the COC Ensemble Studio perform vocal works by COC Composer-in-Residence, Cecilia Livingston, who is praised for her “radiant and openhearted musical language” (*Vocal Arts DC*) and her “vast and curious creative mind” (*WholeNote Magazine*).

YOU MIGHT ALSO LIKE...

INSTRUMENTAL SERIES

Tue. Dec. 12, 2023, 12–1 p.m.

Jialiang Zhu, piano

Jennifer Tran, saxophone

consolation / 星星 of contemporary wind

Dedicated to all people grappling their own diasporic identities, Jennifer Tran and Jialiang Zhu present a concert program for saxophone and piano featuring East Asian diasporic womxn composers of Turtle Island. Throughout this concert, Tran and Zhu share stories exploring diaspora, memory and inherited memories, home and ethnic origin, identity, and cultural trauma.

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Lamento di Zaida mora

Her hair dishevelled, tearful
On the wide banks of the Aegean
Zaida, fair and sad,
Unhappy, cries to the winds,
And weeps to the waves.
Thus she speaks:

Where are you going,
Flying, it seems, over the sea,
Swelling sails of the cruel pirate
That serves the Tuscan king?
Barbarous Christian,
Turn back your ships
And bring me back Mustafa!

Bring him back, proud and wicked man,
For it is not lawful to steal booty from a god!
He is not mine now,
But the slave of Love.
Love that rules all,
And in his law enshrines every law!

Insolent robber, you that with crosses of fire
burn every shore.
Hear, ah, hear the cry,
And let the sorrow move you,
Of a Moorish girl that dies
In the hands of Love!
So may a favourable wind fill your sails,
And the sea obey,
And cheerfully ripple at your wish.

So let unconquered Byzantium be looted,
And every warrior of the Turkish Empire
Laid low, yield to your sword,
And you now, with a cargo of garnets and gold
And every rich prize,
Make a happy return to the Etruscan sea.

Turn again your ships,
That you have heading to Leghorn.
Give me back Mustafa!
But you care nothing
For my tearful cries.
Ah, may fortune, enemy of Heaven, not smile
On your unjust intent
And your Christian spoils.
Booty, as the booty you have taken.
The water on which you have dared so much,
With contrary winds, treacherously bar your way.
And as you have shown yourself deaf to my prayers
May the barbarous sea deny you!

Ah Heaven, what have I said!
Ah God, may an undeserved omen be my lot.
Since my soul is under that portent.
Ah may he be cursed,
Since he cares so little for my sorrow,
the Arab Mahomet and his follower Ali.

May earth cover Mecca,
And Talnabi fall on Medina!
Cursed be Zaida's god,
Since in prison, over the water,
Bound with chains,
Lies her dear Mustafa!

- So she spoke, and, in great distress,
Having seen disappear the fugitive ship,
The fair Moor fell cold
And senseless on the sand.

(Text: Fabio Della Corgna)

Armida abbandonata

In the tracks of the fleeing warrior,
Whom she in sensual dalliance had long concealed,
The forsaken Armida trod;
Then, having realised that her golden tresses,
Her charms, her glances, her prayers,
Were powerless to detain the fugitive lover,
She stayed her weary feet,
And seated on a rock,
With the calmness of despair upon the slender mast,
That bore her love away, she gazed,
And weeping and sighing thus she spoke:

Ah! Heartless man,
Although you leave me prey to grief,
Yet you know that you alone
Are my heart's delight.

How could you, thankless man,
Rob my heart of its joy at your sight,
Since I am afire for you.

For you I long, faithless one,
For you I languish, ungrateful one.
Ah, but you know,
That for your eyes alone my heart is stricken,
Yet you forsake me, faithless lover.

Creatures of the turbulent, stormy ocean,
You fearsome monsters,
Emerge from the deepest chasms to avenge me,
And against that cruel man arm yourselves
With cruelty.

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Yes, be it your vaunt,
And that of your ferocity,
To rend a monster greater than yourselves.
Waves, winds, what are you about
That you do not drag him down?
Ah! No! Yet stay!

Winds, cease blowing, no, do not drown him;
True, he has betrayed me, yet still I adore him.
Cruel waters, do not take his life;
Though he has abused me, yet is he my beloved.

But what am I saying? What words are these?
Ah! My mind wanders!
For how could my unhappy heart love my betrayer?
Answer me, dear God, answer me!
Ah, you are confused,
Uncertain and fluttering:
You would that you loved not, and yet you love.
Break that unworthy bond that still binds your
affections.
What is it, poor heart? Ah, you cannot.

In my deep distress come to my aid, god of love!
And if you are merciful,
Quench my love for the traitor.

(Translation: Anthony Hicks)

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Dominique Labelle – soprano

Throughout her career, soprano Dominique Labelle has fearlessly plumbed the technical and emotional depths of music, turning in performances of “almost alarming ferocity” (*San Francisco Chronicle*), possessed of “conviction but without exhibitionism” (*De Telegraf*), that have “the audience hanging on every note” (*The Boston Globe*). Her passionate commitment to musicmaking has led to close and enduring collaborations with a number of the world’s most respected conductors and composers, such as Iván Fischer, Nicholas McGegan, Jos van Veldhoven, Jean-Marie Zeitouni, and the Pulitzer Prize-winning composer Yehudi Wyner. She also treasures her long association with the late Robert Shaw. Labelle first came to international prominence as Donna Anna in Peter Sellars’ daring production of Mozart’s *Don Giovanni*, set in Spanish Harlem, which she performed in New York, Paris, and Vienna.

Most recently, Labelle was honored at the Philharmonia Baroque Orchestra and Chorale’s annual Winter 2017 Gala for extraordinary artistic contributions, performed at Göttingen International Handel Festival’s opening Galakonzert, and released an album, *Mi Palpita Il Cor* with Musica Pacifica.

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Dorian Bandy – baroque violin

Dorian Bandy is a musicologist and performer specializing in the 17th, 18th, and early 19th centuries. He is the author of *Mozart the Performer*, which proposes a model for Mozart interpretation based on historical studies of Mozart's activities as a pianist and improviser and analytic accounts of his sonatas, concertos, symphonies, and operas. Bandy's research interests also include Beethoven, German instrumental music c. 1660-1720, and Lieder c. 1780-1840, various issues in aesthetics and the philosophy of music (including the work concept, meme theory, musical meaning, and the philosophy of historical performance), and philosophical artworks more broadly (especially Stephen Sondheim's musicals). His writings on these and related topics have appeared in publications ranging from leading academic journals to blogs such as violinist.com and aestheticsforbirds.com. He is a member of the Re:Enlightenment collective.

In addition, Bandy maintains a career as a conductor, baroque violinist, and historical keyboardist. His repertoire spans four centuries, and his performances — acclaimed for their vitality, drama, and warmth — have taken him to venues across Europe and North America, including London's Wigmore and Cadogan Halls, Amsterdam's Concertgebouw, and New York's Symphony Space.

Alex Miron-Perreault – baroque violin

Originating just outside Montreal, Alex Miron-Perreault's musical journey commenced at the age of 4 with the modern violin. At a young age, they were accepted at the Conservatoire de Musique de Montréal, where they studied for 10 years under Andrée Azar and Johanne Arel. However, in recent years, Alex found true artistic expression in the world of early music. Currently studying at McGill's Schulich School of Music under the esteemed tutelage of Olivier Brault, Alex is pursuing a Bachelor's degree in baroque violin performance. Alex's commitment to their art extends beyond the classroom, driven by a passion to share the timeless beauty of the baroque violin with performances across Canada. Their music embodies a profound connection to the historical richness of the genre while infusing a contemporary spirit, making Alex Miron-Perreault a promising new voice in the world of early music.

Tor Ellergodt – baroque cello

Cellist, gambist, as well as conductor and clarinetist Tor Ellergodt is known for his intuitive and colourful approach to solo, chamber, and orchestral repertoire spanning from the 17th to the 21st centuries. Ellergodt has studied in Canada and Europe, studying both Baroque and modern performance practice techniques for numerous instruments and musical disciplines. Originally from Calgary and a current student of Susie Napper at McGill University in Montréal, Ellergodt has studied cello with Rafael Hoekman, Beth-Root Sandvoss, Marc Destrubé, Catherine Rimer, Stephano Veggetti, and Joan Kent. He has also participated in numerous masterclasses with Christina Mahler, Joelle Morton, Viola de Hoog, Elinor Frey, Joseph Johnson, Andreas Scholl, and Luc Beauséjour.

Ellergodt has participated in the Amsterdam Summer School, Verein Cordia, Tafelmusik Summer Institute, Orford Musique, Domaine Forget, and FEMUSC, as well as numerous other Canadian chamber and orchestra festivals on both cello and bass clarinet.

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In addition to his instrumental studies, Ellergodt studied conducting in Calgary under Adam Johnson and Gareth Jones. In 2018, Ellergodt was a selected participant for the Domaine Forget Conducting Academy under Yoav Talmi, and was also chosen to be the assistant conductor for the University of Calgary Symphonic Band under Gareth Jones from 2018-2019.

Elizaveta Miller – harpsichord

Elizaveta Miller has studied in Aix-en-Provence, France, the Moscow Tchaikovsky Conservatory, and Yale University. She is a true and inspired multi-instrumentalist who plays most keyboard instruments: harpsichord, fortepiano, and piano and also clavichord and organ. Her repertoire covers six centuries of music, from medieval to contemporary.

In 2013, she was the First Prize winner of the Bruges Musica Antiqua Competition. She has performed throughout Europe and Russia, taking part in the Bruges MAfestival, Beethovenfest, Bozar, Dubrovnik Summer Festival, and the Homecoming Music Festival.

As a continuo player, she has collaborated with numerous conductors including Václav Luks, Reinhard Goebel, Maxim Emelyanychev, Robert Hollingsworth, Christian Curnyn, and others. She held a teaching position at the Moscow State Conservatory in the historical instruments department for nine years but resigned and left the country in 2022, in solidarity with Ukraine in the country's war against Russia. Miller recently joined the Schulich School of Music as a Professor of harpsichord in the Early Music Area.

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