

FREE CONCERT SERIES IN THE RICHARD BRADSHAW AMPHITHEATRE

PRESENTED BY



TD READY
COMMITMENT

VOCAL SERIES

October 10, 2023, 12 p.m.

LOVE AND ITS MANY FORMS

Josh Lovell, tenor
Rachael Kerr, piano

THE PROGRAM

Canticle I, My beloved is mine and I am his, Op. 40Benjamin Britten

Poème d'un jour, Op. 21.....Gabriel Fauré

Rencontre

Toujours

Adieu

Vier Lieder, Op. 27Richard Strauss

Cäcilie

Heimliche Aufforderung

Morgen!

Tre Sonetti di Petrarca..... Franz Liszt

Pace non trovo

Benedetto sia il giorno

I vidi in terra angelici costumi

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

VOCAL/INSTRUMENTAL SERIES

Thu. Oct. 12, 2023, 12–1 p.m.

Ineke Vandoorn, voice/piano

Marc van Vugt, guitar

Crossing Canada

Dutch Grammy Award winners Ineke Vandoorn (vocals/pianist) and Marc van Vugt (guitarist/composer) toured across Canada in 2016 and 2018. They return to present their highly acclaimed album *Crossing Canada*, featuring intimate landscapes, exciting energy, Brazilian choro, and a fairytale Scandinavian vibe.

INSTRUMENTAL SERIES

Thu. Oct. 19, 2023, 12–1 p.m.

Jean-Sélim Abdelmoula, piano

Schubert's Last Words

Janáček wrote *In the Mists* remembering his daughter Olga who left him too soon. Schubert, at the age of 31, was very sick and knew that he had only a few months left. This gave him a huge creative energy to write some of his best pieces, including his very last sonata. Listen to both of these profound works in this lunchtime performance from Jean-Sélim Abdelmoula, presented by the Young Classical Artists Trust, UK.

YOU MIGHT ALSO LIKE...

VOCAL SERIES

Tue. Nov. 7, 2023, 12–1 p.m.

Samuel Chan, baritone

Constanze Beckmann, piano

Songs and Suppression: A Musical Journey out of Exile

In an exploratory program of art songs by Jewish-German composers, Jewish-German pianist Constanze Beckmann and Singaporean Chinese-Canadian baritone Samuel Chan explore topics of xenophobia, racism, exile, and personal/artistic suppression through the contrasting musical styles of the late Romanticism of Walter Braunfels with the serialism, atonalism, and jazz influences of Hanns Eisler's *Hollywood Songbook*.

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



coc.ca

Radio Sponsor:
CLASSICAL 96.3 FM

FOUR SEASONS CENTRE
FOR THE PERFORMING ARTS

Rencontre (Meeting)

I was sad and pensive when I met you,
Today I feel less my persistent pain;
O tell me, could you be the long hoped-for woman,
And the ideal dream pursued in vain?

O passer-by with gentle eyes, could you be the friend
To restore the lonely poet's happiness,
And will you shine on my steadfast soul
Like native sky on an exiled heart?

Your timid sadness, like my own,
Loves to watch the sun set on the sea!
Such boundless space awakes your rapture,
And your fair soul prizes the evenings' charm.

A mysterious and gentle sympathy
Already binds me to you like a living bond,
And my soul quivers, overcome by love,
And my heart, without knowing you well, adores you.

*(Text: Charles Grandmougin
Translation: Richard Stokes)*

Toujours (Always)

You ask me to be silent,
To flee far from you forever
And to go my way alone,
Forgetting whom I loved!

Rather, ask the stars
To fall into infinity,
The night to lose its veils,
The day to lose its light!

Ask the boundless sea
To drain its mighty waves,
And the raging winds
To calm their dismal sobbing!

But do not expect my soul
To tear itself from bitter sorrow,
Nor to shed its passion
As springtime sheds its flowers!

*(Text: Charles Grandmougin
Translation: Richard Stokes)*

Adieu (Farewell)

How swiftly all things die, the rose in bloom,
And the cool dappled mantle of the meadows;
Long-drawn sighs, loved ones, all smoke!

In this fickle world we see our dreams
Change more swiftly than waves on the shore,
Our hearts change more swiftly than frosted flowers!

To you I thought I would be faithful – cruel one,
But alas! The longest loves are short!

And I say, taking leave of your charms, without tears,
Almost at the moment of my avowal, farewell!

*(Text: Charles Grandmougin
Translation: Richard Stokes)*

Cécilie (Cecily)

If you knew
What it is to dream
Of burning kisses,
Of walking and resting
With one's love,
Gazing at each other
And caressing and talking –
If you knew,
Your heart would turn to me.

If you knew
What it is to worry
On lonely nights
In the frightening storm,
With no soft voice
To comfort
The struggle-weary soul –
If you knew,
You would come to me.

If you knew
What it is to live
Enveloped in God's
World-creating breath,
To soar upwards,
Borne on light
To blessed heights –
If you knew,
You would live with me.

*(Text: Heinrich Hart
Translation Richard Stokes)*

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

Heimliche Aufforderung (Secret invitation)

Come, raise to your lips
The sparkling goblet,
And drink at this joyful feast
Your heart to health.

And when you raise it, give
Me a secret sign,
Then I shall smile, and drink
As quietly as you...

And quietly like me, look
Around at the hordes
Of drunken gossips—do not
Despise them too much.

No, raise the glittering goblet,
Filled with wine,
And let them be happy
At the noisy feast.

But once you have savoured the meal,
Quenched your thirst,
Leave the loud company
Of happy revelers,

And come out into the garden
To the rose-bush,—
There I shall wait for you
As I've always done.

And I shall sink on your breast,
Before you could hope,
And drink your kisses,
As often before,

And twine in your hair
The glorious rose—
Ah! come, O wondrous,
Longed-for night!

*(Text: John Henry Mackay
Translation Richard Stokes)*

Morgen! (Tomorrow!)

And tomorrow the sun will shine again,
And on the path that I shall take,
It will unite us, happy ones, again,
Amid this same sun-breathing earth...

And to the shore, broad, blue-waved,
We shall quietly and slowly descend,
Speechless we shall gaze into each other's eyes,
And the speechless silence of bliss shall fall on us...

*(Text: John Henry Mackay
Translation Richard Stokes)*

Pace non trovo (I find no peace)

I find no peace and I am not at war
I fear and hope, and I burn and I freeze
I rise up to the sky, lie on the earth's floor
And I grasp nothing and I hug the trees.

She has jailed me, and nor opens nor shuts,
Nor keeps me for her own, nor tears the noose,
Love does not slay and does not set me loose,
He wants me neither alive nor out of ruts.

I see and have no eyes; no tongue, and cry,
I wish to perish and call for help to fly
And I abhor myself and love another.

I feed on grief, in tears and laughter I smother,
Death and life are the objects of my hate,
Lady, because of you, such is my state.

*(Text: Francesco Petrarca
Translation: Johan van der Merwe)*

Benedetto sia il giorno (Blessed by the day)

Blessed by the day, the month, the year,
And the season, the time, the hour, the moment,
And the country, the place where I was first joined
By two fair eyes that have tied me here.

And blessed by the first sweet agony
That I felt in becoming bound to love,
And the both and the arrows piercing me,
And the wounds that I bear so deep in my heart

Blessed by the many voices that I raised,
Calling the name of my lady, and spreading it,
And blessed by the sighs, and tears, and the desires.

Blessed be all those sonnets
Source of all my fame, and blessed my thoughts,
That are for her alone, no one else has a part in them.

*(Text: Francesco Petrarca
Translation: Johan van der Merwe)*

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

I vidi in terra angelici costumi (I saw on earth angelic manners)

I saw on earth angelic manners show
Heavenly beauties, in the world, alone,
So that recalling them is joy and woe,
For it seems shadow, smoke or dream that shone.

And I saw those two lights with tears abound,
That thousand times were envied by the sun,
And I heard between sighs some words resound
That make kills move and rivers stop to run.

Love, wisdom, valour, pity, and distress
Made in weeping a sweeter symphony
Than any to be heard here in this world.

The sky was so entranced by the harmony,
That no lead on the branch was being curled.
The air and wind were filled with such sweetness.

(Text: Francesco Petrarca)

(Translation: Johan van der Merwe)

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



coc.ca

**Radio Sponsor:
CLASSICAL 96.3 FM**

FOUR SEASONS CENTRE
FOR THE PERFORMING ARTS



Josh Lovell – tenor

Canadian tenor Josh Lovell, whose voice has been described by the *The Guardian* as “a handsome sounding tenor with a warm, liquid voice, and easy high notes” is the winner of the 39th International Hans Gabor Belvedere Singing Competition. An incredibly versatile artist, Lovell’s repertoire spans the Baroque to Romantic periods, as well as modern works of the 20th Century. This season, he will sing Ferrando in *Così fan tutte* with Opéra national de Paris, Count Almaviva in *The Barber of Seville* at the Bayerische Staatsoper, the Italian Singer in *Capriccio* at the Salzburg Festival, Medoro in *Orlando Paladino* at the Teatro Real and Gran Teatre del Liceu, Ernesto in *Don Pasquale* with Vancouver Opera, and Jacquino in *Fidelio* with the Canadian Opera Company. In concert, Lovell will make debuts at the Royal Concertgebouw singing in Rossini’s *Petite messe solennelle* with the Concertgebouw Orchestra, the Opéra royal de Versailles for Cimarosa’s *L’Olimpiade* with Les Talens Lyriques and Christophe Rousset, and performances of Handel’s *Il trionfo del Tempo e del Disinganno*, and *L’Olimpiade* both at Theater an der Wien. Finally, he will sing Handel’s *Messiah* with North Carolina Symphony.

Lovell is a Victoria, British Columbia native and resides in Vienna, Austria with his girlfriend, mezzo-soprano Isa Signoret, and their dachshunds, Olive and Oscar.



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.

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