

October 3rd, 2024, concert  
**Campbell Fagan Park  
Trio**

The WMCT gratefully acknowledges  
Dianne Henderson  
for her support of the Student Outreach Program

As a courtesy to others, please refrain from wearing perfume or other scents.  
Please turn off cell phones and other noise-making devices.  
No photography or recordings of any type during the performance.

*Please come and meet the artists on the stage following the concert.*

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Visit the artists' websites at  
[festivalofthesound.ca/artist/james-campbell](http://festivalofthesound.ca/artist/james-campbell)  
[leslifegan.com](http://leslifegan.com)  
[angelapark.com](http://angelapark.com)

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*Tuning Your Mind Lecture:*  
*The Clarinet in Opera*  
*Bella Czyrnyj, clarinetist*  
Open to all, 12.15 p.m. sharp  
Walter Hall, Edward Johnson Building

# PROGRAM for OCTOBER 3, 2024

## THE ENGLISH FOLK SONG

Music from: *5 Bagatelles, op. 23* Gerald Finzi  
& (1901-1956)  
*Six Studies in English Folk Song* Ralph Vaughan Williams  
(1872-1958)

1. Prelude (Finzi)
2. Andante sostenuto (Vaughan Williams)
3. Forlana (Finzi)
4. Lento (Vaughan Williams)
5. Allegro vivace (Finzi)

*L'Isle joyeuse* Claude Debussy  
(1862-1918)

*The Shepherd on the Rock* Franz Schubert  
(1797-1828)

---INTERMISSION---

*Images at nightfall: Georgian Bay* Srul Irving Glick  
(1934-2002)

*Seven Spanish Popular Songs* Manuel de Falla  
(1876-1946)

1. *El paño moruno*
2. *Seguidilla murciana*
3. *Asturiana*
4. *Jota*
5. *Nana*
6. *Canción*
7. *Polo*

*Pièce en forme de habanera* Maurice Ravel  
(1875-1937)

Two popular arias  
(to be announced from the stage)

*Concert Fantasia on Motives* Luigi Bassi  
*from "Rigoletto"* (1833-1871)

## ABOUT THE ARTISTS

**James Campbell**, clarinet; **Leslie Fagan**, soprano;  
**Angela Park**, piano

Juno winner **James Campbell** has been called "Canada's pre-eminent clarinetist and wind soloist, by the *Toronto Star*, "Canada's premiere clarinetist" by the *Ottawa Citizen*, "a national treasure" by the Canadian Broadcasting Corporation and "one of the top half-dozen clarinetists in the world today" by *Fanfare Magazine*. He has performed as soloist and chamber musician in over 35 countries with over 65 orchestras including the Boston Pops, Montreal Symphony and the London Symphony. He has collaborated with Glenn Gould and Aaron Copland and toured with over 35 string quartets, including the Guarneri, Amadeus (when he replaced an ailing Benny Goodman on a tour of California) and Vermeer. Of his over 60 recordings, the BBC and *The Times of London* rated his recording of the Brahms Clarinet Quintet as the best available. He has been named Canada's Artist of the Year, awarded the Queen's Gold and Diamond Jubilee Medal, an Honourary Doctor of Laws, and Canada's highest honour, the Order of Canada. He has recently been inducted into the Canadian Broadcasting Company's In Concert Hall of Fame. James was Professor of Music at the famed Jacobs School of Music of Indiana University from 1988-2019 and continues to give concerts and masterclasses throughout the world.

James has been Artistic Director of the Festival of the Sound since 1985. Under his direction the Festival has traveled to England, Japan, and the Netherlands and it has been the subject of documentaries by BBC Television, CBC Television and TV Ontario.

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Reviewing **Leslie Fagan's** New York appearances, *Opera News* names her performance of the Poulenc Gloria as "one of the most memorable performances of the season," and *The New York Times* noted the soprano's "transcendent moments" in Handel's *Messiah* at Carnegie Hall. In demand for concert appearances from North America to Europe and Asia, Ms. Fagan's engagements include Mahler's Symphony No. 2 under the direction of Hans Graf; a Stravinsky and Debussy concert with The Orchestre National Bordeaux Aquitaine in France; Bach's *Weinachtsoratorium* BWV 248 in Stuttgart, Germany; Handel's *Messiah* at the Royal Albert Hall in

England and with Tafelmusik Orchestra and Choir in Canada; and an engagement as guest soloist at the International Choral Festival in The Netherlands. She has performed with conductors Sir David Willcocks, Boris Brott, Jukke-Pekke Saraste, Elmer Iseler, Kent Tritle and Daniel Lipton with orchestras such as the National Symphony, the Rochester Philharmonic and the Toronto Symphony, as well as the Toronto Mendelssohn Choir. Her recent engagements include concerts in New York, Spain, Japan and in the United Arab Emirates.

Leslie is co-founder of the Canadian Art Song Series, whose mandate is to champion the legacy of Canadian song. The first two CDs in the series, *Thread of Winter* and *Halibut Cheeks and other Love Songs* have been received with rave reviews. [www.canadianartsong.ca](http://www.canadianartsong.ca)

When not on the world stages, Leslie is an Assistant Professor who teaches aspiring singers at Wilfrid Laurier University. Recently, Leslie received the honour of being appointed to The Order of Ontario.

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Canadian pianist **Angela Park** has been praised for her “stunningly beautiful pianism” (Grace Welsh Prize, Chicago), “beautiful tone and sensitivity” (*American Record Guide*), and for performing “with such brilliant clarity it took your breath away” (Chapala, Mexico). Angela’s versatility as both soloist and chamber musician has led to performances across Canada, as well as in the United States, Europe, Japan and Mexico. She has performed for such notable series as Montreal’s Pro Musica, Ottawa Chamberfest, Toronto Summer Music Festival, Parry Sound’s Festival of the Sound, Winnipeg Virtuosi, Debut Atlantic and Prairie Debut Tours, Orchestra London Canada, Sinfonia Toronto, Stratford Symphony, and the Northern Lights Music Festival in Mexico. She is a founding member of the JUNO Award-winning Ensemble Made In Canada, a group she performed with from 2006-2020. Angela has numerous projects with her duo partner, cellist Rachel Mercer, including the Mercer-Park Duo, St. John-Mercer-Park Trio with violinist Scott St. John, and the Seiler Trio with violinist Mayumi Seiler. Angela is also lucky to collaborate frequently with artists including clarinetist James Campbell, soprano Leslie Fagan, violist Rivka Golani, and violist Sharon Wei. Angela has recorded solo albums, and collaborative discs with cellist Rachel Mercer, St. John-Mercer-Park Trio, and Ensemble Made In Canada for labels including NAXOS Canadian Classics, Centrediscs, Leaf Music, and Enharmonic Records. In 2010 Angela earned her DMA in Performance from the

Université de Montréal, and previously received her MMus and BMus degrees from the University of Toronto. From 2011-2014, Angela was Visiting Assistant Professor of Collaborative Piano-Woodwinds at Indiana University's Jacobs School of Music. She is currently Assistant Professor of Piano and Collaborative Piano at Western University in London, Ontario.

## NOTES for OCTOBER 3, 2024

Vaughan Williams' *Six Studies in English Folk Song* were a product of the English folksong revival that took place just before WWI. A number of musicians were eager to collect songs that they believed were, as one writer put it, a "communal product devoid of any commercial interest," and that the true musical idiom of the nation was to be found there. The *Six Studies* were written in 1926, originally for cello and piano, but the songs on which the various movements are based had been collected by the composer between 1905 and 1908. The texts of the songs were not revealed in the instrumental composition, but the second movement of today's compilation is based on the song *Spurn Point*, about a boat that sank with all her crew off the mouth of the river Humber. The fourth movement is based on the song *She Borrowed Some of her Mother's Gold*.

Finzi's *Five Bagatelles*, which today's performers have imaginatively paired with the Vaughan Williams pieces, are not based on folksongs but match this mood. They were written over a number of years and were completed during WWII when the composer was working for the Ministry of War Transport. The unusual title "Forlana" for one movement refers to "a lively north Italian folk dance, associated particularly with Venice ... it was a lusty, but graceful, dance of flirtation."

I have had occasional fun in these notes with the confusion caused by the generic titles of many classical compositions. It is only fair to point out that providing a pictorial title for a work doesn't always simplify things. Take for example, Debussy's *L'Isle joyeuse*. In 1903 the pianist Ricardo Viñes wrote in his diary that he had heard the composer play two pieces from a "Suite bergamasque" of which one was *L'Isle joyeuse*. This suite never appeared and the title was used instead for a group of pieces that Debussy had written earlier. This story does suggest however, that Debussy's original concept for *L'Isle joyeuse* was

something related to the *commedia dell'arte*. He continued to work on this music and eventually published it in 1904 as a separate piece. The timing of this re-working has led some writers to an autobiographical interpretation. In this year the composer, who had married in 1899, was having an affair with Emma Bardac, and in August stayed with her on the island of Jersey. Their daughter, Claude-Emma or "Chou Chou" was born the following year in Paris. Is Jersey the island of the title? But we must also take into account Debussy's own comment to a performer who enquired about this work: there is "an element" of Watteau's painting, *L'embarquement pour Cythère* about it, he said. This 18th century painting shows a group of young lovers leaving for, or perhaps returning from, the island which in mythology is the birthplace of Venus the goddess of love. Whether this contradicts the autobiographical reading or merely deflects it slightly, I leave to your judgement; the erotic overtones of the music seem clear enough.

It is quite a surprise to look at the complete works of Schubert lined up on a library shelf and discover how many of the volumes – eighteen in the new edition – contain operas or stage works. An enormous amount of the composer's brief life was taken up with writing these works that almost without exception he couldn't get performed, even with the efforts of many of his friends. One person who tried to help him in this regard was the operatic soprano, Anna Milder-Hauptmann, for whom the part of Estrella, in his opera *Alfonso und Estrella* was written. In spite of her fame and distinguished contacts, she was no more successful than many others in getting the work staged. However she had sung a number of his songs and she requested that he write her something that could be included in her recitals. The result was the extended song, *The Shepherd on the Rock*. The song is in three sections, the first and last to a text by Wilhelm Müller, who had provided the texts for the song cycles, *Die schöne Müllerin* and *Winterreise*, and the middle section by Karl Varnhagen. Milder-Hauptmann only received the music in 1829, the year after the composer's death, and she premiered it the following year in the singularly named House of the Blackheads in Riga.

The Canadian composer Srul Irving Glick studied in Toronto and later with Darius Milhaud. In addition to an extensive compositional output, he was a teacher and CBC producer and for many years was conductor of the choir at Beth Tikvah Synagogue. He wrote the tone poem – his description – *Images at nightfall - Georgian Bay* for a 1989

commission from the Festival of the Sound; it is dedicated to James Campbell. The poem, which begins “our boat lies at anchor rocking gently in the calm bay,” is by the composer.

Manuel de Falla generally approached the folk music of his native Spain with great freedom, and he doesn't seem to have been too interested in the original context of the material – he never went on field trips collecting the music as Vaughan Williams did. The songs on today's program were written in 1914 towards the end of a seven year period Falla spent in Paris and were the result of a query from the Spanish singer, Luisa Vela about suitable Spanish songs for a recital she was intending to give. This gave him the impetus to hunt through published collections of Spanish folk music to find pieces he could arrange. His choices cover a wide geographical area, Asturias, in the north, the Seguidilla murciana from the southeast, and Jota from Aragón. Even within these seven songs his approach to the folk material varies. The first song is close to the original for example, and so is the Andalusian cradle song *Nana*, which he knew as a child, while *Jota* is mainly Falla's own work. The first performance of the set was given in Madrid in 1915 by Luisa Vela with Falla at the piano.

Ravel's *Pièce en forme de habanera* is a vocalise, or wordless song, written in 1907 as a singing study. It was commissioned by Amédée-Louis Hettich, a singing teacher at the Paris Conservatoire, for use in his classes, but soon appeared in arrangements for various instruments – Ravel himself did one for cello and piano. There could be a number of reasons why he chose a Spanish influenced dance as the basis for this piece: the Habanera had been made wildly popular by its appearance in Bizet's *Carmen*; Ravel was himself half Basque; and he started working this same year on his Spanish-themed opera *L'heure espagnole*.

Luigi Bassi was a nineteenth century Italian clarinetist who spent most of his professional career as the principal clarinet of La Scala in Milan. It is perhaps not surprising that the bulk of his output as a composer was made up of virtuoso showpieces based on operatic melodies. The most popular has always been the work on today's program. A number of well-known themes from Verdi's *Rigoletto* are presented, first in more or less their original form, and then surrounded by clarinet pyrotechnics designed to dazzle the audience with their trapeze-act audacity.

-John Mayo