



RICHARD MARGISON, TENOR

KINZA TYRRELL, PIANO

MARCH 25, 2011



Hailed for his ringing top notes and spine-tingling power, Canadian tenor **Richard Margison** is one of the most critically acclaimed singers on the international stage today. Renowned for his interpretations of Verdi, Puccini, Strauss and Beethoven, recent seasons have included performances of *Un Ballo in Mascherwa* (l'Opéra de Montréal, Hamburg, the ROH Covent Garden), *Turandot* (New York, Barcelona, Toronto), *Aida* (New York, Cincinnati, l'Opéra de Montréal, Chicago, Oviedo), *Ariadne auf Naxos* (Oviedo, Madrid, London, Hamburg, New York), *Fidelio* (Seattle, Vancouver), *Il Trovatore* (New York, Toronto, Berlin, San Francisco), *La Gioconda* (Barcelona) and *Don Carlo* (New York) and *Norma* (Vancouver).

Richard's 2010-2011 season celebrates his Canadian roots with performances across the country featuring his signature roles - Calaf in *Turandot* with Opera Lyra Ottawa, Manrico in *Il Trovatore* with l'Opéra de Québec, Cavaradossi in Manitoba Opera's *Tosca*, and Bacchus in *Ariadne auf Naxos* with the Canadian Opera Company. Spring 2011 sees Richard return to his home province of British Columbia for a recital tour with acclaimed pianist Kinza Tyrrell. He also reprises his celebrated role as O'Brien in Lorin Maazel's 1984 in Valencia Spain.

His discography comprises an all-Verdi recording on CBC Records, Beethoven's *Fidelio* (Chandos), *Lanza* (Warner Music), Verdi's *Don Carlo* (Philips) and Tchaikovsky's *Mazeppa* (Deutsche Grammophon). His DVDs include the Metropolitan Opera production of *Ariadne auf Naxos* (Virgin Classics), *Tosca*, 1984 (Decca), and *La Gioconda* (TRK).

Mr. Margison was named an Officer of the Order of Canada in 2001. Richard and his wife, opera director Valerie Kuinka, created the Highlands Opera Studio, which provides advanced operatic training to a select group of talented young professionals.



Kinza Tyrrell is Principal Rehearsal pianist and Music Director of Opera in Schools at Vancouver Opera. Prior to that appointment she was on the faculty at the Canadian Opera Company. Recipient of the Bösendorfer Prize from the Opera Coaching division of the International Belvedere Opera Competition in Vienna, Ms. Tyrrell is today

about the artists (continued)

recognized as one of Canada's leading vocal coaches. This June, she is returning to Europe to teach and mentor young singers and pianists at the opera program in Sulmona, Italy. A student at the Mozarteum in Salzburg, and at the Graz Musikhochschule, Ms. Tyrrell made her solo piano orchestral debut in her native city with the Victoria Symphony orchestra and more recently she has appeared as soloist with the Vancouver Symphony in the Rachmanninoff Paganini variations. She has been consistently praised for "beautifully limpid tone colours, sparkling passage work" and for her "skilled artistry"

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RICHARD MARGISON, TENOR

KINZA TYRRELL, PIANO

ITALY

Domenico Scarlatti (1685-1757)

Piano Sonata in F Major K. 380 L. 23

Andante comodo

Ms. Tyrrell

Giuseppe Geordani (1751-1798)

Caro mio ben

Alessandro Scarlatti (1660-1725)

"Già il sole dal Gange"

from *L'honesta negli amori*

Giovanni Bononcini (1670-1747)

Per la Gloria d'adorarvi

Mr. Margison

GERMANY

Ludwig van Beethoven (1770-1827)

Sonata, Opus 27 No. 2

"Quasi una fantasia" - *Adagio sostenuto*

Ms. Tyrrell

Ludwig van Beethoven

Adelaide

Mr. Margison

Ludwig van Beethoven (1770-1827)

Bagatelle No. 25 in a minor - "Für Elise"

Ms. Tyrrell

Ludwig van Beethoven (1770-1827)

Der Kuss

Mr. Margison

FRANCE

Claude Debussy (1862-1918)

Prélude, Book 2, No 5

Ms. Tyrrell

Henri Duparc (1848-1933)

Phidylé,

Mr. Margison

Claude Debussy

Prélude, Book I, No 8 in G-Flat Major

"The girl with the flaxen hair"

Ms. Tyrrell

Henri Duparc

Soupir

Mr. Margison

INTERMISSION

Jules Massenet (1842-1912)

"Ô souverain, ô juge, ô père"

from *Le Cid*, Act III, Scene III

Mr. Margison

Enrique Granados (1867-1916)

La Maya y el Ruiseñor

from *Goyescas*

Ms. Tyrrell

Giacomo Puccini (1858-1924)

"Recondita armonia"

from *Tosca*, Act I, Scene I

Mr. Margison

Alberto Ginastera (1916-1983)

Danzas Argentinas

Ms. Tyrrell

Ruggiero Leoncavallo (1857-1919)

"Vesti la giubba"

from *Pagliacci*, Act I, Scene III

Mr. Margison

Alberto Ginastera (1916-1983)

Danzas Argentinas

Ms. Tyrrell

Giuseppe Verdi (1813-1901)

"La donna è mobile"

from *Rigoletto*, Act III, Scene I

Ms. Tyrrell

Giacomo Puccini (1858-1924)

"Nessun Dorma"

from *Turandot*, Act III, Scene I

Mr. Margison

(I) ITALIAN SONGS

My Dear Beloved [Caro mio ben] - Giordani

My dear beloved,
believe me at least,
without you my heart languishes.

Your faithful one
always sighs;
cease, cruel one,
so much punishment!

My dear beloved,
believe me at least,
without you my heart languishes.

The sun over the Ganges [Gia il sole dal Ganges] - Scarlatti

Already, from over the Ganges, the sun
Sparkles more brightly
And dries every drop
of the dawn, which weeps.

With the gilded ray
It adorns each blade of grass;
And the stars of the sky
It paints in the field.

For the glory of adoring you [Per La Gloria d'Adorarvi] - Bononcini

For the glory of adoring you
For the glory of adoring you
I want to love you,
O dear eyes [literally lights].
Loving I will suffer,
But always I will love you,
Yes, yes, in my suffering,
I will suffer, I will love you,
Dear eyes.

Without hope of delight,
Vain affection It is to sigh, But your sweet rays
Who could ever gaze upon
And not, and not love you?
I will suffer, I will love you, Dear eyes!

(II) GERMAN SONGS

Adelaide [Adelaide] - Beethoven

Your friend wanders alone in the garden of spring,
Gently bathed in lovely magical light,
Which shimmers through the swaying branches of flowers: Adelaide!

In the reflection of the river, in the snows of the Alps,
In the golden clouds of sinking day,
In the fields of stars thy face beams forth, Adelaide!

Evening breezes whisper through the tender leaves
The silver bells at Maytime rustle in the grass,
Waves roar and nightingales sing,
Adelaide!

Some day, o miracle! a flower will blossom,
Upon my grave from the ashes of my heart;
And clearly on every violet petal will shine: Adelaide!

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SAVINGS

The Kiss [Der Kuss] - Beethoven

I was alone with Chloe,
and wanted to kiss her;
but she said
that she would scream -
it would be a futile attempt.

Yet I dared, and kissed her
despite her resistance.
And did she not scream?
Oh yes, she did;
but not until long afterward.

(III) FRENCH SONGS

Phydile [Phydile] - Duparc

The grass is soft for slumber beneath the fresh poplars,
on the slopes by the mossy springs,
which, in the meadows flowering with a thousand plants,
lose themselves under dark thickets.

Rest, o Phidylé! the midday sun shines on the foliage
and invites you to sleep!
Among clover and thyme, alone, in full sunlight
hum the fickle honeybees.

A warm fragrance circulates about the turning paths,
the red cornflower tilts,
and the birds, skimming the hill with their wings,
search for shade among the wild roses.

The coppices are mute; the deer in the clearing,
cornered by the pack
no longer leaps; Diana, seated in the depths of the woods,
polishes her fatal arrows.

Sleep in peace, beautiful child with the ingenuous smile,
so similar to the rustic nymphs!
From your honey-touched lips I will wave away the bee;
I will guard your bare feet.

On the divine form of your shoulder,
Like gold both liquid and light,
Let my loving breath run and flutter
the thickness of your fine hair!

Without disturbing your sleep, on your clear brow,
free of supple ribbons,
I will chain hyacinth with pale violets,
and the rose with scented myrtle.
As beautiful as Erycine in the gardens of Sicily,
and more dear to my jealous heart,
sleep! And I shall fill with my softest breath
a flute of my flexible lips.
I shall charm the woods, o white Phidylé,
with your intimate praise;
and the nymphs, at the threshold of their caves of ivy,
will blanch, hearts troubled.

But when the sun, turning in its resplendent orbit,
finds its heat abating,
let your loveliest smile and your most ardent kiss
recompense me for waiting!

The Sigh [Soupir] - Duparc

Never to see or hear her,
never to speak her name aloud,
but, faithful, ever to wait for her,
ever to love her.

To open my arms, and weary of waiting,
to close them on a void!
Yet still, always to stretch them towards her, ever to love her.

Ah! to be able only to stretch them towards her
and to be consumed in tears,
yet ever to shed these tears,
ever to love her.

message from the vice-president

Tonight, we are privileged to hear a world-famous tenor - who happens also to be Canadian. In past years it wasn't so easy to find great Canadian artists for the series. In contrast today we draw on a vast pool of Canadian singers who have made it big in the world of opera and concert .

When I arrived in Canada in the 60's, Lois Marshall, beloved icon of the early Canadian music scene, was the only renowned singer of the time.

Close on her heels, Maureen Forrester rose to monumental popularity in a long and prestigious international career.

Victor Braun (father of Russell who appeared for us last year) was the next vocal giant on the Canadian scene, and after that it just snowballed. (Was this all a reflection of a remarkable era of teachers ad teaching?)

Now we take it for granted that the voices of our talented and famous singers are heard all over the world. (as well as in White Rock!)

I firmly believe that our singing stars are among this country's number one export! Wouldn't it be great if our government funding agencies recognized this more actively and poured a little more money into the arts so they can continue to flourish in the way they deserve? (Not such a bad idea to mention at the time of election frenzy!)

Erika Bennedik

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