



Western Music

Don Wright Faculty of Music

FRIDAYS @ 12:30 SERIES

Friday, September 15, 2017
12:30 p.m., von Kuster Hall
Krisztina Szabó, *mezzo soprano*
John Hess, *piano*

La selva de los relojes (2013)

Chris Paul Harman
(b. 1970)

Text by Federico García Lorca
(1872-1936)

Malfunctionlieder (2017)

Nicole Lizée*
(b. 1973)

The Sound of Music

Mother Superior Blues

My Fair Lady

Stroh bass Scherzo

Tazza Aria

Cup of Tea Canticle

Taxi Driver

I'm the Only One (The Ballad of Travis Bickle)

Amadeus

The Confession

Voice Lesson with Salieri

*Canadian composer



CANADA 150

THE ARTISTS



In the 2017-18 season, **Krisztina Szabó** will make her Royal Opera and Netherlands Opera débuts in George Benjamin's new opera, *Lessons in Love and Violence*. She will also appear as Angel/Marie in Benjamin's *Written on Skin* for both Opera Philadelphia and the Holland Festival, and as Dido in both *Dido and Aeneas* (Purcell) and *Aeneas and Dido* (James Rolfe) with Toronto Masque Theatre, Toronto. She will appear in concert with Pax Christi Chorale (Bruckner's *Te Deum*), Kitchener-Waterloo Symphony (Brahms' *Alto Rhapsody*), Arion Baroque Orchestra (Bach *Mass in A Major*), Ensemble Contemporain de Montréal (Sokolovic' *Pesma*), Toronto Symphony Orchestra (Händel's *Messiah*) and will début a new work by Jeffrey Ryan with Canadian Art Song Project.

Last season's highlights include appearances with Canadian Stage as soloist/actor in *All But Gone*, featuring plays by Samuel Beckett and music by Kaija Saariaho; as soloist in *Messiah* with Tafelmusik; as the title role in Rossini's *Cenerentola* with Edmonton Opera; as soloist for the world première of "From the Diary of Virginia Woolf" by Gary Kulesha with the NAC Orchestra, Ottawa; as soloist in Mahler 2 with Ottawa Symphony Orchestra; as soloist in Telemann's *Der Tag des Gerichts* with Music of the Baroque, Chicago; and as Sofiya in Tapestry New Opera's world première of Aaron Gervais' opera, *Oksana G*. In 2015, she was nominated twice for a Dora Award for Outstanding Female Performance for her work with the Canadian Opera Company and with Tapestry Opera. Ms. Szabó is a member of Voice Faculty at the University of Toronto.



Pianist **John Hess** grew up in Canada, studying music at the University of Toronto, where he received the W. O. Forsythe award for Outstanding Graduating Pianist. Further studies took him to the University of Michigan, as a full fellow, where he received a Doctorate of Musical Arts in Collaborative Piano with Martin Katz. Since 1997, John has been Head of Collaborative Piano Studies at Western University, Canada, where he was most recently awarded the 2014 Faculty Scholar Award.

Over the past thirty years, John has pursued two concurrent music strands – art song and contemporary music. Always in demand as a recital partner, notable singers he has partnered include Joseph Calleja, Jane Archibald, Erin Wall, Krisztina Szabó, Valdine Anderson, Maureen Forrester, and Ben Heppner, with whom he has toured extensively in Canada over the past fifteen years. At Canada's Banff Centre for the Arts, John was a permanent vocal coach for the esteemed Academy of Singing.

In contemporary music, John has played with virtually every new music organization in Toronto, including Esprit Orchestra, Soundstreams, New Music Concerts, Array Music, and Continuum. In new opera, he has played, coached and directed new work at the Canadian Opera Company, Calgary Opera, Pacific Opera Victoria, Tapestry, and Opera in Concert. At the Banff Centre for the Arts, John was Associate Artistic Director of the 20th Century Opera and Song program, which commissioned, developed and produced new works, and where he developed an integrated program for contemporary vocal technique. At Western University, John founded the Contemporary Music Ensemble, and developed a third stage for new and baroque opera. In both art song and contemporary music, John has been extensively recorded by CBC Canada.

In 1995, together with his Irish partner Dáirine Ní Mheadhra, John founded the chamber opera company *Queen of Puddings Music Theatre* in Toronto. Under their inspired direction, the company emerged as a bold and provocative leader of new Canadian chamber opera. Over the span of twenty years the company radically changed the dynamic of new Canadian opera, by commissioning new works and producing ground-breaking productions that were original and striking, with an uncompromising artistic standard that drew intense critical acclaim.

TRANSLATIONS

In the Forest of Clocks

I entered the forest
of clocks.

Leaves were ticking,
bells hung in clusters.
Under a manyfaced clock,
constellations and pendulums.

Black iris,
dead hours.
Black iris,
new hours.
All the same!
And love's golden hour?

There is only one hour,
one hour.
A very cold hour.

Chaparral

I plunged into my
hour of death.
My deathrattle hour.
Hour of last kisses.
Grave hour the captive bells
dream of.

Cuckoo clocks
without cuckoos.
Mildewing star
& enormous pale
butterflies.

From brambles
of sighs
the crank organ
sounded that I had as a child.

You must skip to my loo,
my darling,
skip to my loo,
my love.

Overview

The whole murky forest is one
giant spider
spinning a soundweb
for hope:
this poor lilywhite girl,
raised on glances & sighs.

He

The real sphinx
is a clock.
Oedipus will be born from its eye.
Its northern boundary
is a mirror,
Its southern is cat.
Doña Luna is Venus.
Savorless sphere.
Clocks bring us
winter.
(Hieratic swallows,
they migrate in summer.)
Dawn is a floodtide
of clocks
where the dream is drowned.
Bats born from
spheres.
And the bullcalf scans them
heavy with thought.

When will nightfall come
for all these clocks?
When will those white moons sink
under their hills?

Clock Echo

I sat down
in a clearing in time.
It was a pool of silence.
White silence.
Incredible ring
where the bright stars collide
with a dozen floating
black numbers.

First/ Last Meditation

Time
is in night's colors.
Quiet night.
Over enormous moons,
eternity
is set at twelve.
Time's gone to sleep
forever
in his tower.
All clocks
deceive us.
Time at last has horizons.

The Sphinx Hour

In your garden the damned
stars open up.
We're born under your horns
& die there.
Cold hour!
You drop a stone roof
on these lyrical butterflies:
propped up in your sky
you cut off their wings
& confine them.

[. . .]

One . . . two . . . three.
The hour struck in the forest.
The silence
filled up with bubbles.
A gold pendulum
carried my face
through the air.

The hour struck in the forest!
Pocket watches,
squadrons of flies,
came & went.

From my heart came the sound
of my grandmother's
goldplated watch.

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