



VANCOUVER
RECITAL
SOCIETY

VIVA VRS!

SPRING CONCERTS 2022

Jakub Józef Orliński countertenor
Michał Bieł piano

Sunday March 20 2022

From the Artistic Director

Dear Friends:

This afternoon's performance marks the Canadian recital debut of Jakub Józef Orliński, one of the fastest rising stars in opera houses and on concert stages.

I remember, so vividly, in the late summer of 2018, sitting in a café in Salzburg having coffee with a manager from IMG Artists who had signed Jakub and was extolling his great talents. Jakub's name was suddenly beginning to appear all over the place. Naturally, the first thing I did when I returned to Vancouver was secure this date. How lucky that it worked out.



We are so grateful for the support we receive, which enables us to take risks on new artists. I would like to recognize the Peak Group of Companies, our Season Sponsor, the Estate of Edwina and Paul Heller, RBC Foundation, the City of Vancouver, and today's concert sponsor, who is a very special someone who wishes to remain anonymous. Thank you all for your belief in the Next Generation of young performers. We couldn't present these concerts without you.

We are also delighted that this concert has sold out...that is, sold out at 50% capacity, which is where we've decided to keep things for the balance of the season. In a better, kinder, safer future world, we hope to present Jakub Józef Orliński again, in a 100% sold-out house.

Enjoy the performance.

Sincerely,

Leila Getz



CELLPHONES

The use of cellphones and recording devices is prohibited in the concert hall. Please take this opportunity to turn off all electronic devices.

音乐厅内禁止使用手机，禁止拍照，录音，录像。请观众关闭所有电子器材，谢谢您的合作。

Program

THE EDWINA AND PAUL HELLER
NEXT GENERATION SERIES

Jakub Józef Orliński countertenor
Michał Bieł piano

Sunday, March 20, 2022 3:00 pm
Vancouver Playhouse

Season Sponsor



Series Sponsor

The Estate of
Edwina and Paul Heller

Concert Sponsor

Anonymous

Supported by



Additional Support

The Estate of Miss Denise Mara



J. J. FUX (1660-1741)

Non t'amo per il ciel

– from *Il fonte della salute, aperto dalla grazia nel Calvario*

(approx. 9 minutes)

HENRY PURCELL (1659-1695)

Music for a while

Fairest Isle

Cold Song

Strike the Viol

(approx. 16 minutes)

HENRYK CZYŻ (1923-2003)

Pożegnania (Farewells)

Kochałem Panią

Na wzgórzach Gruzji

Ostatni raz

(approx. 6 minutes)

HENRY PURCELL (1659-1695)

Your awful voice I hear

(approx. 5 minutes)

INTERMISSION

HENRY PURCELL (1659-1695)

If music be the food of love

(approx. 4 minutes)

MIECZYŚŁAW KARŁOWICZ (1876-1909)

Nie płacz nade mną

Z Erotyków

Mów do mnie jeszcze

Śpi w blaskach

Przed nocą wieczną

Na spokojnym, ciemnym morzu

W wieczną cięsz

Smutną jest dusza moja

Skąd pierwsze gwiazdy

Czasem gdy długo na pół sennie marze

Zaczarowana królowa

(approx. 21 minutes)

STANISŁAW MONIUSZKO (1819-1872)

Łza

Prząśniczka

(approx. 8 minutes)

GEORGE FRIDERIC HANDEL (1685-1759)

Alleluia, Amen in D minor HWV 269

(approx. 5 minutes)

Jakub Józef Orliński countertenor

Early Life & Education: Polish countertenor Jakub Józef Orliński graduated from the Juilliard School in 2017 and immediately began his international career as Orimeno in Cavalli's *Erismena*, making his debut at the Aix-en-Provence Festival. While studying with Anna Radziejewska and completing his Master's degree in vocal performance at the Fryderyk Chopin University of Music in Warsaw, he participated in the prestigious young artist program Opera Academy in Teatr Wielki-Opera Narodowa, where he studied with Eytan Pessen and Matthias Rexroth.

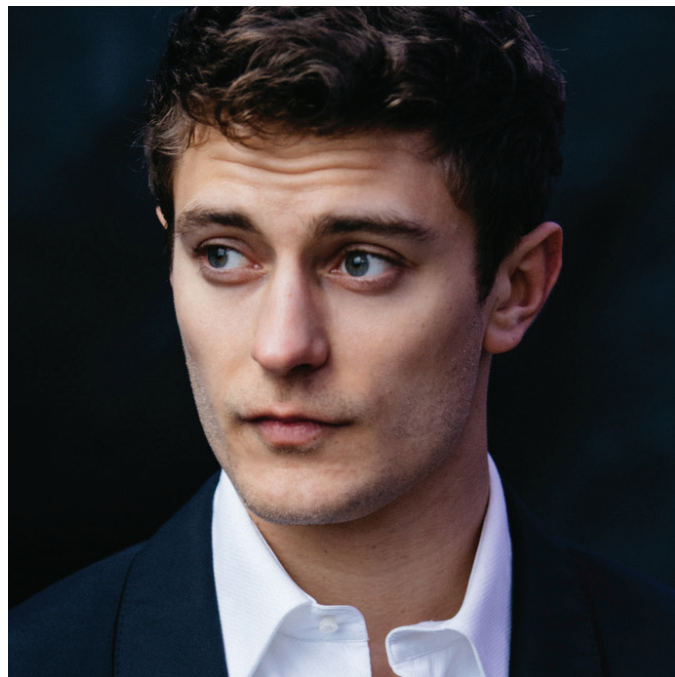


Photo credit: Jiyang Chen

Performances: In the 2021-2022 season, Jakub Orliński makes his debut at the Metropolitan Opera as Orpheus's Double in the Met premiere of Matthew Aucoin's *Eurydice*, under the baton of Yannick Nézet-Séguin. He also makes his house and role debut at the Royal Opera House, Covent Garden, as Didymus in Handel's *Theodora* in a new production by Katie Mitchell. On the concert stage, he joins Il Pomo d'Oro for two European tours featuring his new album, *Anima Aeterna*, with stops in Bayreuth, Hamburg, Milan, Madrid, and Barcelona. He also joins Ensemble Matheus and conductor Jean-Christophe Spinosi for performances in Bratislava and at the Lednice-Valtice Music Festival.

Awards & Prizes: Jakub Orliński has triumphed in multiple vocal competitions, winning first place at the Oratorio Society of New York's 2016 Lyndon Woodside Oratorio-Solo Competition, and second prize in the International Stanisław Moniuszko Vocal Competition. He competed in the first and second annual International Early Music Vocal Competitions in Poland, where he received "Special Mention" and "Special Prize", respectively. Jakub also took first prize at Rudolf Petrák's Singing Competition in Slovakia, third place at the Debut Competition in Igersheim, Germany, Special Mention at the Eighth Annual Mazovian Golden Voices Competition in Poland, and third place at Le Grand Prix de l'Opéra in Bucharest, Romania.

Recordings: An exclusive artist on the Warner/Erato label, his first recording, entitled *Anima Sacra*, earned him the prestigious Opus Klassik Award for Solo Vocal Recording, while his second, *Facce d'amore*, earned him the Recording (Solo Recital) of the Year at the 2021 International Opera Awards.

Did you know: In his spare time, Jakub Orliński enjoys breakdancing, in addition to other styles of dance. His achievements in this arena include prizes in many dance competitions: fourth place at the Red Bull BC One Poland Cypher competition, second place on the Stylish Strike – Top Rock Contest and second place at The Style Control competition, among others.

Jakub Józef Orliński appears by arrangement with IMG Artists,
7 West 54th St., New York, NY 10019. Tel: 212/994-3500.
He can be heard exclusively on the Warner Classics label.

Michał Biel piano

Early Life & Education: Polish pianist Michał Biel studied at the Juilliard School where he was taught by Brian Zeger, Margo Garrett, Jonathan Feldman and J.J. Penna. He has also studied under Eytan Pessen at Teatr Wielki's Opera Academy, Warsaw, as well as Andrzej Jasiński and Grzegorz Biegas at the Karol Szymanowski Academy of Music, Katowice.

Performances: Michał regularly collaborates with countertenor Jakub Józef Orliński, with whom he has performed at many prestigious festivals including the Verbier Festival, Life Victoria Barcelona and Pierre Cardin's Festival de Lacoste. Their work together has been broadcast by Medici TV, BBC3 and TVP Kultura, among others.

Awards & Prizes: In partnership with American bass Alexander Rosen, Michał won second Prize at the Hugo Wolf International Art Song Competition in Stuttgart in 2018, and together they are laureates of the Academy Orsay-Royaumont. Michał's numerous accolades include Outstanding Young Pianist at the Stanisław Moniuszko International Singing Competition, Warsaw, Best Young Accompanist at Le Grand Prix de l'Opéra in Bucharest, and Outstanding Accompaniment at the L. Różycki Vocal Competition in Gliwice.

Did you know: Michał holds residencies as a collaborative pianist at the Juilliard School Vocal Arts Department as well as the Internationale Meistersinger Akademie in Neumarkt. Deeply invested in collaborating with singers since the start of his career, he has worked at the Winter Singing Course in Duszniki Zdrój and the Wratislavia Cantans Festival, and continues to coach singers at the Chautauqua Institution School of Music Voice Program.



Photo credit: Radosław Rzepecki

Michał Biel is represented by Askonas Holt Limited, London, UK.

Program Notes

J. J. Fux

Non t'amo per il ciel

Johann Joseph Fux was an early-18th-century Austrian court composer of the first rank, best known by musicians today for his widely studied treatise on Renaissance counterpoint entitled *Gradus ad Parnassum* (1725). The Hapsburg court in Vienna was the seat of the Holy Roman Emperor, secular protector-in-chief of the Roman Catholic Church, so Fux's duties centred on writing music to be performed in the Imperial Chapel for important events in the church calendar.

Fux's Good Friday oratorio *Il fonte della salute, aperto dalla grazia nel calvario* (The font of salvation, opened by the grace of Calvary) was composed in 1716. In its first act the grateful musings of the repentant sinner are evoked in the aria *Non t'amo per il ciel*, with a mawkishly pious text that speaks (most curiously, to modern ears) of dutiful submission and fearful love – a state of mind and attitudinal posture no doubt heartily endorsed by the Austrian Emperor for adoption by his loyal subjects.

Proceeding at a dignified “Pachebel's-Canon-ish” pace to depict calm unshakeable faith, it unfolds in the manner of a stately Handelian *da capo* aria in two verses, with lavish embellishments applied to the repeat of the first verse by the singer in the closing section.

Glorious long-held notes and melismatic extensions of vowels point to Fux's skill in writing in the Italian style, a style that emphasizes beauty of tone colour, graceful flowing melodic lines, and loving cadential ornaments at phrase ends.

Henry Purcell

Selected songs

Henry Purcell worked in the early part of his career under the patronage of the last two Stuart kings of England, Charles I (r. 1660-1685) and James II (r. 1685-1688). But when James II was deposed in the Glorious Revolution of 1688, Purcell turned increasingly to the theatre, writing incidental music for stage plays and major musical numbers for the *semi-operas* popular in the period.

The semi-opera was a distinctly English genre of theatrical entertainment that flourished in

England between 1670 and 1710. It responded to the English public's distaste for Italian opera, especially its far-fetched plots, told in a foreign language, with a thick layer of musical ‘lasagna’ coating every syllable of the text from start to finish. The English preferred lighter fare. Their musical stage entertainment came in the form of adaptations of well-known plays with a spoken text performed by professional actors and musical numbers performed by professional singers, much in the way that dance numbers were inserted into early French opera.

These musical insertions, often in the form of an allegorical masque or a play-within-a-play, might allude to, or simply provide a distraction from, the main action of the drama. And Purcell was a consummate creator of such scenes, many of them composed in collaboration with the renowned Restoration poet John Dryden (1631-1700). His command of counterpoint and ability to create dancelike melodies that preserve the rhythms and energy of English prose have given these pieces a life outside the theatre and made them effective concert pieces still popular today.

Music for a while comes from John Dryden and Nathaniel Lee's adaptation of the Sophocles tragedy *Oedipus Rex*, staged in 1692 with incidental music by Purcell. This luxuriantly leisurely tune would surely have provided its listeners in the audience with welcome emotional relief from the bloody doings being enacted on stage, including Oedipus' own brooch-stabbing de-oculation in the final act. Like the famous aria *When I am laid in earth* from Purcell's *Dido and Aeneas* (1689), this song is built on a ground bass consisting of a three-bar melodic pattern at the bottom of the texture that repeats throughout. Worthy of note is Purcell's wonderfully speech-like setting of the first word in the text: *Mu-u-u-sic*.

Fairest Isle and the **Cold Song** both come from Purcell's most successful semi-opera, *King Arthur*, performed at the Queen's Theatre in London in 1791. *Fairest Isle* is sung as part of a masque conjured by the magician Merlin near the end of the work in which the future greatness of the British nation is foretold. This buoyant minuet-song with its patriotic text eventually became a national favourite to rank with Thomas Arne's *Rule Britannia* of 1742.

The *Cold Song* is an astonishing example of the pictorial vividness with which Purcell could invest his music. It comes from the so-called Frost Scene in the third act and as its name implies, it paints the bone-chilling effects of a Winnipeg-style winter on some of the inhabitants of King Arthur's Britain. Just like the opening of Vivaldi's *Winter* from *The Four Seasons*, a steady pulse of 8th notes in the accompaniment paints the nipiness of the winter wind to set up the dramatic entrance of the vocal line, which quivers and shivers up and down in synch with the accompaniment, chillingly intense and relentlessly chromatic in its tonal wanderings.

Strike the viol is from Purcell's birthday ode to Queen Mary entitled *Come Ye Sons of Art* (1694). Here again Purcell uses a ground bass, eight bars in length, modulating from minor to major. In the text, a number of musical instruments are exhorted to sing and play in joyous celebration of their "patroness" (i.e., Queen Mary). Their unbounded delight in the occasion breaks out with a long melisma on the word "cheerful".

Your awful voice I hear is from a masque inserted into a 1695 adaptation of Shakespeare's *The Tempest*. This being a story of shipwrecks and miraculous sea-changes, musical numbers referencing the weather and the aquatic environment form natural musical side-panels to the main dramatic action. In this air the mythological figure Aeolus, representing the wind, sings to his lord Neptune, "brother to Jove and monarch of the sea." While the fugal counterpoint that permeates this setting would not be unusual in a piece by Purcell, scholars have cast doubt on his authorship because of the song's overtly Italianate style of writing.

The poem **If music be the food of love**, by the would-be poet Col. Henry Heveningham MP (1651-1700), borrows the first line of Shakespeare's *Twelfth Night* and then takes its meaning in an entirely different direction. While Shakespeare's Duke Orsini hopes to gorge on a feast of music to sate and thus quell the yearnings of his lovesickness, randy old Col. Henry has quite the opposite intention: to spur on the lust for sexual conquest through seduction. And in typical Restoration style his poem contains many a panting phrase and 'wink-wink-know-whadda-mean' double entendre.

Purcell made three settings of this poem and we are gratified to know that Mr. Orliński chooses to sing the outrageously florid 3rd version of 1695, with its many contrasts of dramatic semi-recitative

and pictorial melismatic melody. Purcell's warbling word-painting on the syllables of *jo-o-oy* and *ple-e-ea-sure* represent musical peacock-preening of the first order.

Henryk Czyż Pożegnania (Farewells)

Henryk Czyż was a Polish conductor and composer known for championing the music of his Polish contemporaries, especially Krzysztof Penderecki (1933-2020), whose *St Luke Passion* and *The Devils from Loudun* received their first performances under his baton.

His song cycle *Pożegnania* (Farewells), a setting of three poems by Russian poet Alexander Pushkin (1799-1837), dates from 1948 and was originally written for the bass voice. In this work Czyż uses the Scriabinesque harmonic vocabulary of late Romanticism to create dramatic settings with a direct emotional appeal, emphasizing sustained lyrical melody in the vocal line and accompaniments closely wrapped round the singer's voice.

Pushkin, widely considered Russia's greatest poet, displays in these poems his ability to convey powerful complex emotions that combine psychological opposites. In *Kochałem Panią*, a Polish translation of his famous poem Я вас любил (I loved you once), it is the opposition between a former lover's disappointment and his generosity of spirit. In *Na wzgórzach Gruzji* (Over the hills of Georgia) the poet feels "both sorrowful and light-hearted." And in *Ostatni raz* (For the last time) his thoughts of love arrive "with anguished, bashful tenderness."

Mieczysław Karłowicz Selected songs

Mieczysław Karłowicz is often cited as a leading proponent of the ideals of the Young Poland movement (1890-1918) which sought to forge a distinctly Polish personality in the arts by assimilating new modernist trends into national traditions. As a literary movement it embraced the fin-de-siècle attraction to decadence and a generally dark view of human existence.

The songs composed by Karłowicz in his student years between 1895 and 1896 reflect well the bleakness of this worldview. Many of them are set to melancholy poetic texts by Kazimierz Przerwa-Tetmajer (1865-1940), a leading poet of the Young Poland movement.

Karłowicz's harmonic language is an extension of that used by Chopin, whom he revered, and heavily influenced by the morose emotionalism of Tchaikovsky as represented in his '*Pathétique*' Symphony No. 6. His attraction to the music of Wagner, especially to *Tristan und Isolde*, is evident in his frequent use of tonally ambiguous harmonies (German sixth chords, augmented triads) to express the kind of infinite yearning evoked in Wagner's *Tristan*. This slippery chromaticism well suits the Wagnerian themes of love and death that radiate out from Przerwa-Tetmajer's poems in lines such as: *These words flowing toward me / Are like a prayer at my coffin. / And in the heart of death they make me thrill.*

Dark as these poetic texts are, the luscious harmonic richness of Karłowicz's textures allows us to enjoy a strangely 'decadent' pleasure when hearing them sung.

Stanisław Moniuszko

Selected songs

Stanisław Moniuszko was the leading composer of Polish opera in the 19th century. But apart from his more than 20 operas and operettas, he also wrote a good 360 songs for domestic use issued in several sets entitled *Śpiewnik domowy* ('Home Songbook') beginning in 1843.

His musical language is essentially conservative, and a strong vein of Polish nationalism runs through his work, often expressed in melodies that sound like Polish folk songs and rhythms borrowed from Polish dances such as the polonaise, mazurka and krakowiak.

Moniuszko's gift for soulful lyrical melody is on full display in *Łza* (The Tear), a strophic song of lament from the last *Home Songbook*, published

posthumously in 1876, four years after the composer's death. Its melancholy message of loss and the pain of remembrance finds expression in the song's falling musical lines and painful dissonances in the piano accompaniment.

Prząśniczka (The Spinning Girl) comes from the third edition of Moniuszko's *Home Songbook* (1851). It paints a scene of parting between young lovers, one of whom, like Schubert's *Gretchen am Spinnrade*, is busy at her spinning wheel. Highly dramatic in form, it begins with a slow introduction that sets up the entry of the whirling spinning wheel motif in the piano accompaniment. This signals a new point of view on the story, as scraps of folk-song melody ironically imply that the girl's affections can turn as fast as her spinning wheel.

George Frideric Handel

Alleluia, Amen

There is a mystery concerning the two dozen or so virtuoso arias on the words "Alleluia" and "Amen" that Handel wrote over a period of more than 20 years beginning in the 1720s. No one knows, you see, why he wrote them. They are far too elaborate for use in public church services, so it has been proposed that they were intended for private devotional use.

Intended as contemplative vocal meditations on personal religious faith, they are nevertheless outstanding display vehicles for the singer's voice. Structured as a *da capo* aria, the Alleluia & Amen in D minor HWV 269 features long held notes to showcase the tone colour of the singer's voice, extended melismatic passages in 16ths to display breath control, and trills aplenty in the melodic line to show off the singer's vocal technique and agility.

Donald G. Gíslason 2022

Texts and Translations

Non t'amo per il ciel (Il peccator contrito)

I love you not for the heaven (The repentant singer)

From the oratorio *Il Fonte della salute, aperto dalla grazia nel Calvario K293*

Composer: Johann Joseph Fux (1660-1741)

Non t'amo per il ciel
che puoi donarmi
ma sol perché d'amor,
tu, il fonte sei,
e sol perché l'amarti
è un dover mio

Né temo del tuo sdegno
il braccio e l'armi
per un servil timor
de' danni miei
ma sol perché temer
deggio il mio Dio.

I love you not for the heaven
you can grant me
but for the reason alone that
you are the source of love,
and for the reason alone that
loving you is my duty.

Nor do I fear
the weaponry of your wrath
through craven dread
of my own injury,
but for the reason alone that
I am impelled to fear my God.

Music for a While

Composer: Henry Purcell (1659-1695)

Text: John Dryden (1631-1700)

Music for a while
Shall all your cares beguile.

Wond'ring how your pains were eas'd
And disdaining to be pleas'd
Till Alecto free the dead
From their eternal bands,
Till the snakes drop from her head,
And the whip from out her hands.

Music for a while
Shall all your cares beguile.

Fairest Isle

Composer: Henry Purcell (1659-1695)

Text: John Dryden (1631-1700)

Fairest isle, all isles excelling,
Seat of pleasure and of love
Venus here will choose her dwelling,
And forsake her Cyprian grove.
Cupid from his fav'rite nation
Care and envy will remove;
Jealousy, that poisons passion,

continued >

And despair, that dies for love.
Gentle murmurs, sweet complaining,
Sighs that blow the fire of love
Soft repulses, kind disdainings,
Shall be all the pains you prove.
Ev'ry swain shall pay his duty,
Grateful ev'ry nymph shall prove;
And as these excel in beauty,
Those shall be renown'd for love.

The Cold Song

Composer: Henry Purcell (1659-1695)

Text: John Dryden (1631-1700)

What power art thou, who from below
Hast made me rise unwillingly and slow
From beds of everlasting snow?
See'st thou not how stiff and wondrous old
Far unfit to bear the bitter cold,
I can scarcely move or draw my breath?
Let me, let me freeze again to death.

Strike the Viol

Composer: Henry Purcell (1659-1695)

Text: Nahum Tate (1652-1715)

Strike the viol, touch the lute,
Wake the harp, inspire the flute.
Sing your patroness's praise,
In cheerful and harmonious lays.

Pożegnania

Farewells

Composer: Henryk Czyż (1923-2003)

Text: Alexander Pushkin (1799-1837)

Translation to Polish: Julian Tuwim (1894-1953)

I. Kochałem Panią

Kochałem Panią i miłości mojej
Może się jeszcze resztki w duszy tlą,
Lecz niech to Pani już nie niepokoi;
Nie chcę Cię smucić nawet myślą tą.

Kochałem bez nadziei i w pokorze,
W męce zazdrości, nieśmiałości trwóg.
Tak czule, tak prawdziwie, że daj Boże,
Aby Cię inny tak pokochać mógł!

I. I loved you

I loved you, and remnants of my love
Might well still flicker in my soul,
But don't let that trouble you;
I don't want to sadden you even with this thought.

I loved humbly and without hope,
Tormented by bashful, jealous fears,
So tenderly, so truly, that Heaven grant
Another man might love you so.

II. Na wzgórzach Gruzji

Na wzgórzach Gruzji leży nocna mgła,
U moich stóp Aragwa szumi pienna.
Smutno i lekko mi. Tęsknota ma
Świetlana jest i ciebie pełna.

Ciebie jedynej! Smutkiem moich snów
Już cię nie dręczę więcej i nie trwożę,
I serce płonie, serce kocha znów,
Nie kochać bowiem – już nie może

III. Ostatni raz

Ostatni raz twą postać miłą
Ważę się myślą tulić dziś
I wskreszać sny serdeczną siłą,
Żalością tkliwą i wstydliwą
O twej miłości budzić myśl.

Mijają lata i niestety
Zmieniają świat, zmieniają nas!
W mogilnym mroku, w głębi Lety
widzi cię dzisiaj wzrok poety,
Lecz i poeta tobie zgaś.

Więc mego serca pożegnanie
Przyjmij, daleka! Czoło skłoń
Jak żona, gdy się wdową stanie,
Jak wierny druh, co przed wygnaniem
Bez słowa ściska bratnią dłoń.

II. Over the hills of Georgia

Over the hills of Georgia lies a nocturnal mist,
At my feet roars the foaming Aragvi.
I feel both sorrowful and light-hearted. My yearning
Is refulgent and full of you.

Of you alone! I'll no longer trouble or concern you
With the sadness of my dreams,
And my heart is on fire once more, my heart loves
again, for not to love – of that it is now incapable.

III. For the last time

For the last time I venture, in imagination,
To embrace your darling form today
And by force of affection to rekindle dreams,
With anguished, bashful tenderness
To waken thoughts of your love.

The years are passing, and sadly,
They are changing the world, they are changing us!
In the darkness of the grave, in Lethe's depths
Your poet envisions you today,
But for you, even the poet has faded.
And so accept my heart's farewell,
Distant one! Bow your head
Like a wife when she becomes a widow,
Like a faithful companion who, before going into
exile, wordlessly clasps his brother's hand.

Your Awful Voice I Hear from *The Tempest*

Composer: Henry Purcell (1659-1695)

Text: Thomas Shadwell (1642-1692)

Your awful voice I hear and I obey,
Brother to Jove and monarch of the sea.
Come down, my blusterers, swell no more,
Your stormy rage give o'er.

To your prisons below,
Down you must go.
In hollow rocks your revels make,
Nor 'till I call your trembling dens forsake.

If music be the food of love
Composer: Henry Purcell (1659-1695)
Text: Henry Heveningham (1651-1700)

If music be the food of love,
Sing on till I am fill'd with joy;
For then my list'ning soul you move
To pleasures that can never cloy.
Your eyes, your mien, your tongue declare
That you are music ev'rywhere.

Pleasures invade both eye and ear,
So fierce the transports are, they wound,
And all my senses feasted are,
Tho' yet the treat is only sound,
Sure I must perish by your charms,
Unless you save me in your arms.

From 6 Pieśni, Op. 1 and 10 Pieśni, Op. 3
Composer: Mieczysław Karłowicz (1876-1909)

Nie płacz nade mną

Text: Jan Iwański

Nie płacz nade mną, królewno ma złota,
choć me piersi przygniata tęsknota;
choć w mej duszy i smutno, i ciemno,
nie płacz nade mną!

Nie płacz nade mną, niech w marzeń godzinie,
dźwięk twego głosu czysty ku mnie płynie,
zrzuć z twego serca tęsknotę daremną,
nie płacz nade mną

Z Erotyków

Text: Józef Waśniewski (1858-1897)

I zamiast słońc i gwiazd, aniele ty mój drogi,
Ja tylko łzy i łzy dziś składam ci pod nogi.
Przebac, że duszy mej ubogie są tak zdroje,

Lecz przyjmij chociaż łzy, bo łzy te,
to łzy moje

Mów do mnie jeszcze

Text: Kazimierz Tetmajer (1865-1940)

Mów do mnie jeszcze, z oddali, z oddali,
Głos twój mi płynie na powietrznej fali.
Jak kwiatem, każdym słowem twym się pieścę,
Mów do mnie jeszcze...

Don't cry over me

Don't cry over me, my golden princess,
Even though my breast is stricken with longing;
Even though all is sad and dark within my soul,
Don't cry over me.

Don't cry over me, may the sound of your pure voice
Float to me in my dreams,
Rid your heart of futile longing,
Don't cry over me.

From the Love Poems

And instead of suns and stars, my darling angel,
I only lay endless tears at your feet today.
Forgive the poverty of my heart's upwelling,

But at least accept the tears,
because these tears are my tears.

Speak to me still

Speak to me still... From far away, from far away
Your voice floats to me on the breeze,
I cherish your every word as I would a flower,
Speak to me still...

continued >

Mów do mnie jeszcze, te płynące ku mnie słowa
Są jakby modlitwą przy trumnie.
I w sercu śmierci wywołują dreszcze,
Mów do mnie jeszcze...

Śpi w blaskach

Text: Heinrich Heine (1797-1856)

Translation to Polish: Maria Konopnicka (1842-1910)

Śpi w blaskach nocy
morska toń,
Leciuchno szemrzą fale,
A mnie na sercu ciężko tak,
Wspominam dawne żale,
I owe wieści dawnych lat,
Miast zatopionych jęki,
I ze dna morza słyszę
w noc
Modły i dzwonów dźwięki.
Ale nie zbawią miast tych już
Modły i dzwonów bicia,
Bo to, co raz chwyciła śmierć,
Nie wróci się do życia

Przed nocą wieczną

Text: Zygmunt Krasiński (1812-1859)

Przed nocą wieczną niech głos twój usłyszę
Jak pieśń nadziei w godzinie konania,
A może wtedy ponad grobu ciszę
Wejdzie mi blady księżyc zmartwychwstania!
A jeśli, płacząc na zgasłych źrenicach
Złożysz, jak kwiaty, twoje ciche ręce,
Grób spłonie ogniem i w stu błyskawicach
Słońc nieśmiertelnych obleją mnie wieńce

Na spokojnym, ciemnym morzu

Text: Kazimierz Tetmajer (1865-1940)

Na spokojnym, ciemnym morzu
chciałbym teraz lecieć w łodzi,
gdzie już żagli nie ma białych
ni szum statków nie dochodzi.
Cały ciężar ten z mych ramion,
co mię zgina i obali,
chciałbym rzucić w otchłań wodną
i na ciemnej leżeć fali.
Naokoło niech mi cicho,
niech mi sennie przestwór dźwięczy
i niech ciemne głębie w słońcu
kolorami grają tęczy.

Speak to me still... These words flowing toward me
Are like a prayer at my coffin,
And in the heart of death they make me thrill.
Speak to me still...

The radiance of the night

The ocean depths are slumbering
in the radiance of the night,
The waves murmur faintly,
But my heart is so heavy -
I am remembering ancient sorrows,
And those rumors of times long past,
Of the groaning of sunken cities,
And from the bottom of the sea I hear,
in the night,
Prayers and the sound of tolling bells.
But such cities will no longer be saved
By prayers and the tolling of bells,
For what death has once taken hold of
Will never return to life.

Before the eternal night

Before the eternal night, may I discern your voice
Like a song of hope in my final hour,
And perhaps then, above the silence of the grave,
I shall be visited by the pale moon of resurrection.
But if, weeping, you lay your silent hands
On my unseeing eyes like flowers,
The grave will flame with fire, and I will be surrounded
By a hundred lightning flashes from eternal suns.

Upon the calm, dark ocean

Upon the calm, dark ocean
I would fly now, in a boat,
To where there are no more white sails,
And the hum of ships does not reach.
I would cast from my shoulders
Into the watery depths
All the weight that is bending and toppling me
And ride the dark wave.
Let there be silence all around me,
Let me be lulled by the soporific sound of the vastness,
And let the colors of the rainbow
Play over the dark depths in the sunlight.

continued >

Tam, tysiące mil od brzegu,
na bezdeni, pod jasnością,
patrzając w niebo nieruchome
niech upajam się nicością

W wieczorną ciszę

Text: Kazimierz Tetmajer (1865-1940)

W wieczorną ciszę z daleka słyszę
szumiące cicho rzeki;
myśli me z wolna sennie kołyszę
szum cichy i daleki.

Wolno i sennie w wielki bezdennie
świat myśli moje płyną,
płyną na gwiazdy lśniąco promiennie
i w ciemnej pustce giną.

Smutną jest dusza moja

Text: Kazimierz Tetmajer (1865-1940)

Smutną jest dusza moja aż do śmierci –
Opuszczam ręce, niech się co chce dzieje,

Już mi cios żaden mózgu nie przewierci,
Bom już zeń wygnał do szczętu nadzieję.

I oto stoję, milczący jak we śnie,
Nad urną pragnień mych, rozbitą w ćwierci,
A żem ją stracić musiał w proch tak wcześniej,
Smutną jest dusza moja aż do śmierci.

Skąd pierwsze gwiazdy

Text: Juliusz Słowacki (1809-1849)

O Skąd pierwsze gwiazdy na niebie zaświecą,
Tam pójdę, aż za ciemnych
skał krawędzie.

Spojrzę w lecące po
niebie łabędzie
I tam polecę, gdzie one polecą.

Bo i tu – i tam – za morzem
– i wszędzie,
Gdzie tylko poślę przed sobą myśl biedną,

Zawsze mi smutno i wszędzie
mi jedno;

I wszędzie mi źle – i wiem,
że źle będzie

There, thousands of miles from shore,
Out on the deep, under that brightness,
Looking up at the motionless sky,
Let me become intoxicated by nothingness.

In the evening stillness

In the evening stillness I can hear, from afar,
Rivers murmuring softly;
My thoughts are slowly lulled to sleep
By the distant, quiet murmur.

Slowly and drowsily my thoughts flow
Into the infinite vastness of the universe,
Flow to the stars shining brightly,
And are lost in the dark emptiness.

My soul is sorrowful

My soul is sorrowful unto death –
I lower my hands, come what may,

Now no further blow can pierce my brain,
For I have already banished all hope from it.

And here I stand, silent as in a dream,
Over the shattered urn of my desires.
But that I had to cast them in the dust so soon,
My soul is sorrowful unto death.

Where the first stars

Where the first stars light up the heavens,
That's where I shall go, as far as the edge
of the dark cliff.

I shall direct my gaze at the swans
flying across the sky
And fly whither they fly.

For both here and there, beyond the sea
and everywhere
I might go, my wretched thoughts are before me,

I am always sad, and it makes no difference
to me where I am,

And it is hard for me everywhere,
and I know it will be hard.

**Czasem gdy długo na pół
sennie marze**

Text: Kazimierz Tetmajer (1865-1940)

Czasem, gdy długo na pół
sennie marzę,
Cudny kobiecy głos mię skądś
dolata,

Anielskie jakieś śpiewający pieśni,
Piękniejsze niż wszystkie pieśni świata.

W głos ten się całą zasłuchuję duszą,
Serce mi z piersi tęsknota wyrwa,
Poszedłbym za nim wszędzie, wszędzie... Nie wiem,
Czy to miłość, czy śmierć tak odzywa.

Zaczarowana królewna

Text: Adam Asnyk (1838-1897)

Zaczarowana królewna
W mirtowym lasku drzemie;
U nóg jej lutnia śpiewna
Zsunęła się na ziemię.

Niedokończona piosneczka
Uśmiechem lśni na twarzy;
Drżą jeszcze jej usteczka –
O czymś rozkosznym marzy.

Marzy o jednym z rycerzy,
Że idąc przez odmetę,
Do stóp jej tu przybieży
I przerwie sen zakłęty.

Lecz rycerz, co walczył dla niej,
Ten męstwo swe przeceniał –
Zabłąkał się w otchłani...
I zwątpił...
i skamieniał.

**Sometimes, when I spend a long time dreaming,
half asleep**

Sometimes, when I spend a long time dreaming,
half asleep,
A gorgeous woman's voice floats to me
from somewhere,

Singing songs like an angel,
More beautiful than all the songs in the world.

To that voice I listen raptly, with all my soul,
Longing tears my heart from my breast.
I would follow it anywhere! Anywhere... I know not
Whether it is love or death that speaks thus.

An enchanted princess

An enchanted princess
Sleeps in the myrtle grove;
At her feet a melodious lute
Has slipped to the ground.

A little unfinished song
Lights up her face with a smile;
Her dainty lips are still trembling –
She is dreaming of something delightful.

She is dreaming of one of the knights,
And that, crossing the deep,
He will come rushing to her feet
And break her enchanted slumber.

But the knight who was fighting for her
Overestimated his bravery –
He got lost in the abyss...
And was overcome by despair...
and turned to stone.

Łza from 7. Śpiewnik domowy

Tear from Home Songbook VII

Composer: Stanisław Moniuszko (1819-1872)

Text: Nikolay Grekov (1807-1866), Translation to Polish: Anonymous

O łzo samotna, gorzka,
co wilżysz oko moje,
Zostałaś sama jedna
pamiętką dni wiosennych!
Płynęły twoich siostrzyc
z tych powiek całe zdroje,
Lecz wiatr je zimny rozwiął
wśród nocy złych, bezsennych.

O solitary, bitter tear,
Why do you moisten my eye?
You are the only one left
To remind me of spring days!
Whole fountains of your dear sisters
Flowed from these eyelids,
But the cold wind dispersed them
Amidst bad, sleepless nights.

continued >

I w tuman się rozprysły
gwiazdeczki owe złote,
co mnie opromieniały
i miłość, i tęsknotę.
Gdy namiętności burze
znikomą spadły mgłą,
Dlaczegoś ty została
minionych czasów łzo?

And in the clouds they scattered
Those golden stars
That radiated for me
Love and longing.
When the storms of passion
Vanished like fine mist,
Why did you remain,
O tear from times gone by?

Prząśniczka from 3. Śpiewnik domowy

Composer: Stanisław Moniuszko (1819-1872)

Text: Jan Czeczot (1796-1847)

U prząśniczki siedzą, jak anioł dziewczeczki,
Przędą sobie, przędą
jedwabne niteczki.
Kręć się, kręć, wrzeciono,
Wić się tobie wić!
Ta pamięta lepiej,
Czyja dłuższa nić!

Poszedł do Królewca młodzieniec z wiciną,
Łzami się zalewał, żegnając
z dziewczyną.

Kręć się, kręć, wrzeciono, etc.

Gładko idzie przędza, wesoło dziewczynie,
Pamiętała trzy dni o wiernym
chłopczynie.

Kręć się, kręć, wrzeciono, etc.

Inny się młodzieniec podsuwa z ubocza,
I innemu rada dziewczyna ochocza.

Kręć się, kręć, wrzeciono,
Pryśła wąta nić;
Wstydem dziewczę płonie,
Wstydz się, dziewczę, wstydz!

The girls sit at their distaffs like angels,
They are spinning for themselves
– spinning fine silken threads.
Turn, turn, spindle,
Twine and twist!
The one with the best memory
Is the one with the longest thread!

A youth went to Königsberg on a barge,
He drenched himself in tears saying goodbye
to his girl.

Turn, turn, spindle, etc.

The yarn is running smoothly, the girl is merry,
She remembered the faithful young lad
for three days.

Turn, turn, spindle, etc.

Another youth sidles up from the sidelines
And the eager girl turns to him.

Turn, turn, spindle,
The frail thread split;
The girl will burn with shame,
Shame on you, girl, shame!

Amen, Alleluia

Composer: George Frideric Handel (1685-1759)

Amen! Alleluia!

Thank You!

Presenting exceptional artists is made possible by the generosity of our supporters, who make the journey with us throughout the year.

COVID-19 has changed a great many things about the way in which we move through the world and interact with one another. Over the last 24 months, our supporters have sustained us in ways that we couldn't have imagined, and never have we been more grateful.

The Vancouver Recital Society acknowledges the following individual, foundation and corporate partners for their support throughout 2021 and 2022.

Season Sponsor: The Peak Group of Companies

Series Sponsors: The Estate of Edwina & Paul Heller | The Peak Group of Companies

Additional Series Support: RBC Foundation | The Martha Lou Henley Charitable Foundation | David Lyons | The Province of British Columbia | The City of Vancouver – Cultural Services

Concert Sponsors: Elaine Adair | An Anonymous Concert Sponsor | Robert Bailey & Elizabeth Arnold-Bailey | Robert & Denise | Maryke Gilmore | Judith & Poul Hansen | Ann Harding | Martha Lou Henley Charitable Foundation | In Memory of Michael Kemble | John C. Kerr Family Foundation | Richard Carswell in memory of Alison Kirkley | The Estate of Denise Mara | Richard & Lynda Spratley | Joyce & Tony | The Board of Directors of the Vancouver Recital Society | Victor | Lynn Kagan & Alexandra Volkoff | Linda Zysblat & Friends in memory of Allen Zysblat | London Drugs

Additional support has been generously provided by: The Alan & Gwendoline Pyatt Foundation | Alix Brown in memory of Alan Brown | The Diamond Foundation | The Deux Mille Foundation | Stir | The Vancouver Sun

Accommodation Partner: The Westin Bayshore Vancouver

Community Partners: Vancouver Public Library | Vancouver Academy of Music | Temple Sholom

Supporters

Guardians (\$10,000 and above)

Elaine Adair | Alix Brown in memory of Alan Brown | Russell Wodell & David Gordon Duke | The Louise Fletcher Memorial Fund held at Vancouver Foundation | Ann Harding | The Estate of Harry Locke | The Martha Lou Henley Charitable Foundation | Eileen Mate | Joan C. McCarter Foundation held at Victoria Foundation | Sheila McLeod | Keith Purchase & Judith Fisher | The Estate of Gordon Walters | Tony Yue

Visionaries (\$5,000 - \$9,999)

Mark Allison & Stephanie Holmquist | Elizabeth Arnold-Bailey | Lois Binder | The Christopher Foundation | Poul Hansen | Lynn Kagan | Ingunn Kemble | Sarah Kennedy in memory of Ellen Tallman, Robin Blaser & David Farwell | Bill & Risa Levine | Remembering Otto & Marie Pick Charitable Foundation | Elaine Stevens | Ian & Jane Strang | Alex Volkoff

Champions (\$2,500 - \$4,999)

Dr. Peter Cass | Keith Farquhar & Koji Ito | Karen & Stephen Kline | David & Judi Korbin | Wendy J. Mackay | David McMurtry | Mary Newbury | Stephen Schachter | Quesnel Foundation | The R. & J. Stern Family Foundation | John & Judy Taylor | Ken & Patricia Tolmie | Wesgroup Properties

Devotees (\$1,000 - \$2,499)

Joanie Anderson | Mamie Angus | Rob Baker & Holly Sykes | Des J. Beckman & K. Paton | Joost Blom | Richard Buski | Leila Chorley | Peter & Hilde Colenbrander | Chris Cook | A. Christine Dryvynsyde | William Ehrcke & Donna Welstein | Lance & Judy Finch | Kim Floeck | Kurt Gagel | Maria Giardini | The McGrane - Pearson Endowment Fund, Held At Vancouver Foundation | David Harvey & Cecilia Bernabe | Rebecca & John Hunter | Valerie Hunter | Kate Ker & Paul Cobban | D.N. Kerkhoven | Sherry Killam | Judy Killam | Gordon Konantz in memory of Gail Konantz | Renate Lauritzen | Leola Purdy Foundation | David Lyons | Jane Macdonald | Dr. Alistair Mackay | Bill Meyerhoff in memory of Nina Popovska | Christine Mills | David & Darrell Mindell | Mary Jane Mitchell | Dr. Geoffrey Newman | Patrick O'Callaghan | Erica Pratt | Peter & Carol-Lyn Thaler | Dr. Carol Tsuyuki | Mrs. Muriel Vallance | Dr. Eugene Wang | Morag Whitfield | Susan Wong Lim | Two Anonymous Devotees

Aficionados (\$500 - \$999)

David Agler | Ian & Catherine Aikenhead | Mr. Bryan Atkins | Bill & Gladys Baxter | Mrs. Gillian Beattie | Kate Birmingham | Hazel Birchall | Johan A. Borgen | John & Ruth Brock | David Cannell | Richard Carswell | G. Chetty | Mrs. Barbara Dalmaso | Patricia & James Davidson | Larry & Yvonne Diamond | Valerie & Richard Dunsterville | Michael & Dana Freeman | Arlene Gladstone & Hamish Cameron | Rose Marie Glassman | Robert Goldstein & Christine Kerr | Elizabeth Guilbride | Lyman & Penelope Gurney | J. Harding | John Hooge | David & Rowena Huberman | Anndraya Luui | A. MacLennan | Elaine Makortoff | Wilfrid & Sally Mennell | George & Maria Percy | Alla & Gregory Polyakov | William D. Robertson | Marie Schneider & Richard Dettman | Federico Salazar & Jim Smith | Barbara Shumiatcher | Karen Shuster | Dr. Cecil Sigal | Edgar & Thelma Silken | Pat Stephenson | Myron Story & Larry Clausen | Ken & Jenny Yule | Six Anonymous Aficionados

Friends (\$250 - \$499)

Stuart Alcock & Tim Agg | Bryan & Sheila Andrews | Deb Armour & Jim MacAulay | Mrs. Geri Barnes | Mr. Paul Beckmann | Brenda Benham | Victoria Bushnell | Mrs. Jane Cherry | Anne Clemens | Ms. Judith Coffin | Moyra Dobson | Blair & Margaret Dymond | Barbara Ebelt | Mrs. Margot Ehling | Dr. Allan J. Fletcher | Roger & Marjorie Foxall | Daphne & Anson Frost | Ivan & Laurie Gasoi | Sara Getz & Jim Forrest | Carolyn & Peter Godfrey | Don Harder & Laurie Townsend | Nick & Celia Hudson | Mr. Brian Hutzulak | Bill & Heather Ireland | Ms. Marion Keith | Ms. Cindy King | Leora Kuttner & Tom O'Shea | Fakroon T. Lakdawalla | Vincent Wong & Joyce Lee | D. Wendy Lee | Mrs. Ketty Magil | Shelley & David Main | Ray L. McNabb | Sharon Meen | Kathy Neilson | Kevin & Adriana O'Malley | David M. Phillips | Don Rosenbloom | Andrew & Hilde Seal | Dr. Melville & Joan Shaw | Niamh Small & Cliff Skelton | Peter J. Smith | Lindsay Stewart & John Hallett | Mr. Mitch Taylor | Tom & Margaret Taylor | Ms. Gloria Tom | Robin Wenham | Esther E. Vitalis | Norma Wasty | Wendy Webber | Janice Williams | E. Wilson | Jane & Maurice Wong | Five Anonymous Friends

Enthusiasts (up to \$249)

Nick Arden | Mrs. Joyce Auld | Elizabeth & Alan Bell | Norma Boutillier | Barbara Bowes | Ms. Rowena Bradley | Martha Brickman | Mr. Earle Briggs | Mr. David Bronstein | Mrs. Flaury Bubel | Ms. Donna Cairns | Miriam Caplan | E. Caton | Dr. Ingrid Catz | Ms. Maureen Chan | Wilma Chang | Josephine Chanin | Phillip Chow | Miss Marilyn Clark | Isobel Cole | Melodie Corbett | Mrs. Ruth Crellin | Mr. Leslie Dickason | Joseph Julian Elworthy | Susan Evans Piano Studio | Elizabeth Ferguson | Martha & Ricardo Foschi | Donald G. Gislason | Sima Godfrey | David Griffiths | Dr. Evelyn Harden | Gordon James Harding | Sheila Hardy | Paula Hart | Mrs. Elizabeth Hawkins | Martha Hazevoet | Ms. Gail Hegquist | Miss Shirley Ho | Marianne Janzen | Bill Jeffries | Marlene | Ms. Valerie Jones | Helene Kaplan | Ms. Joan Keay | Dianne Kennedy | Mr. Norman P. Krasne | Mr. Robyn Kruger | Dr. Karen Kruse & Mr. Peter Scott | Paddy Laidley | Mrs. Patricia Laimon | Mr. Malcolm Lake | Mr. Derwyn & Ms. Janet Lea | Les Leader | Dr. Chin Yen Lee | Annette Leonard | Janet Lowcock | Ms. Helen B. Maberley | D. MacDonald | Mrs. Marta Maftei | Walter John Mail | Mr. Hugh McCreadie | Wendy McGinn | The Estate of Mrs. Sheila Moore | Sheila Munn | Mr. Philip Neame | Ms. Lynn Northfield | Henriette Orth | Ross Paul & Jane Brindley | Mr. David A. Pepper | Dr. Jaime Peschiera | Jill Plumbly | Silva Plut | Poole Family | Mrs. Merle Rector | Neil Ritchie | Anita L. Romaniuk | Dr. B. Romanowski | Mr. Anthony G. Roper | Lon & Marilyn Rosen | Rhona Rosen | Martha Russell | Ursula Schmelcher | Mr. Bernard Schultz | Ms. Shirley Schwartz | Dr. Philip Sestak | Christine & Gerhard Sixta | Shirley & Ray Spaxman | Mr. Willem Stronck | Ms. Anona E. Thorne | Dr. Anthony & Denise Townsend | Matt & Jean Valinkoski | Barbara M. Walker | Duncan Watts-Grant | John & Hilde Wiebe | Judith Williamson | Ms. Elizabeth & Mr. Ray Worley | Dr. Virginia Wright | Paul Zablosky | Ms. Deborah Zbarsky | Ms. Barbara Zielinski | Thirty-six Anonymous Enthusiasts

The following donors have also generously supported the VRS's Building Blocks Endowment Fund at the Vancouver Foundation:

The late Elisabeth de Halmy in memory of Alexander de Halmy | Elizabeth Fong Yung in loving memory of T.Y. & Grace Fong | Kurt Gagel | Leon & Leila Getz in honour of the late Edwina Heller | Maryke & the late Paul Gilmore | Kenneth Owen Gracie & P.H. Waddell | Ann Harding | the late Edwina & Paul Heller | Marth Lou Henley in honour of Leila Getz | Lynn Kagan | The late Harry Locke | Lilli & Jerry Luking | Denise Mara | Eileen Mate | Diana McMeekin | Paula Palyga | Abe & Leyla Sacks | Ian & Jane Strang | John & Judy Taylor | Marilyn & the late Brian Wallace | Susan Wong Lim in memory of Jean Lyons | One Anonymous Building Block

Corporate supporters of the VRS's Building Blocks Endowment Fund at the Vancouver Foundation include:

AXA Pacific Insurance Co. | Getz Prince Wells | Haywood Securities

This list was created on Monday, March 14, 2022 and includes bequests, gifts of cash, donations of securities, sponsorships and ticket donations dating back to January 1, 2021. Should you discover any errors or omissions, please accept our sincere apologies and contact Melodie Corbett, Fundraising & Special Projects Manager by email to melodie@vanrecital.com or by phone at 604.602.0363, so that any necessary corrections can be made.

There are many ways to support the VRS including making a philanthropic gift, sponsoring a concert and/or including us in your estate plans. If you would like more information, please contact us at 604.602.0363.

201-513 Main Street
Vancouver, BC
V6A 2V1

Telephone: 604.602.0363

Email: info@vanrecital.com

Web: vanrecital.com



VRS Board of Directors

Christine Mills – President

Stephen Schachter – Past President

Casey Ching – Treasurer

Susan Wong Lim – Secretary

Mamie Angus

Jared Dawson

Valerie Hunter

Yoram Minnes

Jim Salazar-Smith

Jessica Yan Macintosh

Staff

Leila Getz, C.M., O.B.C., DFA

Founder & Artistic Director

Melodie Corbett

Fundraising & Special Projects Manager

Sara Getz

General Manager

Alex Glyniany

Box Office & Production Manager

Niamh Small

Marketing & Communications Manager



Leading The Way In
Home Improvement Innovation

The Peak Group of Companies is proud to
support the Vancouver Recital Society
as the 2021-2022 Season Sponsor



VIVAS!

SPRING CONCERTS 2022