

VANCOUVER RECITAL SOCIETY
AND
CBC VANCOUVER ORCHESTRA
MARIO BERNARDI, Conductor

present

AN EVENING OF
MOZART & ROSSINI

with

CECILIA BARTOLI
MEZZO-SOPRANO

ORPHEUM THEATRE
SUNDAY, MARCH 1, 1992

in co-operation with the

ISTITUTO ITALIANO DI CULTURA

Vancouver
Recital Society
presents

Itzhak Perlman

— *An recital* —

with JANET GUGGENHEIM, Pianist



Sunday, April 5, 8 p.m. Orpheum

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PROGRAMME

Serenade in D major, K.239
"serenata notturna"

Wolfgang Amadeus Mozart
(1756-91)

Marcia: Maestoso

Menuetto

Rondeau: Allegretto

Voi che sapete che cosa è amor
from *Le Nozze di Figaro*, K.492

Mozart

Overture to *La clemenza di Tito*, K.621

Mozart

Parto, ma tu ben mio
from *La clemenza di Tito*

Mozart

INTERMISSION

Soirées musicales, Opus 9
[after Rossini]

Benjamin Britten
(1913-76)

Giusto ciel! in tal periglio
from *Le siège de Corinthe*

Gioachino Rossini
(1792-1868)

Di tanti palpiti
from *Tancredi*

Rossini

Overture to *La Cenerentola*

Rossini

Nacqui all'affanno, al pianto
from *La Cenerentola*

Rossini



Tonight's concert is being recorded for broadcast on CBC Stereo's "Mostly Music" (105.7 FM) on March 13.



Cecilia Bartoli

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CECILIA BARTOLI

Just a few years ago a young lady who had barely turned twenty appeared as a complete "unknown" on Italian TV, singing with such established artists as Katia Ricciarelli and Leo Nucci. The next day, people not only remembered the name Cecilia Bartoli, but also spoke of a new singing discovery - an authentic coloratura mezzo soprano.

A few months later television once again played a major role in this young singer's career, when she performed on the stage of the Paris Opera in a televised gala evening in memory of Maria Callas. This appearance piqued the interest of both Daniel Barenboim and the late Herbert von Karajan. Barenboim engaged her to appear on short notice at the Salle Pleyel in Paris to sing two Rossini arias with orchestral accompaniment, and the Mozart concert aria "Chi'io mi scordi di te". Thereafter, she sang the Mozart Requiem with Barenboim in Paris. Herbert von Karajan engaged Ms. Bartoli for a performance of Bach's B minor Mass which he was planning for the 1990 Easter Festival in Salzburg, and in preparation coached her in several sessions, about which she said: "I learned an incredible amount about style and music in general. Despite the fact that fate prevented me from singing with him, I shall have benefited from these sessions for the rest of my life."

Cecilia Bartoli's career has since sky-rocketed on the international scene. This past season she was acclaimed at La Scala for her performance in Rossini's *Le Comte Ory*, at the Bastille Opera in Paris for her singing of Cherubino in *Le Nozze di Figaro*, at the Lyceo in Barcelona for her role as Rosina in *Il barbiere di Siviglia*, and at the Maggio Musicale in Florence for her performance as Dorabella in *Così fan tutte*. Her many concert appearances in such centres as London, New York, San Francisco, Vienna and Montreal have been equally successful.

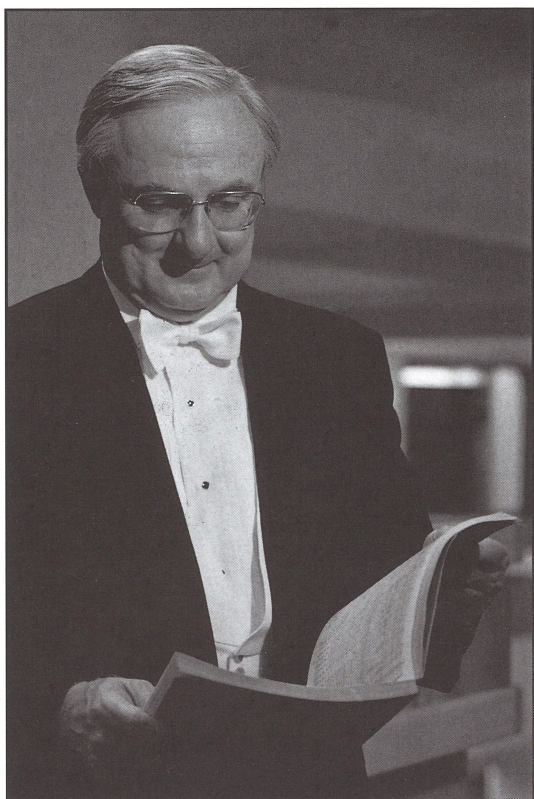
Last December, Ms. Bartoli was heard in the Mozart Requiem telecast from Vienna with the Vienna Philharmonic under Sir Georg Solti. She has appeared with Andras Schiff at the Barbican Centre in London, and last month appeared in concert performances of *Le Nozze di Figaro* and *Così fan tutte* with the Chicago Symphony under Daniel Barenboim. She recently returned to New York's Lincoln Center for the second consecutive year, singing an all-Rossini concert in celebration of the bicentennial of the composer's birth.

After Vancouver, Ms. Bartoli will appear in *Il barbiere di Siviglia* and *Don Giovanni* at the Zurich Opera, and in Rossini's Stabat Mater in London with the Philharmonia Orchestra conducted by Giuseppe Sinopoli. She will end her season in Bologna, singing her first *La Cenerentola* in a recorded and videotaped performance under the baton of Riccardo Chailly. This summer Ms. Bartoli will appear at the Rossini Opera Festival in the composer's birthplace, Pesaro, Italy, in a special production of *Il barbiere di Siviglia* to mark the 200th anniversary of his birth.

During the 1992/93 season Ms. Bartoli will make her U.S. operatic debut as Rosina in *Il barbiere di Siviglia* with the Houston Opera, and later in the season she will be heard as Despina in *Così fan tutte*.

For one so young, Cecilia Bartoli has made an astonishing number of recordings. She has recorded *Il barbiere di Siviglia*, an album of Rossini arias, another of Rossini songs, and one of Mozart arias, all for London/Decca, with whom she has an exclusive recording contract. Scheduled for release are a second album of Rossini arias, and an album of Arie Antiche. Recording plans for London/Decca in the immediate future include a lieder album with Andras Schiff. She has also recorded on other labels with a number of distinguished conductors, including Daniel Barenboim on Erato (*Così fan tutte* and *Le Nozze di Figaro*), Nikolaus Harnoncourt on Teldec (Mozart's *Lucio Silla*), and Semyon Bychkov on Philips (Rossini's Stabat Mater).

A native of Rome, Cecilia Bartoli came to music naturally; both her parents were opera singers and her mother, who sings under her maiden name, Silvana Bazzoni, was and still is her only voice teacher. Cecilia made her operatic debut at the age of nine, singing the off-stage shepherd in the last act of *Tosca* at the Rome Opera. For a while, as a teenager, she studied and performed the art of flamenco dancing, but at the age of seventeen realized that music was to be her future, and she began serious musical studies, which included special classes at the Academy of Santa Cecilia in Rome, where she now resides.



MARIO BERNARDI

Mario Bernardi was born in Kirkland Lake, Ontario, of Italian descent. At the age of six, his family went to Italy where he began his studies in piano, organ and composition; he graduated from the Venice Conservatory in 1947. Returning to Canada that year, Bernardi completed further studies in piano and conducting at the Royal Conservatory in Toronto, and for many years pursued a dual career in these areas. His formal operatic debut was in 1957 as conductor of the Canadian Opera Company.

In 1963, Bernardi was appointed as coach and assistant conductor of the Sadler's Wells Opera (now the English National Opera), and in 1966 he became its Music Director. During his time in England, Mario Bernardi also appeared as guest conductor of the London Symphony Orchestra and the Royal Philharmonic Orchestra. His American debut was in 1967 conducting the San Francisco Opera productions of *La Bohème* and *Un Ballo in Maschera*.

In 1969, Bernardi became the first conductor of the National Arts Centre Orchestra in Ottawa and was instrumental in its initial development into a worldclass orchestra.

He has been Principal Conductor of the CBC Vancouver Orchestra since 1983, and in 1984 was appointed Music Director of the Calgary Philharmonic Orchestra. As an interpreter of operatic and concert works, Bernardi is in demand both in the United States and Canada.

In addition to his numerous concert responsibilities, Mario Bernardi is the most recorded Canadian conductor, having recorded over twenty compact discs with various orchestras including the CBC Vancouver Orchestra, the Calgary Philharmonic Orchestra, the Toronto Symphony, and the Vancouver Symphony Orchestra, recording under the CBC Records, RCA and CBS labels. An ardent supporter and promoter of Canadian music, Bernardi is one of Canada's most distinguished and successful musical ambassadors. In 1972 Bernardi was made a Companion of the Order of Canada for his contribution to Canadian music.

PROGRAMME NOTES

According to authority Reinhard G. Pauly the serenade was "music of a light, entertaining character," but he cautions that composers of all statures and skills composed such works. Mozart's many compositions in the idiom are small scale gems: the K.239 "*serenata notturna*" (in an uncustomarily brief three movements) was an indoor serenade designed for performance during the winter months.

The two Mozart operas represented in the first half of this evening's programme present quite contradictory political viewpoints: *Le Nozze di Figaro* (*The Marriage of Figaro*) is based on Beaumarchais' radical text; *La clemenza di Tito*, on the other hand, was commissioned to celebrate the concept of enlightened monarchy.

Described by Beaumarchais as "a character of unrefined and restless desire . . . entering on adolescence all unheeding and with no understanding of what is happening to him," the page Cherubino has had near universal

appeal. (Indeed, no less an operatic composer than Massenet composed a sequel to *The Marriage of Figaro* to show what happened to Mozart's famous adolescent a few years down the road.) Few arias are as justifiably popular as Cherubino's *Voi che sapete che cosa è amor*.

Only 40 years ago the "old fashioned opera seria" *La clemenza di Tito* was viewed as "a pompous and frigid drama", but recent popular revivals have established a revisionist perspective. In his 1991 study John A. Rice notes that "This is a coronation opera, a glorification of the monarch and his power. At the same time it deals with darker themes: betrayal, vengeance, violence. The Overture brings together these opposing aspects of the drama". *Parto, ma tu ben mio* is sung by the would-be conspirator Sesto (a castrato role) in reply to the reproaches of his wife.

The second half of this evening's programme is entirely devoted to Rossini, beginning with Benjamin Britten's delightful orchestral suite *Soirées musicales*. Drawn from arias and songs of Rossini, it was originally arranged for use as the score of an animated "silhouette" film by Lotte Reiniger. Realizing the potential of his orchestral adaptations, Britten immediately re-worked the numbers to form the *Soirées musicales* suite, which was first broadcast in 1937.

One of history's most unique opera composers, Rossini produced an amazing run of blockbuster productions in the first decades of the 19th century and then, with unusual acumen, quit while he was ahead. During his long years of retirement he wrote only occasional works (including the delightfully quirky pieces generically titled "sins of my old age").

Like *Soirées musicales*, Rossini's own *Le siège de Corinthe* had multiple versions: it began life as *Maometto II* in 1820 but was renamed and reworked for performance in Paris six years later. The prayer *Giusto ciel! in tal periglio* is used in both versions of the score. *Di tanti palpiti* is from *Tancredi*, a more youthful work composed in 1813. Very much in opposition to the creaking libretto of this "heroic melodrama", the music is fresh and vital; "In the morning-time of his art," wrote one authority, "Rossini seems to lack all artifice." *La Cenerentola* is Rossini's 1817 version of the Cinderella tale (Massenet tried that one, too). Following an overture which sparkles with Rossini's own ineffable charm (not to mention wit and flabbergasting technique), Cecilia Bartoli will conclude this evening's programme with the aria *Nacqui all'affanno, al pianto*.

Programme notes by David Duke

VANCOUVER RECITAL SOCIETY

Since its formation in 1979, the Vancouver Recital Society has presented the finest young up and coming musicians from Canada, the United States and abroad. The Recital Series was first introduced at the Arts Club Theatre on Granville Island, moving in 1984 to its current location at the Playhouse.

As one of the few remaining recital series on this continent, the Vancouver Recital Society has built an international reputation for innovation and excellence, garnering prestigious awards in New York and Toronto. For her contribution to the musical life of Vancouver, founder and artistic director Leila Getz received the 1989 YWCA "Woman of Distinction" award in arts and culture.

Musicians who have made their Vancouver debuts under the auspices of the VRS include, among others, violinists Joshua Bell, Robert McDuffie, Shlomo Mintz; pianists Yefim Bronfman, Stephen Hough, Andrea Lucchesini, Andras Schiff; recorder virtuoso Michala Petri; cellists Steven Isserlis, Gary Hoffman, Matt Haimowitz, Shauna Rolston and guitarists Manuel Barrueco and Kazuhito Yamashita.

In 1986 the Recital Society extended its operations to include an international chamber music festival which is held for two weeks each summer on the campus of St George's School. Since its inaugural season the Vancouver Chamber Music Festival has been a sold-out success, and has been described by *The Province's* Ray Chatelin as the "best thing to happen to music in this city in years".

The Vancouver Recital Society is proud to present Cecilia Bartoli in her Vancouver debut tonight.

TEXTS AND TRANSLATIONS

Voi che sapete

Voi che sapete che cosa è amor,
donne, vedete, s'io l'ho nel cor.
Quello ch'io provo, vi ridirò,
E per me nuovo, capir nol so!
Sento un affetto pien di desir,
ch'ora è diletto, ch'ora è martir.
Gelo e poi sento l'alma avvampar,
e in un momento. Torno a gelar.
Ricerco un bene fuori di me;
Non so ch'il tiene, non so cos'è!
Sospiro e gomo senza voler;
Palpito e tremo, senza saper.
Non trovo pace, notte, nè dì.
Ma pur mi piace languir così.

Fair ladies who know what love is,
see in my heart if there it abides.
The feeling I have is unknown to me
there is in me a longing and love,
at times it is joy, at times woe,
I shiver and yet I feel all in a glow
I long for a joy which lies beyond me.
Who holds such magic, and what it may be.
I sigh and lament without intent,
I quiver and tremble and know not why,
I find no peace by night or day
and yet I like to languish so.
Fair ladies who know what love is,
see in my heart if there it abides.

Parto, parto

Parto, parto, ma tu ben mio meco
ritorna in pace:
sarò qual più ti piace,
quel che vorrai farò.
Guardami,
e tutto oblio,
e a vendicarti io volo.
A questo sguardo solo
da me si penserà.
Ah qual poter, O Dei!
donaste alla beltà!

I go, I go, but you, my love,
make peace with me;
I shall be as you wish me,
I will do as you like.
Just look at me,
and I will forget everything;
I shall fly to avenge you.
Another glance, and I will take care
of the rest.
Oh gods, what power
you have given to beauty.

Giusto ciel

Giusto ciel!
In tal periglio, più consiglio,
più speranza non ci avanza,
che piangendo, che gemendo
implorar la tua pietà,
che gemendo, *ecc.*

Merciful Lord!
in such peril, the only course
the only hope which remains to us,
is weeping, lamenting
to bet Thy mercy,
lamenting, etc.

Di tanti palpiti

Di tanti palpiti, e tante pene,
da te mio bene, spero mercè.
Mi rivedrai, ti rivedrò,
ne' tuoi bei rai mi pascero
Deliri! sospiri! accenti contenti!
Sarà felice, il cor mel dice
il mio destino sarà vicino a te!
Mi rivedrai, ti rivedrò, *ecc.*

From you, my beloved, I hope for pity
for my suffering and torment.
We shall see each other again,
and I shall bask in your loveliness.
Despairing and sighing! Words of happiness!
My heart tells me that my fate
is a happy one, at your side.
We shall see each other again, etc.

Nacqui all'affanno

Nacqui all'affanno e al pianto,
soffri tacendo il core;
ma per soave incanto
dell'età mia nel fiore,
come un baleno rapido
la sorte mia cangiò.

No, tergete il ciglio,
perché tremar, perché?
a questo sen volate
figlia, sorella, amica,
tutto trovate in me.

Padre, sposo, amico, oh istante!

Non più mesta accanto al fuoco
starò sola gorgheggiar.
Ah, fu un lampo, un sogno, un gioco
il mio lungo palpitar.

Non più mesta, *ecc.*

I was born to suffering and to tears,
I suffered in silence;
but by some sweet magic spell,
in the flower of my youth,
swift as a shaft of lightning,
my fate has changed.

No, dry your tears,
why be afraid?
Hurry to me,
daughter, sister, friend,
you will find all in me.

Father, husband, friend, oh, what a moment!

I shall no longer sit sadly by the fire
singing alone.
My long time of distress
was no more than a flash, a dream, a game.

I shall no longer, etc.

THE ITALIAN CULTURAL INSTITUTE

The Italian Cultural Institute was established in Vancouver in 1980 and is one of 90 similar Institutes operating throughout the world. These Institutes are branches of the Italian Ministry of Foreign Affairs and their aim is to develop cultural relations between Italy and other countries; their main task is to heighten awareness in the host countries of the many and varied aspects of Italian civilizations. To this end, the Institutes present and/or participate in a variety of cultural events usually in co-operation with local partners. Furthermore, the Institutes provide a forum for Italian artists and scholars. The Italian Cultural Institute in Vancouver operates precisely within this framework by serving as a liaison between cultural institutions in Italy and their Canadian counterparts, by organizing contacts and stimulating cultural exchanges between Italy and Western Canada. The Italian Cultural Institute organizes lectures and meetings, in collaboration with other local institutions, on various aspects of Italian life and civilization (literature, art, science, history and current affairs) and also arranges concerts, film screenings, art exhibitions, etc. Finally, the Institute provides a cultural information service on Italy.

The Vancouver Institute has its offices at the following address:

708-1200 Burrard Street, Vancouver, B.C. V6Z 2C7; Phones: (604) 688-0809, 688-5188, Fax 688-2147; Director: Dr. Giorgio G. Campanaro.

ACKNOWLEDGEMENTS

The Vancouver Recital Society gratefully acknowledges the financial support of the Government of Canada through the Department of Communications and the Challenge '91 Program; the Government of British Columbia through the Ministry of Municipal Affairs, Recreation and Culture; the City of Vancouver; the Hamber Foundation; the Vancouver Foundation and the Cherniavsky Junior Club for the Performing Arts.

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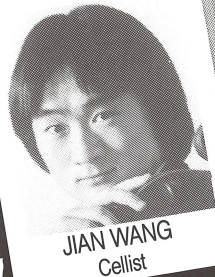
CBC VANCOUVER ORCHESTRA

For half a century, the CBC Vancouver Orchestra has been bringing fine music to audiences across Canada through broadcasts, recordings and live performances. Its repertoire ranges from baroque to contemporary with particular emphasis on new Canadian music.

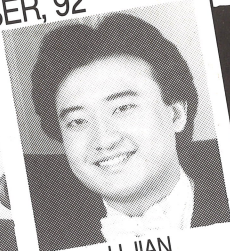
Founded in 1938, the ensemble was directed until 1980 by Principal Conductor John Avison and has grown into a core ensemble of thirty-five players. A weekly radio series and numerous public appearances presented dozens of world premieres and regularly showcased new Canadian works. From 1980 to 1983 John Eliot Gardiner was the principal conductor of the orchestra, and since 1983 Mario Bernardi has held this position.

The CBC Vancouver Orchestra has been highly instrumental in the development of Canadian music, performing over 200 works by 82 Canadian composers between 1963 and 1988. Today the CBC Vancouver Orchestra continues the tradition of the great broadcast orchestras. The ensemble has become the most recorded orchestra in Canada, while live concerts featuring Canadian and international works have increased its public profile.

SEPTEMBER, 92 *



JIAN WANG
Cellist



LI JIAN
Pianist

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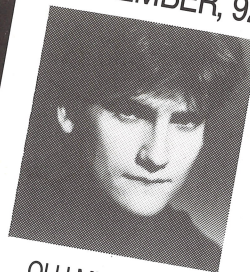
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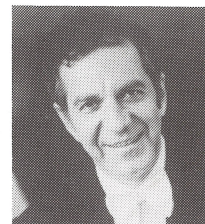


OLLI MUSTONEN
Pianist

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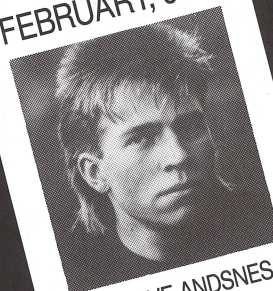


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FEBRUARY, 93 *



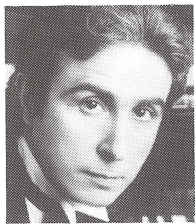
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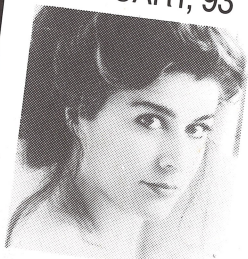
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BARBARA HENDRICKS
Soprano

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