

VANCOUVER OPERA
AND
VANCOUVER RECITAL SOCIETY

present

KIRI TE KANAWA
SOPRANO

MARTIN KATZ
PIANIST

ORPHEUM THEATRE
WEDNESDAY, MAY 1, 1991

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inspiration, on spontaneity, at that moment, that
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produces only a copy of what it was."*

Murray Perahia

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PROGRAMME

I

Three arias from *Giulio Cesare in Egitto*

V'adoro, pupille

Non disperar, chi sà?

Piangerò la sorte mia

Georg Friedrich Handel

(1685-1759)

II

Nacht und Träume

Du bist die Ruh

Gretchen am Spinnrade

Franz Schubert

(1797-1828)

III

S'altro che lagrime per lui,

from *La Clemenza di Tito*

Ruhe sanft, mein holdes Leben,

from *Zaide*

Alleluia,

from *Exsultate, jubilate*

Wolfgang Amadeus Mozart

(1756-1791)

INTERMISSION

IV

Chanson triste

Le manoir de Rosemonde

Phidylé

Henri Duparc

(1848-1933)

V

Three Songs (on Poems of Edith Sitwell)

Daphne

Through Gilded Trellises

Old Sir Faulk

William Walton

(1902-1983)

VI

Two arias from *Manon*

Adieu, notre petite table

Gavotte

Jules Massenet

(1842-1912)

CBS/Sony Angel/EMI Deutsche Grammophon London/Decca Philips

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Kiri Te Kanawa

DAME KIRI TE KANAWA

Dame Kiri Te Kanawa has become one of the most famous opera stars of the century, appearing in the world's greatest theatres, with the most prestigious orchestras and in all the great recital halls in our musical capitals. Her many recordings and appearances on television and film have brought her lyric soprano to all corners of the globe with a repertoire ranging from the classics of Bach and Mozart, the art songs of the great German and French composers, Italian opera of Verdi and Puccini to the great treasury of popular songs of this century.

Born in Gisborne, New Zealand, Kiri Te Kanawa is the daughter of an Irish mother and Maori father. She won a number of competitions, sang on New Zealand television and performed in Australia while still a teenager. After winning a four-year scholarship from the New Zealand Arts Council to study at the London Opera Centre in Great Britain, she moved to London. Her studies there brought her to the attention of that city's musical figures, and she was invited to the Royal Opera House, Covent Garden, where she made her debut as Xenia in *Boris Godunov* in the Spring of 1971. The following September, when Sir Colin Davis presented his first major production at the Royal Opera House, Kiri Te Kanawa created a sensation as the Countess in *Le Nozze di Figaro*, and the opera world hailed a new star.

Dame Kiri's appearances on the concert stage include collaborations with the world's foremost orchestras and conductors including Sir Georg Solti, Sir Colin Davis, James Levine, Zubin Mehta, and Claudio Abbado. Her "standing room only" lieder recital tours have taken her to all of the major performing arts series and recital stages the world over. She has also appeared at the world's most prestigious music festivals, including Salzburg, Aix-en-Provence, Glyndebourne, Tanglewood, and Ravinia.

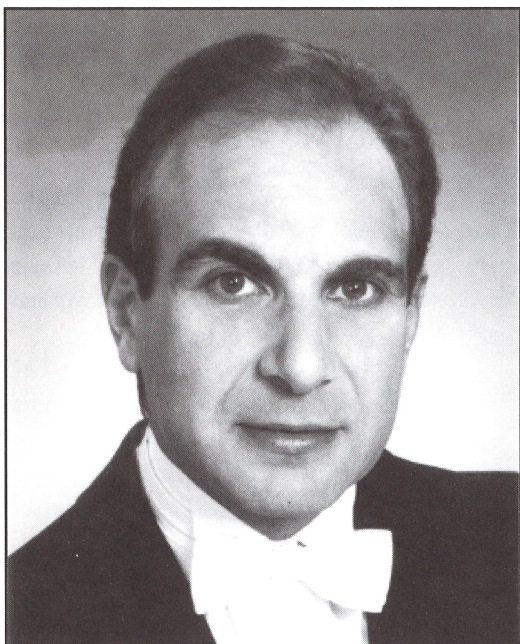
Kiri Te Kanawa's extensive discography covers the traditional operatic and recital repertoire and includes such popular successes as the two albums of Canteloube's *Songs of the Auvergne* which rose to the top of the bestseller charts in England and United States. Her release of *Blue Skies* with Nelson Riddle heralded a new facet to her career; a highly successful collection of favourite American popular songs, it was followed by new recordings of the classic musicals *West Side Story*, *South Pacific*, and *My Fair Lady*, and by *Kiri Sings Gershwin*, an album of favourites using recently rediscovered original orchestrations of George Gershwin's greatest songs. These albums all climbed to the top of Billboard's "Cross Over" Chart.

Dame Kiri also figures prominently in opera on film and television. She appeared in theatrical films of *Don Giovanni*, directed by Joseph Losey, and *Le Nozze di Figaro*, directed by Jean-Pierre Ponnelle. Many of her numerous televised opera appearances are available on video cassette.

At the San Francisco Opera last September, she sang her first Countess Madeleine in sold-out performances of Strauss' *Capriccio*, which she will repeat at the Royal Opera House in the winter of 1991. In the spring of 1991 she will appear with the Chicago Symphony in a televised and recorded performance of *Otello* with Sir Georg Solti and will also appear as the Countess in the Metropolitan Opera's production of *Le Nozze di Figaro*.

Kiri Te Kanawa's new recordings include her second disc of *Le Nozze di Figaro*, which she made with James Levine and the Metropolitan Opera Orchestra for Deutsche Grammophon; a second disc of Strauss' *Four Last Songs*, recorded in Vienna with Sir Georg Solti; a disc of Italian opera arias; and a lieder recording, with Maestro Solti at the piano.

A highly honoured artist, Kiri Te Kanawa was made a Dame Commander of the British Empire by her Majesty Queen Elizabeth as part of the 1982 Birthday Honours List. She has been conferred with Honorary Degrees from the Universities of Oxford, Durham, Dundee, Auckland and Long Island and she is an Honorary Fellow of Summerville College, Oxford. In 1981, she was invited to sing at the wedding of HRH the Prince of Wales of Lady Diana Spencer, and she gave a special recital for her Majesty Queen Elizabeth, the Queen Mother, on the occasion of her 80th Birthday Celebration. A biography by David Fingleton was published in 1982.



MARTIN KATZ

Martin Katz is a native of Los Angeles, where he began piano studies at the age of five. He attended the University of Southern California as a scholarship student, and studied the specialized field of accompanying with its pioneer teacher, Gwendolyn Koldofsky. While yet a student, Mr. Katz was given the unique opportunity of accompanying the master classes of such luminaries as Lotte Lehmann, Jascha Heifetz, Pierre Bernac, and Gregor Piatigorsky. Following his graduation, Mr. Katz held the position of pianist for the U.S. Army Chorus in Washington D.C. for three years.

Mr. Katz is in constant demand as partner for some of the world's most celebrated soloists in recitals virtually all over the globe. He performs regularly with such outstanding artists as Marilyn Horne, Frederica von Stade, Kiri Te Kanawa, Kathleen Battle, Judith Blegen, Anna Tomowa-Sintow, Tatiana Troyanos, Evelyn Lear, Thomas Stewart, Haken Hagegard, Katia Ricciarelli, and José Carreras. His concerts have taken him to five continents thus far and he has recorded for Decca, Philips, CBS, RCA, Fonit Centra, and Desto records.

Due mainly to his association with Miss Horne, Mr. Katz has developed a certain expertise in music of the Baroque and Bel Canto periods. His editions of Rossini *opere serie* have been done by the Houston Grand Opera and by Carnegie Hall; his version of Handel's *Rinaldo* has been performed at the Ottawa Festival and the Metropolitan Opera in 1984.

In recent years, invitations to conduct orchestral evenings have come with increasing frequency. Mr. Katz has partnered several of his soloists on the podium for the orchestras of the BBC, Houston Grand Opera, Washington D.C., Tokyo, Miami, Rome, and Florence.

Teaching has always played a large role in Mr. Katz's schedule, as his concert activities permit. He is a professor at the University of Michigan, serving as chairman of their accompanying program, and continues to be a frequent guest at innumerable music schools and summer festivals for master classes.

TRANSLATIONS

V'adoro, pupille

Handel

I adore you, darts of love, whose every spark warms my heart. Pitifully oppressed, my heart longs, as the lover has always yearned for the beloved.

Non disperar, chi sà?

Do not despair. Who knows? Though you shall not have the kingdom, you shall have good fortune in love. Looking upon your beauty, there you shall find a heart to comfort.

Piangerò la sorte mia

I shall ever bemoan my fate, cruel and unjust, as long as life shall last. And after death, night and day my ghost shall pursue the tyrant, Ptolemy.

Nacht und Träume

Schubert

Hallowed night, you are descending;
dreams, too, come drifting down -
like your moonlight through space,
through the silent hearts of men.

They listen furtively with joy;
they call out when the day breaks:
come back, hallowed night!
Gracious dreams, come back again!

Du bist die Ruh

You are tranquillity,
gentle peace,
you are longing
and that which quiets it.

I dedicate to you,
full of joy and pain,
for dwelling here
my eyes and heart.

Come to me
and close
quietly behind you
the gates!

Drive other grief
from out this breast!
Let my heart be full
of your joy.

My vision
by your radiance
alone is brightened -
oh fill it wholly!

Gretchen am Spinnrade

Schubert

My peace is gone,
my heart is heavy;
I shall find it never,
never again.

Where I do not have him
it is like the grave to me,
the whole world
is bitter.

My poor head
is deranged,
my poor mind
is distracted.

My peace is gone,
my heart is heavy;
I shall find it never,
never again.

Only for him
I look out of the window;
only for him I
leave the house.

His fine bearing,
his noble form,
the smile of his lips,
the power of his eyes,

and the magic flow
of his talk,
the clasp of his hands,
and ah, his kiss!

My peace is gone,
my heart is heavy;
I shall find it never,
never again.

My bosom yearns
for him,
ah, could I grasp him
and hold him

and kiss him
to my heart's content,
under his kisses
to swoon!

S'altro che lagrime per lui

Mozart

If only tears
You attempt for him,
All of your weeping
Will be of little moment.
To this useless
Pity which you feel,
Oh, how similar
Is cruelty!

Ruhe sanft, mein holdes Leben

Gently rest my dearest love,
sleep until your good fortune awakes;
there, I will give you my portrait,
see, how kindly it smiles at you:
you gentle dream, rock him to sleep,
and may the imaginings
of his dreams of love
become at last reality.

Alleluia

Alleluia!

Chanson triste

Duparc

In your heart there sleeps a moonlight,
a sweet summer moonlight.
And to escape wearisome life
I shall drown myself in your limpidity.

I shall forget my past woes,
my love, when you lull
my sad heart and my thoughts
in the loving calm of your arms.

You will take my aching head
oh, sometimes upon your knees,
and recite to it a ballad
which will seem to speak of us.

And in your eyes, full of sadness,
in your eyes, then, I shall drink
so many kisses and caresses
that perhaps I shall be healed...

Le manoir de Rosemonde

With sudden and voracious tooth,
like a dog love has bitten me...
Following the blood that I have spilled,
go, you can trace my way...
Take a thoroughbred horse,
set out, and follow my arduous course,
by quagmire or hidden path,
if the chase does not weary you!
Passing where I have passed,
you will see that alone and wounded
I have crossed this sad world.
And that thus I have come to die,
far away, far away, without finding
the blue mansion of Rosemonde.

Phidylé

The soft grass tempts us to sleep under the fresh poplars
on the banks of the mossy springs,
which, in the meadows flowering with a thousand plants,
lose themselves beneath the dark copses.

Rest, o Phidylé! Noon on the leaves
is shining, and invites you to sleep.
By the clover and the thyme, alone, in the bright sun,
and fickle bees are singing.

A warm perfume pervades the winding paths,
the red flower of the wheat is bending;
and the birds, grazing the hill with their wings,
seek the shade of the eglantines.

Rest, o Phidylé!

But when the sun, turning on its glittering course,
shall come to assuage the heat,
may your loveliest smile and your best kiss
recompense my waiting!

Three Songs

Walton

Sir William Walton produced these songs originally in 1924, in the midst of an important, experimental Sitwellian period, as part of five *Bucolic Comedies*, set for voice and orchestra. They were later withdrawn, only to reappear in 1932 as *Three Songs*, set for voice and piano.

Adieu, notre petite table

Massenet

While Des Grieux has gone to mail a letter to his father by which he hopes to win his consent to their marriage, Manon is left alone. She has learned that the Count plans to abduct his son that night. Shall she warn the Chevalier? If they remain together, poverty will be their lot and, while she loves him, her pleasure-loving nature longs for the riches which De Bretigny promises her. Her decision is made and she sings a touching farewell to the little table where so often they sat side by side.

Gavotte

Fickle, luxury-loving Manon asks no more of life than to enjoy its pleasures: "Let us always obey when called to love. Let's use our youth well; we won't always be twenty."

Tonight's recital is being recorded for broadcast at a later date on CBC Stereo's "Arts National" (105.7 FM).

Vancouver Opera and the Vancouver Recital Society would like to thank Tom Lee Music for making its piano available for this evening's recital.



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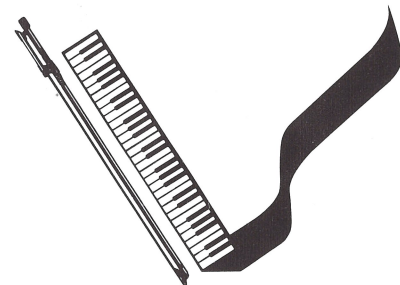
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