

VANCOUVER RECITAL SOCIETY

AND

VANCOUVER OPERA

present

DMITRI HVOROSTOVSKY

Baritone

MIKHAIL ARKADIEV

Piano

ORPHEUM THEATRE

FRIDAY, OCTOBER 28, 1994

DIXIT DOMINUS

יהוה

DOMINO MEO

Gloria Patri et Filio

1. Chor. 4. 5. 6. vel. 7. voc.

Si cut é - - - rat

in prin ci - pi o, et

Vancouver Bach Choir *presents* Monteverdi Vespers 1610

Saturday, November 19, 1994
8:00 p.m., Orpheum

Bruce Pullan, conductor

Julianne Baird, soprano; Linda Perillo, soprano;
Andrew King, tenor; Richard Williams, tenor;
Paul Robinson, baritone; Paul Grindlay, bass;
members of the Vancouver Symphony Orchestra and
members of the Vancouver Bach Children's Chorus.

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Group

Ticketmaster: 280-3311

et Spi ri tu i San cto

2. Chor. 4. 5. 6. vel. 7. voc.

nunc et sem per, et

nunc et sem per,

Advenit
qui gemit
ad Deum
in saecula
P. Pastor. C.

Allan Deo meo
in die iusto.

Gloria sae Virginis

8 chor. 4. 5. 6. vel. 7. voc.

MAGNIFICAT

Mariae or tum dignis

PROGRAMME

Henry Purcell
(1659-1695)

Hark! The Ech'ing Air (*The Fairy Queen*) Z.629
Strike the Viol
Music for a While (*Oedipus*) Z.583

Dmitri Shostakovich
(1906-1975)

Selections from Spanish Songs, Op.100
Proshchai, Granada! (Farewell, Granada!)
Piervaya vstriecha (First meeting)
Otryvok (Fragment from *Four Monologues* to text by Pushkin)

Maurice Ravel
(1875-1937)

Don Quichotte à Dulcinée
Chanson romanesque
Chanson épique
Chanson à boire

INTERMISSION

Sergey Rachmaninov
(1873-1943)

- I. Uzh ti niva maya (My field) Op.4, no.5
Ne ver mne drug (My friend, do not believe me) Op.14, no.7
Ya zhdu tebya (I am waiting for you) Op.14, no.1
Noch (Night)
- II. Zsdes Khorosho (I am fine here) Op.21, no.6
Prochodit vsyo (All this will pass) Op.26, no.15
Oni otvechali (They answered) Op.21, no.4
- III. Noch pechalna (Sad night) Op.26, no.12
Ya opyat odinok (I am alone) Op.26, no.9
Vesennye Vody (Spring waters) Op.14, no.11

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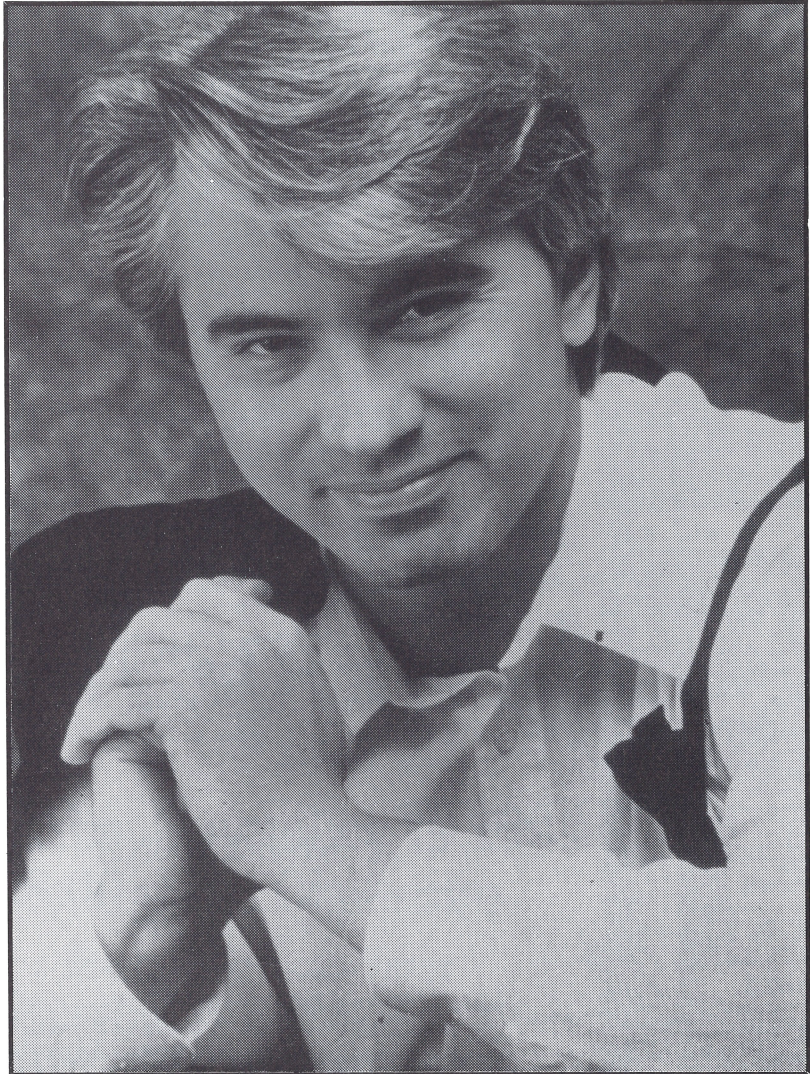
The Vancouver Sun

The Steinway piano is made available courtesy of Tom Lee Music.

DMITRI HVOROSTOVSKY

Within the past four years Dmitri Hvorostovsky has risen to become one of the most sought after vocalists of his generation. He has given highly acclaimed recitals in many of the world's most important musical centres, including London, Milan, Barcelona, Moscow, Paris, Hong Kong, New York and San Francisco. In addition, he has also appeared in recital at the festivals of Edinburgh, Aix-en-Provence, Salzburg, and at the Pacific Music Festival in Sapporo, Japan.

Hvorostovsky made his operatic debut at the Nice Opera in *Pique Dame* and his Italian debut at La Fenice, Venice in *Eugene Onegin*. This was followed by further performances of *Eugene Onegin* at the Royal Opera House Covent Garden and the Chatelet Theatre, Paris. Other operatic successes have included performances of *I Puritani* at London's Royal Opera House Covent Garden and *I Pagliacci* at La Scala and the Liceo in Barcelona. Hvorostovsky's U.S. operatic debut in 1993 saw him in the role of Germont in *La*



Traviata at the Chicago Lyric Opera, a rôle that he has also sung at the Berlin Staatsoper.

Hvorostovsky's 1994/95 season includes concert and recital appearances in New York, San Francisco, Los Angeles, Vienna, Hamburg, London and Caracas. Operatic engagements include: *Eugene Onegin* at the Monte Carlo Opera; *I Puritani* at the Vienna State Opera; *Il Barbiere di Siviglia* at the Berlin Staatsoper, Vienna State Opera and the San Francisco Opera; Gounod's *Faust* at the Chicago Lyric Opera; and *Pique Dame* at the Metropolitan Opera in New York.

Hvorostovsky records exclusively for Philips Classics, and his operatic CDs already released include: *Eugene Onegin* with Semyon Bychov; *La Traviata* with Kiri te Kanawa, Alfredo Kraus and Zubin Mehta; and *Cavalleria Rusticana* with Jessye Norman. He has also released two CDs of romances by Tchaikovsky, Rachmaninov, Rimsky-Korsakov and Borodin in addition to two albums of operatic arias by Tchaikovsky, Verdi, Rubinstein, Mussorgsky and Rimsky-Korsakov. In 1992 his CD of Russian folk songs with Folk Orchestra *Dark Eyes* had an enormous success in the cross-over charts in Europe and the U.S. A disc of bel canto arias by Rossini, Bellini and Donizetti has just been released.

Hvorostovsky was born in 1962 in the central Siberian city of Krasnoyarsk. After finishing his studies at a music school for children, he continued at the Krasnoyarsk High School of the Arts, where he studied with Yekatherina Yofel. Hvorostovsky took first prizes at the 1987 Glinka National Competition in the former U.S.S.R. and the Toulouse Singing Competition in 1988; and in 1989 he caught the attention of the western music world by winning the BBC Cardiff Singer of the World Competition.

This evening's recital marks Dmitri Hvorostovsky's Vancouver debut.

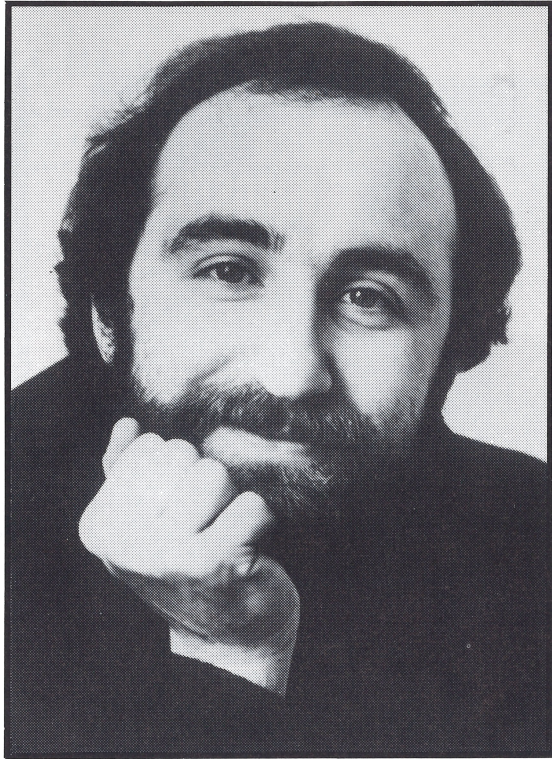
*Dmitri Hvorostovsky is exclusively represented worldwide by Lies Askonas Ltd.,
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MIKHAIL ARKADIEV

Born in Moscow in 1958, Mikhail Arkadiev graduated from the Tchaikovsky Conservatoire in 1978 and entered the piano faculty of the Gnessin Institute as a student of Professor Alexandrov, where in 1988 he completed his post-graduate studies in piano, music theory and composition. As a solo pianist, Mikhail Arkadiev now performs widely in Russia and Germany where he made his Berlin recital debut in 1990. Along with his concert activities, he also teaches and holds the Chair of the Piano Department at the Academy of Choral Art in Moscow.

In 1992, Mikhail Arkadiev's book *The Temporal Structures of New European Music: An Essay of Phenomenological Study* (dealing with problems of musical time, rhythm and articulation from Bach to Brahms) was published. His academic field of interest also includes phenomenology and culturology. Also a composer, Mikhail Arkadiev has written a number of compositions for piano as well as vocal and chamber works that include a Mass for choir and organ.

Mikhail Arkadiev's partnership with Dmitri Hvorostovsky began in March 1990, and since then he has accompanied Hvorostovsky on tours to Europe, America and East Asia, with appearances in New York, Paris, Amsterdam and the Pacific Music Festival in Sapporo, Japan. *The New York Times* called him a "wonderful partner of Hvorostovsky", and the *Figaro*, "a sensational accompanist whose piano sounds like an orchestra."



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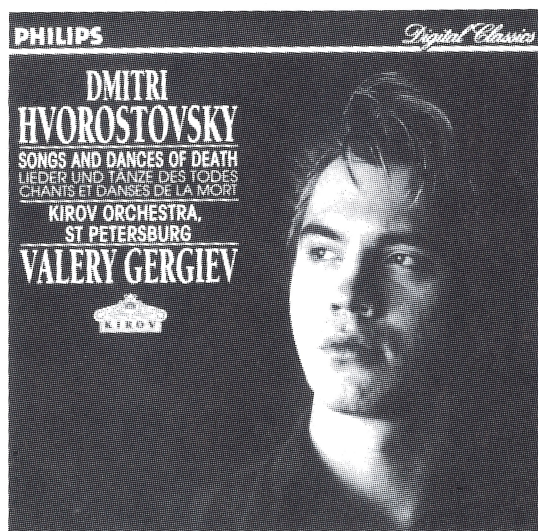
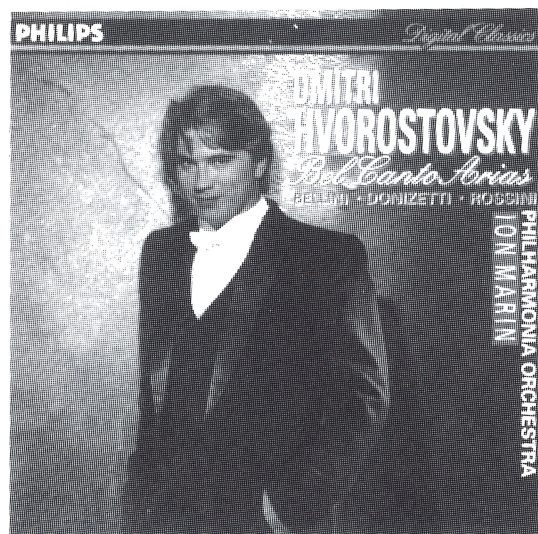
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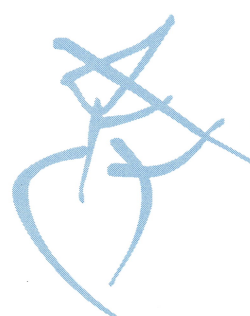
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NOTES & TRANSLATIONS

Please turn page quietly only after the song and its accompaniment have ended.

HENRY PURCELL (1659-1695)

Purcell's stage works are seldom performed, but many excerpts have long been popular as concert items, often in keys transposed to fit the performer. *The Fairy Queen* (1692) has a plot loosely based on Shakespeare's *Midsummer Night's Dream*. *Strike the Viol and Music for a While* (1692) were originally written for the countertenor voice. (Purcell was himself an excellent countertenor.)

Hark! The Ech'ing Air (from *The Fairy Queen*, 1692; text after Shakespeare)

Hark! the ech'ing air a triumph sings
And all around, and all around
pleas'd Cupids clap their wings,

Strike the Viol

Strike the Viol,
Touch the Lute;
Wake the Harp, Inspire the Flute:
Sing your Patronesse's Praise,
Sing in cheerful and harmonious Lays.

Music for a While (from *Oedipus*, 1692; text by L. Dryden)

Music for a while shall all your cares beguile,
Wondering how your pains were eased
and disdaining to be pleased
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.

DMITRI SHOSTAKOVICH (1906-1975)

Shostakovich was the first Russian composer of international repute who was wholly a product of Soviet musical culture. His commitment to the ideals of Soviet society and his love of Russia remained central to his outlook all through his life. He wrote for every branch of music and behind his vast output stood a vigorous creative personality in command of a grand style.

SPANISH SONGS, OP.100 (1956; trans. by S. Bolotin, T. Sikorsky)

Farewell, Granada!

Farewell, Granada, my own Granada,
I must leave you, never to return!
Adieu, beloved province, delight to behold,
farewell for ever!

Oh!

The memory of you will fill my heart for all my days.
Everything that I hold dear in life is lost.
My loved one now lives in the darkness of the grave.
Life is over!

Oh!

Weary of all that surrounds me,
I have not the strength to live, as before,
where youth passed so brightly, so lightly!

The First Encounter

Alongside a brook, you once gave me some water,
fresh water and cold like the snow in ravines on blue mountains.
Your eyes, darker than night,
the fragrances of wild mint flowers in your long hair.

Look, now and again they dance in a ring,
tambourines clatter, jingle and sing.
In the dance, each man leads his sweetheart;
people feast their eyes on the couples.
Ring out, tambourine, clatter like thunder!
Here I am, dancing with my own beloved.
You wear a ribbon bluer than the sky!
Ring out, tambourine! Ring out, my Tambourine!

My memories of that first meeting will never fade;
our tender words, and your hand, so brown,
the light in your dark eyes,
I knew, at that moment,
that I loved you and would love you eternally!

Look, now and again they dance in a ring,
tambourines clatter, jingle and sing.
In the dance, each man leads his sweetheart;
people feast their eyes on the couples.
Ring out, tambourine, clatter like thunder!
Here I am, dancing with my own beloved.
You wear a ribbon bluer than the sky!
Ring out, tambourine! Ring out, my Tambourine!

Fragment (1952; text by Pushkin)

In the Jewish hut the lamp in one corner burns palely;
In front of the lamp an old man reads the Bible;
His grey hair falls on the book.
Over the empty cradle a young Jewess cries.

In the other corner, head hung low, the young Jew sits, lost deep in thought.
In the sad hut the old woman prepares the evening meal.
The old man, after closing the holy book, shuts the copper clasps.
The old woman puts the meagre supper on the table and calls the family.
No one moves – the food forgotten. In the silence the hours pass.

All are asleep under the cover of the night.
It is not a consoling dream alone that has visited the Jewish hut.
The town bell tower strikes midnight. Suddenly a heavy hand knocks at the door.
The family is startled awake, the young Jew rises and, bewildered, opens the door;
And in walks an unknown wanderer, a traveller's staff in his hand.

MAURICE RAVEL (1879-1937)

These three songs were commissioned for a 1933 film in which Don Quixote was played by the great Russian basso Pyodor Chaliapin. However, the songs were not completed in time, so songs by Jacques Ibert were used in the film. Ironically, Ibert's songs are seldom performed, but those of Ravel (his last completed work) have become staples of the baritone repertoire.

The songs, based on the rhythms of three Spanish dances, the *guajira*, *zorrica* and *jota*, present three aspects of Quixote's noble yet eccentric character. In the *Chanson romanesque*, he makes extravagant vows to please his Dulcinea, including the offer of his life's blood. The *Chanson épique* is a quiet yet fervent prayer to St. Michael and St. George asking them to bless his sword and the Madonna who watches over him. Finally, the good Don, very much in his cups, curses those who say wine causes misery and depression. He drinks solely to be joyful!

DON QUICHOTTE À DULCINÉE (1933; text by Paul Morand)

1. Romanesque song

Were you to tell me that the earth
offended you with so much turning,
speedily would I dispatch Panza:
You should see it motionless and silent.

Were you to tell me that you are weary
of the sky too much adorned with stars,
destroying the divine order,
with one blow I would sweep them from the night.

Were you to tell me that space
thus made empty does not please you,
godlike Knight, lance in hand,
I would stud the passing wind with stars.

But were you to tell me that my blood
belongs more to myself than to you, my Lady,
I would pale beneath the reproach
and I would die, blessing you.

O Dulcinea.

2. Epic song

Good Saint Michael who gives me liberty
to see my Lady and to hear her,
good Saint Michael who deigns to elect me
to please her and to defend her,
good Saint Michael, I pray you descend
with Saint George upon the altar
of the Madonna of the blue mantle.

With a beam from heaven bless my sword
and its equal in purity
and its equal in piety
as in modesty and chastity:
my Lady.

(O great Saint George and Saint Michael)
the angel who watches over my vigil,
my gentle Lady so much resembling
you, Madonna of the blue mantle!
Amen.

3. Drinking song

A fig for the bastard, illustrious Lady,
who, to shame me in your sweet eyes,
says that love and old wine
will bring misery to my heart, my soul!

I drink to joy!
Joy is the one aim
to which I go straight ...
when I am drunk! Ah! Ah!

A fig for the jealous fool, dark-haired mistress,
who whines, who weeps and vows
ever to be this pallid lover
who waters the wine of his intoxication!

I drink to joy!
Joy is the one aim
to which I go straight ...
when I am drunk! Ah! Ah!

INTERMISSION

SERGEY RACHMANINOV (1873-1943)

Rachmaninov's six songs Op.4 were written shortly after he graduated from the Moscow Conservatory in 1892. The twelve songs of Op.14 (1896) showed an increase in the importance of the piano part. After the failure of his first symphony in 1897, Rachmaninov entered a period of depression. The song *Night* is one of the few works of this period. The twelve songs of Op.21 (1902) came after his recovery, while the fifteen songs of Op.26 (1906) show a better balance between the voice and the piano parts. No. 9 of this set has a text by Taras Shevchenko, the great Ukrainian poet.

I.

My field (A.K. Tolstoy)

You, my field, my little corn field,
I would not reap you in one rash stroke;
I would not tie you up in one sheaf,
And you, my thoughts, my precious thoughts,
I could not shake you off at once
Nor express you all in one brief sentence!
Did the wind not sweep across you, my field,
Bending my corn to the ground,
And sweeping away the mature grains!
You have been scattered far and wide, my thoughts;
You drifted and where you fell,
A sad and bitter weed sprouted
And burning grief grew.

My friend, do not believe me (A.K. Tolstoy)

Do not believe me, my friend, when tormented by grief,
I tell you that I no longer love you.
Do not believe the sea receding at low tide;
It always flows lovingly back to the ocean.
For I long for you, full of yesterday's passions;
My freedom I give to you again,
And the waves from afar noisily return
To the shore they love.

I am waiting for you (M. Davidova)

I am waiting for you!
The sunset has died away, and darkness shrouds the earth,
In order to hide us.
I am waiting for you!
Night has flooded the sleepy world with a fragrant mist,
And the passing day has parted with the earth forever.
I am waiting for you!
Tormented and enamoured, I count every moment,
Full of melancholy and impatience.
I am waiting for you!

Night (Rathaus)

Once more my tired eyes do not find sleep.
I am alone.
But in silent darkness
Somebody sings sorrowful songs to me
And leans tenderly towards me.
My heart sinks as
My charmed ear catches
The sound of familiar voices.
Are you not, my beloved, unknown friend,
The daydream of my bygone childhood days?
My soul has grown weary of life's constant anxieties.
The ashes of all desires have extinguished in my heart,
And my mocking fate has long
Barred all paths to happiness.
The candle has burned away.
The silent night is creeping in.
I am alone,
But in the silent darkness
Somebody sings sorrowful songs to me,
And leans tenderly towards me.

II.

I am fine here (G. Galina)

How nice this place is!
See, in the distance the river shimmering,
The meadows are covered with flowers,
White clouds in the sky.
Here there are no people.
Here it is quiet.
Here there is only God and me,
Flowers, the old pine,
And you, my dream!

All this will pass (Rathaus)

Everything passes, without return.
Life runs along and so do fleeting moments.
Where are the echoes of the words we once used to hear?
Where is the light of the dawns that used to brighten up our days?
The flower has blossomed, and it will have wilted by tomorrow.
The more flames flare up, the faster they will fade.
A wave comes, and the next one rolls on it,
I can no longer sing joyful songs.

They answered (Hugo)

They asked:
"How can we, like white seagulls, speed over the waters on light vessels
So that the guards do not catch up with us?"
"Row!" they answered.
They asked:
"How can we forget forever that there is poverty, misfortune,
Terror and sorrow in this world?"
"Fall asleep!" they answered.
They asked: "How can we attract beauties without spells,
So that they freely fall into our embrace, lured by our passionate words?"
"Love!" they answered.

III.

Sad night (Bunin)

Sad night, sad as my dreams
Far away, in the silent broad steppe.
A solitary fire glimmers,
Such melancholy and love in my heart!
But how can I explain, and to whom,
What beckons me, what fills my heart?
The road is long, the steppe is silent, not a sound.
Sad night, just as my dreams are sad.

Once again I am alone (Shevchenko)

What a bright, what a wonderful spring!
Look at me in the eyes, as you used to, and tell me
Why are you so sad,
Why are you suddenly so tender?
But you stay silent, frail like a flower,
Say nothing!
I need no confessions.
I know well these caresses of farewells.
Once again, I am alone!

Spring waters (Tyutchev)

Although snow still whitens the fields,
Spring is already here in the murmur of the waters
That run and awaken the sleepy riverbanks,
That run and dance and shout.
They shout high and low:
Spring is coming! Spring is coming!
We are the young heralds of Spring;
It sent us forth.
Spring is coming! Spring is coming!
And the bright and rosy dance
Of the quiet warm days
Is merrily clustering behind it!

Notes by John Mitchell

VANCOUVER OPERA 1994/95 CALENDAR HIGHLIGHTS

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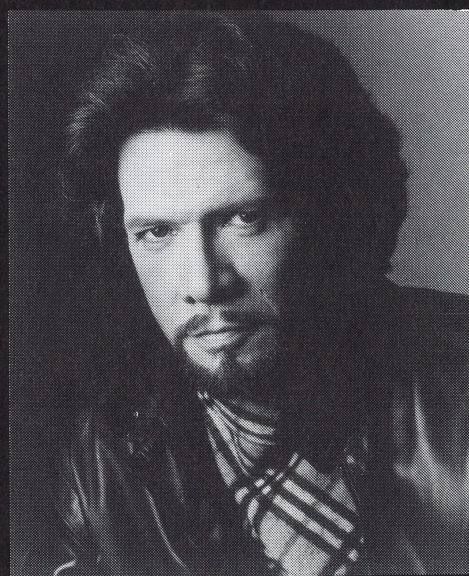
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Arbutus Postal Outlet

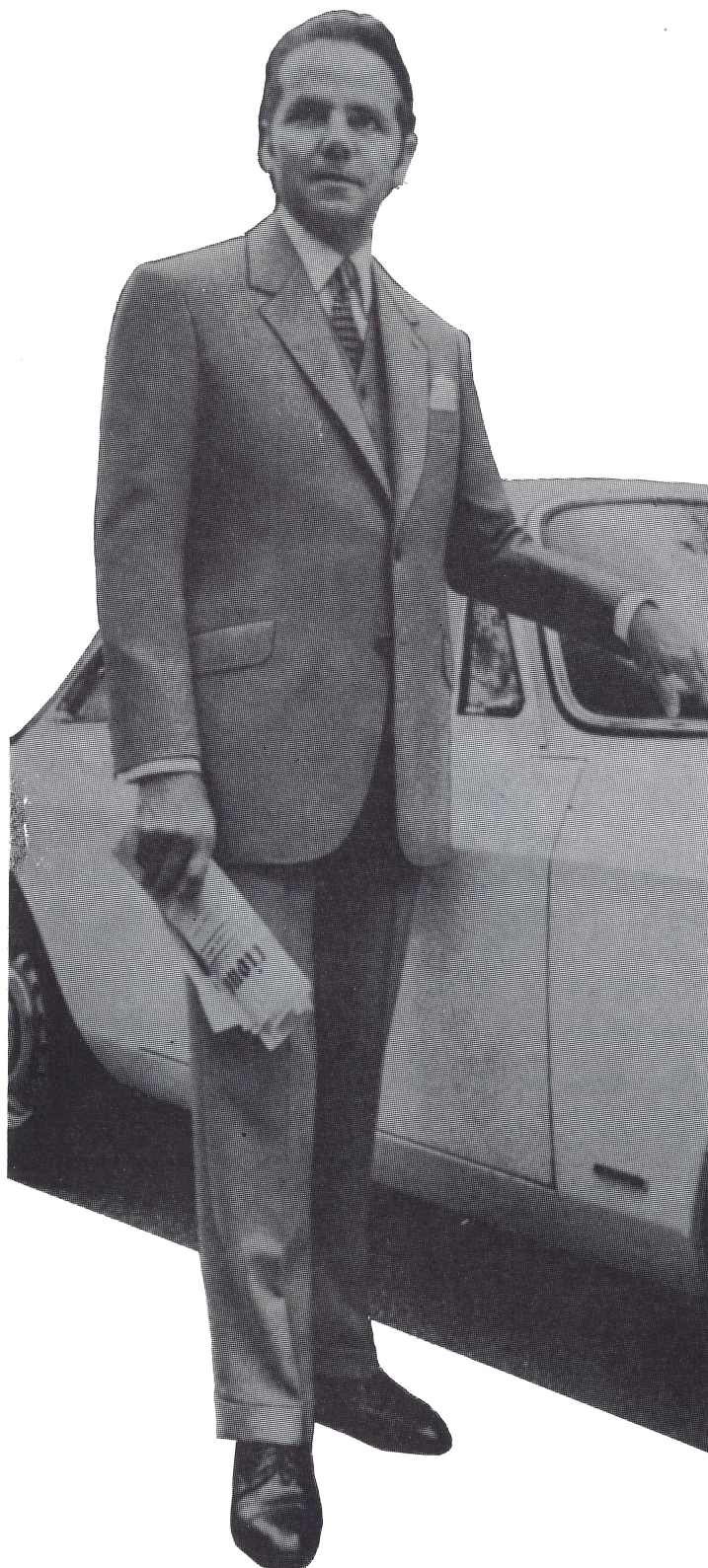
Vancouver, B.C. V6J 4R1

Telephone: (604) 736-6034

Fax: (604) 736-8703

MATZ-WOZNY

Custom Tailor TONY ZEILINGER - OWNER



CHANCERY PLACE

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683-4715

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Why are people so fond of VanCity term deposits? For starters, on non-redeemable

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Monthly Income term deposits an extra 1/4% automatically!

Why does VanCity always offer its members such great service and value? The reason is simple. We're from here. And our local roots help us understand what's important to you. To find out more, just give us a call.



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*Excludes promotional pricing. Deposits are insured up to \$100,000 per "separate deposit" (as defined by regulation), per credit union, by the Credit Union Deposit Insurance Corporation of B.C. (CUDIC).