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CECILIA BARTOLI

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Vancouver Recital Society
and
CBC Vancouver Orchestra
Mario Bernardi, Conductor

present

CECILIA BARTOLI

MEZZO-SOPRANO

Sunday, January 31, 1993
Orpheum Theatre

Sponsored by

The Vancouver Sun

SUNDAY, JANUARY 31, 1993

PROGRAMME

Divertimento in D major, K. 136

Wolfgang Amadeus Mozart

Allegro

Andante

Presto

Chi sà, chi sà, qual sia, K. 582

Mozart

Ballet Suite from *Céphale et Procris*

André Grétry

I. *Tambourin*

II. *Menuetto (Les Nymphes de Diane)*

III. *Gigue*

Sposa, son disprezzata from *Bajazet*

Antonio Vivaldi

Agitata da due venti from *Griselda*

Vivaldi

INTERMISSION

Overture to an Italian Comedy

Arthur Benjamin

Zaïde. Bolero. Op.19

Hector Berlioz

Italian Serenade

Hugo Wolf

Riedi al soglio from *Zelmira*

Gioachino Rossini



This concert is being recorded for broadcast on Friday, February 5, 1993 on CBC Stereo's "Mostly Music" (105.7 FM)



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165 West 57th Street, New York, N.Y. 10019.
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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. 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'o mi scordi di te" in which Barenboim himself played the piano. Thereafter, she sang the Mozart Requiem with him 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".

Since then Cecilia Bartoli's career has sky-rocketed and she has become an international star. She has made impressive operatic debuts at La Scala, Le Bastille Opera, the Liceo in Barcelona and the Maggio Musicale in Florence. In Bologna she performed the title role in *La Cenerentola* under the baton of Riccardo Chailly. Her equally successful concert appearances have taken place in such major music capitals as London, New York, Vienna, Paris, Brussels, Hamburg, Munich, Tokyo and San Francisco. In Canada Ms. Bartoli has sung in Montreal, Quebec City, and Vancouver.

Highlights of last season included concert performances of *Le Nozze di Figaro* and *Così fan tutte* with the Chicago Symphony under Daniel Barenboim, the Mozart Requiem for a world telecast from Vienna with the Vienna Philharmonic under Sir Georg Solti, and the Rossini Stabat Mater in London with Giuseppe Sinopoli and the Philharmonia Orchestra.

Ms. Bartoli's 1992/93 season began with Zurich performances of *Don Giovanni* under Nikolaus Harnoncourt. These were followed by a much-acclaimed Carnegie Hall debut with the Montreal Symphony under Charles Dutoit, and a series of European recitals. Following her current recital tour Cecilia Bartoli will return to La Scala as Zerlina in *Don Giovanni* under the baton of Riccardo Muti. She will make her North American operatic stage debut in Houston in her signature role of Rosina in *Il Barbiere di Siviglia*. Next summer she will return to Salzburg for a new production of *Così fan tutte* with Christoph von Dohnanyi, and a recital with András Schiff. Highlights of next season will include new recordings of *Le Nozze di Figaro* with Claudio Abbado, and *Idomeneo* with James Levine.

Ms. Bartoli has made an astonishing number of recordings for one so young. Her most recent release, *Arie Antiche* reached the top of the charts in November, and her *Rossini Heroines* has been nominated for a Grammy Award. An exclusive London/Decca artist, she has recorded *Il Barbiere di Siviglia*, two albums of Rossini arias, another of Rossini songs, and an album of Mozart arias. Still to be released are a lieder album with András Schiff and Rossini's *La Cenerentola*. On loan to other companies, she has recorded *Così fan tutte* and *Le Nozze di Figaro*, both with Daniel Barenboim (Erato), Mozart's *Lucio Silla* with Nikolaus Harnoncourt (Teldec), and Rossini's Stabat Mater with Semyon Bychkov conducting (Philips).

A native of Rome, Cecilia Bartoli came to music in the most natural way - both parents were opera singers. 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. However, before continuing seriously with the study of music, she was side-tracked for a while as a teenager, studying and performing Flamenco dancing. By the age of seventeen she realized that music was to be her future and began serious musical studies, which included special classes at the Academy of Santa Cecilia in Rome.

The Vancouver Recital Society presented Cecilia Bartoli in her Canadian debut (outside of Quebec) last March in a special gala concert with the CBC Vancouver Orchestra under Mario Bernardi. And a stunning debut it was!



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.

ACKNOWLEDGEMENTS

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The Government of Canada through the Department of Communications,
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The Government of British Columbia through the Ministry of Tourism and Ministry Responsible for Culture;
The City of Vancouver.

We gratefully acknowledge the financial support
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and the Cherniavsky Junior Club for the Performing Arts.

The Vancouver Recital Society is most grateful for the generous assistance of its honorary auditors, Collins Barrow.

PROGRAMME NOTES

For her triumphant return to Vancouver, Cecilia Bartoli will join the CBC Vancouver Orchestra in a programme of unusual operatic delights from stages both real and imaginary.

Mozart's *Divertimento*, K.136, a work that has been called high-spirited, fresh and spontaneous, was written early in 1772 for a performance in Milan. Mozart apparently hedged his bets with this composition and two companions — they could be performed as is by string quartet, or they could be “expanded” into “Italian-style symphonies” with the addition of a few winds.

Mozart's *Chi sà, chi sà, qual sia* K.582 is classed as an “insertion aria” — a generic turn written for a favourite soloist designed to be slipped into another work — in this case a Viennese production of Martin y Soler's *Il Burbero di buon core*.

André Ernest Modeste Grétry (1741-1813) was the most popular *opéra comique* composer of his day. Exemplifying *ancien régime* taste, his facile, elegant scores appeared with regularity until the revolution. Grétry's style was founded in accurate self-assessment; he once remarked, “What gain would there be to music if I were to compose a musical tragedy vastly inferior to Gluck?” *Céphale et Procris* is a rather early Grétry work first performed in 1773; the Ballet Suite heard on this evening's programme was in fact drawn from the complete score by the later composer-conductor Felix Mottl.

Rounding out the first half are *Agitata da due venti* (from *Griselda*) and *Sposa, son disprezzata* (from *Bajazet*) by that protean Venetian Antonio Vivaldi. They amount to something of a musical rediscovery; Vivaldi was simply so prolific a composer that modern editors haven't yet caught up with all his works. Today only a few of his over 40 complete operas have been presented in modern editions. The two arias were transcribed from the original manuscripts for this evening's performance — very possibly the first concert orchestral performances of the works since the 18th century. *Griselda*, by the way, is an actual Vivaldi score from 1735; *Bajazet*, on the other hand, is a *pasticcio* opera — one assembled out of ready-made parts from a number of composers by the enterprising Vivaldi.

We will begin the second half with an overture. Just after completing his *Overture to an Italian Comedy*, Australian-born Arthur Benjamin (1893-1960) moved to Vancouver where he lived during the World War II years. Though now somewhat unsung, Benjamin brought musical life in Vancouver up-to-date with his teaching, conducting and, above all, his local re-creation of the Albert Hall Proms: a fresh programming mélange of classical warhorses, light music and newly commissioned compositions. The *Overture to an Italian Comedy* (did the more prosaic Healy Willan crib the title for his *Overture to an Unwritten Comedy* a decade or so later?) is vintage Benjamin: light music of verve and sophisticated sparkle, and more than impressive technique.

Berlioz is a composer who, even today, has image problems; his reputation rests on the over-performed *Symphonie Fantastique* and a handful of overtures while even more interesting compositions (including his innovative operas) are all too rarely revived. Unlike Berlioz' more extroverted works, the *Zaïde* Bolero is a *petit rien*, a concert piece orchestrated from the composer's sketchbook for a performance in Vienna in the 1840s — an example of Berlioz the charmer (in the manner of the inimitable trio from *L'enfance du Christ*).

To give Ms. Bartoli a bit of a breather, the orchestra under Maestro Bernardi plays next the *Italian Serenade* by Hugo Wolf (1860-1903). While Hugo Wolf's short composing career was almost entirely focussed on song writing, the instrumental *Italian Serenade* has an especially charming role; a serenade for small orchestra figured as an important plot device in a favourite novel of Wolf's, and the composer decided to translate this literary serenade into actual music. Originally for string quartet, the *Serenade* is, according to Wolf scholar Eric Sams, music from “the kind of opera he would one day wish to write (the strumming of guitars, sighs of love, moonlight nights, champagne banquets).”

The only other aria on this evening's programme actually from a complete opera is *Riedi al soglio*, the triumphant conclusion of Rossini's 1822 production *Zelmira*, his last Neapolitan opera.

— Programme notes by David Gordon Duke

TEXTS AND TRANSLATIONS

Chi sà, chi sà, qual sia

Mozart (1756-91)

Chi sà, chi sà, qual sia
l'affanno del mio bene,
se sdegno, gelosia,
timor, sospetto, amor?
Voi che sapete, o Dei
i puri affetti miei,
voi questo dubbio amaro
toglietemi dal cor.

Who knows, my swain's affliction?
Is jealousy the answer, indifference,
or suspicion, or fear or doubt or love?
Gods, who afford protection,
you know my pure affection;
Gods, who afford protection,
look downward from above
and fill with peace my aching heart.

Sposa son disprezzata

Vivaldi (1678-1741)

Sposa son disprezzata,
fida son oltraggiata,
cieli che ferì mai?
E pur egli è il mio cor,
il mio sposo, il mio amor
la mia speranza.

Ever loving I am scorned,
ever faithful I am betrayed,
O gods! What guilt is mine?
And yet, he is my life,
my consort, my love
and my hope.

Agitata da due venti

Agitata da due venti, In uomini, in soldati
freme l'onda in mar turbato
e 'l nocchiero spaventato,
già s'aspetta a naufragar.

Convulsed by two winds
the waves roar in the raging seas
and the steersman in terror,
foresees the coming shipwreck.

Zaïde

Berlioz (1803-69)

Ma ville, ma belle ville,
C'est Grenade au frais jardin,
C'est le palais d'Aladin,
Qui vaut Cordoue et Séville.

Tous ses balcons sont ouverts,
Tous ses bassins diaphanes;
Toute la cour des sultanes
S'y tient sous les myrtes verts.

"My town, my beautiful town,
Is Granada, with the cool gardens,
Is Aladdin's palace,
Equal to Cordova and to Seville.

All its balconies are open,
All its pools are clear;
The whole court of the sultans
Is held beneath green myrtles."

Ainsi près de Zoraïde,
A sa voix donnant l'essor,
Chantait la jeune Zaïde,
Le pied dans ses mules d'or.

Ma ville, ma belle ville, *etc.*

La reine lui dit: "Ma fille, d'où viens-tu donc?"
"Je n'en sais rien."
"N'as-tu donc pas de famille?"
"Votre amour est tout mon bien;
O ma reine, j'ai pour père
Ce soleil plein de douceur;
La sierra, c'est ma mère,
Et les étoiles mes soeurs.

Ma ville, ma belle ville, *etc.*

Cependant sur la colline
Zaïde à la nuit pleurait:
"Hélas! je suis orpheline;
De moi qui se chargerait?"
Un cavalier vit la belle,
La prit sur sa selle d'or;
Grenade, hélas! est loin d'elle,
Mais Zaïde y rêve encor.

Ma ville, ma belle ville, *etc.*

Thus, close to Zoraïde,
Giving flight to her voice,
Sang the young Zaïde,
Her feet in golden slippers.

"My town, my beautiful town" *etc.*

The queen said to her: "My daughter.
Where are you from?" "I know nothing."
"So have you no family?"
"Your love is all I have;
O my queen, for my father
I have this gentle sun;
The sierra is my mother
And the stars are my sisters."

"My town, my beautiful town" *etc.*

All this while on the hill
Zaïde wept to the night:
"Alas! I am an orphan waif;
Who will take care of me?"
A horseman saw this beauty,
Lifted her onto his golden saddle;
Alas! she is now far from Grenada
But still she dreams of it every day!

"My town, my beautiful town" *etc.*

Riedi al soglio (from Zelmira)

Rossini (1792-1868)

Riedi al soglio: irate stella
se ne chiuse a te il sentiero;
pura fede, amor sincero
ti richiama al tuo splendor.
No, più affanni in me non sento,
ah, felice appien io sono,
se serbai la vita, il trono
all'amato genitor.

Deh, circondatemi, miei cari oggetti!
Voi, che nell'anima soavi affetti,
care delizie destate ognor.
Ah, sì, compensino sì dolci istanti
le pene, i palpiti ch'ebbi finor.
E dopo il nembo di pache in grembo
respiri in seno sereno il cor.

Return to your throne: an adverse star
barred your way to it;
pure faith and candid love
now recall you to your glory.
I no longer feel distress within me,
I feel perfect happiness,
for I have saved both the life and the throne
of my beloved father.

Gather round, my beloved ones!
You, who ever arouse in my heart
dear affection and sweet delight.
May such beautiful moments make up
for the pains I have suffered until now.
After the storm my breast is tranquil
and my heart shall breathe in peace.



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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.

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presents

CECILIA BARTOLI

MEZZO-SOPRANO

MARTIN KATZ

PIANO

Tuesday, February 2, 1993
Orpheum Theatre

Generously sponsored by



Canfor Corporation

TUESDAY, FEBRUARY 2, 1993

PROGRAMME

Già il sole dal Gange
O cessata di piagarmi
Spesso vibra per suo gioco
Son tutta duolo
Se Florindo è fedele

Alessandro Scarlatti

Se tu m'ami
Caro mio ben
Chi vuol la zingarella
Amarilli
Vittoria, vittoria!

Alessandro Parisotti (*attrib.* Pergolesi)
Giuseppe Giordani
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Dunque sperar poss'io ... Il tenero momento, from *Lucio Silla*

Wolfgang Amadeus Mozart

INTERMISSION

La regata veneziana
Anzoleta avanti la regata
Anzoleta co passa la regata
Anzoleta dopo la regata

Gioacchino Rossini

Or che di fiori adorno
L'Orpheline du Tyrol
La pastorella
En medio a mis colores

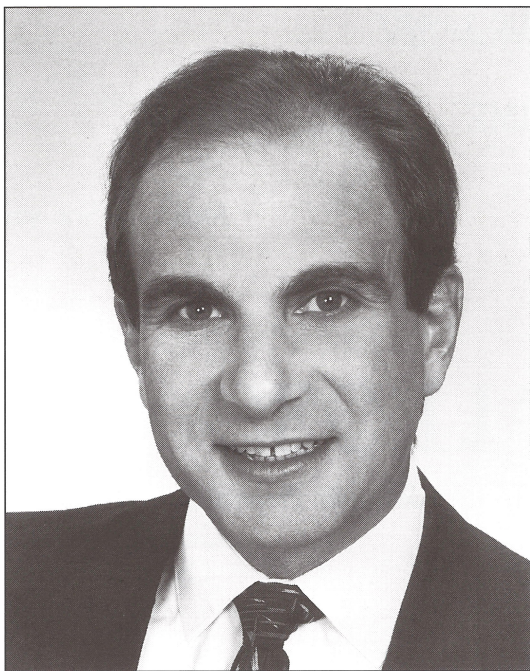
Rossini

Tanti affetti, from *La Donna del Lago*

Rossini



This concert is being recorded for broadcast at a later date on CBC Stereo (105.7 FM)



MARTIN KATZ

Martin Katz is a native of Los Angeles, where he began piano studies at age 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, he 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 for the Ottawa Festival and at 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.

PROGRAMME NOTES

We hear so much enlivening music from the Italian seventeenth and eighteenth century now that it is hard to remember that earlier in this century performance music from this period was largely limited to piano renditions of some of the more engaging keyboard pieces and spurious versions of a handful of songs. All that has dramatically changed, and in the process of retrieving this rich musical heritage the songs, too often used as a warm-up for performances, have very much come into their own. Today's singers have renewed the sense of technical aplomb allied with the display of vocal colour and meaningful articulation of text that make these brief pieces so arresting. As in the selection of songs by Alessandro Scarlatti, each piece contains a concise musical vignette, complete unto itself. This tradition of an anecdotal-and-emotional world within a song is paralleled by other Italian composers of the period, from Pergolesi's slightly teasing *Se tu m'ami* to the exultant *Vittoria, vittoria!* of Carissimi. The aria from *Lucio Silla* written by the fifteen year old Mozart for La Scala in 1776 is in a sense a grander version of the same opportunity for vocal and dramatic display, easily detached from the opera, with a demanding recitative to establish situation followed by the emotionally fervent aria itself.

Gioacchino Rossini, the bicentenary of whose birth was just celebrated last year, is primarily known for his operas, but recent years have seen an increasing interest in his songs, considerable in number and remarkable for their variety. The playful Venetian regata songs were written during his not totally idle retirement in Paris in the decades following his last opera, *Guillaume Tell* (1829). They range from the sentimental (very much in keeping with the taste of the times) to the ironic; all have the verve and melodic charm so characteristic of his operas. Earlier miscellaneous songs (written from 1821 to 1831) include an exotic one in Spanish (*En medio a mis colores*—things Spanish were very much in fashion at the time). Both technical feats and emotionally expressive singing are again implied in the music, as with the ebullient aria from the 1819 opera *La Donna del Lago*, based on Sir Walter Scott's *The Lady of the Lake*, wherein there is a welling up of thanks to James V of Scotland who has just restored a grateful Ellen to her lover.

— Programme notes by Floyd St. Clair

A MESSAGE FROM THE ARTISTIC DIRECTOR



ELIZA MASSEY PHOTOGRAPHY

It's hard to believe that two and a half years have passed since we first engaged a captivating and virtually unknown 22-year-old mezzo soprano from Rome. Even by the time Cecilia Bartoli appeared at the Orpheum last March, news of her rare talent was spreading rapidly throughout the opera world. In Vancouver we celebrated the 200th anniversary of the birth of Rossini with this young singer who is now recognized as one of that composer's greatest interpreters. What a coup!

It is extremely gratifying and exhilarating to be at the helm of an organization which was formed 13 years ago to introduce in recital, young up-and-coming performers from around the world. The Vancouver Recital Society has presented the Canadian debuts of so many outstanding musicians from abroad such as András Schiff, Shlomo Mintz, Stephen Hough, Steven Isserlis, Michala Petri and Joshua Bell, to name a few. And alongside these musicians we have given the stage also to the finest young Canadian performers like Scott St John, Jon Kimura Parker and Angela Cheng *before* they won major international competitions. The Recital Series has enjoyed 13 seasons of solid growth, with the current year's subscriptions at an all time high. It is known throughout North America as one of the very few remaining series devoted exclusively to recitals and chamber music. You, our audience have played your part. In buying tickets you have shared the joy of discovering exciting new talents. Thank you for being such a wonderful public. May the Recital Series continue to surprise, delight and entertain you for many years to come.

Eliza Massey

TEXTS AND TRANSLATIONS

Già il sole dal Gange

Scarlatti (1660-1725)

Già il sole dal Gange
più chiaro sfavilla
e terge ogni stilla
dell'alba, che piange.

Col raggio dorato
ingemma ogni stelo
e gli astri del cielo
dipinge nel prato.

Already the sun is sparkling
more brightly from the Ganges,
drying every tear
from the weeping dawn.

It adorns every stem
with golden rays
and paints the stars of heaven
in the meadow.

O cessate di piagarmi

O cessate di piagarmi
o lasciatemi morir.
Luci ingrato – dispietate
più del gelo e più dei marmi
fredde e sorde a' miei martir.
O cessate di piagarmi
o lasciatemi morir.

Cease wounding me,
or else allow me to die.
Pitiless, ungrateful eyes,
you are colder than ice,
more deaf than marble.
Cease wounding me,
or else allow me to die.

Spesso vibra per suo gioco

Spesso vibra per suo gioco
il bendato pargoletto
strali d'oro in umil petto,
stral di ferro in nobil core.
Poi languendo in mezzo al foco
del diverso acceso strale
per oggetto non eguale
questo manca e quel vien meno.

For his amusement, the blindfolded boy
often pierces a humble breast
with golden darts,
a noble heart with iron arrows.
Then, amid the flames
of the burning dart,
languishing in vain, one victim
passes away while another falls faint.

Son tutta duolo

Son tutta duolo,
non ho che affanni
e mi dà morte
pena crudel:
e per me solo
sono tiranni
gli astri, la sorte,
i numi, il ciel.

I grieve and have
nothing but anguish.
A cruel agony
is killing me.
For me the stars,
fate, the gods and heaven
are nothing
but tyrants.

Se Florindo è fedele

Se Florindo è fedele
io m'innamorerò.
Potrá ben l'arco tendere
il faretrato arcier,
ch'io mi sapró difendere
da un guardo lusinghier.
Pregghi, pianti e querele,
io non ascolteró,
ma se sará fedele
io m'innamoreró.

If Florindo is faithful,
I shall fall in love with him.
The quivered archer
may draw his bow;
I shall be able to defend
myself against a tempting glance.
I shall not listen
to prayers, tears and laments,
but if he is faithful
I shall fall in love with him.

Se tu m'ami

Parisotti (1853-1913) / Pergolesi (1710-36)

Se tu m'ami, se tu sospiri
sol per me, gentil pastor,
ho dolor dei tuoi martiri,
ho diletto del tuo amor.
Ma se pensi che soletto
io ti debba riamar,
pastorello, sei soggetto
facilmente a t'ingannar.

Bella rosa porporina
oggi Silvia sceglierà,
con la scusa della spina
doman poi la sprezzerà.
Ma degli uomini il consiglio
io per me non seguirò.
Non perché mi piace il giglio
gli altri fiori sprezzerrò.

Kind shepherd, if you love me,
if you sigh for me alone,
I am sorry for your suffering,
and am pleased by your love.
But if you think that I should
love only you in return,
shepherd boy,
you are easily deceived.

One day Silvia will choose
a lovely scarlet rose,
the next day she will scorn it
because of its thorn.
But I shall not follow
men's advice.
I shall not scorn other flowers
simply because I like lilies.

Caro mio ben

Giordani (1744-98)

Caro mio ben, credimi almen,
senza di te languisce il cor.
Il tuo fedel sospira ognor.
Cessa crudel tanto rigor!

My dear love, at least believe me,
that my heart grows faint without you.
Your faithful lover is still sighing.
Cruel love, put an end to this coldness.

Vancouver Recital Society would like to thank Tom Lee Music for providing the piano for this evening's recital.

Chi vuol la zingarella

Paisiello (1740-1816)

Chi vuol la zingarella
graziosa, accorta e bella?
Signori, eccola qua.
Le donne sul balcone
so bene indovinar.
I giovani al cantone
so meglio stuzzicar.
A vecchi innamorati
scaldar fo le cervella:
chi vuol la zingarella?
Signori, eccola qua.

Who wants the graceful,
beautiful, and clever gypsy girl?
Gentlemen, here she is.
I know what the women
on their balconies are thinking.
I am better at provoking
the young men at street corners.
I can set on fire
the heads of old men in love.
Who wants the gypsy girl?
Gentlemen, here she is.

Amarilli

Caccini (1548-1618)

Amarilli mia bella, non credi,
o del mio cor dolce desio,
d'esser tu l'amor mio?
Credilo pur, e se timor t'assale,
dubitar non ti vale.
Aprimi il petto e vedrai
scritto in core:
Amarilli è 'l mio amore.

Amaryllis, my beloved!
You are my heart's sweet desire,
don't you believe that I love you?
Believe it, and if you are afraid,
it is not worth doubting.
Open my breast and you will see
written on my heart.
Amaryllis is my love.

Vittoria, vittoria!

Carissimi (1605-74)

Vittoria, mio core!
non lagrimar più.
E' sciolta d'Amore
la vil servitù –
Già l'empia a' tuoi danni
fra stuolo di sguardi,
con vezzi bugiardi
dispose gl'inganni;
la frode, gli affanni
non hanno più loco,
del crudo suo foco
è spento l'ardore!
Da luci ridenti
non esce più strale,
che piaga mortale
nel petto m'avventi:
nel duol, ne' tormenti
io più non mi sfaccio;
è rotto ogni laccio,
sparito il timore!

Victory, my heart!
Weep no more.
The lowly slavery to love
is at an end.
The false woman is already
sowing deceit against you
with glances
and false charms;
deceit and trouble
have no more place,
the passion of her cruel flame
has gone out!
No darts come
from her laughing eyes any more,
let a fatal wound
strike my breast;
I no longer think
of grief or torment;
all the chains are broken
and fear has gone.

Dunque sperar poss'io... Il tenero momento

Mozart (1756-91)

Dunque sperar poss'io
Di pascer gli occhi miei
Nel dolce idolo mio?
Già mi figuro la sua sorpresa,
Il suo piacer. Già sento
Suonarmi intorno i nomi:

Di mio sposo, mia via.
Il cor nel seno col palpitar mi parla
De' teneri trasporti, e mi predice...

O ciel sol fra me stesso
Qui di gioia deliro, e non m'affretto
La sposa ad abbracciar?
Ah forse adesso sul morir mio delusa
Priva d'ogni speranza, e di consiglio
Lagrima di dolor versa dal ciglio!

Il tenero momento
Premio di tanto amore
Già mi dipinge il core
Fra i dolci suoi pensier.

E qual sarà il contento,
Ch'al fianco suo m'aspetta,
Se tanto ora m'alletta
L'idea del mio piacer?

So, can I still hope to feast my eyes
On my sweet beloved?
Already I can see her surprise
and her delight.
Already I can hear
The words sounding in my ear:

My betrothed, my life! My heart
Beats within my breast
With tender excitement, and tells me...

Oh, Heavens, here I am alone
In a transport of joy,
and do I not hasten to embrace my betrothed?
Ah, perhaps already, deceived about my death,
deprived of all hope and without comfort,
the tears are flowing from her eyes.

My heart already shows me
In its loving thoughts
The tender moment,
The prize of so much love.

And what joy there will be
Awaiting me by her side,
If the prospect of my pleasure
Already delights me?

La regata veneziana

Rossini (1792-1868)

Anzoleta avanti la regata

Là su la machina xe la bandiera, varda,
la vedistu, vala a ciapar,
Co quella tornime in qua sta sera,
o pur a sconderte ti pol andar.
In pope, Momolo, no te incantar.

Va voga d'anema la gondoleta,
nè el primo premio te pol mancar.
Va là, recordite la to Anzoleta
che da sto pergolo te sta a vardar.
In pope, Momolo, no te incantar.
In pope, Momolo, cori a svolar!

On the parapet, the pennant is waving;
See that you win it.
Bring it to me this evening
Or go hide yourself.
Once in the boat, Momolo, don't stand gaping!

Row the gondola with heart and soul,
then you cannot help being first.
Go on, think of your Angelina
Watching you from this harbour.
Once in the boat, Momolo, don't stand gaping!
Once in the boat, Momolo, go with the wind!

Anzoleta co passa la regata

I xe qua, i xe qua, vardeli, vardeli,
povereli i ghe da drento,
ah contrario tira el vento,
i gha l'acqua in so favor.
El mio Momolo dov'elo?
ah lo vedo, el xe secondo.
Ah! che smania! me confondo,
a tremar me sento el cuor.

Su, coragio, voga, voga,
prima d'esser al paletto
se ti voghi, ghe scometo,
tutti indrio ti lassarà.
Caro, caro, par che el svola,
el li magna tuti quanti,
meza barca l'è andà avanti,
ah capisso, el m'a vardà.

They're coming, they're coming, look at them,
the poor things, they are nearly all in:
Ah, the wind's against them
but the tide's running their way.
My Momolo, where is he?
Ah, I see him, in second place.
Ah! the excitement's too much for me,
my heart's racing like mad.

Come on, keep it up, row, row,
you must be first to the finish,
if you keep on rowing, I'll lay a bet
you'll leave all the others behind.
Dear boy, he's almost flying,
he's beating the others hollow
he's gone half a length ahead.
ah, now I understand: he's seen me.

Anzoleta dopo la regata

Ciapa un baso, un altro ancora,
caro Momolo, de cuor;
qua destrachite che xe ora
de sugarte sto sudor.

Ah t'ò visto co passando
su mi l'ocio ti a butà
e go dito respirando:
un bel premio el ciaparà.

sì, un bel premio in sta bandiera,
che xe rossa de color;
gha parlà Venezia intiera,
la t'a dito vincitor.

Ciapa un baso, benedeto,
a vogar nissun te pol,
de casada de tragheto
ti xe el megio barcarol.

Here's a kiss for you, and another,
darling Momolo, from my heart;
now relax, because I must
dry the sweat from your body.

Ah, I saw you, as you passed,
throwing a glance at me,
and I said, breathing again:
he's going to win a good prize.

Indeed, the prize of this flag
the red one;
all Venice is talking about you,
they have declared you the victor.

Here's a kiss, God bless you,
no one rows better than you,
of all the breed of watermen,
you are the best gondolier.

Or che di fiori adorno

Or che di fiori adorno sorride il colle,
il prato è dolce cosa intorno
Girsene a passeggiar è dolce...Ah....
Placidi ovunque spirano soavi Zeffiretti
s'odon gli augeletti fra i rami
a gorgheggiar.

As long as is serene and placid we shall wander
Love will be our guide
Love will be our guide...Ah...
But a storm appears to approach
No, the sky becomes clear again,
so we shall move on, singing.

L'Orpheline du Tyrol

Seule, une pauvre enfant sans parents
implore le passant en tremblant.
"Ah voyez mes douleurs et mes pleurs!
Ma mère dort ailleurs sous les fleurs."
L'humble enfant orpheline a bien faim
et pour un peu de pain tend la main.
"Je chanterai mon vieux refrain:
Ah loin de mon doux Tyrol,
mon coeur brisé prendra son vol.
L'écho muet des bois
n'entendra plus ma triste voix:
Ah Dieu, j'espère en toi,
prends pitié de moi!"

Ma mère, ton adieu en ce lieu
m'inspire mon seul vœu au bon Dieu.
A quinze ans tant souffrir c'est mourir,
ne peux-tu revenir me bénir?
Pourquoi le froid trépas et le glas
t'ont-ils saisi, hélas, dans mes bras?
Ton coeur glacé ne m'entend pas:
ah, la douleur et la faim
à mes tourments vont mettre fin;
ma mère, je te vois,
j'entends de loin ta douce voix:
Ah Dieu, j'espère en toi,
prends pitié, prends pitié de moi!"

Alone, a poor little girl with no parents
timorously begs from passers-by.
"Oh, see my pain and my tears!
My mother sleeps, far away beneath the flowers."
The humble orphan girl is hungry
and holds out her hand for a little bread.
"I shall sing my old song:
Oh far from the Tyrol that is dear to me,
My broken heart takes flight.
The silent echo of the woods
will hear my sad voice no more:
Oh Lord, my hope lies in you,
have pity, have pity on me!"

Mother, your farewell from this place
carries with it my prayer to the good Lord.
For me, fifteen years old, such suffering is death,
Will you never return to give me your blessing?
Why did the chill of death and the tolling knell
snatch you, alas, from my arms?
Your frozen heart cannot hear me:
Oh, grief and hunger
will soon end my suffering;
Mother, I see you,
in the distance I hear your sweet voice:
Oh Lord, my hope lies in you,
have pity, have pity on me!"

La pastorella

Odia la pastorella quanto bramò la rosa
Poiché vicino a quella la serpe ritrovò
Non più su i primi albori ad innaffiar va i fiori
Da che nascosta un 'ape
La bella man piagò anch'io da che
l'amore crudel ferimmi il core.
Odio l'indegno Aminta ch'il giuro profanò.

I hate the shepherdess who covets the rose
for near to her the serpent reappears.
No longer do the saplings harmonize with the blossom
for in them hides a bee.
The beautiful hand reaching out is stung and I also
for the sting of cruel love must heal my heart.
I deplore the indignity of Aminta's profaned oath.

En medio a mis colores

En medio a mis colores ai!
Pintando estaba un día
Cuando la musa mía
Me vino a tormentar.

Con dolor pues dejé
Obra siempre dichosa
Cual es de Lila mía,
Las prendas celebrar.

Me mandó que pintara
Asunto sobre humano
Pero la mandó en vano
Solo puede sonar.

Mi alma reconce
La fuerza de la bella
Mas mi perversa estrella
Ma niega ya el cantar.

In the middle of my sorrow, Ahi!
I was painting one day
when suddenly my muse
came to torment me.

Sorrowfully I left
What I was doing
which was in celebration
of my beloved Lila.

She ordered me to paint
about human endeavors;
but she ordered me in vain,
for I could only play.

My soul recognizes
the strength of beauty
but my perverse star
denies me the joy of singing.

Tanti affetti

Tanti affetti in tal momento
mi si fanno al core intorno
che l'immenso mio contento
io non posso a te spiegar.
Deh! il silenzio sia loquace,
tutto dica un tronco accento.
Ah! signor la bella pace
tu sapesti a me donar.

Fra il padre e fra l'amante.
oh qual beato istante!
Ah! chi sperar potea
tanta felicità!

At this moment so many emotions
crowd together in my heart
that I cannot express to you
my immense happiness.
Let my silence be eloquent,
let my faltering words tell all.
Ah, my lord! You have been able
to grant me perfect peace.

Here with my father and with my lover,
oh, what a blessed moment!
Who could ever have hoped
for such happiness!



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