



WHITE ROCK
CONCERTS

2019-2020
OUR 63RD SEASON

SONGS OF LOVE

WITH
musica intima

Friday, February 14, 2020.

About the Artists



Internationally renowned for their warm and engaging stage presence, impeccable musicianship and new perspective on ensemble singing, musica intima has earned a reputation as Canada's most exciting vocal ensemble. What makes the ensemble truly unique is that singers rehearse using a shared leadership model, exchanging ideas freely while exploring their own musical creativity. In performance, the ensemble engages with the audience directly and spontaneously.

Founded in 1992, musica intima has become an integral part of Canada's cultural fabric. The ensemble regularly commissions and premieres works by Canadian composers (seventeen to date). The ensemble has graced the stages of Canada's best known festivals, and has championed contemporary Canadian vocal repertoire in concert halls all over the world. musica intima is frequently heard on national and international radio broadcasts, and has released ten commercial recordings. Some highlights include recording "thirst" (2015) which was released on the composer-and-artist-run Redshift label, a tour to Korea (2016), the independent release of the seasonal EP "Songs for a Winter's Night" (2018), and the Chan Centre-presented collaboration with vocalist and improviser Bobby McFerrin (2019).

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SONGS OF LOVE

WITH
musica intima

This program explores the many facets of love; the innocent excitement, the intimate tenderness, the desperate yearning, and the fiery passion.

With poetry drawn from the 16th century until the 21st, these pieces probe the nature of love and our obsession with it.

Fire Songs

Morten Lauridsen (b. 1943)

- *Ov'è, lass', il bel viso?*
- *Quando son più, lontan*
- *Amor, io sento l'alma*

Ah dolente partita

Claudio Monteverdi (1567-1643)

Moro lasso al mio duolo

Carlo Gesualdo (1566-1613)

Zefiro torna e'l bel tempo rimena

Claudio Monteverdi (1567-1643)

Programme

On Monsieur's Departure

Jeffrey Ryan (b. 1962)

Fire Songs

Morten Lauridsen (b. 1943)

- *Io Piango*
- *Luci serene e Chiare*
- *Se per Havervi, oime*

INTERMISSION

Benedictio

Urmas Sisask (b. 1960)

Calme des Nuits & Les Fleurs et les Arbres

Camille Saint-Säens (1835-1921)

My Love Dwelt in a Northern Land

Edward Elgar (1857-1934)

I Would Live in your Love

Stephen Chatman (b. 1950)

O Mistress Mine

Nils Lindberg (b. 1933)

- *Not Celia That I Juster Am*
- *A Ditty*
- *Shall I Compare Thee to a Summer's Day?*

Con Toda Pallabra

Réjean Marois

Our Love is Here to Stay

Richard Rodney Bennett (1936-2012)

True Colours

Cyndi Lauper, arr. Jacob Gramit

Song Text Translations

Fire Songs, Morten Lauridsen

Ov'è, lass', il bel viso?

Alas, where is the beautiful face? Behold, it hides.

Woe's me, where is my sun? Alas, what veil
drapes itself and renders the heavens dark?

Woe's me, that I call and see it; it doesn't respond.

Oh, if your sails have auspicious winds,
my dearest sweet, and if you change your hair
and features late, if the Lord of Delos,
hides grace and valor in your beautiful bosom,
hear my sighs and give them place
to turn unjust disdain into love,
and may your pity conquer hardships.

See how I burn and how I am consumed by fire;
what better reason, what greater sign
than I, a temple of faithful life and love!

Quando son più lontan

When I am farther from your beautiful eyes
that made me change my wishes and my ways,
the flame grows and leads me to my death;
and you, who for my fate
could restrain the sweet flame,
deny me the flame that inflames me.

Amor, io sento l'alma

Oh love, I feel my soul return to the fire

where I rejoiced and more than ever desire to burn.
I burn and in bright flames I feed my miserable heart;
the more it flames the more my loving grows,
for all my sorrows come from out of the fire
where I rejoiced and more than ever desire to burn.

Ah dolente partita, Claudio Monteverdi

Ah, painful parting!
Ah, end of my life!
From thee I leave and I don't die?
But I feel the pain of death
and I feel on leaving a lively dying,
Which gives life to pain
To let my heart immortally die.

Moro lasso al mio duolo, Carlo Gesualdo

I die, alas, in my suffering,
And she who could give me life,
Alas, kills me and will not help me.
O sorrowful fate,
She who could give me life,
Alas, gives me death.

Zefiro torna e'l bel tempo rimena, Claudio Monteverdi

Zephyr returns and brings fair weather,
and the flowers and herbs, his sweet family,
and Procne singing and Philomela weeping,

Song Text Translations

and the white springtime, and the vermilion.
The meadows smile, and the skies grow clear:
Jupiter is joyful, gazing at his daughter:
the air and earth and water are filled with love:
every animal is reconciled to loving.
But to me, alas, there return the heaviest
sighs that she draws from the deepest heart,
who took the keys of it away to heaven:
and the song of little birds,
and the flowering fields,
and the sweet,
virtuous actions of women
are a wasteland to me,
of bitter and savage creatures.

Fire Songs, Morten Lauridsen

Io Piango

I'm weeping, for the grief makes me cry,
since I can find no other remedy for my fire.
So trapped by Love am I that ever I lie in torment.
But the more I cry the less pain I feel.
What cruel, unheard-of fate
that silence gives me death and weeping life!

Luci serene e Chiare

Eyes serene and clear,
You inflame me, but my heart must

find pleasure, not sorrow, in the fire.
Words sweet and dear,
you wound me, but my breast must
find pleasure, not sorrow, in the wound.
O miracle of love!
The soul that is all fire and blood,
melts yet feels no sorrow, dies yet does not languish.

Se per Havervi oime

If, alas, when I gave you my heart,
there was born in me that passion,
cruel Lady, which burns me everywhere
so that I am all aflame,
and if, loving you, bitter torment
makes me die of sorrow,
wretched me! What shall I do
without you who are my every joy?

Benedictio, Urmans Sisask

Almighty God bless you
The Father, the Son, and the Holy Spirit,
Amen.
Calme des nuits, Camille Saint-Saëns
Stillness of the night, cool of the evening.
Vast shimmering of the spheres,
Great silence of black vaults
Deep thinkers delight in you.

Song Text Translations

The bright sun, merriment,
And noise amuse the more frivolous;
Only the poet is possessed
By the love of quiet things.

Les fleurs et les arbres, Camille Saint-Saëns

The flowers and the trees,
The bronzes, the marbles,
The golds, the enamels,
The sea, the fountains (waterfalls),
The mountains and the plains
Console our pain.

Eternal nature,
You seem more beautiful
To a heart in sorrow,
And art reigns over us,
Its flame illuminates
The laughter and tears.

Con Toda Pallabra, arr. Réjean Marois

With every word,
With every smile,
With every look,
With every touch,

I come closer to the water
drinking your kiss,

Song Text Translations

the light of your face,
the light of your body.
It's a desire prayer,
It's a silent song,
A blind look,
A nude secret.

I surrender to your arms
with fear and with calm,
and a prayer on my lips
and a prayer in my heart.

With every word,
With every smile,
With every look,
With every touch.

I come closer to the fire,
let it burn all,
the light of your face,
the light of your body.

It's a desire prayer,
It's a silent song,
A blind look,
A nude secret.

I surrender to your arms
with fear and with calm,
and a prayer on my lips
and a prayer in my heart.

George's Blog



Happy Valentine's Day!

How appropriate this evening to be able to enjoy *musica intima* with their *Songs of Love*.

I am reminded of another Valentine's Day concert in 1990....the Georgian dance company, **RUSTAVI** was on a major North American tour, and I had somehow been persuaded to present them at the Queen Elizabeth Theatre. The company of 65 dancers and instrumentalists would never have fitted on stage here at White Rock!

As you might imagine, it was an expensive and a risky proposition. We had to sell at least 1,000 seats to break even. Everything was going reasonably well until the blizzard of the century struck! The night before they were to play at the QET there were 48 centimetres of fresh snow. It continued well into the morning of the 14th. Vancouver ground to a standstill. Luckily, I was already in the city. I had gone to the airport to greet **RUSTAVI** on their arrival in Canada and I stayed with the company at their downtown hotel on that snowy night.

On concert morning, the **RUSTAVI** bus and truck could barely navigate the city streets to reach the stage door. Stage hands were stranded at their homes. Ian Dobbin, the theatre manager, arrived with a spare key to open the building. The artists hauled in their own equipment, and then tried out the stage and the acoustics. Looking at the empty hall, we all wondered whether any more seats would be occupied that night than were filled during the rehearsal.

I called Erika at home, and she reported that she could not even negotiate the car out

of our driveway, let alone drive downtown. So much for our plan for a night out at a downtown hotel! This was going to be some Valentine's Day celebration!

In the end, 600 brave Vancouverites made it to the performance. It was a magnificent show, but a financial disaster. It was just one more reminder to me of the inevitable risk of selling individual tickets to concerts and of the eternal soundness of the **White Rock Concerts** subscription plan!

Now, to complete last month's blog with a few final words about Composers' catalogues and their not-so-mysterious letters. **White Rock Concerts** President, John Leighton was the only one who came up with a response to my question about the letter "G". He answered correctly that it referred to the 2006 Yves Gérard catalogue of over 1,000 works of Luigi Boccherini. I suppose I could now challenge you further about the letter "L", but I think on this one I'll give you the answer right away: Alessandro Longo (himself a composer as well as a distinguished music historian) created the first comprehensive catalogue of the works of Domenico Scarlatti, in 1906. Hence, the "L" numbers which often appear after each of Scarlatti's myriad sonatas.

Surprisingly, there is no complete catalogue for Beethoven, whose 250th birthday is due for celebration this year, so no letters or sequential numbers identify his works. Instead, Beethoven is usually listed by opus number. Chronologically, this is not always reliable, since some opus numbers were attributed by publishers long after the works were first written, but scholars have accepted the general parameters of Beethoven's output, divided into "early", "middle" and "late" periods. Beethoven

George's Blog *(continued)*

also left 230 works without opus numbers, some accidentally forgotten, some unpublished and some incomplete fragments. In 1955, German musicologists Georg Kinsky and Hans Halm created the first comprehensive catalogue of these works. Since the letters “K” and “H” were already in use elsewhere, we were saved from the editors’ initials. Instead, these scattered works are listed as **WOO** [*Werke ohne Opuszahl - Works without opus numbers*]. As an example, *Für Elise*, which is surely one of Beethoven’s most popular works, never received a proper opus number. Its only catalogue listing is **WOO 59**. Confusing? Maybe I should create a new project to keep myself busy for a decade or two. Watch for the “Z” catalogue.

GZ Feb 2020



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WHITE ROCK
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Our Next Concert

Beethoven and Chopin

With Charles Richard-Hamelin

Friday, March 13, 2020

WHITE ROCK
CONCERTS

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Land Acknowledgement

White Rock Concerts acknowledges that tonight's concert is being held on the unceded traditional territories of the Semiahmoo and Tsawwassen First Nations.

We are grateful for their stewardship of the land for thousands of years before us and for our ability to share living in this beautiful place.

May contain
scenes of
violins



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