

WIGMORE HALL

Friday 8 October 2021 7.30pm

Jakub Józef Orliński countertenor

Michał Biel piano

Johann Joseph Fux (1660-1741)

Non t'amo per il ciel from *Il fonte della salute aperto dalla grazia nel Calvario* (1716)

Henry Purcell (1659-1695)

Music for a while from *Incidental music for Oedipus, King of Thebes* (1692)
Fairest Isle from *King Arthur* (1691)

Jan Dismas Zelenka (1679-1745)

Fiat pax from *Laetatus sum* (c.1730)

Henry Purcell

Here the Deities approve from *Welcome to all the pleasures (Ode for St Cecilia's Day)*
(1683)

Francisco António de Almeida (fl.1722-52)

Giusto Dio from *La Giuditta* (1726)

Henry Purcell

Your awful voice I hear from *The Tempest*

Interval

George Frideric Handel (1685-1759)

Siam prossimi al porto from *Rinaldo* HWV7 (1711 rev. 1717-31)

Mieczysław Karłowicz (1876-1909)

Nie płacz nade mną Op. 3 No. 7 (1896)
Z erotyków Op. 3 No. 2 (1896)
Na spokojnym, ciemnym morzu Op. 3 No. 4 (1896)
Mów do mnie jeszcze Op. 3 No. 1 (1896)
Przed nocą wieczną Op. 3 No. 6 (1896)
W wieczorną ciszę Op. 3 No. 8 (1896)
Skad pierwsze gwiazdy Op. 1 No. 2 (1895-6)
Czasem gdy długo na pół sennie marze (1895)
Zaczarowana królowa Op. 3 No. 10 (1896)

Luca Antonio Predieri (1688-1767)

Dovrian quest'occhi piangere from *Scipione il giovane* (1731)

Stanisław Moniuszko (1819-1872)

Łza (pub. 1876)
Prząśniczka (pub. 1851)

George Frideric Handel

Amen, Alleluia in D minor HWV269 (c.1734-41)

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Johann Joseph Fux wrote *Il fonte della salute* ('The Fount of Salvation') in 1716 as a kind of hybrid between oratorio and Passion play. The characters are all allegorical figures and 'Non t'amo per il ciel' is a *da capo* aria of quiet nobility sung by The Contrite Sinner.

Purcell's finest stage songs quickly acquired a life beyond the theatre: 'Music for a while' and 'Fairest Isle' were both printed in the Purcell collection *Orpheus Britannicus* (1698 and 1702), as was 'Here the Deities approve' from the ode *Welcome to all the pleasures*. 'Your awful voice I hear' was written around 1695 for *The Tempest* (loosely based on Shakespeare and adapted by Thomas Shadwell). Sung by Aeolus in the concluding 'Masque of Neptune', this flamboyant, Italianate aria is only tenuously attributed to Purcell.

Jan Dismas Zelenka wrote three different settings of the Psalm *Laetatus sum* ('I was glad'). *Fiat pax*, a highly expressive prayer for peace, comes from the third of Zelenka's versions, composed around 1730. **Francisco António de Almeida** trained in Rome before returning to his native Lisbon. *La Giuditta* – the story of Judith and Holofernes – was dedicated to the Portuguese ambassador in Rome and first performed there in 1726. Its rediscovery in the 1990s prompted Lionel Salter to hail *La Giuditta* as an 'unknown masterpiece', a judgement that seems fully justified by the aria 'Giusto Dio', sung by King Ozias.

Handel composed *Rinaldo* in 1711 (revising it in 1717 and 1731) and it was his most popular opera during his lifetime. The action takes place during the First Crusade and 'Siam prossimi al porto' is sung by Eustazio (of the Crusader army) at start of Act II during an idyllic scene by the water's edge. The *Amen et Alleluia in D minor* is one of nine virtuoso arias composed between 1728 and 1741 where Handel set just the words 'Amen' and 'Alleluia'.

Luca Antonio Predieri was a prolific opera composer working mainly in Bologna before moving to Vienna in 1737. *Scipione il giovane* was first performed in Venice in 1731 with Antonio Maria Bernacchi (one of Handel's favourite castrati) in the title role. 'Dovrian quest'occhi piangere' is sung by Scipio in the last act: an aria that ranges from tenderness at the start to rage against the 'traitorous deceiver' in its central section.

As well as being remembered as the 'father of Polish opera' **Stanisław Moniuszko** was also a prolific song composer. 'Prząśniczka', published in 1851 in his third book of *Śpiewnik domowy* ('Songs for the Home'), is still popular today, its music richly imbued with the spirit of Polish folksong. 'Łza' comes from the seventh book of *Śpiewnik domowy*, published in 1876,

four years after Moniuszko's death. As befits the text, this is music steeped in lamentation.

Mieczysław Karłowicz was in his prime when he was killed in an avalanche while skiing in the Tatras in 1909 at the age of 32. He studied the violin and composition at the Warsaw Conservatory, then went to Berlin where he was taught by Heinrich Urban (whose other pupils included Paderewski and Wanda Landowska). Karłowicz's output is small, consisting mainly of orchestral music – notably a memorable series of tone poems – and more than two dozen songs. Almost all of these were written in 1896 during his studies in Berlin, and many were published at the time: a first book (Op. 1) in 1897, and a second (Op. 3) in 1898. Karłowicz's songs predate his orchestral works but they already reveal a distinctive musical personality.

Why this 'year of song' for Karłowicz in 1896? Most probably because they served as a reminder of his homeland and its language. He was particularly drawn to the poetry of Kazimierz Przerwa-Tetmajer, a member of the Young Poland literary movement. 'Mów do mnie jeszcze' ('Carry on, talk to me') is about the power of words, and 'Na spokojnym, ciemnym morzu' ('On the calm, dark sea') finds the poet seeking solitude and silence. Karłowicz's setting has a quiet formality that well matches the text. 'W wieczorną ciszę' ('In the calm of the evening') is marked *Agitato*, the voice set against a restless piano part, while 'Czasem gdy długo' ('Sometimes when I dream') has a flowing accompaniment through which a lyrical melody is woven.

Karłowicz was only twenty when he wrote these songs so it is perhaps no surprise to find him drawn to poems about love and loss. Józef Waśniewski's 'Z erotyków' depicts its subject weeping at the beloved's feet, while Zygmunt Krasiński's 'Przed nocą wieczną' ('Before eternal night') expresses a yearning to hear the beloved's voice one last time, both set by Karłowicz with appropriate ardour. 'Nie płacz nade mną' ('Do not weep over me') is by Jan Iwański, who was still a teenager when Karłowicz made his eloquent setting. Adam Asnyk's 'Zaczarowana królowna' ('The Enchanted Princess') tells of a princess dreaming of rescue by a knight who is then turned to stone. Karłowicz follows the trajectory of the story from enchantment to a tragic climax. 'Skąd pierwsze gwiazdy' ('Where will the first stars appear') is by Juliusz Słowacki, a friend of Chopin's in Paris. A melancholy poem, Karłowicz's aptly sorrowful setting is marked *Mesto*.

Johann Joseph Fux (1660-1741)

Il fonte della salute aperto dalla grazia nel Calvario

(1716)

Non t'amo per il ciel

Pietro Pariati

Non t'amo per il ciel
Che puoi donarmi
Ma sol perché d'amor,
Tu, il fonte sei,
E sol perché l'amarti
È un dover mio.

Né temo del tuo sdegno
Il braccio e l'armi
Per un servil timor
De' danni miei
Ma sol perché temer
Deggio il mio Dio.

I love you not for the heaven

I love you not for the heaven
you can grant me
but for the reason alone tha
you are the source of love,
and for the reason alone that
loving you is my duty.

Nor do I fear
the weaponry of your wrath
through craven dread
of my own injury,
but for the reason alone that
I am impelled to fear my God.

Henry Purcell (1659-1695)

Incidental music for Oedipus, King of Thebes Z583

(1692)

Music for a while

John Dryden/Nathaniel Lee

Music for a while
Shall all your cares beguile:
Wond'ring how your pains were eas'd,
And disdain to be pleas'd,
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.

King Arthur Z628 (1691)

Fairest Isle

John Dryden

Fairest isle, all isles excelling,
Seat of pleasure and of love.
Venus here will choose her dwelling,
And forsake her Cyprian grove.
Cupid from his fav'rite nation
Care and envy will remove;
Jealousy, that poisons passion,
And despair, that dies for love.

Gentle murmurs, sweet complaining,
Sighs that blow the fire of love,
Soft repulses, kind disdain,ing,
Shall be all the pains you prove.
Ev'ry swain shall pay his duty,
Grateful ev'ry nymph shall prove;
And as these excel in beauty,
Those shall be renown'd for love.

Jan Dismas Zelenka (1679-1745)

Fiat pax from *Laetatus*

sum (c.1730)

Liturgical text

Fiat pax in virtute tua: et
abundantia in turribus tuis.
Propter fratres meos et
proximos meos loquebar
pacem de te.
Propter domum Domini Dei
nostri quaesivi bona tibi.

Let peace be

Let peace be in thy strength:
and abundance in thy towers.
For the sake of my brethren,
and of my neighbours, I spoke
peace of thee.
Because of the house of the
Lord our God, I have sought
good things for thee.

Henry Purcell

Welcome to all the pleasures (Ode for St Cecilia's Day) Z339 (1683)

Christopher Fishburn

Here the Deities approve

Aria

All the blessings they have sent you,
All the talents they have lent you,
Here the Deities approve
Live and thrive so well below.
Pleas'd to see what they bestow,
The God of Music and of Love;

Francisco António de Almeida (fl.1722-52)

La Giuditta (1726)

Giusto Dio

Anonymous

Giusto Dio,
Il popol mio
Dal furor d'iniqua sorte
Deh ti piaccia di
salvar.

God of righteousness

God of righteousness,
may it please you
to deliver my people
from the ravages of pernicious
fate.

Sull'indegno
Il tuo gran sgedno
Scenda omai possente e forte
Che lo giunga ad atterrar.

May now your mighty wrath,
powerful and strong,
smite that unworthy man
and cast him to the ground.

Henry Purcell

The Tempest Z631

Your awful voice I hear

Thomas Shadwell

Your awful voice I hear and I obey,
Brother to Jove and monarch of the sea.

Come down, my blusterers, swell no more,
Your stormy rage give o'er.

To your prisons below,
Down you must go.

In hollow rocks your revels make,
Nor 'til I call your trembling dens forsake.

Interval

George Frideric Handel (1685-1759)

Rinaldo HWV7 (1711 rev. 1717-31)

Giacomo Rossi

Siam prossimi al porto

Siam prossimi al porto,
Per prender conforto
Al nostro penar.

We are near the port,
to find comfort
for our pains.

Ch'il cor si consoli,
Il duolo s'involi
Da chi sa sperar.

May the heart be consoled,
the sorrow banished
from he who knows how to hope.

Mieczysław Karłowicz (1876-1909)

Nie płacz nade mną

Op. 3 No. 7 (1896)

Jan Iwański

Nie płacz nade mną, królewno
ma złota,
Chociaż me piersi przygniata
tęsknota;

Do not weep over me

*Unfortunately we are unable to provide
a translation for this song on this
occasion*

Chociaż w mej duszy i smutno, i
ciemno,
Nie płacz nade mną!

Nie płacz nade mną, niech w
marzeń godzinie,
Dźwięk twego głosu czysty ku
mnie płynie,
Zrzuć z twego serca tęsknotę
daremna,
Nie płacz nade mną!

Z erotyków Op. 3 No. 2

(1896)

Józef Waśniewski

I zamiast słońc i gwiazd, aniele
ty mój drogi,
Ja tylko łzy i łzy dziś składam ci
pod nogi.
Przebacz, że duszy mej ubogie
są tak zdroje,
Lecz przyjmij chociaż łzy, bo
łzy te, to łzy moje.

I have no sun

I have no sun, no stars, my dear
beloved angel.
With tears, and tears alone I can
adorn your pleasure.
Thou must forgive my soul its
poverty and pain,
but take my humble tears, for
tears are all my treasure.

Na spokojnym, ciemnym morzu Op. 3 No. 4 (1896)

Kazimierz Przerwa-Tetmajer

Na spokojnym, ciemnym morzu
Chciałbym teraz lecieć w łodzi,
Gdzie już żagli nie ma białych
Ni szum statków nie
dochodzi.

On the calm, dark sea

On the calm, dark sea
I would like to lie in a boat,
where there are no white sails
and the sound of ships cannot
reach me.

Cały ciężar ten z much
ramion,

This whole burden on my
shoulders,
which bends me and knocks me
down,
I would like to toss it into the
watery abyss
and lie on a dark wave.

Co mię zgina i
obali,

Chciałbym rzucić w otchłań
wodną

I na ciemnej leżeć fali.

Naokoło niech mi cicho,
Niech mi sennie przestwór
dźwięczy

Let quietude surround me,
let the space around me ring
drowsily,
and let the dark depths in the sun
play with all the colours of the
rainbow.

I niech ciemne głębie w słońcu
Kolorami grają
tęczy.

Tam, tysiące mil od
brzegu,

Na bezdeni, pod
jasnością,

There, thousands of miles from
the shore,
on the bottomless deep, under
the brightness,

Patrząc w niebo nieruchome
Niech upajam się nicością.

staring at the motionless sky,
let me revel in nothingness.

Mów do mnie jeszcze

Carry on, talk to me

Op. 3 No. 1 (1896)

Kazimierz Przerwa-Tetmajer

Mów do mnie jeszcze ... z
oddali, z oddali,
Głos twój mi płynie na
powietrznej fali.
Jak kwiatem, każdym słowem
twym się pieścąc,
Mów do mnie jeszcze...

Carry on, talk to me ... from far,
far away
your voice flows to me on the
air.
Your words soothe my senses
like flowers.
Carry on, talk to me...

Mów do mnie jeszcze ... te
płynące ku mnie słowa
Są jakby modlitwa przy trumnie.
I w sercu śmierci wywołują
dreszcze,
Mów do mnie jeszcze...

Carry on, talk to me ... your
words sound to my ear
like a prayer at the coffin.
My heart shivers from deathly
fear,
Carry on, talk to me...

Przed nocą wieczną Op. 3 No. 6

(1896)

Zygmunt Krasiński

Przed nocą wieczną niech głos
twój usłyszę,
Jak pieśń nadziei w godzinie
konania,
A może wtedy ponad grobu
ciszę
Wejdzie mi bładny księżyc
zmartwychwstania.

Before eternal night, I wish I
could hear your voice
as a song of hope in the hour of
death.
Perhaps then, above the silence
of the grave,
the pale moon of resurrection
will come to me.

A jeśli, płacząc, na zgasłych
żrenicach,
Złożysz jak kwiaty twoje ciche
ręce,
Grób splotnie ogniem i w stu
błyskawicach
Słońc nieśmiertelnych obleją
mnie wieńce.

And if, in tears, on my
extinguished eyes
you place, like flowers, your
silent hands,
the grave will burn with fire,
and the lightning
of a hundred immortal suns
cascade over my body.

W wieczną ciszę Op. 3 No. 8

(1896)

Kazimierz Przerwa-Tetmajer

W wieczną ciszę z daleka
słyszę
Szumiące cicho rzeki;
Myśli me z wolna sennie
kołysze

In the calm of the evening

In the calm of the evening, I
hear from afar
the quietly rushing rivers;
my thoughts are slowly rocked
to sleep

Szum cichy i daleki.

by the distant quiet roar.

Wolno i sennie w wielki
bezdennie
Świat myśli moje płyną,
Płyną na gwiazdy lśniące
promiennie
I w ciemnej pustce giną.

Slowly and sleepily, in the great
boundless
world, my thoughts flow,
flow to the radiantly glittering
stars
and, in the dark emptiness, perish.

Skąd pierwsze gwiazdy

Op. 1 No. 2 (1895-6)

Juliusz Słowacki

Skąd pierwsze gwiazdy na
niebie zaświecą,
Tam pójde, aż za ciemnych skał
krawędzie.
Spojrzę w lecące po niebie
łabędzie
I tam polecę, gdzie one polecą.

Where will the first stars appear

*Unfortunately we are unable to provide
a translation for this song on this
occasion*

Bo i tu, i tam, za morzem, i
wszędzie,
Gdzie tylko poszlę przed sobą
myśl biedną,
Zawsze mi smutno i wszędzie
mi jedno;
I wszędzie mi źle — i wiem, że
źle będzie.

Czasem gdy długo na pół sennie marzę

(1895)

Kazimierz Przerwa-Tetmajer

Czasem, gdy długo na pół
sennie marzę,
Cudny kobiecy głos mię skądś
dolata,
Anielskie śpiewający pieśni,
Piękniejsze niżeli wszystkie
pieśni świata.

Sometimes when long I drowsily dream

Sometimes when long I drowsily
dream,
from somewhere, a woman's
wonderful voice reaches me,
singing angelic songs,
more beautiful than all the
songs in the world.

W głos ten się całą zastuchuję
duszą,
Serce mi z piersi tęsknota
wrywa, poszedłbym za nim
wszędzi!
Niewiem czy to miłość, czy
śmierć tak odzywa.

I listen to the voice with all my
soul;
longing wrenches my heart — I
would follow the voice
anywhere!
I do not know if this is love or
death that sings.

Zaczarowana królewna

The enchanted princess

Op. 3 No. 10 (1896)

Adam Asnyk

Zaczarowana królewna
W mirtowym lasku drzemie;
U nóg jej lutnia śpiewna
Zsunęła się na ziemię.

The enchanted princess
dreams in a myrtle grove;
at her feet, a tuneful lute
has slipped down to the ground.

Niedokończona piosneczka
Uśmiechem lśni na twarzy;
Drżą jeszcze jej usteczka -
O czymś rozkosznym
marzy.

A sweet unfinished song
shines on her face in a smile;
her tender lips still flutter -
she is dreaming of something
blissful.

Marzy o jednym z rycerzy,
Że idąc przez odmęty,
Do stóp jej tu przybieży
I przerwie sen zaklęty.

She is dreaming of a certain knight
who will come through the depths,
ride up to her feet,
and break her enchanted dream.

Lecz rycerz, co walczył dla niej,
Ten męstwo swe przeceniał -
Zabłąkał się w otchłani...
I zwaąpił... i
skamieniał.

But the knight who fought for her,
he rated his valour too high:
he stumbled in the abyss ...
and he despaired ... and he
turned to stone.

Luca Antonio Predieri (1688-1767)

Scipione il giovane (1731)

Dovrian quest'occhi piangere

Giovanni Francesco Bortolotti

Dovrian quest'occhi
piangere,
Dolce mio ben lo so,
Piangere il volto amabile
Che più non rivedrò,
Ma tempra le mie lagrime
Il tuo costante amor.

These eyes should weep indeed for you

These eyes should weep indeed
for you,
dearest Domitia, I know,
weep for that visage so lovable
which never again I shall see,
yet my tears are held in check by
the constancy of your love.

Questa fortezza estrema,
Vedila pure, e
tremata,
Perfido ingannator.

Such utter strength, behold it,
tremble and quake with
amazement,
traitorous deceiver.

Stanisław Moniuszko (1819-1872)

Łza (pub. 1876)

Anonymous, after Nikolai
Porfiryevich Grekov

Unfortunately we are unable to provide
a translation for this song on this
occasion

O łzo samotna, gorzka,
co wilżysz oko moje,
Zostałaś sama jedna
pamiętka dni wiosennych!
Płynęły twoich siostrzyc
z tych powiek całe zdroje,
Lecz wiatr je zimny rozwiął
wśród nocy złych, bezsennych.

I w tuman się rozprysły
gwiazdeczki owe złote,
co mnie opromieniały
i miłość, i tęsknotę.
Gdy namiętności burze
znikomą spadły mgłą,
Dlaczegoś ty została
minionych czasów łzo?

Prząśniczka (pub. 1851)

Jan Czeczot

U prząśniczki siedzą, jak anioł
dzieweczki,
Przędą sobie, przędą jedwabne
niteczki.

The loom

By the loom, like angels, sit the
sweet young girls,
spinning and spinning their
slender silken threads.

Kręć się, kręć, wrzeciono,
Wić się tobie wić!
Ta pamięta lepiej,
Czyja dłuższa nić!

Spin, spin the spindle!
Twist, twist your thread!
The one whose thread is longer
will remember better!

Poszedł do Królewca
młodzieniec z wiciną,
Łzami się zalewał, żegnając z
dziewczyną.

A young man with a withy went
to Königsberg,
he was awash in tears as he
bade his girl farewell.

Kręć się, kręć, wrzeciono...

Spin, spin the spindle! ...

Gładko idzie przędza, wesolo
dziewczynie,
Pamiętała trzy dni o wiernym
chłopczynie.

Your yarn is going smoothly,
happy girl!
For three whole days she
remembered her faithful boy.

Kręć się, kręć, wrzeciono...

Spin, spin the spindle! ...

Inny się młodzieniec podsuwa z
ubocza,
I innemu rada dziewczyna
ochocza.

In comes another young boy
from somewhere else
and the blissful girl is ready for
another.

Kręć się, kręć, wrzeciono,	Spin, spin the spindle!
Pryśła wąta nić;	The slender thread has snapped;
Wstydem dziewczę płonie,	the girl is burning with shame,
Wstydz się, dziewczę, wstydz!	for shame, girl, for shame!

George Frideric Handel

Amen, Alleluia in D minor HWV269 (c.1734-41)

Liturgical text

Amen, Alleluia ...

Translations of Non t'amo per il ciel, Giusto Dio provided with thanks by Jakub Józef Orliński. Z erotyków & Mów do mnie jeszcze by Agnieszka Piskorska. Na spokojnym, ciemnym morzu, Przed nocą wieczną, W wieczorną ciszę, Czasem gdy długo na pół sennie marze, Zaczarowana królewna & Prząśniczka by Brian Krostenko. Dovrian quest'occhi piangere by Ray Granlund by permission of Erato/Warner Classics