

Love Songs

Ana Sokolovic / Shannon Mercer

Info

DATUM / DATE

di 15 en do 17 juni 2010
Tue 15 and Thu 17 June 2010

LOCATIE / VENUE

Westergasfabriek Gashouder, Zaha Hadid Architects Paviljoen

AANVANG / STARTING TIME

20.30 u

8:30 pm

DUUR / RUNNING TIME

50 minuten, zonder pauze

50 minutes, no interval

INLEIDING / INTRODUCTION

19.45 u, Ketelhuis

7:45 pm, Ketelhuis

WEBSITES

www.queenofpuddingsmusictheatre.com

www.shannonmercer.com

Credits

MUZIEK / MUSIC

Ana Sokolovic

CHOREOGRAFIE EN REGIE / CHOREOGRAPHY AND DIRECTION

Marie-Josée Chartier

STEM / VOICE

Shannon Mercer, sopraan soprano

MUZIKALE LEIDING / MUSICAL DIRECTION

Dáirine Ní Mheadhra, John Hess

PRODUCTIE / PRODUCTION

Queen of Puddings Music Theatre, Toronto

PRODUCER

Nathalie Bonjour

WERELDPREMIÈRE / WORLD PREMIERE

Toronto, 25.3.2008

Programme

Doves I

I Love You

In Afrikaans, Albanian, Arabic, Armenian, Bamabra, Bengali, Belarusian, Bisaya, Bulgarian, Cambodian, Cantonese Chinese, Catalan, Cherokee, Cheyenne, Chichewa, Corsican, Creole, Croatian, Czech, Danish, Dutch, Elvish, Esperanto, Estonian, Ethiopian, Faroese, Farsi, Filipino, Finnish, French, Frisian, Gaelic, Georgian, German, Greek, Gujarti, Hiligaynon, Hawaiian and Hebrew.

She's in the house – From *Amarusatakata* (anonymous)

Dan ti bogat u naruču – Vasko Popa (Serbian)

From *Song of the Open Road* – Walt Whitman

Certitude – Paul Éluard

Doves II

I Love You

In Hindi, Hmong, Hopi, Hungarian, Icelandic, Ilonggo, Indonesian, Inuit, Irish, Italian, and Japanese.

Dán do Lara – Michael Hartnett (Gaelic)

Ma Mère – Émile Nelligan

Doves III

I Love You

In Kannada, Kapampangam, Kiswahili, Konkani, Korean, Latin, Latvian, Lebanese, Lithuanian, Luxembourgeois, Macedonian, Malay, Malayalam, Maltese, Mandarin Chinese, Marathi, Mohawk, Moroccan, Nahuatl, Navaho, Norwegian, Pandacan, Pangasinan, Papiamentu, Persian, Polish, Portuguese, Romanian, Russian, Scot Gaelic, Serbian, Setswana, Sign language, Sindhi, Sioux, Slovak, Slovenian, Spanish, Swahili, Swedish, Swiss German, Surinam, Tagalog, Taiwanese, Tamil, Telegu, Thai, Turkish, Ukrainian, Urdu, Vietnamese, Welsh, Yiddish and Yoruba.

Plava zvezda – Miroslav Antic (Serbian)

You Tell Me Your Dream, I'll Tell You Mine – Seymour Rice and

Albert H. Brown

Doves IV

I Love You

In English

O Mistress Mine – William Shakespeare

How Do I Love Thee? – Elizabeth Barrett Browning

Ma Morte Vrvante – Paul Éluard

Carmen 65 – Catulle (in Latin)

Carmen 101 – Catulle (in Latin)

This tour was made possible through the Touring program of the Ontario Arts Council and the very generous support of John D. McKellar and the Stratton Trust.

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Biografieën

De Canadees-Servische componiste **Ana Sokolovic** werd in 1968 geboren in Belgrado. Ze studeerde compositie bij Dusan Radic aan de Universiteit van Novi Sad en bij Zoran Eric aan de Universiteit van Belgrado. Later behaalde ze haar masterdiploma aan de Université de Montréal onder begeleiding van José Evangelista. In de zomer van 1997 nam ze deel aan een compositieworkshop van Tristan Murail en Denys Boulianne. Haar repertoire bestaat uit werken voor orkest, voor piano, voor stem en verschillende kamerensembles. Haar werk is uitgevoerd in Canada, Frankrijk, Nederland, Zwitserland, Duitsland, Italië, IJsland, België, Groot-Brittannië en de Oekraïne. Ze heeft compositieopdrachten ontvangen van onder meer Esprit Orchestra, Société de Musique Contemporaine du Québec, Molinari String Quartet, Orchestre Baroque de Montréal , Ensemble Contemporain de Montréal, Orchestre Symphonique de Montréal, Queen of Puddings Music Theatre, Manitoba Chamber Orchestra, Fibonacci Trio, Phoenix Trio, Evergreen Gamelan en vele solisten. In 1996 werd haar compositie *Ambient V* gekozen om Canada te representeren tijdens het International Rostrum of Composers van UNESCO in Parijs. In 1999 werd *Géométie sentimentale* bekroond met zowel de eerste prijs in de categorie kamermuziek als de Grand Prix tijdens het 13e Concours de Radio-Canada. Haar eerste opera, The Midnight Court (2005), werd in 2006 uitgevoerd in het Royal Opera House in Londen. In 2005 won ze de Joseph S. Stauffer Prize van de Canadian Council for the Arts en in 2008 de Prix Opus voor ‘Componist van het jaar’. Sokolovic is gelieerd aan het Canadian Music Centre en in 2007-2008 was ze gastdocent compositie aan de Université de Montréal.

Shannon Mercer is één van de meest veelbelovende jonge sopranen van Canada. Haar stemgeluid wordt omschreven als helder, schitterend en subliem. Haar acteerwerk als verrukkelijk en energiek. Mercer volgde het prestigieuze Merola Summer Program in San Francisco. Ze begon haar opera-carrière bij de Canadian Opera Company Ensemble Studio Program. Vervolgens zong ze bij de Canadian Opera Company, de opera’s van Quebec, Ottawa en Ontario en het Toronto Operetta Theater.

In 2004 won Mercer de Bernard Diamant Prize. In 2005 studeerde ze Duits opera-repertoire in Wenen bij de beroemde zangpedagoge Margaret Singer.

In 2006 maakte Mercer haar debuut in Covent Garden in Londen met *The Midnight Court* van het Queen of Puddings Music Theatre uit Toronto, het Canadese productiehuis dat de productie *Love Songs* met Mercer dit jaar naar het Holland Festival brengt.

Shannon Mercer wordt geroemd om haar uitvoeringen van barok en moderne muziek. In haar drukke agenda probeert ze een balans te vinden tussen opera, concerten en recitals. Dit seizoen stond Mercer onder meer in Die Zauberflöte in Ottawa, Victoria en Londen; in Not the Messiah van Eric Idle in de Londense Royal Albert Hall; in Bach’s *Weihnachtsoratorium* in Carnegie Hall; en in recitals van Mozart en Schubert in Ottawa en Toronto.

In 2004 oogstte Shannon Mercer alom lof met haar debuut-cd op het Analekta-label, *English Fancy*. In 2007 verscheen een opname van haar Franse debuut in de titelrol van Marin Marais’ Sémélé op het Glossa-label. In 2009 won zijn een Juno, de belangrijkste Canadese muziekprijs, voor haar album *Gloria! Vivaldi’s Angels*. Op haar haar laatste cd *Wales, The Land of Song* put Mercer uit haar Welse wortels met nieuwe arrangementen van traditionele Welse liederen. Mercer is ook te bewonderen in een serie van acht korte films van de komische opera *Burnt Toast*, geregisseerd door Larry Weinstein.

Biographies

The Canadian-Serbian composer **Ana Sokolovic** was born in 1968 in Belgrade. She studied composition with Dusan Radic at the University of Novi Sad and with Zoran Eric at the University of Belgrade. Later she received her Master’s Degree from the Université de Montréal under the supervision of José Evangelista. In the summer of 1997, she participated in a composition workshop led by Tristan Murail and Denys Boulianne. Her repertoire consists of works for orchestra, for piano, for voice and various chamber ensembles. Her music has been performed in Canada, France, the Netherlands, Switzerland, Germany, Italy, Iceland, Belgium, Great Britain, and the Ukraine. She has received commissions for compositions from, among others, Esprit Orchestra, Société de Musique Contemporaine du Québec, Molinari String Quartet, Orchestre Baroque de Montréal , Ensemble Contemporain de Montréal, Orchestre Symphonique de Montréal, Queen of Puddings Music Theatre, Manitoba Chamber Orchestra, Fibonacci Trio, Phoenix Trio, Evergreen Gamelan and many soloists.

In 1996, her composition *Ambient V* was chosen to represent Canada during the International Rostrum of Composers by UNESCO in Paris. In 1999, *Géométie sentimentale* was awarded both the first prize in the chamber music category and the Grand Prix during the 13th Concours de Radio-Canada. Her first opera, *The Midnight Court* (2005), was performed in 2006 in the Royal Opera House in London. In 2005, she won the Joseph S. Stauffer Prize of the Canadian Council for the Arts and in 2008, the Prix Opus for ‘Composer of the Year’. Sokolovic is affiliated with the Canadian Music Centre and in 2007-2008 was guest lecturer for composition at the Université de Montréal.

Shannon Mercer has been hailed as one of Canada’s most promising young sopranos. Her voice has been described as luminous, dazzling and shining and her acting witty, delightful, and feisty. An alumnus of San Francisco Opera’s prestigious Merola Opera Summer Program, Mercer began her operatic career as a member of the Canadian Opera Company Ensemble Studio Program. From there she went on to perform major roles with the Canadian Opera Company, the opera’s of Quebec, Ottawa and Ontario and the Toronto Operetta Theater.

In 2004 Mercer won the Bernard Diamant Prize. She spent most of 2005 in Vienna where she studied German operatic repertoire with renowned voice coach Margaret Singer.

In July 2006 Mercer made her London debut under the auspices of the Royal Opera House Covent Garden in *The Midnight Court* with Toronto’s Queen of Puddings Music Theatre, the Canadian production company that is staging *Love Songs* with Mercer at this year’s Holland Festival.

Particularly praised for her performances of baroque and contemporary music, Mercer maintains a challenging balance of opera, concert and recital appearances. This season she has appeared, amongst other things, in *Die Zauberflöte* in Ottawa, Victoria and London; in Eric Idle’s *Not the Messiah* at London’s Royal Albert Hall; in Bach’s *Weihnachtsoratorium* in Carnegie Hall; and in Mozart and Schubert recitals in Ottawa and Toronto.

Shannon’s discography includes several award-winning releases. In 2004 she was widely praised for her debut album *English Fancy* on the Analekta label. In 2007 Glossa released a cd with Mercer in the title role in Marin Marais’ *Sémélé*. In 2009 she won a Juno award for her album *Gloria! Vivaldi’s Angels*. With her latest release, *Wales, The Land of Song*, Mercer recalls her Welsh roots through traditional Welsh songs in new arrangements.

Shannon Mercer also stars in a series of eight short vignettes of the comic opera *Burnt Toast*, directed by Larry Weinstein.

Texts

Doves I

I Love You

In Afrikaans, Albanian, Arabic, Armenian, Bamabra, Bengali, Belarusian, Bisaya, Bulgarian, Cambodian, Cantonese Chinese, Catalan, Cherokee, Cheyenne, Chichewa, Corsican, Creole, Croatian, Czech, Danish, Dutch, Elvish, Esperanto, Estonian, Ethiopian, Faroese, Farsi, Filipino, Finnish, French, Frisian, Gaelic, Georgian, German, Greek, Gujarti, Hiligaynon, Hawaiian and Hebrew.

She's in the house - From *Amarusatakata* (anonymous)
Translated from Sanskrit by Martha Ann Selby,
© 2005 by Everyman's Library

She's in the house.
She's at turn after turn.
She's behind me.
She's in front of me.
She's in my bed.
She's on path after path,
and I'm weak from want of her.

O heart,
there is no reality for me
other than she she
she she she she
in the whole of the reeling world.

And philosophers talk about Oneness.

Dan ti bogat u naruĉju – Vasko Popa (Serbian)
English translation by Ana Sokolovic

Carrying
The look of a young pine
Planting
Cities oh your silence
Wandering
Hair of your eyelashes
Picking
Night slim in your waist
Breaking
Beautiful dawns from the roofs
Calling

From *Song of the Open Road* – Walt Whitman

I give you my hand
I give you my love more precious than money
I give you myself before preaching or law
Will you give me yourself?
Will you travel with me?
Shall we stick by each other as long as we live?

Certitude – Paul Éluard

If I talk to you it's to hear you better
If I hear you I'm sure I can understand
If you smile it's to invade me
If you smile I can see the whole world
If I hold you it's to carry myself on
If we live everything will be pleasure
If I leave you we will remember
Leaving each other we will meet each other again

Doves II

I Love You

In Hindi, Hmong, Hopi, Hungarian, Icelandic, Ilonggo, Indonesian, Inuit, Irish, Italian, and Japanese.

Dán do Lara – Michael Hartnett (Gaelic)
English Translation: Poem for Lara, 10
From Collected Poems (2001), permission granted by The Gallery Press

An ashtree on fire
the hair of your head
coaxing larks
with your sweet voice
in the green grass,
a crowd of daisies
playing with you
a crowd of rabbits
dancing with you
the blackbird
with its gold bill
is a jewel for you
the goldfinch
with its sweetness
is your music.
You are perfume,
you are honey,
a wild strawberry:
even the bees think you
a flower in the field.
Little queen of the land of books
may you always be thus
may you ever be free
from sorrow-chains.

Here's my blessing for you, girl,
and it is no petty grace –
may you have the beauty of your mother's soul
and the beauty of her face.

Ma Mère – Émile Nelligan (French)

Sometimes on my head she puts her hands, pure,
White, like white shudders of lace.

She kisses my forehead, speaks to me tenderly,
With a voice of gold and melancholy

Her eyes are the colour of my hazy dream
O poetry, O ecstasy, O Mother!

At the altar of her feet I honour her, crying
I am still little for her, though grown up.

Doves III

I Love You

In Kannada, Kapampangam, Kiswahili, Konkani, Korean, Latin, Latvian, Lebanese, Lithuanian, Luxembourggeois, Macedonian, Malay, Malayalam, Maltese, Mandarin Chinese, Marathi, Mohawk, Moroccan, Nahuatl, Navaho, Norwegian, Pandacan, Pangasinam, Papiamento, Persian, Polish, Portuguese, Romanian, Russian, Scot Gaelic, Serbian, Setswana, Sign language, Sindhi, Sioux, Slovak, Slovenian, Spanish, Swahili, Swedish, Swiss German, Surinam, Tagalog, Taiwanese, Tamil, Telegu, Thai, Turkish, Ukrainian, Urdu, Vietnamese, Welsh, Yiddish and Yoruba.

Plava zvezda – Miroslav Antic (Serbian)
English translation *Blue Star*, by Ana Sokolovic

Behind forests, behind mounts, behind rivers, behind seas,
Bushes, grasses,
Again it waits for you, some strange blue star,
A real star.

Even if you don't believe – Try to remember that,
When you close your eyes and fall asleep – try to hear it,
To fly,
To catch it and keep it until your return.

But, pay attention:
If it's not all blue, all real,
You have to sleep better, to dream until dawn,
You have to keep wandering,
Three hundred times,
Five hundred times,
You have to find another one... a third one... a fifth one...
You have to go to the end of the world,
And further, after the end, until infinity.

That star certainly exists.
Why are you doubting it?
Pay attention not to lose it when you wake up.
One day,
One night,
I don't know when, but I know exactly:
The sky will be so empty,
So dark without it,
And all suns
And all beauties
And all eyes that appear,
Will never be without it truly yours, truly real.

I will not tell you what this star is, strange, shiny,
When you find it – you'll know for yourself.
Now it's a secret.

You Tell Me Your Dream, I'll Tell You Mine – Seymour Rice and Albert H. Brown

Two little children one morning,
after their breakfast was o'er,
Were laughing and playing together,
alone on the dining room floor;
The girl of a dream had been talking,
but refused with a toss of her head
To tell it all to her playmate,
until he coaxingly said.

You had a dream, well I had one too,
I know mine's best 'cause it was of you--
Come sweetheart tell me,
now is the time--
You tell me your dream,
I'll tell you mine.

Tom said, “I dreamed you had promised,
that someday we should be wed.”
“Why that’s just exactly like my dream,”
Mary then blushinglly said;
Time they say brings many changes,
but their love no change ever knew
So they were happily married,
The dream of their childhood came true.

Sadness has entered the household,
where happiness once reigned supreme--
The sunshine of life now has vanished,
grief had dispelled their bright dream;
For Mary his kind loving helpmate,
had yesterday passed away
And in sorrow Tom thinks of the morning,
When in childhood to her he did say.

Doves IV

I Love You

In English

O Mistress Mine – William Shakespeare

O Mistress mine, where are you roaming?
O, stay and hear; your true love's coming,
That can sing both high and low:
Trip no further, pretty sweeting;
Journeys end in lovers meeting,
Every wise man's son doth know.

What is love? 'Tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies no plenty;
Then, come kiss me, sweet and twenty,
Youth's a stuff will not endure.

How Do I Love Thee? – Elizabeth Barrett Browning

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of being and ideal grace.
I love thee to the level of every day’s
Most quiet need, by sun and candle-light.
I love thee freely, as men strive for right.
I love thee purely, as they turn from praise.
I love thee with the passion put to use
In my old griefs, and with my childhood’s faith.
I love thee with a love I seemed to lose
With my lost saints. I love thee with the breath,
Smiles, tears, of all my life; and, if God choose,
I shall but love thee better after death.

Ma Morte Vivante –Paul Éluard (French)

In my sorrow nothing moves
I wait, no-one will come
Neither in the day nor at night
Nor what used to be myself

My eyes separated from your eyes
They are losing their confidence, they are losing their light
My mouth separated from your mouth
My mouth separated from pleasure
And from the meaning of love, and from the meaning of life
My hands separated from your hands
My hands drop everything
My feet separated from your feet
They will never go forward again, there is no more road
They will not know my weight any longer, nor rest

I can see my life end
With yours
My life in your power
That I thought infinite

And the future my only hope is my grave
The same as yours, surrounded by an indifferent world
I was so close to you that I am cold near others.

Carmen 65 – Catulle (in Latin)

English translation by Brendan Rau

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Brendan Rau

Hortalus, though through unremitting pain concern draws me,
who am exhausted, from the Muses, and my mind cannot produce
their sweet fruit, my very thoughts surge like waves for
such troubles— for recently a wave flowing from the sea of
Lethe has washed my brother’s pale little foot, which,
removed from our eyes, the Trojan ground crushes under the
shore of Rhoeteum... ..My brother, dearer than life, will I
never look upon you hereafter? No, but certainly I’ll always
love you: I’ll always sing solemn poems about your death,
which Procne will sing along with me under the dense shadows
of branches as she groans the prophetic utterances of Itys,
removed by death...

Carmen 101 – Catulle (in Latin)

English translation by Rob Shereda

Through many nations and many seas have I come
To carry out these wretched funeral rites, brother,
That at last I may give you this final gift in death
And that I might speak in vain to silent ashes.
Since fortune has borne you, yourself, away from me.
Oh, poor brother, snatched unfairly away from me,
Now, though, even these, which from antiquity and in the custom of our
parents, have been handed down, a gift of sadness in the rites, accept
them, flowing with many brotherly tears, And for eternity, my brother,
hail and farewell.

Zaha Hadid Architects Pavilion

De Britse architecte Zaha Hadid creëerde de perfecte ruimte voor solo’s van Johann Sebastian Bach. Zij ontwierp een open paviljoen dat in een bestaande ruimte wordt geplaatst, een gespannen wit doek dat de luisteraar zogezegd zacht inpakt in een vloeiende spiraal van bollende zeilen. ‘Als in een cocon’, aldus Hadid zelf. ‘Bach schreef zijn muziek immers om gehoord te worden in de intimiteit van de salons.’ Tijdens het Holland Festival staat het paviljoen in de Gashouder op het terrein van de Westergasfabriek.

British architect Zaha Hadid has created the perfect space for Johann Sebastian Bach’s music. She designed an open pavilion that is put into an existing space, a fluid spiral of billowing sails that envelops the audience and performers. ‘As in a cocoon’, says Hadid. ‘After all, Bach wrote his music for the intimacy of the salons.’ During the Holland Festival the pavilion will be set up in the Gashouder at the Westergasfabriek.

Holland Festival 2010

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