



Fata Morgana
Song by Pavel Haas

Anita Watson soprano

Anna Starushkevych mezzo soprano

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Navarra Quartet

Čada Valešová piano

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Lada Valešová *piano & artistic director*

About Lada Valešová:

*'You have to take your hat off to someone who can plan a recital CD
with the imaginative insight of the investigative musicologist
and then execute it with such musicianly sensitivity'*
International Piano Magazine

Sedm písní v lidovém tónu, Op. 18 (1940)

Seven Songs in Folk Style

- | | |
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| 1. Což je víc! | [1:05] |
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| 3. Krotká holubička | [1:30] |
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Fata Morgana, Op. 6 (1923)

Rabíndranáth Thákur, Zahradník

Part I

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| 9. Noc je noc plného máje | [8:46] |
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Part II

- | | |
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Čínské písně, Op. 4 (1921)

Chinese Songs

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Four Songs on Chinese Poetry

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Total playing time [69:29]



Fata Morgana: Song by Pavel Haas

In the case of Pavel Haas (1899–1944), a number of factors conspired to push the music of a highly accomplished composer to the verge of oblivion. As a student of Leoš Janáček and a life-long resident of Brno, the capital of Moravia, Haas had limited opportunity to have his music performed in the Czechoslovak capital Prague, or abroad, and to build a reputation on a national or an international level. During the Nazi occupation of Czechoslovakia, the composer was banned from performance, imprisoned in Terezín and eventually killed in Auschwitz because of his Jewish origins. Little was done in the following Communist era to revive his musical legacy. It was not until the 1990s that Haas's music became more broadly available to scholars, performers, and audiences (both at home and abroad) through modern editions and recordings.

In the present day, it seems safe to say that Haas's music has been brought back to life, and this new release makes a significant contribution to the growing recognition of Haas's work. It contains four song cycles composed in various stages of Haas's career from the time of his studies with Janáček in the early 1920s to the sorrowful years of

his imprisonment in Terezín in the 1940s. It is particularly notable, that this album contains the first commercially available recording of Haas's *Fata Morgana*, Op. 6 (1923).

The **Seven Songs in Folk Style**, Op. 18 are best understood as a series of stylised musical images, portraying different aspects of love, its joys and sorrows. Here the composer utilised his mastery of musical characterisation, combining sharp wit with emotional sensitivity. Listening to the cycle, few would suspect that this charming work was conceived during the times when the Nazis were tightening their grip on occupied Czechoslovakia. In fact, the Seven Songs were composed between two major works – the Suite for Oboe and Piano (1939) and the unfinished Symphony (1940–41) – both of which are infused with patriotism, faith and defiance. Apparently, the composer turned to František Ladislav Čelakovský's (1799–1852) paraphrases of Czech folk poetry to seek refuge in the idyllic world of the past.

Fata Morgana, Op. 6 was the first major work composed by Haas after he finished his studies with Leoš Janáček in 1922. Scored for tenor and a piano quintet, *Fata Morgana* sets to music five poems from *The Gardener* by the Bengali poet Rabindranath Tagore (1861–1941). Haas's setting of texts by Tagore demonstrates the composer's interest

in exotic literature, which was a new source of inspiration in the early-twentieth century. He also may have been influenced by Janáček, who had recently set Tagore's poetry to music in *The Wandering Madman* (1922).

The five poems that Haas selected portray the torments and pleasures of erotic desire, evoked in the protagonist by an ephemeral vision of a lover. Haas chose an unusual scoring for tenor, piano, and a string quartet to broaden the palette of instrumental colours to reflect the sensual eroticism of Tagore's poem. *Fata Morgana* defies traditional categories of form and genre, standing between a piece of instrumental chamber music and a song cycle. Extensive instrumental preludes, interludes, and postludes are combined with three settings of poems in the first movement, and two in the second.

A pentatonic ostinato introduces the exotic ambience, and the soft sound of muted strings in sensuous chromatic harmonies evokes the erotic lyricism of the opening section. The introduction is concluded by a tone-painting image of 'fata morgana': a brief melodic figure gradually ascends into stratospheric heights of the violin part until it dissolves in the 'mist' of ambiguous static harmonies. From this sound scape emerges

the first vocal entry, describing with lyrical warmth the 'fleeting touch' of love.

The second poem, by contrast, portrays the agonising restlessness of the protagonist intoxicated by love. Like a wild animal, he pursues the elusive 'image of desire'. Haas's imaginative use of rhythm illustrates the chase: several distinct ostinato patterns, each in a different metre, accompany the tenor's rapid declamation, interspersed irregularly with groups of percussive *col legno* strokes.

The third poem articulates the longing for union with a lover, which seems to promise quasi-religious redemption or mystical transfiguration. Haas employs repetitive, static harmonies in the piano to convey a sense of timelessness and infinite profundity. These wide-spanning harmonies resonate with the poem's sublime image of 'the kingdom of stars' and its 'lonely immensity'.

The second movement returns to the mood of unrestrained passion. The protagonist's yearning turmoil is portrayed by the music's ceaseless whirling.

The last poem offers an ambivalent resolution to the theme of insatiable longing. The protagonist exclaims in ecstasy: 'You are mine!'. Yet, in his manuscript, Haas instructs the

performers that the composition's final sustained unison is to gradually decline in dynamics from *fff* to a 'dying and vanishing *pp*', to indicate, in Haas's own words, that: 'the vision dissolves into nothing'.

Haas composed **Chinese Songs**, Op. 4, the first of his two song cycles based on Chinese poetry, while he was still a student in Leoš Janáček's composition class. In fact, Janáček himself made several alterations to Haas's original score, concerning mainly details of word settings.

The first song invites the listener to meditate on the ruins of an ancient civilisation; the splendour of its legendary past and the transience of human monuments. Haas's music conveys the atmosphere of mystery with slow, stately gong-like chimes in the piano's low register. These may be associated with death or the passing of time. In either case, they inspire reverential silence and meditation.

The second song depicts an exotic Chinese landscape observed from a boat sailing down the river. The movement of the boat is conveyed by the opening piano motif, which resembles the splashing of waves against the side of the vessel, while the mountains, rocks, and valleys are described by unaccompanied solo voice. Haas's imaginative

scoring for the piano carries the soloist from one scene to another.

The final song opens with the 'raindrop' *staccato* motive in the piano, which anticipates the main theme of the poem: the celebration of spring rain and its rejuvenating power. Slow moving passages juxtaposed with the lively ostinato rhythms in music, correspond with the poem's transition from a dark, rainy night to the bright shining morning of the following day.

Two decades later, Haas was now a prisoner in the concentration camp of Terezín. Forced to abandon his wife and his little daughter, he also saw his father die in the camp. Under these radically different circumstances, Haas turns once more to the poetry of ancient China for his **Four Songs on Chinese Poetry**. He chooses four poems from the book *The New Songs of Ancient China* by the Czech poet and translator Bohumil Mathesius (1888–1952). These free style poetic translations must have resonated deeply with Haas, with their themes of loneliness, longing for return home, and the trauma of loss.

The opening four-note ostinato, which permeates the whole first song (and reappears later in the cycle), has profound significance. Associated with the opening words of the

poem – ‘My home is there, faraway there’ – the ostinato becomes a symbol of longing for home. Its ceaseless repetition and accelerating pace imply that the thought of home has become an *idée fixe*, that is perpetually and ever more desperately repeated in the protagonist’s mind. Reminiscent of an archetypal lament, the plaintive chromatic descent in the opening vocal line underscores his poignant expression of grief.

The clouds of sorrow disperse temporarily in the playful and witty second song, characterised by a dance-like ostinato and a light-hearted melody in a major key, which imitates protagonist’s carefree ‘whistling’. One of the explanations for such a surprising change of mood could be the secretive child-like joy protagonist feels, having found some privacy in his hiding place. But eventually one starts to question if this new upbeat mode is genuine, as the contrast is too stark. Haas was preoccupied throughout his life with irony and the grotesque, and typically interspersed his works with ironic pieces.

In the third song, the ominous four-note ostinato motif returns together with the melancholy and longing for home. The sudden reversal of mood reflects the change of day to night, announced by the image

of the ‘rising moon’, which connects the successive poems. The song starts in a melancholic and meditative mood, which later gives way to an ever-increasing sense of unrest, culminating with a violent outburst of despair. The protagonist’s agonised cry ‘Hands of mine, how empty you are to express all of it!’ convey the impossibility to relate the depth of his despair. This exclamation is underpinned by a quotation of the motive of death from Haas’s pre-war opera *Charlatan*, premiered in 1938.

The last song stands out for its prominent tone-painting depiction of landscape, which in turn reflects the protagonist’s subjective mood. The opening ‘waves’ in the piano part depict not only the ‘swaying of bamboo in the wind’, but also the protagonist sleeplessly drifting in and out of slumber. The musical shift from chromatic to diatonic mode indicates the transition from night to day, in parallel with the protagonist’s change of mood from melancholy to joy. The fatigued somnolent movement undergoes transformation, bringing back the energised dance-like pattern previously heard in the witty second song. The ‘whistling’ tune returns, sounding now strongly and defiantly, as the protagonist greets the new day with the spirited singing.

Considering the context of Haas’s imprisonment in Terezín, one is bound to question the meaning of this joyful conclusion. Is it an expression of the composer’s hope in liberation and return home, or should one search for a darker subtext? The succession of the songs represents a constant oscillation between opposing extremes (day and night, melancholy and joy, death and life), and the rousing conclusion do not necessarily bring the resolution of the fundamental conflict. Nonetheless the cyclic alternation between the extreme opposites in Haas’s last song cycle could be interpreted as life-affirming, when regarded from the yin-yang perspective of Chinese philosophy. Transcending the individual being, death is inextricably linked with rebirth in a cosmic cycle of perpetual transformation. Seen in this light, Haas’s *Four Songs on Chinese Poetry* communicate the fundamental questions of human existence, manifesting the despair of the ‘death amidst life’, and the joy of ‘life amidst death’.

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PhD research concerns the music of Pavel Haas in the context of inter-war avant-garde movements in Czechoslovakia and beyond.

Seven Songs in Folk Style, Op. 18 (1940)

František Ladislav Čelakovský,
Ohlás písní českých

1. Což je víc!

Když mě nechceš, což je víc!
Nedělám si z toho nic.
Však pro tebe oči moje
hořem nerozplynou;
vylezu si na kopeček,
vyhlídnu si jinou!

2. Dárek z lásky

Když jsem šel přes lávku,
našel jsem korálky
na pěti šňůřkách navlečené,
dal-li je děvčátku
milý na památku,
bude mít srdéčko zarmoucené.
Každý to dobře ví,
že i ten nejmenší
dáreček z lásky je nejmilejší.
Přijde-li k ztracení,
nikdy potom není
stříbrem ani zlatem k zaplacení.

3. Krotká holubička

Holubička z dubu
letěla k holubu:
milý nad rybníčky
pase tam koníčky
a já za ním půjdu,
za ním půjdu.
Holubička krotká
s holoubkem se zobká:
Proč bysme taky tak
neměli se zobkat,
když jsme mladí oba,
mladí oba!

Seven Songs in Folk Style, Op. 18 (1940)

František Ladislav Čelakovský,
Collection of Czech Songs

1. It's Your Affair

*If you don't want me, never mind!
It's not a big deal for me.
Rest assured: my eyes
Will not dissolve in grief for you;
I'll climb up the little hill,
I'll look up another girl!*

2. A Lover's Gift

*When I was crossing a wooden bridge,
I found some little beads
Strung together on five strings,
If a young lad in love
Gave them to his lass as a keep-sake,
Her little heart will be sorrowful.
Everyone knows this well:
Even the smallest of gifts,
When given in love, is the dearest one.
If it ever gets lost,
Never again can it be replaced,
Or bought back with silver or gold.*

3. Doves Are Courting

*Turtle dove from the oak tree
Flew to her mate:
My darling boy is by the lake,
Tending to his horses
And I'll go and join him,
Go and join him.
Timid little dove is
Billing and cooing with her mate.
Why shouldn't also we
Pet and peck like they do,
When we're both young,
We are both young!*





4. Zrušení slibu
U kapličky stává,
bez slzí plakává,
až srdce bolet musí:
ach, kdo té lásky sliby zruší,
běda, běda, běda jeho duši!
Kdo je ta dívčina,
jaká to bylina
smysly jí pomámila?
Někdy to děvčátko sličné bylo,
hoře mu srdéčko vymořilo.

5. Přípověď
Bylo to z večera na neděli,
pustil jsem koníčky po jeteli,
koníčky v jeteli,
modré oči, spíte-li?
Co jste mně slíbily u lesíčku,
již si jdu k vám pro to při měsíčku.

6. Slzy a vzdychání
Kdyby všechny slzičky
pohromadě byly,
co jsou, milý, pro tebe,
oči moje lily:
věru by se louky naše,
věru by se louky naše,
všechny zatopily.
Ach, kdyby to vzdychání
pohromadě bylo,
co mé srdce pro tebe
milá vypustilo:
věru by na věži naší,
věru by na věži naší
zvonu rozzvonilo.

4. Broken Promise
*She often stands by the roadside chapel
Crying without tears, (such a sorry sight to see)
That it makes one's heart ache;
Ah, the one who breaks love's promise:
Woe, woe, woe be upon his soul!
Who is that maiden,
What kind of potion
Has unhinged her senses?
That sweet girl used to be so lovely,
Now the grief has ravaged her heart.*

5. A Promise
*It was on Saturday evening,
I left my horses grazing in the clover,
Horses are in clover,
Blue eyes, are you sleeping?
You've promised me something, there by the grove,
Now I am coming to claim it, in the moonshine.*

6. Tears and Sighs
*If all the tears
Were gathered together,
That, my dear boy, for you
My eyes have shed,
Surely all our meadows
Surely all our meadows
Would get completely flooded.
Ah, if all that sighing
Was added up together,
Which my heart for you,
My beloved girl, has spent,
Surely on our church tower,
Surely on our church tower
It would swing and toll all the bells.*

7. Statečný jonák
Nejčko mám ženicha,
matko na mou milou!
Jak se ho dotknete,
hned z něho jiskry jdou.
Přijde do hospody,
všecko ustupuje,
jakou on zazpívá,
ta se hned tancuje.

Fata Morgana, Op. 6 (1923)

Rabindranáth Thákur, Zahradník

Part I

8. Když šla kolem mě rychlími kroky
Když šla kolem mě rychlími kroky,
dotkl se mě lem jejího roucha.
Z neznámého ostrova srdce přišel nenadály
teplý dech jara.
Záchvěv letného doteku o mne zavadil a zmizel
zas jak utržený lupen květu,
unášený větrem.
Zasáhl srdce mé jak vzdech jejího těla
a šepot jejího srdce.

9. Noc je noc plného máje
Noc je noc plného máje,
vítr je vítr jižní.
Běžím jak běží kabor pižmový, ve stínu lesa šílený
vlastní svou vůni.
Scházím z cesty a chodím, hledám, čeho nemohu
naléztí, nalézám, čeho nehledám.
Z mého srdce vychází a tančí
obraz mé touhy.
Světlá vidina se míhá. Chci jí pevně uchopit, uniká
mi a svádí mne z cesty.
Chodím, běžím a hledám. Hledám, čeho nemohu
naléztí, nalézám, čeho nehledám.

7. Her Hero
*Now I've got my man,
And what a man is he!
As soon as you touch him
Sparks fly out straight away.
When he enters the pub,
Everyone backs off,
Which-ever tune he sings,
All join in, and dance.*

Fata Morgana, Op. 6 (1923)

Rabindranath Tagore: The Gardener

Part I

8. When she passed me by with swift footsteps
*When she passed me by with swift footsteps,
the hem of her robe touched me.
From the unknown island of the heart arose
unexpectedly a warm breath of spring.
A quiver of a fleeting touch brushed me by, and
disappeared again, like a torn flower petal, carried
away by a breeze.
It hit my heart like a sigh of her body
and whisper of her heart.*

9. The night is the night of the ripe May
*The night is the night of the ripe May,
the wind is the southerly wind.
I run as a musk-deer runs, in the shadow of the forest,
driven insane by his own scent.
I veer off my path and I wander, seeking what I cannot
find, and finding what I do not seek.
From my heart arises and dances
the image of my desire.
The bright vision keeps flashing by. I want to grasp it
firmly, but it escapes me and leads me off my path.
I walk, I run, I seek. I seek what I cannot find, I find
what I do not seek.*

10. Mé srdce pták houštin
Mé srdce pták houštin
našlo si své nebe v tvých očích.
Jsou kolébkou jitra,
jsou královstvím hvězd.
Mé písně jsou ztraceny v jejich hlubinách.
Nech ať vzletnu do toho nebe,
v jeho osamělé nezměrnost.
Nechť proniknu jeho oblaky,
ať rozeprnu křídla v jeho záři sluneční.

Part II

11. Má milá, srdce mé touží den a noc
Má milá, srdce mé touží den a noc po setkání s
tebou – po setkání jež je jako
všechnaticí smrt!
Smeť mne jako bouře,
vezmi si vše, co mám,
otevři můj spánek a vypleň mé sny,
olup mne o můj svět.
V té spoušti,
v té holé nahotě ducha,
buďme jedno v krásě.
Žel, marná touha má! Kde se nadíti takového
splynutí, kromě v tobě, láska má!

12. Jsi oblak večerní
Jsi oblak večerní, plynoucí
po nebi mých snů,
Maluji si tě a zpodobuji se tě podle tužeb lásky své.
Jsi má, jsi má,
ty obyvateľko mých nekonečných snů.
Tvé nohy jsou růžové
žárem touhy srdce mého,
ty sběratelko zatvry mých písní západu!
Tvé rty jsou hořce sladké
chutí mého vína bolesti.

10. My heart, the bird of the thickets
*My heart, the bird of the thickets,
has found its sky in your eyes.
They are the cradle of the morning,
they are the kingdom of the stars.
My songs are lost in their depths.
May I soar into that sky,
into its solitary vastness.
Let me pierce its clouds
Let me spread my wings in its sunshine.*

Part II

11. My beloved, my heart yearns day and night
*My beloved, my heart yearns day and night for the
meeting with you – for the meeting which is like all-
consuming death!
Crush me like a storm,
take everything I have;
crack open my sleep and loot my dreams,
rob me of my world.
In that devastation,
in that stark nakedness of spirit,
let us be 'one' in beauty.
Alas, my desire is in vain! Where else can one hope for
such merging, except in you, my love?*

12. You are the evening cloud
*You are the evening cloud floating
over the sky of my dreams.
I paint you and I envisage you guided by
the desires of my love.
You are mine, mine,
You Dweller of my infinite dreams.
Your legs are glowing pink
with the ardour of my heart's desire,
You Reaper of the harvest of my sunset songs!
Your lips are bitterly sweet
with the taste of my wine of pain.*

Stínem vášně své
ztemnil jsem oči tvé,
ty tajemný hoste hlubiny
žasnoucího zraku mého!
Chytil jsem tě, má milá,
a zahálil síti hudby své!
Jsi má, jsi má,
ty obyvatelko mých snů.
Jsi má, jsi má, jsi má!

Čínské písně, Op. 4 (1921)

13. Smutek
Žil v Liangu král kdys, vznešený a mocný,
palác jeho býval otevřen vždy hostům...,
u dvora pak velcí kvetli básníkové.
Minulo již tisíc roků, ba snad více,
jedna věž tam zbývá jenom v zříceninách,
jako stopa teskná dávné velikosti.
Ticho vládne kolem, rostliny tam bují,
smutku dech tam vstává, tisíc mil se šíří v dál.
By Gao Shi

14. Na řece Jo-Yeh (Chui Hao)
Kterak prchá naše lehká lodice,
jsme již v zemi kouzelné, mlh bílých.
Putujem a odpočíváme
prostřed ptactva a obláček.
Zatím chvějný obraz horstev
sleduje pohyby, jež činí naše loď.
Brzy echo odpovídá z hlubokých skalisek,
brzy zve nás údol poklidný svou tišinou.
Prosím, nechte v klidu vesla na chvíli,
abych potěšil se krajem líbezným,
jehož krásy dosud sotva zahlédl jsem.

15. Jarní déšť
Oh, dobrý deštiček, jenž vždy tak dobře ví,
kdy nám ho nejvíc třeba jest,
.

*The shadow of my passion
has darkened your eyes,
You, mysterious guest of the depth
of my mesmerised gaze!
I have captured you, my beloved,
and cloaked you in the net of my music.
You are mine, you are mine,
You Dweller of my dreams!
You are mine, you are mine, you are mine!*

Chinese Songs, Op. 4 (1921)

13. Sadness
*Once there was a king in Liang, noble and mighty,
His palace was always open to guests...,
Great poets flourished at his court.
A thousand years have passed, and perhaps more,
A single tower is left standing amidst the ruins,
As a mournful trace of past glory.
Silence reigns all around, vegetation abounds,
A breath of sadness spreads a thousand miles away.*

14. On the River Jo-Yeh
*How smoothly runs our light boat,
Here we are in the magic land of white fogs.
We travel and we rest
Amidst birds and clouds.
Meanwhile the quivering reflection of mountains
Copies the movements of our boat.
Now an echo comes back from deep rocks,
Now a serene valley lures us with a silent meadow.
Please, drop the oars for a moment,
To let me take delight in this adorable land,
The beauties of which I have but glimpsed so far.*

15. Spring Rain
*Oh, the good rain always knows full well
When we more than ever have need of it;
.*

jenž zjara pomáhat vždy přichází,
by nový život zas se rozvíjel.
Noc sobě vyhledal, by tiše příkrad se k nám
z dálky s větrem příznivým
a ovlážil vše jemně tak a úzkostlivě.
Jak temný mrak visel včera nad stezičkou,
jež k mému domovu vine se,
jen ohně lodic bylo v temnu ještě zřít...,
na fece body zářící.
Dnes ráno svěží barvy svítí do daleka,
kloní se krásné květy,
rozseté v sadech císařských jak vyšíváné.
By Tu Fu

Čtyři písně na slova čínské poezie (1944)

16. Zaslých jsem divoké husy...
Domov je tam,
daleko tam,
mělo bys domů,
zbloudilé srdce!
Daleko tam, domov, domov.
Za cizí noci,
v podzimním dešti,
když nejvíc studil
smutku chladný van:
ve vysokém domě svém zaslých jsem
křik divokých husí:
právě přilétly.
Domov je daleko tam.
By Wej Jing-wu

17. V bambusovém háji
V bambusech nejsou lidé,
v bambusech sedím sám,
tu na loutnu zahraj tiše,
tu sobě zahvizdám.
Kdo, řekněte, lidé, kdo ví,
že v bambusech sedím sám?
Že v bambusech sedím sám

*It always comes with the spring to help
All life sprout and blossom anew
It used the cover of night to sneak in
From afar with favourable wind
And refreshed everything gently and scrupulously.
As a dark cloud, it hovered yesterday over the path
Which winds towards my home,
One could not see but the lanterns of boats...,
Beads glittering on the river.
This morning fresh colours glow wide and far;
Beautiful blossoms on bending stems,
Embellish the imperial gardens like embroidery.*

Four Songs on Chinese Poetry (1944)

16. I Heard Wild Geese...
*Home is there,
Far away, there,
You should head home,
Long lost wandering heart!
Far away there, my home, my home.
In the foreign night,
In the autumn rain,
When at its most chilling
Was the cold gust of the grieve,
In my tall house I've heard
The cry of the wild geese:
They've just flown back in.
Home is far away, there.*

17. In a Bamboo Grove
*In the bamboo grove, there are no people,
Amidst the bamboos I sit alone,
Sometimes I play softly my lute,
Other times I whistle to myself.
Who, tell me, people, who knows
That I am sitting in the bamboos all alone?
That in the bamboos I sit all alone,*

a na východ srpečku luny
bambusem pozírám?
By Wang Wej

18. Daleko měsíc je od domova

Z temného moře
Vyrůstá měsíc.
V daleké, daleké zemi
teď rozkvétá též.
Láska svůj truchlí
Daremný sen –
Čeká , čeká
na vzdálený večer.
Jasněji měsíc
Svítlí v mé hoře.
Oblékám noční šat–
Chladné je jíní.
Ruce mé, ruce,
Kterak jste prázdné
Říci to všechno!
Spánku, sen dej mi
O návratu domů!
Spánku, sen nemůžeš dát:
Mé toužení stále mě budí.
By Čchang Ťiou-lin

19. Probděná noc

Větrem se bambus houπά,
na kámen měsíc sed.
Do chvění Mléčné dráhy,
Stín divoké kachny vzlét .
Na naše shledání myslím,
Na naše shledání myslím.
Vlčka má můj sen.
Zatím co radostí zpívám,
strak repot vzbouzí už den!
La, la, la, la, ...
By Chan I

*And watch the rising crescent of the moon through
the bamboo trees?*

18. Far Away the Moon is from Home

*From the dark sea
The moon is emerging.
In the far, far away land
It is also blossoming now.
Love is mourning
Its futile dream.
It is waiting, and waiting
For that far-off evening.
The moon, ever brighter,
Sheds light into my grief.
I put on my night robes –
Hoarfrost is so chilling.
My hands, my hands,
How empty you are
To express all of it!
Sleep, give me a dream,
About my return home!
Sleep, you can't give me a dream:
My yearning constantly wakes me up.*

19. Sleepless Night

*Bamboo is swaying in the wind,
The moon is perched on the stone.
Across the flickering of the Milky Way
The shadow of the wild goose has flown.
I am thinking of our meeting,
Of our meeting, of our meeting I keep thinking.
The sleep passes my eyelids by.
Meanwhile, as I am singing for joy,
The clamouring chatter of the magpies
Already awakes the new day!
La, la, la, la, ...*

Translations by Lada Valešová and Martin Čurda

The creation of this album would not be possible without the generous support of a number of organisations and individuals.

We would like to express our thanks to:

The John S Cohen Foundation
The Dvořák Society for Czech and Slovak Music, for the sponsorship towards the world premiere recording of the chamber piece Fata Morgana
Fidelio Trust
The Nicholas Boas Charitable Trust

Martin Bowen
Dorothy Connell
Gino Chiappetta
Serena Fenwick
Siri Fischer Hansen
Jacqueline Gestetner
David Gladstone
Annie Grice
Terry Heard
Deborah and Jolyon Hudson
Sandra Inett
Ann Kodicek-Gilbert
Cynthia Landes
Charlotte Morgan
Martin Pasteiner
Annette Percy
Chris Rees
Maxim Rowlands

Yehuda Shapiro
Max Sussman
Marian Werner

And special thanks to:

Bob and Elisabeth Boas
Evelyn Friedlander
Lance Moir
Valerie Rees
Renee and Thomas Salamon
David Sulkin
Professor Barry Ife, and the staff at the Guildhall School of Music and Drama.

**GUILD
HALL
SCHOOL**

James Platt (bass)

British bass James Platt was educated at Chetham's School of Music and went on to study at the Royal Academy of Music and on the Opera Course of the Guildhall School of Music and Drama.

A member of the Jette Parker Young Artist Programme at the Royal Opera House, Covent Garden from 2014-2016 his roles in the house included Gremin (*Eugene Onegin*), Caronte (*Orfeo*), Dr Grenvil (*La traviata*), Frontier Guard (*Boris Godunov*) and Blansac (Rossini's *La scala di seta*).

He made his debut with the Welsh National Opera as High priest of Baal (*Nabucco*) and, as a Jerwood Young Artist at the Glyndebourne Festival he sang the role of Notary (*Don Pasquale*). Other roles include Dr Grenvil for Scottish Opera, Il Commendatore (*Don Giovanni*) for Opera North, First Soldier (*Salome*) for the Dutch National Opera and Ortel (*Die Meistersinger von Nurnberg*) at La Scala, Milan.

Concert appearances include Polyphemus (*Acis & Galatea*) with La Nuova Musica and David Bates, *Messiah* with the Hallé Orchestra and Christian Curnyn, Verdi's *Requiem* with the Orchestre National de Lyon and Leonard

Slatkin, Dvořák's *Requiem* with the BBC Symphony Orchestra and Jiří Bělohlávek, Tippett's *A Child of Our Time* with the Hallé Orchestra and Ryan Wigglesworth, Rossini's *Petite Messe Solennelle* at the BBC Proms with the BBC Singers/David Hill and Nino's Ghost in Rossini's *Semiramide* at the BBC Proms with the OAE and Sir Mark Elder.

Other recordings include Notary (*Don Pasquale*) (Opus Arte DVD), Handel's *Messiah* (Resonus) and *Semiramide* (Opera Rara).

Nicky Spence (tenor)

Hailed by *The Daily Telegraph* as 'a voice of real distinction,' Nicky Spence is fast emerging as 'one of our brightest young tenors.' An artist of great integrity, Nicky Spence's unique skills as a singing actor and the rare honesty in his musicianship are steadfastly earning him a place at the top of the profession. Having trained at the Guildhall School and the National Opera Studio, he took his place as an inaugural Harewood Artist at the ENO in 2011.

Nicky has enjoyed great operatic success in the UK which has led to important International debuts in houses such as Opera de Paris, La Monnaie, Opera Frankfurt, De Nederlandse Opera and The Metropolitan Opera, New York. He works regularly with conductors such as Edward Gardner, Sir Mark Elder, Philippe Jordan, Carlo Rizzi, Andris Nelsons, Maurizio Benini, Donald Runnicles and Mark Wigglesworth in roles which include David (*Die Meistersinger von Nürnberg*), Števa (*Jenůfa*), Alwa (*Lulu*), Andres (*Wozzeck*), Janek (*The Makropoulos Case*), Steuermann (*Der Fliegende Holländer*), Tamino (*Die Zauberflöte*), Don Ottavio (*Don Giovanni*), Iago (*Otello* – Rossini), Baron Lummer (*Intermezzo*), Chevalier de la Force (*Les Carmélites*), Tom Rakewell (*The Rake's Progress*) and Quint (*The Turn of the Screw*). He has

created and premiered many new pieces and most notably, works by Jonathan Dove and the lead role in Nico Muhly's opera *Two Boys* for ENO and The Metropolitan Opera.

On the recital platform, Nicky enjoys collaboration with leading artists of art song such as Malcolm Martineau, Julius Drake, Roger Vignoles, Iain Burnside, William Vann, Simon Lepper and Joseph Middleton. His discography includes a recital disc of French Melodié, Shakespeare Settings (both with Martineau) and works by Leoncavallo, Schumann, Britten and premieres of Jonathan Dove, Pavel Haas, Alun Hoddinott and Mark-Anthony Turnage.

In 2015, Nicky was nominated for Young Singer of the Year by the International Opera Awards and The Times Breakthrough Artist Award at the South Bank Sky Arts Awards.

www.nickyspence.com

Anna Starushkevych (mezzo soprano)

Ukrainian-born mezzo soprano Anna Starushkevych graduated from the International Opera Course at the Guildhall School of Music and Drama (London). Before her studies in the UK, Anna studied at the Lviv National Academy of Music and the Lviv State Music College in Ukraine with a renowned Ukrainian bass, Vasyl Dudar.

In June 2015 Anna was nominated for the Best Female Supporting Role in an opera at the Helpmann Awards (Sydney, Australia) for her performance of the role of Rosimonda in Handel's *Faramondo* at the Brisbane Baroque Festival 2015.

Anna is the first mezzo soprano to win the Handel Singing Competition in London, taking the first prize (the Adair Prize), the Audience Prize and the York Early Music Prize. This followed winning the Susan Longfield Award and third prize in the Jackdaws Vocal Award at the Wigmore Hall in 2010. She returned to the Wigmore Hall to perform the role of St Mary Cleophas in Handel's *La Resurrezione* for the Handel Festival 2013. Success in competitions also includes winning the Bampton Classical Opera Young Singers' Competition 2013 and becoming a finalist in the Kathleen Ferrier Competition 2013.

Anna has performed the role of Ofelia (*La grotta di Trofonio*) for the Bampton Classical Opera 2015, Orlofsky (*Die Fledermaus*) for the Celebrate Voice Festival 2014, as well as the role of Erato (*Il parnaso confuso*) and Orfeo in Bertoni's *Orfeo* for the Bampton Classical Opera 2014 season.

Anna has given solo recitals and performed in concerts in Austria, Belgium, Switzerland, Italy and Ukraine. In the UK she has performed at the Wigmore Hall, Barbican Hall, St George's Hanover Square, St Martin-in-the Fields, Milton Court Concert Hall and LSO St Luke's. Anna also performs regularly in oratorio, including Handel's *Messiah*, Mendelssohn's *Elijah*, Mozart's *Requiem* and *Stabat Mater* by both Haydn and Pergolesi.

Anna's recordings include Rosimonda in Handel's opera *Faramondo* for Accent Records live from the Gottingen International Handel Festival 2014, as well as a solo performance on BBC Four's DVD *Maestro or Mephisto – the real Georg Solti*.

Anna is grateful for the generous support of her studies to Andrian Mostovyi (Split Lviv) and Serena Fenwick.

www.annastarushkevych.com

Anita Watson (soprano)

Australian/British Soprano Anita Watson grew up in Sydney and studied at the Sydney Conservatorium of Music and the Australian Opera Studio. Anita's career has been varied with opera, recitals and concerts and she has won prizes in many prestigious international competitions. These include the Australian Singing Competition, the Queen Sonja International Music Competition in Oslo, Neue Stimmen in Germany and the Plácido Domingo Operalia competition. In 2009 she was awarded the first prize and the Audience Award at the international ARD Music Competition in Munich and the 2010 SWR Emmerich-Smola Prize.

As a Jette Parker Young Artist at the Royal Opera House (2007-9), she performed the title role in Donizetti's *Rita*, Naiad (*Ariadne auf Naxos*), Gretel and Dewfairy (*Hänsel und Gretel*), First Lady (*Die Zauberflöte*), Flowermaiden (*Parsifal*) and Second Woman (*Dido and Aeneas*).

In 2010 Anita made her house debuts at Teatro La Fenice in Venice as Governess (*The Turn of the Screw*) and at the Salzburg Festival as Fifth Maid (*Elektra*). This was followed by Mimi (*La Bohème*) for the Nationale Reisopera in the Netherlands and Donna Anna (*Don Giovanni*) for the Salzburg

Landestheater. In 2011 she returned to La Fenice in the role of Donna Anna, followed by her Opera Australia debut in the same role.

Recent engagements include First Lady (*Die Zauberflöte*) for the Royal Opera House, Donna Anna (*Don Giovanni*) for Scottish Opera, Mimi (*La Bohème*) for Opera North, Governess (*The Turn of the Screw*) for Théâtre du Capitole Toulouse, Pamina (*The Magic Flute*) for Welsh National Opera, Anne Trulove (*The Rake's Progress*) for Teatro Municipal de Santiago and Fiordiligi (*Così fan tutte*) for Diva Opera.

Concert highlights include Beethoven's Ninth Symphony with Sir Antonio Pappano and the Accademia Nazionale di Santa Cecilia, Strauss Vier letzte Lieder with the Rheinische Philharmonie in Koblenz and the Mariinsky Orchestra in St Petersburg, Mahler's Eighth Symphony and Parsifal at the Proms with Sir Mark Elder and the Hallé Orchestra.

www.anitawatson.net

Lada Valešová (piano)

Pianist Lada Valešová continues to make an indelible mark with her original artistry, imaginative music exploration and dramaturgy. Her album of Czech Piano Music Intimate Studies, followed by her second album *Dumka* (Avie Records), have received universal international critical acclaim. Inspired by her Czech and Russian heritage, and having lived and worked in London for the last twenty years, Lada enjoys exploring and presenting to the public lesser known repertoire with Slavic and middle European links.

Lada graduated from the Prague Conservatoire and Prague Music Academy, followed by London's Guildhall School of Music and Drama where she is now a professor. She has been taught, amongst others, by late pedagogue Valentina Kamenikova, one of the most prominent pianists in former Czechoslovakia, and Eugene Indjic, a pupil of Arthur Schnitger. Her playing has been further refined by her studies with James Gibb and Paul Hamburger at the Guildhall School.

Lada has won several honours including two awards at the International Smetana Piano Competition, Best Piano Duo, and the Alexander Wise Memorial Prize for the

best performance of Romantic music. She has earned recognition from eminent artists such as Sir George Solti and Sir Charles Mackerras.

As both a solo and collaborative concert pianist Lada is in high demand with recitals and creative projects in UK and Europe, and as far overseas as New Zealand. Her debut at the Wigmore Hall earned her the claim that she is "one of the most gifted accompanists of all" (*Musical Opinion*). She has performed at St John's Smith Square, at the Royal Opera House, and continues to appear in festivals and concerts in the Czech Republic in venues such as Dvořák Hall in Prague as well as in prestigious concert series such as Czech Philharmonics Chamber Music Society. In the UK, she has performed at festivals including the Three Choirs Festival, the Oxford Lieder Festival and the St Endellion Music Festival.

She has been featured on BBC Radio 3 and Classic FM, as well as on European, New Zealand and US radio stations.

In 2017 she will perform in a highly anticipated production of Janáček's *Diary of One who Disappeared* under the direction of Ivo van Hoven, world renown director, and founder of the Toneelgroep Amsterdam Theatre Company.

Navarra Quartet

Since its formation in 2002, the Navarra Quartet has built an international reputation as one of the most dynamic and poetic string quartets of today. Selected for representation by the Young Classical Artists Trust (YCAT) from 2006 to 2010, they have been awarded the MIDEM Classique Young Artist Award, a Borletti-Buitoni Trust Fellowship, a Musica Viva tour, Second Prize at the Melbourne International Competition and First Prize in the Florence International Chamber Music Competition.

They have appeared at major venues throughout the world including the Wigmore Hall, Amsterdam Concertgebouw, Luxembourg Philharmonie, Berlin Konzerthaus, and international festivals such as Rheingau, Mecklenburg-Vorpommern, Aix-en-Provence and the BBC Proms. Further afield they have given concerts in Russia, the USA and the Middle East and have been broadcast on BBC Radio 3, RAI 3 (Italy), Radio 4 (Holland), SWR (Germany), Radio Luxembourg and ABC Classic FM (Australia). The Quartet has collaborated with artists such as Anthony Marwood, Guy Johnston, Mark Padmore, Allan Clayton and the National Youth Orchestra of Great Britain.

Highly-acclaimed recordings include a disc of Pēteris Vasks' first three String Quartets for Challenge Records, which they recorded whilst working closely with the composer himself. The recording was described by critics as "stunning", "sensational" and "compelling", and was nominated for the prestigious German Schallplattenkritik Award.

Recent highlights include performances at the Royal Festival Hall, Wigmore Hall, Manchester's Bridgewater Hall, the Laeiszhalle in Hamburg and the Concertgebouw in Amsterdam; the Utzon Music Series at the Sydney Opera House and Four Winds Festival, New South Wales; at the Bergen International, Aix-en-Provence, Aldeburgh, Harrogate Chamber Music Festivals; as well as the quartet's China debut in Shanghai.

The Navarra Quartet launched its own chamber music festival in 2014 at the beautifully renovated Van Houten Church, in the picturesque town of Weesp, close to Amsterdam.

The Quartet plays on a variety of fine instruments which include a Hieronymus II Amati and Fendt violins, an unknown, old English viola and a Ruggieri cello.

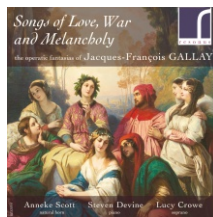


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Recorded in Milton Court, London on 15-16 December 2015
and in Menuhin Hall, Stoke d'Abernon on 28 August 2016.

Producer, engineer & editor: Adam Binks

Czech language coaching: Lada Valešová

Session photography © Resonus Limited

Recorded at 24-bit/96kHz resolution (DDD)

Cover image: Radoslav Valeš, MA Art

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