SINGER'S GUIDE TO KAROL SZYMANOWSKI'S OPERA KING ROGER, OP. 46

by

KRZYSZTOF KLEMENS BIERNACKI

B.Mus., University of Manitoba, 1997
M.Mus., University of Western Ontario, 1999

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF MUSICAL ARTS
(Voice Performance)

in

THE FACULTY OF GRADUATE STUDIES

THE UNIVERSITY OF BRITISH COLUMBIA

September 2006

© Krzysztof Klemens Biernacki, 2006
This dissertation examines Karol Szymanowski's opera *King Roger* Op. 46, with the aim of showing its position as one of the most original stage dramas of the 20th century, and as one of the most important operatic compositions ever produced by Poland. It is meant to provide the reader with historical and biographical background, a musical and dramatic analysis of the score, as well as a translation and conversion of the libretto into International Phonetic Alphabet. It is designed as a single volume guide intended for anyone interested in a deeper dramatic, philosophical, or linguistic understanding of *King Roger*, or for anyone engaged in preparation of this work for performance.

The opening Chapter provides an overview of available literary sources and present scholarship regarding Karol Szymanowski and *King Roger*. Chapter 2 presents a brief biographical profile of the composer, gives the historical background regarding circumstances of *King Roger*’s composition, and examines the collaboration between Karol Szymanowski and the opera’s librettist Jaroslaw Iwaszkiewicz. Chapter 3 focuses on musical analysis, and Chapter 4 provides critical interpretations of *King Roger*’s philosophical meanings with special emphasis on its possible interpretation as a dream. The study closes with a conclusion concerning the place and value of this opera in the context of 20th century operatic literature, as well as brief assessment of the present situation regarding performances of *King Roger*.

Besides the bibliography and a complete discography, an Appendix provides the libretto of the opera with a word-for-word translation from Polish to English and transliteration into International Phonetic Alphabet.
# TABLE OF CONTENTS

Abstract .............................................................................................................. ii

Table of Contents .......................................................................................... iii

List of Tables .................................................................................................... iv

List of Figures .................................................................................................. v

Acknowledgements .......................................................................................... vi

Dedication .......................................................................................................... vii

CHAPTER 1 Introduction ................................................................................. 1

Review of the Literature .................................................................................. 3

CHAPTER 2 Composer's profile ................................................................. 11

The origins of King Roger and circumstances of composition .......... 19

CHAPTER 3 The music ..................................................................................... 29

CHAPTER 4 Critical interpretations of King Roger's meanings .......... 47

Conclusion ....................................................................................................... 76

Selected Bibliography ..................................................................................... 79

APPENDIX A International Phonetic Alphabet Symbols for Polish Language
Pronunciation Guide ...................................................................................... 82

APPENDIX B King Roger libretto with a word for word translation into English,
poetic translation, and transliteration into International Phonetic Alphabet...

Act I ................................................................................................................ 86

Act II ............................................................................................................. 110

Act III .......................................................................................................... 140

APPENDIX C Chronology of Szymanowski’s Life and Works ............ 158

APPENDIX D Discography ............................................................................ 163
| Table 1. | Phrases referring to dreaming or sleeping | 63 |
| Table 2. | International Phonetic Alphabet Symbols for Polish Language – Pronunciation Guide | 82 |
| Table 3. | Polish Alphabet and its Pronunciation | 84 |
## LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>König Roger, Op. 46, p.</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figure 1</td>
<td></td>
<td>30</td>
</tr>
<tr>
<td>Figure 2</td>
<td></td>
<td>32</td>
</tr>
<tr>
<td>Figure 3</td>
<td></td>
<td>35</td>
</tr>
<tr>
<td>Figure 4</td>
<td></td>
<td>37</td>
</tr>
<tr>
<td>Figure 5</td>
<td></td>
<td>37</td>
</tr>
<tr>
<td>Figure 6</td>
<td></td>
<td>38</td>
</tr>
<tr>
<td>Figure 7</td>
<td></td>
<td>39</td>
</tr>
<tr>
<td>Figure 8</td>
<td></td>
<td>40</td>
</tr>
<tr>
<td>Figure 9</td>
<td></td>
<td>43</td>
</tr>
<tr>
<td>Figure 10</td>
<td></td>
<td>44</td>
</tr>
<tr>
<td>Figure 11</td>
<td></td>
<td>58</td>
</tr>
<tr>
<td>Figure 12</td>
<td></td>
<td>73</td>
</tr>
</tbody>
</table>
ACKNOWLEDGEMENTS

I would like to express my sincere gratitude to all those who have inspired and assisted me during my studies at the University of British Columbia. I am especially thankful to Professor Nancy Hermiston, head of the voice and opera division and director of UBC Opera Ensemble for years of unwavering support and professional mentorship. I would like to thank Professor Gary Relyea and Professor Bruce Pullan who have always inspired me as artists and voice teachers.

I am indebted to my thesis advisor Dr. Vera Micznik for her invaluable help and guidance in preparation of this document.

I would like to thank UBC School of Music Faculty especially Dr. John Roeder, Dr. David Metzer, Dr. Bob Pritchard, Heather Thompson and Roelof Oostwoud for their constructive feedback and encouragement during my studies at UBC.

I must express my gratitude to Richard Epp for his help and musical leadership in preparation of my lecture recital. I am grateful to all the performers taking part in UBC excerpt of *King Roger* with special thanks to Stephen Bell, Jennifer & Mathew Stephanson, Brooke Harris, Matt Mori, and Aleksander Szram.

I would like to thank Dr. Gordon Brock, Chair of the Music Department at the University of North Florida in Jacksonville for his support of my academic and professional advancement.

Thanks to Aygöz Lausch of Universal Edition in Vienna for help in obtaining permission to translate the original libretto of *King Roger* and reproduce music examples.

Finally, I reserve special thanks to my wife, Swantje Bossemeyer, and our children, Wiktor and Nadia, for their sacrifice, unconditional love and encouragement.
To my parents
CHAPTER 1

Introduction

I have chosen to write "A Singer's Guide to Karol Szymanowski's Opera King Roger Op. 46" because of several reasons. While there are relatively numerous sources dealing with this composition (articles, book chapters, as well as a doctoral dissertation devoted entirely to this opera), much of the Polish literature is not known to the English speakers, and none of the sources provides an overall view of King Roger from the combined historical, compositional, analytical, and, especially, performance perspectives.

The merit of this dissertation is that it will provide a view of the opera from these combined perspectives. It gives a thorough assessment of the scholarship on Szymanowski and on King Roger by incorporating updated information with equal emphasis on sources in Polish and English that are available at the present time. Aside from a thorough musico-dramatic analysis, it suggests new critical interpretive approaches to the work, and it provides the first transliteration and word for word translation of this opera.

One of the reasons why King Roger is not performed often enough outside of Poland is because it presents a real challenge related to the difficulty and unfamiliarity of the Polish language. As of today, there are no Polish language pronunciation guides available. Transliterations of such nature should be prepared by a bilingual singer who must possess expert knowledge of the International Phonetic Alphabet and clear understanding of lyric diction concepts of a given language as they pertain to singing, and I happen to fulfill these requirements. Documents such as this one can be very helpful for anyone engaged in preparation of a challenging work for performance. It can serve as a single volume guide providing answers to most of the important questions concerning such a composition.
Performance guides such as this one are becoming increasingly more popular. Candace Magner’s readings of Schubert’s lieder, Mary Dibbern’s performance guide to Carmen, or Nico Castel’s transliterations of complete operatic works of Mozart, Verdi, and Puccini are just three examples supporting this argument. There are others as well and they are published with increasing frequency by such publishers as Leyerle Publications, Scarecrow, and Pendragon Press.

Finally, as a lyric baritone, I chose this work because of the suitability of the part of the King. Since it has been written for the same voice type as mine, it allows me to work on a part which I can potentially perform. All of the above reasons combined with a strong sense of national pride have given me enough confidence to conduct this undertaking.

---

3 Nico Castel, Italian verismo opera libretti: in two volumes / with International Phonetic Alphabet transcriptions and word for word translations, including a guide to the I.P.A. and notes on Italian phonetics (Geneseo, N.Y.: Leyerle Publications, 2000); Nico Castel, The libretti of Mozart’s completed operas : in two volumes / with International Phonetic Alphabet transcriptions, word for word translations, including a guide to the I.P.A. and notes on Italian and German transcriptions (Geneseo, N.Y.: Leyerle Publications, 1997-1998); Nico Castel, The complete Puccini libretti / with international phonetic alphabet transcriptions, word for word translations, including a guide to the I.P.A., and notes on the Italian transcriptions (Geneseo, N.Y.: Leyerle Publications, 1994).
Review of the Literature

Single Studies

During the last decade there has been a significant revival of interest in Szymanowski with an increased number of performances and available recordings of his compositions, particularly of *King Roger*. Then again, there is still only one scholarly work devoted entirely to this opera written by Laura Grażyna Kafka in 1995. Before Kafka’s dissertation the only other study on this topic was an unpublished Master’s Thesis submitted (in Polish) at the University of Warsaw in 1961. This volume has proven to be unavailable through University of Warsaw Library by either being lost or never cataloged. Kafka’s dissertation titled “Passionate Polish decadence in 12th century Sicily: Three expressions of Karol Szymanowski’s *King Roger*” provides an analysis of this opera from the points of view of three disciplines: ethnomusicology, musicology and performance. Her study methodically examines baptismal documents regarding the confusion of Szymanowski’s birth date. She also examines Szymanowski’s inscription on the Library of Congress manuscript dedicated to Dorothy Jordan Robinson hypothesizing that the manuscript is the result of multi-stage layers in the process of composition of *King Roger*. The body of Kafka’s dissertation outlines detailed descriptions of three separate performances of *King Roger* as presented by Maryland Opera Studio, Michigan Opera Theater, and Long Beach.

---

4 There are two new recordings of *King Roger* which have been issued in 1999 (EMI Classics) and 2005 (CD Accord). For discographical details please refer to Appendix D.
7 Dorothy Jordan Robinson (1886-1976) was an American patroness of the arts and personal friend of Karol Szymanowski.
8 Kafka, “Passionate Polish Decadence”, 17.
9 Student performance by soprano Laura Grażyna Kafka of the excerpt of Roksana’s aria only.
Opera in California. However, it does not provide any details regarding musical analysis, dramatic meaning, or the transliteration of the libretto.

**Single Chapters**

There are several books in English and in Polish with an entire chapter devoted to this opera. Teresa Chylińska’s 1993 publication encapsulates a 30-year commitment to the study of the life and works of Karol Szymanowski. This publication is largely biographical with emphasis on Szymanowski’s place in the cultural framework of his life. It includes a list of compositions by genre, selected discography, index, and illustrations. Chylińska’s previous book titled Szymanowski (available in Polish and English) is conceived as a photograph album which includes a number of rare images from the composer’s personal and professional life (including photos of King Roger productions), but it does not provide any musical discourse and it should not be considered to be a definitive biography.

Małgorzata Komorowska’s Szymanowski w Teatrze describes composer’s stage works and his relationship to the theater. It includes a detailed list of productions of his operas (Hagith and King Roger), ballets (Harnasie and Mandragora), and other unstaged compositions.

Jim Samson’s *The Music of Szymanowski* is a musicological monograph on Szymanowski’s works and style providing critical analyses and evaluations of his best

---

known compositions. The chapter on *King Roger* combines a rough musical analysis with notes on interpretation and meaning.

The latest book by Alistair Wightman *Karol Szymanowski His Life and Work*\(^\text{14}\) is an extensive monograph combining research from many previously published articles on Karol Szymanowski. It includes updated catalogues of works, personalia and a whole chapter on *King Roger*. In my opinion it provides the most convincing philosophical interpretation of this work to date. It combines thorough biographical research, musical analysis, and philosophical explanations of many previously unanswered aspects of the opera.

The short monograph by Christopher Palmer\(^\text{15}\) also deserves the reader’s attention for its well conceived historical and stylistic evaluation of *King Roger*. Due to the compact design of the book, *King Roger* is not allotted an entire chapter, but it is discussed chronologically under a separate heading placing Szymanowski’s greatest compositions in the context of Western European history. It includes a conclusion and concise bibliography.

The latest book by Stephen Downes titled *Szymanowski, Eroticism and the Voices of Mythology*\(^\text{16}\) devotes a whole chapter to this opera focusing primarily on the character of King Roger and his encounters with the voices of Narcissus, the Siren and Dionysus. Downes also interprets the unifying figure of Christ /Eros as means towards King Roger’s final emotional and philosophical transfiguration.

### Articles

An already mentioned revival of interest in Szymanowski’s compositions has clearly manifested itself in the number of recently published articles about the composer and *King

---


Roger in particular. According to Kafka there are “twenty-two articles appearing in scholarly journals which focus on King Roger or include the opera as part of the discussion.” Since 1980 articles on King Roger and Karol Szymanowski appeared in four major publications. Teresa Chylińska wrote the article and prepared the list of compositions for the 1980 New Grove Dictionary of Music and Musicians. It is a concise introduction to Szymanowski’s life and works and is a good place to start investigating Szymanowski scholarship. However, the bibliographical information is limited and the list of Szymanowski’s compositions is incomplete omitting several works without opus numbers including such recital favourites as Soldier’s Songs. Jim Samson’s article in the 2000 edition of The New Grove Dictionary of Music and Musicians remedies these omissions, by including a complete list of compositions and providing an overall more up to date and accurate entry. Samson’s other articles about Szymanowski and King Roger appeared in The New Grove Dictionary of Opera and The International Dictionary of Opera. One other (short but important) article “Szymanowski’s King Roger” appeared in Music and Musicians. It contributes a concise musical analysis and explanation of the meaning of the opera.

More importantly, in the last decade there has been a noticeable increase in numbers of noteworthy articles solely devoted to this opera. Alistair Wightman established his

---

17 Kafka, “Passionate Polish Decadence”, 43.
reputation as a Szymanowski scholar with his biographical sketch and examination of the development of Szymanowski’s musical style as presented in his doctoral dissertation “The Music of Karol Szymanowski.” His next article Szymanowski and Islam explores influences of Szymanowski’s travels in North Africa which enabled him to make musical references to the world of Islam reflected mainly in the style of his melodic and rhythmic writing. He focuses primarily on the works from that period including Symphony No. 3, Songs of the Infatuated Muezzin and King Roger. In 1997 Alistair Wightman published a much longer article “The book of King Roger. Szymanowski’s opera in the light of his novel Efiebos.” He takes into account Szymanowski’s association with his collaborator Jarosław Iwaszkiewicz, their working of ideas, considerations of philosophical, erotic, and aesthetic matters in the creation of the libretto for King Roger. The article also explores ideological links between the libretto and Szymanowski’s novel Efiebos.

More detailed explanations of the origins and intentions for writing Efiebos has been presented by Hubert Kennedy in his article “Karol Szymanowski, his boy-love novel, and the boy he loved.” Kennedy traces the origins of the novel from the time of its inception in 1918 until 1981 when Teresa Chylińska discovered 150 pages of the novel in Paris. Since its discovery, the central chapter of Efiebos has been published along with Szymanowski’s four poems in French. In the published part of the novel, Szymanowski displays strong, masculine types as his favoured models for male homosexuals, avoiding all suggestions of

effeminacy. Kennedy points out that although Szymanowski's opera is far from explicitly homosexual, it too portrays the same Greek ideal of strong masculinity as *Efebos*.

Indeed, Szymanowski’s confessed homosexuality has been used recently as an interpretive tool in explaining some of his compositional decisions and patterns. Two articles by Stephen Downes relate to these ideas: “Themes of duality and transformation in Szymanowski’s ‘King Roger’” discusses the dualities of major and minor (symbolizing male/female and attraction/repulsion) and the transformation of the whole tone harmonies. And “Szymanowski and Narcissism” explores the theme of self-absorption and egoism as a premise which runs through many of Szymanowski’s works. He further points out that the myth of Narcissus was the inspiration for some of his compositions and the struggle with narcissism is one of the central psychological ideas underlying *King Roger*. For anyone interested in further study of Szymanowski’s works special attention should be paid to doctoral dissertation on *Love Songs of Hafiz*, Op. 24 by the same author. It analyzes Szymanowski's *Pieśni milosne Hafiza*, Op. 24 (1911), describing its musical structure and language in a context of cultural and historical values. According to Downes, the musical language of op. 24 relates to that of the composer's later works, and reveals the continuing significance of the Wagnerian legacy.

Other important publications include a Festschrift titled *Karol Szymanowski in seiner Zeit* with articles in English, German and Polish by respected Szymanowski scholars such as

---

Samson, Karol Berger, Zofia Helman and Roger Scruton among others. Emilio Carapezza’s article exploring the dichotomy of Dionysian and Apollonian forces in King Roger is now available in Polish translation. Besides a comprehensive overview of biographical information surrounding composition of King Roger and some musical analysis, Carapezza also explores its philosophical and religious meaning focusing primarily on the symbolic association of Jesus Christ and Dionysus.

Other Biographical Volumes

For anyone committed to a better understanding of Karol Szymanowski as a person and composer of King Roger it is very important to read the following volume by Jarosław Iwaszkiewicz. He was one of the most important Polish poets of the twentieth century, Szymanowski’s very close friend, and a collaborator on the libretto of King Roger.

Iwaszkiewicz’s Spotkania z Szymanowskim consists of a series of personal reminiscences covering the period from Szymanowski’s childhood in Tymoszówka until his death in 1937. Zdzisław Sierpiński’s anthology O Karolu Szymanowskim is a collection of texts, fragments, essays, and recollections by twelve Polish authors written between 1935 and 1980 concerning Szymanowski’s life and works. It also includes full texts of five articles by Szymanowski himself and introductory texts by the editor.

---


34 Jarosław Iwaszkiewicz, Spotkania z Szymanowskim (Meetings with Szymanowski) (Kraków: Polskie Wydawnictwo Muzyczne, 1981).

Szymanowski’s sister Stanislawa\textsuperscript{36} wrote a book published in 1938 on how to sing Szymanowski’s vocal works.\textsuperscript{37} It does not include any information regarding King Roger; nevertheless it provides a first hand account of how the composer intended his songs to be sung. His other sister Zofia wrote a book about everyday life and stories of their beloved family home in Tymoszówka.\textsuperscript{38}

Scores & Editions of the Music

There are two critical editions of Szymanowski’s complete compositions available today. One is a seventeen volume opera omnia published by Universal Edition and Polskie Wydawnictwo Muzyczne and edited by Teresa Chylińska, with editorial notes in German and English and corresponding text in Polish and German.\textsuperscript{39} King Roger appears in Series D, Volume 14 of this edition. The second available edition includes editorial notes and text only in Polish. Both editions include extensive editorial notes and comparisons of the main sources with reproductions of pages from many autograph copies. There is also a piano-vocal reduction of the orchestral score of King Roger prepared by Arthur Willner with text in German and Polish originally published in 1925.\textsuperscript{41}

\textsuperscript{36} Stanislawa was a professional singer (soprano). She frequently performed Szymanowski’s songs and created the role of Roksana in the original Performance of King Roger.


\textsuperscript{38} Zofia Szymanowska, Opowieści o Naszym Domu (Kraków: Polskie Wydawnictwo Muzyczne, 1977).


CHAPTER 2

Composer’s Profile

Karol (Maciej Korwin) Szymanowski was born on 3rd of October 1882\(^1\) on the family estate in Tymoszówka, which lies in the Kiev region of present day Ukraine. The geographical location of Tymoszówka made him a subject of Czar Nicholas II and citizen of a non-existing Poland. Igor Stravinsky and Zoltán Kodály were born in the same year and Béla Bartók was not quite one year old.\(^2\) Szymanowski’s ancestors originated from wealthy land owning families who always remained strongly patriotic about their Polish and Roman Catholic roots.\(^3\)

His childhood on the Tymoszówka estate seems to have been a continuous round of dances, plays, and house concerts.\(^4\) It was an aristocratic, cultured household, where music and literature were pursued with great passion. All five children of the Szymanowski family became artists and three went on to become professional musicians. Karol’s oldest sister Zofia became a poet, and the youngest Anna became a painter. His brother Felix became a pianist and composer of operettas, and their sister Stanisława became a professional singer.\(^5\) She often performed Karol’s songs\(^6\) and eventually created the role of Roksana in the first performance of *King Roger*. Both of Karol’s parents were talented pianists. His father

---

\(^1\) Since 1980, this is the officially accepted date of Szymanowski’s birth. For a detailed account of previous confusion regarding his birth date please refer to Laura Grazyna Kafka, “Passionate Polish Decadence in 12th Century Sicily: Three Expressions of Karol Szymanowski’s ‘King Roger’” (Ph.D. diss., University of Maryland, College Park, 1995), 56-73.


\(^3\) Ibid., 21.


Stanisław Korwin Szymanowski also played cello and his mother, Baroness Anna Taube, was a competent linguist. She eventually outlived her son by six years.\(^7\)

It is known from Szymanowski’s correspondence that he began studying piano, theory, and some harmony under his father’s instruction when he was about seven years old.\(^8\) Three years later he continued with his cousin Gustav Neuhaus in Elizawetgrad where he was exposed to music of Wagner, Richard Strauss, and Scriabin. Then in 1901, after his graduation from secondary school, Karol was sent to Warsaw where he enrolled in the Music Institute (the forerunner of Warsaw Conservatory) to study harmony with Marek Zawirski and counterpoint and composition with the distinguished composer Zygmunt Noskowski.\(^9\)

During Szymanowski’s student years in Warsaw he made contact with a small group of friends including pianist Artur Rubinstein (1887-1982), violinist Paweł Kołański (1887-1934), and composer and conductor Grzegorz Fitelberg (1879-1953). They continued to perform each other’s music and maintained a close friendship throughout their lives. In 1905 Szymanowski and Fitelberg joined two more of Noskowski’s composition students, Ludomir Różycki (1884-1953) and Apolinary Szeluto (1884-1966) to form the group known as “Młoda Polska” (“Young Poland”) similar in its philosophy to the “Young Germany” and “Young Scandinavia”\(^10\) or “Young Poland” movement in Polish literature.\(^11\) It created “an umbrella for a wide variety of styles only tenuously linked by their forceful reaction against the Positivism of an earlier generation and by their enthusiastic response to the new artistic

---

movements in Western Europe.”\footnote{Samson, *Music of Szymanowski*, 34.} Through the connections of Grzegorz Fitelberg they found a generous patron in Prince Władysław Lubomirski (Fitelberg’s student) who sponsored their concerts and helped to establish many of their future professional connections. For the next six years Fitelberg, Szymanowski, Różycki, and Szeluto published their compositions and presented concerts of their music in Warsaw, Lwów, Leipzig, Vienna, Dresden, and Berlin.\footnote{Teresa Chylińska, “Szymanowski, Karol,” *The New Grove Dictionary of Music and Musicians*, vol. 18, ed. Stanley Sadie (London: Macmillan, 1980), 500.} Szymanowski’s most important compositions from that period include *Piano Sonata No. 1 in C minor*, Op. 8, *Violin Sonata in D minor*, Op. 9, *Variations on a Polish Folk Theme in B minor*, Op. 10, and *Concert Overture in E major*, Op. 12. There were also many songs to texts by “Young Poland” poets such as Jan Kasprowicz, Tadeusz Miciński, and Waclaw Berent. According to Jim Samson, the success of “Young Poland” marked the end of Szymanowski’s apprenticeship as a composer. He immediately embarked on a period of intense study of the New German School, which is clearly reflected in the style of his pre-war compositions.\footnote{Jim Samson, “Szymanowski, Karol (Maciej),” *The New Grove Dictionary of Music and Musicians*, vol. 24, ed. Stanley Sadie (London: Macmillan, 2001), 894.}

Szymanowski traveled a lot in his professional life spending longer periods of time in Germany and Austria. However the hold German culture had on Szymanowski throughout his life began to weaken after his trips to Italy and North African regions, which he explored first in 1908, then in 1910, and 1911. The cultures of ancient Greece, Norman Sicily, and the Arab world continued to have a huge influence on his compositional style of the following years. The aesthetic changes are clearly manifested in compositions from that period including *Love Songs of Hafiz*, Op. 24 and *Symphony No. 2 in B flat major*, Op. 19.
In spite of Szymanowski’s growing interests in Mediterranean cultures, he returned to Strauss’s *Salome* and *Elektra* as inspiration for his first opera *Hagith*, which he finished between 1912 and 1913. The libretto was based on the oriental legends of King David and parts of the Bible. The central theme of the opera was the demand for the sacrifice of young and beautiful Hagith’s life to restore youth and strength to the old king. Hagith’s refusal to make the sacrifice (because of her love for the young prince) resulted in her being stoned to death.

In 1914 Szymanowski made another trip to Sicily and South Africa which intensified his interests in Arabic and Mediterranean cultures. On his return from Italy, he visited Paris and London (where he met Stravinsky), then eventually returning to Tymoszówka just before the outbreak of World War I. On the account of his poor health Szymanowski was exempted from the conscription into the Tsarist army, which allowed him to spend the years quietly in Tymoszówka with the exception of occasional business trips to Kiev, Moscow, and St. Petersburg. The years between 1914 and 1917 mark Szymanowski’s most prolific compositional period. It was during this time that he composed his famous piano cycles *Metopes*, Op. 29 and *Masques*, Op. 34. Other compositions from that era include *Myths* Op. 30 for violin and piano, *Songs of the Fairy Tale Princes*, Op. 31, *Four Tagore Songs*, Op. 41, *Songs of the Infatuated Muezzin*, Op. 42; as well as his *Violin Concerto No. 1*, and the *Third Symphony*. It was also during this period that Szymanowski was offered the professorship of composition at the Kiev Conservatory with a generous salary of 2000 rubles a month. However, since Szymanowski was not ready to sacrifice his freedom by being

---

16 Szymanowski, *Korespondencja*, vol. 1., 436.
confined to one city, he quickly declined the offer which had disastrous consequences for his future financial situation.18

The devastating events of the Russian Revolution completely overturned Szymanowski’s world. His family estate at Tymoszówka was destroyed by the Bolsheviks in 1917. Szymanowski’s family was forced to escape the political unrest and move to the nearby city of Elizawetgrad where Karol’s parents owned a home. During this time Szymanowski found himself completely unable to compose. Deeply affected by the carnage of the revolution he found escape in literature where he immersed himself in reading Walter Pater, Homer, Plato, and Euripides.19 During this time, he also wrote an extensive two-volume literary novel titled Efebos, which proved to be a passionate exploration of religious faith and homosexual attraction, themes which like its Sicilian location, link it to the theme of King Roger.20

The independence of the country of Poland, which emerged after the chaos of World War I, coincided with Szymanowski’s artistic maturity. In 1919 he moved to Warsaw and began concertizing with his sister Stanisława and Paweł Kochański. They also traveled to London, Paris, and Lwów. In 1921 Szymanowski also spend two month in the United States where he visited New York, Boston, Philadelphia, Florida and Cuba. During his American visit he also continued to work on the libretto of King Roger.21 The opera, which preoccupied the composer from 1918 until 1924 was eventually premiered on June 19, 1926 at the Grand Theater in Warsaw with his sister Stanisława singing the role of Roksana.22

---

18 Szymanowski, Korespondencja, vol. 1., 455-56.
19 Chylińska, Karol Szymanowski (1993), 126.
20 Ibid., 130.
22 Chylińska, Karol Szymanowski (1993), 193.
During Szymanowski’s lifetime King Roger was performed only two more times. It nearly caused a riot during its Duisburg performance in 1928, but then it was triumphantly premiered at the National Theater in Prague in 1932.

From 1922 Szymanowski often visited the small resort town of Zakopane in the Tatra Mountains of the southern Poland which became a spiritual home for a community of artists and writers fascinated by the mountain folk culture. He eventually rented a small home there known as “Atma” where he lived until 1936 when his failing health and financial difficulties eventually forced him to give it up. However, during his time in Zakopane Szymanowski became influenced by the distinctive sounds of Polish highland music. His ballet Harnasie, Op. 55 was the main work to grow out of his folk music research and became Szymanowski’s greatest popular success. Yet the true masterpiece of this period was the austerely beautiful Stabat Mater, Op. 53 (for solo voices, mixed chorus and orchestra) which Szymanowski composed in 1926.

Throughout his mature period Szymanowski complained about the lack of understanding and appreciation for his music in Poland. Nevertheless, he continued to gain strong international reputation with his Third Symphony, Violin Concerto No. 1, and Songs of the Infatuated Muezzin, all of which are very exotic, and hedonistic in style. Other works from this period include Twenty Mazurkas, Op. 50, String Quartet No. 2, Op. 56, and Six Kurpian Songs, Op. 58. Late in 1926 Szymanowski was simultaneously offered two important academic positions as the director of both Cairo and Warsaw Conservatories. Even though the Cairo appointment offered much higher salary and a chance to live in a warmer climate, Szymanowski decided to stay in Poland. He accepted the position at the

Warsaw Conservatory where he stayed for only two years due to negative politics and exhausting working conditions.\textsuperscript{25}

Nevertheless, the years 1930-32 were outstanding in Szymanowski’s professional career earning him many awards and international distinctions. He was awarded an honorary doctorate from the Jagiellonian University in Cracow, he received the Cross of the French Legion of Honor, and became an honorary member of the Regia Accademia di Santa Cecilia in Rome, and of the International Society for Contemporary Music, thereby joining the ranks of Richard Strauss, Manuel de Falla, Maurice Ravel, Igor Stravinsky, and Bela Bartók.\textsuperscript{26} Throughout this period Szymanowski was dividing his time between Warsaw and Zakopane where slowly his health began to improve. During this time he also authored approximately 90 articles and essays on music most notably his “Observations on the socio-educational role of Polish music.”\textsuperscript{27}

Despite his recent honors, Szymanowski was still depressed by the lack of appreciation for his music in Poland and gradually worsening state of health. Throughout his life he was suffering from deteriorating pulmonary tuberculosis which he contracted during his childhood. He also smoked sixty cigarettes a day and often drank considerable quantities of alcohol especially during his frequent bouts of depression. Palmer suggests that he might have been a morphine or cocaine addict as well.\textsuperscript{28}

His last years were a story of failing health, growing neglect of his music in Poland, and severe financial hardships which eventually lead him to abject poverty. Lacking a stable

\textsuperscript{25} Ibid.
\textsuperscript{26} Chylińska, Szymanowski (1973), 160.
\textsuperscript{28} Palmer, Szymanowski, 18.
income, Szymanowski was forced to support himself by traveling throughout Europe and performing one concert after another. The technical difficulty of his most popular piano compositions (Sonatas, Metopes and Masques) was beyond his pianistic ability, so he composed Symphony No. 4 – Sinfonia Concertante for himself and used it as a vehicle to earn money. Despite the energy he put forth into performing, coupled with his failing health, Szymanowski still managed to compose one more major work, his Violin Concerto No. 2, Op. 61 composed in 1933. Unable to afford renting “Atma” any longer, he gave up his home in Zakopane in 1936. With the financial support of his friends and some government bursaries, he stayed at a sanatorium in Grasse. When his condition began to worsen he was transferred to a sanatorium in Cannes and then in Lausanne, where he died on Easter Sunday, March 29, 1937 at the age of 54.29 His body was moved to Kraków, where he received a state funeral attended by thousands.

29 Chylińska, Szymanowski (1973), 203.
Origins of King Roger and Circumstances of Composition

The idea of writing a substantial stage work preoccupied Szymanowski ever since his extensive travels to the Mediterranean. In 1908 he visited Venice, Florence and Rome. Then in 1911 and 1914 he spend time in Sicily, which had a life long effect exerting on him a great fascination with the Italian landscape and its cultures. On his return to Poland Szymanowski wrote to the poet Jarosław Iwaszkiewicz describing his impressions with great enthusiasm:

In Sicily, the cultures of East and West overlapped with each other and created a specific ambiance which still exists to this day. Wherever one looks, the interpenetrating elements and vestiges of the most diverse religions facilitate the examination of historical phenomena of this world: the metopes in the medieval abbey of Selinus, the blend of Baroque elements and Byzantine mosaics, the abandoned temple in Segesta – what a delicious form of barbarism.31

The combination of Oriental, Greek and Christian elements in Sicily obviously awakened strong spiritual and creative forces within Szymanowski. It eventually came to full fruition in his collaboration with Iwaszkiewicz in such compositions as Songs of the infatuated Muezzin, Op. 42, the Third Symphony, and King Roger.

Szymanowski’s collaboration with Iwaszkiewicz is particularly important, especially for anyone undertaking research of his vocal works. The two men grew up in the same part of Ukraine and knew each other since childhood. They were also distant cousins who remained close personal friends throughout their lives. Iwaszkiewicz later became a leader of the “Young Poland” movement in literature and one of the most important Polish poets of the twentieth century. His early poetic preoccupations were well in line with Szymanowski’s aesthetic interests. Iwaszkiewicz also shared Szymanowski’s admiration of

31 Szymanowski, Korespondencia, vol. 1., 426. Unless otherwise noted, all translations from Polish are mine.
Italian culture and Sicilian landscape. His early works such as *Escape from Baghdad* and *Dionysiacs* also blend characteristics of Arabic, Greek and European cultures. He eventually wrote poetry for two of Szymanowski's song cycles and became an obvious choice as a librettist for *King Roger*. After Szymanowski’s death, Iwaszkiewicz was endowed with an extensive collection of his manuscripts and writings. After the Second World War he wrote a collection of important memoirs about the composer, as well as a travel book about Sicily.

Szymanowski’s search for a subject matter suitable for musical treatment continued throughout the First World War. He briefly considered *Don Juan* and *Benvenuto Cellini* as suitable operatic subjects. It is clear from the surviving correspondence that Szymanowski was also very impressed with the writings of Walter Horatio Pater especially the story of *Denys l’Auxerrois*, a “denizen of old Greece actually finding his way back among men,” which he considered as a suitable operatic subject. Even though nothing came out of the Pater project, it proves Szymanowski’s infatuation with the god Dionysus and with all of its literary manifestations.

As mentioned, the revolutionary events of the fall of 1917 compelled the Szymanowski family to leave Tymoszówka and move to Elizawetgrad. Szymanowski found himself completely isolated from the outside world with death and violence of the civil war all around him. Horrific memories of these experiences obviously had a paralyzing influence on his creative mind. On January 3rd 1918 he wrote to Iwaszkiewicz:

---

My dear Jaroslaw, imagine – I cannot compose now. I am writing a little, without any literary aspirations of course, but honestly, to simply get some things off my chest.\[36\]

Even though Szymanowski could not compose, his literary aspirations were more ambitious than anyone suspected. By the end of 1918 Szymanowski managed to finish two volumes of the large literary novel which he eventually titled *Efebos*. Designed formally as an adventure story, it explored numerous escapades of two young Polish artists, youthful Prince Alo Łowicki and composer Marek Korab, as they traveled through Italian landscape. It also reflected the composer’s profound knowledge of Mediterranean cultures, springing as it did “from an intense majestic vision of Italy in all her imperious beauty and seductive grace.”\[37\]

Szymanowski’s biographer Bogusław Maciejewski suggests that Szymanowski wrote *Efebos* during a very grim period of his life as a way of overcoming depressing circumstances through the magic of Italian scenes and landscapes eagerly evoked from the composer’s memory.\[38\] In the introduction to his novel, the composer himself acknowledged that *Efebos* was at first a piece of escapism, written “as a sweet solace and sweet remembrance of the past, as a way of blocking off the black abyss of unending succession of days, weeks and months spent in the most terrible external circumstances.”\[39\] However, it is Szymanowski who clearly explains in his introduction to *Efebos* that “love” is the chief ideological idea of his novel where “the text speaks for itself, exploring the question deeply, and rendering any further commentary superfluous…”\[40\] Iwaszkiewicz, as the only person who knew the entire content of this novel, further points out that since Szymanowski was

\[36\] Ibid., 523.
\[40\] Szymanowski, *Pisma Literackie*, 127.
unable to compose, he sought to express his thoughts and emotions through a creative form
which is more precise than music.

For Szymanowski music wasn’t enough, therefore he often escaped into the
world of literature. His articles, philosophical fragments, prose and poetry
clearly indicate that he could just as easily become a writer as a musician.
Szymanowski’s intelligence often demanded other, more precise forms of
expression so they could better address moral or philosophical issues that
interested him at the time. Therefore, writing of ‘Efebos’ wasn’t some
insubstantial killing of time by the bored composer in lonely Elizawetgrad. It
surfaced from the deep inner need to solve certain issues, which troubled
Szymanowski, and only became apparent in complete isolation from the
outside world.41

Chylińska also suggests that Szymanowski’s writing verbalized moral, philosophical and
aesthetic anxieties, while at the same time provided an opportunity to examine himself and
search for an idea for his next composition. For this reason we must investigate
simultaneously the beginning of Efebos and the libretto of King Roger as two works which
are “two different realizations of one and the same yearning, although artistically
incommensurable.”42

Although Szymanowski considered Efebos worthy of publication, he was unwilling
to sanction its release during the lifetime of his mother (or his own) because of its explicit
homosexual content. Bogusław Maciejewski described Efebos as Szymanowski’s “apologia
pro vita sua.”43 Iwaszkiewicz was the only person who knew the work and its intimate
details. Shortly after Szymanowski’s death Iwaszkiewicz allowed a brief passage to be read
on Polish Radio in March 1939. Although the paragraph was very discrete it brought an
angry letter from Szymanowski’s mother. Then in September of 1939, at the beginning of
the Second World War, Iwaszkiewicz’s apartment in which the manuscript was kept, was

41 Iwaszkiewicz, Spotkania, 59.
42 Chylińska, Karol Szymanowski (1993), 130.
43 Palmer, Szymanowski, 25.
burned during the bombing raids of Warsaw. Apart from the title page, introduction, and few small fragments, it was assumed that the two-volume novel was lost for ever. However in 1981, “in almost sensational circumstances,” Polish musicologist Teresa Chylińska discovered 150 pages of the central chapter of the novel titled *The Symposium* in the private collection of Boris Kochno (1904-1990), the former director of the Monte Carlo Ballet. According to Hubert Kennedy, Szymanowski and Kochno were romantically involved. An interesting account supporting Kennedy’s theory is also included in Artur Rubinstein’s memoirs *My Many Years*. According to Kennedy, Szymanowski gave a 150 page Russian translation of *The Symposium* to Boris Kochno as a gift. It was a souvenir of his youth and a memento of Szymanowski who also presented Kochno with four poems in French.

Under the spell of *Efēbos* and memories of his Mediterranean travels Szymanowski continued to ponder an idea for a libretto which, as he later described it, would be a “Sicilian drama.” Eventually in June of 1918 Szymanowski invited Iwaszkiewicz to Elizawetgrad to discuss artistic subjects and to propose the collaboration on a stage work, which as described by Iwaszkiewicz, would “realize all his desires to the splendor and power of his thinking, to the feelings that he was deprived of, and which would at last free him of certain religious obsessions, or rather religious-logical obsessions.” They continued to meet between 1918 and 1920 to discuss changes and artistic possibilities. At first Szymanowski was very enthusiastic about Iwaszkiewicz’s input.

---

50 Iwaszkiewicz, *Spotkania*, 53.
The Sicilian sketch you sent me struck me immediately as strangely familiar as though revealing some secret yearnings of my own! Of course I liked it tremendously – and nothing could please me better than to see you take a serious interest in doing it! From a scenic point of view the Byzantine-Arabic palace interiors would be perfect. Just imagine: dull gold and rigid patterns of mosaics as a background, or Moorish filigree, dances – what a wealth of delicious splendor... the vast contrasts and the riches of strangely interconnected worlds. A search for its hidden meaning, trying to solve insoluble mysteries...52

But what originally promised to be a fruitful artistic collaboration, turned out to be quite problematic for both men. Iwaszkiewicz was always ambivalent about King Roger. He had serious reservations about the project and only continued to work on the libretto under pressure. Upon his return to Warsaw Iwaszkiewicz found himself in a rejuvenated artistic situation. He made acquaintances of young talented writers with whom Iwaszkiewicz formed a literary movement later known as the “Skamander Group.” So when Szymanowski sent him his own sketch of the libretto with new dramatic scenes, the subject of the “Sicilian drama” no longer appealed to the poet. Iwaszkiewicz did not fill the framework sketched out by the composer until 1920. However Szymanowski was not to be disheartened for in spite of his own preoccupations from 1920 with the formation of a new Polish musical culture, he still regarded the opera as central to his very survival as an artist:

I do not hide from you that the question of this drama is to some extent the question of my further artistic existence – so deeply has this idea struck a root within my inner being. Because of this, I almost have the nerve to order you to work on it! 53

Szymanowski eventually took it upon himself to completely revise Act III which he completed later that year during his visit to the United States. Iwaszkiewicz was not enthusiastic about these changes. In later life he openly admitted that he and Szymanowski had different ideas in mind:

52 Chylińska, Szymanowski (1973), 91.
53 Szymanowski, Korespondencja, vol. 1., 567.
The cardinal error in this collaboration was that each of us saw something different in ‘King Roger.’ Szymanowski wanted to express things in this opera that I did not understand well enough, which is why I worked so reluctantly on this libretto. Karol felt this, and made changes which made the drama worse instead of improving it.\footnote{Iwaszkiewicz, Spotkania, 55.}

The libretto ended up being loosely based on a single scene (or more precisely an interpretation of that scene) from Euripides’ final tragedy, _The Bacchae_, which Szymanowski read in a Russian translation provided by Professor Tadeusz Zieliński.

According to Iwaszkiewicz, the final philosophy of _King Roger_ is quite simple. In the scene between Pentheus and the disguised Dionysus, Zieliński pointed out the sensual excitement which drew Pentheus to the Bacchanal feast, even though he apparently opposed the cult of Dionysus and Dionysian intoxication. In painting him a vision of the drunken Bacchantes, Dionysus deliberately agitated the stubborn king and so led him into the trap. Here the sensual agitation and unhealthy interest displayed by Pentheus find their echo in the sensual curiosity that envelops Roger in all his meetings with the mysterious shepherd. His religion, the religion of Dionysian intoxication, has an analogous influence on Roger as it did on Pentheus, however in this case it is purely emotional. That’s why Roger, even though he follows the Shepherd and eventually arrives in the ruins of the ancient amphitheater, in the last scene of the drama he remains alone with great emotional turmoil in his soul. Dionysus abandons him, and leaves him alone as before with Edrisi and Roksana as embodiments of wisdom and love.\footnote{Iwaszkiewicz, Spotkania, 55.} Iwaszkiewicz further explains that Roger eventually becomes a different person for whom a new sun begins to rise. He is greeting the sun in the last phrases of the drama in such a way as if he noticed it for the first time. His discovery of the truth of

\footnote{Iwaszkiewicz, Spotkania, 55.}
Dionysian intoxication changed Roger emotionally. Iwaszkiewicz’s original version was quite different, and according to him, much simpler:

Roger not only discovered Dionysus in the ruins of the old theater, but followed him and what is more, flung himself into the chaos of the mysterious Dionysian cult... it was contrary to history, but dramatically more logical. Roger not only recognized Dionysus in the shepherd, but followed him into the darkness, abandoning everything for him. Szymanowski changed this conclusion. Perhaps he did not understand the ultimate repudiation of the world that I had introduced; perhaps he considered my simple conclusion to be a superfluous elucidation. Whatever the reason, he cast aside my third act, and substituted the almost completely different one that today appears in the opera, and which even has a style different from that of my part.

Alistair Wightman suggests that Szymanowski’s changes confer on the whole concept a far more profound significance. He also finds it arguable that Szymanowski’s alterations really weakened the drama as Iwaszkiewicz claimed. In spite of the passionate pleas from the shepherd and his followers, the king does not abandon everything for the cult of Dionysus, but remains alone to greet the rising sun.

It is clear to see that the philosophical departure point of King Roger was certainly inspired by The Bacchae. The setting of the action in twelfth-century Sicily also enabled the composer to make use of his deep knowledge of Sicilian history and diverse Mediterranean cultures. Sierpiński points out that the entire idea for the opera evolved out of composer’s infatuation with Sicily, and its real king Roger II. The historical Re Ruggero Secondo belonged to the Norman dynasty of Sicilian kings and reigned from 1130 to 1154. He was a great patron of sciences and learning who also supported the arts. He presided over a court at Palermo which was known as the most brilliant of twelfth century Europe employing many

56 Ibid.
57 Ibid., 56.
of the best scientific and artistic talents of the Mediterranean world. His deep interest in geography led to his collaboration with Al'Idrisi (later reintroduced in Szymanowski's opera as the Arabian sage Edrisi) on a volume entitled “The Avocation of a Man Desiring of a full Knowledge of the Different Countries of the World,” often simply referred to as “The Book of King Roger.”60 One of the finest monuments of his reign was Capella Palatina which Szymanowski visited during his travels to Sicily. Its specific architectural features such as Arabic filigree, mosaic figures, and muted gold, were clearly delineated by Szymanowski in his description of the scenery for the first act of the opera. It also creates an illuminating parallel between The Symposium from Szymanowski’s Efebos where the opening paragraphs describing Palermo of Roger II are almost a quotation of the opera with their evocation of the “dim gold light of candles mingling with the trailing smoke on incense, and the gloomy sound [...] of monks chanting [...] ‘Holy, holy, holy’ [...] before the face of the Living God – Jesus Christ – of whom a terrible likeness with emaciated face, black beard and unfathomable eyes loomed menacingly in the flickering light of the candelabras.”61

Iwaszkiewicz suggests that the essence of the opera has less to do with the historical figure of Roger II, and more with Szymanowski’s own emotional inner struggles. He further points out that for Szymanowski the Sicily of King Roger represents the “landscape of his own soul,” where the influences of numerous philosophical streams of thought engage in grave conflict: with Christianity of his own upbringing on the one hand, and on the other, the pagan religion of Dionysus as the conquering religion of joy of life.62 Iwaszkiewicz even describes King Roger as a contemporary “morality play” where the “emotional”, “rational”

61 Szymanowski, Pisma Literackie, 169.
62 Iwaszkiewicz, Książka o Syclii, 169.
and “subconscious self” engage in violent struggle in the soul of every human being. Such enormous inner conflict of “Florestan” and “Eusebius” as renowned opposites of human soul, represents the true essence of this era of Szymanowski’s life.63

Even though Iwaszkiewicz continued his collaboration with Szymanowski and remained his close personal friend, he did not consider it an equal partnership. In his article introducing the work to the Polish public before the first performance of the opera, he refused to take any credit for his libretto suggesting that he was “only dressing ideas in words” as the executor of plans which had “originated totally within the mind of Szymanowski.”64 After Szymanowski’s death Iwaszkiewicz’s ambivalent attitude towards King Roger changed. Eventually he published two books about Szymanowski which not only address their life long friendship, but also pertain to important aspects concerning the legacy of King Roger.

---

63 Ibid.
64 Szymanowski, Korespondencja, vol. 2., 470.
CHAPTER 3

The Music

Szymanowski’s reservations regarding opera traditionally subdivided into closed
forms such as scenes, recitatives and arias, or ensembles, are documented in his
correspondence with Emil Herzka of Universal Edition. In his letter dated June 26th 1918
Szymanowski wrote:

I have given much thought to the nature of the theater and have come to
conclusion that it is the end of opera in its literal sense. That is why I am very
interested in what Schreker (one of the very few who can say anything new in
this field – Stravinsky also1) has said in his new opera! 2

This conception is exemplified through each of the very compact three acts of King Roger
(approximately 25, 40, and 22 minutes); within each act the music unfolds continuously,
with musical episodes following the dramatic developments, rather than abiding by
traditional formal operatic patterns. In this context, the few extended set numbers or closed
formal units in the score stand out. They are used only when the composer wants to
represent actual “acts of performance” within the operatic context, such as the shepherd’s
song in Act I, or Roksana’s aria and the dance of the followers of the shepherd in Act II.

The music and the drama work very tightly together through several means. To
underline musically as well as to unify the drama, Szymanowski employs a thematic system
of leitmotifs, which can easily be detected throughout the score.3 He uses consistently
musical representations of characters, ideas, or situations. The music used for the Shepherd
or the king’s entourage has particular characteristics, but ideas such as “church or faith,”

1 Szymanowski referred to Schreker’s Die Gezeichneten (1918) and Stravinsky’s Le Rossignol (1914).
2 Karol Szymanowski, Karol Szymanowski: Korespondencja 1903-1919, vol. 1., ed. and comp. Teresa
Chylińska (Kraków: Polskie Wydawnictwo Muzykowe, 1982), 535. Unless otherwise noted, all translations
from Polish are mine.
3 Alistair Wightman, Karol Szymanowski. His Life and Work (Brookfield, Vermont: Ashgate Publishing
Company, 1999), 277.
“lust or desire,” “anger or fear” are also very accurately described musically. Occasionally these two types of characterization overlap: this is especially evident in Act I where after the motivic material of the church is introduced for the first time at rehearsal number 1, it is then immediately rearranged two measures after rehearsal number 4 as the theme representing the king. Such leitmotifs serve the role of “musical anchors” for the drama of each act, but also help to unify the overall musical structure.

Act one of *King Roger* takes place in a Byzantine cathedral in Palermo. While the curtain is still down, we hear only three *pianissimo* quarter notes played by the off stage TAM-TAM before a chorus enters in full B minor harmony, sustained only by a low register open-fifth pedal B-F sharp. The Greek liturgical words (“Hagios Kyrios Theos Sabaoth”) and the parallel fifths in the male voices, as well as the psalmodic style of singing signal a constructed imaginary foreign medieval world. The intervention of the boys’ choir at rehearsal number 1, with the opening line “Na złotym tronie ponad obłokami” (“on the golden throne above the clouds”), introduces the main motive of the opera (Figure 1). It is quoted throughout the score and often used as a reworking of the main melodic theme.

Figure 1.

---

4 Szymanowski described the scenery of each act in great detail paying as much attention to its visual impact as he did to its music. Complete descriptions of the scenery can be found at the beginning of the transliteration of each act in the Appendix B.


6 As it is at rehearsal number 3 in the line sung by Archiereios, or at rehearsal number 36 as the opening phrase of the Shepherd’s aria.
The opening “Hagios” sung by the basses, built on parallel open fifths, is very characteristic of medieval organum which is also often part of the Russian Orthodox Church music. Taking into account the fact that Szymanowski grew up in the heart of Ukraine, it is safe to say that he must have known orthodox choruses since his childhood. It must be stated that this is the only section of this entire work with a traditional key signature of B minor. It lasts for the first 46 bars and is never used again. The rest of the score relies entirely on the use of accidentals instead of traditional key signatures. To start an opera without any introduction is very unconventional. It is just as surprising as the opening of Szymanowski’s *Second Symphony* which starts with solo violin. The opening section has nothing in common with Szymanowski’s characteristic style as we know it from his other compositions. Instead of his modern symbolism and hedonistic exoticism, we hear a clear imitation of ecclesiastical musical traditions. Jim Samson is certainly right when he suggests that the archaic idiom used in these opening choral sections suggests the “anachronism – the living death – of the institutionalized church.” The stifling effects of the rituals and the habits of conventions are meant to represent the suffocating influence of tradition on Roger’s personality.7

The true style and character of Szymanowski’s music is immediately recognizable as soon as the orchestra plays at rehearsal number 4 introducing the entrance music of the king (Figure 2). This 20 measures passage contrasts suddenly with the type of music heard before: it contains highly chromatic and shimmering dissonant chords, which although supported by a continuous E flat pedal, cannot easily be interpreted tonally. The fragments of melodic and harmonic motives heard, which will become more important in other parts of the opera, suggest alternatively, B flat minor, E flat minor, and E flat major, but all embedded in seventh, ninth, and eleventh chords, with touches of whole-tone and

---

augmented chords, which never resolve. From measure 48 (Largo assai) onwards the dotted rise and fall melody played by the winds is an inversion of the opening choral motive illustrated in Figure 1. It is repeated at rehearsal number 5 and reintroduced in its original form at rehearsal number 36 as the opening phrase of the Shepherd’s aria.

Figure 2.


However, this mass of oscillating sounds acts overall as a preparation for the ff choral and orchestral explosion of the king’s grand entrance to the cathedral with his wife and their Arab adviser Edrisi at rehearsal number 6. Here the crowd hails the king as the guardian of their true religion and the style reverts back to choral declamatory full chords with repeated psalmodic parallel open fifths in the clear tonality of C major, suggesting again a “Russian,” or “Byzantine” church style.
This entire section from the beginning up to rehearsal number 8 characterized by only choral and orchestral interchanges stands as the introductory opening of the opera. From here on we get into more personalized exchanges among the characters. Rehearsal number 8 brings the first solo lines sung by the archbishop and deaconess, interspersed with choral supplications. They implore the king to defend the church against a remarkably beautiful young shepherd who is supposedly trying to overthrow the authority of the church by openly preaching to the masses and proclaiming the realm of his own god. The solo lines sung by the clergy are a monotone recitation above a static chordal structure, then progressively taking on the character of recitative, but generally the music still belongs to the “psalmodic” church style. It is only at rehearsal number 12, coinciding with the authoritative question of the king who demands to know more about the shepherd, that Szymanowski brings back the idiomatically chromatic, more dissonant language which by now we start to associate with the King and his state of mind.

The King’s trusted counselor Edrisi, clearly representing the voice of reason throughout the opera, describes the shepherd in a florid melody which is immediately contrasted by forceful demands of retribution from the clergy and the chorus. As the shouts for justice intensify, we hear the voice of Roksana for the first time. She intervenes on the shepherd’s behalf suggesting that the king should not pass judgment on him right away, but should listen to him first. The vocal character of Roksana’s and Edrisi’s lines finally remind the listener of a more typical early twentieth century expressionistic operatic style, with developmental motivic support in the orchestra, similar to the vocal writing of early Richard Strauss or even Alban Berg. As the angry crowd demands justice for the blasphemy of the shepherd, the king orders him to be brought in. As the shepherd enters, the scene is
immediately transformed dramatically and musically. His first appearance is tenderly announced, starting at rehearsal 27, by the highest register of the solo violin soaring above the orchestra. In it we hear melodic germs of motives already heard in the opening chorus and the orchestral passage announcing the king’s entrance, except that this time they are embedded in a sensual musical setting, through the soaring and yearning Tristanesque chromatic lines in the violin and woodwinds. It ends with a poignant fermata which is prematurely disrupted by the aggressive whispers of the chorus “behold the blasphemer.” When the Shepherd mentions his own name and talks about his teachings, his lines are echoed once again by the solo violin, which for a moment dispels the profound and heavy atmosphere of the cathedral, but then again it is immediately stifled by the chorus. Implored by Roksana, the king finally demands silence from the mob and commands the Shepherd to speak. At rehearsal number 36 the Shepherd peacefully begins his song by saying “my god is as beautiful as I am.” Its sweet and calm melody in ¾ supported only by the gentle accompaniment of the strings is made more persuasive by its temporary tonal stability in C sharp minor. The opening melodic phrase (Figure 3) is the first leitmotif associated with the Shepherd. He continues on revealing beautiful promises of love, fulfillment, and divine blessings. Teresa Chylińska states that since Szymanowski did not know Hellenic monody, so in the Shepherd’s song he applied “a certain intuitive kinship, such as modal scales, measured trochaic meter and a descending melodic line, thus achieving the desired color and atmosphere.”

---

8 Szymanowski, König Roger, 31.
Jim Samson further points out that the intriguing musical feature of this song is that it grows out of the Byzantine motive (Example 1), which served as the main melodic material for the church music of the opening of Act I.\(^\text{10}\) The king, together with Roksana and Edrisi, is deeply affected by the strange power and behavior of the Shepherd.

As the Shepherd continues to sing about his god and attributes of his faith, the crowd grows increasingly mad while Roksana, totally captivated by him, takes up his song at rehearsal number 52 and, as if in a trance, seems to be completely won over by the Shepherd.

Witnessing Roksana’s increasingly passionate song, the deeply alarmed king interrupts her, summoning her to silence, and is gradually joined by the aggressive threats of the choir demanding the Shepherd’s sentencing to death. As the mob’s anger escalates to tremendous threatening crescendo sounds in the whole orchestra and chorus, Roger, partly at the advice of Edrisi, partly because of the Shepherd’s implorations, abruptly interrupts everybody ordering silence 3 measures before rehearsal number 76, and decides to let the Shepherd go. Then he changes his mind and challenges the Shepherd to return to the palace that night, where he will be subjected to his court. In order to delineate the king’s emotional inner struggle and desperate attempt at maintaining control and power, Szymanowski introduces two new leitmotifs. As the king orders silence, his leitmotif is full of restless urgency and foreboding mystery (rehearsal number 76, see Figure 4). At rehearsal number 79 Szymanowski uses musical material previously heard after rehearsal number 4 as the music of King’s grand entrance (Figure 2), which is now rearranged as a new leitmotif symbolizing the shepherd (Figure 5).

\(^{10}\) Samson, *Music of Szymanowski*, 145.
Figure 4.

Molto moderato (\textit{\textit{d. dem fr{\text{"u}}hrern \textit{d})}}

\begin{center}
\includegraphics[width=\textwidth]{figure4.png}
\end{center}

\begin{center}
\textcopyright{} Copyright 1925 by Universal Edition A.G., Wien/UE 7750 – Used by Permission.
\end{center}

Figure 5.

Andante dolcissimo

\begin{center}
\includegraphics[width=\textwidth]{figure5.png}
\end{center}

\begin{center}
\textcopyright{} Copyright 1925 by Universal Edition A.G., Wien/UE 7750 – Used by Permission.
\end{center}

By adopting here for King Roger the lush accompaniment usually typical of the Shepherd’s music, Szymanowski signals the magical powers that the Shepherd has exerted upon Roger.
(thus also illustrating the stage direction: “the Shepherd gives Roger a wonderful smile and looks him in the eyes in a mysterious way”). The chorus reacts with half-voiced accusations of blasphemy over the accompaniment of low strings, trombones and piano. As the Shepherd exits, he reiterates his song in C sharp minor with which he first appeared, still with the high violin accompaniment, praising his own God at the outrage of the crowds.

Act II takes place later at night in the courtyard of the palace. It begins with a long orchestral introduction full of anxiety, inner tension, and fear, represented musically through rhythmically jagged motives outlining dissonant and whole tone harmonies, alternating with dream-like sections (rehearsal numbers 1-9). Roger’s doubts and uncertainties are represented by a new leitmotif in this opening scene (Figure 6) which is introduced in the first six measures by the cellos playing an agitated ascending portamento phrase which is immediately answered by a descending glissando of the violins and flutes and reiterated by a an ascending semitone “question and answer” played by the English and French horns. It is reintroduced in later parts of the score most prominently at rehearsal numbers 177 and 178. 

Figure 6.


Similar nervousness and charged atmosphere continues in the king’s long dialogue with Edrisi, during which Roger unveils his feelings of obvious fascination with what the Shepherd represents, as well as his undeniable fear of it. At rehearsal number 35 the music
changes as the approach of the Shepherd is heard from far away through the distant sound of
tambourine and zither. The Shepherd’s proximity incites an immediate reaction from
Roksana who (at rehearsal number 39) bursts into a passionate aria from the adjacent
gallery. The beautiful and exotic melody of Roksana’s aria, in which she pleads the king to
be merciful with the Shepherd, completely changes the tone of this scene. The aria has a
relatively simple and stable harmony (anchored in C sharp minor/major, the Shepherd’s
tonality, and at rehearsal number 47 transposed in E flat major, then hinting at E major in the
end.), especially effective in this context if compared with the extreme density of the
opening scene of Act II. The aria, serving as the main musical pillar of this act, is strophic in
design and uses female chorus for moments of heightened intensity. It opens with an exotic
vocalize echoed in the flute, which returns as a refrain and serves as a main unifying motive
(Figure 7).

Figure 7.

However it is the first proper phrase of the aria “Sleep bloody dreams of King Roger” starting after rehearsal number 41 which Szymanowski used in the rest of the opera as
Roksana’s Leitmotif (Figure 8). Because of its beautiful melody and relative simplicity, this

\[\text{Figure 7.}\]


\[\text{Figure 8.}\]

11 Szymanowski, König Roger, 81.
aria is definitely the most accessible and most memorable section of this opera. It is very reminiscent of passages from Szymanowski’s earlier vocal compositions especially Songs of Fairy Tale Princess, Op. 31, and Songs of Infatuated Muezzin, Op. 42. It is often performed as a soprano solo aria, or a violin and piano piece transcribed by Pawel Kochanski who was Szymanowski’s friend and a frequent performer of his works.

Figure 8.

The music which immediately follows Roksana’s aria establishes a major change of color, returning to the more dissonant language and declamatory vocal techniques characteristic of the anxious and agitated realm of the king’s psychological world which is quickly reintroduced at rehearsal number 50. Indeed, he dreads the imminent arrival of the Shepherd, who finally arrives with a small crowd of his followers, dressed in an impressive
eastern costume richly decorated with jewels. Announced by trumpets, he provides the right password: Roger. Szymanowski then writes an elaborate orchestral passage to describe his majestic entrance and his movements in the same way in which Wagner occasionally describes the pantomime of his characters (rehearsal numbers 54-61). The Shepherd greets the king in “the name of great love” and in answering a series of questions that King Roger asks him, he assures him that he has been praying for him in Benares by the banks of Ganges, and explains who he is and his beliefs. The Shepherd attempts to entice Roger in long lyrical and luscious singing describing the sensual life that he and his followers enjoy (rehearsal numbers 65-83). Like everyone else, Roger is helpless against the power of the Shepherd’s wondrous charisma, yet he becomes increasingly hostile until he can no longer bear the “blasphemy” and orders him to be silent (before rehearsal number 85). In the meantime crowds of people, beautiful women, boys and eunuchs gradually fill the courtyard, slipping through doors and windows, running down the steps, and eventually forming a wide semicircle on stage. An episode of strong seduction between Roksana and the Shepherd follows, during which he occasionally imitates the music of her vocalize; as the angry king and the conciliatory Edrisi join, the episode becomes the equivalent of an operatic ensemble in which each character expresses different emotions, culminating in King Roger’s yet another threat (rehearsal numbers 89-110). After the Shepherd produces yet another seductive song (rehearsal number 110-121), he invites his companions to play music that would demonstrate the sensuous beauty of the world he is preaching for. An extended ritual dance of the followers of the Shepherd affords an opportunity for some spectacle and action.

Throughout the first half of the opera little is happening on stage. Long and slow moving evocations of the singers are often beautiful descriptions, or manifestations of inner-
feelings. During this section however, the scene grows into a frenzy of sustained ecstasy and color. The dance is full of life, with complicated metric irregularities, percussive ostinatii, and squeaking oboe passages. The richly ornamented dance melody and texture continue to grow in the 7/8 meter and incorporate seemingly authentic quasi-oriental melodies. The final effect of this dance was so convincing to some of Szymanowski’s contemporaries that he had to defend his compositional sources. In a letter dated on 26 of April 1927 Szymanowski wrote to Zdzisław Jachimecki:

Concerning the theme of the dance, about which you ask, it is absolutely my patent. I am delighted that I so succeeded in counterfeiting its ‘authenticity’ that you felt obliged to search out truly ‘authentic’ sources for verification. It is my triumph over the sweet ‘orientalism’ of the Rimsky’s e tutti quanti. 12

Jim Samson further points out that it is significant that these two set numbers at the heart of the opera (Roksana’s aria and the dance of the followers of the Shepherd) “should embody the elemental Dionysian impulses of song and dance, refinements of which had been a major ingredient of Szymanowski’s middle period music. Together they represent the last and the most eloquently seductive of the many calls of Dionysus in his music.” 13

At rehearsal number 132 the female chorus joins in with exotic chants now in a new, more anxious rhythm (3/8 Molto vivace, ansioso). Roksana appears in the upper gallery. At first she is stopped by the king, but soon joins in the orgiastic dance and starts to sing ecstatically with the Shepherd. Her nonsensical moaning, which largely consists of the musical material used in the opening vocalize of her aria (Figure 9) can only be interpreted as the incoherent expression of the Dionysian spell, and of the erotic infatuation with the Shepherd to which she has succumbed.

---

13 Samson, Music of Szymanowski, 148.
As the entire court falls into a trance-like dance of joy with the Shepherd, the king finally intervenes. His vocal line transforms into shouts of parlando ordering the guards to bind the Shepherd, who then easily casts off his shackles, throws them at Roger’s feet, and invites the court to follow him into the realm of “indescribable ecstasy, freedom, and joy.” Once again the Shepherd’s leitmotif is used extensively throughout this section. Roksana and the court, completely under the spell of the Shepherd, quickly disappear leaving the stage empty.

Roger with his head buried in his hands is left alone with Edrisi. The whole-tone leitmotif of the opening of Act II returns at rehearsal numbers 177 and 178 (Figure 6) now with greater intensity of expression. The king calls out Roksana’s name, but finds himself helpless against the power of the Shepherd. Five measures before rehearsal number 181 the leitmotif of Act I (Figure 4) once again symbolizes Roger’s anxiety and the mysteries of the unknown. First it is stated by the horn, and then answered by the English horn solo with an exact quote at half tempo. At rehearsal number 181 the full orchestra accelerates for 5 measures towards the final sforzando fortissimo crush of the sixteenth /dotted quarter note motive (4 measures before rehearsal number 182) by now associated with the king and representing the clinging sound of the falling sword and crown. Now dressed as a pilgrim he sets off in search of Roksana and the Shepherd as always accompanied by Edrisi. The final five pizzicato notes of the strings one measure after rehearsal number 182 are semitone
transpositions of the descending notes of Roksana’s vocalize illustrated in Example 7, which end on an austere open fifth.

According to Szymanowski’s stage directions, Act III takes place in the ruins of an ancient amphitheater where King Roger and Edrisi have landed in their pilgrimage. All around old stones curve in a huge arch from the front to the back of the stage. Luscious weeds and wild flowers grow out of crevices of the old steps of the theater. Also visible is a large part of the wall blocking the view of the sea. On the stage there is nothing but long shadows of ancient ruins cast by the pale moonlight and the stars glowing brightly in the sky. It is a quiet but lugubrious tableau, in which only the sea tirelessly crashes on the shore.

The slow opening of the music of Act III is sinister and dark. It corresponds well with Roger’s bleak and demoralized state of mind. The orchestral music consists of motives outlining ascending perfect fourths and their chromatic descents which have not been heard before, and a harmonic background rich in open fifths, and dissonances, thus suggesting the old, ruinous landscape (Figure 10).

Figure 10.
During Roger’s dialogue with Edrisi starting at rehearsal number 2, his vocal line takes on characteristics of accompanied recitative where the king muses about the meaning of his search. At rehearsal number 5 his vocal line becomes less restrained sounding more like an arioso. Edrisi encourages Roger to call Roksana’s name and to awaken the spirits of the ancient theater. With a desperate cry, accompanied only by a C pedal note played by the strings and timpani, the king calls out into the night. At rehearsal number 13 Roksana answers with a melodic motive derived from the opening vocalize of her Act II aria, but her reply is immediately followed by the call from the Shepherd. The king cries out in exasperation which is immediately answered by the Bacchanal chants of the women’s voices now singing behind the stage. Solo voices call out to the king mocking his authority of “shattered sword and scepter.” Roksana finally appears and invites the king to “follow her into the gates of her palace” where he will “lie and rest in her bed.” In a soaring arioso she tells Roger that only the teachings of the Shepherd can free him from the loneliness of his inner struggles. At first the king wants to confront the Shepherd, but eventually he joins Roksana in building a sacrificial fire which flares up and illuminates the whole stage. Now the Shepherd appears at the top of the altar in the form of Dionysus, the god of beauty, sensuality and freedom. According to Szymanowski’s stage directions, the figure of Dionysus should be characterized by “something otherworldly, something emanating a source of light which drowns out everything in greater darkness.”14 The stage fills with the Shepherd’s followers who start a bacchanal dance of “unbearable joy.” The musical material of this section comes to a full climax mixing themes already heard in previous sections. It seems as if Szymanowski were throwing the whole of his musical vocabulary behind the Shepherd’s appeal with every line of the orchestra oscillating in a wild frenzy. At the climax

14 Szymanowski, König Roger, 181.
of the dance, Roksana removes her long robe and appears transfigured into a Greek maenad. She snatches the thyrsus from the side of the altar, runs wildly around the theater and finally disappears among the dancers. As the dawn breaks and stars begin to disappear, the Dionysian dance starts to fade and his followers begin to disappear. The flames of the sacrificial fire also disappear from the altar leaving the stage completely empty. The opening theme of Act III partially returns, but is not completely developed. Edrisi, faithfully standing by his king, quietly asserts that “the dream is done! The chain of illusions is broken.” The light of the ascending sun finally breaks through the clouds and brightly shines on the amphitheater. Roger eagerly climbs the steps as if drawn by a mysterious power, stands at the top of the stairs and salutes the sun. Here in the final pages of the opera his vocal line finally achieves more freedom and strength. For the first time the king sounds reassured, dignified and content. Finally the orchestral accompaniment grows infused with previously heard material. It rushes to a huge crescendo on a very transparent C major harmony while the king extends his arms to the ascending sun as if offering in them a priceless gift.
CHAPTER 4

Critical Interpretations of King Roger’s Meanings

From a purely chronological point of view King Roger premiered in 1926, after such influential works as Debussy’s Pelléas et Mélisande (1902), Strauss’ Salome (1905) and Elektra (1909), Bartok’s Bluebeard’s Castle (1918), and Korngold’s Die tote Stadt (1920). Even though the audience may have been exposed to the musical and poetic style of Pelléas et Mélisande, or Die tote Stadt, therefore perhaps being somewhat prepared for a new kind of theater, it is not surprising that the premiere of King Roger, even though successfully received, has left some critics wondering about the composer’s intentions. For the novelist, Juliusz Kaden-Bandrowski, who attended the first performance, the work was remote and unreal.

King Roger, Roksana, and the Shepherd, the central figures of the opera are neither living people of an earlier time or era, nor characters from a fairy-tale, but rather if we can say it, programs of uncertain propensity, and so hazy that they are incapable of generating action, let alone conflict... Szymanowski could give us something of significance where he to forget about these kings, whether Jewish (Hagith) or Sicilian, and take to his heart, our poor but so rich urban life...¹

The question whether or not the composer realized the implications of his innovations becomes even more intriguing when we seriously think about Szymanowski’s own statement to Iwaszkiewicz concerning the ambiguity of the plot.

I preferred to bury everything in darkness and night, to conceal the Shepherd and his surroundings in it – so that the spectator himself ought to figure out what it is about, or else if he is an idiot, he should leave the theater stupefied, which I wish for him from the bottom of my heart. On the other hand I have brought Roksana to the fore, and still more, the king who is the real hero of this act.²

² Ibid., 217-218.
Szymanowski's problems with lack of compositional inspiration regarding *King Roger* are well documented, and his often challenging collaboration with Iwaszkiewicz has already been explained. However, judging by his own words, it seems that Szymanowski did anticipate difficulties with comprehension of *King Roger* by the audience. After Szymanowski’s death Iwaszkiewicz openly admitted this by saying:

> In regards to *King Roger*, today I would use a churlish expression and say that we “overdid” this matter.\(^3\)

Some of the keys to Szymanowski’s intentions and ultimately to a better understanding of this opera can be found by exploring notions of genre, as well as several possible intellectual influences upon his thinking processes, from sources known to have been available to him, and connections with his own life.

*  

*King Roger* as a musical work and/or philosophical concept is so ambitious and so different from other operas that it is quite challenging to categorize it in any traditional way. Regardless of its compositional ingenuity, the opera does not attract traditional audience neither with its story, nor its formal design. It lacks a sharp realistic outline and strong dramatic pulse. All three acts are in many respects very similar to one another. Each act starts with waiting for the Shepherd, then his arrival, and finally his departure in greater glory. There is no blood as in the original *Bacchae* and there is no realistic tragedy.

---

\(^3\) Jarosław Iwaszkiewicz, *Spotkania z Szymanowskim* (Kraków: Polskie Wydawnictwo Muzyczne, 1981), 54. In this quotation Iwaszkiewicz uses a made-up word “przefajnowaliśmy” which officially does not exist in the Polish language. Its closest approximation should be understood as “exaggerated.”
It has been often suggested that *King Roger* is not a traditional opera at all but a hybrid stage work embracing elements of Wagnerian music drama, oratorio, and mystery play.\(^4\) Henryk Opieński suggested in *Przegląd Muzyczny* in 1926 that *King Roger* is a dramatic poem in which there is “no romance, no love duets, no murders, no duels, in a word, none of the supposedly indispensable elements of the operatic plot.”\(^5\) The largely through-composed character of the music of each act combined with the use of leitmotifs, heavy emphasis on the orchestra, and the predominance of the recitative-arioso easily could categorize *King Roger* as a Wagnerian music drama. Szymanowski, like Wagner in *Parsifal*, combines religious attitudes, philosophical ideas and operatic conventions to create a hybrid stage spectacle which could be categorized (like *Parsifal*) as *A Sacred Stage Festival Play*. Mosco Carner in his review of orchestral score of *King Roger* also suggests that the work “may be taken as a Polish *Bühnenweihfestspiel*.”\(^6\) Another similarity with *Parsifal* lies in Szymanowski’s use of the boys’ chorus in Act I. However Christopher Palmer’s suggestion of Roger finding redemption (like Amfortas) “through a young man fair of face”\(^7\) seems to be a stretch, especially if we take into consideration Wagner’s repugnant Arian philosophy which so prominently underlines his opera. Karol Berger also compared *King Roger* to Wagner’s *Tristan und Isolde* suggesting that Szymanowski adopted the Romantic concept of ‘Liebestod’ and inverted it in the final movement of his opera:

> Like the other scenes, also this one is a monologue with a rich commentary from the orchestra, a confrontation of the protagonist with the deepest recesses of his soul. But instead of being a soprano, the protagonist is a baritone, his confrontation ends not with collapse and death at Dionysus’s altar, but with a

---


\(^5\) Szymanowski, *Korespondencja*, vol. 2., 471.


gesture of rising to renewed life, and it takes place not during the night, but at
dawn, with Szymanowski’s precise lighting instructions making the intended
symbolism of repudiation of the night in favour of daylight abundantly clear.\textsuperscript{8}

In many ways \textit{King Roger} also manifests characteristics of the oratorio. The static
nature of each act as set tableaux, the prominent role of the chorus throughout the opera, the
very limited action on stage, and the subject matter treated, are all oratorio characteristics
which are comparable with similar twentieth century works such as Stravinsky’s \textit{Oedipus Rex}. On the other hand, Chylińska suggests that the visual significance and characteristic
color of each act (first “Byzantine,” second “Arabian,” and third “Ancient”) together with
the dance sequence of act II and the Dionysian rites of act III, are all aspects of a mystery
play.\textsuperscript{9} Taking into account all of the above features it must be pointed out that \textit{King Roger}
can be quite satisfactorily performed in concert.\textsuperscript{10} Jarosław Iwaszkiewicz, the opera’s
librettist, also shed some light on the true nature of this opera when he introduced the work
to the Polish public before the first performance of \textit{King Roger} on June 19, 1926. He stated
that the work they are about to see is not a drama or an oratorio, but a sort of “mysterium”
(mystery) different from all others and not modeled on anything else perhaps with the
exception of Euripides’ \textit{Bacchae}.\textsuperscript{11} This is also how Szymanowski referred to it in the
manuscript title page of the libretto. At first he called \textit{King Roger} a “mysterium,” then for
unknown reason he replaced the word “mysterium” with “opera.”\textsuperscript{12} Taking into account all
the possible categorizations for this work, I must agree with Alistair Wightman who

\textsuperscript{8} Karol Berger, “King Roger’s ‘Liebesleben,’” in Michal Bristiger, Roger Scruton, and Petra Weber-
Bockholdt, eds., \textit{Karol Szymanowski in seiner Zeit} (Munich: Wilhelm Fink, 1984), 106.
\textsuperscript{9} Teresa Chylińska, \textit{Karol Szymanowski: His Life and Works, Polish Music History Series}, 6 vols., ed. Wanda
Wilk, trans. John Glowacki (Los Angeles: Friends of Polish Music University of Southern California, 1993),
190.
\textsuperscript{10} The opera had its Canadian premiere on February 11, 2001 presented by Toronto Opera in Concert in
original language as a concert version with 2 pianos.
\textsuperscript{11} Szymanowski, \textit{Korespondencja}, vol. 2., 470.
\textsuperscript{12} Autograph first page of the libretto in the preface to \textit{Szymanowski Gesamtausgabe}, VIII.
suggests that perhaps it is best to regard King Roger as being “in a separate category of stage-work altogether.”\textsuperscript{13}

As far as the meaning (or possible interpretation) of this work is concerned, King Roger is most often described as a philosophical work, or opera of ideas. Most of all, this work clearly represents Szymanowski’s own tendency towards an “all embracing ideological synthesis” or convergence of “numerous streams of thought”\textsuperscript{14} that characterize his compositional style and summarize his philosophy as an artist. In the first part of the opera Szymanowski attacks the traditional hierarchy of the church and state. At the same time he questions the emotions of the human heart and mind which we all experience in the juxtaposition of faith and reason. Christopher Palmer suggests that the central motive of this work has less to do with the conflict between Christianity and pagan cults (as it may appear on the surface of Act I), but with the fusion of Dionysian and Apollonian principles. The opera presents and revolves around often-ambiguous version of the age-old struggle between Apollo and Dionysus within all of humanity – between the powers of reason, order and self-discipline on the one hand, and on the other, powers of instinct, sexuality, self-indulgence, and the unconscious forces within all of us.\textsuperscript{15} Szymanowski combines ideas which have been emphasized in the fields of literature, philosophy, and psychology in late nineteenth and early twentieth centuries. His deep fascination with Nietzsche had a life long effect on him. Seven years before Szymanowski conceived King Roger, Thomas Mann’s novella Death in Venice had a similar deeper meaning for him. It explored the dangerously insubstantial dividing line between the higher and lower parts of human nature, between the

\textsuperscript{13} Alistair Wightman, Karol Szymanowski. His Life and Work (Vermont: Ashgate Publishing Company, 1999), 272.

\textsuperscript{14} Ibid., 274.

\textsuperscript{15} Palmer, Szymanowski, 70.
man (Apollo) and beast (Dionysus). The two works also share “the theme of homosexual attraction, even though in King Roger it is much less explicit than in Death in Venice.”

If we choose to focus primarily on the Dionysian / Apollonian propensities as the main line of reasoning for this opera, then we must take into account the writings of Friedrich Nietzsche, especially Szymanowski’s favorite book The Birth of Tragedy. Nietzsche’s descriptions of the Dionysian clearly correspond with the ideology of King Roger. This is particularly obvious in his description of Dionysian intoxication, a state of self-forgetfulness as expressed in a passionate song and dance:

> Under the influence of the Dionysian, not only is the union between man and man reaffirmed, but nature which has become alienated, hostile or subjugated, celebrates once more her reconciliation with her lost son, man... Now the slave is a free man; now all the rigid hostile barriers that necessity, caprice, or “impudent convention” have fixed between man and man are broken. Now with the gospel of universal harmony, each one feels himself not only united, reconciled, and fused with his neighbor, but as one with him, as if the veil of maya had been torn aside and were now merely fluttering in tatters before the mysterious primordial unity. In song and dance the man expresses himself as a member of a higher community; he has forgotten how to walk and speak and is on the way towards flying into the air, dancing. His very gestures express enchantment. Just as the animals now talk, and the earth yields milk and honey, supernatural sounds emanate from him too: he feels himself a god, he himself now walks about enchanted in ecstasy, like the god he saw walking in his dreams.

Nietzsche’s ideology of Dionysian ecstasy clearly corresponds with parts of King Roger.

Alistair Wightman suggests that the influence of Dionysian intoxication is underscored only in the first two acts of the opera where it is represented as “a confrontation of vital life-forces with hieratical systems of church and state, and by implication the mechanism of

---

16 Ibid.
heart and mind that necessarily accompanies rigid adherence to such institutions.”¹⁸ In my opinion the influence of Dionysian enchantment can be detected throughout the score, and the character of the Shepherd / Dionysus can be seen as its catalyst.

From the beginning of the opera the Shepherd is being described as a beautiful youth with copper curls and a mysterious smile. The poetry of his Act I aria is an obvious description of god Dionysus / Bacchus (“adorned with a wreath of ivy” and “carrying a bunch of grapes”) as he is traditionally portrayed in art and literature. The crowd represented by the chorus, even though antagonistic towards the Shepherd throughout Act I, cannot resist his charm. As the Shepherd begins to sing his aria, the chorus joins in at rehearsal number 37 singing sighs of infatuation supporting the E major harmony.

When the Shepherd returns in Act II the stage begins to fill with crowds of beautiful men, women, and boys who cannot resist the Shepherd’s charisma. He eventually invites the entire court to a ritual dance which obviously corresponds with Nietzsche’s description of self-forgetfulness of Dionysian intoxication. The crowd completely helpless against the influence of the Shepherd follows him into the unknown and eventually completely disappears. Finally, at the climax of Act III the Shepherd appears in the embodiment of Dionysus who proclaims his ultimate mystery.

Furthermore, the Dionysian influence is also delineated in the character of Roksana. From the beginning of the story, she seems to be infatuated with the Shepherd and everything that he represents. Furthermore, her entire vocal part (everything she sings) in some way pertains to the Shepherd. In Roksana’s first line of Act I she defends the unknown heretic and asks the king to summon him to trial. Then she inquires about his mysterious

smile, and ultimately succumbs to his power. In Act II she joins the Dionysian dance and eventually disappears with the Shepherd. Then finally in Act III she pleads with Roger to follow the Shepherd, she builds the sacrificial fire, and finally appears transfigured as a Greek maenad.

Even though the Shepherd / Dionysus may be seen as the catalyst, the real protagonist of the opera is the king himself as the true and final hero and the only character who undergoes real development during the course of the action. Throughout the opera, Roger remains deeply affected by the Shepherd’s power. In the climax scene of Act III he joins Roksana in building sacrificial fire. However, he does not join the cult of the Shepherd / Dionysus. He discovers that the religion of pleasure, which the Shepherd represents, is in its own way just as much of a stereotype as the ritual dogmatism of the church. Instead, he chooses the isolation and worship of the ascending sun. It is only when Roger has experienced the Dionysian mysteries that he appears to find the inner strength and understanding to follow his own path. This is not a path of rejection, but a path of inclusion and balance. His newly acquired self-knowledge allows him to make the further steps, which take him beyond the forms of religion, or traditions that surround him. While acknowledging the vital power and need of Dionysus within all of us, he turns in the end towards the light of the rising sun. By offering his heart as a gift, Roger’s gesture can be interpreted as a symbol of the direct emotional contact of a single human being with his own divinity, or as it may be interpreted, with the “pantheistic absolute.” He emerges as a complete man embracing life in all its richness and
complexity, a man who from now on must learn how to balance and control
Dionysian and Apollonian behavior in his every day life.

Zofia Helman suggests that Szymanowski wanted to convey through the contents of
King Roger "his own, rather specific philosophical conception of religion, in which oriental
pantheistical mysticism is intermingled with Hellenism and Christianity." In my opinion
King Roger should not only be interpreted as a conception of religion, but more precisely as
a work about personal faith. It must be further explained that the opera does not pertain to
the substance of faith or a theological doctrine. King Roger can be seen as representing three
different aspects of religion, or more precisely, our personal attitudes towards religion. The
first and most obvious one is the Apollonian: the official or institutionalized religion
represented by the church and clergy. The second is the Dionysian: the free and spontaneous
movement as represented by the followers of the Shepherd. And the third: represents the
individual, highly personal, intellectual and emotional contact of each human being with
that, which for each and every one of us represents the symbol of highest personal value or
divinity.

A significant layer of complexity pertaining to symbolism in this opera concerns
Szymanowski’s "favorite little idea regarding the secret relationship between Christ and
Dionysus." Szymanowski refers to this notion early on in his novel Efebos where he
equates the figures of Dionysus, Christ and Eros in Korab’s impressions at the sight of the
huge wooden crucifix hanging in St. Mary’s Church in Kraków:

Only then did I grasp who he really was! He - Christ - Eros! Sooner than the
third crowing of the cock! ...What a shocking implacable certainty of
superhuman loneliness. And then He - Son of God - Christ - Eros appearing

19 Helman, preface to Szymanowski Gesamtausgabe, VII.
20 Karol Szymanowski, Karol Szymanowski Korespondencja 1903-1919, vol. 1., ed. and comp. Teresa
Chylińska (Kraków: Polskie Wydawnictwo Muzyczne, 1982), 567.
for the last time at his most sorrowful feast in the world, felt suddenly that he
is a stranger and will be handed over to the mob; and this was his greatest
suffering, suffering of the one, who loved God — not Jehovah, not the
formidable Adonis, the relentless judge of his deeds, but one born of love, of
unlimited freedom, with an inextinguishable yearning for eternity. Who loved
his neighbor with a mysterious, flaming ardor of being, with a relentless
yearning of uniting with the everlasting, creative essence of the entire world,
which shined with brilliance in the inscrutable eyes of the Lydian God with
bright curls crowned with ivy and roses and a flowered lyre in his hand...  

Paolo Emilio Carapezza further elaborates on the myth of Christ and Dionysus:

The myths of Apollo and Dionysus which represent a new era in the Greek
world of gods, converge in the being of Jesus Christ. He came like Dionysus,
‘so that everyone could become one, like You Father, in me, and I in you, in
order that they become one in us.’ Christ, like Apollo, gives man a godly
eternal existence, ‘so that he would have an everlasting life. And I will
resurrect him in judgment day.’ That is why Roger’s loneliness is evidence of
a radical deepening of his myth.  

The secret relationship between Christ, Dionysus and Eros may have been Szymanowski’s
favorite little idea; however this is very difficult to demonstrate, especially when we don’t
know the entire content of his novel. Nevertheless it is clear that King Roger can also be
interpreted as a work about tolerance. Szymanowski’s treatment of the followers of the
Shepherd is surprisingly non-dramatic. They are presented in the aura of tenderness and
peace. Similarly, the character of Edrisi is very tolerant and represents the voice of reason
through the opera. Roksana is trying to reconcile her love for the king and infatuation with
the Shepherd. The initial hostility of the clergy and the mob in Act I never materialize in any
way. Even Roger himself eventually surrenders against the Shepherd’s powerful message. It
is known from Szymanowski’s correspondence that through the Shepherd’s character
Szymanowski wanted to combine characteristics of John the Baptist, youthful Christ and

21 Karol Szymanowski, Pisma (Writings), vol. 2: Pisma Literackie (Literary Writings), ed. Teresa Chylińska
(Kraków: Polskie Wydawnictwo Muzyczne, 1989), 127.
young Bacchus. Furthermore, Józef Opalski suggests that if we take into consideration the message of Efebos, the meaning of King Roger appears to be a “grand hymn in honor of love. A love in all of its manifestations and changes, powerful principle encompassing humanity, nature, and the universe […] the plot of the opera is barely a pretext for this fascination, which Szymanowski wanted to express, at first through his literary form and later through the music. The ending of the work becomes a primeval hymn in honor of love, overflowing in a passionate nirvana worthy of Wagner’s Liebestod.”

A less widely acknowledged interpretation concerning King Roger pertains to the underlying psychological struggle with narcissism. According to Stephen Downes the “beautiful young Shepherd who arrives at Roger’s court proclaiming a new religion has long been identified as the embodiment of specific aspects of Roger’s psyche.” Downes points out that the Shepherd’s narcissism is simply “unmistakable.” In his aria of Act I he openly proclaims “My god is as beautiful as I am (see Figure 11) and then continues by saying:

My God admires himself in the mirror of the waters
In darkness of the glassy waves he looks at himself
In search of his own smile!”

Downes suggests that Szymanowski would have been attracted to the myth of Narcissus because of its “mythic exploration of themes of erotic transgression is reflected in much of the art and literature he admired, and is also suggestive of modern, psychological analyses of sexuality.”

---

23 Szymanowski, Korespondencja, vol. 1., 563.
He further points out that in the “Athenian cult of beauty, the ideal object of erotic desire was found either in an Apollonian, muscular, lean and athletic adolescent who seemed to freeze transient, youthful beauty in a flight from death and decay, or in a chthonian and effeminate Dionysian figure.”\textsuperscript{29} In the \textit{Symposium-Feast} section of \textit{Efebos} where composer Marek Korab discusses possible subjects for dramatic treatment with his companion Alo Łowicki, Szymanowski describes Dionysus in the following words:

This ephebe, with a sensual mouth, a patterned, colorful chiton, a saffron colored cloak with an untreated skin draped over his shoulders – an ephebe with long curls, glittering with a coppery brilliance, falling on both sides of

\textsuperscript{29} Ibid.
the delicate and beautiful young face, with deep seated eyes full of fire and inscrutable, eternal mystery.  

Such an image, or more importantly the interpretation of its meaning, suggests that the narcissism has a possible erotic, even homoerotic message. This is also pointed out in Tadeusz Zieliński’s introduction to the Russian translation of The Bacchae. Its importance for Szymanowski and Iwaszkiewicz has already been mentioned. After Szymanowski’s death Iwaszkiewicz clearly stated that other translators and philosophers did not see (or considered unimportant) the “sensual excitement and unhealthy curiosity of Pentheus, which finds its echo in all of Roger’s meetings with the mysterious Shepherd.” Szymanowski was well aware of potential implications of his subject matter. In conclusion of his final sketch of the libretto he asked Iwaszkiewicz if “he will not be offended by the orgiastic nature of the action?” However he concluded by saying that “it is necessary for emphasizing the fundamental motives of the drama.”

According to Zdzisław Jachimecki one other possible interpretation of the principal idea of King Roger is the understanding of the leading hero as a symbol of freedom:

Szymanowski’s opera constitutes a uniqueness all of its own. The tension in direction, the dynamics of the inner action lead from an enslaved spirit to its joyful liberation, from the tyranny of a dead form to the highest understanding of the heavenly sense of the world, mankind and life.

In the traditional sense, such poetic ambiguity and lack of realism undoubtedly complicate the perception of this opera. Teresa Chylinska suggests that the entire ending of King Roger is only a “suggestion.” However, it is my opinion that the strength of this

---

31 Jarosław Iwaszkiewicz, Spotkania z Szymanowskim, 55.
34 Chylinska, Karol Szymanowski (1993), 186.
opera lies in its freedom of interpretation. Because of its ambiguity, this work can provide a wide array of possibilities for dramaturgical treatment, which can be quite fascinating for a sophisticated and perceptive audience. In spite of unavoidable misconceptions, this work has the power to convey a clear personal message to each individual audience member.

* 

As already discussed, the influence of Nietzsche’s philosophy of Dionysian and Apollonian propensities as inseparable dualities of every human being (and/or work of art) has surely been Szymanowski’s primary source of inspiration. Much attention has been paid to those parts of The Birth of Tragedy which talk specifically about Dionysian rites. Surprisingly enough, however, nothing has been said about the first six chapters of the book where Nietzsche repeatedly refers to his philosophy regarding dreams. It is my intent to show in the remainder of this chapter that an approach to King Roger through Nietzsche’s ideas on dreams might provide a more direct and fruitful venue to its understanding.

In the first chapter of The Birth of Tragedy Nietzsche clearly indicates that in order to grasp the Dionysian and Apollonian tendencies, we first must conceive of them as the separate art worlds of “dreams and intoxication,” which present a “contrast analogous to that existing between the Apollonian and the Dionysian.”35 Nietzsche further explains:

The beautiful illusion of the dream worlds, in the creation of which every man is truly an artist, is the prerequisite of all plastic art, and, as we shall see, of an important part of poetry also. In our dreams we delight in the immediate understanding of figures; all forms speak to us; there is nothing unimportant or superfluous. But even when this dream reality is most intense, we still have, glimmering through it, the sensation that it is mere appearance.36

When we visualize the libretto of King Roger as a dream it is much easier to understand.

The seemingly odd concept of bringing to life the Greek god Dionysus in the context of

---

35 Nietzsche, Birth of Tragedy, 33.
36 Ibid., 34.
Christian medieval Sicily does no longer seem so strange: as in dreams, all characters -
“figures, and all forms”- speak to us even though they are “mere appearances.” Nietzsche
also provides a statement which can serve as an explanation for the final appearance of the
Shepherd in Act III as the god Dionysus.

It was in dreams, says Lucretius, that the glorious divine figures (Apollo and
Dionysus) first appeared to the souls of men; in dreams the great shaper
beheld the splendid bodies of superhuman beings; and the Hellenic poet, if
questioned about the mysteries of poetic inspiration, would likewise have
suggested dreams and he might have given an explanation like that of Hans
Sachs in the ‘Meistersinger’:

The poet’s task is this, my friend,
to read his dreams and comprehend.
The truest human fancy seems
to be revealed to us in dreams:
all poems and versification
are but true dreams’ interpretation.37

Szymanowski’s conception of King Roger as a dream is manifested in both the music
and the libretto. The music clearly represents the murky character of the drama and poetic
symbolism of this work, also characteristic to the world of dreams. The style and musical
flow of King Roger is quite different from the “bloody” dramas of Richard Strauss, even
though Szymanowski’s compositional style has undoubtedly been influenced by this
composer. It also lacks the poignancy of dramatic tension of Italian verismo operas. As
mentioned, the musical action unfolds in continuous episodes, not unlike those of a dream.
There are no clearly designed dialogues between characters. Their often long and lethargic
statements (such as the arias of Roksana and the Shepherd) are rather repetitive, and slightly
disjunct and incoherent, as thoughts in dreams can be. The overall archaic character of each
act combined with the often unexpected textures of the orchestra, and clear lack of dramatic
realism, all help to create a somewhat otherworldly, strange, and improbable atmosphere.

37 Ibid.
This is not to say that *King Roger* suffers from lack of dramatic moments. As we have seen, the various appearances of the characters and situations are accompanied by appropriate musical imagery that provides both tension and gradual intensifications and culminations of emotions. Yet as Jim Samson points out, "Szymanowski’s best music is contemplative rather than dramatic, concerned with variation and elaboration rather than the contrast and the opposition of its basic materials, and the conflict at the heart of the opera’s theme is not exploited in its musical language."\(^{38}\) Thus, many long passages, through static chromatic harmony, instrumentation with harp, woodwinds and violin, exploit what can be easily recognized as musical imagery of dreams.

The libretto has even more hints that the drama is supposed to be taken as a dream. The entire action of this opera takes place during one night. Act I starts at the time of the evening vespers, Act II takes place in the middle of the night, and Act III continues until dawn and culminates with the rising of the sun. This in itself may be disregarded as an entirely customary dramatic choice, especially when we compare *King Roger* with operas of Szymanowski’s contemporaries such as Strauss’ *Salome*, Schoenberg’s *Erwartung*, or Bartok’s *Bluebeard’s Castle* where the action also takes place entirely at night. However, what differentiates Szymanowski’s night setting from other similar works is his application of direct or poetic references to dreaming, sleeping, or waking, which are cleverly dispersed throughout the score. In my opinion it is through these subtle textual hints that the spectator can become conscious of the dream as the true intent of this opera. The word ‘night’ is mentioned 10 times throughout the score and the word ‘star’ (or ‘stars’) has been referred to

---

14 times. More importantly, as illustrated by Table 1, there are 19 separate phrases which directly refer to the word ‘*dream*’ or ‘*sleep*’ either in its singular or plural form.

**Table 1:**

<table>
<thead>
<tr>
<th>Act</th>
<th>Bars:</th>
<th>Phrase:</th>
<th>Character:</th>
</tr>
</thead>
<tbody>
<tr>
<td>II</td>
<td>115-118</td>
<td><em>Twe dobre, radosne sny! Królu!</em>&lt;br&gt; <em>Your good, joyful dreams! O king!</em></td>
<td>Edrisi</td>
</tr>
<tr>
<td></td>
<td>204-206</td>
<td><em>w sadzawkach drzemią światła</em>&lt;br&gt; <em>lights slumber in pools</em></td>
<td>Edrisi</td>
</tr>
<tr>
<td></td>
<td>206-208</td>
<td><em>odbicia sennych gwiazd</em>&lt;br&gt; <em>reflections of sleepy stars</em></td>
<td>Edrisi</td>
</tr>
<tr>
<td></td>
<td>222-224</td>
<td><em>Tam w stronie drzemiących przedmieścia!</em>&lt;br&gt; <em>There in the direction of slumbering suburbs!</em></td>
<td>Edrisi</td>
</tr>
<tr>
<td></td>
<td>251-252</td>
<td><em>uśnijcie krwawe sny króla Rogera</em>&lt;br&gt; <em>sleep bloody dreams of King Roger</em></td>
<td>Roksana</td>
</tr>
<tr>
<td></td>
<td>520-521</td>
<td><em>Uśpij swój lęk i gniew, Rogerze!</em>&lt;br&gt; <em>Put to sleep your fear and wrath, Roger!</em></td>
<td>Roksana</td>
</tr>
<tr>
<td></td>
<td>550-557</td>
<td><em>uśnijcie krwawe sny króla Rogera</em>&lt;br&gt; <em>sleep bloody dreams of King Roger</em></td>
<td>Roksana</td>
</tr>
<tr>
<td></td>
<td>594-596</td>
<td><em>Uśpij swój gniew i lęk</em>&lt;br&gt; <em>Put to sleep your wrath and fear</em></td>
<td>Roksana</td>
</tr>
<tr>
<td></td>
<td>689-691</td>
<td><em>sennym wiorem barwnych tęcz</em>&lt;br&gt; <em>with the dreamy whirl of colorful rainbows</em></td>
<td>Shepherd</td>
</tr>
<tr>
<td></td>
<td>904-906</td>
<td><em>Sen piany</em>&lt;br&gt; <em>Dream foam</em></td>
<td>Roksana</td>
</tr>
<tr>
<td>III</td>
<td>29-31</td>
<td><em>Do snu mię kołysze światanie</em>&lt;br&gt; <em>The dawn lulls me to sleep</em></td>
<td>Roger</td>
</tr>
<tr>
<td></td>
<td>31-33</td>
<td><em>niepokój usypia jak dziecięcię</em>&lt;br&gt; <em>anxiety puts me to sleep like a child</em></td>
<td>Roger</td>
</tr>
<tr>
<td></td>
<td>47-48</td>
<td><em>w zniszczonym lachman snów</em>&lt;br&gt; <em>in tattered rags of dreams</em></td>
<td>Roger</td>
</tr>
<tr>
<td></td>
<td>66-67</td>
<td><em>wпустce drzemie siny lęk</em>&lt;br&gt; <em>in emptiness slumbers blue fear</em></td>
<td>Roger</td>
</tr>
<tr>
<td></td>
<td>73-74</td>
<td><em>Zbudzić widma? Zakląć sny?</em>&lt;br&gt; <em>Awake the specters? Charm the dreams?</em></td>
<td>Roger</td>
</tr>
<tr>
<td></td>
<td>154-156</td>
<td><em>srebrny czar snów</em>&lt;br&gt; <em>silver charm of dreams</em></td>
<td>Edrisi</td>
</tr>
<tr>
<td></td>
<td>359-360</td>
<td><em>uśmiecha się sen twój nieprześniony</em>&lt;br&gt; <em>your unfulfilled dream smiles</em></td>
<td>Shepherd</td>
</tr>
<tr>
<td></td>
<td>362-363</td>
<td><em>Wielkiej mocy sen</em>&lt;br&gt; <em>Dream of great might</em></td>
<td>Shepherd</td>
</tr>
<tr>
<td></td>
<td>419-22</td>
<td><em>Prześniony sen! Stargany łańcuch złodu!</em>&lt;br&gt; <em>The dream is done! The chain of illusions is broken!</em></td>
<td>Edrisi</td>
</tr>
</tbody>
</table>
In order to clearly demonstrate the significance of these textual hints, it must be understood that the Polish noun ‘sen’ has two separate meanings: ‘sleep’ and ‘dream’. When the noun ‘sen’ is transformed into plural ‘sny’, only then it is understood as ‘dreams’. Such linguistic subtleties are not easy to hear in the context of Szymanowski’s advanced compositional style. The very poetic character of the text is also difficult to grasp even for a native Polish speaker. Furthermore, the libretto is so florid and lyrical in its nature that it can almost be read independently as a dramatic poem.

But most importantly, the most revealing statements referring to dreams are clearly declared: they occur during important moments in the opera, and they belong to each of the four main characters including Edrisi, Roksana, Roger, and the Shepherd.

At the beginning of Act II the king’s nervousness is clearly portrayed by the music. Throughout the opening dialogue with Edrisi we discover Roger’s mysterious attraction to the Shepherd. It is during this section that Edrisi makes the first references to a dream:

EDRISI: Inconceivable is fear, it shakes off your good, joyfull dreams like gale the petals of jasmine! O king!  

The overall poetic idea is quickly picked up by Roksana in the opening phrase of her aria as if reinforcing what has already been said.

ROKSANA: Sleep now bloody dreams of King Roger  
Let the balm of night flow down on your lips  
Let craving vengeful heart fill itself with grace.  

For the rest of Act II, as Roksana dances and moans incoherently, she keeps repeating the two lines of her aria which refer to Roger’s dream:

ROKSANA: Put to sleep your fear and wrath, Roger  
Sleep bloody dreams of King Roger

---

39 Szymanowski, König Roger, 72.  
40 Ibid., 81.
Direct references to sleeping, dreaming and waking occur at the beginning of Act III where Roger describes his emotions to Edrisi:

ROGER: The dawn lulls me to sleep
My anxiety falls asleep like a child
Oh where is my beloved? 41

EDRISI: Call it, call it, awake it!

ROGER: Today the king is a vagabond and a beggar
who extends the longing of his arms for a gift of alms
hiding his empty heart in tattered rags of dreams! 42

EDRISI: Call it, call it, awake it!

ROGER: In emptiness slumbers blue fear
the procession of specters floats in dance.
Awake the specters? Charm the dreams?
Roksana! Roksana!43

ROKSANA: Roger! Roger!

EDRISI: Awoken! Awoken charm!44

As the Dionysian mystery of Act III is being revealed, the Shepherd says:

SHEPHERD: The mystery is smiling, depths become all clear now.
At the bottom of your lonely heart, lies your dream.
Unfulfilled dream of great might! 45

Finally the most revealing statement occurs at the end of Act III. As the followers of the Shepherd completely leave the stage, the texture of the music becomes thinner. At rehearsal number 63 we only hear faint melodic fragments of the opening of Act III now played by the flute. Edrisi, as if regaining his own consciousness, clearly says:

EDRISI: The dream is done! The chain of illusions is broken!46

---

41 Ibid., 157.
42 Ibid., 161.
43 Ibid.
44 Ibid., 162.
46
It is this final line that seems to confirm all the previous intimations. When it is so clearly articulated, we implicitly become aware that all along we might have been witnessing a dream. Furthermore, if we interpret the character of Edrisi as the true voice of reason in this opera, then his first and last reference to Roger’s dream will seem even more poignant. It is also important to point out that this section ends with an interesting musical pause. As Edrisi finishes his last line (his final statement of this opera), Szymanowski puts *perdendosi* in bar 422, then he separates bar 422 and 423 with a double bar, and at rehearsal number 64 slows the tempo with an *allargando* so at that point, for a brief and meaningful moment, the music comes to a stop. After a long quarter note pause, the music slowly continues with the partial melodic quote of the opening of Act III after which Roger continues by saying “Edrisi, it is dawn.”

This musical moment can be interpreted as Roger’s partial awakening from his dream. It may represent that mysterious instant where one is still asleep, but somehow conscious enough to know that the unexplained vision before one’s eyes is a dream.

Nietzsche refers to this experience in *The Birth of Tragedy* explaining it in the following words:

> And perhaps many will, like myself, recall how amid the dangers and terrors of dreams they have occasionally said to themselves in self-encouragement, and not without success: ‘It is a dream! I will dream on!’

Furthermore, the finale which starts at rehearsal number 64 with Roger’s “hymn to the sun” is a poetic and philosophical culmination of this work. Teresa Chylińska suggests that none of those writing about *King Roger* has pointed out the real meaning of the symbolism of that “particular sun” in which Roger rediscovers his spiritual sense and liberation. Aside from the more literal meaning of awakening to the day light, she points out

---

46 Ibid., 203.
47 Ibid.
48 Nietzsche, *Birth of Tragedy*, 35.
that one must particularly remember the strong ties between the composer and the ideology
and art of “Young Poland” movement. The motive and symbolism of the sun has had an
unusually rich history. “At the base of Young Poland’s “solarism” (besides the search for
new transcendentalism) lies the collective will (brought down from all directions into one
hearth) of might and happiness.” The sun was at times a symbol of collective yearning for
national freedom and social justice, and at times a sign of personal ideology. The yearning
for the sun indicates in this last instance “an aspiration to the unattainable ideal, archetypical
Paradise Lost; the “sun of mankind,” “sun of brotherhood,” “sun-life,” – a multi-vocal
indicator of spiritual freedom and liberation of thought.”49 This was probably the kind of
spiritual sense that Roger struggled for and why Szymanowski desired above all to avoid a
literal and declarative finale. It eventually remained “… a keenly symbolic musical opening
for that, about which the work itself does not speak, but what becomes visible on the bright
horizon as intuition and conjecture…”50

Szymanowski’s opera, reflecting the long-lasting influence of “Young Poland’s”
ildeology in general, owes specific debt to Szymanowski’s two favorite “Young Poland”
writers, Tadeusz Miciński and Stanislaw Wyspiański. Tadeusz Micinski (1873-1918) was a
poet and playwright. He studied philosophy at the University of Kraków, and is considered
to be the forerunner of Polish Expressionism and Surrealism. Links between Miciński and
Szymanowski exist at all stages of the composer’s career. They include the early settings of
Miciński’s poetry W Mroku Gwiazd (In the Twilight of the Stars, Op. 11), the setting of the
poet’s translation of Jalal’al-Din Rumi for the Third Symphony, the programmatic ideas
originating in Miciński’s poetry for the Concert Overture, Op. 12 and the First Violin

49 Chylińska, Karol Szymanowski (1993), 186.
50 Bohdan Pociej, Karol Szymanowski, Program Teatru Wielkiego (Grand Theater Program Notes) (Warsaw: 1983).

Teresa Chylińska has shown that *King Roger* also demonstrates strong influence of Miciński’s drama *W mrokh złotego palacu, czyli Bazylissa Teofanu* (In the Dusk of a Golden Palace, or Bazilissa Teofanu), dating from 1909. It is considered to be “one of the most original works of Polish theater, unusual for its intellectual novelty, scenic solutions, handling of crowd scenes, and the play of movement and light. This drama, dedicated by Miciński to “those on the further shore: Juliusz Słowacki and Friedrich Nietzsche – in general those Appolonians or Dionysians who became it seems mighty illustrious, but not on the daily bread of all-embracing false nourishment...”, combines, like *King Roger*, series of tableaux set in the medieval world, in this case tenth century Constantinople. There are further obvious parallels with *King Roger*, namely the cultural and religious ideology, the mixture of Byzantine, Norman, and ancient Greek mythology, and in particular a central character attempting to confront the Dionysian within herself:

I want to realize my destiny! To meet face to face the great Hellenic divinity within myself – I already having the light of the East, the Queen of Saba – [...] impregnated by the hurricane of the warm fires of Arabia, having in myself the winged sun of the desert, I will raise my Hellade to new life – oh, I will make the whole earth joyful.\footnote{Ibid., p. 335-6}

The Polish theatrical director Leon Schiller (1887-1954), who worked with Szymanowski, subsequently reported that the composer valued this play in particular as he believed that it constituted a new form for Polish monumental drama. Indeed there is a remarkable parallel between the opening scene of *King Roger* and that of Miciński’s drama. Both open with a

\footnote{Teresa Chylińska, “Karol Szymanowski i Tadeusz Miciński,” in Maria Podraza-Kwiatkowska, ed., *Studia o Tadeuszu Mycińskim* (Studies on Tadeusz Miciński) (Krakow: Polskie Wydawnictwo Muzyczne, 1979), 332.}
\footnote{Ibid., p. 332.}
\footnote{Ibid., p. 335-6}
liturgical scene at the cathedral, after the curtain raises a monastic hymn is heard, and finally there are Miciński’s scenic directions for this tableaux, which are reminiscent not only of Szymanowski’s own descriptions of the scenery for King Roger, but also of some of the opulent imagery deployed in a number of scenes in Efebos. The parallels between Miciński’s stage directions and those included in Szymanowski’s orchestral score of the opera, are obvious.

It is fascinating to observe how Szymanowski not only continued to hide himself away in this exotic, imaginary world long after he had escaped the carnage of World War I, but quite deliberately reverted to “Young Poland’s” creative landscape at this stage in his career.

Chylinska also emphasizes the constant presence of Miciński within Szymanowski’s imaginative poetic world, and the fact that “the appearance of the symbol of the sun in Miciński’s poetry encompassed Young Poland’s incomparable capacity: from a syncretic religious symbol of the Sun-Christ, through the signs of spiritual renewal and inner strength primarily of the individual, but also national. Miciński was, one might say, the priest who restored anew the sun myth and the religion of the sun.”54 In this context it is especially significant that Basilissa Teofanu also closes with solar references:

Love me and the sun, my children, and if it is difficult for you to do this at any time – then just the Sun! 55

Chylinska also points out the similarities existing between Tadeusz Miciński’s key ideas with those of Stanisław Wyspiański (1869-1907) who portrayed Christ in his drama Acropolis riding in a golden chariot as Christ-Apollo, or Christ-Savior. Wyspiański was one of the most outstanding and versatile artist of his time. He produced a diversity of works,

54 Chylińska, Karol Szymanowski (1993), 186.
55 Ibid.
comprising paintings (including several exquisite studies of children and Kraków scenes),
stained glass, furniture, and series of theater dramas, including the celebrated Wesele (The
Wedding). He successfully joined “Young Poland” trends of modernism with themes of
Polish nationalism. In series of stained glass windows in Franciscan church in Kraków he
expresses enormous dose of religious emotion. He wrote many dramas covering crucial
moments of Polish history. His famous drama The Wedding is almost sadly sarcastic view of
the 19th century Polish society. It is considered to be Poland’s greatest dramatic work, and it
had its genesis in a real event, the wedding of Wyspiański’s friend, the well known poet
Lucjan Rydel, to Jadwiga Mikołajczyk, a peasant girl from the near by village of Bronowice.
At the wedding feast, which took place on November 20, 1900 and lasted for three days,
there was an unprecedented mingling of social classes with the guests including peasants
and members of Kraków’s high society. By February of 1901, Wyspiański had written the
drama and in March of that year it was staged in Kraków.

The structure of the drama is that of the traditional puppet show (Szopka) of the type
staged at Christmas time. In such shows, the puppets appear on the stage, have their say, and
then disappear for a time while other characters continue developing the story. In the drama,
the action takes place in a room where the dancing is going on. Characters wonder in, stay
for a while, and then rejoin the dancing throng. However, not all the protagonists in the
drama are human. Some are what Wyspiański called Dramatis Personae. They include
apparitions, legendary and mythological characters, and some historical figures. Their
importance and participation increase as the drama develops and the wedding feast begins to
be pervaded by an aura of the supernatural. Mysterious ghosts begin to appear to some of the
guests. Hidden hurts, manifestations of concealed personal complexes and longings are
given voice, where the strongest among them is the dream of national independence. It is eventually symbolized by the rays of the ascending sun therefore relating Wyspiański’s ideas with the ideology of “Young Poland” and King Roger in particular. Szymanowski, who was deeply affected by this work, drew on Wesele as a major source of inspiration for his ballet Harnasie. He also used Wyspiański’s drama Achilles for the words of Penthesilea, Op. 18, as well as Wyspiański’s translation of Veni Creator in his setting for solo voice, chorus and orchestra, composed in 1930 under the same title.

Chylinska suggests “without a doubt that Young Poland’s religious syncretism affected young Szymanowski’s imagination. With all certainty the undercurrent of the sacral sun was evidence, although in a more concealed form, of a longing for faith, search for a divinity, need to experience religion, and to recover one’s sense.” It is particularly evident in Roger’s final hymn to the sun, even though the questionable and somewhat hasty character of its final cadence has been criticized by musicologists. They often refer to it as undeserved or unprepared, “a postulate rather than realization.” Jim Samson has commented on the cadence of King Roger suggesting that Szymanowski’s impressive hymn to the sun is “marred by a final cadence which sounds curiously premature and inconclusive.” Christopher Palmer continues the argument comparing the coda of King Roger to the final cadence of Skriabin’s Prometheus:

There is an interesting precedent here – the coda of Skriabin’s ‘Prometheus’ where ‘dans un vertige’, the music hurls itself deliriously forward, alights on an F sharp major triad – and then, without a word of warning, ‘finis operis.’ Again the immediate effect is ‘premature and inconclusive’. Could we perhaps in these two cases be dealing with a musical symbol of some

56 Ibid.
58 Samson, Music of Szymanowski, 150.
blinding moment of revelation which renders superfluous all normal processes of preparation and resolution?\footnote{Palmer, Szymanowski, 78.}

My answer is yes. The cadence of Act III, as the end of the hymn to the sun and a conclusion to the entire work, provides the final and decisive clue towards the understanding (or interpretation) of this opera as a dream. At rehearsal number 73 (Figure 12) the music climaxes on a strong D major harmony. From that moment on it becomes underscored with a C pedal just as it did in previous sections of the opera including the calling of Roksana at the beginning of Act III and then the scene of Dionysian revelation. At rehearsal number 74 Szymanowski seems to quote a short melodic germ from Tristan und Isolde, which is settled three bars later on a clear C major harmony. As the orchestra oscillates with a thick tremolo, it immediately hurls itself in a molto crescendo towards a fast ascending glissando of the harps and piano, which is abruptly cut of by the sforzando fortissimo accented downbeat of the entire orchestra. The musical effect of the final two bars creates an impression of accelerated climax which can convincingly represent very abrupt awakening from a vision or a dream.

Palmer further speculates about the significance of the C major harmony and the possibility of Szymanowski’s Third Symphony having some relation to King Roger.

It is worth recalling that C major is the home key of the ‘Third Symphony’, the work which represents a pantheistic merging of ego-dominated passion into nature. It is possible that the seemingly abrupt final cadence of both ‘Prometheus’ and ‘King Roger’ had some arcane significance for the composers, on the nature of which we can do no more that speculate.\footnote{Ibid.}

The two works indeed share many similarities. The Third Symphony, also know as The Song of the Night, has been composed between 1914 and 1916.

\footnote{Palmer, Szymanowski, 78.}
\footnote{Ibid.}
It is a magnificent setting for tenor soloist, chorus, and large orchestra on a poem by the thirteenth century Persian mystic poet Jalal’ad-Din Rumi. It is an evocation of the
transcendental beauty and mystery of the night. Harry Halbreich in his study on *King Roger* points out the importance of *The Third Symphony* as Szymanowski’s study piece in the same fashion as Debussy’s *Nocturnes* (1897-99) became a study for his *Pélieas et Mélieande*, or Alban Berg’s *Three Pieces Op. 6* (1914-15) for *Wozzeck*. In the theater of the imagination it is easy to visualize how *The Third Symphony* could be seen as a prolog to *King Roger* and how it supports the interpretation of this opera as a dream. It could also be presented as a possible double bill conceived in the same fashion as Schoenberg’s *Erwartung* combined with *Die Verklärte Nacht* (1917). The tenor soloist of the symphony could be seen as the Shepherd who is calling out to Roksana and instills fear in the hearts of the clergy. Such an adaptation could quite convincingly take place in the ruins of an ancient amphitheater – the set of the third act of *King Roger*. The “Song of the Night” and the “Dream” of *King Roger* may well both owe their fantastic world to Nietzsche’s influence.

Aside from the dream ideas, Karol Berger also points out that Szymanowski’s certain lack of conviction in the development of the main character at the end of *King Roger* stems from the composer’s own well documented and growing disenchantment with the subject. In the 1920’s Szymanowski’s interests shifted towards exploration of nationalistic folk idioms as well as his involvement with the community and his role as a leading figure of the Polish music of that era. Nevertheless, Szymanowski remained very satisfied with his opera, which is considered by many to be his greatest achievement. He also remained quite optimistic about its future in the theater. Upon his return from a triumphant performance of the work at the National Theater in Prague, Szymanowski wrote to Zofia Kochańska:

---


63 Berger, “King Roger’s ‘Liebesleben,’” in Bristiger, 110.
You know that I am not pretentious and indeed am rather critically inclined towards my own music – but it simply shook me (especially Act II). [...] This cannot be compared with anything else in my music – alas not even with ‘Harnasie’, nor with our two concertos, and that means with nothing which I have written since ‘King Roger’. That’s very sad!! In some places the sound of the orchestra and choirs is completely uncanny and simply thrilling in its suspense.\footnote{Chylińska, \textit{Karol Szymanowski} (1993), 192.}
Conclusion

According to Teresa Chylińska, “King Roger forms the centerpiece of Szymanowski’s creations, the crossing point indicating his most essential aesthetic, philosophic, psychological, stylistic and technical tendencies. It is a masterful synthesis of music styles and languages, as well as cultures.” Written during a challenging period in composer’s life and historically tumultuous era, King Roger can be seen as Szymanowski’s “test piece.” On the one hand, the main character undergoes a psychological test of coming to terms with the dual nature of his psyche, which, on the other, it liberates the composer from a period of artistic crisis.

As a work for the theater, King Roger cannot be compared to any other composition in the operatic repertoire of the first half of the twentieth century. Among operas of Strauss, Ravel, Schoenberg, Bartok, Berg and Prokofiev it occupies a unique and lonely place. Portrayal of Dionysian and Apollonian antagonism as primordial forces affecting man found its echo in compositions Debussy (Epigraphes Antiques), Albert Roussel (Bachus and Ariadna), and Igor Stravinsky (The Right of Spring). However, in the field of opera, it took until 1973 when Benjamin Britten presented the Dionysian concept in his opera Death in Venice.

In spite of its individuality, King Roger is not a drama which simply “plays itself.” In order for this opera to be understood, appreciated and enjoyed, it requires an open mind, aesthetic sensitivity, intelligence and imagination. Its strength lies in abundant possibilities

---


for dramatic treatment, artistic interpretation, and power to convey a personal message to each and every audience member.

Although produced with increasing regularity, so far King Roger has not managed to establish its place in the standard repertoire of modern music theater. Due to dramaturgical and philosophical challenges of this composition, its peculiar nature as a “mysterium” – a hybrid stage work incorporating characteristics of opera, and oratorio, King Roger remains in the same category as the other stylistically ambiguous works such as Stravinsky’s Oedipus Rex or Darius Milhaud’s Christopher Columbus. In spite of their high compositional quality and the important role they may have played in the development of Music Theater, these works are rarely produced on stage.

Nevertheless, ever since its premiere on 19th of June 1926 at the National Theater in Warsaw, the work is regularly performed by larger opera houses in Poland. During composer’s lifetime the opera was presented in Duisburg (1928) and in Prague (1932). After World War II it was performed in Palermo (1949) in Italian translation. However, according to Chylińska, the road to greater success was opened by the first performance of King Roger in London (1975, 1976) conducted by Charles Mackerras. Later performances occurred in Buenos Aires (1981) and West Berlin (1982). In 1988 it was presented in Bremen, Palermo and Los Angeles (Long Beach opera). Two other American performances were staged in Buffalo, Detroit, and Michigan in April and May 1992 conducted by Richard Woytak of Metropolitan Opera. In 1998 Salzburg Festival presented a full performance conducted by Sir Simon Rattle with Thomas Hampson singing the role of King Roger.
Concert versions of *King Roger* have been given in St. Lois (1981), Wolf Trap Opera (1982) and in New York Carnegie Hall (1985).\(^{67}\) *King Roger* also had its Canadian Premiere. Toronto Opera in Concert presented it (February 11, 2001) in Polish as a concert version with 2 pianos. It was attended by a near sold-out audience, and triumphantly received justifying the claim made for it in 1938 by H. H. Stuckenschmidt who wrote of *King Roger* that “it is not only among the most original products of modern operatic art, but among the most important works ever produced by Poland.”\(^{68}\)

SELECTED BIBLIOGRAPHY


## APPENDIX A

**International Phonetic Alphabet Symbols for Polish Language — Pronunciation Guide**

Table 2.

<table>
<thead>
<tr>
<th>Polish IPA</th>
<th>Polish Letters</th>
<th>English or Latin Words</th>
<th>German Words</th>
<th>Italian Words</th>
<th>French Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>a</td>
<td>father</td>
<td>Vater, Staat</td>
<td>alma, amare</td>
<td>Paris, bas</td>
</tr>
<tr>
<td>b</td>
<td>b</td>
<td>baby, babble</td>
<td>Buch</td>
<td>batti</td>
<td>bois</td>
</tr>
<tr>
<td>ts</td>
<td>c</td>
<td>cats, gratias (Latin)</td>
<td>Citrone</td>
<td>zio</td>
<td>-</td>
</tr>
<tr>
<td>ts</td>
<td>Ć</td>
<td>Lucis (Latin)</td>
<td>-</td>
<td>ciao</td>
<td>-</td>
</tr>
<tr>
<td>tf</td>
<td>cz</td>
<td>pitch, chase</td>
<td>deutsch</td>
<td>certo</td>
<td>-</td>
</tr>
<tr>
<td>d</td>
<td>d</td>
<td>dead</td>
<td>deutsch</td>
<td>diva</td>
<td>diable</td>
</tr>
<tr>
<td>dz</td>
<td>dz</td>
<td>leads, adds</td>
<td>-</td>
<td>mezzo</td>
<td>-</td>
</tr>
<tr>
<td>dz</td>
<td>Dż</td>
<td>regina, Dziś (Latin)</td>
<td>-</td>
<td>giorni, bugia</td>
<td>-</td>
</tr>
<tr>
<td>€</td>
<td>e</td>
<td>bed, bet</td>
<td>Bett, hätte</td>
<td>bello, cielo</td>
<td>Belle, fer</td>
</tr>
<tr>
<td>ê</td>
<td>Ñ</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>fin, plein combien</td>
</tr>
<tr>
<td>f</td>
<td>f</td>
<td>father, fire</td>
<td>fein</td>
<td>Fato, affani</td>
<td>foyer</td>
</tr>
<tr>
<td>g</td>
<td>g</td>
<td>go, glug</td>
<td>Gott</td>
<td>gala</td>
<td>gant</td>
</tr>
<tr>
<td>h</td>
<td>h, ch</td>
<td>house, who</td>
<td>Doch, Held</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>i</td>
<td>i</td>
<td>meet, key</td>
<td>Liebe, ihn,</td>
<td>chi</td>
<td>qui, cygne</td>
</tr>
<tr>
<td>j</td>
<td>j</td>
<td>young, use</td>
<td>ja, jung</td>
<td>piantre</td>
<td>bien, yeux</td>
</tr>
<tr>
<td>k</td>
<td>k</td>
<td>cat, quick</td>
<td>zurück</td>
<td>canta</td>
<td>kilo</td>
</tr>
<tr>
<td>l</td>
<td>l</td>
<td>lull</td>
<td>loben</td>
<td>libertà</td>
<td>larme</td>
</tr>
<tr>
<td>w</td>
<td>ł</td>
<td>winter, wish</td>
<td>-</td>
<td>quando</td>
<td>oui</td>
</tr>
<tr>
<td>m</td>
<td>m</td>
<td>moment, may</td>
<td>Mond</td>
<td>ma, mano</td>
<td>marche</td>
</tr>
<tr>
<td>n</td>
<td>n</td>
<td>noon, no</td>
<td>Wein</td>
<td>numero</td>
<td>nous</td>
</tr>
<tr>
<td>n</td>
<td>ñ</td>
<td>onion, agnus (Latin)</td>
<td>-</td>
<td>ogni</td>
<td>agneau, compagnon</td>
</tr>
<tr>
<td>o</td>
<td>o</td>
<td>soft</td>
<td>Sommer, Ort</td>
<td>morte sospiro</td>
<td>fort</td>
</tr>
<tr>
<td>s</td>
<td>a</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>champ ensemble</td>
</tr>
<tr>
<td>p</td>
<td>p</td>
<td>pepper, papa</td>
<td>Puppe</td>
<td>porto</td>
<td>Pas</td>
</tr>
<tr>
<td>r</td>
<td>r</td>
<td>-</td>
<td>Regen</td>
<td>Rosa, parlando</td>
<td>-</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>-------</td>
<td>---------------</td>
<td>---</td>
</tr>
<tr>
<td>s</td>
<td>s</td>
<td>simple, receive</td>
<td>Glas</td>
<td>sento</td>
<td>sport</td>
</tr>
<tr>
<td>ź</td>
<td>sz</td>
<td>shine, dish</td>
<td>Schnell, Tisch</td>
<td>scena</td>
<td>sport</td>
</tr>
<tr>
<td>ś</td>
<td>š</td>
<td>shower</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>t</td>
<td>t</td>
<td>tent, tote</td>
<td>Ton</td>
<td>tanto</td>
<td>total</td>
</tr>
<tr>
<td>u</td>
<td>u</td>
<td>-</td>
<td>Uhr, Musik</td>
<td>luna, fugare</td>
<td>fou</td>
</tr>
<tr>
<td>v</td>
<td>w</td>
<td>visit, divine</td>
<td>Vase</td>
<td>voce, avverso</td>
<td>violon</td>
</tr>
<tr>
<td>y</td>
<td>y</td>
<td>mit, hit, thin</td>
<td>mit, sitzen</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>z</td>
<td>z</td>
<td>zone, roses</td>
<td>Silber</td>
<td>-</td>
<td>Ézéchiel</td>
</tr>
<tr>
<td>ż</td>
<td>ź</td>
<td>Asia</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>ż, rz</td>
<td>-</td>
<td>vision</td>
<td>-</td>
<td>-</td>
<td>genou, Jean</td>
</tr>
</tbody>
</table>
### Polish Alphabet and its Pronunciation

<table>
<thead>
<tr>
<th>Upper Case</th>
<th>Lower Case</th>
<th>IPA Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>a</td>
<td>a</td>
</tr>
<tr>
<td>-</td>
<td>ą</td>
<td>ɛ</td>
</tr>
<tr>
<td>B</td>
<td>b</td>
<td>bɛ</td>
</tr>
<tr>
<td>C</td>
<td>c</td>
<td>tsɛ</td>
</tr>
<tr>
<td>Ć</td>
<td>ć</td>
<td>t̥ɛ</td>
</tr>
<tr>
<td>d</td>
<td>d</td>
<td>dɛ</td>
</tr>
<tr>
<td>e</td>
<td>e</td>
<td>ɛ</td>
</tr>
<tr>
<td>-</td>
<td>ę</td>
<td>ě</td>
</tr>
<tr>
<td>F</td>
<td>f</td>
<td>ɛf</td>
</tr>
<tr>
<td>G</td>
<td>g</td>
<td>giɛ</td>
</tr>
<tr>
<td>H</td>
<td>h</td>
<td>ha</td>
</tr>
<tr>
<td>l</td>
<td>l</td>
<td>ɛl</td>
</tr>
<tr>
<td>Ł</td>
<td>ł</td>
<td>ɛw</td>
</tr>
<tr>
<td>M</td>
<td>m</td>
<td>ɛm</td>
</tr>
<tr>
<td>N</td>
<td>n</td>
<td>ɛn</td>
</tr>
<tr>
<td>-</td>
<td>ń</td>
<td>ɛn</td>
</tr>
<tr>
<td>O</td>
<td>o</td>
<td>ɔ</td>
</tr>
<tr>
<td>Ó</td>
<td>ó</td>
<td>u</td>
</tr>
<tr>
<td>P</td>
<td>p</td>
<td>pe</td>
</tr>
<tr>
<td>R</td>
<td>r</td>
<td>ɛr</td>
</tr>
<tr>
<td>S</td>
<td>s</td>
<td>ɛs</td>
</tr>
<tr>
<td>Ś</td>
<td>ś</td>
<td>ɛg</td>
</tr>
<tr>
<td>T</td>
<td>t</td>
<td>te</td>
</tr>
<tr>
<td>U</td>
<td>u</td>
<td>u</td>
</tr>
<tr>
<td>W</td>
<td>w</td>
<td>ɛv</td>
</tr>
<tr>
<td>Y</td>
<td>y</td>
<td>igrek</td>
</tr>
<tr>
<td>Ż</td>
<td>z</td>
<td>zɛt</td>
</tr>
<tr>
<td>Z</td>
<td>ż</td>
<td>zɛt</td>
</tr>
<tr>
<td>Ź</td>
<td>ź</td>
<td>ʒɛt</td>
</tr>
</tbody>
</table>
Copyrighted material removed in compliance with original permissions.
Pages 85-164
APPENDIX C

Chronology of Szymanowski's Life and Works

1882

Karol Szymanowski is born on October 3rd in Tymoszówka as the son of Stanislaw Korwin Szymanowski and Anna Taube.

1889

At 7 years of age, Karol receives first piano lessons from his father. He continues to study piano and theory at the music school of Gustaw and Marta Neuhaus in Elizawetgrad. His first attempts at composition date from this year.

1900


1901 – 1905


---

1906 – 1908
On February 6th 1906 the first concert by members of the Syndicate of young polish
Composers is given at the Warsaw Philharmonic. It included, among other compositions, a
performance of the *Concert Overture in E major*, Op. 12 by Szymanowski. On March 30th
Fitelberg conducts a concert of music by young Polish composers in Berlin. Szymanowski
makes several trips to Berlin and Leipzig. In 1907, members of the Syndicate give a concert
in Warsaw, which is very badly received by the critics. At the beginning of 1908
Szymanowski travels to Italy (Nervi near Genoa).

1909 – 1911
The following pieces are produced: *Symphony No. 2 in B flat major*, Op. 19; *Piano Sonata
No. 2*, Op. 21; *The Love Songs of Hafiz* (first cycle), Op. 24; and other songs. Szymanowski
wins first prize with his *Piano Sonata No. 1*, Op. 8 in a competition of composers organized
by the Lemberg Committee for the centenary celebrations of the birth of F. Chopin. He
makes two journeys to Italy. In 1910 he visits several cities, among them Rome, Florence,
Venice, and in 1911 he goes to Sicily (Agrigento, Syracuse, Palermo). On April 7th 1911 his
*Second Symphony* has its premiere in Warsaw. Towards the end of the year, the composer
moves to Vienna.

1913
First contact with the music of Stravinsky and the ballet company of Diaghilev. The
composer spends the year 1913 – 1914 seasons in Zakopane.

1914
In March, he travels to Italy, then via Sicily to Africa (Constantine, Biskra, Tunis). On the
Szymanowski’s interests turn to ancient, oriental, and early Christian art. He composes a second cycle of *Hafiz Love Songs*, Op. 26 for solo voice and orchestra, and begins work on his *Symphony No. 3 (Song of the Night)*, Op. 27.

**1915 – 1916**


**1917 – 1918**

As a consequence of the revolution, the Szymanowski family moves from Tymoshówka to Elizawetgrad in the fall of 1917. Here the composer writes his novel *Efebos* and discusses with Jarosław Iwaszkiewicz plans for *King Roger*. Composes the *Piano Sonata*, Op. 35, the *String Quartet No. 1*, Op. 37, and *Songs of the Infatuated Muezzin*, Op. 42. On December 24th 1919 he arrives in Warsaw.

**1920 – 1921**

In March 1920, concerts of works by Szymanowski are organized on Kraków and Lemberg. The composer begins work on *King Roger*. Towards the end of the year, he travels via London to America. In England, he gets to know Diaghilev hoping for a commission for a ballet. During his stay in America, he visits Florida and Cuba. He spends the summer in Poland. In the fall, he embarks on his second trip to America. In letters to friends, he mentions idea for a *Highland (Górale)* ballet. He composes the *Slopiewnie*, Op. 46.

**1922 – 1926**

In spring of 1922 Szymanowski returns to Poland via Paris, where a triumphant concert of his works is given on May 26th. From August 1922, the composer frequently stays in
Zakopane. He discusses plans for a ballet with M. J. Rytard. In September 1923, he starts to work on the ballet score. During the years 1924 – 1925 he visits Paris on several occasions. The following works are produced: *Children’s Rhymes*, Op. 49, 20 *Mazurkas*, Op. 50, and *Stabat Mater*, Op. 53. The opera *King Roger* is completed. Its premiere takes place in Warsaw on June 19th 1926.

1927 – 1929

In March 1927 Szymanowski takes up the post as director of the Warsaw Conservatory. Then follows the period of his teaching activity and his endeavors for a reform of musical education. The resulting battle with the conservative faculty undermines the composer’s health. In 1928 Szymanowski goes to Edlach (Austria) to recuperate and, in the summer of 1929, he hands in his resignation from his post at the Conservatory. In January 1929, his *Stabat Mater* has its premiere at the Warsaw Philharmonic. In March, the first scene of the ballet *Harnasie* is performed.

1930 – 1931

His treatment in Davos, which began towards the end of 1928, continues until June 1930. In Davos he writes the pamphlet *The Educational Role of Musical Culture in Society*. In November, at the beginning of the academic year, the opening ceremony takes place at the Warsaw Academy (formerly the Conservatory). Szymanowski becomes the Academy’s first rector. In December, the Jagiellonian University in Kraków bestows an honorary doctorate upon him. The composer completes his work on the ballet *Harnasie*. Its second scene is performed in May 1931. He begins works on the *Six Kurpian Songs*, Op. 58.
1932

In April Szymanowski resigns from his post as rector of the Academy and moves to Zakopane. He works on the *Symphony No. 4 (Sinfonia Concertante)*, Op. 60 and, after its completion, on the *Violin Concerto No. 2*, Op. 61. In October a performance of *King Roger* is given at the Narodni Divadlo (National Theater) in Prague. In Poznań, the *Symphony No. 4* is heard for the very first time with the composer as soloist at the piano.

1933 – 1934

Severe financial hardship forces Szymanowski to go on numerous tours as a concert pianist. In November he plays, among other places, in Moscow, then in Zagreb, Belgrade, Bucharest, Sofia, Paris, Amsterdam, The Hague, London, Glasgow, Copenhagen, Oslo, Riga, Bologna, and Rome.

1935 – 1936

Premiere of the ballet *Harnasie* in Prague on May 11th 1935. On April 27th 1936, the work is given its triumphant reception at the Grand Opera in Paris (the ballet being reorganized into three scenes). The composer spends the whole summer in Warsaw. His health, weakened by the strenuous traveling, grows rapidly worse. In December 1936, he goes to Grasse in Southern France.

1937

The composer, by now seriously ill, is taken to Cannes and shortly afterwards to a sanatorium in Lausanne, where he dies on March 29th 1937 in the presence of his sister Stanisława. The body of Karol Szymanowski is removed to Warsaw and buried on April 7th 1937 in St. Paul’s Church in Kraków.
APPENDIX D

Discography


DOCTORAL LECTURE-RECITAL*

KRZYSZTOF BIERNACKI, Baritone


- INTERMISSION -

Act I

- PAUSE -

Act II Scene I

---

**Cast:**

(In order of appearance)

- Archiereios
- Deaconess
- King Roger
- Roksana
- Edrisi
- Shepherd

- Matt Mori
  Jennifer Stephanson
  Krzysztof Biernacki
  Brooke Harris
  Stephen Bell
  Mat Stephanson

**Conductor:**

Richard Epp

**Pianists:**

Aleksander Szram
Nicholas Rada

**Chorus:**

Members of University Singers & UBC Choral Union

**Boys Chorus:**

Michelle Keobke, Winnie Lai, Jessica Bowes, Sarah Quist, Mimi Miller, Diana Wilder.

*In partial fulfillment of the requirements for the Doctor of Musical Arts degree with a major in Opera Performance.*
THE UNIVERSITY OF BRITISH COLUMBIA
SCHOOL OF MUSIC
Recital Hall
Sunday, February 6, 2005
8:00 p.m.

DOCTORAL LECTURE-RECITAL*
KRZYSZTOF BIERNACKI, Baritone

Lecture: Karol Szymanowski's opera King Roger Op. 46.

- INTERMISSION -

Act I

- PAUSE -

Act II Scene I

---

Cast:
(In order of appearance)

Archiereios           Matt Mori
Deaconess            Jennifer Stephanson
King Roger           Krzysztof Biernacki
Roksana              Brooke Harris
Edrisi                Stephen Bell
Shepherd             Mat Stephanson

Conductor: Richard Epp

Pianists: Aleksander Szram
           Nicholas Rada

Chorus: Members of University Singers & UBC Choral Union

Boys Chorus: Michelle Keobke, Winnie Lai, Jessica Bowes, Sarah Quist,
             Mimi Miller, Diana Wilder.

---

* In partial fulfillment of the requirements for the Doctor of Musical Arts degree with a major in Opera Performance.
The Crucible
by Robert Ward

March 1, 2, 3, 4

Chan Shun Concert Hall
Chan Centre for the Performing Arts
The Crucible
An opera in four acts based on the play by Arthur Miller
Music by Robert Ward
Libretto by Bernard Stambler

with
The UBC Opera Ensemble &
The UBC Symphony Orchestra

Conductor - Jesse Read
Stage Director - Nancy Hermiston
Musical Director - Richard Epp
Set & Costume Design by Alessia Carpoca
Light Design by Jeremy Baxter

There will be one twenty-minute intermission

Chan Shun Concert Hall
March 1, 2, 3, 4, 2001

This presentation is made possible by generous assistance through the
Chan Endowment Fund of the University of British Columbia
A Message from the Conductor and Director of the UBC School of Music

Welcome to a memorable night of opera! I hope you will savor this evening, the ideal kind of theatre experience, an opera based on a great piece of dramatic art-Arthur Miller’s striking play, a score from a legendary composer who has graced us with his presence, a sharply-defined visual and theatrical setting which compliments and supports the story, all performed by the singers and musicians from what is emerging as the most exciting opera training program in Canada! We are proud of this production, excited that UBC, the School of Music and the Department of Theatre, Film and Creative Writing can collaborate again to bring you into its midst. As the Director of the School and conductor of tonight’s performance, I share your excitement, enthusiasm and sense of appreciation for the talent and dedication necessary to give birth to such a moving and dramatic production. Thank you for joining us.

Warm wishes.

Jesse Read - Conductor, Director UBC School of Music

A Message from the Head of Theatre, Film and Creative Writing

The Performing Arts are too often assumed to be just entertainment. Theatre in all its forms, has been a crucial part of our societal development, with an importance far beyond the merely diversionary. The Crucible is a case in point. In 1950, the play was Arthur Miller’s response to a social injustice, and it gave us a picture of how we behave in the throes of political hysteria. Robert Ward’s operatic work makes this picture even more poignant and more accessible to an even broader audience. The Department of Theatre, Film and Creative Writing is proud to join with the Opera Program to present this classic, relevant and important story.

Ron Fedoruk - Head of Theatre, Film and Creative Writing, UBC
About the Composer

Robert Ward was born in 1917 in Cleveland, Ohio. He studied with Howard Hanson and Bernard Rogers at the Eastman School of Music; with Frederick Jacobi, Bernard Wagenaar, Albert Stoessel and Edgar Schenkman at the Juilliard Graduate School, and with Aaron Copland at the Berkshire Music Center. He has served on the faculties of Queens College, Columbia University, and the Juilliard School of Music where he was also Assistant to the President from 1952 to 1956. He was the Director of the Third Street Music School Settlement from 1952 to 1955. He was Executive Vice-President and Managing Editor of Galaxy Music Corporation and Highgate Press until 1967 when he became President of the North Carolina School of the Arts. Until his retirement in 1987, he was the Mary Duke Biddle Professor of Music at Duke University. Mr. Ward's large and distinguished musical creation has, in large measure, been commissioned by the New York City Opera, Broadcast Music, Inc., the New York Philharmonic, the Friends of Dumbarton Oaks, the Juilliard Musical Foundation, and many others. His opera, The Crucible, based on the play by Arthur Miller, won both the 1962 Pulitzer Prize for Music and the New York Music Critics Circle Citation for the same year.

A Message from the Director

Robert Ward’s opera The Crucible gives us pause to think of our own human strengths and weaknesses. We have chosen to give the piece no fixed period as the issues addressed by this very moving work are ones which have remained with us long before and long after those Puritan days of Salem. One needs only to look into our history books, listen to the 6:00 o’clock news, enter some schools, universities, colleges or even some courts and churches to see that mass hysteria, mob mentality, persecution, jealousy, hatred, sexual repression, and the darker sides of power and love are as present now as they were in Salem or in Miller’s 1950 U.S society. Through this most disturbing and inspiring work both Miller and Ward provide us with the opportunity to find, as does John Proctor, “that shred of goodness” in ourselves.

When asked what the opera has to say to modern audiences, Robert Ward replied: “We think events like the Salem witch trials or the McCarthy hearings can’t happen again, but as we look around us in the world, we see the same conditions recur again and again.”

It is a great honour and privilege to have the composer with us for this production.

Nancy Hermiston Director UBC Opera Ensemble
UBC OPERA ENSEMBLE

The Opera Ensemble and I would like to thank you for your continued support and interest. The 2000/2001 season has been a most exciting and active one. Our collaboration with the Opera House in Usti nad Labem, Czech Republic, was a most successful and rewarding venture. A highlight of our European schedule was our performances of Gärtnerin aus Liebe in the Stroovsky Theatre, Prague, where Mozart premiered his Don Giovanni.

A further consequence of this venture was the collaboration between the Usti Opera House and the Opera Ensemble in this production of The Crucible. On Sept. 21, 2001 the Opera House in Usti will present the Czech premiere of The Crucible with this production featuring a Czech/UBC Opera Ensemble cast.

We return to Usti in May and June to perform three operas, Gounod's, Faust in French, Janacek's The Cunning Little Vixen in Czech, and Mozart's Gärtnerin aus Liebe in German. Internationally renowned conductor David Agler will conduct the Faust performances while Usti's General Music Director Norbert Baxa will lead the Vixen and Gärtnerin. The Ensemble will complete its tour at the International Festival for Young Opera Singers in the University town of Erlangen, Germany with a performance of Gärtnerin aus Liebe on July 1, Canada Day. Along with their colleagues from Usti the Ensemble will share this Festival with singers from Italy and Germany.

Our season has also included the annual David Spencer Memorial concert, our Christmas production of Hansel and Gretel, many community concerts and a tour to Cranbrook, B.C. with our shortened school version of Hansel and Gretel, where approximately 1500 children attended our performances. In addition, we participated with Italy's Ruggiero Ensemble in a production of Monteverdi's Il Ritorno d'Ulisse in Patria.

After The Crucible we will join the Choral Union and Wind Symphony for Operatic excerpts Mar. 23 & 24 and present three evenings of Operatic Boo Boos on Apr. 20, 21, & 22 in the Old Auditorium, featuring excerpts from Faust, Otello, Romeo and Juliette, Hamlet and Sir John In Love, with guest directors, Irving Gutman and Mari Hahn.

- Nancy Hermiston

THE OPERA ENSEMBLE EXECUTIVE
RHONWEN ADAMS
MELISSA BENIC
NEEMA BICKERSTETH
RHOSELYN JONES
JANET VANDERTOL
ALEXIS BARTHELEMY
KATY BOWEN-ROBERTS
JEANINE FYNN
RILEY MCMITCHEL
JUSTIN WELSH
The Crucible
by Robert Ward

**Cast**

<table>
<thead>
<tr>
<th>Character</th>
<th>March 1 &amp; 3</th>
<th>March 2 &amp; 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Betty Parris</td>
<td>Katy Bowen-Roberts</td>
<td>Dori Hayley</td>
</tr>
<tr>
<td>Reverend Parris</td>
<td>Russell Robson</td>
<td>Philip Grant</td>
</tr>
<tr>
<td>Tituba</td>
<td>Beverly McArthur</td>
<td>Katherine Landry</td>
</tr>
<tr>
<td>Abigail Williams</td>
<td>Melanie Krueger</td>
<td>Mari Hahn</td>
</tr>
<tr>
<td>Ann Putnam</td>
<td>Shauna Martin</td>
<td>Cindy Kristinen</td>
</tr>
<tr>
<td>Thomas Putnam</td>
<td>Elio Catana</td>
<td>Krzysztof Biernacki</td>
</tr>
<tr>
<td>Rebecca Nurse</td>
<td>Jeanine Fynn</td>
<td>Suzanne Abbott</td>
</tr>
<tr>
<td>Francis Nurse</td>
<td>Joel Klein</td>
<td>Pierre Hunger</td>
</tr>
<tr>
<td>Giles Corey</td>
<td>Craig Johnson</td>
<td>Neil Wright</td>
</tr>
<tr>
<td>John Proctor</td>
<td>*Gil Anderson</td>
<td>*Andrew Greenwood</td>
</tr>
<tr>
<td>Reverend Hale</td>
<td>David Jeffries</td>
<td>Shae Apland</td>
</tr>
<tr>
<td>Elizabeth Proctor</td>
<td>Alexis Barthelemy</td>
<td>Sandra Stringer</td>
</tr>
<tr>
<td>Mary Warren</td>
<td>Maaike deBruyn (March 1st)</td>
<td>Neena Bickersteth</td>
</tr>
<tr>
<td>Ezekiel Cheever</td>
<td>Ian Paul</td>
<td>Alex Good</td>
</tr>
<tr>
<td>Judge Danforth</td>
<td>Neil Wright</td>
<td>Philippe Castagner</td>
</tr>
<tr>
<td>Sarah Good</td>
<td>Elaine Lee</td>
<td>Elizabeth Cushnie</td>
</tr>
<tr>
<td>Ruth Putnam</td>
<td>Jinny Park</td>
<td>Rhoslyn Jones</td>
</tr>
<tr>
<td>Susanna Walcott</td>
<td>Mia Harris</td>
<td>Paula MacNeil</td>
</tr>
<tr>
<td>Mercy Lewis</td>
<td>Soula Parasidis</td>
<td>Alexandria Beck</td>
</tr>
<tr>
<td>Martha Shelton</td>
<td>Charis Vanelst</td>
<td>Rosa Nam</td>
</tr>
<tr>
<td>Bridget Booth</td>
<td>Rhonwen Adams</td>
<td>Katie Cross</td>
</tr>
</tbody>
</table>

*by permission of Canadian Actor's Equity Association*

**Chorus**

<table>
<thead>
<tr>
<th>Stephen Bell</th>
<th>Jerome Dubois</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jeannette Gibault</td>
<td>Andrew Jameson</td>
</tr>
<tr>
<td>Amy LaFroy</td>
<td>Michael Mori</td>
</tr>
<tr>
<td>Steven Rathjen</td>
<td>Mark Sampson</td>
</tr>
<tr>
<td>Janet Vandertol</td>
<td></td>
</tr>
</tbody>
</table>
ORCHESTRA

**VIOLIN 1**
- Alycia Au
- Ruth Huang
- Evet Bo-Kyoung Kim
- Adrian Dyck
- Amanda Hsueh
- James Wei
- Angela Hodgson
- Amy Pei
- Amelia Mori
- Jenny Atkinson
- Ruth Houtman

**BASS**
- Leanna Wong
- Peggy Tong
- Jennifer Chu
- Jessy Giammarino

**FLUTES**
- Tara Whittaker
- Greg Kirczenow (piccolo)

**OBOE & ENGLISH HORN**
- Marisa Chang

**CLARINETS**
- Eileen Walsh
- Jennifer McEnhill
- Amanda Beatty (bass clarinet)

**BASSOONS**
- Meghan Dahl

**HORNS**
- Megan Smith
- David Quackenbush

**TRUMPETS**
- Meghan Turner
- Chris Mitchell

**BASS TROMBONES**
- Peter Waldkirch

**TIMPANI & PERCUSSION**
- Bruce Henczel

**LIBRARIAN**
- Peggy Wong

**MANAGER**
- Colin Giles

* Concert Master
* Section Leader
PRODUCTION

FOR THE OPERA DEPARTMENT
Music Director
Richard Epp
Repertoire
Daniel Chow
Donna Falconer
Brett Kingsbury
Technical Director
Cameron McGill
Technical Coordinator
Jason Bosher
Wigs
Elke Englisch
Head of Properties
Valerie Moffat
Prop Builder
Make-Up
Neil Volrich
Lighting Assistant
Mike Inwood
Lighting Board Operator
Jeremy Baxter
Painters
Gennie Willoughby-Price
Costumes
Opera House, Usti nad Labem, Czech Republic
Costume Coordinator
Lydia Hiebert

For the Theatre Department
Technical Director
Ian Pratt
Production Manager
Robert Eberle
Props Supervisors
Janet Bickford
Lynn Burton
Costume Supervisors
Jean Driscoll-Bell
Stage Carpenters
Jim Fergusson
Don Griffiths
Jay Henrickson
Business Manager
Marietta Kozak
Communications
Joan Wellwood
Poster Design
James A. Glen
Box Office
Gerry Bratz
Office Support
G. Vanderwoude
Program Layout
Maryke Flameling

ACKNOWLEDGEMENTS
The Chan Family, Michael Noon
The Vancouver Opera, The Vancouver Playhouse, The Arts Club Theatre, Valerie Moffat, School of Music Office Staff, Phyllis Lavalie and The Friends of UBC Opera, David Spencer Endowment Encouragement Fund, Enchanted Florist, Ian Pratt, Thomas Thompson, UBC Opera Ensemble, The Moving Guys, and Jim Weight General Director of The Vancouver Opera

A Special Thank You to the Vancouver Opera Guild for their donation to this production.
The Crucible - Synopsis

Act I

The curtain rises on the Reverend Samuel Parris kneeling distraught at the bed of his daughter Betty. She lies immobile and scarcely breathing, as she has lain since Parris came upon her and her cousin Abigail dancing in the woods the night before. Tituba comes to ask about Betty but is angrily sent away.

Abigail enters to say that the town is whispering of witchcraft and that Parris should go out to make denial. He bitterly turns on her to question her about the dancing and about her mysterious dismissal from the service of the Proctors. As she vehemently denies any wrongdoing, attributing her dismissal to Goodwife Proctor's arrogant desire for a slave, the Putnams enter to tell that their Ruth was stricken at the same time as Betty Parris and that they have sent to Beverly for the Reverend Hale, known for his skill in discovering witches.

While Parris, fearful of any suspicion of witchcraft in his own household, is anxiously doubting the need for Hale, Rebecca and Francis Nurse enter with Giles Corey. Rebecca is comforting, old Giles is flippant about the illness of the girls. When Putnam insists that witches are at work in Salem, Giles accuses him of using a witch scare to defraud his neighbors of their land. John Proctor's entrance only brings this quarrel to a higher peak. (Abigail, though silent in the upper room, visibly reacts with excitement to John's entrance.) Rebecca reprimands the men for this untimely squabble in a house of illness, and calls them back to their senses. Giles departs with John.

They sing a psalm to beseech God's help. As the psalm proceeds, Betty begins to writhe on the bed and then with an unearthly shriek tries to fly out of the window. They rush to her side. In the midst of the commotion the Reverend Hale enters. He calms them with his air of authority and then methodically sets an inquiry under way. He soon learns that Tituba has played an important role in what has been happening, having also been present at the dancing. Ann Putnam asserts that Tituba knows conjuring. Tituba is sent for; at her entrance, Abigail, who has been under severe inquisition by Hale, lashes out to accuse Tituba of compacting with the Devil. Tituba, overwhelmed by the sternness of Hale and the malevolent intensity of Parris and the Putnams, finally confesses that she has been visited by the Devil, but denies that he has persuaded her into any wrongdoing—for a few moments she frightens Parris and the Putnams with a heartfelt fantasy of the hellish power to bring them harm that the Devil had offered her.

With Tituba's confession the spell over Betty is broken. All return to the psalm in great thanksgiving, while Abby envies the attention now being given to Tituba, hysterically repents her own compact with the Devil, and visibly receives an answer to her prayer for forgiveness and for a call to mark out others of the Devil's crew.
Act II

John Proctor returns from a day's planting to find Elizabeth listless and moody. In her mind the witch trials have become an aggravation of her domestic troubles, with Abby at the center of both. She insists that John expose Abby's fraud to Judge Danforth; his reluctance to do this convinces her that he still has a warm spot in his heart for Abby. John's self-defense is double: that he has no witness to what Abby told him, and that she will avenge herself by revealing John's adultery with her. And he is fed up with Elizabeth's sitting in condemnatory judgment upon him. She gently denies this but regrets the vanished sweetness of their love. Abby, she says, will not confess the lechery lest she damn herself. And what of those who suffer in jail because of John's silence? No, John must tear the last feeling for Abby out of his heart, or she will never give up hope of some day having him for her own.

Mary Warren enters furtively from her day at court as one of Abby's crew of witchfinders. She tells, breaking into tears, that the number of those arrested has tripled—and that Goody Osborn has been condemned to hang! She is truly troubled by this, and by her own part in it, but demonstrates how the mob excitement of the courtroom procedure turns her into an hysterical accuser even against her own will. When John threatens to whip her if she ever returns to that court she blurts out that Goody Proctor herself has been mentioned in court and that only Mary's defense of her prevented an outright accusation.

Elizabeth is sure that Abby is behind this and is once more pleading with John to go to the court when Reverend Hale and John Cheever enter with a warrant for her arrest: that very evening Abby has charged Elizabeth with employing a witch's poppet to kill her. John makes Mary acknowledge it is her poppet, but Hale, although deeply troubled by these new directions of the witch-hunts, feels that he must arrest Elizabeth for examination.

John is about to burst out wildly to prevent their taking Elizabeth away, but instead turns with intense but controlled passion upon Mary; she will tell her story in court even though it may provoke a charge of adultery from Abby and ruin both Abby and John completely—anything rather than that Elizabeth should be in danger for his sake.

Act III

Scene I.

Abby, with a mixture of scheming but passionate love for John and a mystical belief in her mission, tries to persuade John to abandon Elizabeth and to join her in the holy work of cleansing the puritanically corrupt town. He will not listen to this, but instead pleads that she free the town from the curse of her foolish wickedness, and then threatens to expose her fraud. She defies him: now any dire fate that descends on Elizabeth will be of his doing.
Scene 2.

Judge Danforth's invocation in court reveals the strength and fervor of his conviction that God's will is working through him to cleanse the land of a plague of witches.

As court opens, Giles Corey accuses Thomas Putnam, in his greed for his neighbors' land, of having bragged of his role in the charges of witchcraft. Judge Danforth sends Corey to jail and torture for refusing to name his witnesses for this accusation. There is a great hubbub as Giles leaps at Putnam as the man responsible for the arrest of his wife and himself, and of Rebecca Nurse as well.

John Proctor presents Mary Warren's deposition that the entire crying-out against witches started only as an exciting game for the girls—and is a complete pretense and fraud. But Abby, he says, has continued the game in an effort to dispose of Elizabeth. Her encouragement to this arose from the adultery that took place between Abby and himself, which he is now confessing. When Elizabeth, ordinarily incapable of a lie, is brought in and fails to confirm John's confession; Abigail counterattacks, charging that Mary herself has turned witch. Mary, helpless and then hysterical, turns on John Proctor—accusing him of being the Devil's man who has forced her into trying to confuse and overthrow the court. All but the Reverend Hale close in on John Proctor with sadistic vindictiveness.

Act IV

Tituba and Sarah Good, crazed by the rigors of imprisonment, sing of the Devil and his broken promises to them. Abby comes into the prison courtyard; she has bribed the jailer to permit Proctor to escape. John, although broken by the months of prison and torture, scornfully rejects the freedom and love she offers him. Abby runs off weeping.

Hale, and then Parris, try to persuade Judge Danforth to postpone the executions of Proctor and Rebecca Nurse scheduled for that morning: Salem may break into open rebellion at the execution of such respected citizens. Danforth indignantly refuses, but agrees to ask Elizabeth to persuade her husband to confess.

John is brought in and left alone with Elizabeth. She tells him that Giles Corey has died, pressed to death rather than say aye or nay to the charge of witchcraft, but that many have confessed in order to save their lives. John reluctantly brings out his own wish to confess—if it will not make her think ill of him for lying. Passionately she answers that it was her lie that doomed him—and that she wants him alive. Exultant, he shouts that he will confess to the charge of witchcraft.

Danforth, Hale, and Parris rejoice—for their various reasons—over John's confession, and Parris tries to persuade Rebecca, who has been brought in on the way to the gallows, also to confess. She refuses to damn herself with the lie. John is asked to sign his confession, that it may be exhibited before the town. But this is too much: he has deeply shamed himself by confessing, but he will not set his hand to the destruction of his own name and the eternal shame of his sons. He tears up the document. In fury Danforth orders John and Rebecca to be led out to execution. Hale pleads with Elizabeth that she change John's decision while there is yet time. She refuses: "He has found his name and his goodness now—God forbid I take it from him."
A Modest Enquiry
into the Nature of
Witchcraft,
AND
How Peremist Guilty of that Crime
may be convicted: And the means
used for their Discovery Disposed,
both Negatively and Affirmatively,
according to SCRIPTURE and
EXPERIENCE.

By John Hale,
Rector of the Church of Christ in Beverly,
June 1692.

WARRANT FOR THE ARREST OF ELIZABETH PROCTOR
AND SARAH CLOYCE (APRIL 4, 1692):

There Being Complaint this day made (Before us) by Capt. John Walcott, and Lt. Nathaniel Ingersoll both of Salem Village, in Behalf of their Majesties for themselves and also for several of their Neighbours Against Sarah Cloyce the wife of Peter Cloyce of Salem Village; and Elizabeth Proctor the wife of John Proctor of Salem for high Suspicion of Sunday acts of Witchcraft done or Committed by them upon the bodies of Abigail Williams, and John Indian both of Mr. Sam Parris his family of Salem Village and Mary Walcott daughter of the aforesaid Complainants, And Ann Putnam and Mary Lewis of the family of Thomas Putnam of Salem Village whereby great hurt and damage hath been done to the Bodys of several persons above named therefore Craved Justice.

You are therefore in their Majesties names hereby required to apprehend and bring before us Sarah Cloyce the wife of Peter Cloyce of Salem Village and Elizabeth Proctor the wife of John Proctor of Salem on Monday Morning Next being the Eleventh day of this Instant April about Eleven of the Clock, at the publick Meeting house in the Towne, in order to their Examination Relating to the premises above stated and hereof you are not to fail Dated Salem April 8th 1692

To George Herick Marshall of the County of Essex

John Hathorne
Jonathan Corwin Assist

Above: "The Trial of George Jacobs, August 5, 1692" by T.H. Meehan, 1885
SIEGFRIED JERUSALEM
(tenor)
IN CONCERT
Renowned in Bayreuth circles for his masterful interpretation of German opera and art song, the great Wagnerian tenor makes a rare recital appearance at the Chan.

SATURDAY MARCH 17, 8:00pm
Tickets available at Ticketmaster [280-3311] or call the Chan Centre Box Office at 822-2697

Upcoming Events

Masterclasses with Siegfried Jerusalem
March 12-14 .................Old Auditorium
March 15 .......................Recital Hall
Student Concert
Admission: $5.00 for each class and student concert
Masterclass Pass: Admission to all Masterclasses and the Student Concert: $20.00
UBC music students: Free admission

A Concert of Operatic Excerpts
March 23 & 24
8:00pm ..............Chan Centre for the Performing Arts
UBC Ensemble, UBC Choral Union, UBC Symphonic Wind Ensemble
Admission by donation

UBC Symphony Orchestra
April 5, 12:30pm
April 6, 8:00pm .... Chan Centre for the Performing Arts
Free admission

Masterclasses with Dawn Upshaw
April 12, 12:00pm-2:00pm
Chan Centre for the Performing Arts
Admission: $10/$15 at the door

Opera Bon Bons
April 20 & 21, 8:00pm
April 22, 3:00pm .............Old Auditorium
Excerpts from Othello, Hamlet, Romeo and Juliette, Sir John in Love, and Faust
Guest directors: Irving Gutman and Mari Hahn
Admission by donation

For more concert information visit The School of Music website at:
www.music.ubc.ca or phone 822-5574
THE CHAN CENTRE
DIRECTOR
MICHAEL NOON
DIRECTOR OF FACILITIES AND OPERATIONS
CAMERON MCGILL
PROGRAMMING MANAGER
JOYCE HINTON
EVENTS COORDINATOR
WENDY ATKINSON
CUSTOMER SERVICES MANAGER
MARIE EDWARDS
STAGE COORDINATOR
OWEN SCHELLENBERGER
AUDIO VISUAL COORDINATOR
STEVE DARKE
SYSTEMS COORDINATOR
TED CLARK
FRONT OF HOUSE COORDINATORS
YOLANDA BUTT & JENNY PETERSON
CONCESSIONS COORDINATOR
BASIL WAUGH
TICKET OFFICE COORDINATOR
DONNA CAEDO
FINANCIAL OFFICER
FLORA LEW
FINANCIAL CLERK
LAURA LEE SAMUELS

GREEK
by Steven Berkoff
MAR 8 - 17, 2001 7:30pm
TELUS Studio Theatre
Adults $16 Students/Seniors $10

THE BEGGAR'S OPERA
by John Gay
MAR 22 - 31, 2001 7:30pm
Frederic Wood Theatre
Adults $16 Students/Seniors $10

BECKETT
BIRTHDAY BASH IV April 13 2001
TELUS Studio Theatre 7:30pm
NOT I FOOTFALLS BREATH
& READINGS OF PROSE
1 Show Tickets & Info 822-2678
THE CHAN CENTRE & UBC OPERA PRESENT
FRANZ LEHÁR'S
THE MERRY WIDOW

FEATURED WITH THE VANCOUVER PHILHARMONIC ORCHESTRA
PERFORMED IN BUDDI.

DECEMBER 8, 2001 8PM
DECEMBER 9, 2001 3PM
CHAN CENTRE FOR THE PERFORMING ARTS

NANCY HERMISTON, DIRECTOR
WALLACE LEUNG, CONDUCTOR
SUSANNE LAMETTE, CHOREOGRAPHER
SPECIAL GUEST GYPSIES, DANCE COMPANY

DESIGN BY MIKE KATHEN
KATHEN@AOL.COM, CA
Synopsis

Act I Paris, Pontevedrian Embassy

While hosting a party, Baron Mirko Zeta, the Pontevedrian envoy, receives a communiqué from the Fatherland that orders him to ensure that the Pontevedrian widow Hanna Glawari’s fortune not become the property of a foreigner through remarriage. Zeta decides that Hanna must marry Count Danilo Danilovich, a Pontevedrian bachelor and nephew to the emperor. Meanwhile, Valencienne, Zeta’s young Parisian wife, has a “talk” with Camille de Rosillon with whom she is having a flirtation. He writes on her fan “I love you”. Unfortunately, the fan is left behind and becomes the centre of great intrigue. Hanna arrives at that party with several male admirers in tow. Her millions have made her a desirable catch. Danilo stumbles in from an evening at Maxim’s and promptly falls asleep. Hanna enters the room and discovers her former lover. It quickly develops that their relationship did not end happily and Danilo states that he will never again say to her the words “I love you” since it could be misconstrued, as “I love your money”. Zeta informs Danilo it is his patriotic duty to marry Hanna. A Ladies’ Choice dance is announced and once again would-be suitors surround Hanna. She asks Danilo to dance and he offers to sell his dance to the highest bidder and donate the money to charity. This scares off the other men and Hanna and Danilo are left alone to dance together.

Intermission

Act II Paris, Hanna Glawari’s villa, evening of the next day

Guests are gathered in the garden where Hanna has promised a real Pontevedrian party and offers them the story of the wood nymph Vilia who fell in love with a mortal. Danilo arrives and Zeta informs him that Rosillon may be planning to propose to Hanna. Njegus reveals that Rosillon is in love with a married woman and therefore does not pose a threat. Danilo takes the fan in order to discover the identity of its owner. Hanna greets Danilo and mocks his
reaction to her. The gentlemen at the party discuss the proper way to handle women. Hanna returns offering a truce and discovers what Danilo has been ordered to do. Luckily for Valencienne and Camille, Danilo has discarded the fan on which Valencienne adds the words, "I am a respectable wife" in the hopes that Camille will finally listen to reason and ask Hanna to marry him. They disappear into the pavilion for a final farewell and are caught by the Baron. Before they can exit, Njegus exchanges Valencienne with Hanna, and another intrigue unfolds. Hanna declares that she has heard the marriage proposition of Rosillon and has accepted it. Danilo furiously relates a story about a wretched young princess who breaks a young prince's heart. Hanna decides this must mean that Danilo loves her and she is determined to get him back.

**Act III** Paris, Hanna Glawari’s villa

A room in Hanna's villa has been transformed into Maxim's cabaret as part of the evening's entertainment. Njegus decides that working for ambassadors is a nightmare. The famous Maxim playgirls entertain the guests with Valencienne in the lead. Another communiqué arrives from the Fatherland informing Zeta that he and the embassy staff will lose their lives if they are unsuccessful at keeping the Glawari millions in the country. Njegus reveals to Danilo that it was not in fact Hanna in the pavilion with Camille but Valencienne. Danilo changes his mind about Hanna and he tells her that she cannot marry Camille because she does not love him. The moment of reconciliation is at hand but first Valencienne's actions are revealed to Zeta who declares himself divorced and proposes to Hanna. She, in turn, reveals that a clause in her late husband's will states that should she remarry she would lose her entire fortune. Valencienne begs her husband to read the words on the fan out loud and he discovers that she has not been unfaithful to him. Danilo declares his love for Hanna, and she then discloses the second part of the clause, which states that her money would be "lost" to her new husband. All agree that understanding women is difficult.
**The Cast**

<table>
<thead>
<tr>
<th>Hanna Glawari</th>
<th>Sheila Christie</th>
<th>Rhoslyn Jones</th>
</tr>
</thead>
<tbody>
<tr>
<td>Danilo</td>
<td>Krzysztof Biernacki</td>
<td>David Doubleday</td>
</tr>
<tr>
<td>Zeta</td>
<td>Elio Catana</td>
<td>Justin Welsh</td>
</tr>
<tr>
<td>Valencienne</td>
<td>Evelyn Thatcher</td>
<td>Jennifer Farrell</td>
</tr>
<tr>
<td>Camille</td>
<td>Alex Good</td>
<td>Ian Paul</td>
</tr>
<tr>
<td>Cascada</td>
<td>Ian Paul</td>
<td>Stephen Bell</td>
</tr>
<tr>
<td>St. Brioche</td>
<td>Craig Johnson</td>
<td>Joel Jaffe</td>
</tr>
<tr>
<td>Bogdanowitsch</td>
<td>John Conlon</td>
<td>Andrew Jameson</td>
</tr>
<tr>
<td>Sylviane</td>
<td>Shauna Martin</td>
<td>Paula MacNeil</td>
</tr>
<tr>
<td>Kromow</td>
<td>Pierre Hungr</td>
<td>Pierre Hungr</td>
</tr>
<tr>
<td>Olga</td>
<td>Janet Vandertol</td>
<td>Amy LaFroy</td>
</tr>
<tr>
<td>Pritschitsch</td>
<td>Joel Klein</td>
<td>Michael Mori</td>
</tr>
<tr>
<td>Praskyovia</td>
<td>Jeanine Fynn</td>
<td>Katherine Landry</td>
</tr>
<tr>
<td>Njegus</td>
<td>Christopher Gaze*</td>
<td>Christopher Gaze*</td>
</tr>
<tr>
<td>Lolo</td>
<td>Alexandria Beck</td>
<td>Charis Vanaelst</td>
</tr>
<tr>
<td>Dodo</td>
<td>Mieke Rickert</td>
<td>Rosa Nam</td>
</tr>
<tr>
<td>Jou-Jou</td>
<td>Soula Parassidis</td>
<td>Mia Harris</td>
</tr>
<tr>
<td>Frou-Frou</td>
<td>Jeanette Gibault</td>
<td>Katie Cross</td>
</tr>
<tr>
<td>Clo-Clo</td>
<td>Beverley McArthur</td>
<td>Nancy Hasiuk</td>
</tr>
<tr>
<td>Margot</td>
<td>Neema Bickersteth</td>
<td>Erinn Evdokimoff</td>
</tr>
</tbody>
</table>

*Christopher Gaze appears with permission of the Canadian Actor's Equity*
Production

Director
Nancy Hermiston

Conductor
Wallace Leung

Music Director
Richard Epp

Choreographer
Suzanne Ouellette

Stage Manager
Jenny Lee Inkster

Assistant Stage Managers
Eran Norton
Natalie Gemmell
Ally Kim
Sandra Stringer

Set Designer
Cameron McGill

Lighting Designer
Jeremy Baxter

Properties
Valerie Moffatt

Soloists Costumes
Malabar
Vancouver Opera Association

Chorus Costumes
Vancouver Opera Association

Costume Co-ordinator
Lydia Hiebert

Costume Assistants
Elio Catana
Alexandria Beck
Robert Prince
Elke Englacht

Makeup
Nell Volrich

Production Assistants
Pierre Hungr
Alex Good

Repititeur
Zsuzsanna Luckas
Chris Wong
Lucas Wong

Poster Design
Mike Rathjen

Program
Sandra Stringer
Shauna Martin

Front of House
Sandra Stringer

Publicity
Nancy Hasiuk
Special Thanks

The UBC School of Music, the Chan Centre Staff and Crew, Owen Schellenberger as the Acting Technical Director for The Merry Widow at the Chan Centre, the Frederic Wood Theatre: Janet Bickford, Ian Pratt, Lynn Burton, the Vancouver Opera Association, the Vancouver Opera Guild, the David Spencer Encouragement Fund, Martha Lou Henley Charitable Foundation, Sophie Reynolds, the staff of Diane's Lingerie and Loungewear Ltd., the Richmond Academy of Dance for its kind use of studio space for the ballet rehearsals, Nancy Hasiuk for her tireless publicity faxing, Robert Prince for his design talent, Jennifer Legare, the Friends of the UBC Opera Ensemble, and an extra special thanks to Christopher Gaze for sharing his incredible talent with this ensemble.

Please join us for our upcoming performances:

**Opera Tea**
February 10, 2002
Sage Bistro
Information: 604-822-3113

_Dido and Aeneas_  
Henry Purcell

_Gianni Schicchi_  
Giacomo Puccini

*sung in Italian

March 7, 8, 9, 2002 8pm
March 10, 2002 3pm
Chan Centre for the Performing Arts

Tickets available through Ticketmaster at 604-280-3311, on-line at www.ticketmaster.ca, or in person at the Chan Centre Ticket Office.
Chorus

Christina Avril, Neema Bickersteth, Kevin Chui, John Conlon, David English, Dan Fortuna, Cosima Groll, Brooke Harris, Nancy Hasiuk, Joel Jaffe, Andrew Jameson, Craig Johnson, Joel Klein, Gina McLellan, Riley McMitchell, Michael Mori, Rose-Ellen Nichols, Ryan Phelps, Stephen Rathjen, Dionne Sellinger, Whitney Sloan, Gerrit Theule, Anna Whelan

Dancers

Nicole Caron, Anouk Froideveux, Laura Precesky, Claire Wardle

Jele Singers/Dancers

Anne Sekulich, Antonia Feigelstock, Barica Mrakuzic, Jelica Pavlovic, Marija Serka, Anna Kazulin-Mele, Kristina Hizak, Nada Butkovic, Maria Mesic, Kristina Olujic, Dsc Borjecvic, Gwen Valentie, Ankica Brkic, Ana Filipovic, Sofka Dirscherl, Ana Uzelac, Danica Ivsak

Jele Instrumentalists

Richard Filipovic, samica; Junior Feigelstock, tamburica; &Friends

Super

Alishia Harris
The University of British Columbia Opera Ensemble was founded in 1995, with the appointment of Canadian lyric coloratura Nancy Hermiston as Head of the Voice and Opera Divisions. Beginning with a core of seven performers, Ms. Hermiston has built the program to a 50-member company, performing two main productions at UBC every season, and touring the Czech Republic and Germany for the last 3 summer seasons. Past main season productions have included Mozart's Le Nozze di Figaro and Die Gärtnerin aus Liebe; Nicolai's The Merry Wives of Windsor; Robert Ward's The Crucible and Humperdinck's enchanting tale of childhood, Hänsele and Gretel. The Ensemble has also performed Figaro, The Magic Flute, Janacek's The Cunning Little Vixen, Gounod's Faust and Strauss' Der Fledermaus in Europe. This year, the Ensemble will be performing an exciting double bill of Puccini's Gianni Schicchi and Purcell's Dido and Aeneas, in addition to a new Christmas production of Lehar's delightful operetta, The Merry Widow. The Ensemble also performed in 2001 with Canadian Heldentenor Ben Heppner, in a special concert at the Chan Centre of the Performing Arts, broadcast on CBC Radio. In the summer of 2002, the Ensemble plans to travel to the Czech Republic and Germany to repeat last summer's successful production of The Cunning Little Vixen. In addition, the Ensemble will mount a new production of Massenet's Manon in French at the Usti nad Labem City Theatre and tour neighboring cities. Ms. Hermiston has recently returned from the Czech Republic where she was directing the European premier of The Crucible, and was accompanied by select students, past and present, who appeared in the production.

The UBC Opera Ensemble has performed in the Czech Republic for dignitaries at the Canadian Embassy. Recent performances in Canada include an appearance in 2000 with the Vancouver Symphony Orchestra in Vaughan William's Serenade to Music, and a co-production of Monteverdi's Il Ritorno di Ulisse in patria with the Ensemble Ruggiero, sponsored by the Italian Cultural Centre in Vancouver, BC. The Ensemble also will tour the Lower Mainland and interior of BC with their children's show, Opera Night in Canada.
### The Vancouver Philharmonic Orchestra

<table>
<thead>
<tr>
<th>Music Director</th>
<th>Wallace Leung</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>First Violin</strong></td>
<td></td>
</tr>
<tr>
<td>Etsuo Saito* (concertmaster)</td>
<td></td>
</tr>
<tr>
<td>Rodney Blackwell</td>
<td></td>
</tr>
<tr>
<td>Gayane Bobloyan</td>
<td></td>
</tr>
<tr>
<td>Kathy Bromley</td>
<td></td>
</tr>
<tr>
<td>David Brownstein</td>
<td></td>
</tr>
<tr>
<td>Marissa Deans</td>
<td></td>
</tr>
<tr>
<td>Jim Dery</td>
<td></td>
</tr>
<tr>
<td>Barbara Dominik</td>
<td></td>
</tr>
<tr>
<td>Shirley Dunfield</td>
<td></td>
</tr>
<tr>
<td>David Elliot</td>
<td></td>
</tr>
<tr>
<td>Connie McDermott</td>
<td></td>
</tr>
<tr>
<td>Michael She</td>
<td></td>
</tr>
<tr>
<td>Cheryl Shizgal</td>
<td></td>
</tr>
<tr>
<td>Monika Sniatowska</td>
<td></td>
</tr>
<tr>
<td><strong>Second Violin</strong></td>
<td></td>
</tr>
<tr>
<td>Terry Penner*</td>
<td></td>
</tr>
<tr>
<td>Karina Abe</td>
<td></td>
</tr>
<tr>
<td>Joan Carne</td>
<td></td>
</tr>
<tr>
<td>Miriam Gibb</td>
<td></td>
</tr>
<tr>
<td>Reita Goldberg</td>
<td></td>
</tr>
<tr>
<td><strong>Bass</strong></td>
<td></td>
</tr>
<tr>
<td>Miyako Hewett</td>
<td></td>
</tr>
<tr>
<td>Jeff Harris</td>
<td></td>
</tr>
<tr>
<td>Fred Kabok</td>
<td></td>
</tr>
<tr>
<td>Barbara Paterson</td>
<td></td>
</tr>
<tr>
<td>Barry Pierce</td>
<td></td>
</tr>
<tr>
<td>Karl Zawadzki</td>
<td></td>
</tr>
<tr>
<td><strong>Viola</strong></td>
<td></td>
</tr>
<tr>
<td>Deirdre Rodgers*</td>
<td></td>
</tr>
<tr>
<td>Amy Grobb</td>
<td></td>
</tr>
<tr>
<td>Koko Hall</td>
<td></td>
</tr>
<tr>
<td>Jennifer Montgomery</td>
<td></td>
</tr>
<tr>
<td>Gillian Taylor</td>
<td></td>
</tr>
<tr>
<td><strong>Cello</strong></td>
<td></td>
</tr>
<tr>
<td>Graham Percival*</td>
<td></td>
</tr>
<tr>
<td>Irene Dodek</td>
<td></td>
</tr>
<tr>
<td>Phil Downey</td>
<td></td>
</tr>
<tr>
<td>Beverley Hunter</td>
<td></td>
</tr>
<tr>
<td>Sharon Norman</td>
<td></td>
</tr>
<tr>
<td>Pat Laimon</td>
<td></td>
</tr>
<tr>
<td>Annelies Reeves</td>
<td></td>
</tr>
<tr>
<td>Wilfrid Schmidt</td>
<td></td>
</tr>
<tr>
<td>Mary Szendry</td>
<td></td>
</tr>
<tr>
<td>Tzu-jung Wang</td>
<td></td>
</tr>
<tr>
<td>Jessica Werb</td>
<td></td>
</tr>
<tr>
<td><strong>Trumpet</strong></td>
<td></td>
</tr>
<tr>
<td>Al Cone*</td>
<td></td>
</tr>
<tr>
<td>Julie Bavalis</td>
<td></td>
</tr>
<tr>
<td>Glen Maclanis</td>
<td></td>
</tr>
<tr>
<td>Patrick Metzger</td>
<td></td>
</tr>
<tr>
<td><strong>Flute</strong></td>
<td></td>
</tr>
<tr>
<td>Janet Measday*</td>
<td></td>
</tr>
<tr>
<td>Sue Banning</td>
<td></td>
</tr>
<tr>
<td><strong>Piccolo</strong></td>
<td></td>
</tr>
<tr>
<td>Sue Banning</td>
<td></td>
</tr>
<tr>
<td><strong>Oboe</strong></td>
<td></td>
</tr>
<tr>
<td>Luc Gravel*</td>
<td></td>
</tr>
<tr>
<td>Ron Schubank</td>
<td></td>
</tr>
<tr>
<td><strong>Clarinet</strong></td>
<td></td>
</tr>
<tr>
<td>Janine Oye*</td>
<td></td>
</tr>
<tr>
<td>Cathy McCashin</td>
<td></td>
</tr>
<tr>
<td><strong>Bassoon</strong></td>
<td></td>
</tr>
<tr>
<td>Ward Hunting*</td>
<td></td>
</tr>
<tr>
<td><strong>Timpani</strong></td>
<td></td>
</tr>
<tr>
<td>Kim Holland</td>
<td></td>
</tr>
<tr>
<td><strong>Percussion</strong></td>
<td></td>
</tr>
<tr>
<td>Brad Pyke</td>
<td></td>
</tr>
<tr>
<td><strong>Harp</strong></td>
<td></td>
</tr>
<tr>
<td>Lani Krantz</td>
<td></td>
</tr>
<tr>
<td><strong>Contrabassoon</strong></td>
<td></td>
</tr>
<tr>
<td>Ward Hunting</td>
<td></td>
</tr>
</tbody>
</table>
We didn't question why
La Scala Needed Big Pots
During Expo '86, La Scala asked Executive Accommodations to supply them with big pots along with the apartments for their cast & crew.
Naturally, we delivered.
But you should know - they cooked the pasta themselves...
'al dente,' no doubt!

What might we do for you?
EXECUTIVE ACCOMMODATIONS
We feature suites throughout the Greater Vancouver area.
Call us to find a location that meets your needs!

Call 604.875.6674
www.travelsuites.com
Krzysztof Biernacki - Baritone
Amy Tokunoh - Piano

Graduate Vocal Recital
including works of Bach, Brahms & Britten
Sunday, March 14th 2004, 2:30pm
UBC School of Music Recital Hall
Graduate Vocal Recital*
Krzysztof Biernacki – Baritone
Amy Tokunoh – Piano

UBC School of Music Recital Hall - March 14th 2004, 2:30 PM

*Presented in partial fulfillment of the requirements for the
Doctorate of Musical Arts degree in voice performance

Cantata BWV 82 – *Ich habe genug* J. S. Bach

Aria: *Ich habe genug*

Recitativo: *Ich habe genug! Mein Trost ist nur allien*

Aria: *Schlummert ein, ihr matten Augen*

Recitativo: *Mein Gott wann kommt das schöne Non!*

Aria: *Ich freue mich auf meinen Tod*

Lucas Wong
Sarah Cardwell
Swantje Bossemeyer-Biernacki
Angela Hodges
Anthony Cheung
Alex Cheung
Adam Jones
Jonathan Ng

Conductor
Oboe
Violin
Violin
Viola
Cello
Double Bass
Harpsichord

PAUSE
Vier Ernste Gesänge Op. 121  
Johannes Brahms

Denn Es Gehet Dem Menschen  
Ich Wandte Mich  
O Tod, Wie Bitter Bist Du  
Wenn Ich Mit Menschen

________________________

INTERMISSION

________________________

Songs and Proverbs of William Blake  
Benjamin Britten

Proverb I  
LONDON
Proverb II  
THE CHIMNEY-SWEeper
Proverb III  
A POISON TREE
Proverb IV  
THE TYGER
Proverb V  
THE FLY
Proverb VI  
AH, SUN-FLOWER
Proverb VII  
EVERY NIGHT AND EVERY MORN

________________________

RECEPTION

________________________
Cantata BWV 82 – *Ich habe genug*  
J.S. Bach

**ARIA:** *Ich habe genug*

For me, it is enough.  
I have taken the Savior,  
the hope of the faithful,  
into my eager arms;  
For me, it is enough!  
I have seen him,  
my faith has clasped Jesus to its heart;  
Now I desire, this very day joyfully  
to depart this earth;  
For me it is enough!

**RECITATIVO:** *Ich habe genug! Mein Trost ist nur allien*

For me, it is enough!  
My only comfort is  
for Jesus to be mine and I his.  
I hold him in faith  
And, like Simeon, already see  
the joy of the life to come.  
Let us go with this man.  
Ah! If only the Lord would rescue me  
from my bodily chains!  
Ah! If my parting were at hand  
with joy I would say to you, world:  
for me, it is enough!
ARIA: *Schlummert ein, ihr matten Augen*

Slumber now, weary eyes,
close softly in bliss.
World I stay no longer here;
I have no part in you
That could benefit my soul.
Here I heap up misery,
but there, there I shall find
sweet peace and quiet rest.

RECITATIVO: *Mein Gott wann kommt das schöne Nun!*

My God, when will that glorious ‘Now’
arrive, when I shall depart in peace,
and rest in cool sandy earth,
and in your bosom?
I have taken my leave.
World, god night!

ARIA: *Ich freue mich auf meinen Tod*

I eagerly await my death;
Ah, if only it were already at hand!
Then I shall escape all the woe
that has kept me bound to the world
Denn Es Gehet Dem Menschen

For it goes with the man as with the beast,
as the one dies, so dies the other;
and hey all have but one breath;
so that a man has no more than the beast:
for all is vanity.

All go unto one place.
All is made of dust
and all turn to dust again.
Who knows if the spirit of man
travels upward,
and the spirit of the beast
travels downward to the earth?

Wherefore I perceive that there is nothing better,
than that a man should rejoice in his own works;
for that is his portion.
For who shall bring him to see
what shall be after him?
Ich Wandte Mich

So I returned, and considered
all the oppressions that are done under the sun:
and behold the tears of such
as were oppressed, and they had no comforter;
and they who wronged them were too mighty
so that they could have no comforter.
Wherefore I praised the dead
which are already dead
more than the living
which are yet alive.
Therefore better is he,
which hath not yet been born yet,
who hath not seen the evil work
that is done under the sun.

O Tod, Wie Bitter Bist Du

O death how bitter you are.
When anyone thinks of you who has good days
and enough and lives without troubles,
and with whom all things go well
and who can still eat heartily!

O death how kind you are
to the needy man who is weak and old,
who suffers all troubles and has nothing better
to hope for or expect.
O death how kind you are!
Wenn Ich Mit Menschen

If I spoke with the tongues of men
and of angels, and had not love,
I’d be sounding bronze or a tinkling bell.

And if I could prophesy and knew all mysteries
and all knowledge, and had all faith,
so that I could move mountains,
and had not love, then I’d be nothing,
nothing at all.

And though I gave all my goods to the poor,
and let my body be burned,
it would be no use to me.

We see now through a mirror, in a dark saying,
but then face to face.

Now I know in part, but then I shall know
just as I am known.

Now there remains faith, hope, love these three,
but love is greatest among them.
**Song and Proverbs of William Blake**

Set by Benjamin Britten as Op. 74
Texts by *William Blake* (1757-1827) selected by Peter Pears.
Dedicated to and premiered by Dietrich Fischer-Dieskau at the
Aldeburgh Festival in 1965.

*Proverb I*

The pride of the peacock is the glory of God.
The lust of the goat is the bounty of God.
The wrath of the lion is the wisdom of God.
The nakedness of woman is the work of God.

LONDON

I wander thro' each charter'd street,
Near where the charter'd Thames does flow
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every Infant's cry of fear,
In every voice, in every ban,
The mind-forg'd manacles I hear.

How the Chimney-sweeper's cry
Every black'ning Church appalls,
And the hapless Soldier's sigh
Runs in blood down Palace walls.

But most thro' midnight streets I hear
How the youthful Harlot's curse
Blasts the new-born Infant's tear
And blights with plagues the Marriage hearse.
Proverb II

Prisons are built with stones of Law,
Brothels with bricks of Religion.

THE CHIMNEY SWEEPER

A little black thing among the snow,
Crying 'weep 'weep in notes of woe!
Where are thy father and mother? say?
They are both gone up to the church to pray.

Because I was happy upon the hearth,
And smil'd among the winter's snow
They clothed me in the clothes of death,
And taught me to sing the notes of woe.

And because I am happy & dance & sing
They think they have done me no injury,
And are gone to praise God & his Priest & King
Who make up a heaven of our misery.
Proverb III

The bird a nest, the spider a web, man friendship.

A POISON TREE

I was angry with my friend:
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

And I water'd it in fears,
Night & morning with my tears;
And I sunned it with smiles,
And with soft deceitful wiles.

And it grew both day and night,
Till it bore an apple bright.
And my foe beheld it shine,
And he knew that it was mine.

And into my garden stole
When the night had veil'd the pole,
In the morning glad I see
My foe outstretch'd beneath the tree.

Proverb IV

Think in the morning.
Act in the noon.
Eat in the evening.
Sleep in the night.
THE TYGER

Tiger! Tiger! burning bright
In the forests of the night:
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp?

When the stars threw down their spears,
And water'd heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?

Tiger! Tiger! burning bright
In the forests of the night:
What immortal hand or eye
Could frame thy fearful symmetry?
Proverb V

The tygers of wrath are wiser than the horses of instruction.
If the fool would persist in his folly he would become wise.
If others had not been foolish, we should be so.

THE FLY

Little Fly,
Thy summer's play
My thoughtless hand
Has brush'd away.

Am not I
A fly like thee?
Or art not thou
A man like me?

For I dance
And drink & sing:
Till some blind hand
Shall brush my wing.

If thought is life
And strength & breath
And the want
Of thought is death;

Then am I
A happy fly,
If I live,
Or if I die.
Proverb VI

The hours of folly are measure'd by the clock;  
But of wisdom, no clock can measure.

The busy bee has no time for sorrow.

Eternity is in love with the productions of time.

AH, SUN FLOWER

Ah, Sun-flower! weary of time,  
Who countest the steps of the Sun;  
Seeking after that sweet golden clime,  
Where the traveller's journey is done:

Where the Youth pined away with desire,  
And the pale Virgin shrouded in snow,  
Arise from their graves and aspire  
Where my Sun-flower wishes to go.
Proverb VII

To see a World in a Grain of Sand,
And a Heaven in a Wild Flower,
Hold Infinity in the palm of your hand,
And Eternity in an hour.

EVERY NIGHT AND EVERY MORN

Every Night & every Morn
Some to Misery are Born.
Every Night & every Morn
Some are Born to sweet delight.
Some are Born to sweet delight,
Some are Born to Endless Night.
We are led to Believe a Lie
When we see not Thro' the Eye,
Which was Born in a Night, to perish in a Night,
When the Soul Slept in Beams of Light.
God Appears & God is Light
To those poor Souls who dwell in Night,
But does a Human Form Display
To those who Dwell in Realms of Day.
Tchaikovsky's

Eugene Onegin

The Chan Shun Concert Hall
March 3, 4, 5, and 6, 2005
EUGENE ONEGIN

By
Pyotr Illyich Tchaikovsky

Opera in 3 acts
Libretto by Tchaikovsky and Shilovsky
From a prose poem by Pushkin

With The UBC Opera Ensemble
And
The UBC Symphony Orchestra

Premiere—Moscow, Maliy Theatre, students of the Moscow Conservatory, 1879

Professional Premiere—Moscow, Bolshoy Theatre, 1881

Conductor Norbert Baxa
Director Nancy Hermiston
Music Director Richard Epp
Set Design Bryan Pollock
Lighting Design Jeremy Baxter

There will be one twenty-minute intermission

Chan Shun Concert Hall
March 3, 4, 5, 6, 2005

This production is made possible by generous assistance through the Chan Endowment Fund and the David Spencer Endowment Encouragement Fund of the University of British Columbia
ACT ONE

Scene 1
Madame Larina’s garden
In the garden, Madame Larina and her devoted servant Filipievna are talking together while Larina’s daughters Tatiana and Olga can be heard practicing a duet. Peasants come in from the fields bringing freshly cut hay and celebrating the completion of the harvest. The outgoing Olga is taking part in the celebrations while the pale and shy Tatiana remains wrapped up in her beloved novels. Lenski, Olga’s suitor, and his worldly friend, Eugene Onegin, arrive. The four young people awkwardly mingle until Lenski and Olga pair off as do Tatiana and Onegin. Lenski pours out his love for Olga. While strolling through the garden, Onegin asks Tatiana if she is growing tired of her boring existence. Visibly upset, Tatiana has difficulty answering. As evening falls, the couples go in for dinner.

Scene 2
Tatiana's bedroom
Tatiana and her nurse, Filipievna, have been talking. Tatiana is unable to fall asleep and asks Filipievna to tell her a story. Filipievna tells Tatiana about her life, love, and marriage but notices that Tatiana’s mind is wandering and asks if she is ill. Tatiana replies that she is secretly in love and asks to be left alone. When she is finally alone, Tatiana begins writing a letter to Onegin pouring out her feelings. She closes by pleading for his understanding and when the morning arrives, she gives the letter to Filipievna for delivery to Onegin.

Scene 3
A different part of the garden
A group of women has gathered in Madame Larina’s garden singing about flirting with boys. Tatiana hurries in, followed by Onegin. Onegin tells Tatiana that love and marriage are not for him and, while he is flattered by her attentions, he loves her like a brother and no more. Tatiana is crushed and humiliated.

INTERMISSION
ACT TWO

Scene 1
Madame Larina’s house, months later
During a ball for Tatiana’s birthday, Monsieur Triquet, the dancing master, sings a song in her honor. Onegin dances with Tatiana, which gives rise to some ill-natured gossip from the neighbors. Onegin, bored with the whole evening, chooses to flirt with Olga and arouse Lenski’s jealousy. They quarrel and Lenski challenges Onegin to a duel.

Scene 2
The following morning
At dawn, Lenski and his second, Zaretsky, await Onegin. Lenski reflects on the folly of his life and imagines Olga visiting his grave. Onegin arrives with his second. They sing of regret for their earlier rashness but, in the end, pride prevails. Neither Lenski nor Onegin will make the first move towards reconciliation. The pistols are loaded and the opponents measured up. Lenski is killed at the first shot.

ACT THREE

Scene 1
A hall of a palace in St. Petersburg, several years later
A magnificent ball is in progress. Onegin is there after spending several years in seclusion to atone for the death of his friend, Lenski. Prince Gremin, the host of the party, arrives with his beautiful wife. The Prince talks with his cousin, Onegin, who questions him as to the identity of his wife. Gremin tells Onegin of the love and beauty that Tatiana has brought into his life since they were married two years earlier. Gremin introduces Onegin to Tatiana. Tatiana excuses herself after a few words to Onegin, who is utterly captivated by her.

Scene 2
Later that same evening
Onegin has written an impassioned letter to Tatiana. Though many years have passed, she still loves him. She receives him, and recalls their former meeting and shows some indignation at his return. Is his interest in her now due to her marriage to a rich, prominent, and noble husband? Perhaps he only seeks notoriety. She remembers the happiness that could have been theirs but is now out of reach. Onegin declares his love again and Tatiana prays for courage. She admits that she loves him as much as before, but tells him the past can not be recaptured. She is married now and she will be forever devoted to her husband. Appealing to Onegin’s sense of honour, she asks him to leave her at once. All his pleas are in vain—she resists his temptation and turns away in a final farewell. A distraught and despairing Onegin falls to his knees to contemplate his bitter fate.
CAST

MARCH 3/5

Tatiana  Whitney Sloan
Onegin  *Krzysztof Biernacki
Lenski  Stephen Bell
Olga  Alison Temple
Filipievna  Joyce Ho
Larina  Megan Morrison
Captain  Kevin Louden
Zaretsky  Scott Brooks
Triquet  John Marino(3)/Brian Lee(5)
Gremin  Andrew Stewart
Guillot  Andrew Jameson
Tenor Solo  Kevin Lee

MARCH 4/6

Dionne Sellinger
*Andrew Greenwood
*John Arsenault
Rose Ellen Nichols
Milo Lowry
Erin Fisher
David English
Michael Mori
Adrian Glaubert
Andrew Stewart
Andrew Jameson
Tomás Bijok

David English (Gremin Understudy)

UBC OPERA ENSEMBLE CHORUS

Linda Baird, Jessica Bowes, Tomás Bijok, Scott Brooks, DJ Calhoun,
Brent Calis, Esther Choi, Leah Field, Erin Fisher, Adrian Glaubert,
Brooke Harris, Joyce Ho, Chloé Hurst, Teiya Kasahara, Michelle Keobke,
Amy LaFroy, Brian Lee, Kevin Lee, Elaine Lee, Margo Levae, Kevin Louden,
Milo Lowry, John Marino, Katie May, Gina McLellan, Melanie McTaggart,
Mimi Roth - Miller, Michael Mori, Matthew C. Mori, Diana Oros-Wilder, Alina
Raskin, Lucy Smith, Kathleen Susak, Iain Taylor

UBC OPERA ENSEMBLE DANCERS

Tomás Bijok, Scott Brooks, DJ Calhoun, David English, Adrian Glaubert,
Nancy Hasiuk, Chloé Hurst, Lauren Jacobellis, Michelle Keobke, Kevin Lee,
Elaine Lee, Kevin Louden, Gina McLellan, Melanie McTaggart, Michael Mori,
Matthew C. Mori, Rose-Ellen Nichols, Diana Oros-Wilder, Kathleen Susak,
Alison Temple

*courtesy of the Canadian Actor's Equity Association

Aleksandr Pushkin  Pyotr Illyich Tchaikovsky
## UBC SYMPHONY ORCHESTRA

### Violin I
- Concertmaster: Regina Ho
- Assistant: James Wei
- Natalie Jeon
- Drie Ignas
- Theresa Choi
- Bora Lee
- Katya Sokolavskaya
- Heather Wright
- Si-Fan Yiu
- Jason Ho

**Principal Violins**
- Adam Jones
- Finn Vaughan
- Sandy Chen
- Dana Neilsen

**Additional Violins**
- Malcolm Aiken
- Nicole Tickner

### Violin II
- *Erin James
- Alana Chang
- Grace Tsang
- Ji Younge Park
- Aida Boiesan
- Sarah Chang
- Laura Weingarten
- Sherry Chuang
- Chandra Susillo

**Principal Violins**
- Marea Chernoff
- Elizabeth Brown

**Additional Violins**
- Ian Munro
- Michelle Goddard

### Double Bass
- *Jianan Zhao
- Alexandra Sia
- Brian Chan
- Tina Hsu
- Mi Kung Kim
- Sabrina Tsou
- Caroline Szram

### Trumpets
- *Malcolm Aiken
- Nicole Tickner

### Trombones
- *Sean Wright
- Cary McCaffery
- Michael Schafer

### Flutes
- *Susan Lee
- Elaine Sum
- Gloria Huh (piccolo)

### Oboes
- *Marea Chernoff
- Elizabeth Brown

### Clarinets
- *Ian Munro
- Michelle Goddard

### Bassoons
- *Michael Siu
- Rachel Fels-Elliot

### Horns
- *Mindy Liang
- Jessica Piper
- Julie Wilhelm
- Krista McAdams

**Principal Instruments**
- *denotes principal

### celery
- *Jianan Zhao
- Alexandra Sia
- Brian Chan
- Tina Hsu
- Mi Kung Kim
- Sabrina Tsou
- Caroline Szram

### Harp
- Andrew Chan

### Timpani
- Christy Fast

### Assistant Conductor
- John van Deursen

### Librarian
- Micajah Sturgess
Eugene Onegin
Libretto by Tchaikovsky and Shilovsky
From a prose poem by Aleksandr Pushkin

"Life is not like a novel" is one of the catch phrases of Eugene Onegin, an opera completed in 1878 by composer Pyotr Ilych Tchaikovsky and adapted collaboratively with Konstantin Shilovsky from the novel in verse by the same name written by Russia’s revered poet Alexander Pushkin. Contrary to the catch phrase, the Onegin libretto reflects significant details about the lives of its prominent authors.

Set in the Russian countryside and St. Petersburg during the 1820s, the libretto tells the story of a young and bored aristocrat, Eugene Onegin, who is introduced by his poet friend, Lenski, to the Larin family. As Act I opens, Onegin has moved into his recently deceased uncle’s country estate and become neighbors of Madame Larina and her two young daughters Olga and Tatiana, who are polar opposites. Lenski courts the younger daughter Olga, a jubilant girl with few serious thoughts. Tatiana is the brooding, novel-reading brunette who succumbs to the "magic poison of desire" and against her own good judgment writes Onegin a letter to tell him how much she loves him. Onegin, who presents himself as a jaded elitist, condescendingly says that her candour is sweet, but that routine would destroy any love he could muster which, in fact, would only be brotherly.

While Tchaikovsky was writing Eugene Onegin, he received a passionate love letter from an unnoticed young woman who was begging to meet him. His letter, polite but a cool rebuff, further inflamed her and she threatened suicide if he wouldn't meet her. Tchaikovsky who was 37 years old had been considering marriage for some time, hoping to achieve the comforts of a regular home life and to overcome gossip. Although Tchaikovsky had explained the Platonic arrangement he desired, Antonina Milyukova did not want a brotherly kind of love. The practical marriage to Antonina lasted only a few days. The legal marriage ended when she died in a mental institution in 1917.

Act II depicts a bored Onegin entertaining himself by baiting his hot-blooded friend Lenski as Onegin steals Olga as his dance partner. Olga, a carefree spirit, punishes Lenski's jealously by insisting that Onegin's flirting is nothing and by allowing Onegin to escort her for the evening's grand cotillion promenade. The act ends with Onegin killing Lenski in a gentleman's duel that Onegin demeans by both showing up late and making his coachman his second.

At 27, Pushkin died two days after being wounded in a duel that involved the honour of his beautiful wife Natalia. D’Anthes, the adopted son of the Dutch ambassador, ignored Pushkin’s challenge to settle the matter by duel and later married Natalia’s sister as a way to peacefully end the matter. However, D’Anthes continued to pursue Natalia saying his attention was now a family matter. To add insult to injury, had Pushkin survived the duel, he would have been put to death because that was the penalty in Russia for participating in a duel. Pushkin’s demise verges on the fantastic and, like Tchaikovsky’s marriage, contains sexual elements that were not discussed in public in the 19th century.

In Act III of Onegin, Tchaikovsky has Onegin fall in love with Tatiana who has married his cousin Prince Gremin. Although Tatiana still loves the man who spurned her, she chooses to honor the commitment to her adoring older husband, knowing Onegin may be attracted to her only because she represents an enticing conquest. Because Tatiana is the character who changes and matures, many past critics of this opera argue with good logic that this opera is her story and not Onegin’s.
Stage Director: Nancy Hermiston
Assistant: Darrell Croft
Conductor: Norbert Baxa
Assistant Conductor: John van Deursen
Repétiteurs: Richard Epp
David Boothroyd
Aleks Szram
Donna Falconer
Shauna Martin
Catherine Lee
Tatiana Mouravieva

Rehearsal Pianists:

Choreographer: Catherine Lee
Russian Coach: Tatiana Mouravieva

Technical Staff
Production Manager: Elia Kirby
Technical Director: Keith Smith
Assistant Tech. Directors: John Conlon
Andrew Jameson

Set Design: Bryan Pollock
Set Construction: Harry Vanderschee
Larry Walske
Lorraine West
Skai Fowler

Painters:

Lighting Design: Jeremy Baxter
Lighting Assistant: Kevin Louden
Lighting Assistant/Operator: Jane Loong

Properties Supervisors: Lynn Burton
Properties Builders: Janet Bickford
Jennifer Meng
Valerie Moffat
Wendy Subity

Wardrobe Supervisor: Parvin Mirhady
Wardrobe Assistant: Gina McLellan
Makeup Supervisor: Nel Volrich
Makeup Assistant: Carmen Garcia
Hairdressing and Wigs: Elke Englicht
Surtitles:

Stage Manager: John Arsenault
Asst. Stage Managers: Megan Morrison
Melissa Tsang
Melissa Eyes
Melania Radelicki

Stage Crew: Pascale Gendreau
Olivia Mowatt
For the Chan Centre of the Performing Arts

Acting Managing Director
Sid Katz
Cameron McGill
Owen Schellenberger
Joyce Hinton
Wendy Atkinson
Lindsay Jameson
Marie Edwards
Andrew Riter
Jay O'Keefe
Ted Clark
Carl Armstrong
Andrew Elliot
Nathan Lee
Donna Caedo
Flora Lew
Laura Lee Samuels
Kim Claybo
Sherri Fetterly
Rachel Lowry

Director of Facilities and Operation
Assistant Technical Director
Director of Programming & Administration
Programming Coordinator
Events Manager
Director of Marketing & Customer Service
Head Lighting Technician
Head Audio Technician
Systems Administrator
Front of House Coordinators

Concessions Coordinator
Ticket Office Manager
Financial Officer
Financial Clerk
Reception Clerk
Production Clerk
Tour Guide
SPECIAL THANKS

The David Spencer Endowment Encouragement Fund

The Chan Family

Martha Lou Henley Charitable Foundation

The Vancouver Opera

The Vancouver Opera Guild

The UBC School of Music and staff

Theatre UBC and staff

Staff of the Chan Centre of the Performing Arts

Malabar’s

Art’s Club Theatre

Vancouver Playhouse

Bruce Kennedy at Studio 58

Dunbar Lumber

Cat’s Meow Restaurant

Brad Dowd

Colin Cooper
Thank you to all the patrons, donors and volunteers who made our first Masked Ball a success!

And
Special Thanks
To
The DAL RICHARDS ORCHESTRA
And
Steve Lemire and UBC CATERING
For their spectacular music
And
Fantastic food!

Thank you!
The UBC President’s Office, The Chan Family, The Vice President’s Office for External and Legal Affairs, UBC Ceremonies, The Dean of Arts Office, The Chan Centre for the Performing Arts, Vancouver Opera, Ben Heppner, Judith Forst, Burgoo’s Restaurant, La Notte Italian Restaurant, Sears, Country Furniture, Judi May, the Lowry Family, the Ho Family, the McTaggart Family, Harbour Cruises, Village VQA Wines Dunbar, David Lemon, Rhonda Nichols, Iain Taylor, Don McLellan, Angela Lee, Van Dusen Botanical Garden, Back to Back Massage, Paul Crowder, Ward Hunting
Krzysztof Biernacki
100 Boardwalk Dr. APT 818
Ponte Vedra Beach, FL.
32082 USA

Vienna, 08.06.2006

Karol Szymanowki "King Roger"

We are pleased to grant you permission to translate the original libretto from Polish into English for the reprint in your dissertation.

Handling fee for the translation agreement
Payment per credit card.

Amounting to EUR

100.00

Please, send us a copy of your dissertation.

With kind regards,

Aygün Lausch
AGREEMENT

between:

KRYSZTOF BIERNACKI
100 Boardwalk Dr. APT 818
Ponte Vedra Beach, FL
32082 USA
(hereinafter referred as „KB“)

and:

UNIVERSAL EDITION AG WIEN,
Bösendorferstraße 12, A-1010 Wien
(hereinafter referred as „UE“)

1. UE grants „KB“ permission for the translation of the following libretto into English:

“King Roger” by Karol Syzmanowski
libretto by Jaroslaw Iwaszkiewicz

2. The use of this translation is authorized for the reprint in “KB”‘s dissertation.

3. “KB” does not have the right to make further photocopies of the translation, neither to rent nor to distribute it.

4. “KB” assigns to UE the exclusive right of exploitation of the translation on a worldwide basis and for the term of protection of the translation in the respective countries.

5. “KB” does not participate in grand and small performing rights and has no share in mechanical rights.

6. The notice on the translation should read:

© 1925 by Universal Edition A.G., Wien/UE7750
English translation by Krzysztof Biernacki
© 2006 by Universal Edition A.G., Wien

7. “KB” will send UE a copy of the dissertation.

8. No other rights than those mentioned in this agreement have been assigned.

Vienna, 02. May 2006

Universal Edition AG
Karlsplatz 6, 1010 Wien

UNIVERSAL EDITION AG

Krzysztof Biernacki