



MASTER
CLASS

*EXPLORING
POLISH
ART SONG*

JANUARY 29-31, 2020

caic
collaborative arts institute of chicago

MASTER CLASS

EXPLORING POLISH ART SONG

JANUARY 29-31, 2021
PIANOFORTE

*MICHAEL PECAK,
keyboardist & conductor*



*This program is partially
supported by a grant from:*



ILLINOIS
ARTS
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AGENCY

PROGRAM

I.

Zaczarowana królewna
(The Enchanted Princess)

Mieczysław Karłowicz
(1876-1909)

Hillary Esqueda, *soprano*
Shannon McGinnis, *piano*

II.

Dziad i baba
(An Old Man and an Old Woman)

Stanisław Moniuszko
(1819-1872)

Alexander Kolyszko, *bass*
Michael Pecak, *piano*

III.

Deszcz jesienny (Autumn Rain)
from *Pieśni rozpacz i samotności*
(Songs of Despair and Loneliness)

Marta Ptaszyńska
(b. 1943)

Anna Laurenzo, *mezzo-soprano**
Shannon McGinnis, *piano*

*CAIC Vocal Chamber Music Fellow

Mieczysław Karłowicz



Stanisław Moniuszko



Marta
Ptaszyńska

ARTIST BIOGRAPHY

Polish-American conductor and pianist **Michael Pecak** has performed to great acclaim throughout the United States, Canada, and Europe. As a conductor, Michael has collaborated with numerous American opera companies and festivals, including Florida Grand Opera, Opera Saratoga, Chicago Opera Theater, Winter Opera St. Louis, Miami Music Festival, and Chicago Summer Opera. Michael began 2020 as Assistant Conductor at Florida Grand Opera for *Madama Butterfly* followed by *La fanciulla del West* with Winter Opera St. Louis. Based in his hometown of Chicago, Michael is on the music staff at the Northwestern University Opera Theater. Recent projects with NU Opera include the 2020 Chicago premiere of David T. Little's *Dog Days*. As Music Director of the Chicago City Wide Symphony Orchestra, Michael has led major symphonic works by Beethoven, Dvořák, Brahms, Mozart, Tchaikovsky, and others. He has also collaborated with the Baltimore Chamber Orchestra and the Cameristi del Maggio Musicale Fiorentino in Italy.



An ardent lover of opera and art song, Michael enjoys working with singers as an accompanist and coach. Michael frequently collaborates with soprano Hannah De Priest. This spring, they were one of ten duos invited for the 2020 Oxford Lieder Mastercourse. The duo was also named Rising Young Artists by

Pegasus Early Music for their 2020/21 season. A heritage speaker of Polish, Michael is an advocate for Polish art song, particularly those of Chopin and his contemporaries. Under the aegis of the Collaborative Arts Institute of Chicago, Michael will lead singers in a three-day workshop in November 2020 devoted to Polish art songs from the 19th and 20th centuries.

Michael earned his Bachelor of Music degree from Northwestern University where he studied piano performance with Alan Chow and orchestra/opera conducting with Victor Yampolsky, Stephen Alltop, Mallory Thompson, and Julian Dawson. A Fulbright Fellowship enabled Michael to spend a year at the F. Chopin University of Music in Warsaw, Poland, where he explored the music of 20th and 21st-century Polish composers. Building on this experience, Michael was subsequently named an Artist-in-Residence at the Polish Studies Center of Indiana University (Bloomington) where he also earned his Master's Degree in piano performance, studying with the renowned American pianist André Watts.

As a historical fortepianist, Michael has performed in the Vancouver Early Music Festival, the Westfield Center for Historical Keyboard Studies, and the Festival de Musique Montreal Baroque.

When he's not performing or studying his scores, Michael is most likely tuning his fortepiano, going for long walks in his neighborhood park, or eating dark chocolate.



TEXTS & TRANSLATIONS



Zaczarowana królewna

- Adam Asnyk

Zaczarowana królewna
w mirtowym lasku drzemie:
u nóg jej lutnia śpiewna
zsunęła się na ziemię,
niedokończona piosneczka
uśmiechem lśni na twarzy,
drżą jeszcze jej usteczka,
o czymś rozkosznym marzy.

Marzy o jednym z rycerzy,
że idąc przez odmęty
do stóp jej tu przybieży
i przerwie sen zaklęty.

Lecz rycerz, co walczył dla niej,
ten męstwo swe przecenił,
zabłąkał się w otchłani...
i zwątpił... i skamieniał.

The Enchanted Princess

In a myrtle forest, the enchanted
princess dreams.
Her lute slides to the ground;
An unfinished little song smiles
on her face
And her lips still tremble
As she dreams of something
enticing.

She dreams of a knight,
Who, walking through the depths
of the forest,
Will arrive and kneel at her feet
And break the enchanted dream.

But the knight who fights for her
Overestimates his bravery,
Strays into the abyss,
Doubts himself, and turns to stone.

Translation by Michael Pecak

Dziad i baba

- *Józef Ignacy Kraszewski*

Był sobie dziad i baba, bardzo
starzy oboje,
Ona kaszląca, słaba, on
skurczony we dwoje.
Mieli chatkę maleńką, tak starą
jak oni,
Jedno miała okienko i jeden był
wchód do niej.
Żyli bardzo szczęśliwie,
spokojnie jak w niebie,
czemu ja się nie dziwię, bo
przywykli do siebie.

Tylko smutno im było, że
umierać musieli,
że się kiedyś mogiłą długie życie
rozdzieli.
I modlili się szczerze, aby Bożym
rozkazem,
kiedy śmierć ich zabierze, brała
oboje razem.

„Razem! to być nie może, ktoś
choć chwilą wprzód skona.”

„Byle nie ty, nie boże.”

„Byle tylko nie ona.”

„Wprzód umrę,” woła baba,
„jestem starsza od ciebie,
co chwila bardziej słaba,
zapłaczesz na pogrzebie.”

„Ja wprzód, moja miła, ja kaszlę
bez ustanku
i zimna mnie mogiła przykryje
lada ranku.”

„Mnie przódy.”

„Mnie, kochanie.”

„Mnie, mówię.”

„Dość już tego, dla ciebie płacz
zostanie.”

An Old Man and an Old Woman

There once was a man and his wife,
both very old:
She was coughing, weak; he was
hunched over in half.
They had a tiny cottage that was as
old as they were;
It had one little window and one
doorway.
They lived happily, and as
peacefully as in heaven.
I was not surprised, because they
were made for one another.

The only thing that saddened them
was that they would die,
That the grave would someday
separate them.
And they prayed earnestly that God
would command
That when death came for them it
would take them together.

“Together is impossible, for
someone must die even a moment
before the other.”

“As long as it’s not you, Oh God.”

“As long as it’s not her.”

“I’ll die first,” called out the old
woman, “I’m older than you,
and I grow weaker by the moment.
You’ll cry for me at the funeral.”

“I’ll go first, my darling, I cough
ceaselessly, and the cold grave
might cover me by the morning.”

“It will cover me first.”

“It will cover me first, my love.”

“Me, I say.”

“Enough of this! For you the tears
will be.”

„A tobie nie? Dlaczego?”

I tak dalej, i tak dalej,
Jak zaczęli się kłócić, tak się z
miejsca porwali,
chatkę chcieli porzucić.
Aż do drzwi, puk, powoli:
„Kto tam?”
„Otwórzcie, proszę, postuszna
waszej woli,
„śmierć jestem: skon przynoszę.”
„Idź, babo, drzwi otworzyć.”
„Ot, to: idź sam! Ja słaba, ja pójdę
się położyć,”
odpowiedziała baba.
„Fi! śmierć na słocie stoi i czeka
tam, nieboga,
idź, otwórz z łaski swojej.”
„Ty otwórz, moja droga.”

Baba za piecem z cicha kryjówki
sobie szuka,
dziad pod ławę się wpycha,
a śmierć stoi i puka.
I byłaby lat dwieście pode
drzwiami tam stała,
lecz, znudzona, nareszcie
kominem wleźć musiała.

“And not for you? Why not?”

And so on, and so on.
As they quarreled, they parted
abruptly
And wanted to leave the cottage
Until they heard a slow knocking
at the door:
“Who’s there?”
“Open the door, please, if you will;
I am death, and death I bring.”
“Go, old woman, open the door.”
“How now! Go yourself. I am weak,
and I’m going to lie down,”
replied the old woman.
“By heaven, death is standing there
in the rain and waiting; go open
the door.”
“You go open it, my dear.”

The old woman goes to find a quiet
hiding spot behind the furnace
While the old man shoves himself
under a bench,
And death continues to stand
outside and knock.
And death would have stood
two-hundred years by that door,
Until, bored, she finally came down
the chimney.

Translation by Michael Pecak

Deszcz jesienny

- *Leopold Staff*

O szyby deszcz dzwoni, deszcz
dzwoni jesienny
I pluszcze jednaki, miarowy,
niezmienny,
Dżdżu krople padają i tłuką w
me okno...
Jęk szklany... płacz szklany...
a szyby w mgle mokną
I światła szarego blask sączy się
senny...
O szyby deszcz dzwoni, deszcz
dzwoni jesienny...

Wieczornych snów mary
powiewne, dziewicze
Na próżno czekały na słońca
oblicze...
W dal poszły przez chmurną
pustynię piaszczystą,
W dal ciemną, bezkresną, w dal
szarą i mglistą...
Odziane w łachmany szat
czarnej żałoby
Szukają ustronia na ciche swe
groby,
A smutek cień kładzie na licu ich
młodem...
Powolnym i długim wśród
dżdżu korowodem
W dal idą na smutek i życie
tułacze,
A z oczu im lecą łzy... Rozpacz
tak płacze...

The Autumn Rain

Ringing rain on autumn window
panes
Splashing and dripping
monotonous and same,
The drops falling and pounding my
window...
Moaning... weeping... glass...
in misty panes
The gray light flitting, softly
dreaming...
Ringing rain on autumn window
panes...

Evening phantoms, ethereal flights
of dreams
Waiting in vain for sunlight's rays...
Into the emptiness of clouds they
vanish
Into the formless dark of infinite
mists...
Draped in tattered rags of
mourning black
Searching in silence for secluded
graves,
While grief darkens their young
faces ...
They march in long and tedious
procession
Into the sorrow of the wandering
life,
Eyes damp in tears... so despair
weeps...

To w szyby deszcz dzwoni,
deszcz dzwoni jesienny
I pluszcze jednaki, miarowy,
niezmienny,
Dżdżu krople padają i tłuką w
me okno...
Jęk szklany... płacz szklany...
a szyby w mgle mokną
I światła szarego blask sączy się
senny...
O szyby deszcz dzwoni, deszcz
dzwoni jesienny...

Ringling rain on autumn window
panes
Splashing and dripping
monotonous and same,
The drops falling and pounding my
window...
Moaning... weeping... glass...
in misty panes
The gray light flitting, softly
dreaming...
Ringling rain on autumn window
panes...


Translation by Andrew Rafalski

ABOUT CAIC

Collaborative Arts Institute of Chicago seeks to make Chicago a world home for the study and performance of art song and vocal chamber music repertoire. Through performance and education events in venues throughout the Chicago area, including the annual Collaborative Works Festival, CAIC offers musicians and audience members the opportunity to experience the intimate, inspiring world of song.

As founding partners of Collaborative Works, LLP, pianists Nicholas Hutchinson and Shannon McGinnis have been providing high quality, affordable coaching and accompanying services in the Chicagoland area since 2006. In 2010 they joined forces with tenor Nicholas Phan to establish the Collaborative Arts Institute of Chicago.

Since 2010, CAIC has presented an annual series of salon recitals called the Lieder Lounge Series, an annual Master Class series, and hosted an annual workshop for singers. In 2012, CAIC established the Collaborative Works Festival, an annual vocal chamber music festival, which the *Chicago Tribune* has twice listed amongst its annual "Best Classical Music Events of the Year" round-up.



Mezzo-soprano Jennifer Johnson Cano, dancer Andrew Erickson, & pianist Shannon McGinnis at the 2018 Collaborative Works Festival

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UPCOMING EVENTS



FEBRUARY 4

HEARD OVER THE PIANO

Episode XV:

SILVER LININGS

TO ONLINE LEARNING

with Dana Brown

& Nicholas Hutchinson



MARCH 5-7

WINTER LIEDER LOUNGE

with Edward Nelson, baritone

& Ronny Michael Greenberg, piano



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