

**8 Sept.'21**  
**Henry Le Boeuf Hall, Bozar**

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# **Songs without Borders**

**Bernarda &  
Marcos Fink**

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**Gala Concert of the  
Slovenian Presidency of the  
Council of the European Union**

# Speech by Mr Jérôme Giersé, Director Music Bozar

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**Dear Ms State Secretary Ignacija Fridl Jarc,  
Your excellencies,  
Ladies and gentlemen,**

This concert, which I have the pleasure of opening today, celebrates two events: the Slovenian Presidency of the Council of the European Union on the one hand, and the new season of Bozar on the other.

Slovenia is hosting its second Presidency since joining the Union 15 years ago, putting forward challenging and important themes such as global reflection on the Covid pandemic and our common European Future.

Additionally, with the artistic programme at Bozar, together we underline the importance of intercultural collaboration and diversity, two values highly appreciated in this remarkable Hall.

Symbolically, the new season represents a new beginning, a hopeful start in the post-pandemic era. Thanks to the creativity of our teams and the confidence of our partners, we were able to demonstrate resilience and overcome all the obstacles that the last months and years brought to us. With this in mind, I would like to adopt the motto of your Presidency: “Together. Resilient. Europe.”

It is clearly in this perspective that tonight's concert is being held, and we have the honour to welcome a distinguished guest who is no stranger to Bozar: Bernarda Fink, this time accompanied by her brother Marcos Fink.

But we will welcome many more Slovenian artists in the coming months. Several of them, for example, are participating in the STArts exhibition on the crossroad of the Sciences, the Technologies and the Arts. Others will be present at the Symposium on Artificial Intelligence, which will explore the whole spectrum of possibilities given to arts with the new technologies.

Last but not least, in December, Belgian Stefan Hertmans and Slovenian Drago Jančar, two great names in European literature, will meet and discuss their vision on culture and Europe that unites us.

Sharing and empowering art and culture is the duty of this House, and I do hope this new season will demonstrate that together with our partners, our biggest richness, we are able to take up this challenge!

Before I pass the floor to you, Ms State Secretary, would like to thank your team and the team of Bozar for the great collaboration; and to you, ladies and gentlemen, for joining us tonight to start the new season together.

Have a wonderful evening!

**Introduction by H.E. Iztok Jarc,  
Ambassador – Permanent Representative  
of the Republic of Slovenia to the EU**

**Speech by Ms Ignacija Fridl Jarc,  
State Secretary at the Slovenian Ministry  
of Culture**

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**Excellencies,  
Ladies and Gentlemen,**

It is a great honour for me to take part in this exceptional event celebrating music and art, held in honour of the Slovenian Presidency of the Council of the European Union. At this point, there is no need to reiterate how cultural heritage and contemporary art are tightly intertwined with the project of European integration. Nevertheless, I would like to briefly outline how the importance of cultural integration is perceived by Slovenia.

As a result of their past, Slovenians have had neither great military leaders nor resounding heroic epics. However, we did have a rich folk cultural tradition with singing, both in church as well as socially and in the family circle, which played an extremely important role in this tradition. Such a tradition of singing has also been preserved in many places outside the homeland. With music in their hearts, Slovenians around the world have preserved and nurtured their love for their lost home under the Alps and by permeating it with culture of their new homeland, they enriched the Slovenian song even more. Such is also the story of today's performers.

With their outstanding careers, Mrs Bernarda Fink and Mr Marcos Fink personify the noble continuity of Slovenian culture through the centuries. Even though they were born in Argentina and came to Slovenia as fully formed people and artists, their artistic sensibility connects them with both Slovenia's history and its present, and above all with the European cultural heritage. Tonight, accompanied by the Croatian–Slovenian pianist and pedagogue Vladimir Mlinarić, we will be able to feel in person how all of us gathered here are at the same time citizens of our country and the heirs of European history, as well as the co-creators of its future. The programme to which we will be listening tonight will not only take us back to our common past from Germanic, Romanic and Slavic Europe, but it will also tap into a rich South American tradition.

We believe that this openness and acceptance of diversity, which enriches and enables us to live in peace and creative cooperation, is the greatest achievement of European integration and a prospect of the future. I am particularly pleased that the performance of the renowned singers Bernarda Fink and Marcos Fink will also feature some wonderful Slovenian songs, which are in terms of quality among the most important achievements of European lyrics set to music, especially in their interpretations.

I wish you all a pleasant evening.

**National anthem of the Republic of Slovenia**  
**Official anthem of the European Union**

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**Bernarda Fink, mezzo-soprano**  
**Marcos Fink, bass-baritone**  
**Vladimir Mlinarić, piano**

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Andrea Falconieri 1585–1656

1. **Bella porta di rubini**

Hugo Wolf 1860–1903

2. **In dem Schatten meiner Locken**, from  
***Weltliche Lieder (Spanisches Liederbuch)***

Franz Schubert 1797–1828

3. **Licht und Liebe** (Nachtgesang), D 352

Henri Duparc 1848–1933

4. **Sérénade**

Antonín Dvořák 1841–1904

5. **Široké rukavy**,  
from ***Cigánské Melodie, op. 55***

Manuel de Falla 1876–1946

6. **El paño moruno**,  
from ***7 Canciones populares españolas***

Astor Piazzolla 1921–1992

7. **Jacinto Chiclana**  
8. **Los pájaros perdidos**

Alberto Williams 1862–1952

9. Milonga calabacera

Carlos Guastavino 1912–2000

10. Las puertas de la mañana

11. La flor de aguapé

Benjamin Ipavec 1829–1908

12. Mak žari

13. Pomladni veter

Josip Ipavec 1873–1921

14. Pomladni počitek

Anton Lajovic 1878–1960

15. Mesec v izbi

Kamilo Mašek 1831–1859

16. Pod oknom

Josip Pavčič 1870–1949

17. Dedek samonog

Fran Gerbič 1840–1917

18. V noči

duration: ± 1h20

in the framework of  
the Slovenian Presidency of the Council of the European Union.



# Songs without borders

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In July, Portugal passed the baton to Slovenia, which now holds the Presidency of the Council of the European Union. For its gala concert, Bozar will host three great musicians: mezzo-soprano Bernarda Fink and her brother, bass-baritone Marcos Fink, both born in Argentina of Slovenian parents, and pianist Vladimir Mlinarić. The artists will treat the audience to a varied recital programme, including lieder by Wolf, Duparc and Schubert, as well as a few gems from their widely acclaimed records *Canciones argentinas* and *Slovenija!* (Harmonia Mundi, 2006 & 2001).

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## From villanellas to milongas

Before exploring the Argentinian and Slovenian repertoires, Bernarda and Marcos Fink will lead the audience on a journey to discover various European melodies. It all begins in Naples with bel canto by **Andrea Falconieri** (1585–1656). Of this prolific composer in both Italy and Spain only three collections of songs dating from the first half of the 17<sup>th</sup> century have reached us. His music was greatly influenced by the Spanish style, and he contributed to its spread across the continent with his *folias* and other *villanellas*.

Three centuries later, romantic composer **Hugo Wolf** (1860–1903) also drew inspiration from



Iberian culture. He set German translations of Spanish and Portuguese poems to music: his collection of lieder, *Spanisches Liederbuch*, was published in 1891.

As a composer who loved to associate verses with musical notes, **Franz Schubert** (1797–1828) is renowned for the lied, a musical genre that he sublimated into 600 songs. His 1816 *Licht und Liebe* provides a perfect example of lieder sung in duo: alternating tenor and soprano voices come together in the final stanza, accompanied by the Viennese maestro's iconic modulations and harmonic twists and turns.

In 19<sup>th</sup> century Europe, lieder were the norm in salon concerts for a rapidly growing bourgeoisie. Inspired by the Romantic movement, French composers created a new and intimate musical genre: the French art song (*mélodie*). Fauré, Duparc, Charbier, Chausson, and subsequently Ravel and Debussy, among others, embraced it and composed colourful, evocative and poetic works such as *Sérénade* by **Henri Duparc** (1848–1933).

Nationalism emerged alongside musical Romanticism in the same century. Lieder and French art songs, popular during the historical period that led to the creation of nation-states, were inspired by folk music as well as by pastoral themes from traditional repertoires. *Široké rukavy*, an excerpt of *Gypsy Songs*, Op. 55 by **Antonín Dvořák** (1841–1904) is a perfect example. *El paño moruno* (The Moorish Cloth) is yet another, drawn from the *Sept chansons populaires espagnoles*, in which **Manuel de Falla** (1876–1946) explores the

rich rhythms, melodies and modal scales of his home country's folk songs.

The idea of music as an expression of national identity spread rapidly across the Atlantic to America. The musical genre that emerged in Argentina combined prominent European influences with native traditional music. At the turn of the century, a generation of artists, “Generation 1900” – with **Alberto Williams** (1862–1952) as its most prominent exponent – embraced this form of expression. The audience will listen to one of Williams’ *milongas*, a danced musical genre born from the Afro–Argentinian *candombe* (work song) and the Cuban *habanera*. The Argentinian “Centenary Generation” followed: artists mostly born around 1880. Then came a series of composers who focused on national themes, such as **Carlos Guastavino** (1912–2000), iconic composer of Argentinian music for piano and voice, and **Astor Piazzolla** (1921–1992), who created *tango nuevo* (new tango), a popular musical style born from urban and multicultural influences, and which soon became a showcase of the country's culture around the world.

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## Slovenian gems

During the 19<sup>th</sup> century, present-day Slovenia was part of the Austro–Hungarian Empire and its cultural landscape. Being far from major European capitals, however, the country was not influenced by the most modern musical developments. At the end of the 19<sup>th</sup> century, Slovenian composers were drawn to more intimate music for voice

and piano. Their work was inspired by German composers such as Schubert, Schumann and Wolf, as well as Berlioz, Fauré and Debussy from France. Slovenian musicians based their repertoire texts on translated foreign poetic works or they wrote original songs. Inspired by the work of **Anton Tomaž Linhart** (1756–1795), father of Slovenian historical fiction, many Slovenian artists embraced the romantic nationalist literary genre and drew inspiration from writers such as **France Prešeren** (1800–1849), often considered the greatest poet of his time. Contemporary poet **Oton Župančič** (1878–1949) in turn inspired composers such as **Fran Gerbič** (1840–1917), **Benjamin Ipavec** (1829–1908), who wrote for the musical magazine *Novi akordi*, **Josip Pavčič** (1870–1949), another late Romantic, and **Anton Lajovic** (1878–1960), whose musical language is uniquely personal.

Luc Vermeulen

Based on Cecilia Scalisi and Tomaž Faganel's programme notes for the *Canciones argentinas* and *Slovenija!* discs.

## Biographies

# Bernarda Fink, mezzo-soprano

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Bernarda Fink was born in Buenos Aires of Slovenian parents and studied at the city's music conservatory. Highly sought after to perform in recitals and concerts as a mezzo-soprano in American and European concert halls, Fink has a wide-ranging repertoire – from ancient to contemporary music. She regularly teaches masterclasses and sits on the jury of international song competitions (Wigmore Hall, Bach Wettbewerb, ARD, etc.). Bernarda Fink and her brother Marco have received Slovenia's most prestigious cultural honour, the Prešeren Award.

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# Marcos Fink, bass–baritone

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Bass–baritone Marcos Fink was born in Argentina into a Slovenian family, and was trained by Argentinian and European instructors. He later perfected his skills in oratorio and opera with Heather Harper and Robert Sutherland at the Royal College of Music in London. An excellent opera and lieder performer, Fink has received numerous distinctions such as the Golden Orpheus Award for his recording of *Winterreise* and two Grammy nominations, in 2007 and 2013. He is a two–time recipient of the Prešeren Fund Award, and has received the Samo Smrkolj Award for his outstanding operatic career.

# Vladimir Mlinarić, piano



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Croatian pianist Vladimir Mlinarić studied at the Ljubljana Music Academy under Zdenka Novak and in Vienna with Leonid Brumberg. In 1987, he received the Prešeren Award and the first prize at the Zemono competition in Slovenia. Equally comfortable playing solo or in chamber music ensembles, Vladimir Mlinarić performs all over the world and is a jury member for various international piano competitions. Mlinarić is a renowned musician in Slovenia, Croatia and Italy. He is an active concert artist and professor.

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Andrea Falconieri 1585–1656

**1. Bella porta di rubini**  
**(*Beautiful portal of rubies*)**

Bella porta di rubini  
*Beautiful portal of rubies*

Ch'apri il varco ai dolci accenti,  
*That opens the way to sweet words,*

Se nei risi peregrini  
*That in the wandering laughter*

Scopri perle rilucenti,  
*Uncovers shining pearls,*

Tu d'amor dolce aura spiri,  
*You breath the sweet breeze of love,*

Refrigerio a miei martiri.  
*Refreshment to my sufferings.*

Vezzasetta e fresca rosa,  
*Caressing and fresh rose,*

Umidetto e dolce labbro,  
*Moist and sweet lip,*

Ch'hai la manna rugiadosa  
*You have the dewy manna*

Sul bellissimo cinabro,  
*On your very beautiful cinnabar,*

Non parlar ma ridi e taci:  
*Do not speak, but laugh and be silent;*

Sien gli accenti i nostri baci.  
*May our kisses be the words.*

Hugo Wolf 1860–1903

**2. In dem Schatten meiner Locken  
(In the shadow of my tresses),  
from *Weltliche Lieder* (*Spanisches Liederbuch*)**

Text: Anonym, translated to German by Paul Heyse (1830–1940)

In dem Schatten meiner Locken  
*In the shadow of my tresses*

Schließ mir mein Geliebter ein.  
*My lover has fallen asleep.*

Weck' ich ihn nun auf? – Ach nein!  
*Shall I wake him now? – Ah no!*

Sorglich strählt' ich meine krausen  
*Carefully, I combed my curly*

Locken täglich in der Frühe,  
*Tresses early each morning,*

Doch umsonst ist meine Mühe,  
*But my efforts are in vain,*

Weil die Winde sie zerzausen.  
*For the winds tousle them.*

Lockenschatten, Windessausen  
*Shade-giving tresses, sighing breezes*

Schläferen den Liebsten ein.  
*Have lulled my lover to sleep.*

Weck' ich ihn nun auf? – Ach nein!  
*Shall I wake him now? – Ah no!*

Hören muß ich, wie ihn gräme,  
*I shall have to hear how he grieves,*

Daß er schmachtet schon so lange,  
*How he has languished so long,*



Daß ihm Leben geb' und nehme  
*How his whole life depends*

Diese meine braune Wange,  
*On these my dusky cheeks.*

Und er nennt mich seine Schlange,  
*And he calls me his serpent,*

Und doch schlief er bei mir ein.  
*And yet he fell asleep at my side,*

Weck' ich ihn nun auf? – Ach nein!  
*Shall I wake him now? – Ah no!*

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## Franz Schubert 1797–1828

### 3. Licht und Liebe (Light and love), D 352

Text: Matthäus von Collin (1779–1824)

Liebe ist ein süßes Licht.  
*Love is a sweet light.*

Wie die Erde strebt zur Sonne  
*As the world pursues the sun*

Und zu jenen hellen Sternen  
*And every bright star*

In den weiten blauen Fernen,  
*In the wide blue distance,*

Strebt das Herz nach Liebeswonne;  
*So does the heart pursue the bliss of love;*

Denn sie ist ein süßes Licht.  
*For it is a sweet light.*

Sieh, wie hoch in stiller Feier  
*Look, how high in silent ceremony*

Droben helle Sterne funkeln:  
*Over there, bright stars glint:*

Von der Erde fliehn die dunkeln,  
*They fly from the world's dark,*

Schweremutsvollen trüben Schleier.  
*Gloom-filled, murky haze.*

Wehe mir, wie so trübe  
*Woe is me! How cheerless*

Fühl' ich tief mich im Gemüte,  
*I feel deep in my mind,*

Das in Freuden sonst erblüte,  
*Which once blossomed in joy*

Nun vereinsamt, ohne Liebe.  
*And is now isolated, without love.*

Liebe ist ein süßes Licht.  
*Love is a sweet light.*

Wie die Erde strebt zur Sonne  
*As the world pursues the sun*

Und zu jenen hellen Sternen  
*And every bright star*

In den weiten blauen Fernen,  
*In the wide blue distance,*

Strebt das Herz nach Liebeswonne:  
*So does the heart pursue the bliss of love:*

Liebe ist ein süßes Licht.  
*Love is a sweet light.*

# Henri Duparc 1848–1933

## 4. Sérénade (*Serenade*)

Text: Gabriel Marc (1940–1901)

Si j'étais, ô mon amoureuse,

*If I were, o my love,*

La brise au souffle parfumé,

*The breeze of a perfumed breath*

Pour frôler ta bouche rieuse,

*Brushing against your cheerful mouth*

Je viendrais craintif et charmé.

*I would become timid and charmed.*

Si j'étais l'abeille qui vole,

*If I were the bee that flew,*

Ou le papillon séducteur,

*Or the seductive butterfly,*

Tu ne me verrais pas, frivole,

*You would not see me, frivolous,*

Te quitter pour une autre fleur.

*Leave you for another flower.*

Si j'étais la rose charmante

*If I were the charming rose*

Que ta main place sur ton cœur,

*Which your hand placed on your heart*

Si près de toi toute tremblante

*So near to you, all trembling,*

Je me fanerais de bonheur.

*I would faint with happiness.*

Mais en vain je cherche à te plaire,  
*But in vain I seek to please you.*

J'ai beau gémir et soupirer.  
*I quite moan and sigh.*

Je suis homme, et que puis-je faire ? –  
*I am a man, and what can I do?*

T'aimer... Te le dire ... Et pleurer !  
*Love you ... tell you so ... and cry!*

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## Antonín Dvořák 1841–1904

### **5. Široké rukavy, from *Cigánské Melodie*, op. 55**

Text: Adolf Heyduk (1835–1923)

Široké rukávy a široké gatě  
*In his wide and ample, airy linen vesture,*

Volnější cigánu nežli dolman v zlatě.  
*Freer is the gipsy than in silken texture!*

Dolman a to zlato bujná prsa svírá;  
*Jaj! In broider'd dolman beats the heart in fetters,*

Pod ním volná píseň násilně umírá.  
*Soaring song is prison'd, rapture it ne'er utters.*

A kdo raduješ se, tvá kdy píseň v kvěťě,  
*Who would sing in joyance, free as bird in azure,*

Přej si, aby zašlo zlato v celém světě!  
*Shall renounce with scorning gold and sordid  
treasure.*

Manuel de Falla 1876–1946  
**6. El paño moruno (*The Moorish Cloth*),  
from 7 *Canciones populares españolas***

A paño fino, en la tienda, un amancha le cayó;  
*One the fine cloth, in the shop, a stain has appeared;*  
Por menos precio se vende, porque perdió su valor.  
*It is sold for a lower price, because it has lost its value.*  
¡Ay!

Astor Piazzolla 1921–1992  
**7. Jacinto Chiclana**

Text: Jorge Luis Borges (1899–1986)

Me acuerdo, fue en balvanera,  
*I remember, it was in Balvanera,*  
En una noche lejana,  
*One long-distant night,*  
Que alguien dejó caer el nombre  
*That someone dropped the name*  
De un tal Jacinto Chiclana.  
*Of one Jacinto Chiclana.*

Algo se dijo, también  
*There was also talk*  
De una esquina y de un cuchillo.  
*Of a street corner and a knife.*  
Los años no dejan ver  
*The passage of years does not allow one to see*  
El entrevero y el brillo.  
*The confusion or the gleaming blade.*

Quién sabe por qué razón,  
*Who knows why*

Me anda buscando ese nombre!  
*That name comes looking for me?*

Me gustaría saber  
*I would like to know*

Cómo habrá sido aquel hombre.  
*What that man was like.*

Alto lo veo y cabal,  
*Tall, I can see him, and upright,*

Con el alma comedida;  
*With a restrained temperament;*

Capaz de no alzar la voz  
*Capable of not raising his voice*

Y de jugarse la vida.  
*And of risking his life.*

Nadie con paso más firme  
*No-one can ever have trodden the ground*

Habrá pisado la tierra.  
*With a firmer step.*

Nadie habrá habido como él,  
*No-one can have had as much as he did*

En el amor y en la guerra.  
*In love and war.*

Sobre la huerta y el patio  
*Above the huerta and the courtyard,*

Las torres de Balvanera,  
*The towers of Balvanera,*

Y aquella muerte casual,  
*And that chance death*

En una esquina cualquiera.  
*At common street corner.*

Sólo Dios puede saber  
*Only God knows*

La laya fiel de aquel hombre.  
*The faithful fibre of that man.*

Señores, yo estoy cantando  
*Gentlemen, I am eulogising*

Lo que se cifra en el nombre.  
*What is enshrined in that name.*

Siempre el coraje es mejor.  
*Courage is always better.*

La esperanza nunca es vana.  
*Hope is never vain.*

Vaya, pues, esta milonga,  
*Come, listen to this milonga*

Para Jacinto Chiclana.  
*In memory of Jacinto Chiclana.*

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## Astor Piazzolla 1921–1992

### 8. Los pájaros perdidos (*The Lost Birds*)

Text: Mario Trejo (1926–2012)

Amo los pájaros perdidos  
*I love the lost birds*

Que vuelven desde el más allá,  
*That come back from death*

A confundirse con un cielo  
*To blend in with a sky*

Que nunca más podre recuperar.  
*Where I will never be able to get back.*

Vuelven de nuevo los recuerdos,  
*The memories come back,*  
Las horas jóvenes que di,  
*The hours of my youth that I gave away,*  
Y desde el mar llega un fantasma  
*And a ghost comes from the sea*  
Hecho de cosas que amé y perdí.  
*Made out of things I loved and lost.*

Todo fue un sueño, un sueño que perdimos,  
*Everything was a dream, a dream that we lost,*  
Como perdimos los pájaros y el mar,  
*Like we lost the birds and the sea,*  
Un sueño breve y antiguo como el tiempo  
*A short and ancient dream like the time*  
Que los espejos no pueden reflejar.  
*That mirrors can not reflect.*

Después busqué perderte en tantas otras  
*Later I tried to lose you in so many others*  
Y aquella otra y todas eras vos  
*And that other one and all of them were you;*  
Por fin logré reconocer cuando un adiós es un  
adiós,  
*I finally got to recognize when a goodbye is a  
goodbye,*  
La soledad me devoró y fuimos dos.  
*Loneliness devours me, and we were left two.*  
Vuelven los pájaros nocturnos  
*The night birds come back*  
Que vuelan ciegos sobre el mar,  
*They fly, blind, over the sea,*



La noche entera es un espejo

*The entire night is a mirror*

Que me devuelve tu soledad.

*That brings your loneliness back to me.*

Soy sólo un pájaro perdido

*I am but a lost bird*

Que vuelve desde el más allá

*Coming back from death*

A confundirse con un cielo

*To blend in with a sky*

Que nunca más podré recuperar.

*Where I will never be able to get back.*

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Alberto Williams 1862–1952

**9. Milonga calabacera (*Jilting Milonga*)**

No me mires como miran las lechuzas,

*Don't look at me the way owls do,*

Porque me asustas, porque me embrujas.

*Because you're scaring me, you're bewitching me.*

Mírame con más dulzura, como miran

*Look at me more gently, the way*

Todas las chicas que se encariñan.

*All girls who fall in love do.*

No me digas que desprecias mis piropos:

*Don't tell me you spurn my compliments:*

Me tienen loco tus grandes ojos.

*Your big eyes are driving me mad.*

No menees, pues tu cuerpo con dejaires  
*And don't wiggle your body in that haughty way*  
De pavos reales porque es en balde.  
*Like a peacock, because it won't do you any good.*  
No me vengas con excusas ni amenazas  
*Don't come to me with excuses and threats*  
Porque en la plaza te arrastro el ala  
*Because I court you in the plaza.*

No me claves en el pecho las espuelas  
*Don't dig the spurs of your quarrels into my chest,*  
De tus querellas porque me enferman.  
*Because they make me sick.*

Vine a verte y tus desdenes me han vencido,  
*I came to see you and your disdain have got the*  
*better of me,*

Perdón suplico para el cautivo.  
*I beg pardon for the captive.*

Con el rabo entre las piernas como un perro  
*With my tail between my legs,*

Que un vapuleo dejó maltrecho.  
*Like a battered dog after thrashing,*

Yo me voy adonde el diablo perdió el poncho  
*I'm off to the back off beyond*

Porque no logro sino tu enojo.  
*Since all I've managed to do is make you angry.*

Con amargas calabazas has partido mi corazón.  
*With your bitter snubs you have broken my heart.*

¡Adiós, te digo; por siempre adiós!  
*Goodbye, I tell you, goodbye forever!*

# Carlos Guastavino 1912–2000

## 10. Las puertas de la mañana (*The Gates of Morning*)

Text: León Bernarós

Las puertas de la mañana

*The gates of morning*

Abierto se han vida mía.

*Have opened, my darling.*

El nácar con el rosado

*Nacre and pink*

Alegan trayendo el día.

*Rejoice as they usher in the day.*

El día nuevo va comenzando.

*The new day is beginning.*

Va comenzando, va comenzando.

*Beginning, beginning.*

Yo, suspirando, yo, suspirando.

*I am sighing, I am sighing.*

Las puertas de la mañana

*The gates of morning*

De par en par, vida mía.

*Are wide open, my darling.*

El alto sol en el cielo

*The sun is high in the sky,*

Con plena soberanía.

*In its full majesty.*

El día nuevo resplandeciendo.

*The new day is resplendent,*

Resplandeciendo, resplandeciendo.  
*Resplendent, resplendent.*

Yo, padeciendo, yo, padeciendo.  
*I am suffering, I am suffering.*

Las puertas de la mañana  
*The gates of morning*

Cerrado se han ya, mi amada.  
*Have already closed, my beloved,*

La tarde invade los cielos,  
*The evening is invading the skies,*

La sombra viene callada.  
*The shadows come quietly.*

La estrella de oro ya está alumbrando.  
*The golden star is already shining,*

Ya está alumbrando, ya está alumbrando.  
*Already shining, already shining,*

Yo, suspirando, yo, suspirando.  
*I am sighing, I am sighing.*

---

Carlos Guastavino 1912–2000

**11. La flor de aguapé (*The Agapanthus Flower*)**

Text: León Bernarós

Le dijo la flor de lirio  
*The calla lily said*

A la flor del aguapé:  
*To the agapanthus flower:*

Tres pétalos blancos tengo  
*I have three white petals*

Y soy parecida a usted.  
*And I resemble you.*

La flor de aguapé responde:  
*The water hyacinth answers:*

Vivo yo en el Paraná,  
*I live in the Paraná river,*

Allá con los camalotes,  
*There with the water hyacinths,*

Poblando la soledad.  
*Escorting the solitude.*

Cuándo, cuándo volveré  
*When, when will I return*

A mirar el aguapé!  
*To see the agapanthus!*

Nenúfar del Paraná  
*Parana's nenuphar*

Que sobre el río se va...  
*Which on the river flows...*

Las hojas son corazones  
*Leaves are hearts*

De clarísimo verdor.  
*Of crystalline green.*

La luna le da blancura,  
*The moon gives brightness,*

Le da sus oros el sol.  
*provides*

La tarde violeta pinta  
*The violet afternoon paints*

Su matiz crepuscular  
*Its twilight shades*

Allí donde el agua besa  
*There where the water kisses*

El sueño de su bogar.  
*Its rowing dream.*

---

## Benjamin Ipavec 1829–1908

### 12. Mak žari (*Poppy Glows*)

Text: Cvetko Golar (1879–1965)

Mak žari, kje si dekle moje, ti!  
*Poppy glows, where are you, my darling rose?*

Pomniš, zlati sončni žar,  
*Remember golden rays of sun,*

Bliskal je na najin par,  
*How they flashed when we were one,*

Vsa gorela si v obraz,  
*You were blushing in your face*

Vsa kot mak v poletni čas.  
*Poppy in its summer grace.*

V tvoje oči zatopljen  
*In your eyes' hypnotic gleam.*

Sanjal sem nebeški sen.  
*I was dreaming glorious dream.*

Zdaj sem sam, o, kje, kje siti!  
*Now I'm by solitude enclosed!*

Mak žari, kje si dekle moje, ti?  
*Poppy glows, where are you, my darling rose?*

# Benjamin Ipavec 1829–1908

## 13. Pomladni veter (*Spring Breeze*)

Text: Oton Župančič (1878–1949)

E, mačice! Kdaj pa ste splezale  
*Hey, catkins, hey! How did you ever climb*

Tak' naglo na vrbinje?  
*So fast into the willows?*

Ni dolgo še, kar v ivje zavite,  
*Not long ago I saw the boughs*

So veje iztezale se v mráz.  
*Stretching out covered in frost.*

Pa kdaj si glog, si cvetja nabral?  
*Hawthorn, when did your blossoms appear?*

Kot iz snežink posneto  
*As if made of snowflakes*

Je v bele čipke speto;  
*They are woven in white lace;*

Kaj res že kučmo z glave dal je čas?  
*Has time indeed taken off its winter hat?*

Pa deklice! Kaj je dahnilo v vas?  
*And girls, oh Lord! What breeze has made you so?*

Kaj vam oči je vžgalo,  
*What has made your eyes shine,*

Kaj v nedrih vam pognalo?  
*What's made your bosoms rise?*

Pst! To se ne pove pri nas v obraz!  
*Hush! We will not say it loud, oh no!*

Pa ne, pa ne!  
*Oh no, oh no!*

# Josip Ipavec 1873–1921

## 14. Pomladni počitek (*Spring Rest*)

Text: Hans Willy Märten / Jože Humer (1936–2012)

V logu pod lipami ležal sem sam.

*Under the lime trees I lie alone.*

»Zgodaj je deklica, kam pa že, kam?«

*“It’s early, my girl, to go out on your own.”*

Meni približa se, radostna vsa:

*She comes close to me, trembling in joy:*

»Ko ne ljubila bi, mimo bi šla.«

*“Were I not in love, I’d pass you, my boy!”*

Pil sem devištvo ji z usten in vek.

*Drinking virginity from her mouth and eyes,*

Naj ta čarobni svet traja na vek!

*I hoped that the magic won’t see its demise!*

Nežno sem božal jo, vroče objel.

*I stroked her tenderly, I held her strong.*

»Ko ne ljubila bi, ne bi me smel!«

*“Were I not in love, this would be wrong!”*

Ko pa poslavljanja pozni je čas,

*But as the time comes for us to part,*

Stran se ozira mi, skriva obraz.

*She hides her face, heavy’s her heart.*

Po njenem ličecu solze teko.

*Her lovely cheeks are covered in tears.*

»Ko ne ljubila bi, ne bi tako!«

*“Were I not in love, I would not cry, my dear!”*



# Anton Lajovic 1878–1960

## 15. Mesec v izbi (*My Fatherland*)

Text: Li Tai Po (ca. 700–762) / Julius Bierbaum (1865–1910) /  
Oton Župančič (1878–1949)

Svetlo pred posteljo, glej, mesec sije,  
*Athwart the bed, I watch the moonbeams cast  
a trail*

Kot kadar sneg blesteči vso zemljo pokrije.  
*So bright, so cold, so frail. That for a space  
it gleams*

Obrnem glavo navzgor... glej, mesec čist in tih.  
*Like hoar-frost on the margin of my dreams. I rase  
my head, –*

Spet nagnem glavo... in k tebi v daljavo,  
*The splendid moon I see: Then droop my head,*

Tja k tebi moj daljni dom, vas,  
*And sink to dreams of thee –*

Mi splava tožen vzdih!  
*My Fatherland, of thee!*

---

# Kamilo Mašek 1831–1859

## 16. Pod oknom (*Under the Window*)

Text: France Prešeren (1800–1849)

Luna sije, klad'vo bije  
*Moon is shining, bell is chiming*

Trudne, pozne ure že;  
*Tired and weary hours of late;*

Pred neznane, srčne rane,  
*My heartache keeps me awake,*

Meni spati ne puste.  
*Never has it been so great.*

Ti si kriva, ljubezniva  
*You're to blame, my loving flame,*

Deklica neusmiljena!  
*Merciless and heartless maid!*

Ti me raniš, ti me braniš,  
*You're my pain, you're the chain*

Da ne morem spat' doma.  
*That has kept me out of bed.*

---

Josip Pavčič 1870–1949

**17. Dedek samonog (*Grandpa Single-Leg*)**

Text: Oton Župančič (1878–1949)

Pase dedek samonog,  
*Grandpa Single-Leg, our guard,*

Čredo vrača skok na skok,  
*Runs his flock across the yard,*

Ovce bele, koze črne;  
*Sheep are white and goats are black,*

Kadar čredo vso zavrne,  
*When he gets all of them back,*

Kadar čredo vso napase,  
*When he gathers the whole pack,*

Druga noga mu izrase.  
*He will grow the second leg.*

# Fran Gerbič 1840–1917

## 18. V noči (*In the Night*)

Text: Ivan Resman (1848–1905)

Kak krasno mesec zлива  
*How sweetly moon is pouring*

Svoj žar na beli stan,  
*Its light on pretty home*

Kjer ljuba že počiva,  
*Where my sweetheart's resting,*

Kjer sanja sladki san.  
*Where she dreams alone.*

Moj angel le počivaj,  
*Sleep in peace, my starling,*

Objema naj te mir,  
*In the embrace of night,*

Le vedno, vedno uživaj  
*Forever, ever, darling,*

Vseh sreč najslajši vir!  
*Enjoy your life's delight!*

In mesec ti srebrni  
*Let the moon of silver*

Izbujaj rajske sne;  
*Bring her sweet dreams, I pray!*

Najmanjšo bol odvrni  
*All that's pain and sorrow*

In žalost proč od nje!  
*Keep out of her way!*



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