

## Wladyslaw Zelenski – Goplana (Warsaw 2016)

Written by bluesever

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1. *Goplana: Act I-II & III* 2:20:03 Edyta Piasecka - Goplana Karolina Sołomin - Skierka Anna Bernacka - Pixie Katarzyna Trylnik - Alina Wioletta Chodowicz - Balladyna Małgorzata Walewska - Veuve Arnold Rutkowski - Kirkor Rafał Bartmiński - Grabiec Mariusz Godlewski - Kostryn Jan Żądło - Halberdier Remy Lamping – Danseur Chorus of Polish National Opera Orchestra of Polish National Opera Grzegorz Nowak – conductor Opera in three acts Libretto: Ludomił German after Balladyna by Juliusz Słowacki In the original Polish

'I prefer silence to music,' Tadeusz Boy-Żeleński remarked in his *Słówka* [A Word or Two]. Does this have anything to do with the person of his father, composer Władysław Żeleński? We cannot say for sure. Władysław was expected to become a successor to Moniuszko. He did, but as a teacher of harmony and counterpoint at the Warsaw Conservatoire and not Poland's national composer. However, his *Goplana* is a very fine piece, its lyricism showing affinity with Moniuszko's works. Żeleński wove Polish motifs into the music: the polonaise, kujawiak, mazurka and oberek. He and Ludomił German, who based the libretto on the text of Słowacki's *Balladyna*, made this almost Shakespearian drama more like a fairy tale. The protagonist is a goddess of the lake, a fantasy character with a lyrical coloratura voice. However, the tale retains its cruelty: there are three corpses and evil reigns. Director Janusz Wiśniewski has blended everything into the very distinctive world of his rich imagination. His original productions: *Panopticum à la Madame Tussaud*, *Koniec Europy* [The End of Europe] and *Walka karnawału z postem* [The Fight between Carnival and Lent] brought a new tone to Polish theatre in the 1980s. --- teatrwiolki.pl

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After Stanisław Moniuszko, Żeleński was the most outstanding Polish opera composer of the late 19th century. Discover this unfamiliar jewel live from Warsaw with a fairy tale plot; an opera run through with Polish motifs and touching lyricism.

Władysław Żeleński, a composer and teacher at the Warsaw Conservatoire, remains slightly in the shadow of Moniuszko. His GOPLANA is however a very fine piece, its lyricism showing affinity with Moniuszko's works. Żeleński wove Polish motifs into his music: the polonaise, kujawiak, mazurka and oberek.

With his librettist Ludomił German, who was inspired by the text of Słowacki's BALLADYNA, they made an almost Shakespearian drama into something of a fairy tale. The protagonist is a goddess of the lake, a fantasy character with a lyrical coloratura voice. The tale nonetheless retains its cruelty: there are three corpses and evil reigns. Director Janusz Wiśniewski has blended these elements into the very distinctive world of his rich imagination. Wiśniewski emerged as leading figure in Polish theatre in the 1980s. ---theoperaplatform.eu

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