



Saturday, December 12th, 6:30 PM, Victoria College Chapel
Sunday, December 13th, 3:00 PM, Emmanuel College Chapel

HOLIDAY CONCERT

from Sacred Latin to Popular Latin (& North) American Songs

Miriam Tikotin, Soprano

Suzy Smith, Piano

Mozart: Exsultate, jubilate K. 165
* *Allergro: Exsultate, jubilate*
* *Andante: Fulget... Tu virginum corona*
* *Allergro: Alleluja*

Christian Chuquihuara, Piano

Bryce Moroz, Bass

Pachelbel: Canon in D major

Christian Chuquihuara, Piano

*Chopin: * Valse in E minor*
* *Nocturne in E flat major*

Chuquihuara: Three original compositions

Bryce Moroz, Bass

Harris: Mother Russia



Miriam Tikotin, Soprano

Suzy Smith, Piano

Ladino folk song: La soledad de la nocheda
Chabuca Granda: La flor de la canela
Velázquez: Bésame Mucho
Javits & Springer: Santa Baby
Berlin: White Christmas
Feliciano: Feliz Navidad

Christian Chuquihuara, Piano

Joplin: Maple Leaf Rag
Chuquihuara: Twinkle Little Star Improv.
King, Leiber & Stoller: Stand by Me
Albéniz: Asturias

Christian Chuquihuara, Piano & Vocals

Miriam Tikotin, Soprano

Domínguez: Perfidia

Intermission



* Programme is subject to changes *



647.367.6176 * info@Toronto-Concert.com * www.Toronto-Concert.com

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Chris Chuquihuara, Piano

Chris Chuquihuara is a quiet and soft-spoken man, and frequently says “I know of knowing nothing” (Socrates). He is an amateur composer, and is developing his technique with a great master teacher. Chris always is looking for the beautiful tone and expression when he builds a melody. He possesses an amazing memory and infallible ear for music and his compositions possess fine orchestra sound that is the trademark of his style.



Bryce Moroz, Bass

Bryce Moroz (bass) is primarily a rock musician but is also very much influenced by music from other traditions, notably the Middle East and South Asia. Currently Bryce is the bass player for the South Asian fusion band Kazak (www.kazak.ca; Fire Records).

Miriam Tikotin, Soprano

Hailed for her warm tone, stage presence and exquisite musical taste, soprano Miriam Tikotin performs in chamber music concerts, recitals, early music ensembles and has participated in several opera productions (Mozart’s Magic Flute among others). On top of her vocal performance B. Mus. University degree, Miriam Tikotin specialized in early music in France, with Roberto Gini (Italy) and studied with some of the finest musicians throughout Europe. She is known for choosing unique repertoire and sings in thirteen languages.



Suzy Smith, Piano



Pianist Suzy Smith completed a Master’s of Music (Accompanying and Chamber Music) at the University of Western Ontario. Growing up as a solo pianist and chamber musician, Suzy was the recipient of many awards and scholarships at the local, provincial, and national levels. In 2008 Suzy participated in the Music Academy of the West program as a vocal pianist, run by Marilyn Horne and Warren Jones, in Santa Barbara, California and has just finished three months as an apprentice coach at the Merola program with the San Francisco Opera. She was also on faculty for the inaugural year of the Canadian Operatic Arts Academy, a new opera program that began at UWO this past May.



Wolfgang Amadeus Mozart (1756-1791) / Motet: *Exsultate, jubilate* K. 165 (composed: 1773)

Mozart's contributions to the musical world are immense for anyone, let alone a composer who only lived to the age of thirty five. By the time he wrote the motet *Exsultate, jubilate* for the Milanese soprano castrato Venanzio Rauzzini, he was already at his own middle age of seventeen, and had been writing music for ten years. If any work captures Mozart's teenage genius in all its exuberance, it's this one. He was in Milan producing his seventh opera, *Lucio Silla*, in which Rauzzini was singing the title role. 'Motet' is a catch-all term for a short sacred work [towards the end of his life in Vienna, Mozart wrote a more traditional motet (sacred choral music in Latin), the famous *Ave verum corpus*]. *Exsultate, jubilate* – composed to words by an unknown author – is effectively a concerto for soprano and orchestra. The form of the piece, similar to a concerto, is in three movements: fast (Allegro), slow (Recitative+Andante) leading directly to the final fast movement (Allegro), in an outstanding and cheerful "Alleluia". © Thomas Dawkins © Richard Bratby

Aria: Exsultate, jubilate,
o vos animæ beatæ,
dulcia cantica canendo;
cantui vestro respondendo,
psallant æthera cum me.



Aria: Rejoice, be glad,
O you blessed souls,
In singing sweet hymns;
In response to your singing,
Let the heavens sing forth with me.



Recit: Fulget amica dies,
iam fugere et nubila et procellæ;
exortus est iustis inexpectata quies.
Undique obscura regnabat nox;
surgite tandem læti, qui timuistis adhub,
et iucundi auroræ fortunatæ,
frondes dextera plena et lilia date.

Recit: The friendly day shines forth,
both clouds and storms have fled now;
for the righteous there has arisen an unexpected calm.
Dark night reigned everywhere;
rise up at last, you who feared till now,
and joyful for this lucky dawn,
give garlands and lilies with full right hand.

Aria: Tu virginum corona, tu nobis pacem dona,
tu consolare affectus, unde suspirat cor.

Aria: You, the crown of virgins, grant us peace,
Console the ones you love, whose hearts sigh for you.

Aria: Alleluia.

Aria: Hallelujah.



Johann Pachelbel (1653-1706) / Canon in D major (Pachelbel's Canon) – arranged for piano & bass guitar.

This work was originally scored for three violins and basso continuo. Like most other works by Pachelbel and other pre-1700 composers, the Canon remained forgotten for centuries and was rediscovered only in the 20th century. Several decades after it was first published in 1919, the piece became extremely popular, and today it is frequently played at weddings and included on classical music compilations.

Pachelbel's Canon is a complex work which merges several distinct forms of music. The canon is a polyphonic form in which several voices play the same music, only enter one by one, each after a delay. In Pachelbel's piece, there are three voices engaged in canon, but there is also a fourth voice, the basso continuo, which plays an independent part.

Frédéric François Chopin (1810-1849) / Valse in E minor, Op. Posth. (composed: 1830)

Chopin composed this piece at a time when he had fallen in love with Konstancja Gladowska, a young soprano. Thus, it is easy to understand this waltz's perkiness and playful demeanour, as well as its dreamy, charmed middle section. The main theme is graceful in its nervous jauntiness, but turns reflective in typical Chopin style in the latter part, as it descends bracingly. Its lively manner and playfulness do seem to have an anxious undercurrent, as if the composer had already begun to realize that his relationship with the young singer was doomed. Following the lovely middle section the main theme returns but only partially, Chopin dispensing with its more reflective half, ending the piece rather abruptly.

Frédéric François Chopin (1810-1849) / Nocturne in E flat major, Op. 9, № 2 (published: 1833)

The Nocturnes Op. 9 are a set of three nocturnes written by Chopin between 1830 and 1832 and dedicated to Madame Camille Pleyel. Like much of Chopin's music, this nocturne is tinged with melancholy.

The nocturne is reflective in mood until it suddenly becomes passionate near the end. The concluding melody begins softly but then ascends to a high register and is played forcefully in octaves, eventually reaching the loudest part of the piece, marked fortissimo. After a brilliant trill-like passage, the excitement subsides; the nocturne ends calmly.

Christian Chuquihuara / original compositions



Christian Chuquihuara is not only a pianist but also a composer of atmosphere lyrical soaring melodies. The composer will introduce each of his composition.

Steve Harris (1956-) / Mother Russia / from Iron Maiden's album *No Prayer for the Dying* (1990)



Steve Harris is an English musician, best known as the bassist, band leader and primary composer of the heavy metal band *Iron Maiden* (formed in the UK in 1975); one of the world's premier heavy metal bands. Steve Harris is heavily influenced by classical music; this epic song, *Mother Russia* is actually an interpretation of Albéniz's piece *Asturias*, which we will hear in its original form for piano solo played by Christian Chuquihuara later on our program today.

Mother Russia, how are you sleeping?
Middle winter, cold winds blow,
From the trees the snowflakes drifting,
Swirling round like ghosts in the snow.

Mother Russia, dance of the Czars,
Hold up your heads, be proud of what you are!
Now it has come, freedom at last,
Turning the tides of history and your past.

Mother Russia, poetry majestic
Tells the time of a great empire,
Turning round, the old man ponders,
Reminiscing an age gone by.



Mother Russia, dance of the Czars,
Hold up your heads, remember who you are.
Can you release the anger, the grief?
Can you be happy, now your people are free?



Ladino (Judeo-Spanish) folk song / Pequeña serenata sefardí (Little Sephardic Serenade)

Ladino (also known as Judeo-Spanish) is the spoken and written Hispanic language of Jews of Spanish origin. Ladino did not become a specifically Jewish language until after the expulsion from Spain in 1492 – it was merely the language of their province. When the Jews were expelled from Spain and Portugal they were cut off from the further development of the language, but they continued to speak it in the communities and countries to which they emigrated. Ladino, therefore, reflects the grammar and vocabulary of 14th and 15th century Spanish. The further away from Spain the emigrants went, the more cut off they were from developments in the language, and the more Ladino began to diverge from mainstream Castilian Spanish. In Amsterdam, England and Italy, Jews were in constant contact with Spain and their “Ladino” was “updated” with the Castilian Spanish of the time. However, in the Sephardic communities of the Ottoman Empire, the language not only retained the older forms of Spanish, but borrowed so many words from Hebrew, Arabic, Greek, Turkish, and even French, that it became more and more distorted. Ladino was nowhere near as diverse as the various forms of Yiddish, but there were still two different dialects, which corresponded to the different origins of the speakers.

La soledad, la soledad de la noche –
muy desolada, ah, me vo morir.
Mi alma es triste y dolorosa, ah,
nunca reposa, ah, del mal sufr.



The solitude, night's solitude –
Saddens me, oh, I want to die!
My sad and hurting soul, oh,
It finds no rest from suffering so.

María Isabel Granda Larco (Chabuca Granda) (1920-1983) / “La flor de la canela” (The Cinnamon Flower)

Chabuca Granda, the famous Peruvian singer-songwriter created and interpreted a vast number of Creole waltzes with Afro-Peruvian rhythms. Her lyrics rarely had the conventional romantic themes of popular song; instead, she had literary ambitions. This song is a good example of her style, and remains her best known song; it has been translated into many languages and recorded by major contemporary artists, including opera star Plácido Domingo. Today it serves as Lima’s – or even Peru’s – unofficial anthem.

La flor de la canela is a song about a city and about a woman. The song was inspired by an Afro-Peruvian woman named Victoria Angulo, the sister of two of Peru’s leading singers of the day; Granda wrote it as a kind of homage, or thank-you, for her growing acceptance in Peru’s creative circles. The song especially celebrate the grace, beauty and infectious humour of a mulatto woman – the title plays on the double sense of *cinnamon* being a term often used to describe mulatto women on account of their supposed hot blood – who epitomizes the traditional image of Limeñan womanhood. The song dates from the 50s and its popularity can be attributed to its celebration of Creole heritage at a time when the Creole population felt their identity threatened as the city around them was changing beyond recognition as a result of rapid modernization and the influx of Andean migrants. Like all nostalgic evocations of the past, it is rose-tinted and glosses over the social inequalities of Lima’s history by incorporating into an idealized image the Afro-Peruvians who were marginalized in the real world. Yet by opting to privilege a mulatto woman as the protagonist of her song, Granda acknowledges that what has come to be accepted as Creole popular culture has been shaped in large part by the black population of slum areas.

Déjame que te cuente limeño,
déjame que te diga la gloria,
del ensueño que evoca la memoria
del viejo puente, del río y la Alameda.



Déjame que te cuente limeño,
ahora que aun perfuma el recuerdo,
ahora que aun se mece en un sueño
el viejo puente, del río y la Alameda.

Jazmines en el pelo y rosas en la cara,
airosa caminaba la flor de la canela,
derramaba lisura y a su paso dejaba
aromas de mixtura que en el pecho llevaba.

Del puente a la Alameda, menudo pie la lleva por la vereda
que se estremece, al ritmo de su cadera,
recogía la risa de la brisa del río
y al viento la lanzaba del puente a la Alameda.

Déjame que te cuente limeño,
ay, deja que te diga moreno* mi pensamiento,
a ver si así despiertas del sueño,
del sueño que entretiene moreno* tu sentimiento.

Aspira de la lisura que da la flor de canela,
adornada con jazmines matizando su hermosura,
alfombra de nuevo el puente, que engalana la Alameda,
que el río acompasa su paso por la vereda.

Y recuerda que... Jazmines en el pelo...

* **Moreno:** dark haired one



Let me recount it, Limeñan (person from Lima),
Let me tell you the glory
Of the enchantment evoked by the memory
Of the old bridge, the river and the promenade (avenue).

Let me tell you, my friend from Lima,
Now while the memory is still fresh,
While in my dream still thrive
The old bridge, the river and the promenade.

Jasmines in her hair and roses on her face,
Jauntily walked the cinnamon flower,
Scattering wit, and as she passed she left behind
The aromas of the posy she wore on her breast.



Her tiny feet carried her from the bridge to the promenade
Along the pavement which vibrated to the rhythm of her hips,
She gathered the laughter of the breeze from the river,
And cast it into the wind from the bridge to the promenade.

Let me recount it, Limeñan,
Oh, allow me, moreno*, to reflect my thoughts, reflections,
So you will awake from your dream,
From the dream that distracts you from your true feelings.

Breathe the grace of the cinnamon flower,
Embellished with jasmines, mixed with its beauty;
Carpeting the bridge and decorating the promenade,
That the river accompanies along its path.

And remember that... Jasmines in her hair...

Consuelo Velázquez (1916-2005) / Bésame Mucho (Kiss Me Again and Again)

Velázquez who wrote the next song, was a classically trained Mexican pianist, who later started writing popular songs. This song she wrote when she was only 16 years old, and never been kissed...

Bésame, bésame mucho,
Como si fuera esta noche la última vez.
Bésame, bésame mucho,
Que tengo miedo a perderte después.

Quiero tenerte muy cerca
Mirarme en tus ojos
Verte junto a mi.
Piensa que tal ves mañana
Yo ya estaré lejos
Muy lejos de ti.

Bésame, bésame mucho,
Como si fuera esta noche la última vez
Bésame, bésame mucho,
Que tengo miedo a perderte otra vez.

Kiss me, kiss me again and again,
As if tonight was the last time.
Kiss me, kiss me again and again,
Because I fear to lose you later.

I want to hold you very close
To see myself in your eyes,
To see you close together with me.
Think that this time tomorrow
I will already be far away,
So far away from you.

Kiss me, kiss me again and again,
As if tonight was the last time.
Kiss me, kiss me again and again,
Because I fear to lose you again.



Joan Javits & Phil Springer / Santa Baby (1953)

Santa Baby is a tongue-in-cheek look at a Christmas list sung by a woman who wants the most extravagant gifts like sable, yachts and decorations from Tiffany's. It was written by Joan Javits (the niece of Jacob K. Javits) and Philip Springer; although Tony Springer is listed as co-writer, he was a legal fiction created for purposes of membership in the performing rights organization BMI.

Mister "Claus", I feel as tho I know ya,
So you won't mind if I should get familia, will ya?

Santa Baby, just slip a sable under the tree for me.
Been an awful good girl, Santa Baby,
So hurry down the chimney tonight.

Santa Baby, a '54 convertible, too, light blue.
I'll wait up for you dear, Santa Baby,
So hurry down the chimney tonight.

Think of all the fun I've missed.
Think of all the fellas that I haven't kissed.
Next year I could be just as good
If you'd check off my Christmas list.

Santa Baby, I want a yacht and really that's not a lot
Been an angel all year Santa Baby,
So hurry down the chimney tonight.

Santa Baby, one little thing I really do need;
The deed to a platinum mine, Santa honey,
So hurry down the chimney tonight.

Santa cutie and fill my stocking with a duplex, and cheques.
Sign your 'X' on the line, Santa cutie,
And hurry down the chimney tonight!

Come and trim my Christmas tree
With some decorations bought at Tiffany.
I really do believe in you.
Let's see if you believe in me.

Santa Baby, forgot to mention one little thing: a ring!
I don't mean on the phone, Santa Baby,
So hurry down the chimney tonight!



Irving Berlin (1888-1989) / White Christmas (1940)

On January 8th, 1940, Berlin handed Helmy Kresa, his musical secretary, the music of *White Christmas* and heartily proclaimed: “Grab your pen and take down this song. I just wrote the best song I’ve ever written – hell, I just wrote the best song that anybody’s ever written!”. He might have been right; the version sung by Bing Crosby is assumed to be the best selling single of all time.

The sun is shining, the grass is green, the orange and palm trees sway.
There’s never been such a day in Beverly Hills, L.A.
But it’s December the 24th, and I am longing to be up North.



I’m dreaming of a white Christmas
Just like the ones I used to know.
Where the treetops glisten,
And children listen to hear sleigh bells in the snow.

I’m dreaming of a white Christmas
With every Christmas card I write.
May your days be merry and bright.
And may all your Christmases be white.



José Feliciano (1945-) / Feliz Navidad (1970)



Feliz Navidad was recognized by The American Society of Composers, Authors and Publishers as one of the top 25 most played and recorded Christmas songs around the world. With its simple Spanish chorus (the traditional Christmas/New Year greeting) and equally simple English verse, it has become a classic Christmas pop song in the United States, Canada and throughout the Spanish-speaking world.

¡Feliz Navidad, prospero año y felicidad! (Merry Christmas, prosperous year and happiness!)

I want to wish you a Merry Christmas,
With lots of presents to make you happy.
I want to wish you a Merry Christmas
from the bottom of my heart.

I want to wish you a Merry Christmas,
With mistletoe and lots of cheer,
With lots of laughter throughout the years
From the bottom of my heart.

Scott Joplin (1867/8?-1917): Maple Leaf Rag (copyright registered on 1899)

Maple Leaf Rag is an early ragtime composition for piano by Scott Joplin. It was one of Joplin’s early works, and is one of the most famous of all ragtime pieces, becoming the first instrumental piece to sell over one million copies of sheet music.

In the picture: caricature of a performance of *Maple Leaf Rag* from an advertisement page at the back of another rag published by John Stillwell Stark, 1913.



Christian Chuquihuara / Improvisations on Twinkle, Twinkle Little Star

Twinkle, Twinkle, Little Star is one of the most popular English nursery rhymes. The lyrics are from an early nineteenth-century English poem, *The Star* by Jane Taylor. The poem, which is in couplet form, was first published in 1806 in *Rhymes for the Nursery*, a collection of poems by Taylor and her sister Ann. The English lyrics have five stanzas, although only the first is widely known. It is often sung to the tune of the French melody *Ab! vous dirai-je, Maman* (oldest known publication 1761). The original French rhyme was far from a children’s rhyme; A girl confides a secret to her mother: that she has been seduced by *Silvandre*. Mozart wrote twelve variations on this melody.

Ben E. King (1938-), Jerry Leiber (1933-) and Mike Stoller (1933-) / Stand by Me (1961)

According to the documentary *History of Rock 'n' Roll*, Ben E. King had no intention of recording this song himself when he wrote it. King had written the song for *The Drifters*, who passed on the chance to record it. It was not until after the “Spanish Harlem” recording session that he had some studio time left over. The session’s producers, Jerry Leiber and Mike Stoller, asked if he had any more songs and King played *Stand by Me* on the piano for them. They liked it and called all the studio musicians back in to record it. If King hadn’t finished recording his other songs early, *Stand by Me* might never have been recorded.

When the night has come and the land is dark,
And the moon is the only light we’ll see.
No I won’t be afraid, no I won’t be afraid,
Just as long as you stand, stand by me.

If the sky that we look upon should tumble and fall,
And the mountains should crumble to the sea.
I won’t cry, I won’t cry, no I won’t shed a tear,
Just as long as you stand, stand by me.

And darlin’, stand by me...



Whenever you’re in trouble won’t you stand by me, oh...

Isaac Albéniz (1860-1909) / Asturias (Leyenda) (published: 1892)

Originally written for piano in G minor, *Asturias* was first published as the opening *Preludio* of a three-movement set entitled *Chants d’Espagne*, op. 232. The name *Asturias* was given to it by the German publisher Hofmeister, who included it in the *Suite Espagnole*’s complete version in 1911. This music however is not influenced by the folk music of the northern Spanish region of Asturias. Instead it is strongly influenced by Andalusian traditions. *Asturias* has been used often, even in a Danish bank commercial, arranged for harp & beatbox: www.youtube.com/watch?v=T2N4RDp5q4Y

Alberto Domínguez (1913–1975) / Perfidia (perfidy, falseness, treachery) (published: 1939)

Perfidia has been recorded by many artists in different languages; more than 150 different versions exist! The song was played in the film *Casablanca*, when Ingrid Bergman and Humphrey Bogart danced in the Paris nightclub, in the flashback sequence of their romance there. The English translation is not a literal one.

Nadie comprende lo que sufro yo.
Canto pues ya no puedo sollozar.
Solo, temblando de ansiedad estoy.
Todos me miran y se van.



[No one understands what I am suffering.
I sing since I can no longer weep.
Alone, trembling with anxiety, am I.
All look at me and go away.]

To you, my heart cries out: “Perfidia”,
For I found you, the love of my life,
In somebody else’s arms.
Your eyes are echoing “Perfidia”,
Forgetful of our promise of love,
You’re sharing another’s charms.

Mujer, si puedes tú con Dios hablar,
Pregúntale si yo alguna vez
Te he dejado de adorar.
Y al mar, espejo de mi corazón,
Las veces que me ha visto llorar
La perfidia de tu amor.



With a sad lament,
My dreams have faded like a broken melody;
While the gods of love look down
And laugh at what romantic fools we mortals be.

Te he buscado dondequiera que yo voy
Y no te puedo hallar.
¿Para qué quiero otros besos
Si tus labios no me quieren ya besar?

And now I know my love was not for you,
And so I’ll take it back with a sigh,
Perfidious one, good-bye.

Y tú ¿quién sabe por donde andarás?
¿Quién sabe qué aventura tendrás?
¡Qué lejos estas de mí!