

Miriam Tikotin, Soprano
Jo Greenaway, Piano

Tuesday, May 18th 2010, 1 PM
The Cathedral Church of St. James

“Music at Midday” Recital Series

Antonio Vivaldi (1678-1741) Motet in C minor, RV 626: In furore iustissimae irae (1723-24)

- Aria (Allegro): In furore iustissimae irae
- Recitativo: Miserationum Pater piissime
- Aria (Largo): Tunc meus fletus
- Allegro: Alleluia

Three songs from the Spanish renaissance

- Bermudo (1510-1565): Mira nero (Nero Sees Rome)
- Sepharadic song: La Rosa Enflorece (The Rose in Bloom) / text: folk
- Sepharadic song: Pequeña serenata sefardí (Little Sephardic Serenade) / text: folk

Spanish folk-songs composed/arranged by 20th century composers:

Manuel de Falla (1876-1946): from *Siete Canciones populares españolas*, (1914) / texts: folk

- № 5: Nana
- № 1: El paño moruno (The Moorish Cloth)

Fernando Obradors (1897-1945): from *Canciones clásicas españolas*

- Con amores, la mi madre (With Love, Mother) / text: Juan de Anchieta (1462-1523)
- Del cabello más sutil (Of the Hair Most Delicate) / text: folk

Joaquín Rodrigo (1901-1999): from *Doce canciones españolas*

- Adela / text: folk

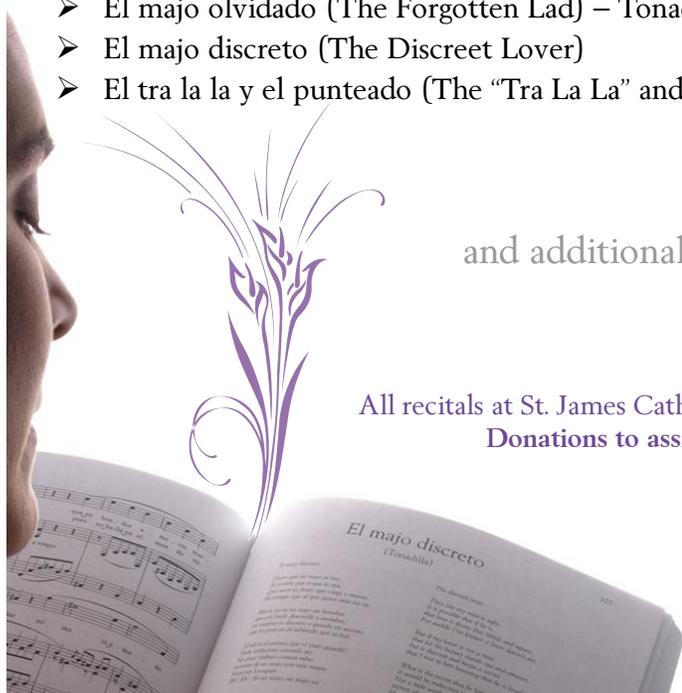
Enrique Granados (1867-1916): from *Colección de tonadillas* (1910-11) / texts: Fernando Periquet (1873-1940)

- El majo tímido (The Shy Fellow)
- El majo olvidado (The Forgotten Lad) – Tonada o Canción
- El majo discreto (The Discreet Lover)
- El tra la la y el punteado (The “Tra La La” and the “dot-dot-dot”)

Full texts and translations
and additional information about the pieces are available at:
Toronto-Concert.com

All recitals at St. James Cathedral are offered **free of charge** and all are welcome to attend.
Donations to assist with the cost of the music program are greatly appreciated.

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Miriam Tikotin, Soprano



Hailed for her warm tone, stage presence and exquisite musical taste, soprano Miriam Tikotin holds a B.Mus. in Vocal Performance from the Jerusalem Academy of Music and Dance where she specialized also in theory and conducting lessons.

Miriam Tikotin performs in chamber music concerts, recitals, early music ensembles and has participated in several opera productions (Mozart's *Magic Flute*, *Dido and Aeneas*, *L'enfant et les sortilèges* among others) and has extensive choral and ensemble experience under the batons of Maestro Stanley Sperber, Maestro Dan Ettinger & Maestro Yoël Levi. She studied with Gilah Yaron, Marina Levitt and Jean MacPhail; and worked with composer and conductor Aharon Harlap. Miriam specializes in Early Music with Ayala Sicron, in France (Barbaste), with Roberto Gini (Italy) and studied with some of the finest musicians throughout Europe; among them Hanna Schwartz (Germany), Klaus Häger (Germany), Rita Dams (The Netherlands), Adriana Fernández (Switzerland), Amandine Beyer (France/Spain), Prof. Mira Zakai (Israel) and more.

Miriam Tikotin sings diverse repertoire in thirteen languages. She lives and teaches (in her private voice studio) in North York, Toronto, with her husband, the jewellery designer Y. Stern and their cat.

For more information visit www.MiriamTikotin.com.

Jo Greenaway, Piano

Jo Greenaway is a collaborative pianist and vocal coach currently residing in Toronto, ON. She holds a MMus in Collaborative Piano from the University of Western Ontario, where she studied under John Hess and James Anagnoson. She also studied with Sonja Behrens while completing her BMus (Hons) in Theory and Composition at UWO.

Beginning her studies in her home town of Amherstburg, ON, Miss Greenaway completed her ARCT in performance under the guidance of teachers Clark and Nancy Bryan. She then had the opportunity to study in Puyceli, France with pianist Cécile Ousset.

Miss Greenaway has spent several years as a coach and recitalist, working with both vocalists and instrumentalists at the undergraduate and post-graduate level. She also worked as a répétiteur / coach for UWOpera. Productions there include *Albert Herring* (2004), *Amahl and the Night Visitors* (2005) with Orchestra London, *Suor Angelica* and *Gianni Schicchi* (2007), *Too Many Sopranos* (2009), as well as for numerous Opera Galas and UWO's student production of *Gypsy* (2005).

Summer programs include the Opera Nuova program in Edmonton, AB, having played for their productions of *Falstaff* (2004), *Les Contes d'Hoffmann* (2006), and *Trouble in Tahiti* (2006), as well as the Centre for Opera Studies in Sulmona, Italy, where she was a répétiteur for their production of *La Bohème*. Jo is looking forward to returning to Italy this summer as a répétiteur for Oberlin in Italy's production of Mozart's *Don Giovanni*.



Antonio Vivaldi (1678-1741) Motet in C minor, RV 626: In furore iustissimae irae (1723-24)

In furore iustissimae irae, RV 626, is a fine example of a solo motet for voice, strings and continuo. Vivaldi wrote it around 1723–4 for Rome during one of his carnival sojourns there. This means that the original singer was almost certainly a castrato soprano. In this case, ‘authenticity’ is naturally impossible to achieve today, but it is important to be aware that Vivaldi and his Italian contemporaries conceived solo vocal parts less in terms of generic types (soprano/alto, male/female, dramatic/coloratura etc.) than according to the vocal qualities of the individual singers for whom they were first destined. In other words, who should sing a given part was, and is, largely a pragmatic matter. The present motet, on the theme of forgiveness for sins, is apt for all seasons. It is equally suited to performance at Mass and Vespers, and will have been introduced at one of the many points in either service (an example is after the Credo in the Mass) where the insertion of motets was traditionally tolerated by the Church. Its structure is conventional: two arias, respectively dramatic and contemplative, frame a short recitative, and the work is crowned by an exuberant ‘Alleluia’. It is interesting how, purely for the sake of musical ‘rounding’, the final movement recalls the fiery temper of the opening aria, even though the mood of the words has meanwhile changed from desperation to exultation!

Aria:

In furore iustissimae irae
Tu divinitus facis potentem.
Quando potes me reum punire
Ipsium crimen te gerit clementem.

Recit:

Miserationum Pater piissime,
Parce mihi dolenti
Peccatori languenti,
O Jesu, dulcissime.

Aria:

Tunc meus fletus
Evadet laetus
Dum pro te meum
Languescit cor.

Fac me plorare,
Mi Jesu care,
Et fletus laetum
Fovebit cor.

Alleluia.

Aria:

In the wrath of thy most righteous anger
You from heaven make me mighty.
Since you can punish me when guilty
My very crime shows you as kindly.

Recit:

Most holy Father of mercies
Spare me when I lament
A powerless sinner,
O Jesu most dear.

Aria:

Then my weeping
Will turn out joyful
While for thee
My heart grows faint.

Make me lament
My Jesus dear,
And my weeping
Will nurture my heart.

Alleluia.

Del Sig. D. Antonio Vivaldi

Bermudo (1510-1565): Mira nero (Nero Sees Rome) / Unknown Poet

This song mourns the emotional death of the Roman emperor Nero (37-68) who was rumoured to set fire to Rome and to play the lyre while it was burning.

Mira Nero, de Tarpeya*
A Roma cómo se ardía;
Gritos dan niños y viejos
Y él de nada se dolía.

Nero looks from the Tarpeian Rock*,
At how Rome is burning;
The screams of young and old
Left him unmoved.

* A rock on the Capitoline Hill in Rome, from which criminals and traitors were hurled.

Two Sepharadic Songs

Ladino (also known as Judeo-Spanish) is the spoken and written Hispanic language of Jews of Spanish origin (also called *Sepharadic* Jews). 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 Sephardi 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.

Sepharadic song: La Rosa Enflorece (The Rose Blooms) / text: folk

La rosa enflorece
En el mes de mai.
Mi alma s'escurese,
Sufriendo del amor.

The rose blooms
In the month of May,
My soul darkens,
Suffering from love.

Los bilbilicos cantan,
Con suspiros de amor,
Y la pasion me mata,
Muchigua mi dolor.

The nightingales sing,
With sighs of love,
Passion kills me,
It increases my pain.

Mas presto ven, palomba,
Mas presto ven con mi;
Mas presto ven, querida,
Corre y salvame.

Come quickly, dove,
More quickly come with me;
More quickly come, beloved,
Run and save me.

Sepharadic song: Pequeña serenata sefardí (Little Sephardic Serenade) / text: folk

La soledád, la soledád de la nochada –
muy dezolada. ¡Ah, me vo morir!
Mi alma es triste y dolorosa, ah,
nunca repoza, 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.

Manuel de Falla (1876-1946): from *Siete Canciones populares españolas* (composed 1914) / texts: folk

The set of popular Spanish songs were dedicated to Madame Ida Godebska. It is one the most important song cycles in the Spanish repertoire and one of the most loved and performed work of Falla.

Manuel de Falla (1876-1946): Nana (№ 5) / English: © Claudia Landivar Cody

The melancholic melody suggests that the song is sung on the child's deathbed and the sleep is an eternal one.

Duérmete, niño, duerme,
Duerme, mi alma,
Duérmete, lucerito
De la mañana.

Go to sleep, Child, sleep,
Sleep, my soul,
Go to sleep, little star
Of the morning.

Naninta, nana,
Naninta, nana.
Duérmete, lucerito
De la mañana.

Lulla-lullaby,
Lulla-lullaby,
Sleep, little star
of the morning.

Manuel de Falla (1876-1946): El Paño Moruno (№ 1) / English: © Claudia Landivar Cody

Al paño fino, en la tienda, una mancha le cayó;
Por menos precio se vende porque perdió su valor.
¡Ay!

On the fine cloth in the store a stain has fallen;
It sells at a lesser price because it has lost its value.
Alas!

Fernando Obradors (1897-1945): from *Canciones clásicas españolas* / **Con amores, la mi madre** / text: folk

Con amores, la mi madre, con amores me dormí;
Así dormida soñaba lo que el corazón velaba,
Que el amor me consolaba con más bien que merecí.
Adormecióme el favor que amor me dió con amor;
Dió descanso a mi dolor la fe con que le serví
Con amores, la mi madre, con amores me dormí!

With love, my mother, with love I fell asleep;
Thus asleep, I dreamt of which my heart was hiding,
That love was consoling me more than I deserved.
The aid lulled me to sleep with what Love gave me,
The faith of serving Love gave rest to my pain.
With love, my mother, with love she put me to sleep.

Fernando Obradors (1897-1945): from *Canciones clásicas españolas* / **Del cabello más sutil** / text: folk
English: © Alice Rogers-Mendoza

Del cabello más sutil que tienes en tu trenzado
He de hacer una cadena para traerte a mi lado.

Of the softest hair which you have in you braid,
I would make a chain to pull and bring you to my side.

Una alcarraza en tu casa, chiquilla, quisiera ser,
Para besarte en la boca, cuando fueras a beber.

A jug in your home, little one, I would like to be...
so that I may kiss you each time you take a drink.

Joaquín Rodrigo (1901-1999): from *Doce canciones españolas* (Twelve Spanish Songs) / **Adela** / text: folk

Una muchacha guapa, llamada Adela,
Los amores de Juan la lleva enferma,
Y ella sabía que su amiga Dolores
Lo entretenía.

A pretty young girl called Adela
Juan's love made her ill,
For she knew that her friend Dolores
Has entertained him.

El tiempo iba pasando,
Y la pobre Adela más blanca se ponía y más enferma
Y ella sabía que de sus amores se moriría.

Time passed by,
And poor Adela became more pale and sick
And she knew that she would soon die of her love.

Enrique Granados (1867-1916): from *Colección de tonadillas* (1910-11) / texts: Fernando Periquet (1873-1940)
Literally, *tonadilla* is the diminutive of the Spanish word for song, *tonada*. Originally it was the term for a strophic song which usually preceded a dance in the 18th and early 19th century Spanish theatre. These grew into longer dramatic songs played in between acts of a play. By around 1750 in Madrid the genre developed into an entertainment somewhat akin to the Neapolitan intermezzo, usually requiring one to four singers, with characters and plots drawn from everyday life. These longer words are often termed *tonadilla escénica*.

Enrique Granados (1867-1916): El majo tímido (The Shy Fellow) / English: © Noëlle Schoeffter

Llega a mi reja y me mira por la noche un majo
que, en cuanto me ve y suspira, se va calle abajo.
¡Ay, qué tío más tardío!
¡Si así se pasa la vida estoy divertida!

At night he comes to my window and looks at me.
As soon as he sees me, he sighs and runs away.
Oh, what a frightened youth!
If life should pass so I will be very amused!

Enrique Granados (1867-1916): El majo olvidado (The Forgotten Lad) / English: © Robert Grady

Cuando recuerdes los días pasados piensa en mí.
Cuando de flores se llene tu reja piensa en mí.

When recalling the days passed by think of me.
When the flowers fill your lattice think of me.

Cuando en las noches serenas cante el ruiseñor,
piensa en el majo olvidado que muere de amor.

When, in the serene night, the nightingale sings,
Think of the forgotten lad who is dying of love.

¡Pobre del majo olvidado! ¡Qué duro sufrir!
Pues que la ingrata le dejó, no quiere vivir.

Poor forgotten lad! How hard it is to suffer!
Since the ingrate has left him he does not want to live.

Enrique Granados (1867-1916): El majo discreto (The Discreet Lover)

Dicen que mi majo es feo.
Es posible que sí que lo sea,
que amor es deseo que ciega y marea.
Ha tiempo que sé que quien ama no ve.

They say my man is ugly.
It is possible that he is,
Since love is a desire that blinds and confuses.
For a while I've known that a lover can't see.

Mas si no es mi majo un hombre
que por lindo descuelle y asombre,
en cambio es discreto y guarda un secreto
que yo posé en él sabiendo que es fiel.

But if my lover is not a man
That for his beauty stands out and amazes,
But is discreet and keeps a secret
That I rest in him knowing that he is loyal.

¿Cuál es el secreto que el majo guardó?
Sería indiscreto contarlo yo.
No poco trabajo costara saber
secretos de un majo con una mujer.
Nació en Lavapiés.
¡Eh, eh! ¡Es un majo, un majo es!

What is the secret that he kept?
It would be indiscreet to tell.
Not a little work would it take to know
Secrets of a man with a woman.
He was born in Lavapies.
Eh! Eh! He is a majo (man), a majo is he.

Enrique Granados (1867-1916): El tra la la y el punteado (The "Tra La La" and the "dot-dot-dot")

Es en balde, majo mío, que sigas hablando
porque hay cosas que contesto yo siempre cantando:
tra la la...
Por más que preguntes tanto: tra la la...
En mí no causas quebranto
ni yo he de salir de mi canto: tra la la...

It is in vain, dear, that you keep talking,
for there are things to which I always answer singing:
tra la la...
No matter how much you ask: tra la la...
It does not sadden me
Nor deters me from my song: tra la la...