

Songs of the Mediterranean

Alice Bishop – Soprano

Simon Marlow – Piano

Friday 21st June 2019

Fernando Obradors (1897-1945) Canciones Clásicas Españolas

La mi sola, Laureola...

Al Amor

Corazón por que pasais...?

El majo celoso

Con amores, la mi madre...

Del cabello más sutil

Coplas de Curro Dulce

Gaetano Donizetti (1797-1848)

La conocchia

Pietro Cimara (1887-1967)

Fiocca la neve

Ottorino Respighi (1879-1936)

Notte

Nebbie

Manuel de Falla (1876-1946)

Siete Canciones Populares Españolas

El Paño Moruno

Seguidilla Murciana

Asturiana

Jota

Nana

Canción

Polo

OBRADORS**La mi sola, laureola***(Ponce)*

She is my one and only
Laureola. I am her captive and
she wounds me yet still she is
the only one.

Al Amor*(Castillejo)*

Love, give me kisses without
count, and then another
thousand, and then more. And
so that no one feels bad, let's
tear up the tally and count
backwards!

Corazón porqué pasais*(Anon)*

My heart, why do you stay
awake during the nights of love
if your master rests in the arms
of another.

El majo celoso*(Anon)*

From the lad I love I have
learned a sad song. They told
him that I have been seen in
the meadow with a dandy in a
silk shirt. My handsome lad, it
is you I love. Never think I love
that dandy!

Con amores, la mi madre*Anchieta*) -With love from my
mother I fell asleep.**Del cabello más sutil***(Anon)*

Of the softest hair I would
make a chain to bring you to
my side. I would like to be a
little jug in your home so that I

might kiss you each time you
have a drink.

Coplas de Curro Dulce*(Dulce)*

Tiny is the bride, tiny is the
groom, tiny the living room,
tiny is the bedroom. That is
why I want a tiny bed with a
mosquito net.

DONIZETTI**La Conocchia***(Tarantini)*

When I want to speak to the
one I love,
because often I want to do
that,
I sit down spinning at my
window
when I want to speak to the
one I love

When he passes by I break the
thread a bit¹
and with grace begin to ask
handsome one, please get it
back to me
he bends down and I stand
watching him
and so is lit in me a fire (which
will burn)
forever!

CIMARA**Fiocca la neve***(Pascoli)*

The snow is slowly falling,
falling, falling.
Listen: a cradle is rocking
softly, softly.
A baby cries, his little finger in
his mouth.

An old woman sings, her chin
in her hand.

The old woman sings: "Inside
your little bed
There are roses and lilies, all
[like] a beautiful garden."
In the beautiful garden, the
child goes to sleep.
The snow falls slowly, slowly,
slowly.

RESPIGHI**Notte***(Negri)*

In the fantastic garden
Perfumed with roses
The caress of shadows
descends.

With both thought and pulse
The supreme stillness
Shakes the air like a shiver.
Does the mournful darkness
Tell a story of death
To the pale gardenias?

Perhaps, because a shower
Of gentle dew falls
Into the half-closed petals.

For rising miseries
And for lost passions,
For mute dreams and mute
anxieties,

For fleeting joys
Shattered by disillusion,
The night weeps her tears.

Nebbie*(Negri)*

I suffer. Far, far away
the sleeping mists

rise from the silent
plain.

Shrilling cawing, the crows,
trusting their black wings
cross the heath
grimly.

To the raw weathering of the
air
the sorrowful tree trunks
offer, praying, their bare
branches,
How cold am I!
I am alone;
driven through the grey sky
a wail of extinction
flies;

And repeats to me: come,
the valley is dark.
Oh sad, oh unloved one,
Come! Come!

DE FALLA

El Paño Moruno

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

Seguidilla murciana

He who has
a house of glass
should not throw stones
at the neighbor's.
We are like muleteers;
It could be that
on the road we will meet!

For your great inconstancy
I compare you

to a peseta that runs
from hand to hand;
which finally blurs,
and, believing it false,
no one will accept it!

Asturiana

To see whether it would
console me,
I drew near a green pine,
To see whether it would
console me.

Seeing me weep, it wept;
And the pine, being green,
seeing me weep, wept.

Jota

They say we don't love each
other
because they never see us
talking
But they only have to ask
both your heart and mine.

Now I bid you farewell
your house and your window
too
and even ... your mother
Farewell, my sweetheart
until tomorrow.

Nana

Go to sleep, Child, sleep,
Sleep, my soul,
Go to sleep, little star
Of the morning.
Lulla-lullaby,
Lulla-lullaby,
Sleep, little star
of the morning.

Cancion

Because your eyes are traitors
I will hide from them
You don't know how painful

it is to look at them.
"Mother, I feel worthless,
Mother."

They say they don't love me
and yet once
they did love me
"Love has been lost
in the air
Mother, all is lost
It is lost,
Mother."

Polo

Ay!
I keep an "Ay!"
I keep an "Ay!"
I keep a pain in my breast,
I keep a pain in my breast,
AY!
Which I will not tell anyone!

Cursed be love, cursed;
Cursed be love, cursed;
AY!
And the one that brought me
to know it!
AY!

Alice Bishop graduated in music from the University of Surrey (BMus (Hons)) and completed the Diploma in Performance Studies at Abbey Opera. Recent solo engagements have included Strauss' Four Last Songs, Beethoven's Ah Perfido, Handel's Dixit Dominus, Mozart's Ch'io mi scordi di te?, Bruckner's Mass in F Minor, Beethoven's 9th Symphony, Haydn's Little Organ Mass, Nelson Mass and Salve Regina, Rutter's Requiem, Mass of the Children and Feel the Spirit, Vivaldi's Gloria and a recording of a new oratorio by Joe St Johanser. But songs and song recitals have always been at the centre of her interest in singing. Her repertoire ranges from 16th century to contemporary music and she has given many well-received recitals in and around London. She has recently spent an intensive week studying song repertoire with Malcolm Martineau. In addition to preparing recitals, she recently sang the role of Pamina (The Magic Flute) for Scene Change Opera.

Simon Marlow enjoys a busy career with frequent concert appearances in Britain and abroad. He has appeared with the Scottish Chamber Orchestra, broadcasted and made several recordings. Simon has worked for many years with the Medici Quartet violist, Ivo-Jan van der Werff, with whom he has toured and recorded – most recently a disc of Britten's Lachrymae and the Shostakovich Sonata. Simon has also established a recital and recording partnership with the violinist Shulah Oliver, with a particular emphasis on the many marvellous works by English composers. Recently Simon took part in a Dutch project to perform and record music composed by Nietzsche which also included works by other composers inspired by his philosophy.

Alice and Simon have been working together for several years and are now frequently on the concert platform together. Their ever-growing repertoire ranges from 16th century to contemporary music and they like to explore unusual repertoire often including forgotten gems and music by little known composers as well as more familiar treasures of the repertoire. They often arrange their programmes around themes which gives continuity and purpose to their concerts. As a result of some of these explorations, last year they recorded a CD of songs by Respighi and others, including premiere recordings of works by James Francis Brown, Peter Fribbins and Kerry Woodward.