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Instituto
Cervantes

The Spanish
Cultural Center
of New York



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Beyond Flamenco: Finding Spain in Music



GuggenheimMUSEUM works & process

CLARICE SMITH
PERFORMING ARTS
CENTRAL MUSEUM

IberArtists
NEW YORK


**Instituto
Cervantes**

The Spanish
Cultural Center
of New York

Beyond Flamenco: Finding Spain in Music

A joint presentation of Instituto Cervantes New York, the Clarice Smith Performing Arts Center (College Park, Maryland), the Works & Process series of the Guggenheim Museum (New York City), and IberArtists New York.

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A PROGRAM COMPANION
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The ongoing association of Post-Classical Ensemble with the Clarice Smith Performing Arts Center at Maryland, and the Guggenheim Museum's Fall 2006 exhibit "El Greco to Picasso: Time, Truth, and History", furnish dual catalysts for the present concert series exploring the "Europeanization" of Spanish music,

and of Spanish culture generally, at the turn of the twentieth century.

Trans-Atlantically supported by the Spanish Ministry of Culture, and by the National Endowment for the Arts and Instituto Cervantes New York, our concerts are additionally facilitated by IberArtists New York, which has promoted the cause of Spanish music in the United States since 1997.

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Sunday	November	19
Clarice Smith Performing Arts Center at Maryland		
Joseph & Alma Gildenhorn Recital Hall		

Pedro Carboné, piano

Isaac Albéniz: *Iberia*

BOOK I (1906):

Evocación / El Puerto /

El Corpus en Sevilla

BOOK II (1906):

Rondeña / Almería / Triana

2:00 pm

2:00 pm & 7:30 pm

Intermission

BOOK III (1907):

El Albaicín / El Polo / Lavapiés

BOOK IV (1908):

Málaga / Jerez / Eritaña

Sunday	November	19
Clarice Smith Performing Arts Center at Maryland		
Robert & Arlene Kogod Theatre		

The “Europeanization of Spanish Culture”

With the participation of:

Pedro Carboné

Angel Gil-Ordóñez

José María Naharro-Calderón

Joseph Horowitz (host)

4:00 pm

Iberia in translation

– as orchestrated by Enrique Fernández Arbós (excerpts from the classic Ataúlfo Argenta recording of 1953

– as choreographed for Carlos Saura (excerpts from his 2005 film *Iberia*)

Pedro Carboné and **Angel Gil-Ordóñez**

Juan Ramón Jiménez – “the first modern European Spanish writer”

José María Naharro-Calderón

Joaquín Turina: *La Oración del Torero, Op. 34* (1926)

Yunjung Choi, violin

Daniel Sender, violin

Sarah Pohl, viola

Matan Mintz, cello

Discussion

Sunday	November	19
Clarice Smith Performing Arts Center at Maryland		
Joseph & Alma Gildenhorn Recital Hall		

Falla in Context: The Concerto

Post-Classical Ensemble

Angel Gil-Ordóñez, music director

Joseph Horowitz, artistic director

Pedro Carboné, piano

Sara Stern, flute

Mark Hill, oboe

David Jones, clarinet

David Salness, viola

Evelyn Elsing, cello

Delores Ziegler, mezzo-soprano, and **Rita Sloan**, piano

Woodley Ensemble

Frank Albinder, music director

7:30 pm

Manuel de Falla (1876-1946) - *Ritual Fire Dance* (1915)

Manuel de Falla - *Fantasía Baetica* (1919)

Manuel de Falla (1876-1946) - Concerto for keyboard and five instruments (1926)

Allegro

Lento: giubiloso ed energico

Vivace: flessibile, scherzando

Intermission

Thomas Aquinas (ca. 1264) - *Pange lingua gloriosi*

Tomás Luis de Victoria (1548-1611) - *Caligaverunt oculi mei* (Mine eyes are dim with weeping)

Poetry by John of the Cross (1542-1591) - *La noche oscura* (The dark night)

Tomás Luis de Victoria - *Vere languores nostros* (Our failings he has truly taken upon himself)

Joaquín Rodrigo (1902-1999) - *Cuatro madrigales amatorios*

Vos me matásteis
De dónde venis, amore?
Con qué la lavaré?
De los álamos vengo, madre

Mateo Albéniz (1760-1831) - *Sonata in D*

Cantallós (1760-?) - *Sonata in C minor*

Padre Antonio Soler (1729-1783) - *Sonata in D*

Manuel de Falla - Concerto for keyboard and five instruments (1926)

Allegro
Lento: giubiloso ed energico
Vivace: flessibile, scherzando

Post-concert discussion with the participation of Pedro Carboné, Angel Gil-Ordóñez, Joseph Horowitz, José María Naharro-Calderón

Tuesday November 28
Works & Process, Guggenheim Museum

Pedro Carboné, piano
With commentary by **Pedro Carboné**
and **Antonio Muñoz-Molina**

Isaac Albéniz: *Iberia* (excerpts)

7:30 pm

From **BOOK I** (1906): El Puerto / El Corpus en Sevilla

BOOK II (1906): Rondeña / Almería / Triana

From **BOOK III** (1907): El Albaicín

From **BOOK IV** (1908): Málaga / Eritaña

Wednesday November 29
Works & Process, Guggenheim Museum

Falla in Context: The Concerto

Perspectives Ensemble

Sato Moughalian, artistic director

Sato Moughalian, flute

Stephen Taylor, oboe

Jon Manasse, clarinet

Michi Wiancko, violin

Wendy Sutter, cello

Pedro Carboné, piano

Magdalena Llamas, mezzo-soprano,

and **Rafael Lamas**, piano

The Collegiate Choral

Robert Bass, music director

Germán Jaramillo, reader

Angel Gil-Ordóñez, conductor

Antonio Muñoz-Molina, commentator

Produced by **Joseph Horowitz**

7:30 pm

Thomas Aquinas (ca. 1264) - *Pange lingua gloriosi*

Tomás Luis de Victoria (1548-1611) - *Caligaverunt oculi mei* (Mine eyes are dim with weeping)

Poetry by John of the Cross (1542-1591) - *La noche oscura* (The dark night)

Tomás Luis de Victoria - *Vere languores nostros* (Our failings he has truly taken upon himself)

Manuel de Falla (1876-1946) - Concerto for keyboard and five instruments (1926)

Allegro
Lento: giubiloso ed energico
Vivace: flessibile, scherzando

Joaquín Rodrigo (1902-1999) - *Cuatro madrigales amatorios*

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Mateo Albéniz (1760-1831) - *Sonata in D*

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Manuel de Falla - Concerto for keyboard and five instruments (1926)

Allegro
Lento: giubiloso ed energico
Vivace: flessibile, scherzando

A Different Spain

By Antonio Muñoz Molina

Between 1905, when Albeniz started work on *Iberia*, and the premiere of Falla's *Concerto* in 1926, cultural life in Spain was witness to an outstanding awakening. It crystallized not only in grandiose and unique creations, but also in an attitude of renovation and openness toward the views of the outside world in fields beyond the arts. 1906 is the year in which Picasso introduced modern painting to the world in Paris with *Les Femmes d'Alger* (O.J. version); it is also the year when one of Spain's biggest talents, Santiago Ramón y Cajal, was awarded the Nobel Prize for Medicine. Each one of these figures—Albeniz, Falla, Picasso, and Ramón y Cajal—contradict in their own way the preconceived reputation people had of Spain, the reputation which was commonplace at the dawn of the twentieth century and which still exists to some extent today: a culturally isolated country, alien to modern artistic and scientific innovations alike.

Spain's defeat in the Spanish-American War in 1898, and the loss of its last colonies (Cuba, Puerto Rico, and the Philippines), had confirmed the opinion of the international public that the country was

declining. Some believed the decline was for good ("the passing of Spain," as an American journalist put it). The accepted idea within Spain's boundaries was of national defeat, fluctuating between fatalism and rejection toward anything foreign, toward an outside world which condemned us to irrelevance. In 1905, the celebration of the first centennial of the first part of *Don Quixote* provided ideologues with an adequate symbol of the defeat of the country, a sign of bitterness and pride encapsulated in one feeling: as with *Don Quixote*, Spain had become a victim of its own chivalrous ambition, and the pain to be suffered for its failure intermingled with pride in the idealist bravery of the knight-errant.

With its backward economy and its picturesque poverty, Spain was the ideal imaginary setting for Romantic exoticism. Although throughout the whole of the nineteenth Spain had been a closer and cheaper Middle East to European travelers—especially the French and the British—the most influential traveler had been North American: Washington Irving. Stendhal, who had barely ventured a few kilometers south of the border, pictured the Spaniards as a generous, forthright, and fiercely courageous people, the exact opposite of the hypocrisy and mediocrity he found so disgusting in France's bourgeoisie. Spaniards were also supposed to be graceful, passionate, irrational, magnificent in their intemperance. In a word: quixotic. Unlike Stendhal, Chateaubriand was actually acquainted with Spain, but his opinion of the country was not much more faithful to reality, and it exerted a greater influence on the European imagination.

Chateaubriand's Spanish hero was not the knight-errant or the outlaw that lured Stendhal, but the defeated Muslim at the end of the Christian Reconquest. Enchanted by the oriental splendors of the Alhambra, Chateaubriand depicted a country divided between former Arabian glories and the pitiful decadence of the present. Granada or, better still, the Alhambra could illustrate Chateaubriand's Spain, the contrast between the richness of the palace about to collapse and the poverty of the beggars and the crooks that dwelled within it.

The same topic was approached by other successful authors: the British traveler Richard Ford and the American traveler Irving, who lodged at the Alhambra not too far distant in time from one another. Ford and Irving truly sympathized with Spaniards. (Chateaubriand did not hide his contempt, which always went hand in hand with fascination for color, as a colonial feature.) The influence exerted by writers was matched by that of illustrators, whose engravings of a bygone splendor and colorful poverty spread throughout Europe. It was probably not by chance that in 1844, Théophile Gautier, among the most influential of literary travelers, brought along with him to Spain (for the first time) a photographic machine. Gautier devoted many months and much discomfort to travel around the country, but he would not have written anything differently had he stayed comfortably in Paris. He saw only what he had come to see: the common places that so many travelers had described many times before, although with a very significant difference. Sometimes, in spite of his unanalytical calling as a tourist, he discovered a sign of modern life and flew into a rage – as if an anthropologist visiting an Amazon tribe had found in their village a satellite dish or a generator. In his visit to Granada, Gautier discovered that some of the streets were lit with gas lamps, and that in some of the houses he was taken to, people wore European-style clothing. Those two novelties were for him a cause of indignation: Spaniards were betraying “*la couleur locale*”! So much love for the

picturesque immediately revealed a tint of political contempt: when evaluating the democratic aspirations of some Spaniards, Gautier wondered whether so backward a country would ever have institutions as liberal as the ones in Europe, and he soon came to the conclusion that it never would: Spain is too hot a country, and with so much heat, said Gautier, constitutions either melt or burst. A civil servant in colonial Africa could not have expressed it more clearly.

That is the Spain of *Carmen*: bullfighters, poverty, flies, and passion. A Spain that remained alienated from European intellectual and political trends; too passionate and too Catholic to be rational and too backward to be anything other than exotic. Nobody remembers that the word “liberal” in its modern sense was born in Spain, that the Constitution of 1812 was one of the first in Europe and served as a model to many independence movements throughout the nineteenth century.

Around 1880, Benito Pérez Galdós, a novelist almost unknown outside Spain, but one whose works are comparable to those of Flaubert or Tolstoy in social scope and literary ambition, complained about the “terrible customs that block the way to Spanish intelligence at the Pyrenees.” But neither did the country resemble the caricatures created by the idleness of intellectuals. Nor was everybody in Spain content with bitterly resenting their situation without obtaining any practical results. The generation that produced its best results between 1905 and 1926 embarked upon a radical change in Spanish life, refusing to accept the stereotypes created outside and combating isolation and backwardness. Albéniz and Falla left for Paris to create intense Spanish music that drew on both popular tradition and on the learned schools of Renaissance polyphony: but those works belong to the mainstream of European music, and *Iberia* rubs shoulders with Debussy and Ravel the same way that Falla's Concerto sizes up Stravinsky, and the *Les Demoiselles d'Avignon* interacts with Cézanne and with El Greco, and with African masks.

Born in poverty, in a country isolated from the scientific circles, Ramón y Cajal rebelled against that destiny of poverty to become what nobody could have envisioned, a researcher who revolutionized the knowledge of the brain. Ramón y Cajal as a citizen was also a political activist passionately involved in projects of social reform, and in 1910 he helped create two of the institutions that most contributed to the modernization of Spain: The Junta de Ampliación de Estudios, a part of the Ministry of Public Instruction, and the Residencia de Estudiantes. The former had a mission which was both simple and revolutionary: funding students to study abroad in Europe. The Pyrenean border had to be demolished and the result, in a few years, was as spectacular as the names of some of those travelers: the philosopher

Ortega y Gasset, the poets Antonio Machado, Juan Ramón Jiménez, and Pedro Salinas, the future president of the Spanish Second Republic Manuel Azaña, the cardiologist Juan Negrín As for the Residencia de Estudiantes, built upon the model of English and American colleges, we should only remember that it was the place where Federico García Lorca, Luis Buñuel, and Salvador Dalí met for the first time in the early twenties, triggering perhaps the most powerful strand of Spain's modernism in literature and the visual arts.

For over a century, Europe had done without Spain and had sentenced it to be a picturesque and colonial spot. In the first decades of the twentieth century the top minds in Spain realized that Spain had to be Europeanized, and that meant universalizing it, breaking free from isolation and stereotypes. These people possessed both inspiration and stamina, they had their own ideas and they put them into practice, they realized that changing the country was possible and so was breaking the inertia and fighting the resignation. Ramón y Cajal was a researcher and an activist. Ortega y Gasset wrote for the newspapers, he was a professor, he took active part in politics. He founded *Revista de Occidente*, which became one of his great tools for the cultural modernization of the country, and the pages of which saw the first translations into Spanish of Proust, Freud, and Joyce, among many others.

Spain had to get rid of the grime of economic backwardness and ignorance, as well as that of the murky colors of the picturesque. Lorca's universalist gaze – like that of Béla Bartók in Hungary – fed on popular inspiration and avant-garde boldness. A pianist and sketch artist by vocation, he drew upon literature, on the fine arts and on music. One of his masterpieces, the "Poema del cante jondo," is inspired by flamenco not in order to create a populist pastiche, but to highlight mysterious and radical aspects of tradition. It was not a coincidence that in the same year -1922- Ortega y Gasset founded

his *Revista* in Madrid, and Lorca and Falla organized in Granada their Cante Jondo Festival, for which they had the help of the not so revolutionary painter Zuloaga. The poster for the festival was painted by avant-garde Granada painter Manuel Ángeles Ortiz.

Romantic painters created a colorful and humiliating portrait of Spain, false yet powerful, which has not yet been extinguished. Bold Spanish travelers ventured into the outside world to learn from cosmopolitan European culture and also to analyze the country from an enlightening distance: Iberia is not a literal portrait of Spain or of Spain's traditional melodies, but a melancholic creation of the distant memory of one who knows he is bound never to return.

It was when he traveled to New York and Cuba that Federico García Lorca acquired his most original style and that he learned to make the most of life's pleasures. That pleasure trip was to turn into exile for many when the Civil War put a tragic end to the most prolific decades of our culture. Even an orthodox Catholic like Falla took exile in Argentina in his old age in revulsion to the Franco dictatorship. Spain today is a democratic country, open to the world and integrated in Europe. But one century after Ramón y Cajal's Nobel Prize, *Les Demoiselles d'Avignon*, and the creation of *Iberia*, the example those renovators of Spanish culture set remains a source of inspiration to us. It even instills in us the energy to combat the stereotypes of our country that persist to this day.

(translation: Richard Bueno Hudson)

November 19

Clarice Smith Center

November 28

Guggenheim Museum

Iberia

Notes on the program

By Joseph Horowitz

Perhaps no other music has been as misleadingly popularized as Isaac Albéniz's *Iberia*. Of the twelve sections, five were transcribed for orchestra by Enrique Fernández Arbós, the other seven by Carlos Surinach. Many American listeners mainly know *Iberia* through the familiar Arbós versions of *Triana* and *El Albaicín*. Thus reconveyed, *Iberia* is a collection of slick touristic postcards.

The *Iberia* Albéniz composed for piano between 1905 and 1908 is anything but slick. It is monumental, and of monumental difficulty. It so densely packs its fragrant tunes and smart rhythms that ten fingers seem insufficient to master its leaps, hand-crossings, and knotty chordal masses. Albéniz himself confided to Manuel de Falla that he came close to destroying the manuscript because it seemed unplayable. According to Arthur Rubinstein, he was once asked to play parts of *Iberia* by Albéniz's widow and daughter. "It might shock you to hear me leave out many notes in order to project the essence of the music," he replied. They insisted, and he offered *Triana* - and was told that his performance was "exactly" as Albéniz had played it.

Even certain recordings of *Iberia* omit notes by the bushel. But Albéniz was long past his fabled pianistic prime when he composed *Iberia*. The density of this music, and its self-evident pianistic *difficulties*, are crucial to its affect. So, too, is the harsh or tangy chromaticism this density achieves. Hearing *Iberia* as Albéniz composed it - especially the third and fourth books, with their dissonant star clusters and sonic nebulae - we should not be amazed to discover that Oliver Messiaen called it "The wonder of the piano, the masterpiece of Spanish music which takes its place - and perhaps the highest - among the stars of first magnitude of the king of instruments." Debussy, who knew and was influenced by Albéniz, and whose own music so often evokes Spain, was another enthusiast:

There are few works in music to compare with *El Albaicín*. Although the popular themes are not exactly reproduced, it is the work of one who has absorbed them, listening until they have passed into his music, leaving no trace of a boundary line. Never has music attained to such diverse, such colorful impressions as in *Eritaña*. One's eyes close, dazzled by such wealth of imaginery. There are many other things in this *Iberia* collection, wherein Albéniz has put what is best in him.

The composer of *Iberia* lived a fairy-tale life. He first played the piano in public in 1864 at the age of four - and with such skill that trickery was suspected. He was taken to Paris but was considered too young for the Conservatoire. He stowed away on a boat to South America, made his way to San Francisco, and eventually returned to Spain - by which time he was all of 13. He eventually studied with Liszt, and also with Felipe Pedrell, the founding father of Spanish musical nationalism.

Albéniz's extensive catalogue includes operas, symphonic works, and five sonatas among many other keyboard pieces in a style much plainer than any page of *Iberia*. Of his earlier piano pieces, Albéniz himself wrote:

There are among them a few things that are not completely worthless. The music is a bit infantile, plain, spirited; but, in the end, the people, our Spanish people, are something of all that. I believe that the people are right when they continue to be moved by *Córdoba*, *Mallorca*, by the copla of the *Sevillanas*, by the *Serenata*, and *Granada*. In all of them I now note that there is less musical science, less of the grand idea, but more color, sunlight, flavor of olives. That music of youth, with its little sins and absurdities that almost point out the sentimental affectation...appears to me like the carvings in the Alhambra, those peculiar arabesques that say nothing with their turns and shapes,

but which are like the air, like the sun, like the blackbirds or like the nightingales of its gardens. They are more valuable than all else of Moorish Spain, which, though we may not like it, is the true Spain.

His last composition and unquestioned masterpiece, *Iberia* is not a suite. Rather, its four books of three pieces each comprise a collection of *nouvelles impressions* chiefly inspired by the southern province of Andalusia. (And yet Albéniz was a Catalan, born 100 miles from Barcelona.) Alicia de Larrocha, long the best-known exponent of this music, made an evening of the complete *Iberia*.

Mr. Carboné has supplied the following commentary:

BOOK ONE (December 1905)

Evocación: Titled “Prelude” in the manuscript, this is one of Albéniz’s most introspective and haunting pieces, with markings as soft as *ppppp*. Not inspired by any particular place, it is rather about the eternal Spain, the landscape and people. It sets the foundation for the whole of *Iberia*: the pedals in the bass immobile under intricate harmonies; the syncopated accompaniments; the slower middle singing section or *copla*; the cumulative climaxes, the key signature with seven flats plus fistfuls of double flats, the descriptive marking in French (*souple très doux et lointain, absolument attenué*) and Italian (*marcato ma molto dolce, sonoro ma non forte*) - all this is typical of what is to come.

El Puerto. Inspired in the harbor of Santa María, near Cádiz. Activity by the sea, fishermen, boats. Above all: lots of light and color; I firmly believe this is morning sunlight, not the afternoon sunlight of *Almería*. The Andalusian dance element skirts flamenco.

El Corpus en Sevilla. Seville is famous for its celebration of Corpus Christi: a processional bearing the statue of the virgin through narrow streets with a marching band (including out of tune notes), singers, penitents. Albéniz here solemnly invokes a popular Castilian song, “La Tarara” - odd, because in Spain “La Tarara” is considered neither solemn nor Andalusian. This is the most programmatic piece in the collection. You can hear the drums at the beginning (Albéniz used to place his hands on his belly between the first chords to add dramatic effect). When “La Tarara” ascends high in the treble, Albéniz adds a *saeta* - a spontaneous religious outcry, typical of such celebrations - in left hand octaves. Eventually the festivities subside and night falls with distant bells. The chords here evoke Debussy’s *Cathedrale Engloutie*, which had not yet been composed. A magical ending.

BOOK TWO (January - October 1906)

In the manuscript the order was *Triana*, *Almería*, and *Rondeña*. This was reversed for the first edition. The most popular of the four books.

Rondeña. The name means “from Ronda” – a beautiful small town in Andalusia famous for its mountain-side houses. Albéniz uses a very Spanish rhythm, alternating 6/8 and 3/4 as in the Cuban *guajira* (used by Bernstein in *West Side Story*). Perhaps the Caribbean flavor derives from Albéniz’s youthful travels. The central *copla* is particularly languid; its repeated notes are a common feature of flamenco *cante jondo*. The ending is comic and unexpected; it makes people laugh. Pianistically, *Rondeña* is uncomfortable and can easily sound harsh.

Almería. An Andalusian city on the Mediterranean. For me, this profound and beautiful cameo evokes siesta: heat in the afternoon, sun in a cloudless sky. It is typically played with great intensity. I find it more interesting to detach myself and permit a more “laissez faire” approach. I was once criticized for making *Almería* “too cold” - and yet all the time I’m thinking of a heat which makes me feel lazy. The second theme, the *copla*, is particularly moving; it can really make you cry. Albéniz here uses three staves, the top one in 4/4 and the lower ones in 6/8 but articulated as 3/4.

Triana. The gypsy quarter in Seville. For me, *Triana* is about horses and the “Feria de Abril” when people show off their horses. Spanish horses can do complicated movements with their legs, like describing circles in the air. *Triana* is also about bullfights with horses. I actually hate bullfights, but the ones with horses (*rejoneo*) have a certain beauty because of the elegant movements of the animals. Also, the bulls aren't killed. The middle section of *Triana* is a *pasodoble torero*, which is what the band plays at bullfights. Throughout: castanets and *taconeo* (heel-stumping). Probably the best known of all the *Iberia* pieces, it is also one of the toughest to play.

BOOK THREE (November-December 1906)

This was my favorite book for many years. I consider it the “working class” section, raw and intense, popular in a primitive way.

El Albaicín: Gypsy Quarter in Granada. This is a magical neighborhood on a hill facing the Alhambra, with a maze of very narrow streets; people born there are so proud that they say they are not from Granada, they are from El Albaicín. The introduction suggests a distant guitar that eventually generates an intense and passionate dance with lots of foot- (as opposed to heel-) stomping. Passion, jealousy, fights, knives. The central *copla* is, for once, at the same tempo as the rest. Its Moorish, quasi-Oriental flavor reminds us that Granada was the last bastion of the Arabs in Spain; it didn't fall until 1492. I have always felt that Ravel's *Alborada del gracioso* is a French-accented version of *El Albaicín*.

El Polo: Andalusian Song and Dance. As a joke, Albéniz added in the manuscript: “not to be confused with the sport of the same name.” In fact, *polo* is an old *cante jondo* genre and also an unrelated nineteenth century song type, supposed to be very melancholic. And melancholic *El Polo* is, but not without (I think) a grain of irony. I find *El Polo* the *Iberia* piece that requires the most concentration to practice and play. With all the hand crossing and jumping it is extremely hard to produce a controlled sound, let alone the refined sound which is needed. To top it off, the score is full of mistakes. And yet I challenge any composer to find so much rhythmic richness and variety in a succession of 3/8 bars; you can never tell if you are listening to two bars of 3/8 or one in 3/4. The accents, the rests, the slurs float on a seemingly immovable rhythmic grid, yet phrases are articulated differently every time and seem to go their separate ways in each hand. The dynamics and tempo changes are sometimes the opposite of what you would normally do, and yet they make perfect sense. Though you can ignore all this and make everything simpler, I believe Messiaen was right: *El Polo* is Albéniz's masterpiece.

Lavapiés: Working Class Neighborhood in Madrid. The only piece in *Iberia* not inspired by Andalusia, *Lavapiés* is about street noise. Though *Lavapiés* is a neighborhood where no tourists visit these days (there is nothing to see), it represents the soul of the old Madrid. I made a point of going there when I first learned the piece, to see if there was any resemblance to the *Lavapiés* described by Albéniz. I think there is. Unfortunately you can no longer find the hand organs Albéniz imitates (including wrong notes and inaccurate rhythms). But you still find people sitting around with nothing to do and wearing the old *gorra de chulo* (a cap with checkered pattern). And dogs kept in balconies, constantly barking. And noisy kids coming home from school. I find the *copla* to be hilarious (it sounds exactly like a *chulo madrileño* – an arrogant, a know-it-all male who thinks all women are crazy about him). *Lavapiés* is extremely hard to negotiate, even extremely hard to read, from beginning to end. This is the piece that made Albéniz consider destroying the whole of *Iberia* as unplayable.

BOOK FOUR (Summer 1907 to January 1908)

A notch above the rest. As with Beethoven, “late Albéniz” develops a more sophisticated language, complex and yet improvisatory. On second thought, I'd call the whole of *Iberia* “late Albéniz” and book four “even later Albéniz.”

Málaga. A city on the Mediterranean. This short piece is neglected because it is not particularly brilliant and the *copla* section (same tempo as the main theme) is so treacherous many of us consider it the toughest passage in the whole suite. I find in *Málaga* a perfect balance: the nostalgic harmonies, the relentless movement, the beauty of sound, the rhythmic variety. The build-up to the long coda is very moving; after several explosions, Albéniz returns to certain simple ideas heard towards the beginning. A masterpiece.

Jerez. A town close to the border with Portugal, famous for sherry and horses. In my opinion, the most questionable piece in the collection. The key signature has no accidentals, but the tonality is neither C major or A minor. The *copla* section is completely tilted towards the accompaniment; the theme risks getting lost. And yet this is being unfair to *Jerez*. It was actually the last piece that Albéniz composed for *Iberia* and in trying to surpass himself he perhaps went too far, opening a door that leads nowhere. I find *Jerez* quite literally out of this world - "the disintegration of *Iberia*." And the long coda is heaven-sent. Once you find the right balance between the tempo, the shades of color, and the amounts of sound and rubato, *Jerez* acquires its true dimension - a dimension very few have managed to capture. (It tends to sound boring.)

Eritaña: Inn on the Outskirts of Seville. An entertaining piece, and Debussy's favorite (even though he thought that Albéniz's penchant for superabundance was like "throwing music out the window"). Dancing, clapping, finger snapping. "*Juerga!*" and "*Jaleo!*", like the Andalusians say. There is no *copla*. For me *Eritaña* is *Iberia*'s most improvisatory piece, where Albéniz really lets his imagination fly. Yes, there are obvious (and glorious) themes, but they seem to stand out temporarily from the general noise and blend back again. As in *Lavapiés*, there is no rest for the performer. When I perform it, I'm always tempted towards the end to say: "Sorry, I can't go on, this is too much, you imagine the rest. Make up your own ending!"

November 19

Clarice Smith Center

November 29

Guggenheim Museum

Falla in Context

Notes on the program

By Joseph Horowitz

Federico García Lorca called flamenco “the most gigantic creation of the Spanish people.” Flamenco’s origins, however, are provocatively complex. Indian dance and Arabic song are among its ingredients, preceding elaboration and propagation by Andalusian Gypsies.

One central component of flamenco is *cante jondo*, or “deep song,” primarily the creation of Spanish Gypsies who had migrated from northern India. Mistrust and misunderstanding of these outsiders often led to fierce cultural assaults. In Spain, where they arrived just before the Christian Reconquest and Inquisition of the fifteenth century, the Gypsies endured edicts that made their language and customs illegal. *Cante jondo* took shape during generations of persecution. A parallel to America’s blues is suggestive: in both cases, genocidal terror engendered powerful artistic expression. *Cante jondo* is a dense and tragic outpouring.

By the mid-1800s, as official persecution eased, a few innovators saw the possibilities of presenting flamenco and *cante jondo* in public alongside popular Spanish artforms. The resulting crossbreeds were powerfully challenged, in the 1920s, by Lorca and Falla, both of whom successfully crusaded for the black austerities of traditional flamenco.

Falla’s supreme homage to flamenco, *El Amor Brujo* (roughly translated as *Love Under a Spell*), was written for the famous flamenco dancer Pastora Imperio. She sang, danced, and spoke the part of the Gypsy Candelas in the original 1915 version. The score’s most familiar number, the **Ritual Fire Dance** (November 19 only), is Candelas’s ritual of exorcism, shedding her dead lover. We hear the dance as transcribed for solo piano by the composer. Falla’s ripest keyboard tribute to flamenco, four years later, is the 15-minute **Fantasia Baetica** (November 19 only). Pedro Carboné, who has long made this little-known work his own, comments:

“Baetica’ was the Latin name for the Roman province that is today Andalsia, after Baetis River (today the Guadalquivir). I find it significant that Falla used both the Roman name and spelling, implying that the roots of flamenco (whatever the Gypsies picked up elsewhere) resided in southern Spain for centuries. The piece is dedicated to Artur Rubinstein, who used to play in Spain a lot and performed a lot of flashy Spanish music, including the *Ritual Fire Dance*. He used this music for the effect. *The Fire Dance* he played far too fast; it’s certainly not a flashy piece in *El Amor Brujo*. I think Falla was well aware that Rubinstein took this music out of context. And the piece itself was of course a transcription. So Falla thought, “You want to play a *real* Spanish piece for piano? I’ll compose one for you.” And the *Fantasia Baetica* is certainly not a flashy piece. It’s also very hard, technically — much harder than the *Ritual Fire Dance*. Rubinstein played it maybe one or twice and never again. He used to say the ending didn’t work. That’s a complete fallacy. I’m sure he played it too fast. The strength of the coda — and of the whole piece in general — is precisely its contained energy. If you lose control of the tempo, you ruin it.

“*The Fantasia Baetica* is a sonata construction with a slow intermezzo preceding the recapitulation. That middle episode, for me, is a harbinger of the kind of music Falla would compose later on — of the more restrained style of his last period. The music really embodies *cante jondo*. I hear flamenco singing and guitar all over the place, and also a lot of heel-stomping (which in flamenco is always quite controlled). It should be understood as the final piece in Falla’s flamenco period, succeeding *El Amor Brujo* and *The Three-Cornered Hat*. I think by the time Falla finished the *Fantasia Baetica* Falla was sick and tired of the flamenco world. He had been through the flamenco competition in Granada that he organized with García Lorca. He decided it was over for him.”

Falla's house in Granada – to this day painstakingly preserved, inside and out – is exceptionally informative. Its white-washed rooms — tiny, meticulous – were shared by Falla and his sister María del Carmen. Even the piano, an upright, is small. Falla's bedroom, with its crucifix, is a spare space more religious than secular. María's bedroom, with its crucifix and photographs, seems equally a shrine to Our Savior and to her famous brother. Of Falla in Paris, Stravinsky wrote: "His nature was the most unpitifully religious I have ever known – and the least sensible to manifestations of humor. I have never seen anyone as shy." In Granada, the bachelor composer's personal eccentricities were even more pronounced. He maintained a strict daily regime, set by the clock. He worried incessantly about his faltering health. His gaunt physiognomy and short stature reinforced the austerity of his trappings and habits. By friends and acquaintances he was inevitably described as "saintly."

Tonight's 13-minute **Concerto** took all of three years to compose: 1923 to 1926. Though it scarcely resembles Albéniz's *Iberia*, Falla's own *El Amor Brujo*, or any previous musical evocation of the composer's homeland, homage to Spain inflects virtually every aspect of this compact and fastidious score. A prime motive was the desire to rescue for twentieth century music the instrument of Domenico Scarlatti and Antonio Soler. As Wanda Landowska had restored the harpsichord to contemporary prominence, it was to Landowska that Falla's Concerto is dedicated, and Landowska performed the premiere (conducted by Pablo Casals).

The complete title reads: "Concerto for harpsichord (or piano), flute, oboe, clarinet, violin, and cello." Falla also wrote: "In this work, the composer has not only endeavored to adjust it to the classical concerto form for solo instrument to be accompanied by orchestra, but also to surround the main instrument with a number of other ones, each being treated as a soloist. Owing to both its style and character, the music is derived from old Spanish religious, courtly, and folk melodies." That is: this is a harpsichord concerto for a total of five instruments, each treated soloistically. The harpsichord may alternatively be a piano. Of the three movements, the first and third cite or evoke courtly or folk music. The second pays tribute to religious Spain.

A comparison to Falla's earlier composition for piano and orchestra is instructive. *Nights in the Gardens of Spain* is twice as long. Its aura of gallantry and romance, its perfumed scent, its physical descriptions of the Alhambra, the final apotheosis of its romantic nocturnal ether – all of this connects with the "Spain" of Debussy and Ravel. The Concerto connects with a different influence, also encountered in Paris: Stravinsky. One could say, in fact, that *Nights in the Gardens of Spain* is Falla's *Firebird*. Certainly his subsequent move toward a modernism infused with religion and nationalism parallels Stravinsky's practice in *Les noces* (with its rustic ceremonial roots) or *Symphonies for Wind Instruments* (with its liturgical base) or *The Fairy's Kiss* (with its reconstituted Tchaikovsky excerpts). Falla's Concerto, similarly, reconstitutes elements of a national legacy. And, like Stravinsky, Falla here freshly explores timbre for its own sake.

The core of the concerto is its middle slow movement, marked *Lento* and "giubiloso ed energico." The apparent slowness of this music – it lasts less than six minutes – is wholly misleading. It is a religious ecstasy, an experience of high piety at once spartan and loving. Its hymnic strains inhabit a stark physical or meta-physical space. Its steady, tidal trajectory culminates in streaming scales: refulgence, illumination, a halo of light in the darkness. As in the poetry of Spain's sixteenth century mystics, the soul attains loving union with God. In solitude and concealment, writes St. John of the Cross, "I abandoned and forgot myself, laying my face on my Beloved; all things ceased. . . ." At tonight's concert, we hear poetry of **St. John of the Cross**, and two choral motets by **Tomás Luis de Victoria**, of whom Angel Gil-Ordóñez comments:

Victoria was a central proponent of the same passionate Spanish mysticism as John of the Cross and Teresa of Avila. His music shares their Spanish exaltation and austerity, their gift for making the most of minimal means. It is useful, as well, to think of El Escorial, the palace/monastery Philip built north of Madrid, a structure as severe as the typical Italian Renaissance palace was florid. "Our soul is an interior castle," wrote Teresa; Philip's soul is El Escorial, whose plain exterior is mute. Or think of Philip himself, who renounced this throne to become a religious hermit. I find this amazing fear of God, and of worldly success, typical of the world of sixteenth century Spanish Catholicism.

I would even call Victoria a greater composer than Falla. More important, they are similar in spirit. Falla was intensely religious, ascetic, meticulous. His output, like Victoria's was relatively small. Victoria went to Rome for instruction; Falla went to Paris. Both returned to Spain. Both grew hermetic late in life.

Of the Concerto's flanking movements, both briskly secular, the first cites the Renaissance madrigal "**De los álamos vengo, madre,**" which we hear in a well-known arrangement by Joaquín Rodrigo. The third connects with the eighteenth century Spanish harpsichord school, mainly associated with Domenico Scarlatti and Padre Antonio Soler; tonight, we hear, harpsichord sonatas of **Soler, Mateo Albéniz,** and **Cantallos** (whose first name is unknown).

Writing of the Concerto in 1927, the prominent Spanish critic Adolfo Salazar (quoted in Carol Hess's valuable 2001 study *Manuel de Falla and Modernism in Spain*) remarked that Falla had undertaken a "journey of purification (*depuración*)":

It is recognized that there is no better exercise to purify an idiom based in national or folkloric formulas of expression than its repeated practice, under a principle of intensification that forces constant evolution. This, as it seems to me to have been the case with Stravinsky, has certainly been true with Falla Accordingly, Falla purified the elements of his style, work after work, his language becoming more concentrated in expression, synthesizing its general characteristics and eliminating the accessory qualities of "color" and *localismo* to gain in generality and in the capacity of universality.

Right Page Image:

Francisco de Goya y Lucientes

The Shipwreck, 1793-1794

Oil on tinplate

16 15/16 x 12 1/2 inches (43 x 31.8 cm)

Plácido Arango Collection

Photograph by Gonzalo de la Serna

Pedro Carboné on the Falla Concerto

In Granada, Falla lived like a monk. You can sense that in the music – its sobriety, its austerity. This begins with the instrumentation – he absolutely forbids that the instruments be doubled.

The concerto as a whole is a kind of condensation of the history of Spanish music. The first movement quotes Spanish Renaissance songs, as collected by Pedrell. The second certainly evokes the sixteenth century church music of Tomas Luis de Victoria – from the time of Don Quixote – but with a simplicity that rigorously negates any sense of grandeur. The last movement is all about the Spanish keyboard school of Scarlatti and Soler, which was the final manifestation of Spanish greatness in music before the twentieth century. So Falla shows, in summary, what Spanish music has been about – the popular music, the religious music, the keyboard school. And – ignoring the nineteenth century and zarzuela, which he found musically less interesting — he transfers it all to a twentieth century idiom.

The concerto is conceived for harpsichord, but Falla sanctioned the substitution of a grand piano. Falla himself once performed the Concerto twice in succession, first on the harpsichord, then on the piano. I think that tells you a lot. Because there are things – the poly-rhythms of the finale, for instance – that can only be clarified with a piano. You simply cannot hear everything when a harpsichord is used. Clearly, Falla intended the timbre of the harpsichord. But there is a musical gain when the piece becomes a Piano Concerto.

In 1927 the eminent French music critic Emille Vuillermoz wrote:

Over the years Manuel de Falla becomes more spiritual, more emaciated. Physically, he is at the point where he resembles a monk of Ribera, touched up by Zurbarán. It seems that all guilty sensuality has died in him. He has conquered the voluptuousness of the ear with the victories of an ascetic and monk Today Manuel de Falla eschews such elements of seduction Sincerity and abnegation, thus affirmed in a composer who so easily could have lazily exploited less dangerous formulas, will elicit the admiration and respect of all the friends of this great artist who, even over the most flattering testimony of popular opinion, will always favor the dictates of his conscience."

About the Participants

Pedro Carboné has been hailed as “one of the best Spanish pianists of our time” (*Ritmo*, Madrid). His interpretation of Albéniz’s *Iberia* has been praised as “magnificent” (ABC, Madrid). He recorded Oscar Esplá’s piano works for Marco Polo to great acclaim in *Fanfare* and the *American Record Guide* and performed Esplá’s concerto *Sonata del Sur* with the Brandenburgisches Staatsorchester Frankfurt and the “George Enescu”

Philharmonic of Bucharest, marking the first time this music was heard outside of Spain in fifty years. Mr. Carboné recorded the complete Chopin Etudes at the age of 19 for RCA - “among the best versions ever made” (*Harmonie-Opéra*, Paris). *The Washington Post* called him “a major artist” after his Kennedy Center debut. He has since performed widely in the United States and has frequently been featured in live performance on National Public Radio. In New York City he has performed as soloist with the Brooklyn Philharmonic, the American Composers Orchestra, and the Perspectives Ensemble.

The **Collegiate Chorale** has been a prominent force in the musical life of New York City for more than 60 years. Founded in 1941 by Robert Shaw and taking its name from its first rehearsal space at the Marble Collegiate Church, the Chorale performed under the baton of Arturo Toscanini and subsequently sang under such conductors as Beecham, Bernstein, Koussevitzky, Maazel, Mehta and Mitropoulos. Under the direction of Robert Bass, the Chorale has expanded its repertoire to include operas-in-concert. In 2003 Bass founded the Collegiate Chorale Singers, the professional ensemble of the Chorale, which gave its first performance in a program of all-American music-a series that has continued annually. The participating singers at these concerts are Michele Eaton, Melissa Kelley, and Kathy Theil (sopranos), Hai-Ting Chinn, Daniel Gundlach, and Nancy Wertsch (altos),

Neil Farrell and Alex Guerrero (tenors), and Mark Rehnstrom and Charles Sprawls (basses).

Formerly Associate Conductor of the National Symphony Orchestra of Spain, **Angel Gil-Ordóñez** has led the American Composers Orchestra, Opera Colorado, the Pacific Symphony, the Hartford Symphony, and the Brooklyn Philharmonic. Abroad, he has been heard with the Munich Philharmonic, the Solistes de Berne, at the Schleswig-Holstein Music Festival, and at the Bellas Artes National Theatre in Mexico City. In summer 2000 he toured the major music festivals of Spain with the Valencia Symphony Orchestra in the Spanish premiere of Leonard Bernstein’s *Mass*. Born in Madrid, he worked closely with Sergiu Celibidache for more than six years in Germany. In addition being the founding Music Director of Post-Classical Ensemble, he is Director of Orchestral Studies at Wesleyan University and Music Director of the Wesleyan Ensemble of the Americas. A specialist in the Spanish repertoire, Mr. Gil-Ordóñez has recorded four CDs devoted to Spanish composers, and has been recently awarded the Royal Order of Queen Isabella by the Spanish Government.

Joseph Horowitz has long been a pioneer in classical music programming, beginning with his tenure as Artistic Advisor for the annual Schubertiade at the 92nd Street Y. As Executive Director of the Brooklyn Philharmonic Orchestra, he received national attention for “The Russian Stravinsky,” “American Transcendentalists,” “Flamenco,” and other festivals exploring the folk roots of concert works. Now an artistic advisor to half a dozen American orchestras, he has created more than two dozen interdisciplinary music festivals since 1985. Called “our nation’s leading scholar of the symphony orchestra” by Charles Olton, former President of the American Symphony Orchestra League, Mr. Horowitz is also the award-winning author of

seven books mainly dealing with the institutional history of classical music in the United States. His *Classical Music in America: A History of Its Rise and Fall*, was named one of the best books of 2005 by *The Economist*. He is the founding Artistic Director of Post-Classical Ensemble.

Co-founded in 1997 by Pedro Carboné and Angel Gil-Ordóñez, **IberArtists New York** has since presented or supported more than a dozen programs of Spanish music in New York City, Washington, D.C., and other American cities, including works by Isaac Albéniz, Juan Manuel Artero, Carlos Botto, Juan José Castro, Oscar Esplá, Manuel de Falla, Roberto Gerhard, Enrique Granados, Rodolfo Halffter, Roberto López, Xavier Montsalvatge, Joaquín Nin-Culmell, Mauricio Sotelo, Robert Strizich, Joaquín Turina, and Eneko Vadillo. Joseph Horowitz serves as Artistic Advisor.

Rafael Lamas, conductor and concert pianist, began his musical training at the Conservatory of Madrid. In 1997 he moved to New York to pursue a doctorate in

Literature and Cultural Studies at New York University. He is Assistant Professor of Spanish and Literary Studies at the Department of Modern Languages and Literatures of Fordham University at Lincoln Center of New York.

Magdalena Llamas, mezzo-soprano, comes from a flamenco family from the outskirts of Granada. She debuted at the Weill Hall at Carnegie Hall in 2004 and returned in

2005. Her future engagements include Carmen and Donna Elvira (*Don Giovanni*) with El Dorado Opera in Los Angeles. Her most prominent mentors are Sharon Sweet, Steve Crawford, and Nico Castel.

Antonio Muñoz Molina specialized in History of Art at the University of Granada and is the author of more than twenty books, mostly novels, but also volumes of essays, journalism and memoirs. His novels have been translated into more than twenty languages, and some of them have been awarded prominent literary prizes in Europe

and made into feature films. He is a member of the Spanish Royal Academy of Letters, and was appointed Chevalier des Arts et des Lettres by the French Government in 1998. After the critical success of his first book published in the United States (*Sepharad*, 2003), two more of his novels will be published in 2007. He was executive director of Instituto Cervantes in New York from 2004 to 2006.

Dr. José María Naharro-Calderón is Associate Professor of Spanish at the University of Maryland at College Park. His research covers both contemporary Spain and Latin America, specially exile literature and film. He has translated *Salvo en el cumpleaños de la reina Victoria: Historia de las minas de Río Tinto* (1985; reprint 2007) and has edited a double issue of the journal *Anthropos* on Juan Ramón Jiménez and Zenobia Camprubí (1989), as well as the Selected Proceedings of *El exilio de las Españas de 1939 en las Américas: ¿Adónde*

fue la canción? (1991), and "Los exilios de las Españas de 1939: Por sendas de la memoria" (1999), both conferences held at College Park. He has authored *Entre el exilio y el interior: el "entresiglo" y Juan Ramón Jiménez* (1994). He has also edited a volume of poetry of Chilean poet Raul Barrientos, *Jazz* (1997), a critical edition of *Manuscrit corbeau* and *Manuscrito cuervo* by Max Aub (1998-9) and an issue on "De Memorias" (2004) and *Ochenta nuevos aforismos* (1921-1928) by Juan Ramón Jiménez (2006). He has just completed critical editions on *Campo francés* and *El rapto de Europa* by Max Aub and a book entitled "Sangrías españolas y terapias de Vichy: de los campos de concentración a las vueltas de exilio."

Perspectives Ensemble was founded by its artistic director Sato Moughalian in 1993 to present thematic programs on the works of composers in cultural or historical context, as well as programs on subjects that bridge the visual, musical, and literary arts. Its most recent collaboration with IberArtists and music director Angél Gil-Ordóñez was a two-concert program of Spanish and Catalan music in celebration of the 150th anniversary

of the birth of Catalan architect Antoni Gaudí, produced under the sponsorship of the Spanish Ministry of Culture. Perspectives Ensemble is the resident ensemble for the Young People's Chorus of New York. The Ensemble's recordings include *Charles Tomlinson Griffes: Goddess of the Moon* on the Newport Classic label, *Sonnets to Orpheus* (music of Richard Danielpour) for Sony Classics, *Recollections* (music of Karel Husa) for New World Records, and two discs with the Young People's Chorus of New York.

About the Participants

"More than an orchestra," **Post-Classical Ensemble** breaks out of classical music, with its implied notion of a high-culture remote from popular art. Its concerts regularly incorporate folk song, dance, film, poetry, and commentary in order to cultivate adventurous new listeners. Of the orchestra's past programs, "Csárdás!" - with the participation of the Gázza Folk Band of Budapest- was recorded for national broadcast via Chicago's WFMT, and has also been heard over National Public Radio. In June 2005, in association with the American Film Institute, Post-Classical Ensemble presented two classic American

documentaries-*The River and The Plow that Broke the Plains*- whose scores, by Virgil Thomson, were performed live. These presentations will generate a state-of-the-art DVD produced by Naxos and currently in production. The Ensemble made its sold-out Kennedy Center debut in Fall 2005 in "Celebrating Don Quixote," featuring a commissioned production of Manuel de Falla's sublime puppet opera *Master Peter's Puppet Show*. The Ensemble's 2006-2007 season includes two programs at the Clarice Smith Center for the Performing Arts in College Park, Maryland: "Beyond Flamenco: Finding Spain in Music", and "Song of the Earth," featuring the premiere of a commissioned work by Zhou Long alongside the "Farewell" from Mahler's *Song of the Earth* on Friday, March 16. In 2007-08 the Ensemble will be presented by the Clarice Smith Center, the Library of Congress, and Strathmore Hall.

Founded in 1991 by organist Robert Lehman, **Woodley Ensemble** has also been led by Nicholas White. Current Music Director Frank Albinder has been with the group since 2000. The Ensemble's repertoire includes music from all eras, with a special focus on music of the Renaissance and the modern era. Woodley Ensemble maintains an active concert schedule, including season concerts in

Washington, D.C., and performances throughout the region and beyond. The group has released several recordings, most recently *Love Songs for Chorus*, on the Arsia Audio label, which was featured on the cover of the Fall, 2003 issue of *Fanfare Magazine*. The participating singers in these concerts are Tori Jueds, Susan Lewis, and Deborah Sternberg (sopranos), Marjorie Bunday, Naomi DeVries, Carolee Pastorius (altos), Richard Fitzgerald and Jerry Kavinski (tenors), and Frank Albinder and Steve Pearcy (basses).

American mezzo-soprano **Delores Ziegler**, Associate Professor of Voice at the University of Maryland, has been heralded as "the mezzo we have been waiting for" by Martin Bernheimer in the *Los Angeles Times*. With Post-Classical Ensemble, she has been heard in the "Abschied" from Mahler's *Song of the Earth* - a performance she repeats with

the Ensemble on March 16 this season. Her many distinguished operatic appearances include the Composer in *Ariadne auf Naxos*, Idamante in *Idomeneo*, Dorabella in *Così fan tutte*, and Octavian in *Der Rosenkavalier*, all at the Vienna State Opera. At La Scala, she has been heard as Idamante and Dorabella, also as Romeo in *I Capuleti e I Montecchi* and Meg Page in *Falstaff*. Her many recordings include multiple versions of *Così fan tutte* and Beethoven's Ninth.

Rita Sloan, Russian-born pianist, began piano studies shortly after her Polish family immigrated to the United States. The winner of numerous local scholarships and prizes, she attended the Juilliard School as a stu-

dent of Martin Canin and Rosina Lhevinne. At Juilliard, she won the concerto competition and was awarded the Pro-Mozart Prize to study at the Mozarteum in Salzburg. She has also studied with Leon Fleisher, Aube Tzerko and Vladimir Ashkenazy.

Germán Jaramillo is the co-founder of the most important repertory theater company in Colombia, the Teatro Libre, and its School of Acting, where he has worked as a permanent actor and director for almost 30 years in 40 productions of plays by Brecht, Shakespeare, Cervantes, Tirso de Molina, Moliere, Pirandello, Albee, Kundera, Tennessee Williams, and Aesquilius, among others. Several of his roles have earned him recognition as best theater

actor of the year in Colombia. In 2000 he starred in the film *La Virgen de los Sicarios* (Our Lady of the Assassins), directed by Barbet Schroeder, and was awarded the Gold Medal in the Venice Film Festival (2000) for which Jaramillo was nominated for best actor. He has also starred in other films in Colombia and abroad. In August 2001 he founded the ID Studio Theater in NYC and in January 2002 he started his work as director of the Alianza Dominicana Theater Company, a community theater project in northern Manhattan. He has produced and directed eight plays with these two companies.

San Juan de la Cruz (1542-1591)

“La Noche Oscura”

Canciones del alma que se goza de haber llegado al alto estado de la perfección, que es la unión con Dios, por el camino de la negación espiritual.

En una noche oscura,
con ansias en amores inflamada,
(¡oh dichosa ventura!)
salí sin ser notada,
estando ya mi casa sosegada

A oscuras y segura,
por la secreta escala disfrazada,
(¡oh dichosa ventura!)
a oscuras y en celada,
estando ya mi casa sosegada.

En la noche dichosa,
en secreto, que nadie me veía,
ni yo miraba cosa,
sin otra luz ni guía
sino la que en el corazón ardía.

Aquésta me guiaba
más cierta que la luz del mediodía,
adonde me esperaba
quien yo bien me sabía,
en parte donde nadie parecía.

¡Oh noche que me guiaste!,
¡oh noche amable más que el alborada!,
¡oh noche que juntaste
amado con amada,
amada en el amado transformada!

En mi pecho florido,
que entero para él solo se guardaba,
allí quedó dormido,
y yo le regalaba,
y el ventalle de cedros aire daba.

El aire de la almena,
cuando yo sus cabellos esparcía,
con su mano serena
en mi cuello hería,
y todos mis sentidos suspendía.

Quedéme y olvidéme,
el rostro recliné sobre el amado,
cesó todo, y dejéme,
dejando mi cuidado
entre las azucenas olvidado.

St. John of the Cross (1542-1591)

“The Dark Night”

Songs of the souls that delights in having achieved the highest state of perfection, union with God by means the process of spiritual negation.

One dark night,
fired with love's urgent longings
–ah, the sheer grace!–
I went out unseen,
my house being now all stilled.

In darkness, and secure,
by the secret ladder, disguised,
–ah, the sheer grace!–
in darkness and concealment,
my house being now all stilled.

On that glad night
in secret, for no one saw me,
nor did I look at anything
with no other light or guide
than the one that burned in my heart.

This guided me
more surely than the light of noon
to where he was awaiting me
–him I knew so well–
there in a place where no one appeared.

O guiding night!
O night more lovely than the dawn!
O night that has united
the Lover with his beloved,
transforming the beloved in her Lover.

Upon my flowering breast,
which I kept wholly for him alone,
there he lay sleeping,
and I caressing him
there in a breeze from the fanning cedars.

When the breeze blew from the turret,
as I parted his hair,
it wounded my neck
with its gentle hand,
suspending all my senses.

I abandoned and forgot myself,
laying my face on My Beloved;
all things ceased; I went out from myself,
leaving my cares
forgotten among the lilies.

**Joaquín Rodrigo:
*Cuatro Madrigales Amatorios***

¿Con qué la lavaré
la tez de la mi cara?
¿Con qué la lavaré
que vivo mal penada?
Lávanse las casadas
con agua de limones.
Lávome yo, cuitada,
con penas y dolores.

Vos me matásteis
niña en cabello.
Vos me habéis muerto.
Riberas de un río,
vi moza virgen,
niña en cabello.
Vos me matásteis,
niña en cabello,
vos me habéis muerto.

¿De dónde venís, amore?
Bien sé yo de dónde.
¿De dónde venis, amigo,
fuere yo testigo.

De los álamos vengo, madre,
de ver cómo los menea el aire.
De los álamos de Sevilla
de ver a mi linda amiga.

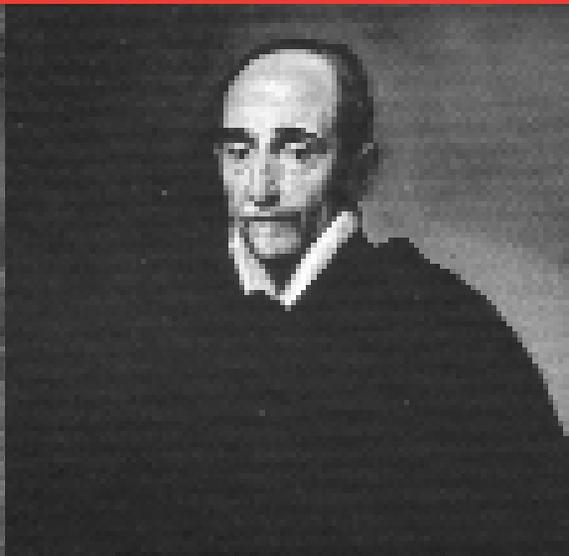
**Joaquín Rodrigo:
*Four Madrigals of Love***

With what shall I wash
the complexion of my face?
With what shall I wash,
I who live deeply pained.
The married women wash
with water of lemons,
I, grieved, wash myself
with pain and suffering.

You have killed me,
girl with flowing hair,
You have made me die.
On the shore of a river
I saw a virgin maid,
A girl with flowing hair.
You have killed me,
girl with flowing hair,
you have made me die.

From where have you come, beloved?
I know very well where you've been.
From where have you come, my lover?
I have been a witness.

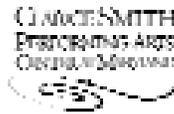
From the poplar trees I've come, mother,
To see how the breeze stirs them.
From the poplars in Seville,
To see my pretty girlfriend.





Acknowledgments

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Saint Francis in Ecstasy, c.1660
Oil on Canvas, 64 x 53 cm.
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