

The Morgan Library & Museum

2012–2013 Concert Season

ST. LUKE'S CHAMBER ENSEMBLE

Baroque in Pieces

Wednesday, October 17, 7:30 PM

Friday, October 19, 7:30 PM

GLASS AT 75: PIANO WORKS

Maki Namekawa & Dennis Russell

Davies

Sunday, October 21, 3 PM

BOSTON EARLY MUSIC FESTIVAL

Concertare: Music by Handel,

Vivaldi, Telemann, and dall'Abaco

Sunday, October 28, 4 PM

DORIC STRING QUARTET

Works by Schumann, Britten, and
Schubert

Tuesday, November 13, 7:30 PM

GEORGE LONDON FOUNDATION SERIES

Vivica Genaux, mezzo-soprano

Daniel Okulitch, bass-baritone

Craig Rutenberg, piano

Sunday, December 9, 4:30 PM

OPERA IN CINEMA

La Traviata

(2012, 160 minutes)

Director: Francesca Zambello

Sunday, September 30, 2 PM

LECTURE

White Canvas and Silent Music: Definitions and Models for the Study of Comparative Arts

Daniel Albright

Tuesday, October 2, 6:30 PM

SYMPOSIUM

Yours Sincerely, Beatrix Potter

Letters and Librarians

Saturday, November 17, 11 AM–3:30 PM

Friday, November 16, 6:30 PM

EXHIBITIONS

Josef Albers in America

Painting on Paper

through October 14, 2012

Robert Wilson/Philip Glass

Einstein on the Beach

through November 4, 2012

Dürer to de Kooning

100 Master Drawings from Munich

October 12, 2012 through

January 6, 2013

Beatrix Potter: The Picture Letters

November 2, 2012 through

January 27, 2013

Morgan Concert Production Staff

Linden Chubin, *Director of Education*

Preston Giannini, *Manager of*

Education for Public Programs

Jessica Chen, *Education Coordinator*

for Public Programs

The programs of The Morgan Library & Museum are made possible with public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.



The Morgan Library & Museum

presents

Homage to Catalonia: In Celebration of the Centenary of Xavier Montsalvatge

Perspectives Ensemble

Sato Moughalian, Artistic Director

Ángel Gil-Ordóñez, Conductor

Harolyn Blackwell, soprano

Tim Fain, violin

Wendy Sutter, cello

Lynn Baker, piano

Friday, September 28, 2012, 7:30 PM

Preconcert talk at 7 PM

This concert is presented in association with the Foundation for Iberian Music at CUNY, PostClassical Productions, and Perspectives Ensemble.

Partial underwriting of the concert program is generously provided by Cynthia Hazen Polsky and Leon B. Polsky and the Cynthia Hazen Polsky and Leon B. Polsky Fund for Concerts and Lectures. Additional support is provided by The Theodore H. Barth Foundation and by Miles Morgan.

Program

With a literary wink at George Orwell's famous memoir of the Spanish Civil War, *Homage to Catalonia* celebrates the centenary of Xavier Montsalvatge (1912–2002) alongside three other major twentieth-century Catalan composers—music insufficiently known in the United States—embracing a stylistic range mirroring the distinctive culture of Barcelona.

Preconcert talk

Joseph Horowitz, artistic director of PostClassical Productions

Antoni Pizà, director of the Foundation for Iberian Music

Ángel Gil-Ordóñez, conductor

Film Clip: Pau Casals performing “El cant del ocells”

Cinco canciones negras Xavier Montsalvatge (1912–2002)

1. Cuba dentro de un piano (Text by Rafael Alberti)
2. Punto de habanera (Text by Nestor Luján)
3. Chévere (Text by Nicolás Guillén)
4. Canción de cuna para dormir un negrito (Text by Ildefonso Pereda Valdés)
5. Canto negro (Text by Nicolás Guillén)

*Dance, Song and Celebration: Homage to
Xavier Montsalvatge* Benet Casablanca (b. 1956)
2012 Foundation for Iberian Music
Composer's Commission - World Premiere

Combat del Somni Frederic Mompou (1893–1987)

1. Damunt de tu només les flors
2. Aquesta nit un mateix vent
3. Jo el pressentia com la mar
4. Fes-me la vida transparent

Libra Robert Gerhard (1896–1970)

Intermission

Please turn off all electronic devices. Photography and recording are not permitted.

supple and subtle.” The *Times* called the ensemble’s performance of *El Amor Brujo* “stunning.” Perspectives Ensemble worked without a conductor, yet gave a performance that was remarkably polished, fastidiously balanced, and full of electricity.”

Perspectives Ensemble has collaborated with *PostClassical Ensemble* in programs of Spanish and Catalan music of the Modernist movement and for world premieres of music by Vadillo, Artero, Sotelo, and Erkoreka, and with The Foundation for Iberian Music for a program entitled *Suriñach and the Creation of Modern Dance in New York*. In 2010, Perspectives Ensemble presented a full evening of works by the Catalan composer Benet Casablanca in a Portrait Concert at Miller Theatre. In 2011 MAYA Trio, a project of Perspectives Ensemble presented a program *Music of Spain*, collaborating with the Galician gaita player Cristina Pato, and presenting new works Eneko Vadillo, Gabriel Erkoreka, Cristina Pato, and Joan Valent. Perspectives Ensemble also presented a concert of New Works by Joan Valent, a Catalan composer at the City University Graduate Center, featuring the composer’s *Quatre Estacions a Mallorca*. The ensemble has been presented in Carnegie Hall, the 92nd Street Y, Lincoln Center, and the Guggenheim and Rubin Museums.

Recordings include *Sonnets to Orpheus* by Richard Danielpour (Sony), *Recollections* by Karel Husa (New World), and *Charles Tomlinson Griffes: Goddess of the Moon* (Newport), of which *The New York Times* wrote: “The performances by the Perspectives Ensemble, an outstanding aggregation based in New York are first-rate, with particularly fine playing by the flutist Sato Moughalian.” Perspectives Ensemble’s upcoming CD featuring five works of Xavier Montsalvatge will be released on the Naxos label in 2013.

Perspectives Ensemble would like to thank the following individuals for their extraordinary contributions to this program: Benet Casablanca, Angel Gil-Ordóñez, Gordon Harris, Joseph Horowitz, Suzanne Larson, Mary Ann Newman, and Antoni Pizà.

Special thanks to Harolyn Blackwell’s Catalan coach Scott Jackson Wiley.

The Foundation for Iberian Music at The Graduate Center of The City University of New York is a cultural and educational initiative intended to promote and disseminate the classical and popular traditions of Iberian music, including those rooted in the Mediterranean, Latin American, and Caribbean cultures.

Film Clip: Xavier Montsalvatge discussing his music

Cinco invocaciones al crucificado

Xavier Montsalvatge

1. De passione Christi (Text by Fortunatus, 12th c)
2. Pianto della Madonna (Text by Jacopone da Todi, 13th c)
3. La Vierge couronné (Text by Albert Flory, 16th c)
4. Lamentación (Text by Fray Iñigo de Mendoza, 15th c)
5. D’oració de temps (Text by Ramon Llull, 13th c)

Concertino 1+13

Allegretto

Moderato

Moderato energico

Madrigal sobre un tema popular “El cant dels ocells”

This is the first program of Perspectives Ensemble with Angel Gil-Ordóñez as Principal Guest Conductor in their new residency at the Foundation for Iberian Music, CUNY Graduate Center.

Support for this concert is provided by the Spain’s Ministry of Education, Culture, and Sport, Spain Arts & Culture, Institut Ramon Llull, Instituto Cervantes, Spain Culture New York-Consulate General of Spain, and The Foundation for Iberian Music at The City University of New York. Further support for Perspectives Ensemble is provided by the Jarvis and Constance Doctorow Family Foundation, the Hegardt Foundation, and the Samuel I. Newhouse Foundation.



Cinco Canciones Negras

I. Cuba dentro de un Piano

Cuando mi madre llevaba
un sorbete de fresa por sombrero,
y el humo de los barcos
aún era humo de habanero,
Mulata vuelta abajera,
Cádiz se adormecía
entre fandangos y habaneras,
y un lorito al piano
quería hacer de tenor.
Dime donde está la flor
Que el hombre tanto venera.
Mí tío Antonio volvía
Con su aire de insurrecto.
La Cabaña y el Príncipe sonaban
por los patios del Puerto.
Ya no brilla la Perla azul del mar de
las Antillas.
Ya se apagó se nos ha muerto.
Me encontré con la bella Trinidad:
Cuba se había perdido;
y ahora era verdad, era verdad;
no era mentira.
Un cañonero huido llegó
Cantándolo en guajiras.
La Habana ya se perdió.
Tuvo la culpa el dinero.
Calló, cayó el cañonero.
Pero después,
Pero ah después
Fue cuando al “Sí” lo hicieron “Yes!”!

Text by Rafael Alberti

Five Black Songs

Cuba Inside a Piano

When my mother wore
a strawberry sorbet for a hat,
and the smoke of the ships
was still smoke from cigars,
from dark Vuelta Abajo leaves,
Cadiz went to sleep
between fandangos and habaneras
and a small parrot at the piano
tried to sing tenor.
Tell me where the flower is
that man so intently worships.
My uncle Antonio returned
with his insurrectionist air.
The Cabaña and the Principe resounded
through the patios of the harbor.
No more shines the blue pearl of the
Antillean sea.
It has gone out, it has died on us.
I ran into the beautiful Trinidad:
Cuba had been lost;
And now it is true, it is true,
it was no lie.
A fleeing gunboat came in
Singing the tale in guajiras.
Havana was already lost.
Money was to blame.
It fell, the gunboat fell silent.
But later
Ah, but later
When they took “Si” and turned it into
“Yes!”

Lynn Baker is an Assistant Conductor and English Diction Coach at New York City Opera. She is a member of the music staff of the Seattle Opera Young Artist Program and serves as coach for vocal works staged by New York City Ballet. Performing and coaching credits also include Carnegie Hall’s Weill Institute of Music, Leonard Bernstein: Best of All Possible Worlds Festival, the Renata Scotto Opera Academy, The Juilliard Opera Center, Opera New Jersey, Bard SummerScapes Festival, Gotham Chamber Opera, Washington National Opera, Spoleto Festival USA, Opera Delaware, American Opera Projects, Tulsa Opera, and Des Moines Metro Opera. Lynn is a frequent collaborative recitalist and an avid performer of new and contemporary opera and art song and has performed in such venues as the John F. Kennedy Center, Alice Tully Hall, and the East Room of the White House. She is also an Associate Editor for Transcriptions for the International Dialects of English Archive.

PostClassical Productions

Tonight's concert is co-produced by *PostClassical Ensemble* of Washington, DC, an experimental chamber orchestra co-founded a decade ago by Music Director Angel Gil-Ordóñez and Artistic Director Joseph Horowitz; “PostClassical Productions” is the rubric for the

Ensemble’s presentations outside the DC/Baltimore area. PCP has long specialized in Hispanic repertoire; in recent seasons, it has produced the American stage premiere of Falla’s *El Corregidor y la Molinera* (an early version of *The Three-Cornered Hat*) at BAM, and has brought to New York City a fresh mounting of Falla’s *El Amor Brujo* in collaboration with Peridance Contemporary Dance Company. Its next New York City presentation is “Schubert Uncorked,” December 21 at John Zorn’s Manhattan performance space The Stone. For information: www.postclassical.com. PostClassical Ensemble Artistic Director Joseph Horowitz, the author of nine books mainly dealing with the history of American music, has long been a national pioneer in thematic musical programming.

Perspectives Ensemble was founded by its Artistic Director Sato Moughalian in 1993 to create concerts and recordings that feature the works of living composers and historic figures, shedding new light on their work through explorations of their music in the context of their time and place, and consistently receiving the highest critical accolades. Praise from *The New York Times* includes “first-rate performances by accomplished musicians,” “a superb recital by the Perspectives Ensemble,” and “rhythms were remarkably precise,

the Valencia Symphony Orchestra in the Spanish premiere of Leonard Bernstein's *Mass*. Born in Madrid and an American citizen since 2009, Gil-Ordóñez has recorded four CDs devoted to Spanish composers, in addition to *PostClassical Ensemble's* Virgil Thomson and Copland CD/DVDs on Naxos (Artist of the Week for both releases). In 2006, the king of Spain awarded Gil-Ordóñez the country's highest civilian decoration, the Royal Order of Queen Isabella. Mr. Gil-Ordóñez received a WAMMIE award in 2011 from the Washington DC association of professional musicians in the category of best conductor.

Currently the Music Director of *PostClassical Ensemble* in Washington DC, starting this Fall Mr. Gil-Ordóñez will serve as the Principal Guest Conductor of Perspectives Ensemble, and as the Music Director of the Georgetown University Orchestra in DC.

Tim Fain, violinist, graduated from The Curtis Institute of Music in Philadelphia where he studied with Victor Danchenko and The Juilliard School of Music where he worked with Robert Mann. As a soloist, he has performed with the Baltimore Symphony, Lincoln Center's Mostly Mozart Festival, Mexico City and Oxford (U.K.) Symphonies, Cincinnati Chamber Symphony, Brooklyn and Hague Philharmonics. Recently, Mr. Fain can be seen in the

film and heard on the soundtrack of *Black Swan* (2010). A dynamic and compelling performer of traditional works, he is also an enthusiastic supporter of 20th and 21st century composers, with a repertoire ranging from Beethoven and Tchaikovsky to Aaron Jay Kernis and John Corigliano. Mr. Fain's debut CD *Arches* (2008) combines old and new works from composers such as J.S. Bach, Fritz Kreisler, and Randy Woolf. His new recording, *River of Light* (Naxos) brings together short works by living American composers.

Wendy Sutter, one of the leading solo cellists of her generation, has appeared and collaborated with many prominent orchestras and conductors including The Brussels Philharmonic, The Hong Kong Philharmonic, The Dallas Symphony (2012) The Seattle Symphony, The Residentie Orchestra of the Hague, The North Netherlands Symphony Orchestra, The Shanghai Symphony, The Juilliard Symphony, The Shenzhen Philharmonic, The Cabrillo Festival Orchestra, The La Jolla Symphony, and The Youth Orchestra of the Americas. Also, her 2008 recording of *Philip Glass: Songs and Poems for Solo Cello*, which was written especially for her, and has been performed over sixty times world-wide to great acclaim and was voted best new CD of the year by listeners of National Public Radio.

II. Punto de habanera

La niña criolla pasa
con su miriñaque blanco.
¡Qué blanco!
Hola, crespón de tu es puma.
Marineros, contempladla!
Va mojadita de lunas
que le hacen su piel mulata.
Niña, no te quejes,
tan solo por esta tarde.
Quisierra mandar al agua.
que no se escape de pronto
de la cárcel de tu falda.
Tu cuerpo encierra esta tarde
rumor de abrir se de dalia.
Niña, no te quejes,
Tu cuerpo de fruta está
dormido en fresco brocado.
Tu cintura vibra fina
con la nobleza de un látigo.
Toda tu piel huele alegre
a limonal y a naranjo.
Los marineros te miran
y se te quedan mirando.
La niña criolla pasa
con su miriñaque blanco
que blanco!

Text by Néstor Luján

III. Chévere

Chévere del navajazo
se vuelve él mismo navaja.
Pica tajadas de luna,
más la luna se le acaba;
pica tajadas de sombra
más la sombra se le acaba;
pica tajadas de canto,
más el canto se le acaba,
y entonces, pica que pica,
¡carne de su negra mala!

Text by Nicolás Guillén

Habanera Strain

The creole girl passes by
in her white crinoline.
How white!
Hey, the crepe of your foam
Sailors, get a look at her!
She walks moist from the droplets
that are on her dark skin.
Little girl, do not worry,
all alone this evening.
I would like to order water.
not to escape too soon
from the prison of your skirt
Your body encloses this evening,
the murmur of the dahlia opening.
Little girl, do not fret,
Your body is fruit
asleep in the embroidered breeze.
Your waist quivers finely
with the nobility of a whip.
All your skin smells joyfully
of lemon and orange.
The sailors look at you
and they keep looking at you.
The creole girl goes by
with her white crinoline
how white!

The Man with a Knife

Cavalier of the knife thrust
turns himself into a knife.
He cuts the moon up in slices,
but he runs out of moon;
he cuts shadows in slices,
but he runs out of shadows;
he cuts songs up in slices,
but he runs out of songs,
and then he slashes away
at the flesh of his bad black woman!

IV. Canción de cuna para dormir a un negrito

Ninghe, tan chiquitito
el negrito que no quiere dormir.

Cabeza de coco, grano de café
con lindas motitas,
con ojos grandotes
como dos ventanas que miran al mar.
Cierra los ojitos, negrito asustado;
el mandinga blanco te puede comer.

¡Ya no eres esclavo!
y si duermes mucho el señor de casa

promete comprar traje con botones
para ser un “groom.”
Ninghe, duérmeme, negrito,
Cabeza de coco, grano de café.

Text by Ildefonso Pereda Valdés

V. Canto negro

Yambambó, Yambambé!
Repica el congo solongo,
repica el negro bien negro.
Aoé! Congo solongo del Songo
baila yambó sobre un pié.
Yambambó! Yambambé!
Mamatomba serembé cuserembá,
el negro canta y se ajuma.
Mamatomba serembé cuserembá,
el negro se ajuma y canta.
Mamatomba serembé cuserembá,
el negro canta y se va.
Acuememe serembó aé,
yambambó aé, yambambé aó.
Tamba del negro que tumba,
tamba del negro, caramba,
caramba, que el negro tumba,
Yambá, yambó!
Yambambé, yambambó, yambambé!
Baila yambo sobre un pié

Text by Nicolás Guillén

Lullaby for a Little Black Boy

Ninghe, little tiny one
little black child who does not want to
sleep.

Coconut head, coffee bean
with pretty freckles
with big eyes
like two windows overlooking the sea.
Close your little eyes, frightened boy;
the white boogey-man is going to eat
you.

You are not a slave anymore!
and if you sleep a lot the master of the
house

promises to buy you a suit with buttons
so you can be a groom.
Ninghe, sleep little black boy,
Coconut head, coffee bean.

Black Song

Yambambó! Yambambé!
The Congo solongo struts by,
the very black man struts by.
the Congo solongo from Songo
dances the yambó on one foot.
Yambambó! Yambambé!
Mamatomba serembé cuserembá,
the black man sings and gets drunk.
Mamatomba serembé cuserembá,
the black man gets drunk and sings.
Mamatomba serembé cuserembá,
the black man sings and goes.
Acuememe serembó aé,
yambambó aé, yambambé aó.
Tamba the black man staggers,
the black man staggers, caramba,
caramba, the black man falls,
Yambá, yambó!
Yambambé, yambambó, yambambé!
he dances the yambo on one foot!

Artists

Soprano **Harolyn Blackwell** is recognized for her expressive and exuberant performances, with a career that has spanned opera, concert, and recital stages around the world. Following college, the Washington, DC native began her career on Broadway in Leonard Bernstein’s *West Side Story*. Shortly afterwards, she was selected as a finalist for the Metropolitan Opera National Council Auditions, and her career path changed from the musical theatre to opera. Since then, she has performed with many of the major national and international opera companies and at festivals around the world, including Lyric Opera of Chicago, Glyndebourne Festival, Teatro Colon de Buenos Aires, Seattle Opera, Opera de Nice, Miami Opera, Canadian Opera Company, Aix-en-Provence Festival, Opera Orchestra of New York and New York’s Mostly Mozart Festival. She has appeared in several productions at the Metropolitan Opera, including *Un Ballo in Maschera*, *Le Nozze di Figaro*, *Manon*, *Die Fledermaus*, *Werther* and *La Fille du Régiment*. Ms. Blackwell starred as Cunegonde in the Broadway revival of *Candide*. An accomplished recitalist, she has performed in several acclaimed concert series, including London’s Wigmore Hall, Carnegie Hall’s Weill Recital Hall, The Morgan Library & Museum, The Library of Congress, The San Francisco Performances Series at

Herbst Hall, The Kennedy Center’s Fortas Chamber Series, The Vocal Arts Society of Washington and The Ambassador Foundation Performing Arts Series in Los Angeles. She has also appeared in a number of nationally televised concerts such as The Grammy Awards, The Kennedy Center Honors, The Memorial Day and Fourth of July Concerts on PBS, Christmas in Washington, and The PBS Live From The White House, to name a few. Ms. Blackwell is the recipient of numerous awards and honors, one of which provided her with the opportunity to study in Italy with Renata Tebaldi and Carlo Bergonzi.

Ángel Gil-Ordóñez, former associate conductor of the National Symphony Orchestra of Spain, has conducted symphonic music, opera, and ballet throughout Europe, the United States and Latin America. In the United States, he has appeared with the American Composers Orchestra, Opera Colorado, the Pacific Symphony, the Hartford Symphony, the Brooklyn Philharmonic, the Orchestra of St. Luke’s, and the National Gallery Orchestra in Washington. 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 of 2000, he toured the major music festivals of Spain with

first violins, 4 second violins, 2 violas, 2 violoncellos, and 1 double bass). The opening *Allegretto* starts with the '1' playing an energetic melody that floats over a fluctuating ostinato performed by the '13.' After the introduction, the orchestra elaborates its own discourse full of contrasts, before returning to the initial thematic idea. In the central *Moderato*, the expressiveness of the soloist becomes the main character, merely supported by a continuous flow of pizzicati in the orchestral accompaniment. The *Moderato energico* closes the triptych by synthesizing some of the musical ideas heard in the previous movements. As Montsalvatge acknowledged, the three movements of the *Concertino 1 + 13* depart from classical structures, but the result he achieved goes much beyond to let us hear his own voice.

Madrigal sobre un tema popular “El cant dels ocells” (1992)

– Xavier Montsalvatge

Scoring: Soprano, violoncello, and string orchestra

El cant dels ocells (Song of the Birds) is a traditional Catalan song that has become a symbol of peace and freedom since 1939, when cellist Pau Casals began to perform it regularly as an encore to protest against Franco's autocratic regime. Precisely because of its powerful expression of the goodness of mankind, it was chosen to close the 1992 Olympic Games celebrated in Barcelona. It also serves to conclude tonight's concert. Xavier Montsalvatge wrote an arrangement in the manner of a madrigal for the occasion in which both the 'original' vocal tune and the popularized cello rendering stand out soloistically over a gentle orchestral accompaniment. Soprano Victoria de los Angeles, cellist Lluís Claret, and the Barcelona Symphony and Catalonia National Orchestra conducted by Luis Antonio García Navarro performed Montsalvatge's *Madrigal sobre un tema popular “El cant dels ocells”* on August 9, 1992, at the Closing Ceremony of the Olympic Games, thus spreading through this music a profound message of peace around the world.

—Notes by Raül Benavides

Combat del somni

Three sonnets in Catalan by Josep Janés

1. “Damunt de tu només les flors”

Damunt de tu només les flors.
Eren com una ofrenablanca:
la llum que daven al teu cos
mai més seria de la branca.

Tota una vida de perfum
amb el seu bes t'era donada.
Turesplendies de la llum
per l'esguard clos atresorada.

Si hagués pogut ésser sospir
deflor! Donar-me com un llir
a tu, perquè la meva vida
s'anés marcint sobre el teu pit.
I no saber maimés la nit
que al teu costat fóra esvaïda.

2. “Aquesta nit un mateix vent”

Aquesta nit unmateix vent
i una mateixa vela encesa
devien dû el teu pensament
i el meu per mars on la tendresa

es torna música i cristall.
El bes se'ns feia transparència,
si tu eres l'aigua, jo el mirall,
com si abracéssim una absència.

El nostre cel fóra, potser,
un somni etern aixís de besos
fets melodia i un no ser
de cossos junts i d'ulls encesos

amb flames blanques i un sospir
d'acariciar sedes de llir.

“Offering you flowers”

Lying upon you, like a white
Offering, there were flowers only.
From them your body drew the light,
Without them now the branch was
lonely.

And as they gave their kiss to you,
Their life of fragrance was sent flowing.
From your closed eyes the light shone
through:
You were resplendent, you were glowing.

Could I but be a flower's sigh
And, like a lily, give you my
own self, so that my very being
Would fade away upon your breast
And never need again the rest
Of night, that from your side is fleeing.

“Last night, the same wind of the day”

Last night, the same wind of the day,
And the same sail, alive and burning,
Were there to take our thoughts away
On seas where tenderness and yearning

Turn into music, into glass.
Our kiss became transparency,
And our embrace an emptiness.
I was the mirror, you the sea.

Our private heaven might inspire
A dream of kisses, never-ending,
Turned into song; of eyes on fire
With white flames, and of bodies
blending;

A sigh, from disembodied breast,
Of lily's silk as it's caressed.

3. “Jo el pressentia com la mar”

Jo et pressentia com la mar
i com el vent, immensa, lliure,
altadamunt de tot atzar
i tot destí.

I en el meu viure

com el respir.

I ara que et tinc
veig com el somni et limitava.
Tu no ets un nom ni un gest.
No vinc
atu com a l'imatge blava

d'un somni humà.

Tu no ets la mar
que és presonera dins de platges,
tu no ets el vent pres en l'espai.
Tu no tens límits; no hi ha, encara,
mots per a dir-te, nipaisatges
persè el teumón, niseranmai.

4. “Fes-me la vida transparent”

Fes-me la vida transparent,
com els teus ulls;
torns ben pura la màmeva,
i al pensament
duu-m'hi la pau.
Altra Aventura no vull,
sinó la de seguir
l'estela blanca que neixia
dels teus camins.
I no llanguir
per ser mirall d'uns ulls.
Voldria ser com un riu oblidatís

que es lliura el amor,
Las aigües pures de totaimatge
amb un anhel de blau.
I ser llavors feliç
de viure lluny d'amors obscures
amb l'esperança del teu cel.

English translations by Coby Lubiner

“I had foreseen you like the sea”

I had foreseen you like the sea
And like the wind, immense and giving,
High above chance and ever free
Of common fate.

And like a living

Breath in my life.

Now that you're mine
I see my dream had set you limits.
You are no name, no sign.
I come
To you not as to the blue image

Of human dreams.

You aren't the sea,
which is imprisoned among beaches,
You aren't the wind, confined by air.
You have no bounds. No words are there
To tell of you, no land that reaches
Your world, nor will there ever be.

“Make my life transparent”

Make my life transparent,
like your eyes;
make my hand wholly pure,
and to my thoughts
bring peace.
I desire no other adventure
than to follow
the white wake created
by your passage,
not to languish
for being the mirror of your eyes.
I would wish to be like an oblivious
river

that abandons itself to the sea,
the pure waters of every image,
yearning for the blue.
And to be happy then,
living far from dark loves
with hope for your heave.

Cinco invocaciones al crucificado

(1969) – Xavier Montsalvatge

1. De passione Christi (Text by Fortunatus, 12th c)
2. Pianto della Madonna (Text by Jacopone da Todi, 13th c)
3. La Vierge couronné (Text by Albert Flory, 16th c)
4. Lamentación (Text by Fray Iñigo de Mendoza, 15th c)
5. D'oració de temps (Text by Ramon Llull, 13th c)

Scoring: Soprano, 3 flutes, piano, harp, celesta, percussion, and double bass

The *Cinco invocaciones al crucificado* (Five Invocations of the Crucifixion), commissioned by the Cuenca Religious Music Week in 1969, was a great challenge for Montsalvatge, who was forced to tackle the creation of objective and substantially religious music. The use of texts in different languages by Western mystic poets helped him to find an expressive context in which the music echoes the dramatic intensity of the poetry. The first invocation, “De passione Christi,” is set to a Latin text taken from a processional hymn of the Middle Ages, musically treated with rigorous twelve-tone music interposed by a freer central episode. The *lauda* “Pianto della Madonna” is a moving lament of the Blessed Virgin Mary that presents in the accompaniment a relatively tonal support disturbed by some episodic harmonic

digressions. “La Vierge couronnée” is a colloquial evocation accompanied only by three flutes and harp to emphasize the elegiac fluidity. The dramatism of the writing in “Lamentación” is expressed by a dodecaphonic language combined with a simple motive that the fifes used to play in the Good Friday processions during Montsalvatge's childhood. Finally, in “D'oració de temps,” the music accentuates the solemn resonances evoked in such a powerful and emotive text.

Concertino 1 + 13 (1975)

– Xavier Montsalvatge

Allegretto

Moderato

Moderato energico

Scoring: Solo violin and string orchestra

Montsalvatge composed the *Concertino 1 + 13* in 1975 for the XIII International Music Festival of Barcelona. Unfortunately financial constraints caused the cancellation of several concerts of the festival and the premiere of the *Concertino* had to be delayed. Just a few months later it was finally performed in Bilbao with Gonçal Comellas as soloist and the London Chamber Orchestra conducted by Adrian Sunshine. As the title suggests, the *Concertino 1 + 13* is a little concerto for one violinist plus thirteen string instruments (4

It seeks insight into the multi-cultural, multi-linguistic constitution of the Iberian Peninsula, encompassing Christian, Islamic, and Jewish traditions.

Combat del Somni (1942–1950)

– Frederic Mompou

1. Damunt de tu nomes les flors
2. Aquesta nit un mateix vent
3. Jo el pressentia com la mar
4. Fes-me la vida transparent

Scoring: Voice and piano

Frederic Mompou wrote the song cycle *Combat del Somni* (“Dream Combat”) during a period of eight years (1942–1950). The work includes the setting of a group of poems by the Catalan poet, lecturer, and publisher Josep Janés, who in 1959 died tragically in a car crash at the age of forty-three. All the texts refer to another sad event—also sudden and unexpected—the death of the actress Maria Victòria. Because of their brooding and surrealistic tone, the poems interested Mompou. Initially, he set only three of them, but soon added more settings to that collection. This program presents four of these songs. Unlike some of his piano pieces, these songs do have key signatures, meters, and barlines, but they still share Mompou’s poignancy and eerie customary style. (Many renowned singers have championed these songs, including Victoria de los Ángeles and José Carreras).

Libra (1968) – Robert Gerhard
Scoring: Flute/piccolo, clarinet, guitar, percussion, piano, and violin

As Robert Gerhard admitted, he had a certain weakness for astrology in general and for horoscopes in particular. *Libra* (1968), Gerhard’s penultimate composition, happens to be his own zodiac sign—the Scales. The principle of balance, symbolized by the Scales, was also one of Gerhard’s main compositional concerns throughout his entire life.

In this way, *Libra* perfectly reflects his temperament, thus becoming an exquisite musical self-portrait. Gerhard’s anti-dogmatism, contemplative character, and inexhaustible longing for exploring the unusual are all embodied in *Libra* and reach an absolute climax towards the end of the composition. In this mesmerizing conclusion, the clarinet and the piccolo alternate in an expressive melody that placidly undulates over a throbbing figure in the lower register of the piano, while a timpani glissando emerges, prolonged by the guitar. The super-imposed layers of sound are magically balanced and the result exudes an intense poetic aura. This memorable final section, slightly altered regarding dynamics and instrumentation, is the same as that of *Leo* (1969), the zodiac sign of his wife Poldi. Thus, in the last two works he composed, Gerhard and his wife, the person and the musical portrait, remain united in each other’s existence.

Cinco invocaciones al crucificado

I. De Passione Christi

Vexilla regis prodeunt,
fulget crucis mysterium,
quo carne carnis conditor
suspensus est patibulo.

Confixa clavis viscera,
tendens manus, vestigial,
redemptionis gratia
hie immolata est hostia.

Quo vulneratus insuper
mucrone dirae lanceae,
ut nos lavaret crimine,
manavit unda, sanguine.

Salve ara, salve victima.
de passionis gloria,
de passionis gloria,
qua vita mortem pertulit
et morte vitam reddidit.

Latin text by Fortunatus (12th c)

II. Pianto della Madonna

Figlio, l’alma t’è uscita, figlio de la
smarrita,
figlio de la sparita, figlio attossecato!
Figlio bianco e vermiglio, figlio senza
simiglio,
figlio, a chi m’appiglio? Figlio, pur m’hai
lassato!
Figlio bianco e biondo, figlio volto
iocondo,
figlio, perche t’ha il mondo, figlio, cosi
sprezzato?
Figlio dolce e placente, figlio de la dolente.

Figlio, hatte la gente malamente trattato!

Italian text by de Jacopone da Todi (13th c) - Lauda XVIII

Goodness comes from the Lord,
The mystery of the cross shines,
and so the man who created the flesh
is hanging from the gallows.

Nails pierce his body,
and with outstretched hands and feet,
the grace of redemption
the victim is offered here.

He is also wounded
by the point of fateful lance,
his crime redeems us all
and blood pours from his wound.

Hail, altar, hail, victim,
pain glorifica,
pain glorifica,
this life takes one to death
and death takes one back to life.

Son, you have shed your soul, son
of the pining one,
son of the desperate, tortured son!
White and russet son, unequaled son,
son, whom should I approach? Son,
you also have left me!
White and blonde son, son of the loved
face,
Son, why the world, son, has vexed
you so?
Sweet and king son, son of the
sorrowful.
Son, everyone has reviled you!

III. La Vierge couronnée

Douze étoiles au front de la Vierge
rayonnent;
Douze étoiles qui sont douze gouttes
du sang
de la plus belle des couronnes;
l'infame couronne d'épines,
la couronne de son enfant.

French text by Albert Flory (16th c)

IV. Lamentación

Fijo mio, ya espirastes:
¡ay, que no puedo valerlos!
Yo, mi bien, me muero en veros;
¡cuand diferente quedastes,
que no puedo conosceros!
Vuestras penas fenescieron
Y las mias començaron,
Pues mis ojos que las vieron
lloren bien, pues que perdieron
cuantos bienes desearon.

Pues la causa es conocida
de mi nuevo sentimiento,
a lo bivo del tormento
mi triste boz te combida,
¡o mundo lleno de viento!
Las lagrimas justas son
para ti en dolor tan cierto,
pues que le diste ocasión
desta muerte de pasión
con que está en mis ojos muerto.

Conmigo lloren las gentes
y los montes agua suden;
los rayos del sol se muden
y sangre manen las fuentes
por las ansias que me acuden.
Perded, cielos, el color,
y peñas, hazeos pedaços;
o mar, brama con temor
por mi vida y tu señor,
como está muerto en mis braços.

Twelve stars on the forehead of the
radiant Virgin;
Twelve stars which are twelve ropes of
blood
of the most beautiful of crowns;
the infamous crown of thorns,
the crown of her child.

My son, you are already dead:
oh, there is nothing I can do!
I, object of love, am dying seeing you;
how different you are,
that I cannot recognize you!
Your troubles are dead
mine have just commenced,
since my eyes that saw them
are crying a lot, because I lost
all the goodnesses I desired.

The reason of my feeling
is well known,
my sorrowful voice invites you
to the liveliness of torment,
oh, world, full of wind!
Tears are justified
for you in so certain a pain,
since you gave them the occasion
in this dead in passion
in which you are dead to my eyes.

People are crying with me
and the hills perspire water;
may the rays of the sun get mute
and may the fountains shed blood
due to the anxieties coming to me.
Let you lose, heavens, the color,
and rocks, break into pieces;
oh, sea, roar in terror
for my life and for your Lord,
as he lies dead in my arms.

para dormir a un negrito” from the
Cinco canciones negras and the opera
El gato con botas (Puss in Boots). The
festive and luminous character of the
composition reaches its zenith in the
final part. There, the note ‘B’ and the
triad built on it are progressively
affirmed, more because of the
assertive symbolism implicit in it
than in a tonal sense (the solfège of
the musical note ‘B’ and the adverb
‘yes’ are spelled the same ‘Sí’ in
Catalan). In this way, Casablancas
pays a new tribute to the Catalan
maestro to whom he also recently
dedicated the composition for piano
Sí, a Montsalvatge (2012), likewise
based in the melodic and harmonic
implications of the aforementioned
‘B’ note (‘Yes!’).

Benet Casablancas is one of the
leading Spanish composers of his
generation. Casablancas studied
music in Barcelona and Vienna
and earned a Ph.D. in musicology
and philosophy from the Universitat
Autònoma de Barcelona. His
compositions have been performed
by numerous orchestras and
conductors around the world,
including the Spanish National
Orchestra and the BBC Symphony
Orchestra. In 2002, Casablancas
became the Academic Director of
the Conservatori Superior de Música
del Liceu (Barcelona), and in 2007
received the National Music Prize of
the Generalitat de Catalunya, which
is the highest honor that the

government awards in this field.
Benet Casablancas was the subject
of a *Composer Portrait* concert at
Miller Theatre in 2010, performed by
Perspectives Ensemble and including
the premiere of *Four Darks in Red*, a
work commissioned by Miller
Theatre in honor of the occasion.

Dance, Song, and Celebration (2012), a
world premiere, is the Foundation
for Iberian Music’s 2012 *Composer’s
Commission*. In following its mission,
each year the Foundation for Iberian
Music commissions a work from a
prominent composer committed to
the artistic exchange between
the Americas and Europe. The
Foundation for Iberian Music, a
co-producer of tonight’s program,
is a cultural and educational
initiative intended to promote and
disseminate the classical and popular
traditions of Iberian music, including
those rooted in the Mediterranean,
Latin American, and Caribbean
cultures. Drawing together world-
renowned musicians and scholars in
the field, the Foundation for Iberian
Music is the only endeavor of its
kind entirely dedicated to the study,
research, and performance of Iberian
music. In addition to its general
objectives, the Foundation aims at
increasing knowledge of the
reception and influence of Iberian
music in the United States, and to
further understanding of the links
between folklore, contemporary
popular genres, and classical music.

Cinco canciones negras (1945)

– Xavier Montsalvatge

1. Cuba dentro de un piano (Text by Rafael Alberti)
2. Punto de habanera (Text by Nestor Luján)
3. Chévere (Text by Nicolás Guillén)
4. Canción de cuna para dormir un negrito (Text by Ildefonso Pereda Valdés)
5. Canto negro (Text by Nicolás Guillén)

Scoring: medium voice and piano.

Unquestionably, *Cinco canciones negras* (Five Black Songs) is one of the best known compositions by Xavier Montsalvatge and the first one to acquire international recognition after its publication in New York. The entire song cycle—originally written for mezzo-soprano and piano, later orchestrated by the composer—exudes an Antillean flavor in both the lyricism of the poems and the atmosphere evoked by the music. This particular approach, deliberately ascribed to the colonial period, was Montsalvatge's personal way to find his own voice, away from the polytonality and the French influence of his earlier compositions, and to avoid the risk of falling into a nationalist trend. The nostalgic verses of the opening song, "Cuba dentro de un piano," dance to the rhythm of a habanera. The playful music of "Punto de habanera,"

however, is set in the manner of a *guajira* or *punto cubano*. For the powerful poetry of "Chévere," Montsalvatge found musical inspiration in a Negro spiritual to which he had been introduced by a close friend. "Canción de cuna para dormir un negrito," a tender and loving lullaby, is arguably Montsalvatge's most celebrated work. Finally, "Canto negro," with its combination of rough rhythms and onomatopoeic sounds, brilliantly closes the cycle.

Dance, Song, and Celebration (2012),
World Premiere – Benet Casablanca
Scoring: chamber ensemble

Tonight's world premiere, *Dance, Song, and Celebration* for chamber ensemble by Catalan composer Benet Casablanca, is a commission from the Foundation for Iberian Music to commemorate the centenary of Xavier Montsalvatge. As the title indicates, the work has three sections that follow without interruption. The rhythmic liveliness, virtuosity, and playful accents of the outer sections contrast with the lyricism and contemplative character of the central part. During the work, there are plenty of solo contributions by different members of the ensemble. The listener can hear reminiscences of two of Montsalvatge's most famous pieces: the "Canción de cuna

Fijo mio muy precioso
más fermoso que la vida,
un punto non se me olvida
cuand lindo y cuand glorioso
te parí de luz vestida;

agora cochillo eres
que me das penas extrañas.
¡Llorad conmigo, mugeres,
la muerte de mis placeres
y el morir de mis entrañas!

Spanish text by Fray Iñigo de Mendoza (15th c)

V. D'Oracio de Temps

Jesucrist, Sènyer, ah, si fos
en aquell temps que nasqués vos
e vos vesés infant petit,
vostres carns nues e poe llit,
pobre de draps, ple de bondat!
Ah, con fóra enamorat
en vós esser, venir, tocar
e contra ergull contrastar,
veent lo rei del cel e del tro

jaer en paubre lleteló!
Ah, qui fos en cell temps nuirit
que Jesús fo infant petit,
a com tots jorns ab ell anàs,
ab ell estés, ab ell jugàs!
Ah, com fóra gauig de plaer!
Ah, qui volgra als mais haver!
E cuan Jesús hac sa etat,
que hom lo servis a son grat!
E quan fo lliat a pres,
que hom son companyó estés
en tota la greu passió
e en la greu mort! Anc gauig no fo
major que cell que hom pogra haver!

Catalan Text by Ramon Llull (13th c)

Oh my son, my precious one,
much more beautiful than life.
one thing I do not forget
so good-looking and so glorious
you were born and dressed in light as I

was;
now you are a knife
the reason of my strange troubles.
Cry, women, with me,
the death of my pleasures
and the death of my entrails!

Jesus Christ, Lord, if I could be
in that time when you were born
and I saw you, a small creature,
your naked flesh in a miserable bed,
poor in clothing, full of goodness!
Oh, how much I would be in love
seeing you, holding you, touching you
and go against the pride,
seeing the king of heavens and of
thunder

lying in a humble crib!
Oh, who could live in that time
in which Jesus was a boy,
to go with him every day,
be with him, play with him!
Oh, what an immense delight!
Oh, nothing else would I wish to have!
And when Jesus were a man,
serve him at his will!
And when he were tied and prisoner,
be his small partner
in all of this grave passion
and his death! Never a greater delight
greater than this, would we be able to
have!

Perspectives Ensemble

Sato Moughalian, Artistic Director
Elizabeth Young, Associate Manager
Ángel Gil-Ordóñez, Principal Guest
Conductor

Violin I

Cyrus Beroukhim, *Leader*
Annaliesa Place
Andrea Schultz
Emily Popham

Violin II

Robin Zeh, *Principal*
Miho Saegusa
Elizabeth Young
Alessandra Jennings Flanagan

Viola

Nardo Poy, *Principal*
Jessica Meyer

Cello

Wendy Sutter, *Principal*
Caroline Stinson

Bass

Kurt Muroki, *Principal*

Flute

Sato Moughalian

Oboe

Christa Robinson

Clarinet

Pascal Archer

Bassoon

Rebekah Heller

Guitar

Oren Fader

Timpani

Jeffrey Irving, *Principal*

Percussion

Barry Centanni, *Principal*
John Hadfield
John Ostrowski
Jared Soldiviero

Harp

Bridget Kibbey

Piano

Blair McMillen

Celeste

William Hobbs

Notes

Since our founding in 1993, the mission of Perspectives Ensemble has been to present the works of composers in cultural and historical context. We have been shining a light on the music of Spain since 1999, beginning with an exploration of *El Amor Brujo* of Manuel de Falla, the influence of flamenco within it, and the historical position of flamenco within Spanish music. Since 2001, Ángel Gil-Ordóñez has collaborated with us on this path. As an integral part of our preparations, and as part of my function as Artistic Director, we present our musicians with ex-amples of the performances and works that might have had an impact on the composer in question—whether that might be a great cantaora of Andalusia in the 1940s, a painting of Zurbarán, or an Appalachian fiddler in the Depression era—to help shape and color our interpretations.

Our current project, recording five Montsalvatge works for Naxos, and preparing for tonight’s centenary celebration concert, has been fascinating, as the composer presents a universe of references within these pieces. In particular, through our examination of *Cinco invocaciones al crucificado*, which was commissioned in 1969 for the famous festival, Week of Sacred Music in Cuenca, Spain, we have encountered Holy Week traditions that date back at least 500 years. In this piece, Montsalvatge evokes the traditional and very dramatic marches of the hooded

flagellants during Holy Week, and the percussion and wind corps that follow them. Americans are familiar with the Camino de Santiago, the famous path of the pilgrims in Galicia, which penitents traveled long ago walking on their knees, arriving in Santiago de Compostela, hungry and bleeding. But these types of traditions exist all over Spain even today, and Holy Week is filled with public acts of mortification, as the faithful try to draw closer to Christ’s suffering. As the piece begins, we hear the cracking of the penitent’s whip. And through the wonders of YouTube, these rites have been recorded in very recent years, so that we were able to watch and listen to the old traditions that inspired Montsalvatge as he wrote this extraordinary piece. Also his relationship with and love for the music of the Antilles is well documented. Montsalvatge was fascinated by West Indian music, which, as he wrote, “was itself originally Spanish, exported overseas and then re-imported into our country.” The occasional Caribbean riff in this piece provides a marvelous moment of levity, much like the mélange of sights and sounds we would encounter ourselves if we were on the street observing these events. Perspectives Ensemble seeks to draw our musicians into the world of the composer as we rehearse and prepare our performances, and to serve as a vehicle for our audiences to enter those worlds with us.

— Sato Moughalian, Artistic Director,
Perspectives Ensemble