



SCHWARTZ
CENTER FOR
PERFORMING ARTS

FLORA GLENN
CANDLER
CONCERT SERIES
2014-2015 SEASON

SHARON
ISBIN, guitar

ISABEL
LEONARD,
mezzo-soprano

SATURDAY,
APRIL 4
8:00 P.M.



EMORY

arts

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SHARON ISBIN, GUITAR

ISABEL LEONARD, MEZZO-SOPRANO

SATURDAY, APRIL 4, 2015, 8:00 P.M.

This program is made possible by a generous gift from the late
Flora Glenn Candler, a friend and patron of music at Emory University.

**EMERSON CONCERT HALL
SCHWARTZ CENTER FOR PERFORMING ARTS**

PROGRAM

Canciones españolas antiguas Frederico García Lorca
El café de Chinitas (1898–1936)
Romance de Don Boyso (transcribed by Sharon Isbin)
Nana de Sevilla
Anda, jaleo

Isabel Leonard, mezzo-soprano; Sharon Isbin, guitar

Spanish Dance No. 5 Enrique Granados
(1867–1916)

Asturias Isaac Albéniz
(1860–1909)
(arranged by Andrés Segovia)

Sharon Isbin, guitar

Canciones españolas antiguas Lorca
Los mozos de Monleón (transcribed by Sharon Isbin)
Zorongo
Las morillas de Jaén
La Tarara (arranged by Emilio de Torre)
Sevillanas del sigolo XVIII

Isabel Leonard, mezzo-soprano; Sharon Isbin, guitar

—INTERMISSION—

Aranjuez ma pensée

Joaquín Rodrigo
(1901–1999)

Sharon Isbin, guitar

Selections from *Cinco canciones negras*

Xavier Montsalvatge

Canción de cuña para dormir a un negrito

(1912–2002)

Canto negro

(arranged by Sharon Isbin)

Isabel Leonard, mezzo-soprano; Sharon Isbin, guitar

Recuerdos de la Alhambra

Francisco Tárrega
(1852–1909)

Sharon Isbin, guitar

Siete canciones populares españolas

Manuel de Falla

El paño moruno

(1876–1946)

Seguidilla murciana

(arranged by Pujol/Llobet)

Asturiana

Jota

Nana

Canción

Polo

Isabel Leonard, mezzo-soprano; Sharon Isbin, guitar

TEXTS AND TRANSLATIONS

Canciones españolas antiguas

El café de Chinitas

En el café de Chinitas
dijo Paquiro a su hermano:
Soy más valiente que tú,
más torero y más gitano.

Sacó Paquiro el reló
y dijo de esta manera;
Este toro ha de morir
antes de las cuatro y media.

Al dar las cuatro en la calle
se salieron del café,
y era Paquiro en la calle
un torero de cartel.

Romance de Don Boyso

Camina Don Boyso
mañanita fría
a tierra de moros
a buscar amiga.
Hallóla lavando
en la fuente fría.
¿Qué haces ahí, mora,
hija de judía?
Deja a mí caballo
beber agua fría.
Reviente el caballo
y quien lo traía,
que yo no soy mora
ni hija de judía.
Soy una cristiana
que aquí estoy cativa.
Si fueras cristiana,
yo te llevaría
y en paños de seda
yo te envolvería,
pero si eres mora
yo te dejaría.

Chinitas's Café

A flamenco stage
Paquiro told his brother:
"I am more corageous, more gypsy . . .
and more of a bullfighter than you."

Paquiro took out his watch
and this is what he said:
"This bull must be dead
before half past four."

When the clock struck four in the street
everyone left the café;
and there in the street stood Paquiro
the renowned bullfighter.

Ballad of Don Boyso

Don Boyso rode out
in the cold early morning
to Moorish lands
to look for a bride.
He found a girl washing
in the cold fountain.
"What are you doing here,
you Moorish daughter of a Jewess?
Let my horse
drink fresh water."
"Withdraw your horse
and the one who leads it,
for I am no Moor
nor daughter of a Jewess.
I am a Christian,
and am here in servitude."
"If you were a Christian
I would carry you away
and clothe you
in garments of silk,
but if you are a Moor
I would leave you."

TEXTS AND TRANSLATIONS

Montóla a caballo
por ver qué decía;
en las siete leguas
no hablara la niña.
Al pasar un campo
de verdes olivas
por aquellos prados
qué llantos hacía.
¡Ay, prados! ¡Ay, prados!
prados de mi vida.
Cuando el rey, mi padre,
plantó aquí esta oliva,
él se la plantara,
yo se la tenía,
la reina, mi madre,
la seda torcía,
mi hermano, Don Boyso,
los toros corría.
¿Y cómo te llamas?
Yo soy Rosalinda,
que así me pusieron
porque al ser nacida
una linda rosa
n'el pecho tenía.
Pues tú, por las señas,
mi hermana serías.
Abre la mi madre
puertas de alegría,
por traerla nuera
le traigo su hija.

Nana de Sevilla

Este niño chiquito no tiene cuna...
¡Ay! ¡Ay!
No tiene cuna si . . .
No tiene cuna no . . .
No tiene cuna . . .
¡Ay! ¡Ay!

Su padre es carpintero y le hará una . . .
¡Ay! ¡Ay!
Y le hará una si . . .
Y le hará una no . . .
Y le hará una . . .
¡Ay! ¡Ay!

He mounted her on his horse
to see what she would say;
but in seven leagues
never a word said she.
Passing a field
of green olive-trees,
she shed tears
for those groves.
"Ah, olive groves,
groves that I love!
When the king, my father,
planted this olive-tree here,
he planted it
while I held it for him;
the queen, my mother,
spun silk,
and my brother, Don Boyso,
fought bulls."
"And what is your name?"
"I am Rosalinda,
and am so called
because when I was born
a lovely rose
was on my breast."
"then you, it seems,
must be my sister.
Mother, open to her
the doors of happiness,
for instead of a daughter-in-law
I bring you your daughter."

Sevillian Lullaby

This little boy hasn't a cradle
Ah! Ah!
Hasn't a cradle yes . . .
Hasn't a cradle no . . .
Hasn't a cradle . . .
Ah! Ah!

His father is a carpenter, he'll make him one . . .
Ah! Ah!
And he'll make him one yes . . .
And he'll make him one no . . .
And he'll make him one . . .
Ah! Ah!

TEXTS AND TRANSLATIONS

Anda, jaleo

Yo me arrimé a un pino verde
por ver si la divisaba,
por ver si la divisaba
y sólo divisé el polvo
del coche que la llevaba,
del coche que la llevaba.

Anda jaleo, jaleo:
ya se acabó el alboroto
y vamos al tiroteo,
y vamos al tiroteo.

No salgas, paloma, al campo,
mira que soy cazador,
mira que soy cazador,
y si te tiro y te mato
para mi será el dolor,
para mi será el quebranto.

Anda jaleo, jaleo:
ya se acabó el alboroto
y vamos al tiroteo,
y vamos al tiroteo.

Por la calle de los Muros
han matado una paloma,
han matado una paloma.
Yo cortaré con mis manos
las flores de su corona,
las flores de su corona.

Anda jaleo, jaleo:
ya se acabó el alboroto
y vamos al tiroteo,
y vamos al tiroteo.

Come, Clap Hands

I drew near a green pine tree
to see if I could have a glimpse of her
to see if I could have a glimpse of her
and all I saw was the dust
of the carriage taking her away,
of the carriage taking her away.

Let's all be cheering and clapping:
we have kicked up a racket
now it's the time for the shooting,
now it's the time for the shooting.

Do not come out of the field, little dove
for see, I am a hunter,
for see, I am a hunter.
And if I shoot you and kill you,
I will be the one who grieves.
It will break my heart.

Let's all be cheering and clapping:
we have kicked up a racket
now it's the time for the shooting,
now it's the time for the shooting.

Down Muros Street
a dove has been killed,
a dove has been killed.
My own hands
will pick the flowers for her wreath,
will pick the flowers for her wreath.

Let's all be cheering and clapping:
we have kicked up a racket
now it's the time for the shooting,
now it's the time for the shooting.

TEXTS AND TRANSLATIONS

Los mozos de Monleón

Los mozos de Monleón
se fueron a arar temprano,
ay, ay,

para ir a la corrida
y remudar con despacio,
ay, ay.

Al hijo de la "Velluda"
el remudo no le han dado,
ay, ay.

Al toro tengo que ir
manque vaya de prestado,
ay, ay.

(Recitado sobre la musica)
Permita Dios, si lo encuentras,
que te traigan en un carro;
las albarcas y el sombrero
de los siniestros colgando.
Se cogen los garrochones;
se van las navas abajo
preguntando por el toro,
y el toro ya está encerrado.
A la mitad del camino
al mayoral se encontraron.
Muchachos que vais al toro:
Mirad que el toro es muy malo,
que la leche que mamó
se la di yo por mi mano.

(Cantado)
Se presentan en la plaza
cuatro mozos muy gallardos,
ay, ay.

Manuel Sánchez llamó al toro;
nunca lo hubiera llamado,
ay, ay,
por el pico de una albarca
toda la plaza arrastrando,
ay, ay.

Cuando el toro lo dejó,
ya lo ha dejado sangrando,
ay, ay.

The Lads of Monleón

The lads of Monleón
went off early to plough,
ay, ay,

in order to go to the bullfight
and have plenty of time to change their clothes,
ay, ay.

The scouring woman's son wasn't given
a change of clothes,
ay, ay.

"I must go to the bull,
even in borrowed clothes,"
ay, ay.

(Recited over the music)
"If, by God's grace, you meet the bull,
let them fetch you home in a carriage,
with the sandals and hat
of the unlucky ones hanging up."
The goads are gathered up;
they go down the slope,
enquiring for the bull,
and the bull is already caged.
Halfway there
they meet the herdsman.
"You boys going to the bull,
look, this is a very bad bull,
for with my own hand I gave it
the milk on which it was fed."

(Sung)
Four very bold lads
appear in the ring,
ay, ay.

Manuel Sánchez called to the bull;
he should never have done so,
ay, ay,
the bull's horn got stuck in one of his shoes
and dragged him all around the ring,
ay, ay.

When the bull stopped,
if left him bleeding,
ay, ay.

TEXTS AND TRANSLATIONS

(Recitado sobre la musica)
Amigos, que yo me muero;
amigos, yo estoy muy malo;
tres pañuelos tengo dentro
y este que meto son cuatro.
Que llamen al confessor
pa que venga a confesarlo.
Cuando el confessor llegaba
Manuel Sánchez ha expirado.

(Cantado)
Al rico de Monleón
le piden los bues y el carro,
ay, ay,

pa llevar a Manuel Sánchez,
que el torito lo ha matado,
ay, ay.

A la puerta de la "Velluda"
arrecularon el carro,
ay, ay.

Aquí tenéis, vuestro hijo
como la habéis demandado,
ay, ay.

Zorongo

Tengo los ojos azules,
tengo los ojos azules
y el corazoncillo igual
que la cresta de la lumbre.

De noche me salgo al patio,
y me harto de llorar,
de ver que te quiero tanto
y tú no me quieres ná.

Esta gitana está loca
pero loquita de atar
que lo que sueña de noche
quiere que sea verdad.

(Recited over the music)
"Friends, I am dying;
friends, I am very sick;
I have three handkerchiefs in my wound,
and with this one there are four."
"Call the priest to come
and hear his confession."
When the priest arrived
Manuel Sánchez was dead.

(Sung)
The rich man of Monleón
was asked for oxen and a cart,
ay, ay,

to carry away Manuel Sánchez
whom the young bull had killed,
ay, ay.

At the widow's door
they stopped the cart,
ay, ay.

"Here is your son,
as you asked,"
ay, ay.

—Ledesma: *Salamanca Songbook*

Zorongo

I have blue eyes,
I have blue eyes,
and a little heart
like a crest of fire.

At night I go out into the patio
and weep my heart out
because I love you so
and you care nothing for me.

This gypsy girl is mad,
completely out of her mind,
for what she dreams at night
she wishes were true.

TEXTS AND TRANSLATIONS

Las morillas de Jaén

Tres morillas me enamoran en Jaén
Axa y Fátima y Marién.
Tres morillas tan garridas
iban a coger olivas,
y hallábanlas cogidas en Jaén:
Axa y Fátima y Marién.
Y hallábanlas cogidas
y tornaban desmaídas
y las colores perdidas en Jaén:
Axa y Fátima y Marién.

La Tarara

La Tarara, sí;
la tarara, no;
la Tarara, niña,
que la he visto yo.

Lleva la Tarara
un vestido verde
lleno de volantes
y de cascabeles.

La Tarara, sí;
la tarara, no;
la Tarara, niña,
que la he visto yo.

Luce mi Tarara
su cola de seda
sobre las retamas
y la hierbabuena.

La Tarara, sí;
la tarara, no;
la Tarara, niña,
que la he visto yo.

Ay, Tarara loca.
Mueve, la cintura
para los muchachos
de las aceitunas.

La Tarara, sí;
la tarara, no;
la Tarara, niña,
que la he visto yo.

The Moorish Girls of Jaén

Three moorish girls captivated me in Jaen:
Axa and Fátima and Marién.
Three very handsome girls
went to pick olives, but found
they'd already been picked in Jaen:
Axa and Fátima and Marién.
And finding them all picked
They returned in dismay,
their faces drained of color in Jaen:
Axa and Fátima and Marién.

Tarara

Tarara yes,
Tarara no;
Tarara's a girl,
for I have seen her.

My Tarara wears
a green dress
covered with flowers
and little bells.

Tarara yes,
Tarara no;
Tarara's a girl,
for I have seen her.

My Tarara displays
her silken train
over the broom
and the mint.

Tarara yes,
Tarara no;
Tarara's a girl,
for I have seen her.

Oh, wild Tarara,
shake your hips
for the boys
of the olive groves.

Tarara yes,
Tarara no;
Tarara's a girl,
for I have seen her.

TEXTS AND TRANSLATIONS

Sevillanas del siglo XVIII

¡Viva Sevilla! ¡Viva Sevilla!
Llevan las sevillanas
en la mantilla
un letrero que dice:
¡Viva Sevilla!

¡Viva Triana!
¡Vivan los trianeros,
los de Triana!
¡Vivan los sevillanos
y sevillanas!

¡Viva Triana!
¡Vivan los trianeros,
los de Triana!
¡Vivan los sevillanos
y sevillanas!

Lo traigo andado, la traigo andado
La Macarena y todo
lo traigo andado.
La Macarena y todo
lo traigo andado.

Lo traigo andado;
cara como la tuya
no la he encontrado.
La Macarena y todo
lo traigo andado.

Lo traigo andado;
cara como la tuya
no la he encontrado.
La Macarena y todo
lo traigo andado.

Qué bien pareces, qué bien pareces
Ay río de Sevilla,
Qué bien pareces
Ay río de Sevilla,
Qué bien pareces.

Qué bien pareces
lleno de velas blancas
y ramas verdes,
Ay río de Sevilla,
Qué bien pareces.

Eighteenth-Century Sevillanas

Long live Seville! Long live Seville!
The ladies of Seville
wear in their mantillas
a motto that reads:
Viva Seville!

Viva Triana! *
Long live the people
of Triana!
Long live the men
and women of Seville!

Viva Triana!
Long live the people
of Triana!
Long live the men
and women of Seville!

I carry it I carry it
I carry the Macarena **
every step of the way;
I carry the Macarena
every step of the way;

I carry it
but never have I seen
a face lovelier than yours.
I carry the Macarena
every step of the way.

I carry it
but never have I seen
a face lovelier than yours.
I carry the Macarena
every step of the way.

How beautiful you look, how beautiful you look
O river of Seville,
how beautiful you look
O river of Seville,
how beautiful you look.

How beautiful you look
full of white sails
and green branches,
O river of Seville,
How beautiful you look.

TEXTS AND TRANSLATIONS

Qué bien pareces
Ay río de Sevilla,
Qué bien pareces
lleno de velas blancas
y ramas verdes.

¡Viva Sevilla!

How beautiful you look
O river of Seville,
How beautiful you look,
full of white sails
and green branches.

Long live Seville!

** Triana: A working-class district of Seville, heart of the gypsy community and cradle of Seville's finest flamenco singers and dancers.*

*** Macarena: The patron saint of Seville and patroness of bullfighters.*

Arranquez ma pensée

Aranjuez, mai est le saison des roses,
Sous le soleil elles sont déjà écloses,
Les magnolias en fleurs se penchent
Sur les eaux claires du Tage
Sur la nuit, ce parc deux fois centenaire
S'anime soudain chuchotements,
Et bruissements,
Subtils arômes, qu'amène le vent
Avec d'illustres fantômes.

Un peintre fameux avec sa palette magique,
A su capter d'immortelles images,
L'ombre d'un roi et d'une reine.
Or et argent, perles et diamants
Fête somptueuses,
Femmes belles et voluptueuses,
Fiers courtisans.
Guitares au loin,
Guitares et mandolines entre les buissons,
Joueurs de flûte, chanteurs à l'unisson.

Mon amour je te cherche en vain
parmi les frondes
Où tant de souvenirs vivaces abondent
Des temps passés, des jours heureux.
Nous avions vingt ans tous les deux.

Aranjuez, My Thought

Aranjuez, May is the season of roses.
In the sun they've already opened.
The magnolias in flower bend
Over the clear waters of the Tagus.
And at night, this two-hundred-year-old park
Suddenly becomes alive with whisperings
And susurrations.
Subtle scents borne along on the wind
With illustrious ghosts.

A famous painter with his magic palette
Was able to capture these timeless images,
The shadow of a king and queen
Gold and silver, pearls and diamonds,
Sumptuous celebrations,
Beautiful and voluptuous women,
Proud courtiers,
Guitars in the distance,
Guitars and mandolins among the bushes,
Flute players, menfolk singing in unison.

My love, I seek you in vain
among the leaves
Where so many lively memories abound,
Memories of times past and the happy days
When both of us were twenty.

TEXTS AND TRANSLATIONS

Selections from *Cinco canciones negras*

Canción de cuña para dormir a un negrito

Ninghe, Ninghe, tan chiquito,
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, ninghe, Duérmete, negrito,
Cabeza de coco, grano de café.

Canto negro

¡Yambambó, yambambé!
Repica el congo solongo,
Repica el negro bien negro. ¡Aoé!
Congo solongo del Songo baila yambó
Yambó
Sobre un pié. ¡Yambambó Yambambé!

Mamatomba serembé cuserambá
El negro canta y se ajuma.
Mamatomba serembé cuserambá
El negro se ajuma y canta.
Mamatomba serembé cuserambá
El negro canta y se va.

Acuememe serembó aé, yambambé, aó
Tamba, tamba del negro que tumba,
Tamba del negro, caramba,
Caramba que el negro tumba,
¡Yambá, Yambó!

¡Yambambé, Yambambó, Yambambé!
Baila yambo sobre un pie!

Lullaby for a Little Black Baby

Little child, so small
The black child who does not want to sleep.
Coconut head, my little coffee bean
with pretty freckles, and large eyes
like two windows looking into the sea.

Close your eyes, frightened little black baby:
The pale boogey-man may eat you up!
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."

Sleep little black one,
coconut head, my little coffee bean.

—Text: Idelfonso Pereda Valdés (1912–2002)

Black Dance

Yambambó, yambambé!
The Congo Solongo struts by
The black man struts by
The Congo Solongo dances yambo
Yambo
on one foot. Yambambó Yambambé!

The black man sings and gets drunk.
He gets drunk and sings.
The black man sings and gets drunk.
The black man staggers,
The black man sings and gets drunk.
He sings and then he leaves.

Damn! the black man tumbles

Yambambé, Yambambó, Yambambé!
He dances yambo on one foot!

—Text: Nicolás Guillén

TEXTS AND TRANSLATIONS

Siete canciones populares españolas

El paño moruno

Al paño fino en la tienda
Una mancha le cayó;
Por menos precio se vende,
Porque perdió su valor, Ay!

Seguidilla murciana

Cualquiera que el tejado tenga de vidrio,
No debe tirar piedras al del vecino.
Arrieros somos,
Puede que en el camino
Nos encontremos.
Por tu mucha inconstancia
Yo te comparo
Yo te comparo por tu mucha inconstancia
Yo te comparo
Con peseta que corre de mano en mano;
Que al fin se borra
Y creyéndola falsa
Nadie la toma.

Asturiana

Por ver si me consolaba,
Arriméme a un pino verde;
Por ver si me consolaba.

Por verme llorar, lloraba.
Y el pino, como era verde,
Por verme llorar, lloraba.

Jota

Dicen que no nos queremos
Porque no nos ven hablar;
A tu corazón y al mío
Se lo pueden preguntar.
Ya me despido de tí,
De tu casa y tu ventana
Y aunque no quiera tu madre,
Adiós, niña, hasta mañana.

Nana

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

The Moorish Cloth

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

Seguidilla of Murcia

Whomever has a roof
made of glass
should not throw stones
on to their neighbor's (roof).
Let us be muleteers;
It could be that on the road
we will meet!
For your great inconstancy
I compare you
to a coin that runs from hand to hand;
which finally blurs,
and, believing it false,
no one accepts it!

Asturiana

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

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

Jota

They say we don't love each other
because they never see us talking;
To your heart and mine
they have only to ask.
Now I bid you farewell,
your house and your window too,
even though your mother may not like it,
farewell, girl, until tomorrow,

Lullaby

Go to sleep, child, sleep,
Sleep, my soul,
Go to sleep, my little star
Of the morning.
darling, little girl
baby, little girl,
Sleep, my little star
of the morning.

TEXTS AND TRANSLATIONS

Canción

Por traidores, tus ojos,
Voy a enterrarlos;
No sabes lo que cuesta,
"Del aire," niña, el mirarlos
"Madre, a la orilla,"
Niña, el mirarlos.
"Madre."
Dicen que no me quieres,
Ya me has querido . . .
Váyase lo ganado
"Del aire" por lo perdido,
"Madre, a la orilla,"
por lo perdido.
"Madre."

Polo

Guardo un "ay"
Guardo una pena en mi pecho
Ay!
Que a nadie se la diré!
Malhaya el amor, malhaya!
Ay!
Y quien me lo dió a entender!
Ay!

Song

Because they are treacherous,
Your eyes, I will bury them;
You don't know how hard it is,
"Del aire!" Girl, to look at them.
"Madre a la orilla!"
Girl, to look at them.
"Madre!"
They say you don't love me,
and yet you did love me . . .
What I once had, is gone
"Del aire!" for lost.
"Madre a la orilla!" Accept what you've had,
not as what you've lost
"Madre!"

Polo

I keep a . . . Ah!
I hold a pain in my breast,
Ah!
that to no one will I tell!
Wretched is love, wretched!
Ah!
And he who gave it to me to understand!
Ah!

PROGRAM NOTES

Canciones españolas antiguas

Although best known for his astounding literary achievements, Federico García Lorca studied piano in Granada with Antonio Segura and Francisco Benítez. His prodigious literary endeavors often revolve around music. Poems bear titles such as *Songs*, *Suites*, *Gypsy Ballads*, and *Lullabies*, among others. Additionally, Lorca had a close friendship with composer Manuel de Falla, with whom he collaborated on various projects, including the cante jondo festival of 1922. Lorca had particular interest in Spanish folk songs, many of which he collected and arranged, many from his native Andalusian region. Seeing himself an extension of oral tradition, he refused to notate his arrangements, as standard classical notation was unable to accurately represent the rhythmic and microtonal complexity of his arrangements.

The arrangements performed tonight, all by Sharon Isbin, begin with *El café de Chinitas*, a song taught Lorca by a relative. The protagonist, a bullfighter, brags that he is superior to his brother, and swears that he will successfully kill the bull. The second, *Romance de Don Boyso*, recounts the story of a Spanish nobleman who comes upon a Christian girl held by Moors. In the end, it is revealed that the girl is actually his sister, Rosalinda. Third in the set is *Nana de Sevilla* a dark lullaby in which a baby is abandoned by its Gypsy mother. Last is Lorca's famous setting of *Anda, jaleo (Come, Clap Hands)*, made famous in his play *La zapatera prodigiosa*. With its angular rhythms, it tells of a hunter seeking his lover who has been taken away, and the conflict between revenge and faithfulness. It became a popular song of resistance in the Spanish Civil war. The second set begins with *Los mozos de Monleón*, recounts a story of a group of boys who go to a bullfight only for one of them to be killed. *Zorongo*, by contrast, is about love and the fulfilment of dreams. Completing the set are three settings of poems about women: *Las morillas de Jaén (Three Moorish Girls)*, *Tarara*, a song to the sensuality of a girl named Tarara, and *Sevillanas del Siglo XVIII, (Sevillanas of the Eighteenth Century)*.

Spanish Dance No. 5

Enrique Granados was both an extraordinary virtuoso at the piano, and a composer of considerable subtlety. His unique conception of timbre in his composition creates haunting, shocking, and beautiful effects. Along with Albeniz, he is considered a dean of Spanish composition, through his use of modal harmony, guitar like figurations, and interesting rhythmic

patterns. His compositional output encompasses three periods: those pieces in a Romantic style; pieces in a nationalist, Spanish style; and the Goya period. *The Danzas Españolas* are perhaps Granados's most popular works, and are from the second, nationalist period. Composed in 1890, they were inspired by Catalan composer and musicologist Felipe Pedrell. Particularly popular is the fifth (maker *Andaluza*). Rounded binary in form, the outer sections, set in E minor, present a lilting melody above an insistent, rhythmic accompaniment. The middle section, with an innocent melody in E major and much simpler accompaniment, is a pleasant reprieve from the rhythmic insistence of the outer sections. The complex multiple textures, occurring simultaneously, highlight the seriousness of both Granados's compositional style, as well as his skill as a performer.

Asturias

Isaac Albéniz, a noted pianist was another pivotal composer in the establishment of a Spanish "nationalist style" in the late nineteenth century. He studied not only at the Paris Conservatory, but in Leipzig, in Brussels, in Budapest with Franz Liszt, and in Weimar. Best known for his piano music, he also wrote songs, orchestral music, and operas, including *King Arthur*, with an English libretto. *Asturias*, or *Leyenda*, as it was called by the composer, was composed as a piano piece in G minor, in the style of Andalusian flamenco. Its main theme mimics the guitar technique of alternating strikes of the thumb and fingers. Written in the Phrygian mode, the piece uses the standard flamenco tropes of copla, a sung verse, and malangueno, a free, lyrical passage. Given the influence of the guitar in its compositional style, it is natural that a transcription be made, the most famous of which is being performed today. Made by Andrés Segovia, the most influential of twentieth-century classical guitarists, it preserves the composition of Albéniz, while further adapting it to a composition idiomatic to the guitar.

Aranjuez ma pensée

Joaquín Rodrigo, who went blind at age three, studied with Paul Dukas in Paris, before traveling throughout in Switzerland, Austria, and Germany. At the outbreak of war in 1939, he returned to Spain where he composed his famous guitar concerto, *Concierto de Aranjuez*. *Concierto de Aranjuez*, a composition for guitar and orchestra inspired by the palace gardens of King Phillip II. Praised by both his teacher Dukas and also by his friend Manuel de Falla, the concerto was premiered in November 1940 by Regino Sainz de la Maza, launching Rodrigo's

career as a serious composer. Its adagio, one of the most recognizable movements of twentieth-century music and known for its interplay between guitar and English horn, became so popular that Rodrigo's publisher insisted he excerpt it. The result is *Aranjuez ma pensee*, a setting for voice and guitar of words by Rodrigo's wife, Victoria Kahmi. Khami supplied many texts for his songs, frequently translating as well as composing poetry. A friend of Rodrigo, tonight's guitarist, Sharon Isbin wrote that he composed the melody for the piece "during the sleepless nights spent grieving over the stillborn birth of his first child and his wife's ensuing illness. He wrote it as they reminisced about their honeymoon in the majestic gardens of Aranjuez, the magnificent eighteenth-century site of kings and courtiers. It is both a love song and a song of painful yearning."

Selections from *Cinco canciones negras*

A native of Gerona, Xavier Montsalvatge, became a noted teacher, music critic, and leading Catalanian composer of the twentieth century. His prodigious output was acknowledged by the government in 1985, when he was awarded the Premio Nacional de Música, an honor reserved for those whose contributions to Spanish music life are of the highest order. His compositions include opera, piano pieces, and orchestral works, among others. His *Cinco canciones negras* (*Five Negro Songs*) are among his best-known works. Written in 1945–1946, they were premiered by Mercé Plantada at the Ateneo Barcelonés. Although inspired in other pieces by music of Catalonia, Montsalvatge, in these pieces, utilized rhythms indigenous to the West Indies—a popular trope in early to mid-twentieth century composition. The first movement performed today, *Canción de cuna para dormir a un negrito*, sets the words of Ildefonso Pereda Valdés as a sensitive lullaby. The rocking rhythm of the accompaniment and the luminous melody combine in harmonically complex ways to great effect, supporting the mother's message to her son in the lyrics: that he is no longer a slave, but has a bright future. By contrast the rollicking finale, *Canto negro*, with words by Afro-Cuban poet, Nicholás Guillén, in which the percussive rhythm of the words is just as significant as their meaning.

Recuerdos de la Alhambra

Noted as both a virtuosic guitarist and composer, Francisco Tárrega had a colorful childhood: drawn to music from a young age, he ran away from his family multiple times, first in hopes of starting a musical career and

later to join a band of gypsies. After this tumult, he entered the Madrid Conservatory in 1874 where he studied both the piano and the guitar. Eventually the guitar dominated his musical life, and he began traveling to concertize, presenting programs at the Paris Odeon, and in London. Over the course of his concert career and making use of his training as a pianist, he transcribed piano works by Beethoven, Chopin, and others for the guitar, both to expand the repertory and to demonstrate his virtuosity. In addition, he was a prolific composer. His *Recuerdos de la Alhambra*, *Memories of the Alhambra*, was composed 1896 and uses the virtuosic tremolo technique, in which a single note is repeated rapidly—a particular challenge on the guitar. The tremolo serves not only to highlight the virtuosity of the performer, but also to create an atmosphere, which becomes the focus of the piece, rather than melody alone. Binary in structure, the first section, in A minor, and the second in A major. Since its composition, it has become a staple of advanced guitar repertoire.

Siete canciones populares españolas

One of the most significant Spanish composers of the early twentieth century, Manuel de Falla grew up in a musical environment saturated with zarzuela or dramatic works with sung and spoken scenes, whose music was often formulaic. As a composer, he went beyond this popular style first to study with Felipe Pedrell in Madrid, under whom he developed a particular interest in the Andalusian flamenco, a form of folk music and dance, but also to spend seven years in Paris. There he met and was informed by Debussy, Dukas, and Ravel. The dichotomy of influences and the vibrant musical life of early twentieth century Paris and that of his native Spain informs his music style, particularly in *Siete canciones populares españolas*, written in 1914, setting texts and melodies of popular folk songs. The set was premiered in spring 1915, after Falla was forced to flee Paris at the outset of World War I, with Luisa Vela singing and Falla at the piano. Although most of the settings are melodically identical to the folksongs on which they are based, they are set with a particular harmonic aesthetic. Falla was deeply influenced by Louis Lucas's *L'Acoustique Nouvelle*, a nineteenth-century work that discusses "natural resonance" with respect to composition—that is harmonic decisions based on the importance of the overtone series. This intellectual aspect of the compositional style does not detract from the beauty or effect of the songs, earning these settings a well-deserved place in the canon of Spanish art song.

—Program notes by Ian Tomesch

SHARON ISBIN



J. Henry Fair

Acclaimed for her extraordinary lyricism, technique, and versatility, multiple Grammy Award–winner Sharon Isbin has been hailed as “the preeminent guitarist of our time.” She is also the winner of *Guitar Player* magazine’s “Best Classical Guitarist” award and the Toronto and Madrid Queen Sofia competitions, and she was the first guitarist ever to win the Munich Competition. She has appeared as soloist with more than one hundred and seventy orchestras and has given sold-out performances in the world’s finest halls, including New York’s Carnegie and Avery Fisher Halls; Boston’s Symphony Hall; Washington, D.C.’s Kennedy Center; London’s Barbican and Wigmore Halls; Amsterdam’s Concertgebouw; Paris’s Châtelet; Vienna’s Musikverein; Munich’s Herkulesaal; Madrid’s Teatro Real; and many others. She has served as artistic director and soloist of festivals she created for Carnegie Hall and the Ordway Music Theatre (St. Paul), her own series at New York’s 92nd Street Y, and the acclaimed national radio series *Guitarjam*. She is a frequent guest on national radio programs including *All Things Considered* and *Garrison Keillor’s A Prairie Home Companion*. She has been profiled on television throughout the world, including CBS Sunday Morning and A&E. She was a featured guest on Showtime Television’s hit series *The L Word*, and she was the only classical artist to perform in the 2010 Grammy Awards. She performed as featured soloist on the soundtrack for Martin Scorsese’s Academy Award–winning film, *The Departed*. Among her other career highlights, she performed at Ground Zero on September 11, 2002, for the internationally televised memorial and in concert at the White House for President and First Lady Obama in November 2009. She has been profiled in periodicals from *People* to *Elle*, the *Wall Street Journal*, and the *New York Times*, as well as on the cover of more than forty-five magazines. A one-hour documentary on her titled *Sharon Isbin: Troubadour*, produced by Susan Dangel, was broadcast by American Public Television on nearly two hundred public television stations throughout the United States in November and December 2014. It is also available on DVD/Blu-ray by Video Artists International.

ISABEL LEONARD

Becca Fay/© CAMI



Highly acclaimed for her “passionate intensity and remarkable vocal beauty,” the Grammy Award-winning Isabel Leonard continues to thrill audiences both in the opera house and on the concert stage. In repertoire that spans from Vivaldi to Mozart to Thomas Ades, she has graced the stages of the Metropolitan Opera, Vienna State Opera, Paris Opera, Salzburg Festival, Bavarian State Opera, Glyndebourne Festival,

Lyric Opera of Chicago, San Francisco Opera as Rosina in *Il barbiere di Siviglia*, Angelina in *La Cenerentola*, Cherubino in *Le nozze di Figaro*, Dorabella in *Così fan tutte*, Blanche de la Force in *Dialogues des Carmélites*, the title roles in *Griselda*, *La Périochole*, and *Der Rosenkavalier*, as well as Sesto in both Mozart’s *La clemenza di Tito* and Handel’s *Giulio Cesare*. She has appeared with some of the foremost conductors of her time, including James Levine, Valery Gergiev, Charles Dutoit, Gustavo Dudamel, Esa-Pekka Salonen, Franz Welser-Möst, Edo de Waart, James Conlon, Andris Nelsons, and Harry Bicket with the Cleveland Orchestra, Chicago Symphony Orchestra, New York Philharmonic, Los Angeles Philharmonic, Boston Symphony Orchestra, Orchestra of the Accademia Nazionale di Santa Cecilia, and Vienna Philharmonic, among others. Leonard is in constant demand as a recitalist and is on the board of trustees at Carnegie Hall. She is a recent Grammy Award-winner for Thomas Ades’s *The Tempest* (best opera recording) and the recipient of the 2013 Richard Tucker Award. She recently joined the supporters of the Prostate Cancer Foundation to lend her voice in honor of her father who died from the disease when she was in college.

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