

San Antonio Chamber Music Society, Temple Beth-El, San Antonio TX – February 6, 2022

SHARON ISBIN

Guitar

JESSICA RIVERA

Soprano

Of Love and Longing

Listen
This Night of Love
Your Beauty

RICHARD DANIELPOUR
(b. 1956)

Voice & Guitar

Danza española No. 5 (Andaluza)

ENRIQUE GRANADOS, arr. Miguel Llobet
(1867-1916)

Solo Guitar

Aria from Bachianas Brasileiras No. 5

HEITOR VILLA-LOBOS, arr. Villa-Lobos
(1887-1959)

Voice & Guitar

Waltz No. 3 Natalia

ANTONIO LAURO
(1917-1986)

Waltz Opus 8 No. 4

AGUSTÍN BARRIOS MANGORÉ
(1885-1944)

Solo Guitar

Lúa Descolorida

OSVALDO GOLIJOV, arr. W. Kanengiser
(b. 1960)

Voice & Guitar

Selections from *Cinco canciones negras*
Canción de cuna para dormir a un negrito
Canto negro

XAVIER MONTSALVATGE, arr. Sharon Isbin
(1912-2002)

Voice & Guitar

Asturias

ISAAC ALBÉNIZ, arr. Andrés Segovia
(1860-1909)

Solo Guitar

Siete canciones populares españolas

El paño moruno
Seguidilla murciana
Asturiana
Jota
Nana
Canción
Polo

MANUEL DE FALLA, arr. Miguel Llobet/rev. Emilio Pujol
(1876-1946)

Voice & Guitar

Program Notes

by Allyson Dawkins

Grammy-Award winning American composer **Richard Danielpour** (1956-) is a native of New York City and is of Persian Jewish descent. Early on in his career Danielpour was a proponent of serialism or twelve-tone technique. More recently he favors writing in an expressive and accessible style and he even counts the Beatles as an influence on his style. He has been commissioned by many of the most pre-eminent artists of today including Yo-Yo Ma, Dawn Upshaw, the Guarneri, and Emerson Quartets to name a few. He created his first opera, *Margaret Garner*, in collaboration with Nobel Laureate Toni Morrison. Currently Danielpour teaches composition at both the Herb Alpert School of Music at UCLA and the Curtis Institute of Music in Philadelphia. Sharon Isbin gave the premiere performance of "...Of Love and Longing" in 2015. The piece is compiled of three songs set to poems of erotic and spiritual ecstasy by the 13th century Persian poet, Rumi.

Enrique Granados (1867-1916), born July 27, 1867 in Lérida, received both piano and composition lessons at a young age. In 1887 he went to Paris to study piano with Charles de Bériot and upon his return to Barcelona two years later, gave his first recital. In 1916, after hearing his *Goyescas* at the Metropolitan Opera House in New York, Granados gave a recital at the White House at the request of President Wilson, causing him to miss his ship to Spain. He instead took a ship to England, and in Liverpool boarded the *Sussex*. The *Sussex* was torpedoed by a German submarine, and in an attempt to save his drowning wife, Granados dove in from the safety of a lifeboat and they both drowned.

Granados' *Danzas Españolas* is a collection of 12 dances which fuse elements of Spanish nationalism and romantic piano technique. The guitar is evoked in *Dance No. 5*, the most famous of the set, through the piquant nature of its melody, and the picking and strumming effects in the bass.

The Brazilian composer **Heitor Villa-Lobos** (1887-1959) was a true renaissance musician who was a composer, conductor, cellist, and classical guitarist. As the best-known South American composer of all time, he composed over 2000 works that were influenced by western music of European composers and his own native Brazilian folk music. He wrote nine suites for various ensembles of instruments and voices titled *Bachianas Brasileiras*. The suites represent an homage to Johann Sebastian Bach, iconic genius of the baroque era, by combining his style with that of Brazilian folk and popular music. The aria from *Bachianas Brasileiras No. 5* was originally written for soprano and an orchestra of cellos. It was later transcribed by the composer for solo soprano and guitar.

Born in Bolivar, Venezuela, **Antonio Lauro** (1917-1986) began composing at age eight and soon after became the official guitarist of Caracas Broadcasting. He studied with Vicente Sojo and Raúl Borges, and toured South America performing in vocal-instrumental trios. Considered a "South American Gershwin," he wrote and arranged hundreds of works for guitar, piano, chorus and orchestra. *Waltz No. 3* is dedicated to Lauro's daughter Natalia.

Although **Augustín Barrios Mangoré** (1885-1944) is known today almost solely to devotees of the guitar, he was one of the most colorful musicians of his age or any other. Born in Paraguay in 1885, this virtuoso performer was for many years the outstanding Latin American guitarist and one of the instrument's modern pioneers. His spirit was ebullient and bohemian. "I am a brother to those medieval troubadours," he once wrote, "who in their glories and despairs suffered such romantic madness." Barrios identified with the Indian culture of Paraguay, from which he was partly descended. He adopted the name Mangoré, after a legendary Guarani chief, and sometimes performed in full Indian costume.

Barrios' compositions, over a hundred in number and all for the guitar evoke three influences: the music of Bach, whom he revered; certain nineteenth-century Romantic composers, particularly Chopin; and Latin American folk music. The *Waltz* expresses a Chopinesque style in the arcing melodic line and running figuration of its principal theme.

Argentinian composer **Oswaldo Golijov** (1960-) is most well-known for his vocal music. He was born into a musical family of Eastern European Jewish descent with a mother who was a piano teacher. His music shows the influence of a variety of eclectic genres including the tangos of Astor Piazzolla as well as klezmer music and Sephardic ballads. He considers famed American soprano Dawn Upshaw to be his artistic muse, and she has premiered many of his works including *Lua Descolorida*.

Golijov has had a difficult career marred by notoriously neglected commitments, and yet glorified by many of the highest accolades including Grammy Awards and the highly coveted MacArthur "genius" award. He wrote a cello concerto for Yo-Yo Ma and was commissioned by the Metropolitan Opera to write an opera. Around the turn of the 21st century, Golijov was one of the most celebrated classical composers. Then he fell silent. Recently Golijov suffered a ten-year depression during which time he wrote nothing. Inspired by Israeli novelist David Grossman's "Falling Out of Time" about a grief-stricken father trying desperately to connect with his dead child, he wrote a song cycle based on the text. But for the coronavirus, this work would have been premiered at Tanglewood and Carnegie Hall bringing Golijov back into the public eye. Nevertheless, during the pandemic he began writing again as he says, "like crazy". We look forward to enjoying his continued creativity.

Xavier Montsalvatge (1912-2002) was born in Catalonia, an autonomous community of Spain on the northeast of the Iberian Peninsula. He was a native Catalan, but the *Cinco canciones negras* are in what he referred to as his "West Indies" style, that is, influenced by Caribbean music. As he explained it, this style was originally Spanish, exported overseas, and then reimported into Spain with vague and evocative lyricism. Although Montsalvatge was strongly influenced by the twelve-tone technique of the second Viennese School and Wagnerism, this cycle – the *Cinco canciones negras*, is one of his most popular works and is easily accessible to the listener. The songs are not simple or rooted in folklore, but rather are modernistic and sophisticated and convey a nostalgia for a simpler and easier time.

Isaac Albéniz (1860-1909) was born in Camprodón. He gave his first concert on piano when he was four years old, and at six he studied in Paris with Marmontel. His concerts were eagerly awaited and some newspapers called him the "Spanish Rubenstein." By petition of Debussy, Fauré and other distinguished composers, the French government presented Albéniz the medal of the Legion of Honor. Like a traveling troubadour Albéniz sings of his beautiful native land, its scenery and changing moods. Originally for piano, his beautiful *Asturias* from the *Suite espagnole* is the composer's gypsy-inspired tribute.

Manuel de Falla (1876-1946) is arguably Spain's greatest composer of the 20th century. Falla believed that Spanish national music should be derived from Spanish popular music. And that it was not enough to simply adopt popular melodies, but rather to utilize the rhythm and tonality which determine compositional structure of songs. The *Siete canciones populares Españolas* was originally a set of songs for soprano and piano. This very popular composition is probably heard as often in transcriptions for instruments (not only for guitar, but also for violin and viola) as it is in its original version for voice. Something that makes these songs work in so many different arrangements is the diversity of the movements. They are from all distinctively different parts of Spain. The seguidilla is a flamenco song from the southeast, Asturiana is from Asturias in the north, the jota is from the northeast Aragón. All the songs deal with romantic love and the many phases of young lovers' courting rituals.