



THE CULTURAL OFFICE OF THE EMBASSY OF SPAIN IN WASHINGTON DC PRESENTS

MUSIC FROM SPAIN


A fall of concerts

MUSIC FROM SPAIN *A fall of concerts*

The pandemic caused by COVID-19 has prevented Spanish artists and creators from travelling to the United States, but since the return to normal activity here, the priority of the **Cultural Office of the Embassy of Spain** has been to recover and bring back cultural life with the creation of a classical music cycle around Spanish music with Spanish musicians. **MUSIC FROM SPAIN: A fall of concerts** will be possible thanks to the support of our **Consulates General** and **Maestro Ángel Gil-Ordóñez**, artistic director of the cycle.


The program will take place during the following months of 2021, with concerts in multiple cities all around the US.

SPANIARDS IN PARIS (P. 3)

 Baltimore Museum of Art, Baltimore, MD


 11/04

MANUEL DE FALLA IN CONTEXT: THE CONCERT (P. 4)

 Former Residence of the Ambassadors of Spain, Washington DC

 11/30

TRIBUTE TO MAESTRO ANDRÉS SEGOVIA (P. 6)

 Centro Cultural Español, Miami, FL

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 Casa de España, San Juan, PR

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EUROPEAN SONGS (P. 8)


 Instituto Cervantes, Chicago, IL

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IBERIA (P. 10)

 Fine Arts Building, Houston, TX

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 Latino Cultural Center, Dallas, TX

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SPANIARDS IN PARIS



Baltimore Museum of Art, Baltimore, MD



11/04

POSTCLASSICAL ENSEMBLE & A. GIL-ORDÓÑEZ, CONDUCTOR

PROGRAM

Prélude 5 & 6 for piano

Pantomime from *El Amor Brujo*

Ritual Fire Dance from *El Amor Brujo*

Concerto for keyboard and five instruments

I. Allegro

F. Mompou (1893-1987)

M. de Falla (1876-1946)

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MUSIC FROM SPAIN

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MANUEL DE FALLA IN CONTEXT: THE CONCERTO



Former Residence of the Ambassadors of Spain, DC



11/30

POSTCLASSICAL ENSEMBLE & A. GIL-ORDÓÑEZ, CONDUCTOR

Ángel Gil-Ordóñez, conductor
Pedro Carboné, piano
Genevieve McGahey, soprano

Biraj Barkakaty, countertenor
Andrew Brown, tenor
William Townsend, bass

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 the musicologist Felipe 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. 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.

PROGRAM

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|--|------------------------------|
| De los álamos vengo, madre | J. Rodrigo (1902-1999) |
| Pange lingua gloriosi | T. Aquinas (ca. 1264) |
| Caligaverunt oculi mei | T.L. de Victoria (1548-1611) |
| La noche oscura | J. of the Cross (1542-1591) |
| Sonata in D | M. Albéniz (1755-1831) |
| Sonata in D | Padre A. Soler (1729-1783) |
| Concerto for keyboard and five instruments | M. de Falla (1876-1946) |
| <i>I. Allegro</i> | |
| <i>II. Lento: giubiloso ed energico</i> | |
| <i>III. Vivace: flessibile, scherzando</i> | |

PostClassical Ensemble (PCE), called “one of the country’s most innovative music groups” by Philip Kennicott in the Washington Post, was founded in 2003 by Angel Gil-Ordóñez and Joseph Horowitz as an experimental orchestral laboratory based in Washington, D.C. All PCE programming is thematic and cross-disciplinary, frequently incorporating art, film, dance, or theater.

Ángel Gil-Ordóñez is Music Director of PostClassical Ensemble, Principal Guest Conductor of New York’s Perspectives Ensemble, and Music Director of the Georgetown University Orchestra. He also serves as lead advisor for Trinitate Philharmonia, a program in León, Mexico modeled on Venezuela’s El Sistema. Gil-Ordóñez received the Royal Order of Queen Isabella, the country’s highest civilian decoration, for his devotion to sharing Spanish culture with the world.

Pedro Carboné made his U.S. debut at the Kennedy Center and he has since performed throughout the country to critical and audience acclaim. He first studied in his native in Spain with Pilar Bayona and María Canals and later in the U.S. with Eugene Istomin and Leon Fleisher. A remarkable pedagogue himself, Mr. Carboné has given Master classes at major U.S. centers, including the International Keyboard Festival at Mannes College of Music in New York.

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TRIBUTE TO MAESTRO ANDRÉS SEGOVIA



Centro Cultural Español, Miami, FL



12/09



Casa de España, San Juan, PR



12/22

JOSÉ LUIS MARTÍNEZ MORENO, GUITAR

In the early 20th century, the guitar was considered an accompaniment instrument or meant to be played in small gatherings because of its intimate and delicate sound. It was Andrés Segovia with his determination, who made the guitar be taught correctly in all conservatories and lifted it to the large stages proving it could coexist with instruments from the symphonic world, such as the violin, the cello or the piano. For this great “feat” he demanded guitars with more sound projection so that they could be heard in larger concert halls. Throughout his life he commissioned works from great composers to increase the repertoire of solo guitar and orchestra, and there are countless albums in all phonographic formats, from wax to digital sound.

At the age of seven I began to play the guitar, my passion for this instrument was motivated by the repeated listening I did of several

Andrés Segovia albums in my father's record collection. Very soon the sound of the Maestro's guitar and his way of playing were forging my musical expression as a child who imitates what his father does, simply by what he captures through his senses. I have rescued from my memory all those works that I played in my first recitals, and that were in concert programs and recordings of Segovia. I want to offer the public the possibility of listening to that same repertoire, chosen by him and that reached all corners, with an updated interpretation.

PROGRAM

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| Gavota | D. Scarlatti (1685-1757) |
| Dos estudios y minueto | F. Sor (1778-1839) |
| Preludio y Capricho árabe | F. Tárrega (1852-1909) |
| Serenata Española | J. Malats (1872-1912) |
| Mallorca y Torre bermeja | I. Albéniz (1860-1909) |
| Danza andaluza | E. Granados (1867-1916) |
| Sonatina meridional | M.M. Ponce (1882-1948) |
| Fandanguillo | J. Turina (1882-1949) |
| Sonata tributo a Andrés Segovia | J. L. Martínez Moreno (1962-) |

José Luis Martínez Moreno is a Spanish guitarist based in Puerto Rico. Since his first concert as a soloist at the age of 15 he continues performing around the world where the sound of his guitar is admired. He has been invited to the Guitar Foundation of America, Festival Guitarras del Mundo in Argentina, Festival Andres Segovia, among others. Various of his productions, like "Bata de Cola", "Triangulo Manriqueño", "Sonatas del 27" and "Cambio de Aires" have been performed around-the-world. He is inspired and influenced by Spanish renaissance music, he even played the viuela early in his career. A great admirer of the Baroque period and J.S. Bach, which has led him to deep music research. Classical music is the base for most of his work, even if it includes rhythms of the world.

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EUROPEAN SONGS



Instituto Cervantes, Chicago, IL



12/16

EUGENIA MOLINER, FLUTE & BEILIN HAN, PIANO

European Songs is a musical journey that invites the audience to listen, enjoy, and connect with different European regions, taking us even farther away to Russia. Throughout music by Guridi, Dvorak, Medtner, de Falla, and Bizet, with some contemporary arrangements by Thomas and Borne, music will be the means and the ends to get to know a period in which national identities became a priority for most artists, including composers. A music full of romance, of folk, of little details that link and make us realize what a small and amazing world we live in.

PROGRAM

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| Tirana (Homenaje a Sarasate) | J. Guridi (1886-1961) |
| Variations on Dvorak's Song to the Moon* | A. Thomas (1968) |
| Twilight | N. Medtner (1880-1951), arranged* by A. Thomas |
| 7 Canciones Populares Españolas (selection) | M. de Falla (1876-1946) |
| Fantasia Brillante form Carmen | F. Borne (1840-1920) |

(*World premiere)

Eugenia Moliner, acclaimed as “An artist of the highest caliber and an excellent, exciting and imaginative flute player” by the British Flute Society, Flutist Eugenia Moliner is also a recording artist for Cedille and Bridge Records from Chicago and New York. Mrs. Moliner has performed in concert halls and festivals in more than 30 countries across Europe, the USA, South America and Asia. As a soloist with orchestra she has appeared with several renowned orchestras. Mrs. Moliner is an Artist-Faculty member at the CCPA at Roosevelt University and also serves as a teaching associate in flute at the University of Illinois at Chicago. Since 2018 she is the Music Director of the “Juan Gual Esteve” Summer Flute Festival in Spain and the Flute Symposium of Chicago.

Beilin Han is a prize winner of the Vianna Da Motta International Piano Competition in Portugal. She has toured internationally as a concert pianist performing throughout China, Portugal, Spain, and the US. She has also appeared on radio programs in Singapore and the U.S., as well as a television program in China. In addition to Ms. Han's successful solo career, she also enjoys chamber music and collaborating with world renowned famous artists. She has also played for world-famous conductors such as Riccardo Muti. Currently, Ms. Han is the coordinator of piano faculty of Heifetz International Music Institute and Artist Collaborator in The Shepherd School of Music in Rice University.

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IBERIA



Fine Arts Building, Houston, TX



11/16



Latino Cultural Center, Dallas, TX



12/09

DANIEL DEL PINO, PIANO

Probably the most important piece in the Spanish piano repertoire, Iberia was written by Albéniz between 1905 and 1909. The original title “New impressions” reflects in a very certain way the descriptive idea in which the composer travels Andalucía, with its dances, songs, rhythms, and colors. The influence by Debussy and Ravel, and impressionism in general, is always present, always within its individual character from the Spanish nationalism. It is one of the monuments of classical piano literature of the early 20th Century, and one of the most difficult performance wise.

PROGRAM

Iberia Suite (complete)

I. Albéniz (1860-1909)

Book 3

Albaicín

El Polo

Lavapiés

Book 4

Málaga

Jerez

Eritaña

Book 1

Evocación

El Puerto

Corpus Christi en Sevilla

Book 2

Rondeña

Almería

Triana

Daniel del Pino is one of the leading Spanish concert pianists in the international scene. He has performed on all five continents. Daniel del Pino was born in Lebanon in 1972 of Spanish parents. He started his piano studies in Rabat (Morocco), then he continued at the Real Conservatorio Superior de Musica of Madrid (Spain), Yale University and Southern Methodist University in Dallas (USA). His teachers were Marisa Villalba, Julián López-Gimeno, Peter Frankl and Joaquín Achúcarro. He was a Piano Professor at the Toledo Conservatory in Spain. He has been an adjudicator at numerous national and international piano competitions and has given masterclasses all around the world. Since 2010 he serves as the Artistic Director of the concert series “Cita con los Clásicos”, in Guadarrama and from 2014 also from the Festival that is organized by Sierra Musical around Madrid. He is part of the faculty as a piano professor at Centro Superior Katarina Gurska, in Madrid. His performances have been heard in the most prestigious venues all over Europe, in Morocco, Tunisia, all over the Middle-East, Gabon, India, Kazakhstan, Japan, Taiwan, Brazil, Mexico, Guatemala, Colombia, Australia, and in the U.S.A. (Carnegie Hall in New York). He has been a soloist with several orchestras under the button of many renowned international conductors.

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SPAIN arts & culture aims to promote Spanish culture in the U.S. through fruitful cultural exchanges among institutions and artists, fostering positive bilateral relations between our two countries. Among its objectives, the program enhances shared knowledge on the cultural and creative industries and facilitates professional opportunities for artists, drawing on our common Hispanic heritage.

IN COLLABORATION WITH



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