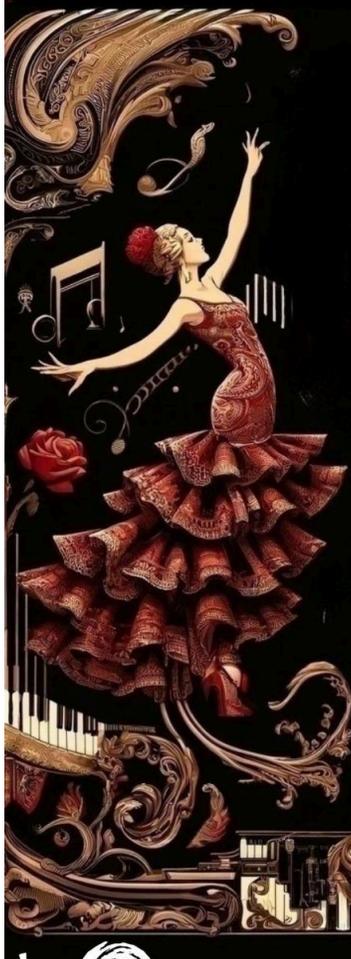


Entre Mundos - Between Worlds

May 19, 2024 5:00 PM

Emory Performing Art Studio

## *Entre Mundos - Between Worlds* Program Highlights



Isaac Albeniz, Suite Española (1886)  
Granada - Sevilla - Cuba - Asturias

Isaac Albeniz, Suite Iberia, Book 1 (1905 -1909)  
El Puerto

Manuel de Falla, Cuatro Piezas Españolas (1909)  
Andaluza

Manuel de Falla, La Vida Breve (1905)  
Danza Española No. 1

Enrique Granados, 12 Danzas Españolas, Vol. 1 (1890)  
Oriental

Eduardo Lucena, Pot-purri de Aires Andaluces  
Para Piano (1890)  
Guajira

Padre Antonio Soler, Sonatas (1755 - 1765)  
Sonata 84  
Sonata 88  
Sonata M38

La   
**Candela**  
FLAMENCO

Tickets: [www.lacande.la](http://www.lacande.la)

## Entre Mundos - Program Notes

### Isaac Albeniz, Suite española (1886)

The work originally consisted of four pieces: **Granada**, Cataluña, **Sevilla** and **Cuba**. The editor Hofmeister republished the Suite española in 1912, after Albéniz's death, but added Cádiz, **Asturias**, Aragón and Castilla. The other pieces had been published in other editions and sometimes with different titles (Asturias was originally the prelude from the suite Chants d'Espagne)

Arrangements of individual works and indeed the entire suite are often played in concert by classical guitarists. In fact, "Granada", "Sevilla", "Cádiz" and "Asturias" are more often heard on guitar than in their original piano versions; all four have been staples of the guitar literature since the early 20th century.

**Sevilla (Sevillanas)** - Sevillanas is a type of flamenco dance, and here Albéniz crafts one with particular elegance. Although it echoes the stanzas of sevillanas, it does not precisely replicate their form.

**Cuba (Nocturno)** - This nocturne, in other words, a song of the night was composed in the style of a habanera - the dance of Havana. The piece may seem out of place with the others, but one must remember that Cuba was still part of Spain in the 1880s.

**Granada (Serenade)** - It is an elegant, calm, and sensual serenade that evokes the strumming of the guitar (rasgueo).

**Asturias (Leyenda)**, named simply **Prelude** by its composer - despite its name, this music is not considered suggestive of the folk music of the northern Spanish region of Asturias, but rather of flamenco tradition.

### Isaac Albeniz, Suite Iberia, Book 1 (1905 -1909)

Iberia is Albéniz's best-known work and considered his masterpiece. It is considered one of the most challenging works for the piano: "There is really nothing in Isaac Albeniz's Iberia that a good three-handed pianist could not master, given unlimited years of practice and permission to play at half tempo. But there are few pianists thus endowed."

**El Puerto** - named for El Puerto de Santa María, a fishing village near Cádiz. Three flamenco dance rhythms make this work immediately appealing - the polo, bulerías, and siguiriyas gitanas.

### Enrique Granados, 12 danzas españolas (1890) Vol. 1

Enrique Granados was one of the composers who defined a Spanish nationalistic sound and profoundly affected the style of other Iberian composers. His 12 Danzas Españolas are relatively early works and were published in four books, each containing three dances. When published, they were a sensation and inspired much admiration - and imitation. Though many of them sound like a piano adaptation of a guitar piece, they were, in fact, original piano compositions. In an unusual 'role-reversal', these pieces have been transcribed for the guitar and are as popular on guitar recitals as on piano ones.

**Oriental** - a highly lyrical, exotic sounding piece. Its character is likely influenced flamenco cante jondo (or cante grande) style, which is sad and tragic in character. Orient refers to countries where Arabic is the spoken language.

**Manuel de Falla, *Cuatro Piezas Españolas* (1909)**

Falla dedicated his work Four Spanish Pieces to Albéniz, who died in the year of their publication, and bears a slight resemblance to the piano works of Falla's older colleague. "The similarities are analogous to those that would be found in paintings of the same landscape by two different artists. The objects represented would be identical, but the point of view, the personal vision, the coloring, the drawing, the emphasis, would make each painting a separate and distinct work of art."<sup>7</sup> Albéniz generally gave the pieces in Iberia the names of particular cities or districts within a city; Falla uses names relating to entire provinces ("Aragonesa," "Cubana," "Montañesa," and "Andaluza"), as Albéniz had done much earlier in his Suite española.

**Andaluza** - the final piece of *Cuatro Piezas Españolas* that provides a striking contrast to the preceding one. It is distinguished by its marked rhythmic intensity and evokes a raw, untamed emotion. This sensation is masterfully crafted by Falla through the skillful incorporation of grace notes, which impart the opening chords with a metallic 'clang,' reminiscent of the resonant tones of a guitar.

**Manuel de Falla, *La Vida Breve (Life is Short)* (1905)**

Written in Madrid for a 1905 competition for a one-act Spanish opera, it reflected contemporary striving for a national operatic style. Set in Granada, the plot concerns the brief life and love of the gypsy girl Salud (from gypsy quarters el Albaicin in Granada), who was seduced by Paco, a fashionable upper-class youth. Paco promises love to Salud but marries a girl from his class instead.

***Danza Española No. 1***

The first dance from the opera draws on several melodic and rhythmic characteristics of Spanish folk music and flamenco, with the accompaniment evoking the strumming of guitars, although it does not recreate a specific dance form.

**Eduardo Lucena, *Pot-purri de Aires Andaluces Para Piano* (1890)**

Written in Cordoba, this book contains partituras of guajira, peteneras, and panaderos. According to research by Dr. Miguel Hernandez Jaramillo, over 70% of all flamenco scores of the XIX century were written for piano.

***Guajira***

**Padre Antonio Soler, *Sonatas* (1755 - 1765)**

***Sonata 84***

***Sonata 88***

***Sonata M38***

Didactic in nature, the sonatas were written for the royal family of King Ferdinand VI and Maria Bárbara. It is these sonatas that form the best known portion of his compositional output. In the 1700s, the term "sonata" didn't necessarily imply a specific thematic structure; rather, it denoted a piece designed for pedagogical purposes. Interestingly, in the Iberian Peninsula, the label "sonata" wasn't exclusively reserved for this musical style. Other compositions, now acknowledged as sonatas, were often labeled with names like "essercizi," "toccata," and "obra."

Several of the sonatas by Padre Antonio Soler were performed by one of the most famous flamenco dancers of the 20th century Antonio Ruiz Soler "El Bailarin" as part of the movie "Duende y Misterio Flamenco".

**Isaac Albéniz** was a Spanish pianist and composer, born on May 29, 1860, in Camprodon, Spain, and passed away on May 18, 1909, in Cambo-les-Bains, France. He's well-known for his piano works that draw on Spanish folk music. Starting to play piano at a young age, he was a child prodigy, performing his first concert at just four years old. Albéniz's music career took him across Europe and to the Americas, enriching his compositions with diverse cultural influences.

His most celebrated works include the suite "Iberia," a masterpiece that captures the essence of different Spanish regions, celebrated for its technical demand and rich expressiveness. Albéniz's style is marked by vibrant rhythms, vivid harmonies, and melodies that reflect the traditional tunes of Spain, making a significant impact on how Spanish music is perceived worldwide. Despite facing health challenges in his later years, Albéniz left a lasting legacy as one of Spain's most influential composers, bridging the gap between classical and folk music traditions.

**Enrique Granados** was a Spanish composer and pianist, born on July 27, 1867, in Lleida, Catalonia, Spain. He's best known for his piano works and operas, deeply influenced by Spanish folk music. Granados achieved fame with works like "Goyescas," a piano suite inspired by the paintings of Francisco Goya, which he later adapted into an opera. This piece is celebrated for its depth, emotion, and technical complexity, embodying the spirit of Spanish culture.

Tragically, Granados's life was cut short. He died in 1916, at the age of 48, in a shipwreck while returning from the United States, where he had premiered "Goyescas" at the Metropolitan Opera in New York.

Granados's legacy lives on through his music, which continues to be admired for its passionate, poetic qualities and its ability to evoke the rich tapestry of Spanish culture.

**Manuel de Falla** was a Spanish composer born on November 23, 1876, in Cádiz, Spain, and died on November 14, 1946, in Alta Gracia, Argentina. He's one of the most important musicians of the first half of the 20th century in Spain, known for blending Spanish folk music with a modern, nationalist style.

Falla started piano lessons early, and his music studies took him from Madrid to Paris, where he mingled with composers like Debussy and Ravel. Their influence is evident in his works, which often feature Spanish themes with a modern twist.

His famous pieces include "El amor brujo" (The Bewitched Love), featuring the iconic "Ritual Fire Dance," and "The Three-Cornered Hat," a ballet with vivid, lively Spanish rhythms and themes. Falla's music is celebrated for its intense emotion, rich color, and rhythmic vitality, deeply rooted in Spanish culture yet innovative and forward-thinking.

During the Spanish Civil War, Falla left Spain for Argentina, where he lived until his death. His legacy is not just in his compositions but also in his influence on other Spanish composers and musicians, helping to define a national musical identity.

**Eduardo Lucena y Vallejo** (1849 -1893) was a celebrated and admired musician from Córdoba. Renowned for his mastery of the violin, cello, guitar, and piano, Eduardo Lucena Vallejo left an indelible mark on the musical landscape of his era.

Eduardo Lucena's legacy lives on through the Real Centro Filarmónico cordobés, an institution where music classes were held and concerts were performed, which now bears his name. His compositions, including jotas, pasodobles, and pasacalles, vividly evoke the landscapes, places, and people of his native land.

In addition to his significant body of work as a composer and performer, Lucena's tenure at the Provincial School of Fine Arts of Córdoba (predecessor to the current Conservatory) and the founding of the Filarmónico Center, now named in his honor, further solidify his esteemed position in the musical history of Córdoba. His contributions to music education and his leadership roles underscored his dedication to the cultural enrichment of his community.

**Antonio Francisco Javier José Soler Ramos**, later known as **Padre Antonio Soler**, was born on December 3, 1729, in Olot, Catalonia. He's best known for his keyboard sonatas, which are cornerstones of 18th-century Spanish keyboard music. Soler took holy orders as a young man and spent much of his life as a monk in the monastery of El Escorial, where he was both a student and later a teacher. His work spans both sacred and secular realms, including masses, cantatas, and motets, alongside his instrumental pieces. Soler's music, especially his sonatas, are celebrated for their inventiveness, rhythmic vitality, and harmonic creativity, showcasing a blend of Iberian traditional music with influences from contemporary European composers. He passed away on December 20, 1783, in El Escorial, leaving behind a rich legacy that continues to be explored and admired today.