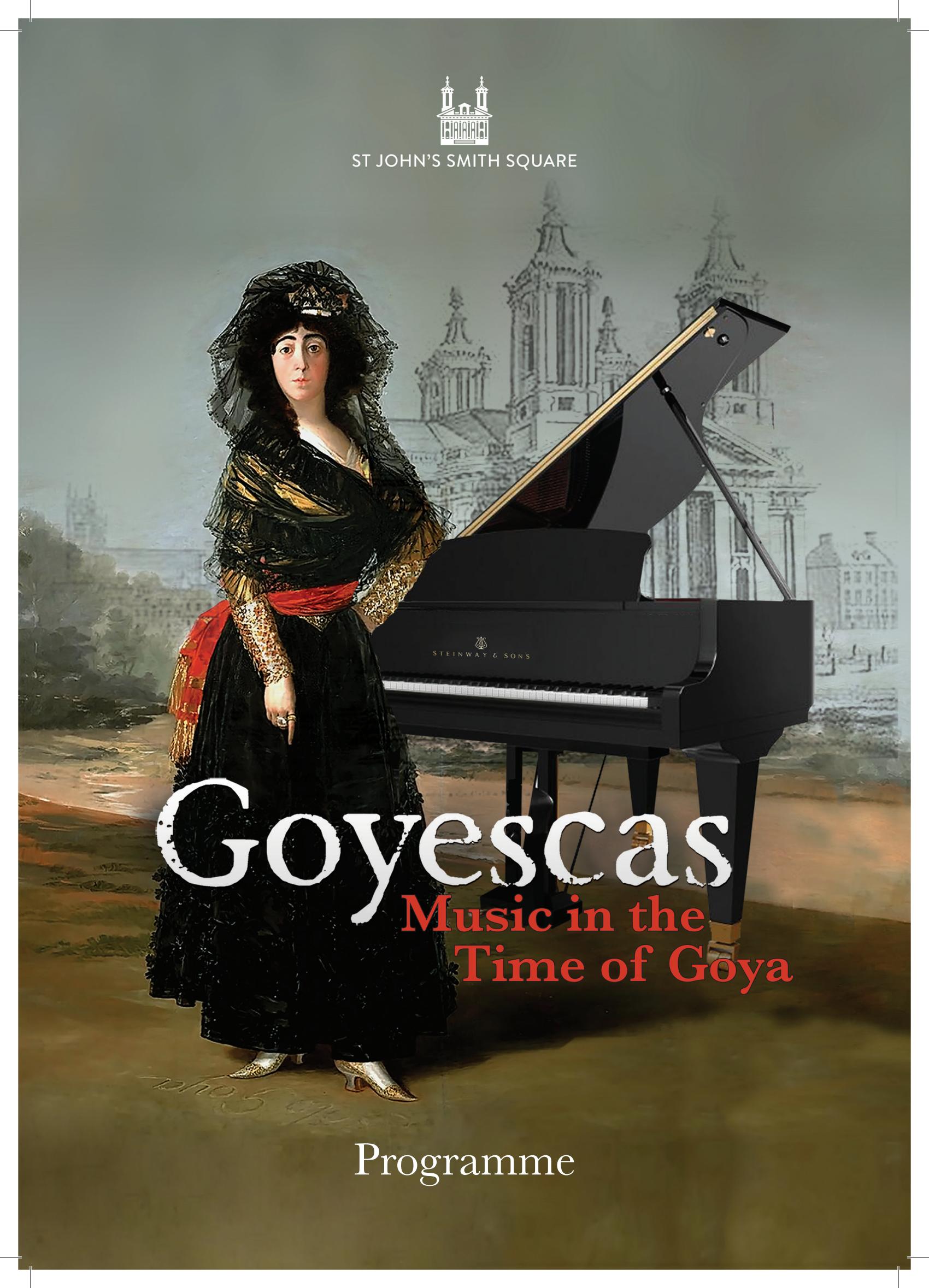




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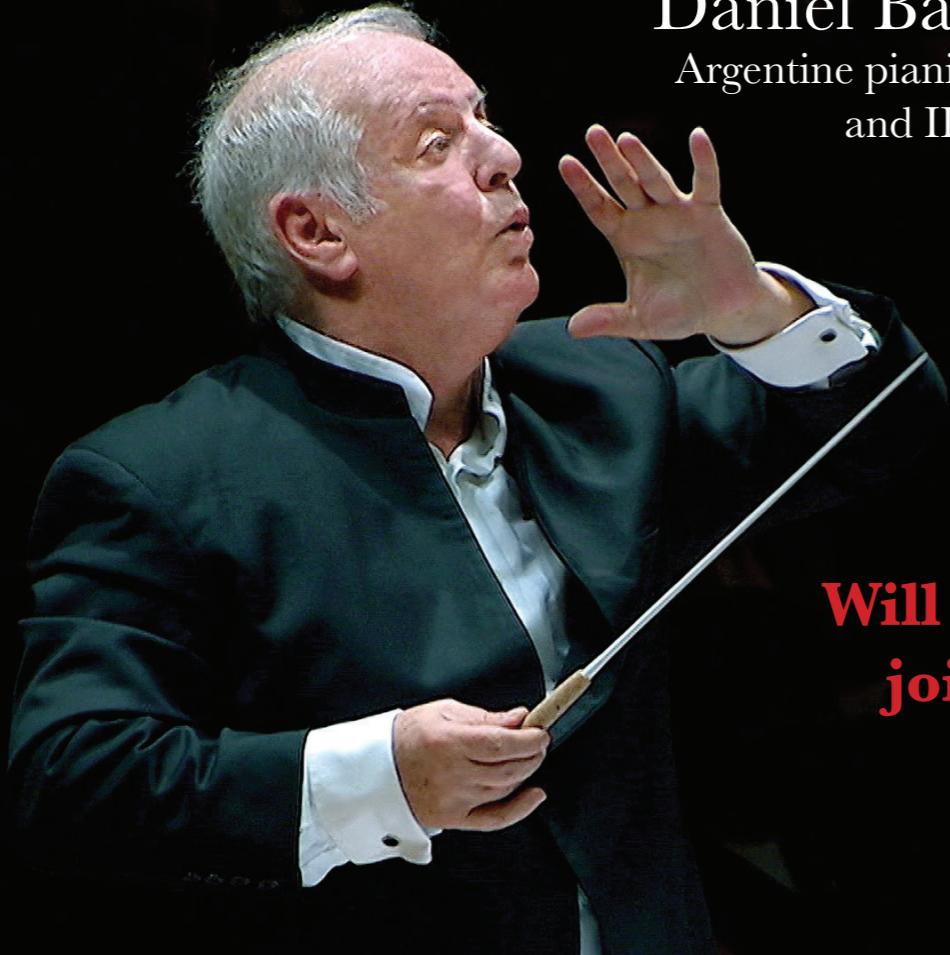
Goyescas

Music in the
Time of Goya

Programme

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'Goyescas': Music in the Time of Goya

2 November 2016, 7.00pm

José Menor piano

The Latin Classical Chamber Orchestra featuring:
Helen Glaisher-Hernández piano | **Elena Jáuregui** violin | **Evva Mizerska** cello
Nicole Crespo O'Donoghue violin | **Cressida Wislocki** viola
with special guest soloists: **Nina Corti** choreography & castanets
Laura Snowden guitar | **Christin Wismann** soprano
Opening address by **Jordi Granados**

Enrique Granados



This evening the Iberian and Latin American Music Society (ILAMS) pays tribute to one of Spain's most iconic composers, **Enrique Granados** (1867–1916) on the centenary year of his death, with a concert programme inspired by Granados' greatest muse, the great Spanish painter **Francisco de Goya y Lucientes** (1746–1828), amidst the Baroque splendour of St John's Smith Square – a venue which, appropriately, was completed not long before Goya's birth, in 1728.

To pay homage to Granados here in London also seems especially fitting given that the great Composer spent his final days on British shores. Granados drowned tragically in the English Channel attempting to save his wife Amparo after their boat, the SS Sussex, was torpedoed by the Germans. At the height of his compositional powers, Granados had been en route to Spain from New York where his opera, *Goyescas*, had just received its world premiere, and where he had also given a recital for President Woodrow Wilson; in his lifetime Granados was known as much for his virtuoso piano playing as for his talent as a composer.

Our event concludes a commemorative world tour initiated at New York's Carnegie Hall in March by the Granados specialist of the moment, Spanish pianist **José Menor**. Selected as Artist in Residence by the official Granados Centenary Commission in Lleida (birthplace of Granados), Menor has also performed *Goyescas* this year at the Meet Beijing Arts Festival in China in May, and the Martha Argerich Festival in Lugano amongst numerous other locations. Granados found his greatest inspiration in the culture of 18th-century Spain, and following the interval we set Granados' music in context with a programme of works from the time of Goya, performed by soloists from the Latin Classical Chamber Orchestra. We also explore the impact of Granados' work on subsequent Spanish composers **Falla**, **Obradors** and **Baños**. We are deeply honoured to welcome the great-grandson of Enrique Granados, **Jordi Granados**, to open the proceedings.

With this event ILAMS also launches a new and exciting venture: **Echoes Festival** takes place across London's finest classical music venues this November featuring some of the most authentic and illustrious names in Latin Classical. We hope that the Festival will become a longstanding fixture on the map of London's richly diverse musical landscape in order to help provide a broader platform for the exuberant repertoire of Spain, Portugal and Latin America. You will find a full festival line-up of events at the back of this programme. **We hope to see you there!**

We would like to give special thanks to our partner organisation, the **Instituto Cervantes**, to our members, and to our sponsors, **Acción Cultural Española** and the **Embassy of Spain** for helping make this event a reality.

Helen Glaisher-Hernández
Artistic Director, ILAMS



Programme

Enrique Granados

Crepúsculo (UK premiere)

Jácaro

Reverie-Improvisation (after a piano-roll by the composer)

Goyescas - Los Majos Enamorados

- ‘Los requiebros’
- ‘Coloquio en la reja’
- ‘El fandango del candil’
- ‘Quejas o la maja y el ruiseñor’
- ‘El amor y la muerte’
- ‘Epílogo “Serenata del espectro”’

El pelele (Escena goyesca)

INTERVAL

Luigi Boccherini

Quintet Op. 30, No. 6 (G324) ‘La musica notturna delle strade di Madrid’

‘Il tamburo dei soldati’

Joseph Haydn

The Seven Last Words of Christ

‘Terremoto’

Roque Baños

Goya en Burdeos

‘Los caprichos’

Domenico Scarlatti

Salve Regina

‘Salve Regina’

Francesco Geminiani

Concerto grosso No. 12 ‘La follia’

Jacinto Valledor y la Calle (arr. Helen Glaisher-Hernández)

La cantata vida y muerte del General Mambrú
‘Mambrú quedó difunto’

Antonio Soler

Quintet No. 3 in G Major

‘Allegro pastorile’

Fernando Sor

Three Waltzes Dedicated to Lady Jane and Lady Georgina Paget
‘No. 2’

Ludwig van Beethoven

Songs of Various Nationalities

- ‘Bolero’
- ‘Tiranilla española’
- ‘Canción’

Enrique Granados

Colección de tonadillas escritas en estilo antiguo

- ‘La maja dolorosa 1’
- ‘La maja dolorosa 2’
- ‘El majo tímido’

Fernando Obradors

Canciones clásicas españolas, Volume 3

‘No. 6 “El vito” (Canción popular. Madrid 1800...)’

Enrique Granados

Colección de tonadillas escritas en estilo antiguo

‘La maja de Goya’

Manuel de Falla

El sombrero de tres picos

‘Danza del molinero’

Luigi Boccherini

Quintet No. 4 in D Major (G448)

‘Fandango’

José Menor piano

(Melómano).

José made his international debut at age fifteen, performing at New York’s Carnegie Hall as a First-Prize winner of Cincinnati’s ‘The World Piano Competition’, which was followed by top prizes and awards at several different piano competitions further afield. His debut at the Palau de la Música Catalana in Barcelona – after winning First Prize at the ‘El Primer Palau’ series – led to his debut with the Royal Philharmonic Orchestra (RPO) in London, performing Albéniz’s *Concierto fantástico* in London, which was highly acclaimed by the international press. As a concerto soloist, he has also appeared with orchestras in three continents including Wuhan Philharmonic Orchestra (China); Montevideo Philharmonic (Uruguay); Redlands Symphony Orchestra (USA); Wrocław and Bydgoszcz Philharmonics (Poland); Orchestra da Camera (UK); RTVE Radio-Television Orchestra in Madrid and Joven Orquesta Nacional de España (JONDE). As a solo recitalist, highlights have included Carnegie Hall in New York, Wigmore Hall in London, Auditorio Nacional in Madrid, and Palau de la Música Catalana in Barcelona, among other concerts. His live performances have been recorded and broadcasted by TVE, TV3, CNN, RNE, Catalunya Música, BBC Radio 3, Radio Canada, ABC Classic FM Australia, and WXEL (USA).



‘One of the most outstanding Spanish pianists of the new generation.’

The Daily Telegraph

The illustrious Spanish concert pianist, Jose Menor, stands as one of the greatest exponents worldwide of the Spanish classical repertoire. He is an artist who defies labels, as much at home as ‘the great ambassador of Spanish music’ (Melómano), as ‘a revolutionary of his instrument’ (Hèctor Parra), exploring the most innovative music of the avant-garde, including his own works. One of the most outstanding Spanish pianists of his generation, his recording of the complete solo piano works of Joan Guinjoan was awarded four stars by the prestigious Fono Forum Magazine and was hailed ‘a discographic milestone’ and ‘a turning point in the appreciation of contemporary piano in our country’

José Menor was born in Sabadell (Barcelona) and studied piano, composition and conducting at the Superior Conservatory in Barcelona; he completed his Masters Degree at the Royal College of Music in London; his Artist Diploma at Yale University; and pursued further studies in institutions such as the Aspen Music Festival and School, Lynn University, and Stony Brook University, where he is currently an Advanced Doctoral candidate. He has worked with many illustrious professors, including Yonty Solomon, Cristina Ortiz, Emanuel Ax, Stephen Hough and Joaquín Achúcarro. José recently held the post of chamber music professor at the Liceu Conservatory in Barcelona (2012/13), and as a ‘Leverhulme Artist’ worked as Junior Fellow at Trinity Laban Conservatoire of Music and Dance in London (2013/15). He was selected as Artist in Residence by the official Granados Centenary Commission in Lleida (birthplace of Granados) where he will present 8 recitals of the composer’s chamber works across 2016-17.

www.josemenor.net



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Nina Corti choreography & castanets

As a soloist and with her ensemble, dancer Nina Corti has performed in some 30 countries worldwide. She has appeared in many of the world's most famous concert halls as well as on numerous TV shows. Today she is considered internationally as being one of the most successful interpreters of Spanish dance. A broad arts education in ballet, Spanish dance and flamenco enabled her at an early stage to devise Spanish-themed choreographies for classical music. She has recorded for the Sony label, shared the stage with stars such as José Carreras and Maxim Vengerov, and danced to the music of renowned symphony orchestras such as the Leipzig Gewandhaus Orchestra, flamenco ensembles and big bands including gypsy violinist Roby Lakatos and his ensemble. Recent appearances include the Forte Music Festival in Almaty and the Daejeon Chamber Music Festival. www.ninacorti.com



Laura Snowden guitar

Laura Snowden was handpicked by Julian Bream to give a recital at Wigmore Hall in 2015 and recently featured on the front cover of Classical Guitar Magazine. She has performed BBC Radio 3, for the Tillett Trust, IGF and Making Music, at the Royal Albert Hall, and at the Sam Wanamaker Playhouse at the invitation of guitarist John Williams. A First-Prize winner in composition at numerous competitions, Laura's ballet was recently premiered at Sadlers Wells. Also a songwriter, Laura's song *Live Free* was performed at over 300 simultaneous concerts in 60 countries. Laura was the first ever guitarist to graduate from the Yehudi Menuhin School and went on to study at RCM, winning the Guitar Prize in her first year. She is a founding member of folk ensemble Tir Eolas and is currently Artist in Residence at St John's Smith Square. www.laurasnowden.co.uk



Christin Wismann soprano

A graduate of Juilliard, American soprano Christin Wismann has performed worldwide on the recital, concert and operatic stage. Acclaimed as an 'eloquent soprano' (New York Times) with a 'strong gleaming voice' (Opera News) and a 'compelling presence' (Denver Post), Wismann is known for her versatility in performing a wide range of styles, from baroque and bel canto to intricate and challenging contemporary classical compositions. She has garnered awards in prestigious competitions such as the National Opera Association, Licia Albanese-Puccini Foundation, Gerda Lissner, the Jose Iturbi Foundation Competition and was a national semifinalist in the Metropolitan Opera National Council Auditions. She has worked with such operatic greats as Dawn Upshaw, James Conlon and James Levine. www.christinwismann.com



Helen Glaisher-Hernández piano

Concert pianist, musicologist, pedagogue and curator, Helen Glaisher-Hernández combines her two great loves - music and hispanicity - as a specialist in Iberian repertoire. Helen read Spanish and French at the University of Cambridge, spending her year abroad studying piano in Buenos Aires at the Conservatorio Nacional Superior of Argentina, before pursuing an MPhil in Literature at Cambridge and an MMus in Piano at Trinity College of Music. Helen has performed across the UK's major venues, including Southbank Centre's Purcell Room, St John's Smith Square, The National Gallery, and St Martin-in-the-Fields. She has collaborated with Omar Puente, Morgan Szymanski, the Coro Cervantes and Sting's Dominic Miller (London International Music Show). She is currently undertaking her PhD in Music at the University of Cambridge and is Artistic Director of ILAMS.



Elena Jáuregui violin

Born in Madrid, Elena studied at the GSMD supported by the Government of Navarra, the John Wates Trust and the Newby Trust. She has performed internationally in venues such as the Auditorio Nacional de Música de Madrid, St-Martin-in-the-Fields, The Purcell Room, St James's Piccadilly and the Fundación Juan March. Elena has premiered several pieces written for her by composers such as David del Puerto, John Barber and Federico Jusid. She is a member of the Roncesvalles Duo and the Aglaia Trio. Her album *Secretos quiero descubrir* was recently released on ABU Records. Elena's playing has been broadcast on Spanish and Icelandic national radio and BBC Radio 3. She works regularly with Wigmore Hall education and outreach and teaches violin and chamber music at Junior Trinity and at City of London School for Girls. www.elenaJauregui.com



Nicole Crespo O'Donoghue violin

Of Irish-Basque heritage, Nicole was 1st-prize winner at the Euskadi Young Musicians competition. Sponsored by BBVA and the Diputacion Foral de Bizkaia, she took her MMus and BMus degrees at the RAM. Nicole has played under the baton of conductors Sir Simon Rattle, Sir Mark Elder and Semyon Bichkov, to name a few. She has performed at the Royal Albert Hall, Royal Festival Hall, Barbican and regularly performs with orchestras such as The Philharmonia, The RPO and The ROH Orchestra. She has taken masterclasses with distinguished violinists including Silvia Marcovici, Zakhar Bron and Maxim Vengerov. She has had the privilege of performing for King Philip and Queen Letizia of Spain, and HRH Princess Anne on various occasions and has toured as soloist with the Bilbao Symphony Orchestra. www.nicolecrespo.com



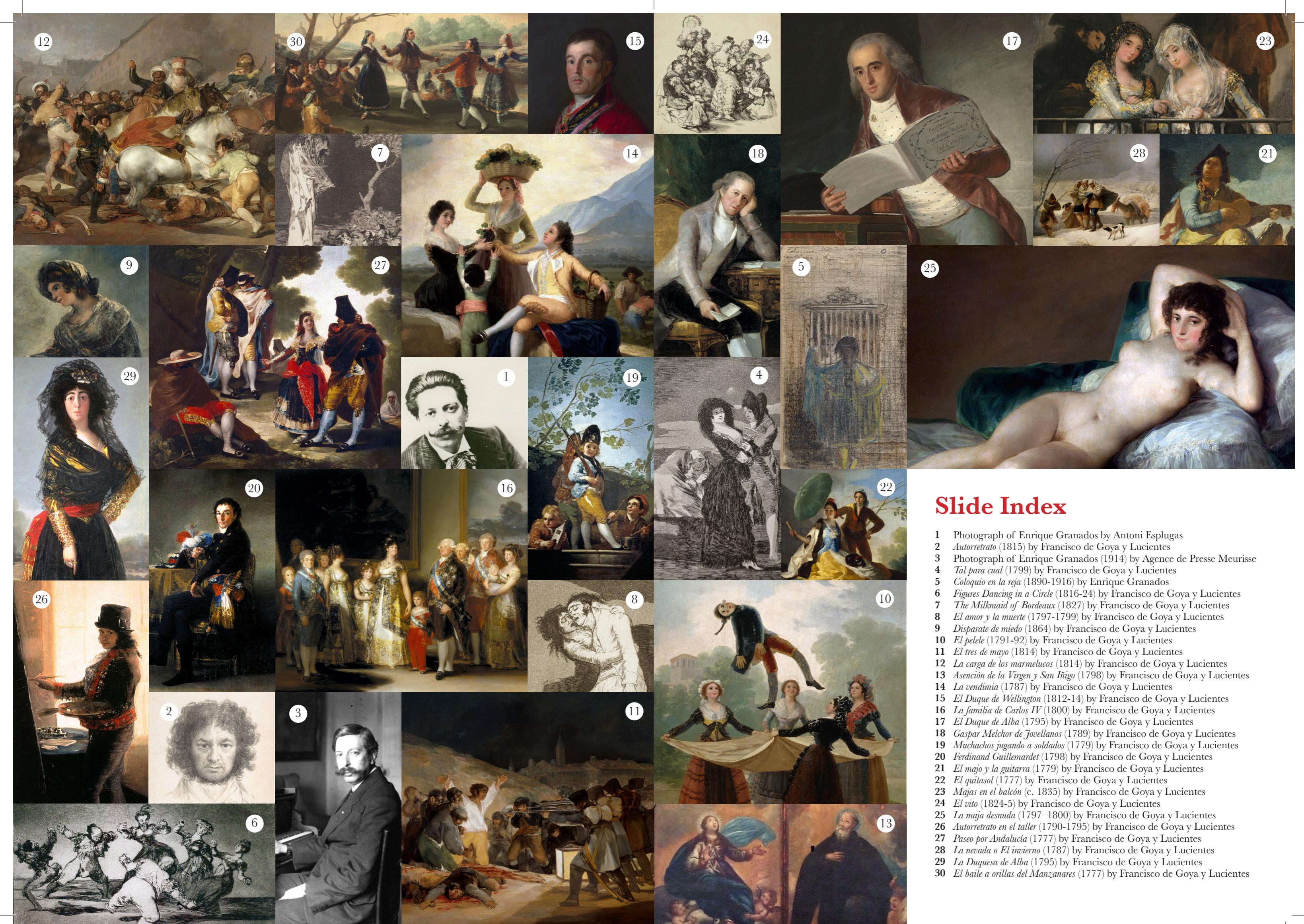
Cressida Wislocki viola

Cressida Wislocki enjoys a varied career as a freelance viola player working with orchestras, chamber ensembles, recording sessions and TV work. She is a member of the Santiago String Quartet. Her orchestral work includes the BBC Philharmonic, BBC Scottish, Royal Philharmonic and City of London Sinfonia. She is in demand as a chamber musician and has performed with the Lale Quartet, the Nephele Ensemble and the Tamora Quartet as well as playing solo recitals in the Great Room at Prussia Cove, The Masters of Pontlevoy and most recently at the Javeriana University in Colombia. Cressida enjoys a variety of session and TV work, including BBC Radio 1 Live Lounge, Glastonbury festival, ITV Brit Awards and Popstar to Operastar. She teaches violin and viola using the Colourstrings method at Donhead School and the Colourstrings Music School.



Evva Mizerska cello

Dubbed a 'rising star' by The Strad, Evva Mizerska is a recitalist, chamber musician and teacher. A graduate of Trinity College of Music, London and the Frédéric Chopin Academy of Music, Warsaw, Evva has been awarded numerous prizes and scholarships, amongst them First Prize at the 7th Leoš Janáček International Competition in Brno, Czech Republic. She has given recitals across the UK's major venues as well as in Austria, Germany, Italy, Poland, the Czech Republic, USA and Brazil. Evva has released three critically-acclaimed albums on the Toccata Classics label, featuring cello and piano music by K. Meyer, Algernon Ashton, and most recently the complete cello and piano music by Stephen Dodgson. Besides her solo career, Evva is also a cellist in the Veles Ensemble and lectures at Morley College. www.evvamizerska-cellist.co.uk



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Programme Notes

When Goya's life began in 1746, Spain's great composer of the day, the Italian Domenico Scarlatti (1685-1757), was reaching the end of his. Working as Music Master in Madrid from 1733 to Princess (later Queen) María Bárbara of Spain, Scarlatti was known above all, as he is today, for his keyboard sonatas. As he contemplated the nearing prospect of his mortality, however, Scarlatti turned to sacred music, composing a final *Salve Regina* in 1757 for voice, continuo and string orchestra. Perhaps this particular choice was also a nod to his saviour on earth, Queen María Bárbara, who had rescued him many times from the financial ruin of a severe gambling habit. There is a kind of symmetry to be found in comparing the two figures: whilst devotional music would serve, uncharacteristically, as Scarlatti's swan song, a religious subject would also provide the springboard for launching the career of a young Goya who, in the course of time, would also be remembered much less for his religious works than for his Enlightened secular portraits, sketches and tapestry cartoons. One of Goya's first public commissions - to paint an altarpiece for the church of San Francisco el Grande in Madrid - would cement his reputation, leading ultimately to the highest possible artistic appointment in Spain: that of First Court Painter to the King in 1786.

In the musical world, the death of Scarlatti gave way to the ascendency of the Spanish composer Antonio Soler (1729-1783), who was subsequently appointed Chapel Master at the Royal Court in El Escorial. Said to have studied with Scarlatti, Soler was his a disciple and would further Scarlatti's legacy in the prolific writing of keyboard sonatas, many of which are believed to have been written for his pupils, the Infantes Gabriel and Antonio. The piano *Quintets*, dated 1776, were all conceived specifically for the Infante Gabriel, who performed the keyboard parts in concerts at the Palace in a recital room built especially for him.

By the time Goya began working for the Crown, another Italian composer had come on the Spanish music scene: Luigi Boccherini (1743-1805). Both artists lent their services to the Infante Luis Antonio de Borbón in the 1780s at his estate in Arenas de San Pedro, and it is even thought that Goya depicted Boccherini in his 1783-4 painting of the Infante's family and entourage, *The Family of the Infante Don Luis de Borbón*. Boccherini was an exciting and innovative musical figure amongst the panoply of Spain's musical class, unafraid to experiment with new ideas and break rules. One aspect of his music in particular which places him ahead of his time is an unusually visual sensibility. His quintet *L'uccelliera*, for example, imitates the sound of birdsong, and was probably inspired by the Infante's aviary at Arenas; whilst his *Symphony in E Major Op. 21, No. 2* (G 494) evokes the nobility's penchant for hunting, as echoed in Goya's painting, *Charles III in Hunting Dress* (1786-8). Boccherini's quintet, *La Musica notturna delle strade di Madrid*, offers a tour de force in sound-painting in its evocation of the sights and sounds of Madrid's nocturnal streets. Ironically, Boccherini instructed his publisher not to print it, saying that 'the piece is absolutely useless, even ridiculous, outside Spain, because the audience cannot hope to understand its significance, nor the performers to play it as it should be played', yet it has become one of the composer's most frequently performed compositions.

More popular still is Boccherini's famous 'Fandango' from the *Quintet for Guitar and Strings in D Major* (G 448), commissioned by the amateur guitarist, the fifth Marquis de Benavent, as a re-working of two different previous cello quintets, G 270 and G 341. The traditional addition of castanets to this piece was proposed by Boccherini himself. The fandango, which captivated the libertine Casanova during his stay in Spain, was regarded as overtly sensual and was repeatedly banned by the Inquisition. In his memoirs Casanova writes that 'the movements...make this dance the most seductive and the most voluptuous possible. It is impossible to describe. Each couple...take up a thousand attitudes, with a lasciviousness with which nothing can compare. There is found the expression of love from its beginning to its end, from the sigh of desire to the ecstasy of possession. ...I so much enjoyed watching this bacchanal that I cried out loud. ...What a dance the fandango is! It carries you away, it burns you'. The adoption of the fandango and other types of popular music by 'classical' composers at this time were part of the so-called cult of *majismo*, whereby it became fashionable for the upper classes to imitate the subculture fashions and customs of the lower-class *majos* and *majas*. This is represented in Goya's painting *El quitasol*, in which there is an ambiguous relationship between the nobility and the *majo* holding her parasol. Through Goya's *majismos*, modern audiences can recognize many of the traits and traditions now considered stereotypically 'Spanish' abroad: bullfighting, women bearing *mantillas*; *majos* playing guitars.

Boccherini also did much to develop the string quartet, and in this respect the composer Joseph Haydn was to become his undisputed heir. Haydn's music was also in demand in Spain: Goya paints one of Haydn's patrons, the Duke of Alba, in 1795 standing at his keyboard and holding a score by Haydn. The most significant of Haydn's Spanish commissions is *The Seven Last Words of Christ* requested in 1783 for the Good Friday service at Oratorio de la Santa Cueva in Cádiz. The final 'Terremoto' ('Earthquake') movement derives from Matthew 27:51ff, and suggests a dramatic supernatural intervention, with the musicians asked to play *presto e con tutta la forza*. Originally scored for orchestra, the composer produced a reduced version for string quartet in 1787 which has now become the most commonly performed version of the piece. The first violin part includes the Latin text directly under the notes, which 'speak' the words musically. The priest responsible for commissioning the work, Don José Sáenz de Santa María, renumerated Haydn in a somewhat peculiar manner, sending the composer a cake which he found full of gold coins.

In later years Goya also went on to share many other such patrons with Boccherini, including the Duke and Duchess of Benavente-Osuna, who provided Boccherini with his own private orchestra. The Osunas, painted by Goya in 1785, were part of a new, Enlightened political class in whose circles Goya increasingly moved. In this respect, Goya's art has more to do with the music of the German composer, Ludwig van Beethoven (1770-1827), than it does with Boccherini's or Haydn's. Viewed by some as a thoroughly 'German' composer - and, conversely, by others as a paragon of musical universalism - Beethoven certainly does not spring to mind as a foremost exponent of Hispanic music. Nonetheless, as part of Beethoven's flirtation with *Songs of Various Nationalities*, Beethoven did indeed pen arrangements of popular Spanish tunes that he heard in Germany. Several of these take political subjects mocking the French and the dangers of being captured by them at sea. Both Goya and Beethoven saw themselves as civilised figures in the face of French tyranny. Goya turned to reportage during the Peninsular War when Napoleon invaded

Spain in 1808 (most famously in his painting *El tres de mayo*, for example). After also painting the portraits of several high-ranking French officials during the occupation, including *Ferdinand Guillemardet* in 1798, Goya would later find himself in trouble with the authorities, saved only by his reputation. Another casualty of the French occupation was the Spanish composer Fernando Sor (1778-1839), who was forced into exile after accepting an administrative post from the French. Sor went to Paris, then to London, where he became something of a darling of the salon music scene, writing four-hand piano waltzes bearing dedications to an impressive number of young British ladies. A virtuoso guitarist, however, Sor's greatest legacy was his promotion of the guitar as a serious concert instrument. Goya also painted the portrait of Spain's British liberator, the Duke of Wellington. It now hangs in The National Gallery in London as a happy testimony to the renewed relationship of solidarity between our two nations following many centuries of enmity.

Of course, there is another obvious connection between Goya and Beethoven: both went deaf; Beethoven in middle age, and Goya in old age following serious illness. One could speculate on the similarities between the changes in their output after the loss of their hearing - both can be said to transition towards darker, more introspective and other-worldly artistic landscapes. Compare, for example, Goya's black paintings with Beethoven's late string quartets. Whilst Beethoven is credited with the invention of musical Romanticism, it is no coincidence that Goya is often described as 'the last of the Old Masters and the first of the moderns'.

The musical response in Spain to the volatile political climate of the late 18th and early 19th centuries drew on the rising European tendency towards satire. This period saw the emergence of the *tonadilla escénica*, a form of musical theatre produced for the entertainment of the working classes which poked fun at political figures - past and present. One such victim was the first Duke of Marlborough, John Churchill (1650-1722), taken as the focus of a musical drama entitled *La cantada vida y muerte del general Mambrú* (1785). Based on a made-up plot-line where, contrary to real life, the Duke dies in battle, the final song 'Mambrú quedó difunto' ('Mambrú' standing as the much-easier-to-pronounce Spanish nickname for the Duke of Marlborough), is less a lament than an all-out celebration. It is set to the tune of *For He's a Jolly Good Fellow*, which has its origins in the French popular song *Marlborough s'en va-t-en guerre o* (*Marlborough Has Gone to War*) - written on a false rumour of Marlborough's death after the Battle of Malplaquet in 1709. At one point in the song the Duke rises momentarily from the grave to protest that death won't prevent him from drinking. The *tonadilla escénica* was a response to a new trend: a crisis in national identity which struggled to define itself autochthonously in the face of foreign influences, and a resulting desire to salvage 'native' *castizo* values. In musical terms it provided the antidote to the imported repertoire of cultural elites such as Haydn and Boccherini who were perceived to be threatening the existence of 'Spanish' music (but who were in fact, ironically, also borrowing and emulating it). *Tonadilla escénicas* reinstated popular *fandangos*, *boleros* and *tiranas* in their original, ungentrified forms.

As the 19th-century progressed, international politics gave rise to renewed appetite for the forging of a native concept of Spanishness, and at the turn of the 20th century cultural elites were looking to Spain's glorious past for role models. Thus, an important number of works by the composer Enrique Granados find their inspiration in the paintings of Goya, which form a central subject in the composer's imaginative world. Granados' essential piano suite *Goyescas - Los majos enamorados* is considered his most important work, and represents, together with Albéniz's *Iberia*, the pinnacle of the Spanish piano repertoire. Composed between 1909 and 1911 in two books, the work takes its cues specifically from a set of sketches of Spanish life that Granados had seen in the Prado museum in Madrid. In the composer's own words: 'I have fallen in love with the psychology of Goya, with his palette, with him, with his muse, the Duchess of Alba, with his quarrels, with his models, his loves and flatteries. That whitish pink of the cheeks, contrasting with the blend of black velvet, those subterranean creatures, hands of mother-of-pearl and jasmine resting on jet trinkets, have possessed me.' But Granados' concept of the 'Goyesque' goes beyond the famous piano work, extending also to the well-known *Tonadillas* for voice, and an opera also entitled *Goyescas*, based heavily on the material of *Los majos enamorados* and premiered at New York's Metropolitan Opera House on January 28, 1916. Less well known are the other piano vignettes Granados also composed under the Goya 'banner', which include *Jácaro* and - performed in the UK this evening for the first time - *Crepúsculo*, alongside the composer's transcription of his improvisation on the latter piece, *Reverie-Improvisation*.

Granados' fascination with Goya would infect many other Spanish and international composers who succeeded him, not least Manuel de Falla, whose ballet *El sombrero de tres picos* (*The Three-Cornered Hat*) is set in 18th-century Spain. Falla departs sharply from Granados, however, in his use of modern flamenco idioms, as can be heard clearly in 'The Miller's Dance' - a piece which has become a popular staple of the solo guitar repertoire in the form of various transcriptions. The other notable composers, such as Roberto Gerhard, who have since depicted Goya's art in their music are too numerous to mention here. One indispensable reference, however, is Fernando Obrador's rousing setting of the popular Spanish song *El vito*, also brought to life in Goya's 1824-5 eponymous sketch.

In the 21st and latter-20th centuries, the more salacious details of Goya's biography would provide the storyline for numerous feature films, such as Bigas Luna's raucous *Volavérunt* (1999) which revels in Goya's rumoured affair with the Duchess of Alba. This forms the basis of Granados' song 'La maja de Goya', from the *Tonadillas*, which prosecutes the familiar trope of Goya as the masterful lover of his nude subjects, as rooted in the folklore surrounding Goya's iconic painting *La maja desnuda*, which was eventually confiscated by the Inquisition. A more serious and probing adaptation of the painter's life is to be found in Carlos Saura's *Goya en Bordeos* (1999), featuring a haunting soundtrack by Spanish composer Roque Baños. His beautifully morose piece 'Los caprichos' is a re-working of a Boccherini quartet which wonderfully captures the desolation of a deaf, aged Goya, exiled in Bordeaux.

Goya has inspired filmmakers and composers across the world and will undoubtedly continue to do so. Yet in modern times, no composer has ever managed to capture the world of Goya quite like Enrique Granados. Goya's times have produced some of the most inventive and irresistible music in the history of Spain, and this music is fortuitously now being performed and heard more than ever before.

Song Texts & Translations

Salve Regina Domenico Scarlatti

Salve Regina, Mater misericordiae,
vita, dulcedo et spes nostra, salve.

Hail O queen. Mother of mercy,
Our life, tenderness and hope; hail.

Mambrú quedó difunto Jacinto Valledor y la Calle

Malbrú quedó difunto.
Mirontón, ton, ton, ton, mirontella.
Llevemoslo a enterrar.

Como le pertenece...
Mirontón, ton, ton, ton, mirontella.
Con pompa y majestad.

Encima de la caja...
Mirontón, ton, ton, ton, mirontella.
Puesto el romero está.

Y un pajarito dice...
Mirontón, ton, ton, ton, mirontella.
Que ya descansa en paz.

No vendrá más al campo,
Mirontón, ton, ton, ton, mirontella.
Ni comerá más pan.

Ni beberá más vino.
Mirontón, ton, ton, ton, mirontella.

“Mas vino beberá!”

Y pues que ya está muerto,
Llevemoslo a enterar.
Y aquí la tonadilla
Con esto acabará.

Bolero Ludwig Van Beethoven

Como la mariposa soy,
Que por verte
En la luz de tus ojos
Busco mi muerte.

Yo no sé si mequieres
O si me olvidas.
Sólo sé que yo vivo
Cuando me miras.

Malbrú has died
Mirontón, ton, ton, ton, mirontella.
Let's take him to his burial.

As it should be...
Mirontón, ton, ton, ton, mirontella.
With pomp and majesty.

On top of the coffin...
Mirontón, ton, ton, ton, mirontella.
The rosemary is laid.

And a little bird says...
Mirontón, ton, ton, ton, mirontella.
That he rest in peace.

He will never again see the countryside,
Mirontón, ton, ton, ton, mirontella.
Nor will he eat bread.

Nor shall he drink wine again.
Mirontón, ton, ton, ton, mirontella.

“Oh yes he will!”

And now that he is dead
Let's take him to his burial.
And here with this tune
The story ends.

I'm like a butterfly,
To see you
In the light of your eyes
I seek my death.

I do not know if you love me
Or if you have forgotten me.
I only know that I live
When you look at me

Tiranilla española Ludwig van Beethoven

La Tirana se embarca
De Cádiz para Marsella.

En alta mar la apresó
Una balandra francesa.

¡Ay Tirana retírate a España!
¡Ay Tirana huye los rigores!
¡Ay Tirana de la Convención!

Sí, sí, Tiranilla,
Sí, sí picarilla,
Porque si te pillan,
Pondrán tu cabeza en la guillotina.

Canción Ludwig Van Beethoven

Yo no quiero embarcarme,
Pues es muy cierto
Que no cuantos návegan
Llegan al puerto.

La maja dolorosa No. 1 Enrique Granados

¡Oh muerte cruel!
¿Porqué tú, a traición,
mi majo arrebataste a mi pasión?
¡No quiero vivir sin él,
porque es morir así vivir!

No es posible ya
sentir más dolor:
en lágrimas desecha ya mi alma está.
¡Oh Dios, torna mi amor,
porque es morir así vivir!

La maja dolorosa No. 2 Enrique Granados

¡Ay majo de mi vida,
no, no, tú no has muerto!
¿Acaso yo existiese
si fuera eso cierto?

¡Quiero, loca, besar tu boca!
Quiero, segura, gozar más de tu ventura,
¡ay!, de tu ventura.

The Tirana embarks
from Cadiz for Marseilles

At high sea she was captured
By a French ship.

Oh, Tirana, return to Spain!
Oh, Tirana, flee the danger!
Oh, Tirana of the Convención!

Oh yes, Tiranilla,
Yes, yes *picarilla*,
Because if they catch you,
They will put your head in the guillotine.

I do not want to embark,
Because it's very true
That not all those who set sail
Will arrive at port.

Oh, cruel Death!
Why have you, pitilessly,
Stolen my love away from me?
I don't want to live without him,
Because it is death to live this way!

It is impossible
To feel more pain:
My spirit is dissolved in tears.
Oh, God, return my love,
Because it is death to live this way!

Oh, love of my life,
No, no - you can't be dead!
How could I continue to exist
If this were true?

I want desperately to kiss your mouth!
I want, truly, to cast my lot with yours,
Oh, with yours!

Mas, ¡ay!, deliro, sueño:
mi majo no existe.
En torno mío el mundo
lloroso está y triste.
¡A mi duelo no hallo consuelo!
Mas muerto y frío siempre el majo será mío.
¡Ay! Siempre mío.

El majo tímido Enrique Granados

Llega a mi reja y me mira
por la noche un majo
que, en cuanto me ve y suspira,
se va calle abajo.

¡Ay qué tío más tardío!
¡Si así se pasa la vida estoy divertida!

Si otra vez pasa y me mira
y no se entusiasma
pues le digo muy bajito:
¡Adiós Don Fantasma!

¡Ay que tío más tardío!
¡Si así se pasa la vida estoy divertida!

El Vito Fernando Obradors

Una vieja vale un real
y una muchacha dos cuartos.
Y yo como soy tan pobre
me voy a lo más barato.

Con el vito, vito, vito,
con el vito, vito, va.

No me haga ‘usté’ cosquillas,
que me pongo ‘colorá’

Con el vito, vito, vito,
con el vito, vito, va.

La Maja de Goya Enrique Granados

Yo no olvidaré en mi vida de Goya
la imagen gallarda y querida.
No hay hembra ni maja o señora
que a Goya no eche de menos ahora.
So yo hallara quien me amara
como él me amó,
no envidiara ni anhelara
más venturas ni dichas yo.

Ah! Still I rant and dream;
My *majo* no longer exists.
All about me the world
Is weeping and sad.
For my sorrow there is no consolation!
Even dead and cold, my *majo* will be mine,
Ah! Always mine.

One night a majo walks by my window
And looks at me.
When he sees me he sighs
And takes off down the road.

Oh, what a fleeting fellow!
If this is life, I'm doomed!

If he comes around again and looks at me,
and can't pluck up the courage
I will call softly to him:
“Goodbye, Mr. Ghost!”

Oh, what a fleeting fellow!
If this is life, I'm doomed!

An old woman is worth one *real*
And a lass is worth two quarters.
But as I am so poor,
I take for the cheaper option.

Singing vito, vito, vito,
with the vito, vito we go.

Please don't tickle me;
you'll make me blush.

Singing vito, vito, vito,
with the vito, vito we go.

As long as I live I will never forget
That gallant and cherished image of Goya.
There is not a woman, maid or lady
Who does not miss Goya now.
If I could find someone to love me
The way he loved me
I would not envy nor yearn
For better luck or happiness.

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