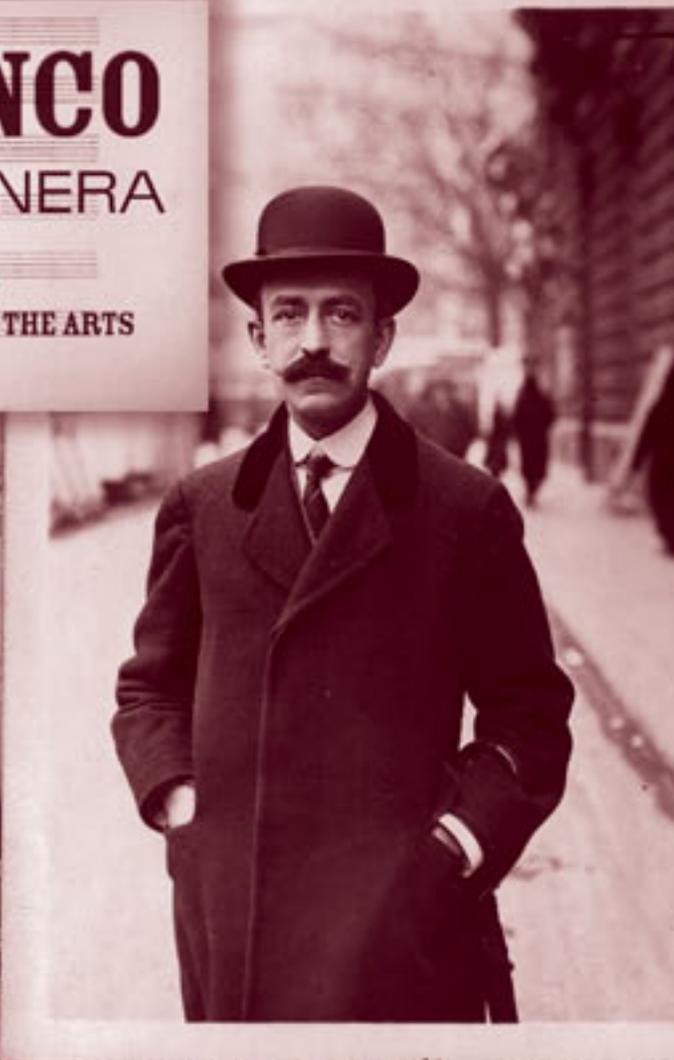


FALLA FLAMENCO

EL CORREGIDOR Y LA MOLINERA

SATURDAY, APRIL 17, 2010
BROOKLYN ACADEMY OF MUSIC

FRIDAY, APRIL 23, 2010
THE HARMAN CENTER FOR THE ARTS





That Manuel de Falla's *El Corregidor y la Molinera*—a work little seen even in Spain—has been forgotten is largely an accident of history. Sergei Diaghilev asked Falla to revise this exquisite dance/pantomime with chamber orchestra as a full-scale ballet. The result was *The Three-Cornered Hat*, which triumphed onstage in Paris in 1919.

And yet *Corregidor* is more than an early, smaller version of *Three-Cornered Hat*. The second half, especially, is musically distinct, and the chamber scoring offers a delectable alternative to the lush sonorities of a full instrumental ensemble. Had there been no *Three-Cornered Hat*, *Corregidor* would be well-known today.

At the same time, there can be no doubt that Falla would have revised *Corregidor*. Diaghilev's requests for more dance and less mime, and for a new ending, were self-evidently sound. The present production endeavors to make the strongest possible case for *Corregidor*. Ramón Oller has not felt bound to slavishly follow the score's detailed (and over-detailed) correlation of musical and pantomimic gesture. We feel we are seizing an opportunity to reclaim a major Spanish stage work. We are grateful to the Spanish Ministries of Foreign Affairs and Culture for their many years of support.

— Angel Gil-Ordóñez, Pedro Carboné & Joseph Horowitz



MINISTERIO
DE ASUNTOS
EXTERIORES Y DE
COOPERACIÓN

EMBAJADA DE ESPAÑA
EN WASHINGTON

EL EMBAJADOR DE
ESPAÑA

As Spain's Ambassador to the United States, it is my pleasure to express my eager anticipation of tonight's program featuring one of Spain's most important composers: Manuel de Falla. This is the latest adventure by Spain's musical ambassadors to the United States, Angel Gil-Ordóñez, Pedro Carboné, and Joseph Horowitz.

For the past 10 years, through IberArtists New York and Post-Classical Ensemble, and in partnership with the Spanish Ministry of Culture and the Ministry of Foreign Affairs, they have brought to American audiences a wealth of Spanish music, in many cases works that were new, unfamiliar, or neglected. Their previous BAM concert with the Brooklyn Philharmonic, "Celebrating *Don Quixote*" in 2004, combined readings from Cervantes's novel with a spectacular production of Manuel de Falla's late *Don Quixote* masterpiece, *Master Peter's Puppet Show* - as well as *Don Quixote* compositions by Oscar Esplá and Roberto Gerhard that are virtually unknown this side of the Atlantic.

In their totality, the dozens of Spanish programs they have presented in the United States have amassed a trove of Spanish riches, invariably presented in novel and unexpected ways. They are enthusiastically committed to transcending stereotypes of a picturesque and exotic Iberian musical culture, peripheral to mainstream European achievement.

This evening's program - Spain's major cultural music and dance export to the United States during the period of its current Presidency of the European Union -- brings to New York and D.C. audiences a work little seen even in Spain: *El Corregidor y la Molinera*. The bold new production, choreographed by Ramón Oller, has been undertaken in the conviction that this divine pantomime/ballet - by Spain's master twentieth century composer, whose full output remains little appreciated outside Spain -- deserves a fresh approach. We are delighted, as well, that the production has been collaboratively created not in Spain but in Manhattan, at the Peridance Studio of Igal Perry, whose dancers take part alongside dancers from Barcelona.

And I would like to salute the participation of Antonio Muñoz-Molina, and Brook Zern both of whom have long served as inspired cultural ambassadors on two continents.

With best wishes,

Jorge Dezcallar

FALLA, FLAMENCO, REGENERATION

BY ANTONIO MUÑOZ-MOLINA

For over a century, Europe had done without Spain and had sentenced it to be a picturesque and colonial outpost. Then, in the first decades of the 20th century the top minds in Spain realized that Spain had to be Europeanized, and that meant universalizing it, breaking free from isolation and stereotypes. These people possessed both inspiration and stamina, they had their own ideas and they put them into practice, they realized that changing the country was possible and so was breaking the inertia and fighting the resignation.

Spain had to get rid of the grime of economic backwardness and ignorance, as well as that of the murky colors of the picturesque. The universalist gaze of Federico García Lorca and Manuel de Falla—like that of Béla Bartók in Hungary—fed on popular inspiration and modernist boldness. A pianist



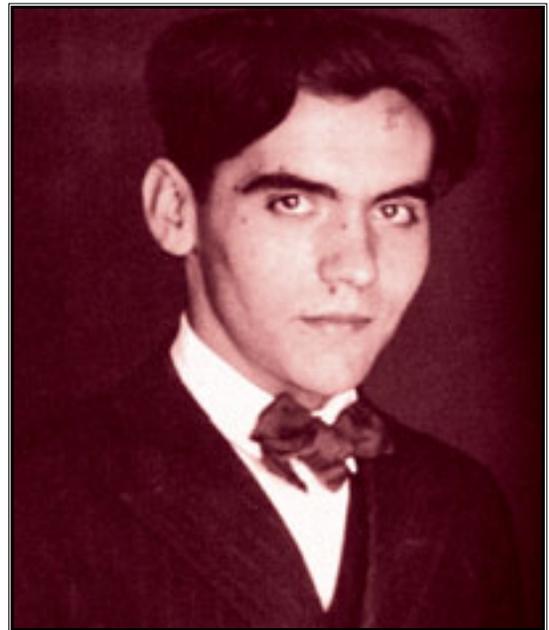
Manuel de Falla

and sketch artist by vocation, Lorca drew upon literature, on the fine arts and on music. His seminal “Poema del cante jondo” (1921) is inspired by flamenco not in order to create a populist pastiche, but to highlight mysterious and radical aspects of tradition. It was not a coincidence that in the same year—1922—Ortega y Gasset founded his *Revista* in Madrid, and Lorca and Falla, having infused his first masterpieces with flamenco dance and song, organized with Lorca their

cante jondo Festival in Granada. The poster for the festival was painted by the vanguard Granada artist Manuel Ángeles Ortiz.

Romantic painters had created a colorful and humiliating portrait of Spain, false yet powerful, which has not yet been extinguished. Bold Spanish travelers had ventured into the outside world to learn from distant cultures and also to analyze the country from an enlightening distance.

It was when he traveled to New York and Cuba that Lorca acquired his most original style and that he learned to make the most of life’s pleasures. That pleasure trip was to turn into exile for many when the Civil War put a tragic end to the most prolific decades of Spanish culture. Even an orthodox Catholic like Falla took exile in Argentina in his old age in revulsion to the Franco dictatorship.



Federico García Lorca

Spain today is a democratic country, open to the world and integrated in Europe. But nearly nine decades after Falla and Lorca celebrated flamenco as a regenerative cultural force, the example of those renovators remains a source of inspiration to us. It even instills in us the energy to combat the stereotypes of our country that persist to this day. 🌐

Translation: Richard Bueno Hudson

FALLA FLAMENCO

BROOKLYN ACADEMY OF MUSIC
SATURDAY, APRIL 17, 2010

This program is co-produced by the Sociedad Estatal de Conmemoraciones Culturales (SECC) and is part of the international celebration of Spain's Presidency of the European Union. Program sponsorship is provided by: Dirección General de Política e Industrias Culturales, Ministerio de Cultura; Agencia Española de

3:00 pm to 5:00 pm: "In Search of Flamenco"—Rare archival films with Brook Zern

BAM Rose Cinemas
Joseph Horowitz, host

7:00 pm: Pre-concert film presentation with Antonio Muñoz-Molina, Angel Gil-Ordóñez, Joseph Horowitz

BAM Howard Gilman Opera House

8:00 pm: "Falla and Flamenco"

BAM Howard Gilman Opera House

Pedro Carboné, pianist

Angel Gil-Ordóñez, conductor

Ramón Oller, choreographer

Joseph Horowitz, artistic director

Dancers from Passatges Dansa (Barcelona) and Peridance Ensemble (New York City)

The Orchestra of St. Luke's

Manuel de Falla *Fantasia Baetica* for solo piano

Manuel de Falla *Nights in the Gardens of Spain* for piano and orchestra

En el Generalife

Danza Lejana

En los Jardines de la Sierra de Córdoba

INTERMISSION

Manuel de Falla *El Corregidor y la Molinera (The Magistrate and the Miller's Wife)*

First American staged performance of the work

World premiere of a new production by Ramón Oller

Post-Concert Discussion

BAM Howard Gilman Opera House

Pedro Carboné, Angel Gil-Ordóñez, Joseph Horowitz, Antonio Muñoz-Molina, Ramón Oller, Brook Zern

For program notes, please see page 9.

Brooklyn Academy Of Music
30 Lafayette Avenue, Brooklyn, NY 11217-1486
(718) 636-4100 / bam.org

FALLA FLAMENCO

THE HARMAN CENTER FOR THE ARTS
FRIDAY, APRIL 23, 2010

Cooperación Internacional para el Desarrollo (AECID), Ministerio de Asuntos Exteriores y de Cooperación; the Embassy of Spain; and the Spain-US Foundation. Post-Classical Ensemble's 2009–10 Season is supported by the National Endowment for the Arts and the Recovery Act.

6:30 pm: Pre-concert film presentation with Angel Gil-Ordóñez and Joseph Horowitz

7:30 pm: Sidney Harman Hall

Pedro Carboné, pianist

Angel Gil-Ordóñez, conductor

Ramón Oller, choreographer

Dancers from Passatges Dansa (Barcelona) and Peridance Ensemble (New York City)

Post-Classical Ensemble

Joseph Horowitz, artistic director

Manuel de Falla *Fantasia Baetica* for solo piano

Manuel de Falla *Nights in the Gardens of Spain* for piano and orchestra

En el Generalife

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INTERMISSION

Manuel de Falla *El Corregidor y la Molinera* (*The Magistrate and the Miller's Wife*)

First D.C. staged performance of the work

D.C. premiere of a new production by Ramón Oller

Post-Concert Discussion

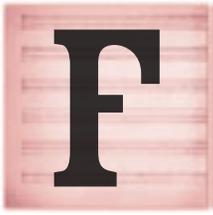
Pedro Carboné, Angel Gil-Ordóñez, Joseph Horowitz, Ramón Oller

For program notes, please see page 9.

The Harman Center for the Arts
610 F Street NW, Washington, DC 20004-2207
(202) 547-3230 / shakespearetheatre.org

FALLA AND FLAMENCO

BY JOSEPH HOROWITZ



Federico García Lorca called flamenco “the most gigantic creation of the Spanish people.” Flamenco’s origins, however, are provocatively complex. Indian dance and Arabic song are among its ingredients, preceding elaboration and propagation by Andalusian Gypsies in southern Spain.

One central component of flamenco is *cante jondo*, or “deep song,” primarily the creation of Spanish Gypsies who had migrated from northern India. Mistrust and misunderstanding of these outsiders often led to fierce cultural assaults. In Spain, where they arrived just before the Christian Reconquest and Inquisition of the fifteenth century, the Gypsies endured edicts that made their language and customs illegal. *Cante jondo* took shape during generations of persecution. A parallel to America’s blues is suggestive: genocidal terror engendered powerful artistic expression. *Cante jondo* is a dense and tragic outpouring.

By the mid-1800s, as official persecution eased, flamenco and *cante jondo* were presented in public alongside popular Spanish artforms. The resulting crossbreeds were a controversial influence on the rebirth of Spanish culture envisioned after 1900 by such writers and composers as Lorca and Manuel de Falla—both of whom successfully crusaded for the austerities of “traditional” flamenco genres.

This cleansing exercise was more than a reclamation project. *Modernismo*, in early 20th-century Spain, rejected the merely picturesque imagery—colorful Gypsy dancers and guitarists—of which flamenco had become part. “That is the Spain of *Carmen*: bullfighters, poverty, flies, and passion,” writes Antonio Muñoz-Molina. “A Spain that remained alienated from European intellectual and political trends: too passionate and too Catholic to be rational and too backward to be anything other than exotic.” Some who sought to reconnect Spain with new European aesthetics rejected flamenco as a bastardized or regressive movement. For Falla and Lorca, however, flamenco was an anchor for refreshed national identity.

Falla was born in 1876 in the Andalusian port of Cádiz—with its high concentration of Gypsies, a region closely associated with the origins of flamenco. The earliest composition to forecast Falla’s mature style—the opera *La Vida Breve* (1905)—also forecasts the regeneration of flamenco he would pursue. Its protagonist, Salud, is a Gypsy not of the *femme fatale* variety, but a victim whose lover deserts her for an-

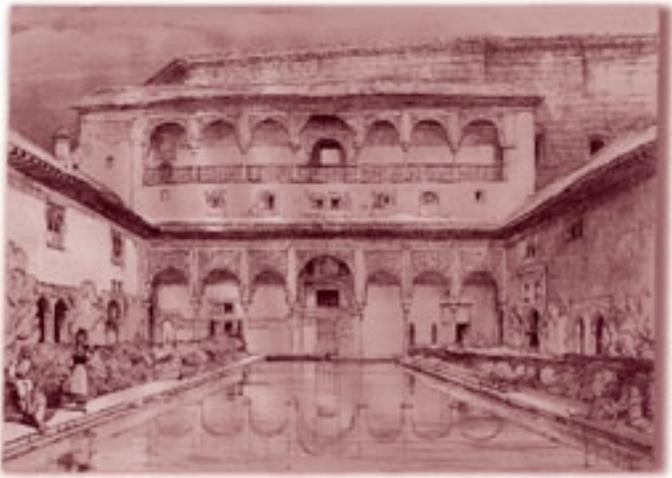
other more prosperously and respectably born. *La Vida Breve* also notably incorporates a guitar-accompanied song for a *cantaor*—a flamenco singer.

Amazingly, Falla had never visited Granada, in which *La Vida Breve* is set. Instead, he studied postcards of the Alhacín, its Gypsy quarter. Not until Spring 1915—two years after his opera was mounted in Paris—did Falla, age 39, first see Granada and its signature Moorish fortress: the Alhambra. The encounter was unforgettably witnessed by María Martínez Sierra, who with her husband Gregorio was collaborating with Falla on *El Amor Brujo*.

We went climbing the enchanted hill . . . As we arrived at the doors of what was palace and fortress, I said to my fellow traveler: “Give me your hand, close your eyes and don’t open them again until I say so.” He complied with my wish, enjoying himself like a child who pretends to be blind, and I led him quickly through the myrtle courtyard . . . through the prodigious Comares Hall, the ambassadors hall of olden days whose ceiling imitates a starry sky. I led him to the central window—the one opposite the door crowned with golden and blue stalactites . . .

“You can look now!” I said, dropping my companion’s hand. And he opened his eyes. I shall never forget the “Aaah!” which he emitted. It was almost a shout. Simple admiration? Satisfaction at having guessed, with the help of some book, the charm which he had never seen before? Pride at having known what to expect? Elation at having subtly pinpointed in rhythm and sound this unknown wonder? Perhaps all these things together. . . . “Thank you!” said the musician simply, returning to himself. The emotion did not let him say anything else. And we went home, leaving our visit to the rest of the place for another day.

As is well known, Debussy created his famous Spanish evocations—including *Ibéria* and *Soirée dans Grenade*—having once visited San Sebastian for a few hours. Ravel (whose mother grew up in Madrid) composed *Rapsodie espagnole*, *Alborado del gracioso*, and *Bolero* having never set foot in Spain. Equally confounding is Falla’s precise evocation of the Alhambra’s Generalife gardens in *Nights in the Gardens of Spain* (1909–16)—because this music was mainly finished before the momentous visit recounted by Martínez Sierra. *El Amor Brujo* (1915)—composed for the popular Gypsy enter-



The Alhambra: Patio de los Arrayanes.

tainer Pastora Imperio and her troupe—also mainly predates Falla’s discovery of Granada.

The vocal arabesques of *cante jondo* fragrantly inflect *Nights in the Gardens of Spain*. In *El Amor Brujo*, a torrid Gypsy drama, the omnipresent *cante jondo* element is fiery and—in the sung finale—ecstatic. A fastidious craftsman, a compulsive perfectionist, Falla had by now studied—assiduously, analytically—the rhythms, modes, and sonorities of Gypsy song. And flamenco inflects Falla’s ensuing major works: the dance pantomime *El Corregidor y la Molinera* (1916–17) and its expanded ballet version, *The Three-Cornered Hat* (1918–19), as well as Falla’s rawest, grittiest flamenco appropriation: the *Fantasia Baetica* for solo piano (1919). Afterward, in such sublimely refined “late works” as *Master Peter’s Puppet Show* (1923) and the *Harpichord Concerto* (1926), Falla’s quest for a universal Spanish nationalism embraced an expanding range of sources, including Catholic mysticism, Renaissance song and dance, and the Spanish harpsichord school.

The final chapter in the story of Falla and flamenco is not a composition, but a contest: in 1922, having moved to Granada two years before, Falla helped to organize a *cante jondo* competition in collaboration with Lorca and a circle of like-minded artists and intellectuals. “That rare treasure, the pure Andalusian song, not only threatens to disintegrate, but is on the verge of disappearing permanently,” Falla wrote in a “Note” for the competition.

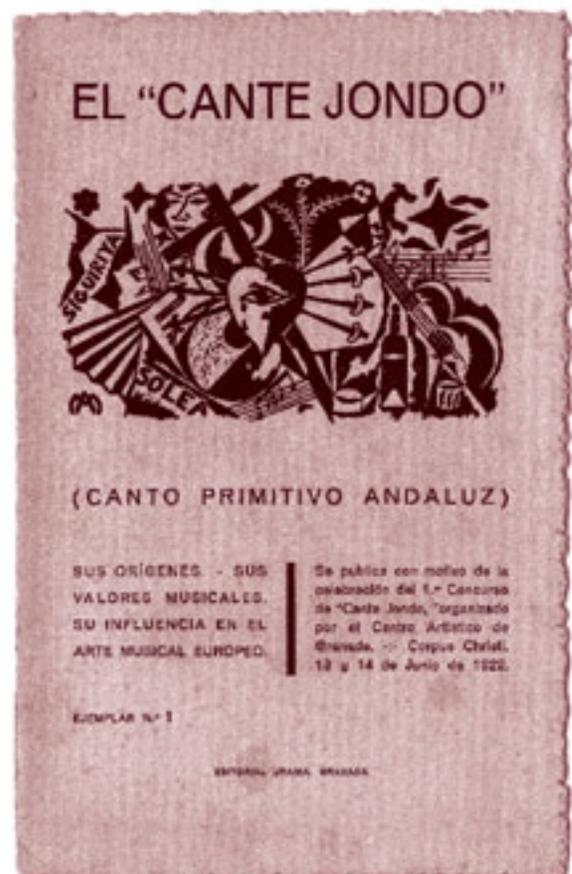
The dignified, hieratic song of yesterday has degenerated into the ridiculous *flamenquism* of today. In this latter, the essential elements of Andalusian song, those which are its glory, its ancient nobility titles, are adulterated and (horror!) modernized. The sober vocal modulation . . . has become an artificial ornamenting, more characteristic of the worst moments of the Italian decadent pe-

riod than of the primitive songs of the East, with which ours can be compared only when they are pure.

Lorca, who scoured the Andalusian mountains gathering venerable songs from venerable singers, rhapsodized in a public lecture:

Gentlemen, the musical soul of our people is in great danger! The artistic treasure of an entire race is passing into oblivion. Each day another leaf falls from the admirable tree of Andalusian lyrics, old men carry off to the grave priceless treasures of past generations, and a gross, stupid avalanche of cheap music clouds the delicious folk atmosphere of all Spain. . . .

When the *cantaor* sings he is celebrating a solemn rite, as he rouses ancient essences from their sleep, wraps them in his voice, and flings them into the wind . . . He has a deeply religious sense of song. Through these chanters the race releases its pain and its true history. They are simple mediums, the lyrical crest of our people. They are strange but simple folk who sing hallucinated by a brilliant point trembling on the horizon.



In the weeks preceding the competition—the rules for which disqualified professional singers 21 years old and older—potential contestants, including a retired smuggler, were corralled and prodded to Granada to sing for Falla and the others. The eventual winner was the 72-year-old “Tenazas,” who came on foot from the province of Seville, and who despite a punctured lung (from a stab wound) retained a voice like thunder. (For more on the Granada competition, see Brook Zern’s essay “In Search of Flamenco.”)

The *antiflamenquistas* included Miguel de Unamuno, the eminent philosopher, from whom the Gypsy—“uninvited, without a homeland, history, literature, or great historical figures”—falsified Spanish identity. Lorca, by comparison, wrote in 1927: “The Gypsy epitomizes the loftiest, the most profound, the most aristocratic characteristics of my country; he is the most representative of its way of living, the keeper of the flame, the blood, and the alphabet of a truth both Andalusian and universal.” Falla’s parallel celebration of Gypsy song—as composer and quasi-ethnomusicologist—obviously

bears comparison with the contemporaneous efforts of Bartók and Kodály to forge a modernist Hungarian style from harsh Transylvanian folk strains. The model of cultural appropriation Falla cited in his writings, however, was Russian, including the “primitivism” of Stravinsky in such music as *The Rite of Spring*. Falla, to be sure, was a more decorous, less earthy composer. Nonetheless, he stressed the “primitive” and “oriental” roots of flamenco. Sergei Diaghilev, he and Stravinsky (who admired Andalusian song) were colleagues in Paris.

An ocean away, Americans were propagating their own appropriation of intense vernacular song and dance, of music invested with the travails and ecstasies of a persecuted minority. They called it “jazz.” 🌐

FALLA ON THE 1922 *CANTE JONDO* COMPETITION

The Centro Artístico de Granada, aware of the importance of the people retaining their primitive songs, has organized this competition to stimulate their performance . . . The competition, subsidized by the municipality with 12,000 pesetas, aims at the revival, maintenance and purification of the old *cante jondo* . . . Today this not only lacks appreciation but is also considered an inferior kind of art, when on the contrary it is really one of the highest manifestations of folk art in Europe. . . .

All the *cantaors* of both sexes may take part in this competition. Only those professionals of less than 21 years will be allowed to participate. Professionals can send their students and in making awards the name of the master will be cited. All those who give public performances who are engaged and paid by a theatrical company or by particular individuals will be considered as professionals. . . .

Preference will be given to the performance of those songs which, because of their greater antiquity, are

less known, since the main aim of the competition is to arouse interest in them. . . .

We have to warn competitors most earnestly that preference will be given to those whose styles abide by the old practice of the classical *cantaors* and which avoid every kind of improper flourish, thus restoring the *cante jondo* to its admirable sobriety, which was one of its beauties, and is now regrettably lost. . . .

For the same reasons, competitors should bear in mind that modernized songs will be rejected, however excellent the vocal qualities of the performer. Likewise, competitors should remember that it is an essential quality of the pure Andalusian *cante* to avoid every suggestion of a concert or theatrical style. . . . The *cantaor* should not be discouraged if he is told that in certain notes he goes out of tune. On occasions, being out of tune is utterly relevant to the true connoisseur of Andalusian *cante*.

IN SEARCH OF FLAMENCO

BY BROOK ZERN

Some 40 years ago, a team of Spanish documentary filmmakers set out on a quest that must have seemed quixotic. They were determined to capture the elusive essence of flamenco song. They knew that in Andalusia, Spain's southland where flamenco was born, the *cante*—song—is recognized as the art's most important component. And they knew that a formal staged performance was not the most appropriate venue for a singer. To document traditional flamenco song meant filming flamenco in its natural habitat: the artists' homes, or the local bars and *ventas* where they are truly *a gusto*—at ease, and able to reveal their art to its greatest advantage.

The obstacles were overwhelming. Yet, almost incredibly, this effort succeeded. The result was the monumental series *Rito y Geografía del Cante Flamenco*—100 half-hour films showing the art's finest interpreters in the context of their daily lives. These programs are far from perfect—but they are the finest documentation ever made of an art that is notoriously difficult to capture on film or on recordings.

The series reveals all aspects of flamenco song, from the light and joyous *alegrías* to the sensuous Latin-American-influenced *guajiras*, from the ornate *malagueñas* and *granaínas* to the irrepressible *bulerías*. But a key emphasis is on the crown jewels of flamenco—the *martinetes*, *soleares*, and *sigüiriyas*, known collectively as *cante jondo* or deep song, and best described as tragedy told in the first person.

DEEP SONG

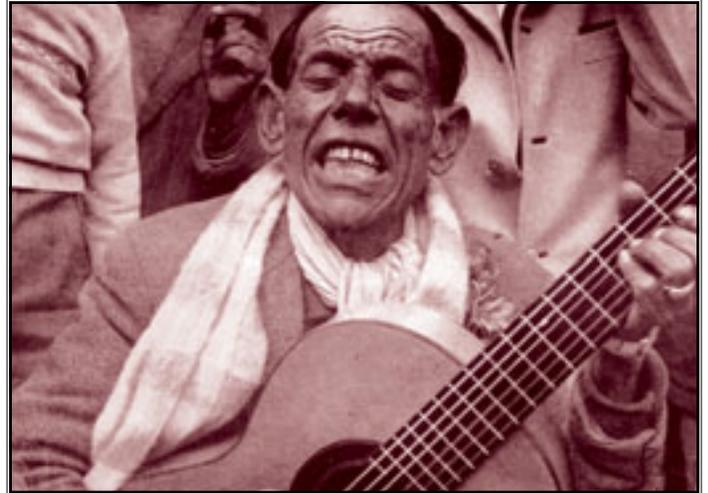
Overwhelmingly intense and complex, the deep song is often considered the special province of the Spanish Gypsy. It seems rooted in centuries of intense persecution, systematic cruelty, and murderous pogroms directed against Spain's Gypsy population.

Some say that only a half-dozen living singers are capable of properly interpreting *cante jondo*. Those select few are said to possess *duende*, a mysterious emotive power that might be considered the Gypsy equivalent of what we call "soul." The word *duende* means ghost or spirit, and many artists who have it seem haunted by their gift—an ability to speak for their entire race, including the dead of generations past. On those rare occasions when the *duende* strikes—typically during traditional private "fiestas"—the atmosphere suddenly changes, as if at a seance. It seems that some mysterious visi-

tion unleashes a bolt that evokes both fear and joy—along with a nearly miraculous sense of communion and release. At that moment, you know you are hearing what García Lorca called "black sounds." Masters of deep song have insisted that at peak moments, the music seems to enter them from the earth, traveling from the soles of their feet up through their bodies. One said, "When I am singing well, my mouth tastes of blood."

FALLA, THE 1922 GRANADA CONTEST, AND THE QUEST FOR PURITY

In the early 1920's, Manuel de Falla was one of many Spanish intellectuals and artists who felt that the art of *cante jondo* was gravely endangered. That view was understandable. The public taste had moved away from flamenco's serious forms to embrace the showy melismas—the "warblings, roulades and garglings" that characterized the highly elaborate styles of fandangos called the *granaínas*, the *tarantas*, and the *malagueñas*. This was the beginning of the so-called "opera flamenca" phase, where the highest accolade for a singer was to be termed "the canary" of his home town.



As displays of vocal virtuosity, these were impressive. But their prettiness contradicted the fire-breathing directness and disturbing power of the deep song styles. Here the characteristic microtonal intervals were not just decorative or ornamental; instead, they drove the songs directly into the minds and the hearts of the knowing listener.

How could deep song be restored to its rightful place in the public's esteem? The answer was to be the *Granada Concurso de Cante jondo* of 1922. But the competition disappointed. From the beginning, in a decision that seemed to foreshadow

“American Idol,” the focus was on unknown amateurs. All professional artists were disqualified. Falla and the other organizers evidently felt that professionalism was the opposite of purity. The invited professionals—including Manuel Torre, the greatest Gypsy singer of the 20th century—were relegated to judges or spectators.

The winner was Diego Bermudez, called “El Tenazas” (“The Pliers”). The incomparable classical guitarist Andrés Segovia, one of the judges, said that Tenazas sang informally before the contest and it was agreed that he was the only worthy contestant. With this in mind, the first prize was imprinted with his name. However, on the night of the contest, Tenazas wobbled up to the microphone and keeled over, dead drunk. This was either a plot by other contestants or a cruel practical joke, or some combination of both. Tenazas was rushed offstage, plied with coffee, and managed to get through a song or two. The curtain came down, and the contest was over.

Afterward, the “opera flamenco” movement grew even stronger, and there was a new rage for easy-listening ditties from Latin America; the masters of flamenco were increasingly neglected and often relegated to desperate poverty. Then, a third of a century after the Granada contest, a group of French intellectuals decided that since serious flamenco



was all but dead, it deserved a fitting memorial. The decision was made to send a team into Spain to track down and record the surviving masters of the art. The result was a three-volume LP set called “*Antología del Cante Flamenco*,” released in 1954. It won the *Grand Prix du Disque* and versions were soon issued in the U.S. and in Spain.

Suddenly, Falla’s dream came true. Serious flamenco in general and deep song in particular became popular and fashionable in Spain. With the great Gypsy singer Antonio Mairena leading the movement, an astonishing number of excellent singers emerged to claim their cut of a burgeoning market. For decades, superb new recordings were made while annual outdoor festivals sprang up in countless Spanish towns. Of all these remarkable documents, the *Rito y Geografía* film series may be the most important.

THE CURRENT SCENE

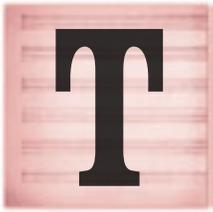
And yet the great films in *Rito y Geografía* show a world that has since vanished in less than four decades. Spain, a benighted and near-medieval dictatorship in 1970, is now not only free and democratic but by many measures more progressive than the U.S. Paradoxically, flamenco has been deracinated—it is no longer connected to its socio-economic roots in poverty and hunger.

Nearly all of the flamenco shown in these films had changed very little in the previous half-century or more. But two of the young artists appearing in the series—the guitarist Paco de Lucía and the singer Camarón de la Isla—sensed the inevitability of change and were destined to permanently alter flamenco’s course. These days, nearly all new flamenco recordings and stage productions mix the art’s traditional elements with outside influences—not just jazz or rock, but rap and hip hop, or Indian raga and Celtic bagpipes.

Today, it’s considered bad form to be labeled a flamenco “purist.” After all, every musical style must have arisen from combinations of earlier ideas, and it’s silly to lament the inevitable march of progress, or at least of change. Maybe so. But I’ve remained unmoved while fine flamenco artists try to create something new and exciting by blending their music with other styles from other worlds that they rarely seem to understand. And very late at night, in a bar in Jerez de la Frontera or a roadside *venta* outside of Seville, when artists like Agujetas, or Fernando de la Morena, or Fernanda de Utrera, or El Chocolate, or Manuel Moneo start singing into my face, I have seen the whole world all at once. 🌐

NOTES ON PROGRAM

BY JOSEPH HOROWITZ



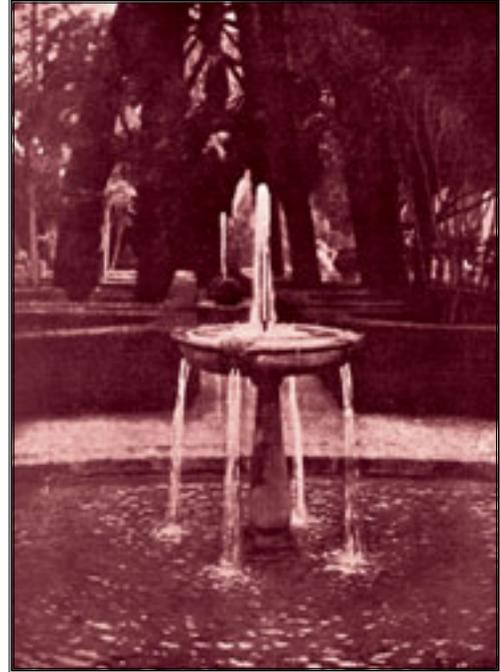
tonight's concert juxtaposes three flamenco appropriations by Manuel de Falla. In the *Fantasia Baetica*, flamenco is a dense Gypsy outpouring. In *Nights in the Gardens of Spain*, it is a wafted aroma. In *El Corregidor y la Molinera*, it punctuates a farce.

Our pianist, Pedro Carboné, has long made the *Fantasia Baetica* a special cause. This 15-minute solo piano work, composed for Arthur Rubinstein, remains little-known in the United States. Carboné comments:

“Baetica” was the Latin name for the Roman province that is today Andalusia, after Baetis River (today the Guadalquivir). I find it significant that Falla used both the Roman name and spelling, implying that the roots of flamenco (whatever the Gypsies picked up elsewhere) resided in southern Spain for centuries. The piece is dedicated to Rubinstein, who used to play in Spain a lot and performed a lot of flashy Spanish music, including the *Ritual Fire Dance*. He used this music for the effect. The *Fire Dance* he played far too fast; it's certainly not a flashy piece in *El Amor Brujo*. I think Falla was well aware that Rubinstein took this music out of context. And the piece itself was of course a transcription. So Falla thought, “You want to play a real Spanish piece for piano? I'll compose one for you.” And the *Fantasia Baetica* is certainly not a flashy piece. It's also very hard, technically—much harder than the *Ritual Fire Dance*. Rubinstein played it maybe one or twice and never again. He used to say the ending didn't work. That's a complete fallacy. I'm sure he played it too fast. The strength of the coda—and of the whole piece in general—is precisely its contained energy. If you lose control of the tempo, you ruin it.

The *Fantasia Baetica* is a sonata construction with a slow intermezzo preceding the recapitulation. That middle episode, for me, is a harbinger of the kind of music Falla would compose later on—of the more restrained style of his last period. The music really embodies *cante jondo*. I hear flamenco singing and guitar all over the place, and also a lot of heel-stomping (which in flamenco is always quite controlled). It should be understood as the final piece in Falla's flamenco period, succeeding *El Amor Brujo* and *The Three-Cornered Hat*. After he finished the *Fantasia Baetica*, Falla had his flamenco competition in Granada. After that, he tired of the flamenco world, I would say. He decided it was over for him.

Painting by Santiago Rusiñol.



For anyone who has experienced the Alhambra at night, the first of Falla's *Nights in the Gardens of Spain*, “In the Generalife,” is as site-specific as any music ever composed. The mystery and quiet of the Alhambra's Generalife gardens, the aroma of Moorish antiquity scenting the night air, the enchantment of bygone times are hypnotically conveyed. In fact, Falla first visited the Alhambra only when the composition of *Nights* was far advanced, relying instead on photographs, paintings (by Santiago Rusiñol), and written description (*Granada: Emotional Guide* by Martínez Sierra) to excite his musical imagination. Here, as elsewhere in this quasi-concerto for piano and orchestra, Falla's allusions to *cante jondo* abjure the harsh ecstasies of *duende* to be found in *Amor Brujo*, and also in the *Fantasia Baetica* for solo piano. Rather, the piano's vocal arabesques more gently sigh and sing. A yearning note is clinched in the movement's orchestral climax, which sonorously quotes Wagner's *Tristan und Isolde*. In the second movement of *Nights in the Gardens of Spain*, the orchestra is often a guitar. The finale ultimately drifts into an ageless Moorish past.

Falla's program note for the piece reads in part:

The thematic element is based . . . on the rhythms, modalities, cadences, and ornaments which characterize Andalusian folk songs, but which are rarely used in their original form; and the instrumental writing is often marked by certain effects unique to folk instruments. Bear in mind that the music . . . does not try to be descriptive, but rather simply expressive, and that something more than the echoes of fiestas and dances has inspired these musical evocations, in which pain and mystery also play a part.

Pedro Carboné comments:

The Andalusian element here is more decorative, less harsh than in the *Fantasia Baetica*. *Nights in the Gardens of Spain* is a kind of farewell to Moorish Spain. You could say that in combination with the *Fantasia Baetica*, Falla traces the evolution of Spanish culture from the Moorish to the Gypsy period. He is covering a lot of ground."

At our performance, Angel Gil-Ordóñez conducts a version of *Nights in the Gardens of Spain* with a reduced orchestration by Eduardo Torres, created in 1926 under Falla's supervision for Seville's Orquesta Baetica de Camera



As early as 1905, Falla thought of setting *The Three-Cornered Hat*, Pedro Antonio de Alarcón's novel based on the romance "The Miller of Arcos." (Hugo Wolf had already in 1896 composed a four-act opera, *Der Corregidor*, after Alarcón.) Falla first undertook this project beginning in 1916 as *El Corregidor y la Molinera* (*The Magistrate and the Miller's Wife*): a dance/pantomime in three tableaux, to a scenario by Martínez Sierra and his wife. During the compositional process, Serge Diaghilev requested a ballet from Falla. A dance adaptation of *Nights in the Gardens of Spain* was considered and rejected. It was agreed, instead, to adapt *El Corregidor* as a ballet.

Meanwhile, however, Falla and the Sierras finished *El Corregidor* as a farce in two tableaux (omitting the planned finale, "The Miller's Revenge")—and this work was premiered in Madrid on April 17, 1917. A subsequent revision resulted in Diaghilev's ballet *The Three-Cornered Hat*, premiered in London on July 22, 1919, with sets and costumes by Picasso. Leonide Massine (having studied flamenco) created the choreography and also danced the Miller. *The Three-Cornered Hat* triumphed onstage; its individual dance numbers became the most infectiously popular Spanish symphonic music ever

composed. But *El Corregidor* faded into obscurity. The present production, by Ramón Oller, marks the work's American stage premiere.



From the original *Corregidor* production, with Luisa Puchol and Ricardo de la Vega

And yet *El Corregidor y la Molinera* cannot be dismissed as an "early version" of *The Three-Cornered Hat*. The differences are substantial. *El Corregidor* is conceived for a small pit band: flute/piccolo, oboe, English horn, clarinet, bassoon, horn, trumpet, piano, and strings. (For these performances, Angel Gil-Ordóñez uses nine strings—the same number as the original production.) *Three-Cornered Hat* calls for a full orchestra. *El Corregidor* stresses pantomime; the score aligns with countless precise details of acting and gesture. *Three-Cornered Hat* stresses dance, including a new Miller's Dance for Massine and a grand finale. Musically, the first tableau is roughly the same in both scores; the second is not. Though the total length is about the same—the *Corregidor* score says "43 minutes": six or seven more than *Three-Cornered Hat*—more than half the music of *Three-Cornered Hat* may be considered new.

The plot: An Andalusian village. The Miller, Lucas, has a beautiful wife, Frasquita. The Magistrate (the Corregidor, with his three-cornered hat) passes the mill with his entourage. He returns to get a better look at Frasquita. She flirts with him. With Lucas, she mocks him. Vowing revenge, the Magistrate has the Miller arrested. He now returns to the mill, only to fall in the water. Soaked, he winds up in bed while his clothes dry. The Miller, having escaped from jail, returns home to find the Magistrate unclothed in his bed. Donning the Magistrate's clothes, he sets off to bed the Magistrate's wife and leaves a note to this effect. The Magistrate reads the note, puts on the Miller's clothes—and, mistaken for the Miller, is promptly arrested by his own men. Frasquita defends him, thinking him her husband. Lucas returns to add to the confusion. The scenario ends: "And the Miller? Did he succeed in taking his revenge? . . . The author of the farce

leaves each spectator the liberty of choosing the ending that pleases him best.” (*The Three-Cornered Hat* ends with the Magistrate being tossed in the air with a blanket.)

In Falla’s score, a staccato bassoon tune (the Andalusian “Olé Gaditano”) is the Magistrate’s comic signature. The Miller’s motif is a cocky flamenco riff, “El Paño Moruno.” Falla quotes Beethoven’s Fifth when the Magistrate’s men knock on the Miller’s door to arrest him. Of the four set pieces, two—a fiery fandango for Frasquita and a delicious Seguidilla to which Frasquita and Lucas dine—were made famous by *The Three-Cornered Hat*. The others are a pompous march for the Magistrate and—unique to *El Corregidor*—a nocturnal mezzo-soprano number: “The Song of the Cuckoo,” preceding the Magistrate’s attempted seduction of Frasquita:

*The cuckoo sings at night,
He tells young spouses
To lock their doors twice,
Because the devil sleeps with one eye open.
The cuckoo sings at night
Cuckoo! Cuckoo! Cuckoo!
Young bride,
Lock your door twice
The devil may have dozed off,
But he can wake up again
The cuckoo sings
Cuckoo! Cuckoo! Cuckoo!*



Falla evokes his three principal characters with music of the most exquisite charm. The freshness of lyric inspiration is boundless. The intimate scoring is intoxicatingly fragrant. The Seguidilla may be even more incomparably seductive than in the full orchestra garb it subsequently acquired.



Though *El Corregidor y la Molinera* was a popular success, and though the Diaghilev revisions were initially dictated by the grander needs of his Ballets Russes rather than by anticipated defects in the original pantomime/farce, the Spanish press plausibly complained that *Corregidor* seemed encumbered by excessive musical-dramatic detail. If even in Spain *Corregidor* has never gained a foothold, it is partly for this reason. In conceiving the present production, Ramón Oller and Angel Gil-Ordóñez have therefore opted for a non-literal reading of this little-known, little-appreciated work, whose sublimities risk being trampled by too much stage business. ☹

ABOUT PARTICIPANTS

Pedro Carboné has been hailed as “one of the best Spanish pianists of our time” (*Ritmo*, Madrid). His interpretation of Albéniz’s *Iberia* has been praised as “magnificent” (*ABC*, Madrid). He recorded Oscar Esplá’s piano works for Marco Polo and performed Esplá’s concerto *Sonata del Sur* with the Brandenburgisches Staatsorchester Frankfurt and the “George Enescu” Philharmonic of Bucharest, marking the first time this music was heard outside of Spain in 50 years. Mr. Carboné recorded the complete Chopin Etudes at the age of 19 for RCA—“among the best versions ever made” (*Harmonie-Opéra*, Paris). *The Washington Post* called him “a major artist” after his Kennedy Center debut. He has since performed widely in the United States and has frequently been featured in live performance on National Public Radio. In New York City, Mr. Carboné has performed as soloist with the Brooklyn Philharmonic, the American Composers Orchestra, and the Perspectives Ensemble.

Formerly associate conductor of the National Symphony Orchestra of Spain, **Angel Gil-Ordóñez** is music director of Post-Classical Ensemble in Washington, D.C. He has led the American Composers Orchestra, Opera Colorado, the Pacific Symphony, the Hartford Symphony, and the Brooklyn Philharmonic. Abroad, he has been heard with the Munich Philharmonic, the Solistes de Berne, at the Schleswig-Holstein Music Festival, and at the Bellas Artes National Theatre in Mexico City. Born in Madrid, he worked closely with Sergiu Celibidache for more than six years in Germany. A specialist in the Spanish repertoire, Mr. Gil-Ordóñez has recorded four CDs devoted to Spanish composers. With Post-Classical Ensemble, he has recorded two DVDs for Naxos, featuring classical American documentaries—*The Plow that Broke the Plains*, *The River*, and *The City*—with the soundtracks (by Virgil Thomson and Aaron Copland) freshly recorded. In 2006, the King of Spain awarded him the country’s highest civilian decoration: the Royal Order of Queen Isabella.

Joseph Horowitz has long been a pioneer in classical music programming. As executive director of the Brooklyn Philharmonic Orchestra in the 1990s, he received national attention for “Flamenco,” “The Russian Stravinsky,” “American Transcendentalists,” and other BAM festivals exploring the folk roots of concert works. As an artistic advisor, he has created more than three dozen interdisciplinary festivals and events since 1985 for a variety of orchestras and presenters, including the New York Philharmonic, the Pittsburgh Symphony, and Stanford Lively Arts. Called “our nation’s leading scholar of the symphony orchestra” by Charles Olton, former president of the American Symphony Orchestra League, Mr. Horowitz is also the award-winning author of eight books mainly dealing with the institutional history of classical music in the United States; his two most recent books—*Classical Music in America: A History* and *Artists in Exile*—were both named “best of the year” in *The Economist*. He is co-founder and artistic director of Post-Classical Ensemble in Washington, D.C. A former *New York Times* music critic, he writes regularly for the *Times Literary Supplement* (UK); he also contributes frequently

to scholarly journals. His blog is “The Unanswered Question.” www.artsjournal.com/uq

Antonio Muñoz-Molina specialized in history of art at the University of Granada and is the author of more than 20 books, mostly novels, but also volumes of essays, journalism, and memoirs. His novels have been translated into more than 20 languages, and some of them have been awarded prominent literary prizes in Europe and made into feature films. Mr. Muñoz-Molina is a member of the Spanish Royal Academy of Letters, and was appointed *Chevalier des Arts et des Lettres* by the French government in 1998. Three of his novels have been published in English: *Sepharad*, *A Manuscript of Ashes*, and *In Her Absence*. He was executive director of Instituto Cervantes in New York from 2004 to 2006, and is currently affiliated with the Juan Carlos Center at New York University. He has long written a weekly column for Madrid’s *El País*.

Ramón Oller a native of Esparraguera, Spain, studied dramatic art with Albert Boadella and Luis Paschal at the Institute of Theater of Barcelona. He studied ballet and modern dance and jazz in Paris and London, and at Jacob’s Pillow in Massachusetts. Ramon continued his work in the theater and television as both founded the internationally prominent Metro Dance in 1984 and was its artistic director for 25 years. Of the more than 40 works he created for Metro Dance, his *Carmen* (2007) was co-commissioned by New York’s Joyce Theatre. His many other Metro Dance productions included *Magdala*, *Sols to Suns*, *Estem Divinavemt*, *Sleep You*, *Bernarda Dawn*, *Madama Butterfly*, and *Dalidanse*. He has also choreographed and directed for major dance companies in Europe, South America, and the United States. During the past 15 years he has choreographed for New York’s Ballet Hispanico. His many teaching assignments have included the directorship of Contemporary Dance Workshops at Spain’s Centro Andaluz de Danza. He currently choreographs for the ballet theaters of Valencia. He has received numerous prizes from Catalonia’s Creativitat Generalitat and the Spanish Ministry of Culture.

Brook Zern has been chasing good flamenco for decades, trying to understand this difficult and often baffling art. He has written about flamenco song, guitar, and dance in numerous publications including the *New York Times*, the *Village Voice*, *Guitar Review*, France’s *Etudes Tsiganes* and Spain’s *El País*, *Anuario Flamenco* and *deflamenco.com*. He has taught college and graduate courses on the topic, and frequently speaks about flamenco on radio and television as well as at universities, cultural organizations, and music festivals nationwide. Mr. Zern also directs the Flamenco Center USA, providing resources and documentary materials for aficionados and academic researchers. Recently, King Juan Carlos I of Spain knighted Mr. Zern with the Officers Cross of the Order of Queen Isabella for his contributions to increasing American appreciation of Spanish culture. He currently divides his time between the U.S. and southern Spain’s great flamenco cities of Seville and Jerez.

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The Spanish Agency for International Cooperation and Development (AECID) is responsible for cultural cooperation and the promotion of Spanish culture abroad. Under the Ministry of Foreign Affairs and Cooperation, AECID organizes and funds a variety of cultural programs and exchanges abroad as "International Cultural Cooperation" through the network of Spanish embassies, consulates, and cultural centers. This policy emphasizes the mission of Spain to make cultural cooperation an indispensable tool of public diplomacy and foreign policy. Cultural cooperation is based on the idea that culture can help promote just and equal relations between nations, enriching international understanding and mutually beneficial exchanges between societies.



Iber-Artists New York, a co-presenter of "Falla and Flamenco," was founded in 1997 by Angel Gil-Ordóñez and Pedro Carboné; Joseph Horowitz subsequently joined them as artistic advisor. As an advocate for Spanish music, Iber-Artists has presented or supported programs in New York City and Washington, D.C., featuring music by more than a dozen Spanish and Latin-American composers, including American or world premieres of works by Juan Manuel Artero, Carlos Botto, Oscar Esplá, Manuel de Falla, Rodolfo Halffter, Roberto Lopez, Xavier Montsalvatge, Joaquín Nin-Culmell, Mauricio Sotelo, and Eneko Vadillo. This season, Iber-Artists co-presents its festival "Beyond Flamenco: Finding Spain in Music" at the University of Chicago; the same set of programs was previously heard in New York City and at the University of Maryland at College Park.

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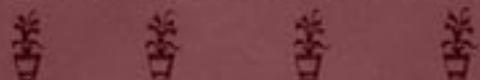
PHOTOS: All photos courtesy of Archivo Manuel de Falla (Granada).

FRONT COVER: The caricature shows "El Tenazas" singing at the 1922 Flamenco Competition in Granada; Falla, in striped pants, is seen grinning and leaning forward. Above (left): The first production of *El Corregidor y la Molinera*. To the right: Falla and Léonide Massine at the Alhambra.

BACK COVER: To right: "El Jaleo" by John Singer Sargent. Falla painting by Ignacio Zuloaga. Left of Falla: La Fernanda de Utrera.

MANUEL DE FALLA

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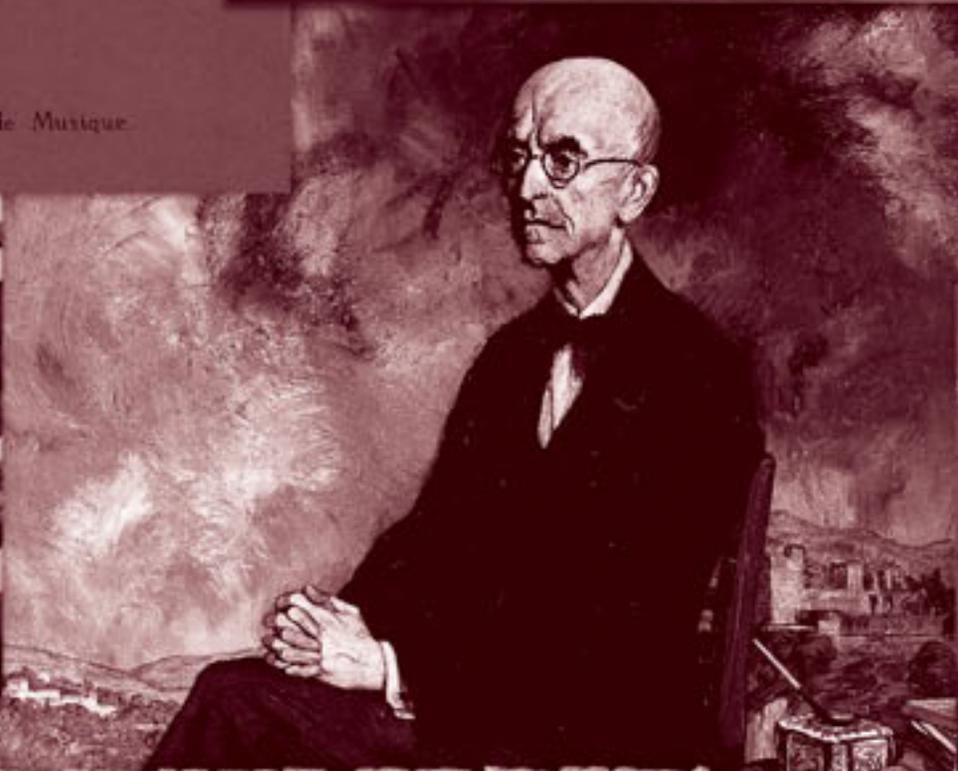


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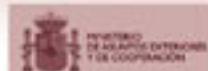
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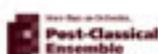
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