

JOAQUÍN RODRIGO VIDRE (1901-1999)

Marquis of Jardines de Aranjuez

LIFE AND WORKS

LIFE

Joaquín Rodrigo was born in Sagunto, in the province of Valencia on the Mediterranean coast of Spain, on St Cecilia's Day, 22 November 1901. The year 2001 thus marked the centenary of the composer's birth. He was the youngest of ten children born to Vicente Rodrigo Peirats, a landowner from Almenara (Castellón). His mother, Vicente Rodrigo's second wife, was Juana Vidre Ribelles. In 1905 an epidemic of diphtheria occurred in Sagunto, as a result of which many children died and Joaquín became virtually blind. The composer would say later, without bitterness, that this personal tragedy probably led him towards a career in music.

The Rodrigo family moved to Valencia when Joaquín was four years old, where he entered a college for blind children to begin his education. He quickly showed particular interest in literature and music. In Valencia the Rodrigo family often went to the Apollo Theatre, and young Joaquín was particularly attracted by the music which accompanied the performances. He began to receive instruction in music from teachers at the Valencia Conservatoire, although he did not formally enrol there. His teacher of harmony and composition was Francisco Antich, and the musicians Enrique Gomá and Eduardo López Chávarri, whose classes he attended, also exercised an important influence on his musical education. As far as the literary culture was concerned, which Rodrigo prided himself in all his life, this was due in great part to the work of Rafael Ibáñez, who was employed by the family to look after Joaquín, but who was also his companion, secretary and copyist in subsequent years. "Rafael lent me the eyes I did not have", the composer used to say about the friend who read him the masterpieces of Spanish literature, together with works of philosophy, essays and monographs on the most varied subjects.

At the beginning of the 1920s Joaquín Rodrigo was already an excellent pianist and composition student familiar with the most important contemporary trends in the arts. His first compositions were written in small musical forms, although his first large orchestral work dates from 1924. His opus 1, *Two Sketches for violin and piano* ('La enamorada junto al surtidor' and 'Pequeña ronda'), was written in 1923. The same year also saw the composition of the *Suite para piano*, the *Cançoneta* for violin and string orchestra, and an austere *Ave Maria* for voice and organ which he arranged years later for unaccompanied choir. The *Berceuse de otoño*, also from 1923, was composed originally for piano, but Rodrigo orchestrated it in the 1930s and also incorporated it later into the beautiful *Música para un jardín* of 1957. His first work for large orchestra, *Juglares*, was successfully premiered by the Valencia Symphony Orchestra conducted by Enrique Izquierdo in 1924. Encouraged by this triumph, Joaquín entered a national competition the following year with a much more ambitious work, *Cinco piezas infantiles*, which received

an honourable mention from the jury and was premiered with great success in Valencia and Paris in 1927 and 1929 respectively. By the latter date Joaquín was studying with his French master Paul Dukas in the *École Normale de Musique* in Paris. Rodrigo had decided to move to France in 1927, since the French capital had been from the beginning of the century an important cultural centre for Spanish writers, painters and musicians. It was to be expected, therefore, that the young Joaquín Rodrigo would want to follow in the footsteps of Albéniz, Falla and Turina.

The youthful works of Joaquín Rodrigo are characterized by a delicate lyrical style, orchestral colours which are at times quite daring, and a harmonic vocabulary reminiscent of Ravel and Granados, among others. These characteristics, and others, would be confirmed and developed through the years of study with Paul Dukas.

On his arrival in Paris, Rodrigo and Rafael Ibáñez, his friend and secretary, took lodgings in the house of the Valencian painter, Francisco Povo, who introduced them to numerous artists, musicians and editors. In the class of Paul Dukas, where Joaquín Rodrigo studied for five years, there were also the Mexican composer, Manuel Ponce, and the Basque conductor, Jesús Arámbarri, who would later become a great interpreter of the works of Rodrigo. Paul Dukas described Joaquín Rodrigo as perhaps the most gifted of all the Spanish composers he had seen arrive in Paris. An event of great significance in Rodrigo's life occurred at that time, a meeting with Manuel de Falla, which was the start of a lasting friendship between the two. Falla, who was to be admitted as a member of the French *Légion d'Honneur*, insisted that in the concert which was to follow the ceremony not only his own music but also the music of young Spanish colleagues such as Hálfetter, Rodrigo and Turina should be heard. Rodrigo was always grateful to Falla for that opportunity to perform his own music before a distinguished and discerning audience.

On a personal level it was also during these years that the most important event of all occurred for Joaquín Rodrigo, his meeting with the Turkish pianist Victoria Kamhi, whom he married in 1933. Victoria Kamhi was one of the most important influences in Joaquín Rodrigo's career. An excellent pianist, she decided to give up her professional career when she married, in order to dedicate herself exclusively to her husband. Her ability to speak several European languages together with an extensive knowledge of different European cultures made Victoria the ideal companion for Joaquín. Many years later Victoria published an extensive autobiography recounting her childhood, her marriage to Joaquín, and the story of their lives. Its title was *De la mano de Joaquín Rodrigo: Historia de nuestra vida*.

The following year, 1934, after settling in Valencia with his wife, Joaquín Rodrigo composed various songs, among them the famous *Cántico de la esposa*, to words by St John of the Cross, and his largest work so far, the symphonic poem, *Per la flor del Illiri blau*. With this work he obtained the *Círculo de Bellas Artes Prize* in Valencia. In Madrid, and again thanks to the support of Manuel de

Falla, Rodrigo was awarded the Conde de Cartagena Scholarship, which allowed him to return to Paris with Victoria. Joaquín began to compose assiduously, and works from this period include some of his most important songs and piano pieces. At the same time the composer was attending the classes given by Maurice-Emmanuel at the Sorbonne, and also those of André Pirro. He also attended the last classes of his teacher, Paul Dukas. These courses, which covered music from Lassus to the history of opera, were an important source of inspiration for Rodrigo, who was now beginning to have a very solid musical education. In the summer of this same year, the Rodrigos went to Austria to cover the Salzburg Festival as official reviewers for *Le monde musical* in Paris, and the Valencian paper, *Las provincias*. It was in Salzburg that Rodrigo composed his moving tribute to the memory of Dukas, the *Sonada de adiós*, at the instigation of the *Revue musicale*.

After obtaining the renewal of the Conde de Cartagena Scholarship, Joaquín Rodrigo and his wife decided at the beginning of June 1936 to spend some time in Germany, at Baden-Baden. But on the 18th July news came that the Spanish Civil War had broken out. The three years which followed were perhaps the most difficult in the lives of Joaquín and Victoria, since the Scholarship was not renewed again. They decided to give Spanish and music lessons in their room at the institute for the blind in Freiburg, in the Black Forest, where they were received as 'Spanish refugees'. The composer made a study of bird-song there, as well as composing a number of songs, among them the *Canción del cuclillo* to a text by Victoria, inspired by the beauty of their surroundings. In the spring of 1938 Joaquín Rodrigo was invited to teach on the summer courses at the University of Santander, which had just opened. The Rodrigos were thus able to renew their contacts with Spanish cultural life, in spite of the difficulties caused by the Civil War. Among the composer's new colleagues were the writers Gerardo Diego and Dámaso Alonso, and the critic Eugenio d'Ors. A very significant encounter took place on the return journey to Paris, when during a lunch with the guitarist Regino Sainz de la Maza and the Marqués de Bolarque Joaquín enthusiastically agreed to the idea of writing a concerto for guitar. This work would be the *Concierto de Aranjuez*. During their last year of residence in the French capital Rodrigo gave piano recitals, undertook various orchestrations which were commissioned from him, and composed a number of songs in light-music style. But when winter arrived the Rodrigos began to consider a permanent return to Spain, once the country was finally at peace. In 1939 Joaquín received a letter from Manuel de Falla in which the latter suggested a post as Professor of Music at either Granada or Seville University. Antonio Tovar also offered him a position in the Music Department of Radio Nacional. Since the Rodrigos were particularly anxious to reside in the Spanish capital, they opted for the second possibility. Joaquín and Victoria finally returned to Spain on the 1st September 1939, two days before the outbreak of the Second World War, carrying with them in a suitcase the manuscript of the *Concierto de Aranjuez*.

The decade of the 1940s was especially important to Joaquín Rodrigo on both professional and personal levels. From 1939 he held the post of Head of the Artistic Section of ONCE, the Spanish national organization for the blind. He was also from 1940 music assessor for Radio Nacional. Cecilia, his only child, was born in 1941, and the following year the composer received the National Music Prize for his *Concierto Heroico* for piano and orchestra. In 1942 he began work as music critic for the newspapers *Pueblo*, *Marca* and *Madrid*. In 1944 and 45 he was the Director of Music for Radio Nacional, and from 1947 onwards, for the next thirty years, he occupied the position of Manuel de Falla Professor of Music at the Complutense University of Madrid. In 1945 he was awarded the *Encomienda de Alfonso X el Sabio*. The national celebrations of the four-hundredth anniversary of the birth of Cervantes in 1948 inspired one of his most important works, *Ausencias de Dulcinea*, which was awarded the Cervantes Prize in April of that year.

On the 18 November 1951 Rodrigo was admitted to a place as a permanent member of the Real Academia de Bellas Artes de San Fernando. After his formal address, which took as its subject 'Taught technique and unlearned inspiration', he performed the *Cinco Sonatas de Castilla con Toccata a modo de Pregón*, which had been specially written for the occasion. In 1953 the composer was awarded the *Gran Cruz de Alfonso X el Sabio* and was elected Vice-President of the Spanish Section of the International Society for Contemporary Music. In 1954, at the request of the guitarist Andrés Segovia, Rodrigo composed the *Fantasia para un gentilhomme* for guitar and orchestra, the first performance of which took place the following year in San Francisco, in the presence of the composer.

During all these years the composer received many honours both in Spain and from abroad in recognition of his work. He was named *Officier des Arts et des Lettres* in 1960 and member of the *Légion d'honneur* in 1963 by the French government, *Doctor of Music honoris causa* by the University of Salamanca in 1964, and in 1966 he received the *Gran Cruz del Mérito Civil* and the *Medalla de Oro al Mérito en el Trabajo*. In 1963 he travelled to Puerto Rico to teach a course in the History of Music at the University of Río Piedras, where he remained until February 1964. These were also years of great personal happiness for Joaquín and Victoria, with the marriage of their daughter Cecilia to the violinist Agustín León Ara and the subsequent birth of their two granddaughters, Cecilia and Patricia.

Numerous concerts, recitals and festivals were beginning to take place throughout the world dedicated to Joaquín Rodrigo, now one of the most popular figures in contemporary classical music. A new premiere would take the Rodrigos to the United States again in 1970, that of the *Concierto Madrigal* for two guitars, which took place in Hollywood. In the following years Joaquín Rodrigo was named *Doctor of Music honoris causa* by the University of Southern California (1982), the *Universidad Politécnica de Valencia* (1988), the

Universidad de Alicante and the Universidad Complutense de Madrid (1989), and the University of Exeter, Great Britain (1990). He was commissioned by two well-known British soloists, James Galway and Julian Lloyd Webber, to write concertos, respectively, the *Concierto pastoral* for flute, and the *Concierto como un divertimento* for cello. And in March 1986 Joaquín and Victoria attended a two-week Festival in London dedicated to his music, in which the world premiere took place of one of his last great works, the *Cántico de San Francisco de Asís*, for choir and orchestra.

In 1991 Joaquín Rodrigo received the Guerrero Foundation Prize and the same year was raised to the nobility by King Juan Carlos I with the title 'Marqués de los jardines de Aranjuez'. In 1996 he received another great honour, being awarded the Prince of Asturias Prize "for his extraordinary contribution to Spanish music, to which he has given a new and universal dimension." The same year he was awarded the Medalla de Oro de Sagunto, the Gran Cruz de la Orden Civil de Solidaridad Social, and the Estrella de Oro de la Comunidad de Madrid. In 1998 the French government honoured him with the title of *Commandeur des Arts et des Lettres* and in the same year he received a prize from the *Sociedad General de Autores de España* as the most distinguished composer of classical music. In 1998 he was awarded the Medal of Honour of the Universidad Internacional, Santander, and, the following year, the Gold Medal of the Festival of Granada.

His wife and inseparable companion Victoria died on the 21st July 1997, and Joaquín Rodrigo himself died two years later, on the 6th July 1999, at his Madrid home, surrounded by his family. The mortal remains of Joaquín and Victoria rest together in the family pantheon in the cemetery at Aranjuez.

WORKS

Throughout his life as a composer, from 1922 to 1987, Joaquín Rodrigo composed some one hundred and seventy works in almost all musical forms.

Concertos

The most famous of all Joaquín Rodrigo's compositions, one of the best-loved pieces of music of the twentieth century amongst all kinds of people, is the first of his eleven concertos, the *Concierto de Aranjuez* of 1939. The success of this work has been extraordinary, and its fame has outdistanced that of two other popular guitar concertos written at about the same time as the *Concierto de Aranjuez*, that of the Italian Castelnuovo-Tedesco, and the *Concierto del sur* by the Mexican Manuel Ponce, who was a fellow pupil of Rodrigo in Paul Dukas's class at the *École Normale* ten years earlier. The success achieved by his first concerto, for the then unusual combination of guitar and classical orchestra, inspired Rodrigo to write two further concertos during the following four years for the most popular instruments of all, the *Concierto heroico* for piano (1942) and the *Concierto de estío* for violin (1943). Each of these is very different from the other and also from the spirit and mood of the *Aranjuez* concerto. The first, the

largest of all the Maestro's orchestral works, pays homage to the great European tradition of the romantic concerto, in spite of its particularly Spanish inspiration. The second, more classical and even Mediterranean in inspiration, is a supremely original and attractive work, with a first movement which the critic Federico Sopena declared in 1946 to be the finest work composed by Rodrigo up until that time. The cello is the protagonist of another important work written in 1949 for Gaspar Cassadó, the *Concierto in modo galante*, which is full of memorable themes, many of them of popular inspiration. A second concerto for the same instrument was written in 1982, at the request of the English virtuoso Julian Lloyd Webber, the *Concierto como un divertimento*, a work notable above all for a second movement of exceptional beauty. Another work which possesses all the best qualities of Rodrigo is the *Concierto Serenata* for harp and orchestra, written in 1952 for the famous Nicanor Zabaleta, and which captures the essence of the instrument with a profusion of memorable themes and a joyfulness reminiscent of Haydn. In 1977 the virtuoso Irish flautist, James Galway, commissioned a work for his instrument, the *Concierto pastoral*. Galway himself gave the first performance in London to great public acclaim. It is a fascinating work, distantly related to the violin concerto of 1943 in the extraordinarily difficult figuration of the first movement and the melodic charm of the second.

As far as the four concertos for one or more guitars are concerned, which followed the *Concierto de Aranjuez*, they form a vitally important and indispensable part of the guitarist's repertoire. It seems that Rodrigo did not wish to attempt a repeat of his first concerto, in spite of the success it had had, until the famous guitarist Andrés Segovia asked him to undertake it, in 1954. The work composed for the famous artist, the *Fantasia para un gentilhombre*, was immediately greeted with the same enthusiasm by the public as they had shown for the *Concierto de Aranjuez*. It thus became the second most popular work by Rodrigo, an almost inseparable companion of the *Aranjuez* concerto on recordings and at times even in concerts. It is nevertheless a very different work from its predecessor, a suite of short movements based on melodies and dances collected by Gaspar Sanz, a musician of the court of Philip IV, which Rodrigo arranged, developed and orchestrated in an outstandingly attractive way. The two following concertos, *Madrigal* and *Andaluz*, were composed at about the same time, between 1966 and 67, but they are completely different one from another. The first of the two, for two guitars, is based on the famous Renaissance madrigal *O felici occhi miei* by Jacques Arcadelt. It is once again a suite, but the ten movements of this concerto represent one of the composer's finest achievements, in its remarkable evocation of the spirit of Golden Age Spain. The *Concierto andaluz*, for four guitars, is a work in which the character of Andalucía, or rather the essential spirit of its popular culture, is captured by the Valencian composer with the same devotion with which he paid homage to every region and culture of Spain. The impressive cycle of Joaquín Rodrigo's eleven concertos is completed by the *Concierto para una fiesta*,

written in 1982, with perfect symbolism, in a return to a concerto for guitar and orchestra. This concerto was written, like the majority of the others, for a great virtuoso of the instrument, in this case, Pepe Romero. In this last concerto Rodrigo also made exceptional technical demands on the soloist, encouraging him to seek new levels of technical and expressive excellence. The composer, now more than eighty years of age, was also seeking new horizons in this work.

Works for orchestra

Apart from his concertos, Joaquín Rodrigo composed important works for orchestra throughout his career. There are small pieces for string orchestra, compositions for particular instrumental groups, works for voices and orchestra, and large-scale symphonic poems. Rodrigo attracted the attention of French critics in 1929 with one of his first orchestral works, *Cinco piezas infantiles*, and the symphonic poem, *Ausencias de Dulcinea* gained the first prize of the *Círculo de Bellas Artes* in Valencia in 1934, together with the admiration of his teachers and fellow-countrymen. The two works reveal the lyric gift which distinguishes Rodrigo's music, as well as his skill as an orchestrator. There are works of an extraordinary delicacy of feeling, such as the *Cançoneta* of 1923 for violin solo and string orchestra, and the *Zarabanda lejana y villancico* of 1934, also for string orchestra. The first part of this work was written first for guitar and there is also a version for piano, but one does not find any echo of these first versions in the orchestral work, such is the mastery of the adaptation. The variety of the music of Joaquín Rodrigo is made clear if one compares these works with the light-hearted eighteenth-century spirit of *Soleriana* (1953), the solemn *Adagio* for wind instruments (1966), or the refined world of the *Música para un jardín* (1957), where each piece resembles a Japanese haiku in its delicate perfection. One should also draw attention to *A la busca del más allá* (1976), a large-scale work written to celebrate the bicentenary of the United States, and inspired by the journeys of the astronauts on the one hand and the marvels of the universe on the other. One should not forget that when Joaquín Rodrigo wrote his first concerto, the *Concierto de Aranjuez*, whose brilliant orchestration is much admired, he had already had fifteen years' experience composing for orchestra.

Vocal works

Joaquín Rodrigo always insisted that his songs formed the most important part of his music, apart from the concertos. The fascination which his country's literature had for him led him frequently to this form of composition, sometimes with piano or guitar, sometimes with orchestra. Like Richard Strauss, Rodrigo felt a particular affection throughout his life for the soprano voice, for which he wrote almost all his songs. Even at the outset of his career he was attracted by the verses of the greatest poets of Spain, such as Gil Vicente's *Muy graciosa es la doncella*, those of the Marqués de Santillana, or, somewhat later, San Juan de la Cruz and Lope de Vega. Everything attracted the composer - traditional ballads, anonymous fifteen-century lyrics, songs from plays, Baroque literature, Romantic poetry,

works by Rosalía de Castro, Antonio Machado, or Juan Ramón Jiménez. In his great works for voices and orchestra, *Ausencias de Dulcinea*, *Música para un código salmantino*, the *Cántico de San Francisco de Asís*, Rodrigo was not afraid to set to music words by the most illustrious figures of the novel, philosophy or religion. In these three works, as also in the majority of his songs, one notes above all the composer's ability to match musical ideas to poetry of the highest quality. Song-cycles such as the *Cuatro madrigales amatorios*, *Rosaliana*, or *Con Antonio Machado* can be found alongside individual works or small collections of songs. There are also compositions of popular inspiration, like the *Doce canciones españolas*, or - from another era - the *Four Sephardic Songs*, but Joaquín Rodrigo also composed the strange but touching music - archaic and modern at the same time - of the *Líricas castellanas* of 1980. With this impressive repertoire of choral works and more than sixty songs there is no doubt that Joaquín Rodrigo can be ranked amongst the foremost Spanish composers of vocal music.

Instrumental music

It is a great surprise to many music-lovers that the Spanish composer most associated with the guitar in fact did not know how to play it. Rodrigo not only wrote five concertos for this instrument; he also added more than twenty works for solo guitar to the repertoire, amongst them two sonatas and three groups each containing three separate pieces. In the majority of these works Rodrigo shows himself to be the last of the Spanish composers who worked within a recognisable national tradition, and works such as *En los trigales*, *Bajando de la meseta*, or *Junto al Generalife* have entered the repertoire to the great delight of both performers and public. But there are also some works written in a more original and more difficult musical idiom - a feature, it must be said, which can be observed in all areas of Rodrigo's music - amongst them one of the cornerstones of the guitar repertoire and an acknowledged masterpiece, the *Invocación y danza* of 1962, a profound homage to Manuel de Falla and his music.

Rodrigo's works for piano (the composer was himself a pianist) include a series of musical homages inspired by great figures of the past (*Cinco piezas del siglo XVI*), Scarlatti (*Cinco Sonatas de Castilla con Toccata a modo de Pregón*), the death of his teacher, Paul Dukas (*Sonata de adiós*), or of his friend, the great pianist Ricardo Viñes (*A l'ombre de Torre Bermeja*). There is a great variety of style in the more than fifty piano pieces composed by Rodrigo, from the simplicity of *Pastoral* or the bitonal originality of *Preludio al gallo mañanero*, with its hair-raising technical difficulties, to the *Plegaria de la Infanta de Castilla* (one of the composer's favourite works) which recreates the atmosphere of the mediaeval world without the slightest hint of pastiche. The two works, *Cuatro piezas para piano* of 1938, and *Cuatro estampas andaluzas*, written between 1946 and 54, belong to the great Spanish pianistic tradition which goes back to Granados and Albéniz, but one can always recognise the individual musical voice in every one of these pieces, as well as the mastery of their formal composition. The

important study by Antonio Iglesias of the piano works of Joaquín Rodrigo (see Bibliography) gives ample testimony of the significance, quality and range of the works Rodrigo added to the repertoire of the piano, from the Suite para piano of 1923 to the Preludio de añoranza of 1987.

Joaquín Rodrigo's 'Opus 1' (apparently the composer did not wish to continue with this traditional way of listing his works) is the Dos esbozos for violin and piano, 'La enamorada junto al surtidor' and 'Pequeña ronda'. These two delightful pieces are the first of a small group of works written for the two instruments, violin and piano, which Rodrigo learnt to play in his youth, compositions written between 1923 and 1982. Amongst them one can single out the Capriccio, written in homage to Sarasate in 1944, the Sonata pimpante of 1966, and the last of these works, the Set cançons valencianes of 1982. Both the Sonata and the Set cançons were written for, Agustín León Ara, his son-in-law and also an outstanding interpreter of the Concierto de estío. Traditional in its musical form, with its classical three movements, the Sonata is a delightful work, full of striking ideas and textures, and with a particularly moving second movement. The world of the Set cançons is very different, with echoes of other compositions on which Rodrigo was working at the beginning of the 1980s, but the work is at times remarkably original, in spite of its anticipated popular idiom. There are also a number of other pieces for different instruments, amongst them perhaps the most important being the Sonata a la breve of 1977, for cello and piano, which Rodrigo dedicated 'A Pablo Casals in memoriam'.

Joaquín Rodrigo and his music

From the perspective of the year 2000 it can be said that during the second half of the twentieth century the figure of Joaquín Rodrigo dominated the world of classical Spanish music in the same way that Manuel de Falla did during the first. The celebrations and concerts which honoured Joaquín Rodrigo on his 90th birthday in 1991 not only gave rise to deep expressions of affection for the composer and his music throughout the world, on the part of performers and public alike, but also brought forth a deserved recognition on the part of the critics of the historical importance of his music. Proof of this is to be found in the numerous publications which appeared at the time: a brilliant analysis of the Zarabanda lejana, an interesting article on the Concierto de estío, commentaries praising the Música para un códice salmantino, and highly favourable reviews of the first performances of the Líricas castellanias or the Cántico de San Francisco de Asís. The music of Rodrigo, which for many had remained almost unknown until that time, was not limited any more to the Concierto de Aranjuez and the Fantasía para un gentilhombre.

The music of Rodrigo is fundamentally conservative. If at the beginning of his career some of his works resembled in their musical language that of his most distinguished European contemporaries, such as Ravel or Stravinsky, he soon set out on his own particular path, based on the richest traditions of his country's culture. His task - he

himself declared many times - was not to break with the past, establish new musical forms, or create new horizons in sound. Others were already doing that and would continue to do so. He sought something different: to pay homage to master musicians with brilliant concertos, sonatas and individual pieces; to set the greatest poetry to music of comparable eloquence; and to give new life to words and music of the past. Joaquín Rodrigo's musical language offers little difficulty, except on rare occasions. Other equally significant composers have represented a continuation or culmination of their traditions, and Rodrigo is perhaps the last important representative of many of the cultural traditions of his country, to which he always endeavoured to remain faithful. To look through the Catalogue of his works is to contemplate a brief guide to the culture of Spain, and many will always thank him for having given new life to that culture, and to so many classical musical forms, with beautiful and original works. There is no doubt that Joaquín Rodrigo's importance in his country's music throughout his long life will be seen to be a permanent feature in the history of Spanish music.

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LINER NOTES

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The Music of Joaquín Rodrigo

Who has not heard the *Concierto de Aranjuez*, the darling of aural media ranging from the concert hall to supermarket Muzak, and the most successful concerto written for *any* instrument in this century? It has brought fame to Rodrigo, the last of the great Spanish romantic composers, but at a price – that of diverting attention from his many other works, few of which were recorded before the widespread celebrations of his 80th birthday in 1981. He is still best known through his music for the guitar, an instrument he does not play but (despite his blindness) understands very well, but, as these recordings show, he has pursued a long love-affair with the concerto form.

The *Concierto serenata* (1952) was commissioned and premiered by the great Spanish harpist Nicanor Zabaleta. Rodrigo says of it: 'It recreates the 18th-century Madrid that Barbieri recreated in the following century, and connects with the implicit Spanishness to be found in the sonatas of Scarlatti and Soler'. This statement reflects Rodrigo's preoccupation with building musical bridges, linking Spain's cultural heritage in all its phases to the present, a thread that runs through his entire output. The title of the sonata-form first movement of the *Concierto serenata* is '*Estudiantina*', a strolling band of student musicians – a tradition dating from the early Renaissance. Its happy first subject has an appropriately march-like rhythm and the second subject, preceded by a downward swoop by the soloist, is presented as a conversation between the harp and various groups of the other instruments – though Rodrigo says: 'It is almost non-existent; rather than a theme it could be called a brief refrain'. The canonic aria of the second movement frames a fugal *Allegro moderato*, heralded by six pendant chords (violas and oboe). The harp intervenes with a solo passage leading to the return of the Aria, to which it supplies running arabesques until the orchestra makes a final, impassioned statement of it, after which the harp leads the movement to a magically quiet conclusion. A *Sarao* (the title of the last movement) is a *soirée*, a dance party or informal entertainment, depicted in infectious, chattering Spanish rhythms.

It was James Galway who commissioned and first performed the *Concierto pastoral* (1978), which has an orchestra of oboe, clarinet, trumpet, horn and strings – a combination that offers tonal variety without weight of numbers. The flute opens the first, sonata-form movement with a lengthy outpouring that suggests the ferment of activity in springtime. At first juxtaposing 3/4 and 4/4 times, it settles to a steady 4/4 and the oboe announces the distinctly rustic second theme; hunting calls from the horn add to the bucolic ambience and announce the arrival of the development section, followed by the recapitulation and a return to the opening peroration. The *Adagio* begins with a sad, haunting theme given by the flute and echoed by the cor anglais, itself an echo of the nasal flamenco voice and the *cobla* (shawm). A change of mood comes with the

central section, *Allegro moderato*, in which a perky little tune is tossed from instrument to instrument before appearing, bizarrely, in several keys at once! Another lyrical, pastoral theme (flute) supervenes, leading to a cadenza and a return to the opening material and mood. The horn's attempt to reintroduce the jollity of the *Allegro* fails and the movement ends with its initial melancholy. The final *Rondo*, in 6/8 time, has substantial and bucolic episodes. The work is one of the most difficult in the repertory of the flute but its appeal rests on charm, rather than virtuosity.

It might be thought that it was the success of the *Concierto de Aranjuez* which led Rodrigo to turn to the concerto medium, but such was not the case: the *Concierto heroico* was promised to its dedicatee, Leopoldo Querol, in 1933 and it was a logical first choice, since Rodrigo himself was a virtuoso pianist. He composed the two opening movements two years later; these were, however, lost and the work was set aside in favour of smaller projects until 1939, when the composer conceived it as: 'a vast poem, abstract action in which the piano would be the protagonist', in four movements representing different aspects of the heroic. There are no specific literary references, but Rodrigo explains the underlying concepts and emotions of the movements as: 'under the signs of the Sword, the Spur, the Cross and the Laurel, respectively'. There is a military flavour to the first movement, a 'bugle-call' first subject, a piping of flutes and an heroic, full-blooded cadenza. The *Scherzo* continues in march-like vein, with more bugle-calls, and the sign of the Cross in the third movement takes the form of a mediaeval *complainte*, sung by oboe, bassoon and lower strings; solemn fanfares and a brief cadenza complete the picture. The final movement is in the form of 'a chorale', beneath which there is a *perpetuum mobile*, the latter in octaves and begun by the piano. The Concerto's home key is E major but the last movement starts in E minor and is restored to the major only in its last section, by heroic gestures from the soloist, whose final triumph it represents.

Although the guitar parts demand high virtuosity, the *Concierto madrigal* (1967) is more of a suite than a concerto, derived from the renaissance madrigal *Felices ojos míos*, lacking a sonata-form movement, and forming a ten-movement bridge between the past and the present. I – The soloists enter. II – The madrigal theme is first given by the flute, with guitar accompaniment. III – A segment of the madrigal's melodic profile provides the material for an animated dialogue. IV – The guitars converse with a *concertino* of trumpet and woodwind on the subject of a *villancico* (a 15th-century song form), 'Little shepherd, you who come, little shepherd, you who go'. V- The tune of the *villancico* becomes a wild Andalusian dance; the movement's name is the diminutive of *girarda*, a spin or pirouette. VI – A pastoral scene, with suggestions of chiming bells, is disturbed by two fanfares; the first is that of Gaspar Sanz's *Caballería de Nápoles* (see below: *Fantasia para un Gentilhombre*), the second is that of the Concerto's opening. VII – Rhythmic strumming confirms the status of the

Fandango as a popular 18th-century dance, now a part of the flamenco tradition. VIII – The madrigal theme appears in triple time, with a descending accompanimental figuration that gains in importance as the movement unfolds. IX – The *Zapateado* is an aggressive, foot-stamping clog dance, here in the guise of brilliant technical display from the soloists. X – It is the guitars which take up the chase (*caccia*), quoting from the *Concierto de Aranjuez* before the final return of the madrigal theme.

Regarding the **Concierto de estío** (Summer Concerto, 1943) Rodrigo writes: ‘We should not search for preconceived intentions in this work. Since the three movements return to the same themes and yet move toward expressions that are symptomatic of a style, form, and even of a different period, they reveal the aesthetic stance of the *concierto*, which is conceived in the manner of Vivaldi. There are no allusions to folk music except in the *Rondino* in which it would not be difficult to find a filtered Catalanian influence. The *Prélude* faithfully follows the traditional formula, whilst doing away with the double exposition. The *Sicilienne* develops only one theme and stresses one direction: the variation. Here an intense game between the theme of the *Sicilienne* and the Concerto’s initial theme begins, a game that reaches a resolution in the cadenza. My intention (in the *Rondino*) was to draw something of a harmonic circle with its theme...ten successive appearances of the theme...without the interference of any other episode. The violin, doing pirouettes on harmonic bases that consist of successive tonic, subdominant and dominant entries, while the other instruments, in sudden escapades, gallop around it in keys that are sometimes “distant” but still within the fixed tonal orbit...thus describing a magic circle that is repeated three times’.

The **Concierto de Aranjuez** (1939) takes its name from that of a royal palace near Madrid, the erstwhile summer home of Bourbon kings, though the music makes no special allusion to this. The rhythm of the strummed chords with which the guitar begins (and ends) the first movement dominates the music, though the sustained melody first given in the violins is important in its development. The guitar also opens the second movement with chords before the cor anglais enters with the world-famous melody, one that recalls the *Saeta*, the annual religious procession through the streets of Seville. At the end of its cadenza the guitar spurs the orchestra to a passionate climax but finally brings the movement to a quiet close. The last movement, irregularly alternating 2/4 and 3/4 times is a sort of humorous – and, for the guitar, virtuosic – dance.

The **Fantasia para un Gentilhomme** (1954) links two great Spanish guitarists: Gaspar Sanz (17th century), on whose music it is based, and Andrés Segovia, to whom it is dedicated – and who is of course the eponymous ‘gentleman’. Sanz’s published books contain settings of many popular dances of his time – the *Villano* (a sung dance), *Españoleta* (a dance akin to the Italian *Siciliana*), *Hachas* (a balletic fight – *hachas* = hatchets), and

Canarios (an energetic dance from the Canary Islands) were among them. The *Fanfare* that acts as an episode in the second movement recalls the time when Naples was governed vicereally by Spain – with trumpet calls and trotting horses clearly depicted. One of Sanz’s books contains a fugue, which Rodrigo uses (retitled *Ricercare*) in the first movement.

As its name implies, the **Concierto Andaluz** (1967) is based on Andalusian folk-musical forms; it was commissioned by the Romero father-and-sons guitar quartet. The four guitars function as a *concertante* group, frequently in dialogue with the orchestra, which, with its unusual complement of four horns, is able to provide a varied palette of tone-colour. The third theme of the first movement has the character of a *bulerias*, whilst the third movement has a *zapateado* sandwiched between two appearances of a *sevillanas*; these dance forms will be familiar to *aficionados* of flamenco.

Flamenco dance forms feature also in the **Concierto en modo galante** (1949) and, the composer says, explain its title; he goes on to say: ‘The second theme (of the first movement) is presented in *tempo di minuetto galante*’, whilst ‘Elements of the second segment of this movement are in a *panaderos* rhythm’. The second movement is in the form of an *arietta*, with a Trio ‘in which pastoral sounds suggest a landscape in northern Spain’. The dance also dominates the third movement: ‘a *zapateado* from beginning to end, written in the form of a rondo. The refrain, presented by the cello and later repeated by the *tutti*, alternates with a number of couplets in which the cello graciously leaps and jumps, pursued in its unceasing pirouettes by the orchestra’.

Concertos form the heart of this anthology, but there are also a number of Rodrigo’s purely orchestral works which, no less than the concertos, link Spain’s musical past with Rodrigo’s present. The symphonic poem **Per la flor del lliri blau** (For the flower of the blue lily, 1934) is based on a Valencian poem, ‘reflecting the mourning of all Nature for the death of a young Prince’. **Música para un jardín** (Music for a garden) (1957) is a compilation of four delightful cradle songs, originally written for the piano and bearing the titles of the four seasons. The first two were written in 1923 and 1928 respectively and were orchestrated in 1935; the other two, of later date, appeared in an orchestral version, framed by a *Prélude* and *Postlude*.

The most recent work in this collection is the symphonic poem **A la busca del más allá** (In search of the beyond, 1976): ‘The music has no definite story or descriptive content. A long roll on suspended cymbals opens and closes the work, to evoke in the listener the sense of mystery associated with the far away, the “beyond”. As an introduction the orchestra presents within a few bars two themes which are to recur frequently – melodic apparitions, interrupted at times by brief and rapid segments. The work ends *pianissimo*, as if at some point lost in space – in the beyond’. Rodrigo’s first work for the guitar was the **Zarabanda lejana** (Distant saraband), written (also as a piano solo) in 1926 in homage to Luis

Milán, a 16th-century master of the *vihuela*, a precursor of today's guitar; its basically tonal harmonies are 'distanced' by the presence of gently dissonant notes. The work was orchestrated in 1928 and in 1930 Rodrigo added the *Villancico* to complete the diptych.

One is left to paint one's own imagined 'pictures' of the **Cinco piezas infantiles** (Five children's pieces), written in 1924 for the piano and later orchestrated. The titles must suffice as stimulation: in order – 'Children are passing', 'After a story', 'Mazurka', 'Prayer' and Shouting, tumult – Finale'. Their simplicity recalls Frederico Sopena's comment: 'The difficult thing is not to play, but to play with children' – the way to Heaven indicated in another Book. **Soleriana** (1953) is a final evocation of earlier, 18th - century, Spain, a time and place of cultured and gracious living. The title declares the work's homage to Antonio Soler (1729-1783), a Catalanian contemporary of Domenico Scarlatti and the composer of more than 100 keyboard sonatas.

Homages and bridges across time are the essence of Rodrigo's aesthetic, the past seen through the tinted glasses of the present.

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CD5-7

Rodrigo's Piano Music

Tres evocaciones (Three Evocations) is the means whereby Rodrigo pays tribute to Joaquín Turina (Homenaje a Joaquín Turina). The General Directorate of Music and Theatre commissioned him and another 19 composers to compose a piece in commemoration of the centenary of the birth of the celebrated musician from Seville. The year was 1982; the three pieces are titled 'Tarde en el parque' (Evening in the Park), 'Noche en el Guadalquivir' (Night on the Guadalquivir) and 'Mañana en Triana' (Morning in Triana). This is what Rodrigo had to say about them: 'The first piece emulates the soft tinkling of the fountains, so typical of this beautiful Andalusian city. The second score is a nocturne, a nostalgic and poetic ballad that skims the dark water of this legendary river, fading off in the distance.... The third, rhythmical and lively, brings to mind the colourful hubbub of the streets of the picturesque neighbourhood of Triana on a bright spring morning.'

Danza de la amapola (The Poppy's Dance) is not even two minutes long, but this does not make the interpretation of this so-called 'Pièce Miniature' any easier. Then again, this brief composition allowed Rodrigo to return to the piano, after twenty years of keeping a distance from the keyboard. His multiple other commitments had not allowed him time for anything but composing. So here is Rodrigo after Rodrigo, a response to a quizzical aesthetic change that was the *Sonatas de Castilla* (Sonatas from Castille).

Paul Dukas died in 1935, and the 'Revue Musicale de Paris' wished to dedicate one of its important supplements to him. The title of the publication would be 'Le Tombeau de Paul Dukas', and nine famous

musicians were asked to compose pieces for the piano to be included in the homage. Rodrigo's prestige was doubtless enhanced at a critical stage in his career by being included in that illustrious group, which included de Falla. Rodrigo composed the *Sonada de adiós* (Farewell Piece); the work is structured into five periods and two themes, the second a variation on the first. Two lonesome bars are a prelude for the sad Tonada, which at one point makes a reference to Dukas's magnificent opera *Ariane et Barbe-Bleu*. This is among Rodrigo's most important piano works.

A l'ombre de Torre Bermeja (In the shade of Torre Bermeja), from 1942, is a French title which has led to much confusion. Rodrigo wrote the piece after the death of Ricardo Viñes; it was a posthumous homage in which other musicians also participated, among them Ernesto Halffter and Federico Mompou. Maestro Rodrigo remembered that Viñes was wont to include Isaac Albéniz's 'Torre Bermeja' in his concerts, and wanted these notes to be 'a l'ombre', in the shade of, or close to the heart of the lovers of Albéniz.

The **Preludio de añoranza** (Prelude of yearning) is from 1987: Rodrigo's last piano work, entirely within his idiom of elegant simplicity. Its measured air gives way to a brisker passage which nonetheless retains a certain archaic spirit.

The **Suite for the Piano** (1923) is his first published work for the instrument, and all the more astonishing for it, given the forcefully projected evidence of his musical personality. The French flavour to the suite is attested to by the titles of dances from past times, but also by the flavour that survives in Rodrigo's translation of their character.

The **Canción y Danza** (Song and Dance) was found by Cecilia Rodrigo, the Maestro's daughter, among the many documents he left after his death. The manuscript is dated February-April 1925 and contains a dedication to his fellow-composer Manuel Palau. The opening 'Tranquilo' monologue is followed by a dialogue which is tender despite some brilliant piano flashes, and comes to a slow conclusion.

The five **Sonatas de Castilla con Toccata a modo de Pregón** (Sonatas of Castille with a Toccata in the Manner of a Public Cry) are not only the pinnacle of Rodrigo's piano works, but rank among the finest pieces of Spanish music for the instrument. The Sonatas are fragrantly Spanish, because of their theme (the single exception being, perhaps the melancholy sonata which I was honoured with the Maestro's dedication to me) and are in a single tempo, in imitation of Domenico Scarlatti or Padre Soler. The Toccata is a special case and cannot be understood without studying the *Preludio al gallo mañanero* (Prelude to the Morning Rooster), because of its daring and forthright manner. All five (they can be viewed and played individually or as a whole) are original and strikingly beautiful, as well as demanding a formidable playing technique. The composer himself premiered the piece in 1951, during the ceremony to

mark his membership of the Real Academia de Bellas Artes de San Fernando.

El Álbum de Cecilia (Seis piezas para manos pequeñas) (Cecilia's Album: Six Works for Small Hands) was composed in 1949. This is a collection of fragments of practical purpose, for use by students and teachers alike. The work was written for and is dedicated to Cecilia, Rodrigo's daughter. Cecilia was eight years of age when she premiered 'her' Album to illustrate a lecture given by the critic López-Chávarri Andújar at the Círculo Medina in Madrid.

The folk-like style of the *Serenata* (Serenade), or **Serenata española** (Spanish Serenade) as it appears in some catalogues, might have been unexpected given that Rodrigo had hitherto successfully dodged all attempts to make him compose any tribute to Andalusia. But his publisher wanted 'something Spanish, something Andalusian' and so in 1931 he wrote the *Serenata*, and dedicated it to its first performer, José Iturbi. The *Serenata* is full of virtuoso details and brings to mind Albéniz on occasion; indeed, it is picturesque to a fault in its references to Andalusia.

Twenty years later Rodrigo returned to this 'local' idiom with the limpid **Cuatro estampas andaluzas**: from 1950, 'El vendedor de chanquetes' (The Seller of White-bait). 'Barquitos de Cádiz' (Small boats from Cadiz) followed in 1951, as did 'Seguidillas del diablo' (The Devil's Seguidillas, or Spanish song and dance). Then in 1952, 'Crepúsculo sobre el Guadalquivir' (Dusk on the Guadalquivir), although the original of the then final fourth piece had been composed for the left hand only.

In 1938, Rodrigo was in Germany, delving into old Spanish music. He had recently lectured at La Sorbonne in Paris, and needed examples to illustrate his arguments. The **Cinco piezas del Siglo XVI** (Five 16th C. Pieces), were the fruit of this study, further clarified by their subtitle, 'Adaptadas para piano' (Adapted for the Piano). *Diferencias sobre el 'Canto del Caballero'* (Antonio de Cabezón, 1510–1566) (Different renderings of the 'Canto del Caballero' or 'The Knight's Song') is the only piece of the cycle originally composed for the keyboard. It is succeeded by two pavaues composed for the vihuela by Luys de Milán, (d.1561). No.4 is another Pavane (Enríquez de Valderrábano, d.1557), and No.5 is titled *Fantasia que contrahaze la harpa a la manera de Ludovico* (Alonso Mudarra, d.1580) (Fantasy which counters the harp in the manner of Ludovic).

Cuatro piezas para piano (Caleseras, Fandago del ventorrillo, Plegaria de la Infanta de Castilla, Danza valenciana) (Four piano pieces: Calash-songs, Fandango of the Small Inn, The Infanta of Castille's Entreaty, Valencian Dance) is the modified title of the piece which Rodrigo titled in 1936 *Cuatro danzas de España* (Four Dances of Spain). The original edition is from 1948 and was prepared by Max Eschig in Paris. The Maestro, desiring to score 'some pieces which recalled Spanish rhythms', sought out folk music but in his cultivated manner, consciously trying to avoid making any

reference to the music of Andalusia, which in his mind was not synonymous with Spain at all. In fact these pieces give us a foretaste of the tunes he was to create some years later, specifically the Sonatas de Castilla con Toccata a modo de Pregon (Sonatas from Castille with a Toccata as a Public Cry).

In 1926 Joaquín Rodrigo composed the **Preludio al gallo mañanero** (Prelude to the Morning Rooster), and dedicated it to Ricardo Viñes. Viñes was one of the world's leading pianists at the time, a confidant of the famously exacting Maurice Ravel, which may account for the score's difficulty and brilliance. It is a Prelude in name only, since nothing follows it, and the 'Morning Rooster' may consciously evoke the 18th-century character pieces by Daquin, Couperin and Rameau. Rodrigo himself gave the first performance in 1928 at the Palais Rothschild in Paris, on the occasion of Falla receiving the Legion d'Honneur.

The **Zarabanda lejana** (Distant Saraband) was composed in 1926, a prolific year for Rodrigo, and dedicated 'to the vihuela of Luys Milán'. Rodrigo originally scored it for guitar, then produced a piano version, and, a year later, an orchestration. The piece is slow, solemn, evanescent and melancholy, evoking its ancient origins as a triple-time Spanish folk dance. This sarabande is the second of the *Deux pièces pour Piano* after *the Air de ballet sur le nom d'une jeune fille* (Ballet Melody based on a Young Woman's Name, 1929). The young woman is Victoria Kamhi, Rodrigo's then fiancée, eventually his wife and closest companion. Her name is encoded within the opening 13 notes of the melody.

Rodrigo composed his **Bagatela** (Bagatelle) in the autumn of 1926. Although this piece is a mere two minutes long, Rodrigo takes his theme from a serious Italian treaty and serves up a witty bouquet of brief variations.

The **Deux berceuses** (Two Lullabies) are of Autumn and Spring, originally composed in 1923 and 1928 respectively; only in 1933 did Rodrigo orchestrate them in tandem. Years later they reappeared in the suite *Música para un jardín* (Music for a Garden). The *Berceuse d'automne* evokes the glow of the harvesting season, but with a sadness in the face of winter's onset. The *Berceuse de printemps* was Rodrigo's first composition after his arrival in Paris in November 1927; an initially tender and joyful section increases in tempo towards the conclusion.

The **Tres danzas de España** were published in 1941 as part of a Segundo Cuaderno (Second Notebook). The subtitles provide useful clarification: *Inspiradas en 'Tonadas Viejas' de Víctor Espinós* (Inspired by 'Ancient Ballads' by Víctor Espinós). Espinós was a brilliant academic, a critic and a prestigious and popular writer. It was Espinós's collection of poems entitled *Danzas Viejas* (Ancient Dances) that inspired Rodrigo to write his trilogy. The opening 'Rústica' is very brief, and dominated by a suitably agricultural ostinato figure. 'Las tres doncellas' (Dance of the Three Maidens) is melodic

and generous, in contrast to the nimble and carefree final 'Serrana' (Maiden from the Hills). The three initial chords are repeated at the end in a closing embrace.

The **Pastoral** was composed in Valencia in 1926. It is brief, gentle and elegant with a cuckoo's call that may remind us of a music-box and of other pastoral pieces.

(c) Antonio Iglesias

Translation: Amaya Bravo de Urquía

Rodrigo for two pianists

Cinco piezas infantiles ('Five Children's Pieces') was the first orchestral composition by Joaquín Rodrigo to create a stir. Written in 1924, shortly after his first symphonic essay, *Juglares*, it was submitted to the National Competition for Musical Composition in 1925, where it obtained the second prize. It was received enthusiastically in Valencia when it was first heard there in 1927, and two years later it was performed again with great success in Paris by the Straram Orchestra. The eloquent appreciation of the young Rodrigo's works which were heard on these occasions reveal that already, still in his twenties, he was considered amongst the most gifted composers of his generation. The titles of the *Cinco piezas infantiles* are as follows: 'Children passing by', 'After a story', 'Mazurka', 'Prayer', and 'Final clamour'. The version for two pianos heard here is a transcription by the composer himself, dating from 1928.

The **Gran marcha de los subsecretarios** ('Grand March of the Undersecretaries') is an obviously ironic work which evokes the grey, somewhat self-important world of the bureaucrat. The normally generous and affable attitude of Rodrigo to everyone around him turns here, for a brief moment, into surprisingly sharp and pointed criticism.

Atardecer ('Dusk'), written in 1975, one of the most fertile periods of Rodrigo's creative life, is a magical vision of nature at the end of the day. Dedicated to his wife Victoria, *Atardecer* is the most serious work for four hands which the composer created, and within its atmosphere and images, conjured up in sound, one can also hear, perhaps, the sadness of someone who is coming to the end of his career and of the life he has shared for so long with a beloved companion.

The short orchestral symphonic poem, **Juglares**, 1923, was premiered successfully the following year in Valencia. The work is for large orchestra and in the ABA form which was to become the composer's favourite form. The first part has the rhythm of a medieval dance, while the second, 'Largo', is imbued with the atmosphere of plainsong. The version for piano (four hands), by the composer himself, was heard for the first time in 1933.

The **Sonatina para dos muñecas** ('Sonatina for two dolls') was inspired by the characters of the composer's two granddaughters, Cecilita and Patty, who gave the first performance of the work, at the respective ages of twelve and nine. A light-hearted and delightful work, the Sonatina offers few technical difficulties to its interpreters, even those with very small hands. The titles

of the movements are: 'The day begins', 'Happy misadventures', 'Meditation' and 'Return from school'.

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Rodrigo plays Rodrigo

Joaquín Rodrigo's piano work is of unquestionable importance, due to his personal keyboard style, the indelible and recognisable stamp which appears throughout his work, and its very difficulty, transcended by both intelligence and sensitivity. I clearly remember him playing his compositions with the perfection of a concert pianist, but over and above that, shaping the music with unmistakable personal touches that could be imitated but never equalled. For this reason, in addition to presenting us with a collection of the piano pieces by the great musician from Sagunto, this recording gives us an insight into a performing style which, being that of the composer, stands as an example.

The **Cuatro danzas de España** were written in Paris in 1936. They open with the noble and carefree *Danza valenciana*, based on the folk tune from *del U y el Dos* from the famous 'jota' dance from eastern Spain. Its luminosity and happiness contrasts with the immediacy of *Plegaria de la Infanta de Castilla*, that harks back to the medieval world. The *Caleseras* are eloquently called 'Hommage to Chueca', and they are graceful, elegant and redolent of Spanish operetta. Finally the *Fandango del ventorrillo* breathes fresh air into the old Spanish dance with echoes of castanets and strumming guitars.

In 1945 Joaquín Rodrigo wrote **A l'ombre de Torre Bermeja** as a posthumous homage to his friend, Ricardo Viñes, remembering him in his beloved translation of the 'Torre Bermeja' by Isaac Albéniz, wrapped up in harmonies and the sad and distant bells of its epilogue.

The **Gran Marcha de los Subsecretarios** for four hands, played here by the author and his much-admired alter ego – his wife Vicky – is dedicated 'To Antonio Tovar and Jesús Rubio', two great music-loving friends of the composer who, when this piece was written in 1941, were ministry undersecretaries. Irony and good humour run through these staves along with a sense of true 'entertainment'.

El vendedor de chanquetes is a brief piece which opens the four *Cuatro estampas andaluzas*. It dates from 1950 and transports us to the magnificent luminosity of the sea at Malaga, including a melancholic evocation of the sometimes piercing shouts of the whitebait seller, in a vivid depiction of the traditional character who hawks this tasty fish.

We go back in time, to 1926, to the time when one of the most enthusiastically received small 'rodriguera' pieces was written: his **Pastoral**, 'with its little bit of 'pastiche' in memory of other pastorals', as the composer himself put it. This piece, in the style of a courtly dance, was the first time that Joaquín Rodrigo included the song of the cuckoo, the 'cu-cu' which would later turn into a hallmark of his work.

Without doubt, the **Preludio al Gallo Mañanero**, also from 1926, is one of the highpoints of Rodrigo's piano output: a brilliant exposition of the piano's resources. I heard Rodrigo play this on many occasions, each time with soaring virtuosity, and it is not difficult to identify the cockerel and the hen, among other hen-house characters. The piece is very difficult but it was dictated with mastery, so much so that it qualifies perfectly to be a 'bravura' or 'competition' piece. The magnificent touch of a genius can be clearly heard. When Paul Dukas died in Paris on 17 May 1935, the Revue Musicale invited nine composers – among them de Falla and Rodrigo – each to write a piece in his memory, under the title *Tombeau de Paul Dukas*.

This was the origin of the **Sonada de adios**, and the composer's inspiration is taken from his beloved teacher's opera *Ariane et Barbe-Bleue*. The piece conveys deep feeling and is one of the finest piano works composed by this highly respected Spanish musician, a magnificently melancholic 'Homage'.

Among Joaquín Rodrigo's finest keyboard compositions, a special place must be reserved for his five **Sonatas de Castilla con Toccata a modo de Pregón**, a unique series of works in the history of Spanish music. The fourth of them, entitled *Sonata como un Tiento*, is written around a single tune, and its melancholic theme contains four cadence rests on the dominants of the same number of keys. Its source may be traced back to the so-called 'tiento de falsas' or dissonances. Finally, the first piece of this consummate collection is the *Sonata in F Sharp Minor*, sad and withdrawn at the beginning, with just two undeniably daring contrapuntal lines that are reminiscent of polytonality and harpsichord music. The two previous works, dedicated to the teachers Frank Marshall and José Cubiles respectively, were first performed as part of the whole series at the ceremony for Joaquín Rodrigo's admission into the Royal Academy of Fine Arts of San Fernando, in Madrid, on 18 November 1951, played by their composer.

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CD8-10

Rodrigo's Guitar Music

A valuable and joyful testimony

The guitar, taken in a Spanish context, is in a quandary. On one hand, it is the Spanish instrument par excellence; conservatories and academies are brimming with students hoping to become professional guitarists – which most of them never will. On the other, they and many of their teachers will never become familiar with a considerable part of the guitar repertoire, scores which would be a valuable part of their education. And here is the paradox: in the land of the guitar, few people listen to it!

Joaquín Rodrigo took pleasure in writing guitar music for almost 75 years, but the resulting works are little known – apart, of course, from the *Concierto de Aranjuez*. It's true that Rodrigo himself was not a guitarist but a pianist. Furthermore, his handling of the orchestra in the concertante works is so elegant, the music so

electrifying, and the end result so brilliant that, in fact, his scores for guitar and orchestra have eclipsed his music for solo guitar; it may even be that Rodrigo viewed composing in this way as a means of trying out ideas for his larger-scale works. But his solo guitar music strikes a perfect balance between technique (sometimes remarkably exuberant) and expression (always directly under the surface), as well as between popular and more refined styles. Taken as a whole, the music is full of delightful surprises, which both unpretentiously encircle works such as the *Concierto de Aranjuez* and the *Fantasia para un gentilhombre*, and complement them.

Early works

The recovery in 2005 of Rodrigo's *Tocatta for guitar* (composed in 1933) is a joyful reawakening of a work that lay sleeping in the archives of the guitarist, Regino Sainz de la Maza. Commissioned by him for a tour of South America in 1934, it is Rodrigo's second work for guitar after the *Zarabanda Lejana* of 1926. The work was never premiered or published, so Rodrigo re-used the thematic material a decade later as the first movement of his *Concierto de Estío* for violin and orchestra.

Tocatta unfolds in two- and occasionally three-part counterpoint. This complexity, the harmony, the gestures of arpeggiated chords and modulating processes in successive series of semiquavers, all bring to mind the solo works by J.S. Bach.

© Leopoldo Neri

Rodrigo's first work for the guitar, *Zarabanda lejana*, was dedicated to the vihuela of Luis Milán. Shortly afterwards it was orchestrated by the composer for guitar with string orchestra. While presenting formidable technical challenges to the interpreter, *Zarabanda lejana* is a very felicitous idea: academically sound but sensitive and delicate, full of subtlety. The phrasing and structure flow simply and naturally, full of affection, and coloured with a harmony, which in its rich play with dissonance, is pure Rodrigo.

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An imaginary voyage

From *En los trigales* of 1938, through *Bajando de la meseta* (1954) to *Entre olivares* of 1956, Rodrigo travelled, in musical terms, the length of Spain. From the rich gold of the vast prairies of Castile and León, then known as Castilla la Vieja (Old Castile) he travelled all the way down to the green olive groves of eastern Andalusia, passing through the ivory plains of Don Quixote ('la mancha' as Rodrigo calls it) known as Castilla la Nueva (New Castile). Rodrigo then bound the pieces together as 'an imaginary suite', *Por los campos de España*. He said *En los trigales* was 'one of the best scores I have composed for the guitar. This music is clamorous, initially virile in character and very danceable, in contrast with the second section, which is more recitative-like; it would seem that we hear echoes of harvesting.'

And on *Bajando de la meseta*: 'From the plains we descend into Andalusia. The voyage takes us from the

broad expanses of the Castilian plain, represented by a strong and robust score, to the magical landscapes of enchanting Andalusia. Here the score becomes a dance, with a lively and marked rhythm. It is, in fact, a reward to the weary traveller after the long trip.'

In 1947, somewhere between *En los trigales* and *Bajando de la meseta*, Rodrigo also composed *Tiento antiguo*, modelling the score on the elegant music for vihuela and lute composed in the 16th century. On this occasion Rodrigo moves beyond a quasi-pictorial representation in music and looks to abstract art, while bearing in mind the functional element of the music. The ancient airs bring to mind the dances of the Renaissance, and in our mind's eye we can 'see' the dancers of the past.

The rest of the '50s

In the 1950s Rodrigo composed three pieces for the guitar, two for solo guitar and one duet. *Tres piezas españolas* is contemporaneous with the 1954 *Fantasia para un gentilhomme* and is also dedicated to Andrés Segovia. There are two flamenco dances, a Fandango (an Allegretto) and a Zapateado (an Allegro), and a Passacaglia (an Andante) which is a series of variations on a popular Baroque air. This score has the same archaic atmosphere as the *Fantasia*.

Junto al Generalife (1959) is a sort of sequel to *Por los campos de España*, with an Allegro framed by two slower sections. Rodrigo now finds himself at the gates of the Alhambra, peering into the gardens. His intention was to 'depict the mild, sweet breeze, to bring to mind the distant pealing of bells and the perfume of the flowers hidden in the myrtle. There, of course, is the guitar, dreaming and in repose.'

Tonadilla is a commission from the guitar duo Ida Presti and Alexandre Lagoya, from 1959. Rodrigo's enduring interest in Renaissance and Baroque music surfaces here in a homage to 18th century comedies of intrigue.

The 1960s

This decade is a particularly rich one in our survey. *En tierras de Jerez* (1960) is another description of a Spanish landscape. This time, it is the countryside of Jerez that Rodrigo describes, drenched in sunshine. On hearing this music, Andalusian to the core, we feel as if we were travelling from real life to a distant dream. It is an enduring pensiveness that does not depress the listener but rather provokes in him deep thoughts and feelings.

Rodrigo began and ended the decade composing sonatas for the guitar, the *Sonata giocosa* and *Sonata a la Española*, dedicated to Ernesto Bitetti. Both have three movements, but the second one offers some novelties in comparison with the first. The *Sonata giocosa* (1960) is a difficult piece to perform: starting with an elegant first movement (Allegro moderato), it develops into a colourful jig (Allegro), via a mysterious second movement (Andante moderato) with clear reminiscences of ancient dance music. The *Sonata a la Española* (1969) is a bolder score, more open, although

less demanding in technical terms. Rodrigo explained that in view of the formal Classicism of the first two movements (Allegro assai and Adagio), the 'a la Española' qualifier should be read as a 'gently ironic touch that appears in the third movement'. In other words, the third movement is an Allegro moderato in bolero time!

In 1963, Rodrigo wrote three sketches of Spain, *Tres pequeñas piezas*: 'Ya se van los pastores', 'Por caminos de Santiago' and 'Pequeña sevillana'. He composed them with young guitarists in mind, 'to encourage them and so as to not dishearten them with excessive technical difficulties.'

These pieces contrast notably with *Invocación y Danza* (Homenaje a Manuel de Falla), which is probably Rodrigo's most important score for the guitar. The first section makes discreet references to Falla's *Noches en los jardines de España* and *El amor brujo*. Although the *Invocación* begins on a doleful note, not in Rodrigo's usual style, it quickly picks up in the *Danza* portion, which is written as a 'polo', a 18th- and 19th-century dance of Andalusian origin in 3/8 time, and brings to mind Falla's *Danza del fuego*.

Rodrigo dedicated *Invocación y Danza* to the Venezuelan guitarist Alirio Díaz and entered it in the 'Coupe de la guitare, 1961', a contest organized by French Radio and Television, where it unsurprisingly won first prize. Before the 'official' premiere in Paris, Díaz also performed the work at the 1962 May Music Festival in Bordeaux.

The 1970s

Rodrigo did not compose much music in his later years, but the works he did write reveal more of his quest for what Fernández-Cid called 'Latin classicism'. In 1971 he wrote the stately *Elogio de la guitarra*, an evident reconsideration of the classical three-movement structure, and in 1977, the two *Preludios*, which are much more intricate, more active, less reflective. They were commissioned by Celedonio Romero, head of the celebrated family of guitarists. But Rodrigo also found time to write a bit of poetry: *Pájaros de primavera*, an evocation of small birds fluttering about in oriental rhythm. Rodrigo vividly portrayed the stuccos of the Alhambra in this piece, describing with a light hand the fanciful flights of the plaster decoration.

At the end of the 1970s Rodrigo wrote, at Lagoya's request, the challenging *Triptico* as a commission for the Festival de Musique de France. Pierre Petit, Director of the École Normale de Musique de Paris, premiered it in 1978 at the Château de Rougerie.

Conclusion: the works of the 1980s

In the 1980s, Rodrigo wrote little more than 10 minutes of guitar music. *Un tiempo fue Itálica famosa* (1981) marks a return to landscapes, this time on a monumental scale. The music is ornate, with flamenco overtones; a vivid portrayal of the magnificent ruins of the city near Seville. The brief *Ecos de Sefarad* (1987) movingly recreates past times. ¡Qué buen caminito!

dates from the same year: a commission from the Seville Conservatory's International Guitar Competition for a test piece. Premiered by Mariá Esther Guzmán in October that year, it is a lucid amalgamation of 'cante jondo' and the technique specific to the classical guitar: an enviably youthful statement from the heart of a man of 86.

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Translated by Amaya Bravo de Urquía

CD11-16

A voice suspended in the air

The vocal music of Joaquín Rodrigo

CD11

Rodrigo dedicated **Cántico de la esposa** (*Canticle of the Spouse*, 1934) to his wife, Victoria Kamhi. The critic Federico Sopeña wrote that this delicate setting of the passionate rhetoric of St John of the Cross is notable 'for its stillness, its abstraction, its most profound silence'; also for the modal harmony to be found in many of his future works. María Cid first performed this version for soprano and piano in Paris in 1935. An Adagio, in 4/2 time, introduces the psalmodic vocal line, which builds towards a high A on the first syllable of the word 'fuertes'.

The original version of the **Cuatro madrigales amorios** (*Four Madrigals of Love*, 1947) was composed for voice and piano. The cycle was first performed at the Círculo Medina de Madrid by its dedicatees, the sopranos Blanca María Seoane, Celia Langa, María de los Ángeles Morales and Carmen Pérez Durías. Rodrigo uses 16th-century Spanish folk music to complement the antique flavour of the texts, creating a synthesis of old and new. In *¿Con qué la lavaré?* (*How shall I wash it?*, Andante molto tranquillo) the piano imitates and converses with the simple vocal line. In *Vos me matásteis* (*You have slain me*, Andantino) the same melodic idea is pointed with archaic accents on the off-beats. The piquant, coloratura figurations of *¿De dónde venís, amore?* (*Whence come you, love?*, Andantino) culminate in a top C. *De las álamas vengo, madre* (*I am come from the poplars, mother*, Allegro), is the best-known song of the cycle, thanks to its timeless theme and graceful melody.

The **Coplas del pastor enamorado** (*Ballad of the Shepherd in Love*, Andantino espressivo, 3/4), sets a text by Félix Lope de Vega and is dedicated to the historian Aurelio Viñas. The singer sings the first stanza solo, before the accompaniment returns for 'Guiadme por vuestras sendas' ('Guide me along your paths'). A central Animato illustrates the dramatic line 'Llevo, teñidas en sangre, las abarcas' (*My laced boots are dripping blood*), before the opening mood returns. María Cid and Rodrigo gave the first performance in Paris, and in 1935 Rodrigo adapted the piano accompaniment for the guitar.

Rodrigo initially composed the **Retablo de Navidad** (*Three Carols*, 1952) for piano accompaniment, which he later transcribed in versions for orchestra and guitar. *Pastorcito santo* (*Holy Shepherd Lad*, Andante, 9/8), based on a poem by Lope de Vega, is perhaps the most

familiar, with a melody whose striking power again derives from its archaic, modal quality. At '¿Donde váis que hace frío, tan de mañana?' ('Where are you headed on this cold winter's morning?'), the stern formality of the accompaniment is transformed into a fountain of arpeggios, to penetrating and memorable effect. *Aire y donaire* (*Go, gracefully*, Allegro con spirito, 2/4), sets an anonymous text with more dissonant harmony and a lighter vocal line. The triple-time metre of *Copillitas de Belén* (*Carols from Bethlehem*, also known as *La palmera*) playfully evokes the first movement of the *Concierto de Aranjuez*. *Tres villancicos* is dedicated to two doctors, Dr Shermant and Dr Harguindey (Nos. 1 and 3), and to María Morales. In 1952 Rodrigo composed another Christmas cycle, *Canciones de Navidad*, which closes with **La espera** (*The Wait*), a calm, madrigalian Andante perfectly suited to the poise of Montserrat Caballé, dedicatee of the cycle.

Barcelona's Instituto de Musicología commissioned the **Doce Canciones españolas** (*Twelve Spanish Songs*, 1951) which were adapted from Spanish popular lyrics by Victoria Kamhi. No.1 is the 'castizo' *Viva la novia y el novio* (*Long live the bride and groom*, Allegro moderato, 3/4), with three balanced and graceful stanzas. Livelier still (3/8, Vivo) is *De ronda* (*Serenade*): backed by a dissonant, syncopated accompaniment, the vocal line is full of decorative triplets. In *Una palomita blanca* (*A White Pigeon*, Lento, 6/8) the voice describes the flight of the dove. The *Canción de baile con pandero* (*A Dance Tune with a Tambourine*, Vivo, 3/8), unsurprisingly, has an energetic and syncopated ostinato. The tambourine again takes centre stage in No.5, *Porque toco el pandero* (*Because I play the tambourine*, Allegro, 2/4). *Tararán* (Allegretto, 6/8) is a long and serene waltz with exquisite and slightly dissonant interludes, in the manner of a music box, concluded by a 12-fold repeat of the refrain. In the charming *En las montañas de Asturias* (*In the Asturian Hills*), a brief and whimsical Allegro in 2/4 is punctuated by pealing bells; the piano accompaniment makes its own witty sketch of the gallant knight in the ballad.

No.8, *Estando yo en mi majada* (*With my Flock*), is a delicate triple-time song with a lively central section. *Adela* (Andantino sempre tranquillo, 3/4) tells the melancholy story of a maiden and her discovery that her best friend and her boyfriend have betrayed her. Appropriately enough, the chaconne bass-line recalls Dido's Lament in Purcell's masque. The possibility of betrayal (but not its fulfilment) is the theme of No.10, *En Jerez de la Frontera* (*In Jerez de la Frontera*, Allegro, 3/4); undulating triplets run beneath the old story of the miller's wife who attracts the attentions of the new magistrate (set most famously by de Falla in *The Three-Cornered Hat*). *San José y María* (*St. Joseph and Mary*, Andante moderato, 3/4) is of course less ribald but no less cheerful in mood. The beautiful *Canción de cuna* (*Lullaby*, Andante molto tranquillo, 2/4), closes the cycle. The merest whisper of accompaniment envelops the score in F major.

The **Cuatro canciones sefardíes** (*Four Sephardic Songs*, 1965) set folk texts collected by Victoria Kamhi. The pieces are dedicated, respectively, to the memory of Isaac Kamhi, to Professor M.J. Bernadete, to Pilar and Walter Rubin and to Isabel Penagos. *Respóndemos* (*Answer us*) is a slow, somewhat Schubertian psalmody punctuated by the melismatic refrain of the title.

In *Una pastora yo ami* (Andante moderato, 6/8) sweetly registered arpeggios introduce a swaying, lullabylike motif; *Nani, Nani* is another slow lullaby embellished with the trills characteristic of Sephardic music. This brief cycle concludes on an ironic note with *Morena me llaman* (*They call me Black*, Allegretto grazioso, 2/4). Marked *Sempre ritmico sempre staccato*, the song is a possibly bitter, possibly playful protest with a spikily dissonant accompaniment.

This CD ends with what is perhaps Rodrigo's best-known piece, an arrangement of the Adagio from the *Concierto de Aranjuez*. He transcribed the piece in 1967 to the lyrics of Alfredo García Segura titled **En Aranjuez, con tu amor** (*In Aranjuez, with your beloved*).

CD12

Rodrigo composed the perky **Romancillo** (Andantino semplice, 3/4) in 1950; its equivalents are to be found in the Elizabethan madrigals on the same subject of 'Now is the month of Maying'. The lazy, 6/8 arpeggios of **Canción del cucú** (1937) bring a marked expressive contrast, though the melodic inspiration is similarly archaic, including the evocation of the cuckoo in the piano at the end of the song. **Fino cristal** (*Pure Crystal*, 1935, Andantino, 3/4) is dedicated to the Catalan soprano Conchita Badía and is a delicate and transparent setting of a poem by Carlos Rodríguez Pinto. In **Sobre el cupey** (1965, Andante moderato, 3/4) the playful pecking at the piano evokes the flight of golden doves referred to in the title of the heartfelt Puerto Rican Christmas carol and adapted by Luís Hernández Aquino.

Esta niña se lleva la flor (*This girl keeps the flower*, 1934) is a joyful tarantella dedicated to Conchita Supervía, who gave the first performance. Rodrigo fully exploited the coloratura facility of Ángeles Ottein when writing **Estríbillo** (*Refrain*, Presto, 2/4), in 1934; the soprano was a noted exponent of Rosina in Rossini's *The Barber of Seville*, as one may surmise from the range and agility of the vocal part.

The **Canción del grumete** (*The Shipboy's Song*) from 1939, was initially composed for a film about Christopher Columbus to be directed by Abel Gance. It is an Andante moderato in 3/4 with an undulating, marine accompaniment. Rodrigo eventually dedicated **Soneto** (*Sonnet*, 1934) to Victoria de los Ángeles who often performed this Allegretto. The text is by Juan Bautista de Mesa and Rodrigo's setting is madrigalian in spirit, clear and limpid. The following year he composed **Canticel** (also known as *Trovadoresca*) and dedicated it to Gerardo Diego, who had made a poetic adaptation of the original text by Josep Carner.

In 1934, Rodrigo composed the **Cançò del Teuladi** on a text by Teodoro Llorente and dedicated it to Carmen Andújar. The following year, back in Paris, he wrote three more songs to poems in Catalan to form a cycle with orchestral accompaniment, *Quatre cançons en llengua catalana* (*Four Songs in Catalan*: see CD16). The bright and dance-like *Cançò del Teuladi*, however, has survived as an independent piece for voice and piano. **¡Un home, San Antonio!** was composed as part of a 12-song cycle written by various composers and dedicated to the critic Antonio Fernández Cid in 1951. It is based on a text in Galician by Rosalía de Castro. It is a good-natured song that begins abruptly and quickly draws back in as the maiden implores the saint to help her find a husband. This series, included in the *Álbum del centenario*, concludes with **Barcarola** (1934), an authentically rocking Barcarolle with three verses.

Perhaps Rodrigo's most surprising and fascinating vocal work is **La grotte**. Rodrigo set this poem by Louis Emié to mark the centenary of Debussy's birth, and the sense of homage is obvious (especially to *Pelléas*), from the slow, dreamy opening, to the pervasive dissonances and dazzling figurations.

Rodrigo's **Líricas castellanas** (*Castilian Lyrics*, 1980) are among his final vocal works. He intimately entwines the soprano line with an ensemble of flute, horn and vihuela to complement the ancient, anonymous texts. The cycle begins with *San Juan y Pascua*, an Andantino in 2/4. *Despedida y soledad* (*Farewell and Solitude*) is an Adagietto in 3/4 in which the instrument and the voice imitate each other. *Espera del amado* (*Awaiting the Beloved*) is a gentle siciliano in 12/8; the dance-like flute part complements the vihuela's music beneath a plainchant-like vocal line.

The **Romance de Durandarte** (*The Romance of Durandarte*, 1955) is another setting of anonymous verses chosen by Victoria Kamhi. A series of taps on the guitar anticipates the singer's opening calls, in the manner of town criers. The piece is a romance, to be sung as a story *en plein air*, like an epic. It is dedicated to Ana Higuera. The **Folías canarias** (1958) is dedicated to Sofía Noel. In this triple-time transformation of a popular tune, the guitar takes the lead.

Concluding this CD is another version of the second movement of the *Concierto de Aranjuez*. *En Aranjuez, con tu amor* was for voice and piano. **Aranjuez, ma pensée** (1988) has a guitar accompaniment; the lyrics, in French, are by Victoria Kamhi. The two songs are similar but not identical, and the guitar brings its own colour to the accompaniment.

CD13

All that survives of Rodrigo's planned oratorio *La Azucena de Quito* are fragments of the first act and the aria **Despedida de Azucena** (1960). It was first performed by Isabel Penagos in Madrid on 24 November 1962 during a concert held at the Ministry of Information and Tourism marking the composer's 60th birthday. The celesta introduction evokes a dreamy

landscape, marked out in fifths by cor anglais and oboe beneath the chant-like vocal part. The music is cautious, simple and nostalgic.

Half a century separates the **Canciones de dos épocas**. *Cantiga, Muy graciosa es la doncella* was written in Valencia in 1925 and premiered by Aliciti Felici and the composer in Paris on 14 March 1928, on the occasion of the award of the Légion d'Honneur to Manuel de Falla. This elegant and simple song with modal harmony has a three-strophe text written by Gil Vicente. *Romance de La Infantina de Francia* was written in 1928 and premiered by María Cid and Rodrigo in Paris in 1930. The flexibility of both the metre and shape of the vocal part suggest an archaic masque (in the manner of de Falla's *Retablo de Maese Pedro*) as well as Debussy's impressionistic vocabulary. *Serranilla* is another stylised song in Renaissance style, based on the Marquis of Santillana's ballad. Rodrigo wrote it in Paris in 1928; he later made an orchestral arrangement, but the version recorded here is the original, with piano. *Árbol* and *¿Por qué te llamaré?* were composed in 1987, to poems by Fina de Calderón. Ana Higuera and Félix Lavilla gave the first performance in Madrid, at the Centro Cultural de la Villa on 13 January 1988. In *Árbol* (Andante, 3/4) a simple ascending piano line precedes the solo vocal, which eventually reaches a top G (on 'y yo seré tu abrazo'). In *¿Por qué te llamaré?* (Moderato, 3/4) the voice descends while the accompaniment rises at the end of the first, second, third and fifth of the six verses.

Dos poemas de Juan Ramón Jiménez (1959) were first performed at a concert in Valencia, on 19 December 1962, by soprano Isabel Penagos and flautist Jesús Campos. The accompaniment may also be performed on the piano, right hand only. The refrain of the first poem (*Verde verderol*) is mirrored in the music by a semiquaver passage which is sung and then played in imitation. As the verses of this Andantino unfold, the voice and its accompanying instrument combine in avian counterpoint. The piece is dedicated to Teresa Berganza.

The critic Joaquín Arnau hears in *Pájaro del agua* a debt to the modernism of Rubén Darío, a theory lent plausibility by the time of their composition immediately after Rodrigo had returned from a trip to Puerto Rico. Puerto Rico is, in cultural and geographical terms, a twin of Nicaragua, Ruben Darío's homeland. *Pájaro del agua* (dedicated to Fedora Alemán) is a nostalgic Andante of similar design and style to *Verde verderol*.

In 1973 Rodrigo composed **Dos canciones para cantar a los niños** for his randaughters to scores that were based on anonymous lyrics adapted by his wife, Victoria Kamhi. Esther Casas premiered the piece at the Ateneo de Madrid. Arnau aptly described the style of these artless songs: 'guileless, even, with an abrupt piano part that is delightfully wayward'. *Corderito blanco* (Quasi lento, 4/4) opens with surprisingly forthright piano chords, before the childlike melody brings a warm vocal lull, and the voice is lost in a gentle murmur. *Quedito* is an Allegretto in 2/4 which begins mischievously on the

piano before a limpid setting of the first verse. A quicker second stanza introduces another child-like theme.

The next song, **Primavera** (1950, with lyrics by Guillermo Fernández Shaw) was dedicated to Marimí del Pozo, who premiered it in Salamanca on 30 March 1951, accompanied by Carmen Vigo. The composer originally intended to illustrate the birds of the poem with a piano and flute accompaniment – and Miguel Zanetti later made just such a version, which is recorded here. The flute appears to imitate the song of an exotic bird from a distant land, while the vocal part pursues an equally fluttering, high-lying path, decorated with scales, roulades and trills and culminating in a top D.

'I believe in melody, in complete and measured phrases for writing songs; this is what I have kept in mind when composing these pieces and will continue to keep in mind always,' said Rodrigo of the collection of songs gathered under the title **Con Antonio Machado**. Machado was the author of the short, direct poems which 'hide much in the shadows of his feelings and thus become music'. The series, dedicated simply to 'Victoria' (de los Ángeles), was commissioned by the Ministry of Education and premiered by María Orán and Miguel Zanetti on 4 October 1971 as part of the third Decena de Sevilla.

Songs Nos. 1, 5 and 10 bear Machado's original titles; the others are renamed by Rodrigo, who either took the first words of the poem in question or culled some significant idea from it. *Preludio* is a plea, a Larghetto in 4/4 with a processional, poetic introduction. The words are chanted over a sequence of plain chords. *Mi corazón te aguarda* follows a similar pattern, and Joaquín Arnau finds therein a structural similarity to Schubert's 'Death and the Maiden' Quartet. A series of mysterious and suspended chords beneath the narrated text make for an eerie mood here and in *Tu voz y tu mano*. In No.4, *Mañana de abril*, the piano outlines a repeated (quaver-demisemiquaver) three-note motif which eventually becomes a refrain; the resulting vocal psalmody has an individual and unpredictable charm.

The following two songs explore a recurrent theme in Rodrigo's work – the sleep of children; perhaps not surprising given the grief at the miscarriage of his first child that found its most poignant creative expression in the second movement of the *Concierto de Aranjuez*. The gentle *Los sueños* precedes *Cantaban los niños*, a kind of a strophic waltz.

No.7, *¿Recuerdas?*, is an Andante in 3/4, driven forward by a descending quaver motif which joins the vocal line, supporting and completing it. *Fiesta en el prado* is much jollier, enlivened by a hurdy-gurdy impression in the left hand of the piano part, though this bass ostinato becomes less prominent in the second half of the piece. *Abril galán* takes us to the rainy month of April in an energetic jota. The cycle concludes with the *Canción del Duero*, similar in spirit to *Abril galán*, a brief ode to nature and love, that gathers momentum and breaks into joyous song with an exhilarating top F.

CD14

Although the real Joaquín Rodrigo is sometimes elusive, perhaps he is most himself in his songs. This is where the composer so adeptly combined his love of early Spanish music (both popular and formal) with his deep knowledge of and admiration for the poets of his native language. St John of the Cross (see CD11 for notes on **Cántico de la esposa**, which is heard here in its orchestral version), the Marquis of Santillana and Lope de Vega thus join Rosalía de Castro, Juan Ramón Jiménez and Antonio Machado in these pieces. It was such knowledge that impelled Rodrigo's desire to create a new Spanish art for his times; he can be said to have composed in parallel to the musicians of the Generation of 1927, although he did not always share their convictions. Indeed, he burnished the art of songwriting, which emerged refreshed and invigorated.

The **Tríptico de Mossèn Cinto** (*Triptych of Mossèn Cinto*) is a set of three settings of Jacinto Verdaguer dedicated to the soprano Victoria de los Angeles, who gave the premiere on 17 October 1946 in Barcelona. De los Angeles remarked of the first song, *L'Harpa sagrada* (*The Sacred Harp*): 'This is a straightforward, slightly mystical piece, which always moves me when I perform it'. It is a Moderato in E minor that presents constant changes in measure and that introduces, pianissimo, the flute. A calm, other-worldly peace pervades the E minor of the song and the delicate dialogue between voice, violin and flute. *Lo violi de Sant Francesc* (*St Francis's Violin*) is a contrasting, lively dance air that hints at the *Concierto de Aranjuez* in its joyful conclusion. Lower string tremoli highlight the divisi first violins and winds in *Sant Francesc i la Cigala* (*St Francis and the Cicada*). The soprano ascends slowly until she reaches the high point of 'al bon Deu que t'ha criada'. You may even hear an unexpected flavour of Mahler's music, both in the presence of the horn and the resemblance of some phrases to Mahler's 'Urlicht'.

The **Romance del Comendador de Ocaña** (*The Ballad of the Prefect of Ocaña*) was prompted by Lope de Vega's play *Peribañez y el Comendador de Ocaña*. The harmony is based on the oscillation of a dominating D minor as tonic. Divisi violins establish a rhythmic figure of five semiquavers which dominates the central section. This score shows Falla's influence on Rodrigo; Rodrigo admired the older composer more than any other musician. The piece was premiered in Madrid at the Teatro Español on 5 April 1948. Lola Rodríguez de Aragón sang with the Orquesta de Cámara de Madrid conducted by Ataúlfo Argenta.

Serranilla: see notes to CD13.

Rodrigo composed eight Christmas carols in 1952. These were included in two separate cycles, one for voice and piano (**Retablo de Navidad**: see CD1), and another for voice and orchestra of five carols. These **Canciones de Navidad** (*Christmas Carols*) have similar literary sources. Three are by Victoria Kamhi (Nos. 1, 2 and 5), one is anonymous (No.4) and the other is by Lope de Vega (No.3). They were first performed at the Church of San

Marcelo de León by Isabel Penagos with The Orquesta de Cámara de León conducted by Odón Alonso on 22 December 1970.

The first notes we hear in *Cantan por Belén pastores* (*Shepherds Sing in Bethlehem*), for soprano, choir and orchestra, are a series of bow-strokes on strings describing a one long-three short rhythm. The choir picks up on the theme that the soloist began, stressing her words. The instrumentation is weightless: just the harp, strings and light percussion. Rodrigo dedicated the song to Isabel Penagos.

In *A la clavelina* the choir sings a lively folk tune; the weaving piccolo line alternates with the vocal group. In *Duérmete, niño* (*Sleep, Little Boy*) a solo baritone is joined by the soprano in a gentle lullaby. *A la chiribirivuela* is a homophonic carol of folk-like character. The cycle closes with *La Espera* (*The Wait*). This is a calm, madrigalian Andante. In a reverent setting, the piece is close to religious music, and to perform it sensitively, the singer must pay attention to the dynamic contrasts.

In 1965 Rodrigo was commissioned by the Orquesta de la Radio-Televisión Española to write a song cycle about medieval Spain: the age of minstrels, balladeers and the conflict between Moors and Christians. Rodrigo's Monteverdian title was **Cantos de amor y de guerra** (*Songs of love and war*). The words and some of the melodies derive from 16th-century part books, except for No.4, which is entirely original.

Paseábase el rey Moro (*The Moorish king was strolling*), derives from a theme of Luis de Narváez. A snap chord opens *A las armas moriscotes!* (*Arm Yourself, My Moors!*), a march-song with four verses. No.3, *Ay, luna que reluces* (*Oh, Gleaming Moon*) is a gentle Allegretto in which the voice is accompanied solely by the flute. A muted trumpet opens *Sobre Baza estaba el rey* (*The King was nearing the city of Baza*, which proceeds as a reflective Andante moderato. The final song is a dancing Allegro vivace, *Pastorcico, tú que has vuelto* (*Shepherd Boy, you have returned*). The cycle was dedicated to the composer's daughter Cecilia, and received its premiere in March 1965 with soprano Ana Higuera and conductor Odón Alonso. Later that year Rodrigo made a piano arrangement of the orchestral part.

Cuatro madrigales amorios: see CD11.

CD15

Higuera was the dedicatee and also the first performer of **Rosaliana** (1965), which sets four poems by Rosalía de Castro. *Cantart'ei, Galicia* (*Sing to Galicia*) is a Siciliana which switches between B major and minor. It has a prominent part for a small drum that gives it a flavour of the Muñeira, a popular dance from Galicia. *¿Por qué?* (*Why?*) is slower and more archaic in character, with a sentimental theme that is repeated after each of its eight strophes. *Adiós ríos, adios fontes* (*Farewell rivers, farewell springs*) is again consciously antique in character, a plaintive, nocturnal Larghetto with a haloed melody for strings and solo parts for flute and horn.

¡Vamos bebendo! (*Let us drink!*) makes an exhilarating conclusion: a straightforward drinking song embellished by strains of the vihuela and the drone of the Galician bagpipe.

The premiere of the cycle took place at the first Festival de Galicia in La Coruña on 29 July 1965 with the Orquesta de Radio Televisión Española conducted by Enrique Jordá. Rodrigo arranged it for soprano and piano later that year.

More than three decades earlier, he had written *La Cançò del Teuladi* (*Teuladi's Song*, 1934) on a text of Teodoro Llorente, and dedicated the piano version of the song (on CD2) to Carmen Andújar. The following year and back in Paris, the maestro composed another three songs to poems in Catalan, with orchestral accompaniment. These three and the first song constitute the cycle **Quatro Cançons en llengua catalana** (*Four Songs in Catalan*). The cycle was premiered on 17 October 1946 by a young Victoria de Los Ángeles accompanied by the Orquesta Filarmónica de Barcelona; Pich Santasusana conducted.

La Cançò del Teuladi is a quick song in a straightforwardly popular style. *Cantícel* (also known as *Trovadoresca*) is dedicated to Gerardo Diego, who had made a poetic adaptation of the original text by Josep Carner. The piece is an Allegretto in 3/8 time with a plaintive flute accompaniment and harp glissandos.

L'inquietut primaveral de la donzella (*The Maiden's Springtime Care*) sets a poem by Josep Massò i Ventòs with a meandering, sometimes Straussian vocal line. The final *Brollador gentil* is an exuberant setting of Joan Guasch, with pungent dissonances and some colourful modulations, climaxing in a long melisma for the soloist.

The **Cánticos nupciales** (*Wedding Hymns*) were composed for the marriage of Cecilia, Rodrigo's daughter, to the violinist Agustín León Ara at the Church of the Ciudad Universitaria de Madrid on 6 April 1963. Ana Higuera, Caridad Casao and María José Aguirrezabalaga were the sopranos, and Miguel Zanetti the organist. The work contains Rodrigo's only two pieces for solo organ: *Entrada*, a *batalla*-piece in the style of Cabanilles, and an old-style *Fughetta*. *Deus Israel* (*God of Israel*), an Andante moderato, is based on a text from the Book of Tobias and combines plainchant and Baroque idioms. The homophonic *Ofertorio* is based on Psalm 31 and the *Comunió* is based on Psalm 128; Arnau hears echoes of Monteverdi; bell-like peals from the organ bring the *Evangelio* (Gospel) to a jubilant conclusion.

In 1950 Rodrigo composed music for the medieval romance *Triste estaba el Rey David* (*King David was rueful*) which narrates the tragic tale of David and Absalom, leading to the latter's death. Just as in 1948 he had paraphrased the polyphonic structure of *Cuatro Madrigales amatorios* into a series of accompanied melodies, on this occasion he did the opposite and transposed the monody into counterpoint. The result is this slow, magnificent, polyphonic lament. The following

year he composed more densely polyphonic settings of two 15th-century anonymous songs to form a short cycle known as **Tres canciones sefardíes** (*Three Sephardic Songs*). *Triste estaba el Rey David* was first performed at the Palau de Barcelona on 24 January 1956, by the Orfeò Català conducted by Lluís Millet. *Malato está el hijo del rey* (*The King's son is ill*) and *El rey que mucho madruga* (*The King arises early*) received their premieres at the Paraninfo de Filosofía y Letras de Madrid on 3 May 1952 with the Choir of the SEU conducted by Manuela Conzález-Haba.

Jo tinc un burro (*I have a donkey*, 1933) is a four-part Valencian folk song composed by Rodrigo to a anonymous text shortly after his marriage to Victoria Kamhi on 19 January. The **Ave Mariá** from 1954 shows the maestro's command of scoring for a mixed choir. Two groups of sopranos share the melody while the other voices provide more sustained, contrapuntal accompaniment.

The epigrammatic **Tres Canciones Ligeras** (*Three Airy Tunes*, 1972) reveal Rodrigo's talent for composing light and melodious music. *Chimères* is a setting of Victoria Kamhi; Joan Camp wrote *La chanson de ma vie* (*The Song of My Life*) and the lyrics to *El tren de las penas mías* (*The String of My Sorrows*) are by Alfredo García Segura.

(c) **Arturo Reverter**

Translated by Amaya Bravo de Urquía

CD16

Cántico

Works for voices, choir and orchestra Rodrigo's fascination for the literature of his country led him frequently to vocal composition, whether with piano or guitar, or with orchestra. Throughout his career he was attracted to the greatest poets of Spain, and in his large-scale works for voices and orchestra Rodrigo was happy to set to music the most significant poetic, novelistic or religious texts.

The symphonic poem **Ausencias de Dulcinea** (*Dulcinea's Absence*) for bass, four sopranos and symphony orchestra, was composed in 1948 to celebrate the 400th anniversary of the birth of Miguel de Cervantes. Dedicated to José Greco, the work was given its first performance in Madrid on 19 April 1948 by Chano Gonzalo and the Spanish National Orchestra, conducted by Eduardo Toldrá. Soon afterwards it received the Cervantes Prize. Rodrigo's response to the challenge of setting aspects of Cervantes's *Don Quixote* to music is typically original. If the grandeur of the Don's vision of his own life and deeds inspired Rodrigo to score his work for a large orchestra and five solo voices, there is also a certain Cervantine irony in the composer's decision to convey the essence of the knight's character in just 13 minutes of music. That character – part hero, part self-deluded lover, part fool – is painted with complete mastery.

The opening bars, with their echoing fanfares redolent of the ages of chivalry, quickly give way to a memorable phrase suggesting Don Quixote's despairing love: 'Aquí

lloró don Quijote ausencias de Dulcinea' ('Here Don Quixote mourned the absence of Dulcinea'). This is followed by the magical entry of soprano voices, symbolising the illusory nature of the object of his love, who does not exist except in the knight's own mind. Other moods and emotions are vividly depicted in the music: humour, noble resignation, courage. The work ends quietly, the fading voices of his imagined Dulcinea reminding Don Quixote of the impossibility of his dream. In its grandeur of conception, incisive characterisation and memorable writing for both voices and orchestra, Rodrigo's *Ausencias de Dulcinea* stands as one of the composer's finest and most important works, and a notable addition to the great repertoire of music inspired by one of the immortal creations of world literature.

In 1953 the University of Salamanca invited Rodrigo to compose a work to celebrate its 700th anniversary. The composer selected verses from the *Ode to Salamanca* by the writer and philosopher Miguel de Unamuno, scoring the work for bass soloist, choir and 11 instruments. The words of the poem celebrate the history of Salamanca, its landscapes and the golden stone of its buildings which reflect the wheatfields surrounding the city. Unamuno writes of the eternity implied in the University's dedication to the life of the spirit, in the midst of which human love also celebrates its own vision of eternity. He hopes that his life too may be remembered for ever in the city to which he dedicated much of his life. **Música para un código salmantino** begins with a long instrumental introit based on a song-like theme, 'a true Deo gratias for having allowed us to take part in this celebration', in the composer's words. Rodrigo continues: 'I conceived this introduction as a piece which might perhaps have been invented by the organist to whom King Sancho entrusted the teaching of music in this University.' These words are a reminder of the medieval origins of the University, something which is also underlined in the title given by Rodrigo to his work: 'Music for a Salamanca codex'. The importance of history, literature, learning and love as prime movers of human things is reflected in this music. In his introductory note, Rodrigo underlines the relationship between this work and *Ausencias de Dulcinea* and continues: 'The call of the cuckoo [the composer's familiar signature], the sonorous fanfares which salute Salamanca and its halls, and the distant unfolding of the soprano voices at the invocation of student love, which the harp accompanies with touches of familiar music, all these are decorative elements which complete the composer's intention: to evoke'. Dedicated to Antonio Tovar, *Música para un código salmantino* was first performed in the University of Salamanca on 12 October 1953 by Joaquín Deus, a chorus, and members of the Spanish National Orchestra conducted by Odón Alonso.

Created in its initial form in 1965, **Himnos de los neófitos de Qumrán** ('*Hymns of the faithful of Qumrán*') is one Rodrigo's most remarkable works. Based upon texts from the Dead Sea Scrolls, in poetic adaptations by Victoria Kamhi, the work was commissioned by the Fourth Festival of Religious Music in Cuenca. Initially the

music was limited to just the first section of the complete work as we now have it, and in this form it was given its first performance at Cuenca on 15 April 1965, under the direction of Odón Alonso.

Nine years later, perhaps inspired by a visit which they had made in the meantime to Israel, Rodrigo returned to the texts which his wife had prepared, adding two more sections. This definitive version was given its first performance on 25 March 1975 at the 14th Cuenca Festival, again conducted by Odón Alonso. In an introduction to the work, Rodrigo speaks of the texts' profound symbolism, reflected both in his disposition of voices and instruments, and in the music itself. 'The orchestra is treated with great restraint,' he remarks, 'reduced to the bare minimum for these poems ... I can state that my humble music is simply this: a virtually Franciscan humility in the face of the beauty of these songs of the faithful of Qumran.'

If at times the strange sounds and the extreme difficulty of the vocal writing recall one of the decisive influences on the young Rodrigo, that of Igor Stravinsky, the mystic serenity of the music suggests a remote past far earlier than that of the purest musical creations of the ages of faith – an evocation, in fact, of the dark and austere pre-Christian world of Qumran.

The devotion which the figure of St Francis of Assisi always inspired in Joaquín Rodrigo reached its climax in one of the last large-scale works by the composer, the **Cántico de San Francisco de Asís** of 1982. Rodrigo had already written a cycle of songs for soprano and orchestra, the *Triptic de Mossèn Cinto* of 1946 (on CD4), based on aspects of the life of St Francis, to words by the Catalan poet Jacint Verdaguer. It is also notable that whenever he was asked about his life, art or faith, Rodrigo would always single out the 'poverello' of Assisi as one of the most exemplary figures in history. The invitation he received from the Franciscan order in Spain, in 1981, to compose a work in honour of the 800th anniversary of St Francis's birth, must have been gratifying.

His personal response to the character and attitudes of the saint is perhaps reflected not only in the beauty of the music created for the text of the famous *Canticle of the Creatures*, but also in the unusual detail that Rodrigo insisted that the work should be sung only in Spanish. Virtually completed by the end of the anniversary year, the *Cántico de San Francisco de Asís* was heard for the first time in London on 15 March 1986, when the composer was 85 years old. The performers were the Bournemouth Sinfonietta and Chorus and The Renaissance Choir, conducted by the present writer, to whom the work is dedicated. The *Cántico* was first performed in Spain, in Madrid and Barcelona, by the same orchestra and conductor, with Catalan choirs, in April 1990, thanks to the sponsorship of the Organización Nacional de Ciegos Españoles and Banco de Bilbao Vizcaya.

Already blind and very ill, St Francis wrote the *Canticle of the Creatures* in the beautiful Umbrian countryside, in the convent of San Damiano in Assisi, a few months before his death. It joyfully celebrates God's work in creating the universe, the world and Man, and Rodrigo's music captures the simplicity and beauty of the saint's vision in radiant sounds. The sense of profound serenity expressed in this music, and the silences around the text, reveal the spiritual kinship between the *Cántico* and the *Himnos de los neófitos de Qumrán*. Magical flute and horn solos give an oriental colouring to certain verses, a facet which acknowledges the personal inspiration for Rodrigo of his wife Victoria, who was of Sephardic Jewish origin.

Juxtaposing ecstatic melody with moments of reflection, the fervent writing for voices suggests visions of the 'eternal Jerusalem' to which the Christian soul aspires. The full power of the large orchestra is carefully reserved for certain moments, and for the celebratory praise of the final pages.

Rodrigo's work for choir and orchestra deals with themes of great moral and spiritual significance, revealing a very different aspect of the artistic personality of a Spanish composer known throughout the world for a number of brilliant works inspired by the more popular cultural traditions of his country.

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BIOGRAPHIES

Albert Guinovart

The pianist and composer Albert Guinovart was born in Barcelona in 1962. He studied there and then in London, as an assistant to María Curcio. He has composed several musical comedies, film music, music for piano and chamber music; he has also orchestrated and reorchestrated pieces, among them *Goyescas*, by Granados. He has won several piano and composition prizes and performed recitals and concertos under the direction of conductors including Lawrence Foster, Josep Pons, Edwin Colomer and Christopher Hogwood. His TV work includes music for two popular series on TV3 (Televisió de Catalunya, Spain), *Nissaga de Poder* and *Laberint d'Ombres*. On 1 July 1998, his opera *Atzar* was premiered, the work being a commission from the Conservatorio of the Liceo in Barcelona. He has made recordings for Harmonia Mundi by Albéniz, Turina and Granados. These discs were warmly received by the international press.

Marta Zabaleta

Marta Zabaleta is one of the most talented and leading Spanish pianists of her generation. In 1999, she made her debut at the Strasbourg Festival with great success. Born in Guipuzoa (Spain), Marta Zabaleta began her musical studies at the Legazpi Conservatoire with Arantza Rodríguez, with J.A. Medina in the Conservatoire of San Sebastián and later on at the Paris Conservatoire with D. Merlet and Equoy. In Madrid she studied at the Escuela Superior de Música Reina Sofia with Dmitri Bashkirov, A. Povsun and G. Eguizarova. She also attended a course given by Alicia de Larrocha and M. Montenys. She has won awards at several international piano competitions: Paloma O'Shea of Santander, Chopin (Darmstadt), Pilar Bayona (Zaragoza) and Jaen. She has played across Spain with the major orchestras and with conductors including Sergiu Comissiona, Lucas Pfaff, Cabriel Chmura, Harry Christophers, Mandeal, John Bell, Sebastián Bereau, Mario Venzago, García Navarro, Sabas Calvillo, Manuel Galduff, Max Bragado and J.J. Mena.

Carlos Pérez

Classical Guitar Magazine wrote of Carlos Pérez: 'He captures the essence of everything he plays' [...] 'A master guitarist with true star quality'. Born in Chile in 1976, he became interested in the guitar at an early age through his father. He graduated with the highest honours from the Arts Faculty of the University of Chile where he studied under Ernesto Quezada. Carlos Pérez was awarded top prizes in nine major international competitions in Europe and America, and won first prize at competitions in Venezuela, France, Belgium, Austria, and Spain, including the third 'Joaquín Rodrigo International Competition' held in 2006. He has made four CD recordings and various European radio broadcasts. His third CD, 'A Flor de Llanto', was released in March 2004 in Spain by Opera Tres with South American music, and his most recent CD, 'Hechizos', features Latin American music from the 20th century. He has performed recitals in more than 30 countries, and has appeared as soloist with orchestras in France,

Belgium, USA, Portugal, Great Britain, Poland, Lithuania, Russia and Chile. His performance with the Orquesta Sinfónica de Radio y Televisión Nacional de España was transmitted live from the Teatro Monumental in Madrid in 2003 to 27 countries in Europe. Carlos has been invited to guitar festivals such as Guitar Foundation of America, Volos, Vienna, Esztergom, Bratislava, Mikulov, Fabritio Caroso, Caracas, Saltillo, Martinique and others, and has given masterclasses and lectures in many universities and schools of music in the USA (including North Carolina School of the Arts, University of Cincinnati, Wake Forest University and Indiana University). Editions Henry Lemoine of France, Productions d'Oz of Canada and Grenzland-Verlag Theo Hüsgen of Germany have published his arrangements and compositions.

Ignacio Rodes

Born in Alicante, he studied at the city's Conservatorio Superior 'Óscar Esplá', where he is now a professor. He won first prize at five international competitions, including the prestigious 'Andrés Segovia', 'Francisco Tárrega' and 'José Ramirez' prizes, and is considered one of the finest guitarists of his generation. He made his debut at London's Wigmore Hall in 1986. Since then, Rodes has appeared at many prestigious venues and international festivals, and given masterclasses at Conservatories such as Northridge University, California, the Gitarrenseminare in Wilhemspalais, Stuttgart and the Conservatorio Nacional de México. His discography includes a CD of guitar sonatas by Esplá, Brouwer, Bardwell and Ginastera (1994), Guitar Concertos (1996) with the English Chamber Orchestra and *La Guitarra Española entre dos siglos*, an album dedicated to the Generation of '98/'27.

Marco Socías

Born in Malaga into a family of pianists, Marco Socías became the youngest guitar professor in Spain at the age of 21. He has been successful in many competitions, including the 'Infanta Cristina' (Fundación Guerrero, Madrid) where he won first prize, 'Le Printemps de la Guitare' (Belgium) and Concorso Internazionale di Gargnano (Italy). Besides playing as a soloist in Europe, the Middle East and the US, he also performs in chamber groups and as a concerto soloist. He has performed in the Concertgebouw (Amsterdam), Konzerthaus (Vienna), Auditorio Nacional (Madrid), Konzerthaus (Berlin) and Alte Oper (Frankfurt), and has played with orchestras including the Radio Sinfonie-Orchester Berlin, Orquesta Ciudad de Granada and the Orquesta Sinfónica de Galicia.

Marco has made seven CD recordings: Giuliani's Guitar Concerto Op.30, the *Concerto Meditarraneo* by Carlo Domeniconi, a CD of Catalan music, works by Rodrigo, the *Album de Colien* (new Spanish and Portuguese music), and Spanish songs with soprano Juanita Lascarro. He has recorded Rodrigo's *Concierto de Aranjuez* and *Fantasia para un gentilhombre* for harmonia mundi, with the Orquesta Ciudad de Granada conducted by Josep Pons. He lives in Berlin, and is professor at the Centro Superior de Música in the Basque Country.

Ana María Martínez

Through her concert and operatic performances, Ana Maria Martinez has demonstrated a dramatic range that distinguishes her as one of today's most sophisticated lyric sopranos. Whether she is expressing the frivolity of Fiordiligi or Adina or revealing the introspective intensity of Mélisande or Luisa Miller, Ms Martinez always makes a lasting impression.

In recent years she has appeared in leading roles with the Los Angeles Opera, the Vienna State Opera, the Royal Opera at Covent Garden, the Houston Grand Opera and the Deutsche Oper Berlin. She toured with the Philip Glass Ensemble, Andrea Bocelli and Plácido Domingo; and her recent world-premiere recording of Albeniz's *Merlin* (Decca) won the 2001 Latin Grammy. Ms Martinez's discography also includes Bakalov's *Misa Tango* on Deutsche Grammophon (as on *Merlin* singing opposite Domingo) and Glass's *La Belle et la Bête* on Nonesuch.

Since her 1996 professional debut as the soprano soloist in Pablo Casals' *El Pesebre* at the Pablo Casals Music Festival, Ana Maria Martinez has made important debuts at Florence's Teatro Comunale (singing the soprano lead in *Pelléas et Mélisande*), New York City Opera (where she was heard as Mimi), and Stuttgart Opera (as Pamina). Ms Martinez also created the role of The Mother in the world premiere of Menotti's *The Singing Child* at the Spoleto Festival.

After winning the Pepita Embil Award in the 1995 Plácido Domingo International Voice Competition, Operalia II, Ms Martinez joined Domingo for concert appearances in Madrid, Palm Beach, and Buenos Aires the next year. She was also a national finalist in the 1993 Metropolitan Opera National Guild Council Auditions and First Prize winner in the 1994 Eleanor McCollum Auditions and Awards at the Houston Grand Opera. She is a graduate of the Juilliard School with Bachelor's and Master's degrees. Born in San Juan, Puerto Rico, Ms Martinez currently lives in New York and Vienna.

Nuria Rial

Her musical education began in Catalonia and she continued her studies in Basel with prof. Kurt Widmer, also working with such distinguished musicians as Margreet Hönig, Leonard Stein, Christophe Coin, Sergio Azzolini, Friedrich Gürter and Oscar Gighlia. She has performed as a soloist with orchestras and ensembles including Sinfonieorchester Basel, Zürcher Kammerorchester, Orchester des Schola Cantorum Basiliensis, El Concierto Español, La Real Cámara, Orquesta Barroca de Sevilla, Concerto Köln, La Petite Bande, Risonanze di Lugano, La Cetra-Barrockorchester Basel, and the Hungarn Symphonie Orchestre.

Nuria has appeared at festivals in Europe and Latin America, working with (among others) Salvador Mas, Antoni Ros-Marbà, Jose Miguel Moreno, Emilio Moreno, Carlo Chiarappa, Barry Sargent, Jan Schultz, Paolo Grazzi, or Niklas Eklund. She has made two well-received recordings with Glossa and several radio recordings (Radio Nacional de España, Catalunya Musica, Bayerische Rundfunk, RDS2).

Fabiola Masino

Born in Tucumán, Argentina, Fabiola Masino studied song with Laura Varela, and repertoire with Dante Ranieri, Susana Cardonnet and Guillermo Opitz. She won scholarships from different foundations in Argentina, and continued her studies at La Escuela Superior de Canto in Madrid. She has taken courses with Ingeborg Danz, Helmuth Rilling, Douglas Hines, Daniel Suárez Marzal, Miguel Zanetti, Victoria de los Angeles, Istvan Cerjan and Marimí del Pozo. She has won several prizes in vocal competitions in America and Europe. She has sung the Queen of Night at the Teatro Argentino de La Plata, in the Teatro Solís in Montevideo and in the Teatro Colón in Buenos Aires. She is a member of the company at the Teatro Colón, and has made her debut in Madrid's Teatro Real in Verdi's *Don Carlo*. Her concert and recital work includes the sacred music of Monteverdi, Pergolesi and Schubert in Argentina and Spain. She has performed with conductors including Miguel A. Veltri, Ivor Bolton, Franz Paul Decker, Helmuth Rilling, Armin Jordan and Serge Baudo.

Laura Simó

Laura Simó was born in Barcelona, where she studied solfa and piano. Her professional career started in 1985, when she formed the duet PIANOGROSSO (piano and voice duet). Laura is a versatile artist who enjoys singing a wide range of musical styles, from the songs of the medieval troubadours to jazz. She has toured across Europe and released recordings including *The best is yet to come* and *Laura Simó: de Cine*. In 2000 she toured a series of concerts of European Cinema Songs, with the Ensemble de Bellaterra and the saxophonist Eladio Reinón, which is now being recorded.

Antoni Ros Marbà

Antoni Ros Marbà was born in Barcelona and studied at the Conservatorio Superior de Música. He studied conducting with Eduard Toldrà in Barcelona, with Sergiu Celibidache at the Accademia Chigiana in Siena and with Jean Martinon in Dusseldorf, where he received First Prize. In 1966 he became the founding conductor of the RTVE Symphony Orchestra in Madrid after a public competition. That year he won the International Record Prize 'Arthur Honegger' for his recording of Haydn's *Seven Last Words*. In 1967 he was appointed Principal Conductor of the City of Barcelona Orchestra, in 1978 he was designated Musical Director of the Spanish National Orchestra (O.N.E.) and in 1979 he became Principal Guest Conductor to the Netherlands Chamber Orchestra (and later Principal Conductor). In 1978 he was invited by Herbert von Karajan to make his debut in Berlin with the Berliner Philharmoniker and he returned there in 1982. He has conducted the major international

orchestras, and many Spanish orchestras too. His repertoire ranges from Handel to Berg and Webern. He conducted the world premiere and first recording of Robert Gerhard's *The Duenna* to great acclaim. He has been named Catedrático of the Orchestra of Escuela Superior de Música Reina Sofía, in Madrid, and Principal Conductor of the Real Filharmonía de Galicia.

Albert Guinovart

Pianist and composer Albert Guinovart was born in Barcelona in 1962. His musical education began there and continued in London when he was an assistant to Maria Curcio. He has composed several musical comedies, film music, music for piano and chamber music; he has also orchestrated – and re-orchestrated – pieces including the *Goyescas* by Granados. He has won several competitions and performed internationally with Lawrence Foster, Josep Pons, Luis Antonio García Navarro, Franz Paul Decker, James Loughran Ernest Martínez Izquierdo, Edwin Colomer and Christopher Hogwood. His work as a composer for TV includes the theme music written for *Nissaga de Poder* and *Laberint d'Ombres* on TV3. On 1 July 1998, his opera *Atzar* was premiered, after a commission from the Conservatorio of the Liceo in Barcelona. He has made well-received recordings of Albéniz, Turina and Granados for Harmonia Mundi.

Ignacio Rodes

Born in Alicante, Spain, Ignacio Rodes studied at the city's Conservatorio Superior 'Oscar Esplá', where he presently holds the José Tomás professorship. First Prize winner of five international competitions, including the prestigious 'Andrés Segovia', 'Francisco Tárrega' and 'José Ramirez', Ignacio Rodes is considered by critics around the world to be one of the best guitarists of his generation.

He made his debut at the Wigmore Hall (London) in 1986. Since then, Rodes has played at international venues and festivals and given masterclasses at conservatories such as Northridge University (Los Angeles, California, EE.UU), Gitarrenseminare im Wilhemspalais, (Stuttgart, Germany) and Conservatorio Nacional de Mexico, DF.

Gerard Quinn

Gerard Quinn was born in Scotland and studied in Edinburgh and at the Royal Northern College of Music in Manchester, from which he graduated in 1985. While still a postgraduate student he sang the role of Golaud in *Pelléas et Mélisande* under Sir Charles Groves, and shortly after completing his studies, he sang the roles of Count Almaviva and Figaro (*The Marriage of Figaro*), Escamillo (*Carmen*), Amonasro (*Aida*), and Silvio (*Pagliacci*). After studying with Otto Edelmann in Vienna, he became a member of the following opera companies: Glyndebourne, Welsh National Opera, Scottish Opera, English National Opera and the Royal Opera, Covent Garden, in each of which he undertook major roles, specialising above all in the Verdi operas. As a concert artist he has appeared in major halls throughout Great Britain and Europe. In 1990 he sang Rodrigo's *Música*

para un códice salmantino in Madrid and Barcelona, in the presence of the composer. He has worked with many distinguished conductors, including Sir Edward Downes, Bernard Haitink, Sir Alexander Gibson, Carlo Rizzi and Gennady Rozhdestvensky, and also with the theatrical directors Jonathan Miller and Sir Peter Hall. Since 1998 he has lived and worked in Germany.

Natalie Clifton-Griffith

Born in Cornwall, Natalie Clifton-Griffith graduated from the Birmingham Conservatoire in 1996 with First Class Honours and completed her training at the Royal College of Music, during which time she won the 1998 Bach-Handel Prize. Her many and varied engagements have included the Bach Magnificat at the Barbican Hall with the English Chamber Orchestra, the St John Passion in Chelmsford and Lichfield Cathedrals, Canteloube's *Songs of the Auvergne* at the Bath Festival, *Messiah* in Gloucester and Truro Cathedrals, and in Exeter with the Royal Philharmonic Orchestra, and *The Creation* in Bath Abbey.

Nicki Kennedy

Nicki Kennedy read Spanish at Bristol University, where she gained a First Class Honours Degree, going on to study music at the Royal Scottish Academy of Music and at the Royal College of Music where she won many prizes. Her concert engagements have included performances with the Konzertchor Darmstadt, the English Chamber Orchestra, Florilegium, the London Festival Orchestra, Les Musiciens du Louvre and the Philharmonia, as well as appearances at the Aix-en-Provence, Barga, Salisbury and London Handel Festivals, in Athens and in Japan. She has made numerous recordings of Renaissance and Baroque music, among them *Iphigénie Tauride* with Les Musiciens du Roi for DG, Vivaldi cantatas with Modo Antiquo, a CD of Music for King Philip II of Spain, and Scarlatti's *La gloria di Primavera* for the BBC.

Sinéad Pratschke

Born in Canada, Sinéad Pratschke graduated from the University of Western Ontario, where she was awarded the Gold Medal, and then gained a M. Mus. in Performance from the Royal College of Music. Her operatic engagements have included roles in Britten's *A Midsummer Night's Dream* in the Netherlands and *The Marriage of Figaro* at the 1996 Snape Maltings Proms and with Pimlico Opera. Sinéad Pratschke made her South Bank début in April 1999 singing Dafne in Handel's *Apollo e Dafne* with The English Concert conducted by Trevor Pinnock. She has also sung in the Aldeburgh Early Music Festival, in King's College, Cambridge, and at the Arlesheim Mozart Festival in Switzerland.

Alison Smart

Alison Smart studied at Clare College, Cambridge, the Royal Northern College of Music in Manchester and at Trinity College of Music, London. A finalist in the Brigitte Fassbänder Competition, she subsequently took first prize in the Elisabeth Schumann Lieder Competition. She has appeared at such prestigious venues as the Royal Albert Hall, Ely, Leicester and Sheffield Cathedrals, King's

College, Cambridge, and St John's, Smith Square, and at the Brighton, Spitalfields and Windsor Festivals. She has sung with the BBC Symphony Orchestra, the Hanover Band and the Orchestra of the Age of Enlightenment, and her recordings include *The Beggar's Opera* on Argo, Spohr songs for Naxos, and Richard Strauss's *Deutsche Motette* for Collins.

Exeter Philharmonic Choir

Founded in 1846, Exeter Philharmonic Choir is among the oldest musical organisations in the UK. It has an uninterrupted history to the present day, and its 150th anniversary was marked in 1995–6 with performances of Beethoven's Ninth Symphony and *Messiah*, the work it had performed in its inaugural concert in April 1847. The majority of its concerts are given in St Peter's Cathedral in Exeter with orchestras of international standing such as the Royal Philharmonic and English Chamber Orchestras. The Choir's repertoire extends from mediaeval and Renaissance music to contemporary works. It has sung almost all the major choral works of Joaquín Rodrigo, and in 1992 performed the *Cántico de San Francisco de Asís* in the film *Shadows and Light: Joaquín Rodrigo at 90*. In 1998 it undertook a concert tour to Spain, singing in the Auditorio Nacional de Música in Madrid and the Old Cathedral of Salamanca. The same year it was awarded the Schott Medal for services to Rodrigo's music.

Raymond Calcraft

Raymond Calcraft was born in London. He is a graduate of the University of St Andrews in Scotland, where he also began his career as pianist and conductor. Specialising initially in polyphonic vocal music of the Renaissance, he subsequently conducted works across the entire classical repertoire, from Bach and Handel to Hindemith and Tippett. He studied conducting with Sir Adrian Boult and soon afterwards created the Portsmouth Festival, which he directed from 1971 to 1974. From that time on he began to conduct a number of British orchestras, in particular the Bournemouth Sinfonietta, with which he appeared in Madrid and Barcelona in 1990. In 1986 he created and directed the Joaquín Rodrigo Festival in London with the Sinfonietta and a number of distinguished international artists, giving the first British performances of several major works, and conducting the world premiere of *Cántico de San Francisco de Asís*, which was later dedicated to him by the composer. He has recently established a close relationship with the Royal Philharmonic Orchestra, conducting it in repertoire ranging from Handel, Mozart and Beethoven to Puccini and Ravel. Raymond Calcraft has conducted in France and Germany and has made several concert tours to Spain. One of the first recipients of the Schott Medal for services to the music of Joaquín Rodrigo, he has published a complete Catalogue of the composer's works and numerous studies of aspects of his music.

SUNG TEXTS

CD 15

CÁNTICO DE LA ESPOSA

(San Juan de la Cruz)

¿¿A dónde te escondiste,
Amado, y me dejaste con gemido?
Como el ciervo huíste,
habiéndome ferido;
Salí tras ti clamando, y ya eras ido.
Pastores los que fuéredes,
allá por las majadas al otero,
si por ventura viéredes
a aquel que yo más quiero,
decídele que adolezco, peno y muero.
Buscando mis amores,
iré por esos montes y riberas;
ni cogeré las flores,
ni temeré las fieras,
y pasaré los fuertes y fronteras.
¡Oh, bosques y espesuras,
plantados por la mano del Amado!
¡Oh prado de verduras,
de flores esmaltado,
decid si por vosotros ha pasado!

CUATRO MADRIGALES AMATORIOS

I. ¿Con qué la lavaré?

¿Con qué la lavaré?
la tez de la mi cara?
¿Con qué la lavaré?
que vivo mal penada?
Lávanse las casadas
con agua de limones.
Lávome yo, cuitada,
con penas y dolores.

I. Vos me matasteis

Vos me matasteis,
niña en cabello,
vos me habéis muerto.
Riberas de un río,
vi moza virgen,
niña en cabello,
Vos me matasteis,
niña en cabello,
vos me habéis muerto.

III. ¿De dónde venís, amore?

¿De dónde venís, amore?
Bien sé yo de dónde.
De dónde venís, amigo,
fuere yo testigo.

IV. De los álamos vengo, madre

De los álamos vengo, madre,
de ver cómo los menea el aire.
De los álamos de Sevilla
de ver a mi linda amiga.

COPLAS DEL PASTOR ENAMORADO

(Lope de Vega)

Verdes riberas amenas,
frescos y floridos valles,
aguas puras, cristalinas,
altos montes de quien nacen.
Guiadme por vuestras sendas,
y permitidme que halle
esta prenda que perdí,
y me cuesta amor tan grande.
Llevo, teñidas en sangre,
las abarcas y las manos,
rotas de apartar jarales;
de dormir sobre la arena
de aquella desierta margen,
traigo entrecrujado el cabello,
y cuando el aurora sale,
mojado por el rocío
que por mi cabeza esparcen
las nubes que del sol huyen,
humedeciendo los aires.
Verdes riberas amenas...

TRES VILLANCICOS

I. Pastorcito santo

(Lope de Vega)

Zagalejo de perlas, hijo del alba,
¿dónde vais que hace frío, tan de mañana?
Como sois lucero del alba mía,
a traer el día naceis primero;
pastor y cordero, sin choza ni lana.
¿dónde vais que hace frío, tan de mañana?
Perlas en los ojos, risa en la boca,
a placer y enojos las almas provoca;
cabellitos rojos, boca de grana.
¿dónde vais que hace frío, tan de mañana?
¿Qué tenéis que hacer,
¡Pastorcito Santo! madrugando tanto?
lo dais a entender, aunque
vais a ver disfrazado el alma.
¿Dónde vais que hace frío, tan de mañana?

II. Copiillas de Belén

(Victoria Kamhi)

Si la palmera supiera que el Niño
en cuna tan bella caído se la ha una estrella,
su abanico le tendiera para que el Niño meciera.
Del monte por la ladera, ¡qué alegre va el
pastorcillo,
montado en su borriquillo!
Corre que el Niño te espera
y es corta la Nochebuena.
En Belén la Virgen pura le reza al Niño que espera.
Canta la Virgen María,
el Niño le sonreía, ¡qué triste está la palmera!
Si la palmera supiera lo que espera.

III. Aire y donaire

¡Aire y donaire!
Gitanillas, al baile, al baile,
aire y donaire, toca y repica,
sonajuelas y castañéticas,
gitanillas, al baile, al baile,
¡aire y donaire!
¡Ay qué tamaño!
no le llega Juanico al zapato,
¡ay, qué tamaño!
¡Ay, qué zagala!
¡Cuanto va que es su madre sin falta!
¡Ay, qué zagala!
¡Aire y donaire, toca y repica,
sonajuelas y castañéticas,
gitanillas, al baile, al baile!
¡Ande, corra, siga,
ande, corra, siga, siga
sonajuelas y castañéticas,
gitanillas, al baile, al baile,
aire y donaire!
¡Ay qué buen viejo!
que ha tenido sus flores es cierto.
¡Ay qué buen viejo!
¡Aire y donaire, ay!
¡Ay, qué animales!
¡Ay, qué animales!
¡Como aquestos hay mil semejantes!
¡Aire y donaire, toca y repica,
sonajuelas y castañéticas,
gitanillas, al baile, al baile!
¡Aire y donaire!

LA ESPERA

(Victoria Kamhi)

Cuando llegue, ay, yo no sé,
¿por qué le tengo que ocultar, por qué?
¿No canta no el jilguero que regresa al tibio nido
cuando el día ya se ha ido?
Pero yo, triste espero...
Dímelo, ay, avéccilla tú :¿por qué
tenemos que huir, por qué?
Dímelo tu, la fuente,
la que brotas de la entraña
de esa árida montaña,
cristalina y transparente,

dímelo, pues yo no sé,
¿por qué tenemos que huir, por qué?
Hijo de la alborada, lucerito que yo vi,
dímelo, si para mi
en Belén, habrá esta noche posada.
Dímelo, por tu fé, ¿por qué
tenemos que huir, por qué?
Escúchame, Señor, no me abandonas
tú, lo sé, confiada caminaré,
un portal no ha de faltar...
De tu mano, sí, firme iré, feliz,
un sol ha de nacer, lo sé
¡Oh ven, Niño divino!

DOCE CANCIONES POPULARES ESPAÑOLAS

I. ¡Viva la novia y el novio!

¡Viva la novia y el novio
y el cura que los casó,
y el padrino y la madrina,
los convidados y yo!
¡Viva la novia y el novio
y la madre que los parió,
y el padrino y la madrina,
los convidados y yo!

II. De ronda

Manzanita colorada,
¿cómo no te caes al suelo?
¡Toda la vida he andado, la resalada,
por alcanzarte y no puedo!
Dentro de mi pecho tengo
dos escaleras de vidrio:
Por una sube el querer, la resalada,
por otra baja el cariño.

III. Una palomita blanca

Una palomita blanca
como la nieve,
baja al río a beber agua,
bañarse quiere.
Paloma, si vas al monte,
mira que soy cazador.
Si tiro un tiro y te mato,
para tí será el dolor,
paloma blanca como la nieve.

IV. Canción de baile con pandero

En el mar, hay un pescado,
que tiene las puntas verdes.
En este pueblo hay un mozo,
que todas las mozas quiere.
En el río, en el río, lavando,
en el río, me ha dicho un soldado:
"Si quieres venir conmigo,
te montaré en mi caballo."
Yo le dije: ni quiero ni puedo,
que soy niña, de amores no entiendo.

V. Porque toco el pandero

Porque toco el pandero, mi madre riñe,
porque rompo justillo, mandil y dengue.
Ven a verme, Manuel del alma,
ven a verme, que soy tu dama.
En medio de la plaza, en medio, medio,
hay una enredadera, donde me enredo.
Ven a verme, Manuel del alma,
ven a verme, que soy tu dama.

VI. Tararán

Tarárán, si viés a la una,
verás al Niño en la cuna.
Y el Belén en el portal,
que no hay, tararán,
como adorar al Niño.
Que no hay, tararán,
como al Niño adorar.
Tarárán, si viés a las dos,
verás al Hijo de Dios.

Tararán, si viés a las tres,
verás al Niño otra vez.
Tararán, si viés a las cuatro,
verás al Niño en el cuarto.
Tararán, si viés al las cinco,
darás al Niño un besico.
Tararán, si viés a las seis,
verás la mula y el buey.
Tararán, si viés a las siete,
traerás al Niño un rollete.
Tararán, si viés a las ocho,
traerás al Niño un bizcocho.
Tararán, si viés a las nueve,
empina la bota y bebe.
Tararán, si viés a las diez,
vuelve a beber otra vez.
Tararán, si viés a las once,
verás al Niño de bronce.
Tararán, si viés a las doce,
dile al Niño que retoce.

VII. En las montañas de Asturias

En las montañas de Asturias
una asturiana ví,
de catorce a quince años,
regando su jardín.
Pasó un caballero, le pide una flor,
y la bella asturiana le dice que no.
"Queda con Dios, asturiana,
me la tiés que pagar;
por la cuestión de una flor,
te tengo que matar."
Pasó un caballero...

VIII. Estando yo en mi majada

Estando yo en mi majada,
me marché par l'aldea,
a ver la fiehta del Corpuh,
que dicen qu'eh cosa buena.
¡Ay va, bomba, va!
Que del corpuh la yaman morena.
Que el Corpuh la yaman
por cosa cierta.
¡Ay va, bomba, va!

IX. Adela

Una muchacha guapa,
llamada Adela,
los amores de Juan
la lleva enferma
y ella sabía,
que su amiga Dolores
lo entretenía.
El tiempo iba pasando,
y la pobre Adela,
más blanca se ponía
y más enferma,
y ella sabía,
que de sus amores
se moriría.

X. En Jerez de la Frontera

En Jerez de la Frontera
había un molinero honrado,
que ganaba sustento
con un molino alquilado.
Pero es casado
con una moza
como una rosa,
como es tan bella,
el corregidor nuevo
prendó d'ella.
En Jerez de la Frontera
ríese la molinera,
y al corregidor decía,
que amores le pedía:
"Ay, sois gracioso,
muy generoso,
muy lisonjero,
tambien caballero,
mas quiero a mi molinero,
es mi dueño."

XI. San José y María

San José y María van por Tierra Santa,
a cumplir la ley qu'el César leh manda,
pueh con ser los Reyeh de cieloh y tierra,
a cumplir la ley guhtosoh se prehtan.
Por ehto noh dicen que a l'autoridá
grandeh y pequeñoñ sujetoh ehtán.

XII. Canción de cuna

En tu puerta, Teresa, canta un canario,
échale cañamones que cante claro.
Cambrú, Cambrú, serenado,
serenadito, Cambrú,
que a los pies de la cama
llora el niño de la U,
y su madre le dice: ea, vaya,
calla, no llores, que viene el bú,
serenadito, Cambrú, ea.
Al arrullo, al arrullo, duerme mi niño.
Duerme el arrullo.
Cambrú, Cambrú, serenado...

CUATRO CANCIONES SEFARDÍES

(Anonymus; adap.: Victoria Kamhi)

I. Respóndemos

¡Respóndemos, Dios de Abraham,
respóndemos!
¡Respóndemos, El que responde en la ora de
voluntad,'
¡respóndemos!
¡Respóndemos, pavor de Yitshak,
¡respóndemos!
¡Respóndemos, el que responde,
en la hora de angustia,
respóndemos!
¡Respóndemos, Fuerte de Yaakov
respóndemos!
¡Respóndemos, Dios de la merkava;
respóndemos!
¡Respóndemos, O Padre piadoso y gracioso,
respóndemos!

II. Una pastora yo ami

Una pastora yo ami,
una hija hermosa,
de mi chiques que l'adori,
más qu'ella no a mi,
Un día que estavamos
en la huerta asentados,
le dixé yo: "Por ti, mi flor,
me muero de amor".

III. Nani, Nani

Nani, nani, nani, nani,
nani quiere el hijo,
el hijo de la madre,
de chico se haga grande.
Ay, ay, dúrmite, mi alma,
dúrmite, mi vida,
que tu padre viene
con muncha alegría.
¡Ay, avrimex la puerta,
avrimex mi dama, avrimex!
que vengo muy cansado
de arar las huertas.
Ay, la puerta yo vos avro,
que venix cansado,
y verex durmido
al hijo en la cuna.

IV. "Morena" me llaman

"Morena" me llaman,
yo blanca naquí,
De pasear, galana,
mi color perdí.
D'aquellas ventanicas
m'arronjan flechas,
Si son de amores, vengan,
vengan derechas.

EN ARANJUEZ CON TU AMOR

(Alfredo García Segura)

Junto a tí, al pasar las horas, oh, mi amor,
hay un rumor de fuentes de cristal
que en el jardín parece hablar
en voz baja a las rosas.
Dulce amor, esas hojas secas sin color
que barre el viento son recuerdos
de romances de un ayer,
huellas de promesas hechas con amor,
en Aranjuez, entre un hombre y una mujer
en un atardecer que siempre se recuerda.
Oh, mi amor, mientras dos se quieren con fervor,
no dejarán las flores de brotar
ni ha de faltar al mundo
paz ni calor a la tierra.
Yo sé bien que hay palabras huecas, sin amor,
que lleva el viento y que nadie
las oyó con atención,
pero otras palabras suenan,
oh, mi amor, al corazón
como notas de canto nupcial,
ya si te quiero hablar
si en Aranjuez me esperas.
Luego al caer de la tarde se escucha un rumor
y es la fuente que allí parece hablar con las rosas.
En Aranjuez, con tu amor.

CD 16

ROMANCILLO

Por mayo, era por mayo,
cuando hace la calor,
cuando los trigos encallan
y están los campos en flor;
cuando canta la calandria
y responde el ruiseñor,
cuando los enamorados
van a servir al amor.
Menos yo, ¡triste cuitado!,
que vivo en esta prisión,
que no sé cuándo es de día,
ni cuándo las noches son,
sino por una avevica
que me cantaba al albor.
Matómela un balletero.
¡Díos le dé mal galardón!

CANCIÓN DEL CUCÚ

(Victoria Kamhi)
Cuclillo, cuclillo canta,
días son de cantar,
pronto el duro cierzo
corre por el pinar.
Díme si otros bosques
un día yo veré,
si la lejana tierra
muy pronto hallaré.
Di si por estos mundos
vagando siempre iré,
o si mi vida errante
muy pronto acabaré.
Pájaro, buen pajarillo,
díme si es verdad:
¡Ella dice que siempre,
siempre me seguirá!

FINO CRISTAL

(Carlos Rodríguez Pinto)

Fino cristal, mi niño,
fino cristal.
Palomitas del aire
vienen y van.
Redondo el sol, redondo,
bajo el pinar.
Ligero, el viento negro
corre detrás.
Ay que ay, de mi niño
sobre la mar.
Entre las nubes blancas,
fino cristal.

SOBRE EL CUPEY

(Luis Hernández Aquino)
Palomicas de oro
en el chinár,
quiebran el aire quieto
con su cantar.
Va la Virgen tendiendo
sobre el cupey
los pañales divinos
del Niño Rey.
Duerme el Niño su sueño,
canta el coquí
y la tarde se tiñe
de ámbar y añil.
Así canta la Virgen
con voz de miel:
"Duerme, sol de mi alma,
¡Flor de Israel!"

ÉSTA NIÑA SE LLEVA LA FLOR

(Francisco de Figueroa)
Esta niña se lleva la flor,
¡Que las otras no!
Esta niña hermosa
cuyos rizos son
la cuna en que el día
se recuesta al sol,
cuya blanca frente
la aurora nevó
con bruñidos copos
de su blanco humor.
Pues en cuerpo y manos
tal mano le dió
de carmín nevado
cual nunca se vió.
Esta niña se lleva la flor.
¡Que las otras no!
Arcos son sus cejas
con que hiera Amor,
con tan linda vista
que a ninguno erró.
Canela y azúcar
sus mejillas son,
y quien las divide,
de leche y arroz.
No es nada la boca,
pero allí encontró
sus perlas la aurora,
su coral el sol.
Esta niña se lleva la flor.
¡Que las otras no!
No lava la cara
con que el alcanfor
porque avergonzado
de verla quedó.
Y en sus descuidillos
siempre confió
como en los cuidados
de mi tierno amor.
Pues si canto, canta,
llora cuando yo,
ríe cuando río
y baila a mi son.
Esta niña se lleva la flor.
¡Que las otras no!

ESTRIBILLO

(Salvador Jacinto Polo de Medina)
Y muera yo de amor por Perinarda,
desde que nace el sol hasta que para.
Canten las aves, suenen las ramas,
y los pajarillos, típles alados,
canten arpados. ¡Ah!
Suenen sonoros en suaves coros.
Y muera yo de amor por Perinarda,
desde que nace el sol hasta que para.
Canten en su capilla
en gran maravilla. ¡Ah!
Con su voz ingrata, ingrata,
aquel arroyuelo, capón de plata. ¡Ah!
¡La, la, la, la, la, la, la!

CANCIÓN DEL GRUMETE

En la mar hay una torre,
y en la torre una ventana,
y en la ventana una niña
que a los marineros llama.
Por allí viene mi barco,
que lo conozco en la vela,
y en el palo mayor lleva
los rizos de mi morena.

SONETO

(Juan Bautista de Mesa)
Dormía en un prado mi pastora hermosa,
y en torno della erraba entre flores,
de una y otra usurpando los licores,
una abejuela, más que yo dichosa,
que vió los labios donde amor reposa,
y a quien el alba envía sus colores,
que al vuelo refrenando los errores,
engañada, los muerde, como a rosa.
¡Oh, venturoso error, discreto engaño!
¡Oh, temeraria abeja, pues tocaste
donde aún imaginarlo no me atrevo!
Si has sentido de envidia el triste daño,
parte conmigo el néctar que robaste,
te deberé lo que al amor no debo.

CANTICEL

(Josep Carner)
Per una vela en el mar blau,
Daria un ceptre,
Per una vela en el mar blau,
Ceptre i palau.
Per l'ala lleu d'una virtut,
Mon goig daria,
Y el tros que em resta mig romput
De juventut.
Per una flor de romani,
L'amor daria,
Per una flor de romani,
L'amor doni...

CANÇÒ DEL TEULADI

(Teodora Llorente)
Joyos cassador, passa;
Busca mes brava cassa
I deixam quiet a mí,
Jo soch l'amich de casa,
Jo soch lo teuladi.
Jo no tinch la ploma de la cadenera
Que d'or i de grana tiny la primavera;
No tinch la veu dolça que te'l rossinyol;
Ni de l'oroneta joliva il lleugera
Les ales que creuen la mar d'un sol vol.
De parda estamenya, sens flors, sense llistes,
Vestit pobre duch;
Mes penes i glories, alegres o tristes,
Les cante com puch.
Les aligues niuen damunt de la roca
Del gorch qu'entre timbes aizampla la boca;
En branca fullosa lo viu passarell;
La tórtora en l'arbre que ja obrí la soca,
La gralla en els runes d'enfonsat castell.
Jo al home confie la meua niuada,
I pobre i panruch,
Entre la familia, baix de la teulada,
M'ampare com puch.
Les fruits del bosch busca la torcac; la griva,
Janglots entre'ls pampols; l'estornell, la oliva;
A serps verinoses, los vistós flamench;
La llántia del temple, la óvila furtiva,
I anyells l'aborrívol condor famolench.
Jo visc de l'almoyna que al humil mai falla;
I em sent benastruch;
Lo grá qu'en les eres se perd entre palla,
Replegue com puch.

¡UN HOME, SAN ANTONIO!

(Rosalia de Castro)
San Antonio bendito,
dádeme un home,
aunque me mate,
aunque m'esfole.
Meu Santo San Antonio,
daime un homiño,
anqu'ó tamaño teña
d'un gran de millo.
Daimo, meu Santo,
anqu'os pés teña coxos,
mancos os brazos.
Unha muller sin home
¡Santo bendito!
E corpiño sin alma,
festa sin trigo.
Pau viradoiro,
qu'onda queira que vaya,
troncho que troncho.
Mais en tend'un homiño,
¡Virxe do Carme!
non hay mundo que chegue
para un folgarse.
¡Que zamb'ou trencu,
semp'r'é bó ter un home
para un remedio!

BARCAROLA

(Victoria Kamhi)
Corre, corre, mi barquito
surca el verde mar,
que los vientos son propicios
para navegar.
Llévame a una cabaña
donde en el umbral
rizos negros, ojos pardos,
boca de coral.
Corre, vuela, mi barquito,
a la luz del albor.
¡Que en esa feliz ribera
me espera el amor!

LA GROTTÉ (Homenaje a Debussy) *(Louis Emié)*

I
Dans cette grotte où le silence
Ignore encore qu'il nous fait peur,
J'écoute le coeur de ton coeur
Dans les ombres qu'il nous dispense.
Ces ombres n'ont qu'un seul visage
Et tu l'as choisi pour qu'un jour
Il soit plus fidèle à l'amour
Que toi-même à mon paysage.
Amour, dans cette grotte obscure
Où nous l'attendons à genoux
Ne s'approchera point de nous
S'il n'est notre ombre la plus pure.

II
Quelle es cette ombre qui m'accable
Dans cette grotte où je t'attends
Où la plus belle fleur du temps
N'est jamais que rose de sable?
Cette ombre dont ton ombre est faite
flotte sur des eaux qui s'en vont
Au-delà d'un ciel si profond
Qu'il ne charme qu'un corps sans tête.
Tu n'es de chair et de visage
Que pour l'ombre qui m'éblouit,
Rose de sable que la nuit,
rose encore, divise et partage.

III
Si j'existe encore sur la terre
Où les ombres n'existent pas,
C'est que mon ombre, entre tes bras,
Se fait chair d'un autre mystère.
Dans cette grotte et ce murmure
Qui nous cherche pour s'écouter,

Mon ombre doit-elle douter
De celle qui la transfigure?
Amour, n'est-tu donc qu'un visage
Dont les yeux ne sont que mes yeux
Dans cette grotte où je ne veux
Me voir qu'à travers ton image?

LÍRICAS CASTELLANAS
(Anonymus; adap.: Victoria Kamhi)

I. San Juan y Pascua
Que no cogeré verbena
en la mañana de San Juan,
pues mis amores se van.
Que no cogeré claveles,
madreselva ni miraveles,
sino penas tan crueles
cual jamás se cogerán,
pues mis amores se van.

II. Despedida y soledad
Vanse mis amores, madre,
luengas tierras van morar.
Yo no los puedo olvidar.
¿Quién me los hará tornar?
Yo soñara, madre, un sueño,
que me dix nel corazón,
que se iban los mis amores
a las islas de la mar.
¿Quien me los hará tornar?
Yo soñara, madre, un sueño,
que me dix nel corazón,
que se iban los mis amores
a las tierras de Aragón.
Allá se van a morar.
Yo no los puedo olvidar.
¿Quien me los hará tornar?

III. Espera del amado
Al alba venís, buen amigo,
al alba venís.
Amigo el que yo más quería,
venid al alba del día.
Amigo el que yo más amaba,
venid a la luz del alba.
venid a la luz del día.
Non trayais compañía,
venid a la luz del alba,
non trayais gran compañía.

ROMANCE DE DURANDARTE
(Anonymus; adap.: Victoria Kamhi)
Durandarte, Durandarte
buen caballero probado ¡ay!
Acordarte deberías
d'aquel buen tiempo pasado, ¡ay!
Cuando en galas y canciones
publicabas tu cuidado, ¡ay!
Agora, desconocido,
dí por qué me has olvidado, ¡ay!
Pues, amásteis a Gaiferos
cuando yo fui desterrado, ¡ay!
Y por no sufrir ultraje,
moriré desesperado, ¡ay!
Y por no sufrir ultraje,
moriré desesperado, ¡ay!

FOLÍAS CANARIAS
Gran Canaria se ha dormido
con el arrullo del mar.
No la despiertes isleña
déjala aun descansar.
Gran Canaria se ha dormido
con el arrullo del mar.

ARANJUEZ, MA PENSÉE
(Victoria Kamhi)
Aranjuez, mai est la saison des roses,
sous le soleil elles sont déjà écloses,
les magnolias en fleurs se penchent
sur les eaux claires du Tage.

Et la nuit, ce parc deux fois centenaire
s'anime soudain chuchotements,
et bruissements, subtils arômes,
qu'amène le vent
avec d'illustres fantômes.
Un peintre fameux avec sa palette magique,
a su capter d'immortelles images,
l'ombre d'un roi et d'une reine.
Or et argent, perles et diamants
fêtes somptueuses femmes belles
et voluptueuses fiers courtisans.
Guitares au loin, guitares et mandolines
entre les buissons, joueurs de flûte,
chanteurs a l'unison.
Mon amour je te cherche en vain
parmi le frondes où tant de souvenirs,
vivaces a bon dent des temps passés,
des jours heureux.
Nous avons vingt ans tous les deux.

CD 17
DESPEDIDA DE AZUCENA
(José Ma Valverde)
Mejor sería ahora mismo
marchar, y no volver más.
¿Por qué repetir después
el dolor que esto me da?
El subir las escaleras
¿para qué me sirve ya?
Ahora me desgarraría
pasar de nuevo por el umbral,
Si estos peldaños subiera...
los tendría que besar.
Decir adiós a las piedras,
por postrera vez mirar
el cielo por mi ventana;
Ver al los niños que están
por última vez jugando,
y en el borde de su edad,
de grandes, abandonarles,
sin saber cómo será.
Puesto que estoy en camino
no debo mirar atrás;
no he de pagar el tributo
del corazón que se va.
Si ahore empiezo a despedirme
de mis años, ya jamás
acabaré; todos, adiós,
tiempo sin tocar;
que un dulce olvido os sepulte,
dejadme con Dios, en uno por uno
mis días merodearán;
balando como corderos
por la caricia final.
Adiós, mi casa; adiós, mi paz.

CANTIGA
(Gil Vicente)
Muy graciosa es la doncella.
Digas tú el caballero
que las armas vestías
si el caballo o las armas
o la guerra es tan bella.
Digas tú el marinero
que en tus naves vivías
si la nave o la vela
o la estrella es tan bella.
Digas tú el pastorcico
que el ganadico guardas
si el ganado o los valles
o la sierra es tan bella.
Muy graciosa es la doncella.

ROMANCE DE LA INFANTINA DE FRANCIA
De Francia partió la niña,
de Francia la bien guarnida;
íbese para París,
do padre y madre tenía.
Errado lleva el camino,
errada lleva la guía;
arrimárase a un roble
por esperar compañía.
Vio venir un caballero,
que a París lleva la guía.
La niña desque lo vido
de esta suerte le decía:
"Si te place, caballero,
llévesme en tu compañía."
"Pláceme -dijo-, señora,
pláceme -dijo- mi vida."
Apeóse del caballo
por hacelle cortesía;
puso la niña en las ancas
y subióse en la silla.
En el medio del camino
de amores la requería.
La niña, desque lo oyera,
dijole con osadía:
"Tate, tate, caballero,
no fagáis tal villanía;
hija soy de un malato
y de una malatía;
el hombre que a mí llegase,
malato se tornaría."
Con temor el caballero
palabra no respondía.
A la entrada de París
la niña se sonreía.
"¿De qué vos reís, señora?
¿de qué vos reís, mi vida?"
"Ríome del caballero,
y de su gran cobardía,
¡tener la niña en el campo,
y catarle cortesial!"
Con vergüenza el caballero
estas palabras decía:
"Vuelta, vuelta, mi señora,
que una cosa se me olvida."
La niña, como discreta,
dijo: "Yo no volvería,
ni persona, aunque volviere,
en mi cuerpo tocaría:
hija soy del rey de Francia
y la reina Constantina,
el hombre que a mí llegase
muy caro le costaría."

SERRANILLA
(Marqués de Santillana)
Moça tan fermosa non vi en la frontera,
como una vaquera de la Finojosa.
Faciendo la via del calatraveño
a Santa María, vencido del sueño,
Por tierra fragosa perdí la carrera,
do ví la vaquera de la Finojosa.
En un verde prado de rosas e flores
guardando ganado con otros pastores,
la ví tan graciosa que apenas creyera
que fuese vaquera de la Finojosa.
Non creo las rosas de la primavera
sean tan fermosas nin de tal manera.
Fablando sin glosa si antes supiera
de aquella vaquera de la Finojosa.
Non tanto mirara su mucha beldad,
por que me dexara en mi libertad.
Mas dix: «Donosa» (por saber quien era,
aquella vaquera de la Finojosa).
Bien como riendo, dixo «Bien vengades
que ya bien entiendo lo que demandades:
Non es deseosa de amar, nin lo espera,
aquessa vaquera de la Finojosa».

ÁRBOL

(Fina de Calderón)
Arbol, floréceme otro sueño,
la tarde es grana,
y tu serás mi tronco
y yo tu rama acoralada.
Arbol, floréceme otro sueño,
durante el alba,
y yo seré tu abrazo,
corteza blanca durante el alba,
blanca de fruto, roja de llama.

¿POR QUÉ TE LLAMARÉ?

(Fina de Calderón)
¿Por qué te llamaré yo
mi granito de café,
si tienes el pelo rubio
y tienes blanca la piel?
¿Por qué te llamaré yo
mi pedacito de pan,
si el hambre de tu cariño
no me la puedes quitar?
¿Por qué te llamaré yo
mi lucero o mi clavel,
si cuando estás frente a ellos
ni astros ni flores se ven?

DOS POEMAS

DE JUAN RAMÓN JIMÉNEZ

I. Verde verderol

Verde verderol
jendulza la puesta del sol!
Palacio de encanto,
el pinar tardío
arrulla con llanto
la huida del río.
Allí el nido umbrío
tiene el verderol.
Verde verderol
jendulza la puesta del sol!
La última brisa
es suspiradora,
el sol rojo irisa
al pino que llora.
¡Vaga y lenta hora
nuestra, verderol!
Verde verderol
jendulza la puesta del sol!
Soledad y calma,
silencio y grandeza.
La choza del alma
se recoge y reza.
De pronto ¡oh, belleza!
canta el verderol.
Verde verderol
jendulza la puesta del sol!
Su canto enajena
(¿se ha parado el viento?)
El campo se llena
de su sentimiento.
Malva es el lamento,
verde el verderol.
Verde verderol
jendulza la puesta del sol!

II. Pájaro del agua

¡Pájaro del agua!
¿qué cantas, qué encantas?
A la tarde nueva
das una nostalgia
de eternidad fresca,
de gloria mojada.
El sol se desnuda
sobre tu cantata.
¡Pájaro del agua!
Desde los rosales
de mi jardín clama
a esas nubes bellas
cargadas de lágrimas.
Quisiera, en las rosas,
ver gotas de plata.

¡Pájaro del agua!
Mi canto también
es canto de agua.
En mi primavera
la nube gris baja
hasta los rosales
de mis esperanzas.
¡Pájaro del agua!
Amo el sol errante
y azul que desgranas
en las hojas verdes,
en la fuente blanca.
!No te vayas tú,
corazón con alas!
¡Pájaro del agua!
¿Qué encantas, qué cantas?

DOS CANCIONES

PARA CANTAR A LOS NIÑOS

(Anonymous; adap.: Victoria Kamhi)

I. Corderito blanco

Corderito blanco que durmiendo estás,
déjate, bien mío, déjate arrullar.
Si te duermes amor mío,
yo te quiero despertar,
pues vinieron desde Oriente
los tres Reyes a adorar.
No te duermas, mi vida;
no te duermas, mi cielo;
arrrórró, arrrórró, arrrórró,
arrrórró, que te arrullo yo.

II. Quedito

Quedito, pasito,
silencio chiton,
que duerme un infante,
que tierno y constante,
al más tibio amante
despierta el calor.
Quedito, pasito
silencio, chitón,
no le despierten, no;
a la e a la o,
no le despierte, no.
¡Duerme, mi amado,
descansa mi amor!
a la e a la o.

PRIMAVERA

(Guillermo Fernández Shaw)

Nacen aves y flores
y los aires se llenan
de trinos y aromas
en la tarde de amor y paz
de mil colores.
Todo tiembla y palpita
bajo un cielo de nácar
que brilla gozoso
con latidos de luz del sol
y con canciones.
Muere tibia la tarde,
y en la rama de un tilo
desgrana su canto
ruiseñores que trinan
al sol dorado.
Pajarillos que cruzan
el encaje de oro
salpicado de azul,
tramonto solar
con sus plumas pintadas
en un rapto de amor
se han lanzado a volar.
¡Si palpitas de amor
pajarillo de abril
no te importe ser flor!
Todo tiembla y palpita
bajo un cielo de nacar
que brilla gozoso
con latidos de luz del sol
y con canciones.
La luz del sol se va

en brazos del amor.
Nacen aves y flores
en la tarde que muere
y allá a lo lejos,
cantando queda
la voz del agua.

CON ANTONIO MACHADO

(Antonio Machado)

I. Preludio

Mientras la sombra pasa de un santo amor,
hoy quiero
poner un dulce salmo sobre mi viejo abril.
Acordaré las notas del órgano severo
al suspirar fragante del pífano de abril.
Madurarán su aroma las pomas otoñales,
la mirra y el incienso salmodiarán su olor;
exhalarán su fresco perfume los rosales,
bajo la paz en sombra del tibio huerto en flor.
Al grave acorde lento de música y aroma,
la sola y vieja y noble razón de mi rezar
levantará su vuelo suave de paloma
y la plabra blanca se elevará al altar.

II. Mi corazón te aguarda

Amada, el aura dice
tu pura veste blanca...
No te verán mis ojos;
¡mi corazón te aguarda!
El viento me ha traído
tu nombre en la mañana;
el eco de tus pasos
repite la montaña...
No te verán mis ojos;
¡mi corazón te aguarda!
En las sombrías torres
repican las campanas...
No te verán mis ojos
¡mi corazón te aguarda!
Los golpes del martillo
dicen la negra caja;
y el sitio de la fosa
los golpes de la azada...
No te verán mis ojos;
¡mi corazón te aguarda!

III. Tu voz y tu mano

Soñé que tú me llevabas
por una blanca vereda,
en medio del campo verde,
hacia el azul de los cielos,
hacia los mundos azules,
una mañana serena.
Sentí tu mano en la mía,
tu mano de compañera,
tu voz de niña en mi oído
como una campana nueva,
como una campana virgen,
de un alba de primavera.
¡Eran tu voz y tu mano,
en sueños, tan verdaderos!
Vive, esperanza ¡quien sabe
lo que traga la tierra!

IV. Mañana de abril

Era una mañana y abril sonreía.
Frente al horizonte dorado moría
la luna, muy blanca y opaca; tras ella,
cual tenue ligera quimera, corría
la nube que apenas enturbia la estrella.
Como sonreía la rosa mañana
al sol de Oriente abrí mi ventana;
y en mi triste alcoba penetró el Oriente
en canto de alondras, en risa de fuente
y en suave perfume de flora temprana.
Fue una tarde clara de melancolía.
Abril sonreía. Yo abrí las ventanas
de mi casa al viento... El viento traía
perfumes de rosas, doblar de campanas...
Doblar de campanas lejanas, llorosas,

suave de rosas aromado aliento...
¿Dónde están los huertos floridos de rosas?
¿Qué dicen las dulces campanas al viento?
Pregunté a la tarde en abril que moría:
¿Al fin la alegría se acerca a mi casa?
La tarde de abril sonrió: La alegría
pasó por tu puerta – y luego, sombría:
Pasó por tu puerta. Dos veces no pasa.

V. Los sueños

El hada más hermosa ha sonreído
al ver la lumbre de una estrella pálida
que en hilo suave, blanco y silencioso
se enrosca al huso de su rubia hermana.
Y vuelve a sonreír, porque en su rueca
el hilo de los campos se enmaraña.
Tras la tenue cortina de la alcoba
está el jardín envuelto en luz dorada.
La cuna casi en sombra. El niño duerme.
Dos hadas laboriosas lo acompañan,
hilando de los sueños sutiles
copos en ruecas de marfil y plata.

VI. Cantaban los niños

Yo escucho los cantos de viejas canciones,
que cantan los niños cuando al corro juegan
y vierten en corro sus almas que sueñan
cual vierten sus aguas las fuentes de piedra.
Con monotonías de risas internas,
que no son alegres, con lágrimas viejas,
que no son amargas y tienen tristezas,
tristeza de amores de antiguas leyendas.
En los labios niños, las canciones llevan
confusa la historia y clara la pena,
como clara el agua lleva su consejo
de viejos amores que nunca se cuentan.
Jugando a la sombra de una plaza vieja,
los niños cantaban... la fuente de piedra
vertía su eterno cristal de leyenda.
Cantaban los niños canciones ingenuas,
de un algo que pasa y que nunca llega:
La historia confusa y clara la pena,
seguía su cuento la fuente serena,
borrada la historia, cantaba la pena.

VII. ¿Recuerdas?

¿Mi amor?... ¿Recuerdas, dime,
aquellos juncos tiernos,
lánguidos y amarillos
que hay en el cauce seco?...
¿Recuerdas la amapola
que calcinó el verano,
la amapola marchita,
negro crespón del campo?...
¿Te acuerdas del sol yerto
y humilde, en la mañana,
que brilla y tiembla roto
sobre una fuente helada?...

VIII. Fiesta en el prado

Hay fiesta en el prado verde
-pífano y tambor-.
Con su cayado florido
y abarcas de oro vino pastor.
Del monte bajé,
sólo por bailar con ella:
al monte me tornaré.
En los árboles del huerto
hay un ruiseñor;
canta de noche y de día,
canta a la luna y al sol.
Ronco de cantar:
al huerto vendrá la niña
y una rosa cortará.
Entre las negras encinas
hay una fuente de piedra,
y un cantarillo de barro
que nunca se llena.
Por el encinar,
con la blanca luna,
ella volverá.

IX. Abril galán

Mientras danzáis en corro,
niñas, cantad:
"Ya están los prados verdes;
ya vino abril galán.
A la orilla del río,
por el negro encinar
sus abarcas de plata
hemos visto brillar."
Mientras danzáis en corro,
niñas cantad:
"Ya están los prados verdes;
"ya vino abril galán."

X. Canción del Duero

Molinero es mi amante,
tiene un molino
bajo los pinos verdes,
cerca del río.
Niñas, cantad:
"Por la orilla del Duero
yo quisiera pasar."
En las sierras de Soria,
azul y nieve,
leñador es mi amante
de pinos verdes.
¡Quién fuera el águila
para ver a mi dueño
cortando ramas!
¡Ay, garabí!...
Bailad, suene la flauta
y el tamboril.

CD 18

CÁNTICO DE LA ESPOSA

(*San Juan de la Cruz*)
¿A dónde te escondiste,
Amado, y me dejaste con gemido?
Como el ciervo huíste,
habiéndome ferido;
Salí tras ti clamando, y ya eras ido.
Pastores los que fuéredes,
allá por las majadas al otero,
si por ventura viéredes
a aquel que yo más quiero,
decidle que adolezco, peno y muero.
Buscando mis amores,
iré por esos montes y riberas;
ni cogeré las flores,
ni temeré las fieras,
y pasaré los fuertes y fronteras.
¡Oh, bosques y espesuras,
plantados por la mano del Amado!
¡Oh prado de verduras,
de flores esmaltado,
decid si por vosotros ha pasado!

TRIPTIC DE MOSSÈN CINTO

(*Jacinto Verdaguer*)

I. L'harpa sagrada

A L'Arbre diví
Penjada n'és l'Harpa.
L'Harpa de David,
en Sion amada.
Son clavier és d'or,
Ses cordes de plata,
Mes, com algun temps,
Ja l'amor no hi canta,
Que hi fa set gemecs
De dol i enyorança.
S'obrien los cels,
L'infèrn se tancava,
I al cor de son Déu
La terra és lligada.
A l'últim gemec
Lo dia s'apaga,
I es trenquen los rocs
Topant l'un amb l'altre.
També es trenca el cor
D'una Verge Mare

Que, escoltant los sons,
A l'ombra plorava:
-Angelets del cel.
Despenjau-me L'Harpa,
Que de tan amunt
No puc abastar-la;
Baixau-la, si us plau,
Mes de branca en branca,
No s'esfloreu pas
Ses cordes ni caixa.
Posau-la en mon pit,
Que puga tocar-la;
Si ha perdut lo so,
Li tornaré encara;
Si no l'ha perdut,
Moriré abraçant-la
Le meva Harpa d'or
Que el món alegrava!

II. Lo violí de Sant Francesc

De Greccio en lo pessebre,
Davant l'Infant diví,
Ronca la cornamusa,
Sona lo tamborí,
La flauta hi espigueja,
La fluta i lo flautí
La pastorel, la dolca
Francesc la vol seguir.
No té ferrets ni gralla,
Gralla ni bandolí.
Cull dos bastons que troba
Llençats vora el camí,
Se'n posa un a l'espatlla
A tall de violí,
Passant l'altre per sobre
Com un arquet d'or fi.
Lo violí es de freixe,
L'arquet d'un brot de pi,
Mes en ses mand sagrades
Gran música en sortí.
¿No n'ha d'eixir de música,
Si els toca un Serafi?

III. San Francesc i la Cigala

Lo convent és tan petit
Que una serment l'engarlanda,
On un dia al pic del sol
S'ou cantar una cigala.
Zigaluzet.
Ja li crida Sant Francesc:
-Vine, vine, oh ma germana;
Vine i canta una cançó
Al bon Déu que t'ha criada.
Zigaluzet.
La cigala no fa el sort,
Sobre sos dits se posava,
I canta que cantarás
La canço de l'estiuada.
Zigaluzet.
Cada dia al dematí
Brunzidora redevala;
Quan vuit dies són passats
Ja li diu tot amoiçant-ta:
Zigaluzet.
Cigaló, bon cigaló,
T'hem sentit una vuitada;
On Deu te vulla ara ves
A puntejar la guitarra.
Zigaluzet.

ROMANCE

DEL COMENDADOR DE OCAÑA

(*Lope de Vega; adap.: Joaquín de Entrambasaguas*)
Más quiero yo a Peribáñez
con su capa la pardilla
que al Comendador de Ocaña
con la suya guarnecida.
La mujer de Peribáñez
la más bella es de la villa
y el Comendador de Ocaña

de amores la requería,
y el Comendador de Ocaña
de amores la requería.
La mujer es virtuosa
cuanto hermosa y cuanto linda
mientras su esposo está ausente
desta suerte respondía:
Segador que desde lejos
has venido a nuestra villa
convidado del agosto
¿quién te dio tanta malicia?
Cuando salgan las estrellas
a tu descanso camina,
y no te metas en cosas
de que algún mal se te siga.
Quiero mejor ver mi dueño
en su jaca la torquilla,
llena de escarcha la barba
y de nieve la camisa.
La ballesta atravesada
y amarrados a la silla
dos perdices o conejos
y el podenco de trailla,
que ver al Comendador
con gabán de seda rica,
adornados de diamantes
el jubón y la capilla,
de caza con sus monteros
cabalgando en yegua fina
con el halcón en la mano
y el puñal de oro en la cinta.
Más quiero yo a Peribañez
con su capa la pardilla,
que al Comendador de Ocaña
con la suya guarnecida.
El Comendador de Ocaña
servirá a dama de estima
no con sayuelo de grana
ni sarta de argentería.
Le hablará en discretas cartas
de su amor a maravilla,
no campesinos desdenes
envueltos en señoría.
Llegará en gentil carroza
los disantos a la misa,
no vendrá en carro de estacas
de los campos a las viñas.
Olerá a guantes de ámbar,
a perfumes y pastillas,
no a tomillo ni a cantueso,
mentas y zarzas floridas.
Vete, pues, el segador,
mala fuere la tu dicha,
que si Peribañez viene,
no verás la luz del día.
Y aún cuando el Comendador
me amare como a su vida
y se diesen fama y honra
por amorosas mentiras.
Más quiero yo a Peribañez
con su capa la pardilla
que al Comendador de Ocaña
con la suya guarnecida.
¡Ah! ¡Ah!

SERRANILLA

(Marqués de Santillana)

Moça tan fermosa
non vi en la frontera,
como una vaquera
de la Finojosa.
Faciendo la via del calatraveño
a Santa María, vencido del sueño,
Por tierra fragosa perdí la carrera,
do ví la vaquera de la Finojosa.
En un verde prado de rosas e flores
guardando ganado con otros pastores,
la ví tan graciosa que apenas creyera
que fuese vaquera de la Finojosa.
Non creo las rosas de la primavera
sean tan fermosas nin de tal manera.

Fablando sin glosa si antes supiera
de aquella vaquera de la Finojosa.
Non tanto mirara su mucha beldad,
por que me dexara en mi libertad.
Mas dixe: « Donosa »
(por saber quien era, aquella vaquera
de la Finojosa).
Bien como riendo, dixo « Bien vengades
que ya bien entiendo lo que demandades:
Non es deseosa de amar, nin lo espera,
aquessa vaquera de la Finojosa ».

RETABLO DE NAVIDAD

Villancicos

I. Pastorcito santo *(Lope de Vega)*

Zagalejo de perlas, hijo de alba,
¿dónde vais que hace frío, tan de mañana?
Como sois lucero del alba mía,
a traer el día naceis primero;
pastor y cordero, sin choza ni lana.
¿dónde vais que hace frío tan de mañana?
Perlas en los ojos, risa en la boca,
a placer y enojos las almas provoca;
cabellitos rojos, boca de grana.
¿dónde vais que hace frío, tan de mañana?
¿Qué tenéis que hacer,
¡Pastorcito Santo! madrugando tanto?
lo dais a entender, aunque
vais a ver, disfrazado el alma.
¿Dónde vais que hace frío, tan de mañana?

II. Aire y donaire

¡Aire y donaire!
Gitanillas, al baile, al baile,
aire y donaire, toca y repica,
sonajuelas y castañéticas,
gitanillas, al baile, al baile,
¡aire y donaire!
¡Ay qué tamaño!
no le llega Juanico al zapato,
¡ay, qué tamaño!
¡Ay, qué zagala!
¡Cuanto va que es su madre sin falta!
¡Ay, qué zagala!
¡Aire y donaire, toca y repica,
sonajuelas y castañéticas,
gitanillas, al baile, al baile!
¡Ande, corra, siga,
ande, corra, siga, siga
sonajuelas y castañéticas,
gitanillas al baile, al baile,
aire y donaire!
¡Ay qué buen viejo!
¡que ha tenido sus flores es cierto.
¡Ay qué buen viejo!
¡aire y donaire, ay!
¡Ay, qué animales!
¡Ay, qué animales!
Como aquestos hay mil semejantes!
¡Aire y donaire, toca y repica,
sonajuelas y castañéticas,
gitanillas, al baile, al baile!
¡Aire y donaire!

III. Copliillas de Belén *(Victoria Kamhi)*

Si la palmera supiera que el Niño
en cuna tan bella caído se la ha una estrella,
su abanico le tendiere para que el Niño meciera.
Del monte por la ladera,
¡qué alegre va el pastorcillo,
montado en su borriquillo!
Corre que el Niño te espera
y es corta la Nochebuena.
En Belén la Virgen pura
le reza al Niño que espera.
Canta la Virgen María,
el Niño le sonreía, ¡qué triste está la palmera!
Si la palmera supiera lo que espera.

CANCIONES DE NAVIDAD

I. Cantan por Belén pastores

(Victoria Kamhi)

Cantan por Belén pastores
en el portal bajo el techo florido,
van entonando loores, flauta y laúd.
¡Ah! En noche tan fría
es cuando ha nacido el niño divino.
Zagala tan pura lo ha parido.
Zagala tan pura.
Cantan por Belén pastores al zagalejo.
Que acudieron al establo: Lucas, Lázaro
y el viejo Pablo.
Una estrella de oro fino ve desde los cielos
como hacen tierna música, entre escarcha,
entre hielos.
Angeles cantan en coro al niño divino.
Cantan por Belén pastores
en el portal bajo el techo florido.
Suenan dulzainas y arpas, pues el niño ha
nacido.
Duérmete tú, mi lucero, en vuelto en
esplendor,
hijo tú del carpintero, cordero y pastor.

II. A la clavelina

(Lope de Vega)

A la clavelina, a la perla fina,
a la Aurora santa que el sol se levanta,
cuanto vale Dios.
Reina de los cielos, divina Señora;
a fé que habeis dado al mundo limosna,
que andaba gitano fuera de la gloria
con esa moneda, pues que vale sola,
cuanto vale Dios.
Clavelina hermosa, perla de los cielos,
rocío divino, soberano verbo;
gusto que a las nubes a la tierra dieron
solo el vellocino más puro que el cielo,
cuanto vale Dios.
A las gitanillas vos das de limosna,
esa monedica de gracia y de gloria,
medalla divina de las tres personas
aunque en ella vive la segunda sola,
cuanto vale Dios.

III. Duérmete, niño

(Victoria Kamhi)

Duérmete, niño chiquito, bajo las ramas
ya te mecen tortolillas de alas pardas.
Patatas de coral arrulles, bajo las ramas.
Alelías y lirios tocan un, dos, ¡
con sus trompetas, con sus trompetas
Aires mecen a mi niño
a mi niño bajo las ramas.
Velan la luna
luna y estrellas
y tienden velos de oro bajo las ramas.
Duérmete, Jesús chiquito, Jesús chiquito
cantaré para que duermas, ¡ah!,
bajo las ramas, ¡ah!

IV. A la chiribirivuela

(Anonymous; adap.: Victoria Kamhi)

A la chirichiribirivuela, Maricuela,
chiribirivuela, vuela, vuela.
Vuela tú, pues vuela el sol,
cuando el mundo le persigue, sigue.
Sigue tú con pie sutil el abril
que el cielo admira, mira.
Sigue tú con pie sutil, sigue tú con pie sutil.
Sigue, sigue, sigue
chirichiribirivuela, Maricuela,
chiribirivuela, vuela, vuela,
a la chirichiribirivuela, chiribirivuela,
Maricuela, Maricuela, chirivuela, vuela,
vuela,
vuela, vuela, a la chirichiribirivuela,
Maricuela, chirichirivuela, chirivuela,
chirivuela, vuela, chirivuela, chirivuela,

vuela, vuela.
Mira, tú el bello clavel
que el pincel del alba dora, ora, ora,
ora, pues desnudo está, ora, ora,
pues desnudo está, ora, pues desnudo está,
está, está, está, está.
Arrópale que se hiela, hiela, hiela, hiela,
hiela, hiela, hiela, hiela, hiela, hiela,
hiela, hiela.
A la chirichiribivuela, Maricuela,
chiribirivuela, vuela, vuela,
sigue, mira, ora, canta, gira, baila,
toca, con pandero y castañuelas,
con pandero y castañuelas.
Amén, amén, amén.

V. La espera

(Victoria Kamhi)

Cuando llegue, ay, yo no sé,
¿por qué le tengo que ocultar, por qué?
¿No canta no el jilguero que regresa al tibio nido
cuando el día ya se ha ido?
Pero yo, triste espero...
Dímelo, ay, avecilla tú: ¿por qué
tenemos que huir, por qué?
Dímelo tú, la fuente,
la que brotas de la entraña
de esa árida montaña,
cristalina y transparente,
dímelo, pues yo no sé,
¿por qué tenemos que huir, por qué?
Hijo de la alborada, lucerito que yo vi,
dímelo, si para mi
en Belén habrá esta noche posada.
Dímelo, por tu fé, ¿por qué
tenemos que huir, por qué?
Escúchame, Señor, no me abandonas
Tú, lo sé, confiada caminaré,
un portal no ha de faltar...
De tu mano, sí, firme iré, feliz,
un sol ha de nacer, lo sé
¡Oh ven, Niño divino!

CANTOS DE AMOR Y DE GUERRA

I. Paseábase el rey moro

Paseábase el rey moro
por la ciudad de Granada
cartas le fueron venidas
cómo Alhama era ganada.
¡Ay! mi Alhama
como Alhama era ganada
¡Ay! mi Alhama .

II. ¡A las armas, moriscotes!

A las armas, moriscotes,
si lo has de voluntad,
que si te entran los franceses,
los que en romería van.

III. ¡Ay, luna que reluces!

¡Ay! luna que reluces,
toda la noche me alumbres...
toda la noche me alumbres...
¡ay! luna tan bella,
alumbres me a la guerra,
por do vaya y venga
toda la noche me alumbres
toda la noche me alumbres.

IV. Sobre Baza estaba el rey

Sobre Baza estaba el rey
lunes, después de yantar;
miraba las ricas tiendas
que estaban en su Real;
miraba las huertas grandes,
y miraba el arrabal,
miraba el adarve fuerte
que tenía la ciudad,
miraba las torres espesas

que no las puede contar.
Un moro tras una almena
comenzó de fablar:
"Vete, el rey don Fernando,
non quedas aquí envernar,
que los fríos desta tierra
no los podrás comportar:
pan tenemos por diez años,
mil vacas para salar;
veintemil moros hay dentro,
todos de armas tomar,
ochocientos de caballo
para él escaramuzar,
siete caudillos tenemos,
tan buenos como Roldán,
y juramento tienen fecho:
¡antes morir que se dar!"

V. Pastorcico, tú que has vuelto

Pastorcico, tú que has vuelto
de lo alto de esa montaña,
dime; tú, buen pastorcico,
si hallaste a mi enamorada.

CUATRO MADRIGALES AMATORIOS

I. ¿Con qué la lavaré?

la tez de la mi cara?
¿con qué la lavaré
que vivo mal penada?
Lávanse las casadas
con agua de limones.
Lávome yo, cuidada,
con penas y dolores.

II. Vos me matasteis

Vos me matasteis, niña en cabello,
vos me habéis muerto.
Riberas de un río, vi moza virgen,
niña en cabello.
Vos me matasteis, niña en cabello,
vos me habéis muerto.

III. ¿De dónde venís, amore?

¿De dónde venís, amore?
Bien sé yo de dónde.
De dónde venís, amigo,
fuere yo testigo.

IV. De los álamos vengo, madre

De los álamos vengo, madre,
de ver cómo los menea el aire.
De los álamos de Sevilla
de ver a mi linda amiga.

CD 19

ROSALIANA

(Rosalia de Castro)

I. Cantart'ei Galicia

Cantart'ei, Galicia,
teus doçes cantares,
qu'asi mô pediron
na veira do mare.
Cantart'ei, Galicia,
na lingua gallega,
consuelo dos males,
alivio das penas.
Mimosa, soave,
sentida, queixosa;
encanta si ríe,
conmove si chora.
Cal ela, ningunha
tan doçe que cante
soidades amargas,
sospiros amantes.
Misterios da tarde,
murmuxos da noite:
cantart'ei, Galicia,
na veira das fontes.

Qu'asi mô pediron,
qu'as mô mandaron,
que cant'e que cant'e
na lingua qu'eu falo.

II. ¿Por qué?

¿Por, qué, miña almiña,
por qu'hora non queres
o que antes querías?
¿Por qué pensamento,
por qu'hora non vives
d'amantes deseyos?
¿Por qué, meu esprito,
por qu'hora te humildas,
cand'eras altivo?
¿Por qué, corazón,
por qu'hora non falas
falares d'amor?
¿Por qué, xa non bates
con doce batido
que calma os pesares?
¿Por qué, en fin Dios meu,
a un tempo me faltan
á terra y ò ceo?
!Ou ti, roxa estrela
que din que comigo
naciche, poideras
por sempre apagarte,
xa que non pudeche
por sempre alumarme!...

III. Adiós ríos, adiós fontes

Adiós ríos, adiós fontes,
adiós regatos pequenos
adiós vista dos meus allos,
non sei cómo nos veremos.
Miña terra, miña terra,
terra donde m'eu criei
hortiña que quero tanto,
figueiriñas que prantei.
Prados, ríos, arboredas,
pinas que move ó vento
paxariños piadores,
casiña de meu contento.
Muhiño d'os castañares,
noites craras de luar,
campaniñas timbradoras
dá igresíña dó lugar.
Amoriñas d'ás silveiras
qu'eu lle dab' ó meu amor,
camiñiños antr' ó millo,
!adiós para sempre! adiós!
!Adiós gloria! !Adiós contento!
!Deixo á casa onde nacin
deixo á aldeia que conoço,
por un mundo que non vi!
Deixo amigos por extraños,
deixo á veiga pó-lo mar,
deixo, en fin, canto ben quero...
!Que pudiera non deixar!...

IV. ¡Vamos bebendo!

Teño tres pitas brancas e un galo negro,
que han de poñer bôos hovos,
andand'ò tempo.
Y hei de vendel-os caros pol-o Xaneiro,
y hei de xuntal-os cartos
para un mantelo,
y heino de levar posto no casamento,
y hei... pos mira, Marica,
vai por un neto,
e antramentas non quitas eses cerellos,
y as pitas van medrando
c'ó galo negro,
para poñel-os hovos,
e todo aquilo
d'ò Xaneiro, d'os cartos,
y ò casamento,
miña prenda da alma,
!vamos bebendo!

QUATRE CANÇONS EN LLENGUA CATALANA

I. Cançó del Teuladi

(Teodoro Llorente)

Joyos cassador, passa;
Busca mes brava cassa
I deixam quiet a mi,
Jo soch l'amich de casa,
Jo soch lo teuladi.
Jo no tinch la ploma de la cadenera
Que d'or i de grana tiny la primavera;
No tinch la veu dolça que te'l rossinyol;
Ni de l'oroneta joliva i lleugera
Les ales que creuen la mar d'un sol vol.
De parda estamenya, sens flors, sense llistes,
Vestit pobre duch;
Mes penes i glories, alegres o tristes,
Les cante com puch.
Les aligues niuen damunt de la roca
Del gorch qu'entre timbes aizampla la boca;
En branca fullosa lo viu passarell;
La tórtora en l'arbre que ja obrí la soca,
La gralla en els runes d'enfonsat castell.
Jo al home confie la meua niuada,
I pobre i panruch,
Entre la familia, baix de la teulada,
M'ampare com puch.
Les fruits del bosch busca la torcac; la griva,
Janglots entre'ls pampols; l'estornell, la oliva;
A serps verinoses, los vistós flamench;
La llátia del temple, la óvila furtiva,
I anyells l'aborrívól condor famolench.
Jo visc de l'almoyna que al humil mai falla;
I em sent benastruch;
Lo grá qu'en les eres se perd entre palla,
Replegue com puch.

II. Canticlel

(Josep Carner)

Per una vela en el mar blau,
Daria un ceptre,
Per una vela en el mar blau,
Ceptre i palau.
Per l'ala lleu d'una virtut,
Mon goig daria,
Y el tros que em resta mig romput
De juvenut.
Per una flor de romani,
L'amor daria,
Per una flor de romani,
L'amor doni...

III. L'Inquietut primaveral de la donzella

(Josep Massó y Ventós)

Ara voldria submergir-me toda
Dintre l'aire de mar que el cos perfuma
I en l'aigua clara d'una platja ignota
Riallera del sol i flor d'escurna.
Después vindria a jenre per la prada
Xopa i subtil la cabellera boja:
Cercaria una flor ben aromada
Per fondrehien un bes ma boca roja.
Enjoiaría després mon cos de Dea
Ambramatges florits de les fontanes,
I arrancaria a córrer pel's camins.
Embrigada del sol de les clarianes
Tot oint l'a llunyada melopea
D'un fluviol de satir boscendins.

IV. Brollador gentil

(Joan Guasch)

Nit, perfums i claror dolça
Raja l'aigue al brolladó
El bon pare de la molssa
Va tocant el guitarró.
En la pica regalada
Cada nota es va eixamplant
Fins que amor empresonada
Per les pedres del voltant.
Ell dels trobador és el cantaire,

El del riure sanitós,
El que tot pujant en laire
Va tornant-se lluminós
Ell és tota l'alegria
D'aquell repós beneit,
Si ell callés esmoriria
Lo que és ara més florit.
Patriarca de vendara
Mai se sent el llavi
Per xocanta avui encara
Com en plena joventut.

CÁNTICOS NUPCIALES

(Book of Tobias, Psalms 31 & 128 and Gospel according to Saint John)

II. Deus Israel

Deus Israel, conjugat vos
et ipse sit vobiscum
qui mi sertus est duobus unicus:
et nunc, Domine, fac eos plenius,
fac eos plenius, benedicere te
Deus Israel.

III. Ofertorio

Inte speravi, Domine,
Inte speravi, Domine
Inte speravi, Domine, dixi
Tu es Deus meus, meus.
In manibus tuis
tempora mea, tempora mea,
tempora mea.

V. Comunió

Ecce sic benedicte tu omnis homo
qui timet Dominum,
et videas filios filiorum tuorum
Pax super Israel, pax super Israel
Pax super Israel, Israel, Israel.

VI. Evangelio

Nuptiae factae sunt in Cana Galilae,
Nuptiae factae sunt in Cana Galilae,
Nuptiae factae sunt in Cana Galilae
et erat mater, mater Jesu ibi,
Nuptiae factae sunt in Cana Galilae,
Nuptiae factae sunt in Cana Galilae,
Nuptiae factae sunt in Cana Galilae...

TRES CANCIONES SEFARDÍES

I. Malato está el hijo del rey

(Anonymous; adap.: Victoria Kamhi)

Malato está el hijo del rey,
malato que non salvaba.
Siete doctores lo miran,
los mejores de Granada.
Malato está el hijo del rey,
malato que non salvaba.
Siete doctores lo miran,
los mejores de Granada,
cien ya suben, cien ya baxan,
ninguno le hace nada, nada.

II. El rey que muncho madruga

(Anonymous; adap.: Victoria Kamhi)

El rey que muncho madruga,
el rey que muncho madruga,
el rey que muncho madruga...
onde la caza, onde la caza,
onde la caza.
El rey, el rey, el rey que muncho
madruga. ¡el rey!

III. Triste estaba el rey David

Triste estaba el rey David
Triste estaba el rey David
Triste estaba el rey David ¡ay!
Triste y con gran pasión,
Triste y con gran pasión.
Triste estaba el rey David, ¡ay! ¡ay!
Cuando le llegaron nuevas

de la muerte de Absalón,
de Absalón, de Absalón,
de Absalón, triste estaba
Triste estaba ¡ay!

JO TINC UN BURRO

En casa del dimoni tiroram,
en casa del dimoni tiroram,
jo tinc un burro tram tiroram,
jo tinc un ram tiroram tam tam,
jo tinc un burro
tiroram tam tam tram tiroram.
I per por a cremarme tiroram,
I per por a cremarme tiroram
no vaig a durlo tram tiroram,
jo tinc un ram tiroram tam tam
no vaig a durlo
tiroram tam tam tram tiroram.
En casa del dimoni tiroram,
en casa del dimoni tiroram,
jo tinc la rella tram tiroram,
jo tinc un ran, jo tinc la rella
tiroram tram tiroram tam tam,
jo tinc un ram tram tiroram.
I per por a cremarme tiroram tam tam,
no vaig per ella
tram tiroram,
jo tinc un ram,
jo tinc un burro tram tiroram,
jo tinc un ram tiroram tam tam
tram tiroram.

AVE MARÍA

Ave Maria, gratia plena,
Dominus tecum,
et benedicta tu in mulieribus
et benedictus fructus ventris tui, Jesus.
Sancta María, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.

TRES CANCIONES LIGERAS

Chimères *(Victoria Kamhi)*

Un amour sans retour
m'enlève toute la joie de vivre.
Une image qui m'enivre
remplit toutes mes nuits
chargées d'insomnie.
Je te vois sans cesse
au bras d'une maîtresse.
Ta main la caresse,
tu passes, je te suis de ma fenêtre
jusqu'à te voir disparaître
insensible, froid et distant.
Et pourtant dans le temps,
tu m'avais bien dit: "Je t'aime".
Tu me chantais tes poèmes,
aux sons langoureux d'un banjo capricieux.
J'entends tes paroles,
ton haleine me frôle,
je tremble, je m'affole.
O toi, se peut-il que tu oublies
le doux serment que nous lie,
qui nous lie pour toujours?
Nul espoir de te voir.
Mon cœur triste me reconforte.
Tu suis durement ma porte,
volage amant d'un trop court instant.
Que faut-il donc faire
pour encore te plaire
O ma douce chimère?
Dis-moi, si mon corps souple de bacchante,
si toute ma jeunesse ardente,
ne méritent plus ton baiser.

La chanson de ma vie

(Joan Camp)

Pour mieux te faire entendre
cette berceuse tendre
que mon coeur en émoi,
dans sa joie avait revêue pour toi,
j'avais dans un poème
avoué qu je t'aime,
et ma lèvre à mi-voix
te murmurait ravie
la chanson de ma vie.
Le jour où je chantais pour toi,
tes yeux brillaient de plus de flamme,
et je sentais vibrer dans ton âme
un doux émoi.
Mais rien ne fuit plus que l'amour
du coeur de
l'homme ou de la femme,
le temps d'aimer paraît trop
court [toujours].
Mon coeur jamais n'oublie
le chanson de ma vie.
D'autres viendront sans doute
murmurer sur ta route
tous ces mots caressants
dont l'accent enflammera mon sang.
Et pour d'autres maitresses
tu fuis et me délaisses,
et toi disparaissant,
alors sera finie
la chanson de ma vie.
Le jour où je chantais pour toi,
tes yeux brillaient de plus de flamme,
et je sentais vibrer dans ton âme
un doux émoi.
Mais rien ne fuit plus que l'amour
du coeur de l'homme ou de la femme,
le temps d'aimer paraît trop court toujours.
Mon coeur jamais n'oublie
la chanson de ma vie.
Et pour un autre maître
tu t'en iras peut être
et toi disparaissant
alors sera finie
la chanson de ma vie.
Le jour où je chantais pour toi,
tes yeux brillaient de plus de flamme,
et je sentais vibrer dans ton âme
un doux émoi.
Mais rien ne fuit plus que l'amour
du coeur de l'homme ou de la femme,
le temps d'aimer paraît trop court toujours.
Mon coeur jamais n'oublie
la chanson de ma vie.

El tren de las penas mías

(Alfredo García Segura)

Soñé que el mar se secaba
y que la tierra se abría,
soñé que el cielo estallaba,
soñé que no me querías,
no sé que fuera peor
si quedarme sin el cielo
sin la tierra y sin el mar,
o quedarme sin tu amor.
Soñé que pasaba hambre,
soñé que pasaba frío,
soñé una sed muy grande
y que tu amor no era mio;
no sé que fuera peor,
si vivir con hambre y frío,
si vivir siempre con sed
o la vida sin tu amor.
Por muchas penas que lleve
el tren de las penas mías,
si tú de veras me quieres,
no hay pena que dure un día.
Soñé que estaba entre fieras,
soñé con enfermedades
soñé con pueblos en guerra

y que no me amaba nadie;
no sé qué fuera peor,
si las fieras o la guerra o
tal vez la enfermedad
o quedarme sin tu amor.
Por muchas penas que lleve
el tren de las penas mías,
si tú de veras me quieres
no hay pena que dure un día.
¡O quedarme sin tu amor!

CD 20

AUSENCIAS DE DULCINEA

Árboles, yerbas y plantas
Que en este sitio estáis,
Tan altos, verdes y tantas,
Si de mí mal no os holgáis,
Escuchad mis quejas santas.
Mi dolor no os alborote,
Aunque más terrible sea;
Pues, por pagaros escote,
Aquí lloró Don Quijote
Ausencias de Dulcinea
del Toboso.
Es aquí el lugar adonde
El amador más leal
De su señora se esconde,
Y ha venido a tanto mal
Sin saber cómo o por dónde.
Tráele amor al estricote,
Que es de muy mala ralea:
Y así, hasta henchir un pipote,
Aquí lloró Don Quijote
Ausencias de Dulcinea
del Toboso.
Buscando las aventuras
Por entre las duras peñas,
Maldiciendo entrañas duras,
Que entre riscos y entre breñas
Halla el triste desventuras.
Hirióle amor con su azote,
No con su blanda correa;
Y en tocándole el cogote,
Aquí lloró Don Quijote
Ausencias de Dulcinea
del Toboso.

MUSICA PARA UN CODICE SALMANTINO

Alto soto de torres que al ponerse
tras las ecinas que el celaje esmaltan,
dora a los rayos de su lumbre el padre
sol de Castilla.
Bosque de piedras que arrancó la historia
a las entrañas de la tierra madre,
remanso de quietud, yo te bendigo,
¡mi Salamanca!
Miras a un lado, allende el Tormes lento,
de las encinas el follaje pardo,
cual el follaje de tu piedra, inmóvil,
denso y perenne.
Y del otro lado, por la calva Armuña,
ondea el trigo, cual tu piedra, de oro,
y entre los surcos, al morir la tarde,
duerme el sosiego.
Duerme el sosiego y la esperanza duerme:
de otras cosechas y otras dulces tardes,
las horas, al correr sobre la tierra,
dejan su rastro.
Al pie de tus sillares, Salamanca,
de las cosechas del pensar tranquilo,
que año tras año maduró en tus aulas,
duerme el recuerdo.
Duerme el recuerdo, la esperanza duerme,
y es el tranquilo curso de tu vida
como el crecer de las encinas: lento,
lento y seguro.
¡Oh!, Salamanca, entre tus piedras de oro
aprendieron a amar los estudiantes,
mientras los campos que te ciñen, daban
jugosos frutos.

Del corazón en las honduras guardo
tu alma robusta; cuando yo me muera,
guarda, dorada Salamanca mía,
tú mi recuerdo.
Y cuando el sol al acostarse encienda
el oro secular que te recama,
con tu lenguaje, de lo eterno heraldo,
di tú que he sido.

HIMNOS DE LOS NEOFITOS DE QUMRAN

(Poetic Adaptation by Victoria Kamhi)

I
Rezaré día y noche mi oración de alabanza,
en todos los instantes que Adonai ha dispuesto,
cuando nace la aurora despertando a la tierra
cuando relumbra el sol en lo alto del cielo,
cuando enciende sus luces el ocaso oscuro,
cuando Dios nos revela sus tesoros secretos.
Cuando las sombras vencen a los rayos del día,
cuando la noche surge con todos sus luceros,
y cuando el blanco albor resplandece de nuevo.
Cuando el sol y la luna lucen sobre las cumbres,
y cuando se recogen en el divino seno,
cuando las estaciones naturales comienzan,
cuando los meses nacen,
cuando llega el invierno,
y del estío ilumina las fiestas consagradas,
yo cumpliré cual decreto grabado
en las tablas de piedra por
el divino dedo imperioso
el deber de elevar la oración de mis labios
el amor sempiterno. Amén, amén.

II
Y caminaré sobre las llanuras sin límites,
porque yo sé que habrá un llamamiento final
para aquellos que Tú creaste de arcilla,
que se unirán en una congregación eterna.
Purificaste a los perversos del pecado,
para que estén cerca del ejército de santos,
juntándose allí con los ángeles del cielo.
Tú has derramado sobre los hombres un caudal
perenne del espíritu de sabiduría,
para alabar Tu nombre en cada instante,
y relatar las maravillas de Tu creación.
¡Oh! Tú que eres el príncipe de los dioses,
Rey de los gloriosos y Señor de cada espíritu,
Gobernante de todo el Universo, y sin Ti
nada ha sido creado en el mundo entero.
Nada se sabe y nada existe salvo Tú.
Nadie ha podido igualar Tu fortaleza,
y nadie como Tú posee tanta gloria,
y para Tu grandeza ¡oh Señor!, no hay precio.
Pues eres un Dios sempiterno,
y tus caminos están establecidos,
para la eternidad,
y no hay nadie que se pueda comparar
contigo. Amén, amén.

III
Te doy las gracias, ¡oh Señor!,
que anudaste mi alma al haz de la vida,
librándome de las acechanzas del Infierno.
Hombres crueles amenazaron mi vida
porque estoy tan unido con la Comunidad.
Mas son un tropel vacío, una tribu de Belial,
que no pueden ver que en Ti está mi sostén,
que con tu misericordia salvaste mi alma,
pues mis pasos están ordenados por Ti.
Y hasta sus ataques contra mí vienen de Ti,
para que Tu nombre sea glorificado
en Tu condenación de todos los perversos,
y para que seas magnificado en mí,
porque yo estoy junto a Ti por Tu gracia.
Y yo dije: guerreros me están acechando
y me rodean con sus armas mortíferas,
arrojando sobre mí sus flechas sin cesar;
sus lanzas brillan como bosque en llamas,
el estrépito de sus gritos ruge como torrente,

como tempestad, llevando la destrucción.
Mas yo, cuando mi corazón se torna en agua,
mi alma toma fuerzas de la Comunidad,
y la red que prepararon para aprisionarme
enredará sus propios pies.
Y los engaños dispuestos para perder mi alma
serán la causa de su tremenda caída,
y separado de ellos, bendeciré Tu nombre.
Amén, amén.

CANTICO DE SAN FRANCISCO DE ASIS

Altísimo, omnipotente buen Señor,
tuyas son las alabanzas, la gloria
y el honor, y toda bendición.
A Ti solo, Altísimo, corresponden, y ningún
hombre es digno de hacer de Ti mención.
Loado seas, mi Señor, con todas tus criaturas,
especialmente el señor hermano sol,
el cual es día y por el cual nos alumbramos.
Y él es bello y radiante con gran esplendor;
de Ti, Altísimo, lleva significación.
Loado seas, mi Señor, por la hermana luna
y por las estrellas. En el cielo las has formado,
luminosas y preciosas y bellas.
Loado seas, mi Señor, por el hermano viento,
y por el aire y el nublado y el sereno
y todo tiempo, y por el cual
a tus criaturas das sustento.
Loado seas, mi Señor, por la hermana agua,
la cual es muy útil, y humilde y preciosa y casta.
Loado seas, mi Señor, por el hermano fuego,
por el cual alumbras la noche, y él es bello
y alegre y robusto y fuerte.
Loado seas, mi Señor, por nuestra hermana
la madre tierra, la cual nos gobierna,
y produce diversos frutos
con coloridas flores y yerbas.
Loado seas, mi Señor, por aquellos que
perdonan por tu amor, y soportan enfermedad
y tribulación; bienaventurados aquellos
que la sufren en paz, pues por Ti, Altísimo,
coronados serán.
Loado seas, mi Señor, por nuestra hermana
la muerte corporal,
de la cual ningún hombre viviente puede escapar.
¡Ay de aquellos que mueran en pecado mortal!
Bienaventurados aquéllos a quienes encontrará
en Tu santísima voluntad,
pues la muerte segunda no les hará mal.
Load y bendecid a mi Señor.
Load y dadle gracias
y servidle con gran humildad.