

Eli and Edythe Broad Stage  
Santa Monica College Performing Arts Center  
**Jane Deknatel**, *Director, Performing Arts Center*

# **Gabriela Martinez, piano**

**SAT / APR 7 / 8:00 PM [THE EDYE]**

## **PROGRAM NOTES**

**Please reserve your applause until the end of each entire work.**

## **PROGRAM**

**Enrique Granados (1867-1916)**

**Selections from Goyescas, Op. 11**

**Ludwig van Beethoven (1770-1827)**

**7 Bagatelles, Op. 33**

Andante grazioso quasi allegretto

Scherzo

Allegretto

Andante

Allegro ma non troppo

Allegretto quasi andante

Presto

**Dan Visconti (b. 1982)**

***Amplified Soul***

Intermission

**Adam Schoenberg (b. 1980)**

**Picture Etudes**

**Alberto Ginastera (1916-1983)**

***Danzas Argentinas, Op. 2***

*Danza del viejo boyero*

*Danza de la moza donosa*

*Danza del gaucho matrero*

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## **Enrique Granados (1867-1916)**

### **Selections from Goyescas, Op. 11**

Enrique Granados was a magnificent pianist and a splendid composer whose creative imagination was stimulated rather than limited by his devotion to the language of his country's folk music. The son of a Spanish army officer, he was educated as a musician in Barcelona, Madrid and Paris, and like Chopin, Liszt, Grieg and Dvořák in their respective countries, he absorbed the idiom of the music of the people and used it as the vehicle of expression of his art.

He attested that his music was also influenced by the music of Grieg, Schumann and Liszt; the lush texture of the *Goyescas* confirms these impacts. Granados lived most of his adult life in the Catalan capital, Barcelona, but he was always aware of the varied styles of other Spanish places and times. He came to New York for the first production of his opera *Goyescas*, (which was an outgrowth of the work you hear in this concert) at the Metropolitan Opera House, in January 1916. He died tragically when a German submarine in the English Channel torpedoed the British ship on which he was making his return home to Europe. When, after being rescued himself, he dove into the ocean to save his wife, he drowned with her.

Granados had first become interested in painting while living in Paris, between 1887 and 1889; on his return home, he discovered Goya (1746-1828) in the Prado. He became especially devoted to Goya's Madrid and Goya's ability to depict what Granados felt was the essence of the Spanish character. "I fell in love with the mind of Goya," he wrote, "with his palette, with his models, his battles, loves and conquests, with pink and white cheeks against lace and black velvet. Those small waists and pearly hands dazzled me."

Subtitled *Los majos enamorados* (“*The Majos in Love*”), *Goyescas* was inspired by the paintings of Goya and was published in two books, the first in 1909-1910 and the second in 1913-1914, along with a separate piece *El pelele: Escena goyesca*, traditionally considered as an adjunct to *Goyescas*. The substantial cycle includes six descriptive pieces, which incorporate Spanish inflections such as popular songs and verse and dance forms. Granados’ style of writing in this cycle is inflected with the sounds of castanets, the strumming of guitars, and other timbral reminders of Spain. In it, the music of the *majos*, a lower-class stratum of the Madrid population known for their colorful style of national dress and saucy, self-assured manner, is reflected. Almost improvisatory, this multilayered work with its sensuous textures ranges widely over the keyboard.

In Barcelona, in 1911, the composer played the first public performance of the music Goya’s images inspired. Granados unifies the dazzlingly virtuoso *Goyescas* with thematic material, brilliant color, and with its violent mood swings. On paper, the music may almost seem to lack variety, but it is written to be played with constantly changing color or flavor and with disciplined or controlled abandon. Its difficult piano passagework and rich texture require a very skilled pianist with virtuosic technique because the writing has such a complex texture that simply articulating its content is challenging. Every detail, even the tiniest, has stylistic significance. To play the pieces of the cycle well requires a sharp and penetrating musical intelligence; to play them very well seems almost to require in addition that Castilian or Catalan be one’s native musical language.

The opening piece of Book 1, No. 1 is *Los requiebros* (“*Compliments*” or “*Flattery*”), a free and imaginative treatment of a rich sequence of melodic fragments, in particular two phrases from a popular song, a *tonadilla*, “*Tirana del Tripill*” by Blas de Laserna (1756-1816). It is a constantly shifting dance, a *jota*,

from Spain's northern Aragon region, and includes starts and stops and many tempo changes.

No. 2 is *Coloquio en la reja* (Conversation at the Window).

Granados described No. 3, *El fandango de candil* ("Fandango by candlelight"), dedicated to Richard Viñes, as a "scene to be sung and danced slowly and rhythmically." Its specific title has not been quite clear to commentators: it appears to emphasize candlelight, but Goya did not picture any scene like it, yet a *sainete*, a one-act comedy, by Ramón de la Cruz, with an identical title to the Granados piece, and it may have been the inspiration for Granados.

In this highly accented dance piece of nocturnal celebration, Granados uses a characteristic figure of the fandango: a major third between cadences of the first and second phrases, but he uses a ternary structure rather than the verse and refrain that was more typical of fandangos. The piece includes three distinct themes and a rhythmic figure and elaboration that speeds the momentum to the climax.

No. 4 is "*Quejas o La maja y el ruiseñor*" ("The Maiden and the Nightingale"). This movement, the most famous of the six, is distinguished by a melody that returns frequently and is based on a Valencian folk song in which a girl listens to the sad song of a bird in her garden. Granados dedicated the haunting selection to his wife Amparo; it has been hypothesized that the dedication was motivated by guilt the composer felt for the affair he was then carrying on with a student.

No. 5 is *El Amor y la muerte* (*Balada*), a Ballad of Love and Death.

No. 6 is the *Epilogo: Serenata del espectro* (Epilogue: Serenade to a Spectre)

*El pelele: Escena Goyesca* (The Puppet: Goya Scene)

## Ludwig van Beethoven (1770-1827)

### 7 Bagatelles, Op. 33

- i. **Andante grazioso quasi allegretto**
- ii. **Scherzo**
- iii. **Allegretto**
- iv. **Andante**
- v. **Allegro ma non troppo**
- vi. **Allegretto quasi andante**
- vii. **Presto**

In 1803, Beethoven published the first of his three collections of short piano pieces called *Bagatelles*. The word has a French or Italian origin and means something of little value, a trifle; as early as 1717, it was first used to describe a musical composition by the French Baroque composer Couperin. These little pieces are usually amusing in some way, and they consist, for the most part, of witty and pithy musical aphorisms, often with amusing closing codas that are the musical equivalents of quick punch-lines. Some of the musical jokes that run through them are not apparent to us now, as our ears do not have sensitivity to what were then thought of as far-fetched harmonic progressions and wrong-note chords. In Beethoven's music, one cannot take the term bagatelle literally. They are short pieces but they are of value; Beethoven often used them as his experimentation in writing for the piano. Beethoven's bagatelles were quite unique.

The *Bagatelles* of his first collection, Op. 33, are understood to be early pieces that Beethoven reworked for their publication in 1803 in Vienna by the Bureau d'Arts et d'Industrie. They are what he called *Kleinigkeiten* (small things, or trifles) pieces of a type that he composed throughout his life, which he stored

together in a folder, planning that they would be published together. In this first grouping were items that presumably date from Beethoven's early years in Bonn. Op. 33 is simply a collection of seven separate pieces, with no special unity or meaningful relationship between the pieces. The pieces contain sophisticated humor and also reflect Beethoven's youthful passion. Some of this music is soft and gentle and soft, and some is direct and quite dramatic.

In fact, he gave No. 1, in E flat Major, **Andante grazioso quasi allegretto**, the date 1782, when he would have been only twelve years old. Probably, it goes without saying that he revised this graceful piece before allowing it to be published. A charming work in sonata-rondo form, (A-B-A-C-A-B-A), its principal theme is very playful; its short contrasting middle section in a minor key adds some weight. Its main theme is embellished with intricate, improvisatory sounding runs.

No. 2, in C Major, **Scherzo, Allegro**, was probably composed around 1802. Although Beethoven followed Haydn in writing scherzos, his were quite unique. This one, which highlights rhythm with off-beat accents and its light, jumpy humorous theme, followed by a second serious subject, has a contrasting smooth section in the minor, and a trio which has staccato ascending scales in thirds; finally there is a coda in a rollicking rhythm.

No. 3, in F Major, **Allegretto**, is a gentle, pastoral piece in ternary (ABA) form. Very brief, this bagatelle seems initially like a simple lyrical piece, but Beethoven infuses it with surprising harmonic changes. When the initial section returns, Beethoven, with humor, embellishes the theme with subtle dissonances.

No. 4, in A Major, **Andante**, is written in ABA form with a codetta, and it has a four-part texture, with a cantabile top voice supported by two inner voices and pedal notes in the bass. The relaxed nature of this lyrical bagatelle makes it one of the gems of this set.

No. 5, in C Major, **Allegro ma non troppo**, has a form similar to the first bagatelle. It is a rondo A-B-A-C-A-B-A with an extended ternary form. Beethoven's humor appears in its unique rhythmic features and articulations. The humor is evident in the *sforzando* (strong or sudden accent) notes, the sudden pauses and repetitions of a single note.

No. 6, in D Major, **Allegretto quasi andante**, has a relatively simple three-part form (ABA) with a calm coda. The melody in this bagatelle is highly embellished, and Beethoven requests the pianist to play with delicate expression and sincerity. This bagatelle stands out because of its very lyrical and gentle melody.

No. 7, in A-flat Major, **Presto**, is a dazzling scherzo written in a three-part form with a dramatic finale: the original theme of this very short bagatelle is gradually embellished in every part of the rondo. The trio occurs twice between the three statements of the scherzo; this feature came to be a distinguishing mark of Beethoven's music from the time of the Razumovsky String quartets, Op. 59 on. The characteristic Beethovenian mischief and restlessness, shifting from one idea to the next, then back to an earlier one, now shows imaginative development.

## **Dan Visconti (b. 1982)**

### ***Amplified Soul***

*Amplified Soul* is a showpiece composed for pianist Gabriela Martinez.

Visconti writes concert music infused with the directness of expression and maverick spirit of the American vernacular. His compositions often explore the rough timbres, propulsive rhythms, and improvisational energy characteristic of jazz, bluegrass and rock, elements dissimilar from Visconti's experience as a classically trained violinist. His music has been called "both mature and youthful, bristling with exhilarating musical ideas and a powerfully crafted lyricism."

Visconti studied composition at the Cleveland Institute of Music and the Yale School of Music primarily with Margaret Brouwer, Aaron Jay Kernis, Ezra Laderman and Zhou Long. As an educator, his commitment to engaging new audiences often involves unconventional venues and approaches; his projects have included interactive video-conferencing presentations on the social history of music and civil rights in America as well as appearances at the Rock and Roll Hall of Fame.

Recent concert seasons have showcased several Visconti premieres, including a work commissioned by the Jupiter Quartet for the Chamber Music Society of Lincoln Center's international string quartet series, and a work featuring experimental video commissioned by the American Composers Orchestra for premiere at Zankel Hall.

Visconti's music has been performed by interpreters of contemporary music, including eighth blackbird, the 21<sup>st</sup> Century Consort at the Smithsonian, Sybarite5, the Locrian Chamber Players and the JACK, Aeolus, Eclipse, Kontras,

Jasper, Wasmuth and Carpe Diem string quartets. In recent seasons the Cleveland Chamber Symphony, the American Composers Orchestra, the Cabrillo Festival Orchestra, the Spokane Symphony, and the South Carolina Philharmonic have performed his orchestral works.

His compositions have been honored with the Rome Prize and Berlin Prize fellowships, the Bearns Prize, Leonore Annenberg Fellowship in the Performing Arts, the Barlow Prize and the Cleveland Arts Prize; awards from BMI and ASCAP, the American Academy of Arts and Letters, the Society of Composers and the Naumburg Foundation; and grants from the Fromm Foundation, Meet the Composer, the National Endowment for the Arts and Chamber Music America. He has also been the recipient of artist fellowships from the MacDowell Colony, Copland House, the Lucas Artists Program at Villa Montalvo, and the Virginia Commission for the Arts.

Visconti has provided notes for his 2014 composition *Amplified Soul*:

*“Amplified Soul* is a piano work inspired by the primal sound of early medieval music and the beauty with which a simple, chant-like melody becomes beautiful and complex when resonating in a large space. The piece takes advantage of the piano's natural resonance in suggesting first distant chant and later the clanging of cathedral chimes. The way in which acoustic resonance can amplify a musician's true soul seemed like a fitting metaphor as I composed a new work for pianist Gabriela Martinez, a musician who pours all of her spirit into every performance. (2015).”

The work is thoughtful although initially seeming hesitant; it soon expands into sustained lyricism, using the piano's whole range.

## **Adam Schoenberg (b. 1980)**

### **Picture Etudes**

Adam Schoenberg is one of the most frequently performed American composers of his generation. Full of “mystery and sensuality” as described by *The New York Times*, Schoenberg’s music embraces both warm tonality and gentle chromaticism and has been heralded as “open, bold, and optimistic” by the *Atlanta Journal-Constitution*).

Schoenberg earned his Doctor of Musical Arts degree at The Juilliard School as a student of John Corigliano and Robert Beaser. He also received his Master of Music degree from Juilliard and his Bachelor of Music degree from the Oberlin Conservatory of Music. Schoenberg was a 2009 and 2010 MacDowell Fellow, and won the first prize for best brass quintet at the 2008 International Brass Chamber Music Festival. Other accolades include ASCAP’s Morton Gould Young Composer Award, the Charles Ives Scholarship from the American Academy of Arts and Letters, Juilliard’s Palmer-Dixon Prize for Most Outstanding Composition, and a Meet the Composer award.

A committed educator, Schoenberg is Assistant Professor of Composition at Occidental College where he runs the composition and film-scoring program. An accomplished and versatile film composer, Schoenberg has scored two feature-length films and several shorts. Highlights include *Graceland*, co-written with his father, Steven Schoenberg, and premiered at the 2012 Tribeca Film Festival.

Beginning in 2015, Schoenberg was the Fort Worth Symphony’s composer-in-residence. He has also collaborated with the Los Angeles Chamber Orchestra,

the Iris Orchestra, the Charleston Symphony, the Amarillo and the Phoenix Symphonies and the Kaleidoscope Chamber Orchestra. Schoenberg has worked closely with conductor Robert Spano and what has been called the Atlanta School of composers, a cohort of new-music writers who collaborate frequently with the Atlanta Symphony. Schoenberg has also received commissions from the Kansas City Symphony, the Los Angeles Philharmonic, Aspen Music Festival, Carlos Miguel Prieto and Orquesta Sinfónica de Minería, Louisiana Philharmonic Orchestra, Jerry Junkin and the University of Texas Wind Ensemble and Texas Performing Arts, Anne Akiko Meyers for a violin concerto with the San Diego Symphony, and the first-ever two-piano concerto for the Dranoff International 2 Piano Foundation.

Nadia Shpachenko debuted *Picture Etudes* for piano on March 5, 2013.

Schoenberg has provided his own notes for his work: “In November of 2011, I received a commission from the Kansas City Symphony and the commission seemed both intriguing and ambitious, and given my own interest in visual art, I welcomed the challenge. After conceptualizing the piece for six months, and visiting the Nelson-Atkins on three different occasions, I decided to compose a series of studies.

Unlike Modest Mussorgsky, who set all of his movements to the work of Viktor Hartmann, my piece brings eight seemingly disparate works of art to musical life. In honor of Mussorgsky and his original work (for solo piano), four of the ten movements were conceived in the form of piano etudes and later orchestrated. After the symphonic version (*Picture Studies*) was finished, I returned to the original drafts of the piano etudes and completed *Picture Etudes*. Creating this series pushed me in a new direction and allowed me to grow as an artist in the

most unexpected ways. A special thank you to pianists Daniel Spiegel and Nadia Shpachenko.

The following impromptu notes were jotted down from initial impressions and repeated viewings of the artwork, after my selections had been made. These original notes helped dictate the form, style and musical arc of each movement, and ultimately the entire piece.

I. *Three Pierrots* (based on Albert Bloch's painting, *Die Drei Pierrots Nr. 2*): Comedic, naïve and excited. A triad will represent the three Pierrots, and throughout the movement the triad will be turned upside down, on its side, and twisted in every possible way. The form will be through-composed. End big.

II. *Miró's World* (Joan Miró's painting, *Women at Sunrise*): Child-like, yet delirious. There appears to be a sexually ambiguous tone. Try something new, spontaneous, bouncy, tribal, and raw.

III. *Olive Orchard* (Vincent Van Gogh's painting, *Olive Orchard*): Extended impressionism. Colorful, full of love. Perhaps a meeting place for two lovers. Start thin, gradually build to an expansive texture, end colorful.  
ABC (C references A to show the organic growth of the piece).

IV. *Kandinsky* (Wassily Kandinsky's painting, *Rose with Gray*): Geometrically fierce, angular, sharp, jagged, violent, jumpy, and complex. A battleground. Mustard yellow, encapsulates a sustained intensity. Block structures, cut and paste.

## **Alberto Ginastera (1916-1983)**

### ***Danzas Argentinas, Op. 2***

- i. *Danza del viejo boyero*
- ii. *Danza de la moza donosa*
- iii. *Danza del gaucho matrero*

Ginastera, Argentina's foremost contemporary composer, studied at the National Conservatory of Music in Buenos Aires, where he later became professor of composition. He wrote music in many different forms, some of it in a very advanced idiom. As a youth, he listened to many Argentine folksongs, including pentatonic melodies of the aboriginal Inca Indians and Creole folksongs as well as the guitar music of the *gaucho*, the Argentine cowboy. North Americans, whom he met on a number of stays here, commissioned several of his compositions. His first visit to the United States, on a Guggenheim Fellowship, was in 1946, but he frequently returned when political differences with the ruling regimes in his homeland periodically resulted in his dismissal from his teaching posts and other official positions.

Ginastera's work can be divided into three stylistic periods. He called the first extended period from 1937 to 1948 "Objective Nationalism." In it, he made use of Argentine folk music, a multi-cultural fabric containing strands from Native Indian, African, European and "*Criollo*" (or Latin American) peoples. Ginastera was particularly attracted to the music of the Pampas, where he found a kind of Argentine cowboy music. His most famous work in this genre was the ballet *Estancia* (1941) about life on a cattle ranch (*estancia*) in which he quotes actual folk tunes.

He wrote the early *Danzas argentinas*, Op. 2, his first piano work, while he was in his final year of study at the National Conservatory in Buenos Aires. It received its debut on October 27, 1937 in Buenos Aires by Antonio De Raco. It consists of three movements, each a separate dance: *Danza del viejo boyero*, (“*Dance of the Cowherd*”) dedicated to Pedro Sáenz; *Danza de la moza donosa* (“*Dance of the Delightful Young Girl*”) dedicated to Emilia A. Stahlberg; and *Danza del gaucho matrero* (“*Dance of the Artful Herdsman*”).

In these dances Ginastera objectively introduces folkloric elements, including Spanish melodies, guitar chords and the *malambo* rhythm. The composer identified this work’s subjective nationalism, stating that “all the melodies and rhythms . . . are Argentine; however, this material is used in a new, personal and imaginative way, as if inspired by a folklore dream.” The three dances contain the strong syncopated accents and sharp contrasts of Latin dance rhythms, and they have the vitality and a wide range of coloristic and rhythmic variation that Ginastera transforms from folk influences into his own music.

The first and third dances feature the obsessive-rhythmic element with long passages based on rhythmic patterns. The first is based on the rhythm of the *malambo*, a gaucho dance for a solo male that allows him to show off his tap-dancing talents. The second dance, calmer and more poetic, is a *criollo*. Its melodic inspiration comes from a *cantabile* folk song. It begins languidly, becomes more energetic and intense, and then returns to quietness. The last dance incorporates the distinctive *malambo* rhythm consisting of successive eighth notes and dotted quarters, as well as the folk element typical of all of these compositions. It is similar to the first dance but faster, and it makes use of recognizable melodic strands from Argentine folk music.

These dances also include the programmatic: they are three paintings in sound. In the first, the old cowherd comes down the road prodding his cows to move a bit faster; then he disappears into the distance. The second, a sentimental love song, is reminiscent of Albéniz or Granados. The sad maiden appears to be accompanied by the strumming of a guitar. The third, again based on a virile “*malambo*,” allows a virtuoso display. All the dances have an intensity, excitement and energy that communicate directly with the listener.

## COMING UP

### Calder Quartet

**Sunday, APR 29, 2018 at 4:00 p.m.**

Our artists-in-residence conclude their multiyear Beethoven String Quartet cycle with the final of three programs offering a stellar blend of classical and modern pieces.

#### PROGRAM

Mozart: String Quintet in G minor, K.516 (with Paul Neubauer, viola)

Beethoven: String Quartet No. 13, Op. 130

Beethoven: Große Fuge, Op. 133

*The Calder Quartet residency at The Broad Stage has been made possible in part by a generous grant from the Colburn Foundation.*