



SCHOOL OF MUSIC

Presents

Concerto Winner's Concert

TCU Symphony Orchestra

Dr. Germán Gutiérrez, Music Director

February 28, 2024

7:00pm

Van Cliburn Concert Hall at TCU

Program

“No Puede Ser” from *La taberna del puerto*

Te Quiero Dijiste

Granada

Pablo Sorozábal
(1897-1988)

María Grever
(1885-1951)

Agustín Lara
(1897-1970)

David Mejia, tenor

Piano Concerto No. 1 in E minor, Op. 11

I. Allegro maestoso

Frederic Chopin
(1810-1849)

Raúl Canosa, piano

Mitchell Manlapig, conductor

Piano Concerto No. 1 in E-flat major, S. 124

I. Allegro maestoso

II. Quasi adagio

III. Allegretto vivace – Allegro animato

IV. Allegro marziale animato

Franz Liszt
(1811-1886)

Iren Pilikyan, piano

- Brief Pause -

Concerto for Two Pianos and Orchestra in E-flat major, K. 365

I. Allegro

II. Andante

III. Rondo

Wolfgang A. Mozart
(1756-1791)

Special Guests from the TCU Piano Faculty

Dr. Enrico Elisi, piano

John Owings, piano

Dr. Germán Augusto Gutiérrez

Professor Germán Augusto Gutiérrez has served as Director of Orchestras and Professor of Orchestral Studies at Fort Worth's Texas Christian University (TCU) as well as Director of TCU's Latin American Music Center and biennial Latin American Music Festival since 1996. Since 2000, Dr. Gutiérrez has also served as Music Director of the Fort Worth Youth Orchestra (FWYO).



Dr. Gutiérrez is a frequent guest conductor of professional orchestras in the Americas, Europe, Middle East, Asia, Africa and Oceania. He recently recorded a CD with the Hong Kong Chamber Orchestra with Daniel Binelli and Polly Ferman as soloists. Recent invitations include the Qingdao Cosmopolitan Music Festival in China, the Fort Worth Symphony, the Shanghai Conservatory Symphony, the Alcalá de Henares Symphony Orchestra, in Spain; the Lebanon National Philharmonic and the Orquesta Filarmónica of Bogotá, Colombia. In 2011, the TCU Symphony Orchestra was awarded the Carlos Gardel Musical Prize for its CD "Cantar Latinoamericano" with Opus Cuatro as soloists. This award led to the invitation for the orchestra to perform in May, 2013 in Buenos Aires and Rosario. For the twelfth consecutive year Dr. Gutiérrez served as guest conductor of the Dallas Symphony's Hispanic Festival. In 2006, he was invited to conduct the Czech National Symphony in historic Smetana Hall as part of the 110th anniversary of Carl Orff's birth, where he led the orchestra in a performance of Carmina Burana. Maestro Gutiérrez has also appeared with the Argentina, Colombia, Puerto Rico, Perú and Cuba National Symphonies. Other orchestras include the Hu Bei State Symphony of China, the Free State Symphony Orchestra of South Africa, Shanghai Symphony (China), Xalapa and San Luis Potosí in Mexico, the Auckland Philharmonic (New Zealand), Sinfónica del Teatro Municipal de Rio de Janeiro, and Porto Alegre Symphony Orchestra (Brazil), among others. In 2002, Maestro Gutiérrez was invited to the Trentino region of Italy to conduct Rossini's opera The Barber of Seville for the 30th anniversary of the Pergine Spettacolo Aperto.

Under his baton, the TCU Symphony and the FWYO have achieved exceptional levels of recognition in Fort Worth and abroad. Both groups have traveled on numerous international tours, obtaining enthusiastic reviews, including repeat invitations as the featured orchestra to engagements such as the Iberoamerican Music Festival in Puerto Rico, and the Texas Music Educators Association Convention in San Antonio. With the TCU Symphony, Maestro Gutiérrez has also conducted the world premieres of more than fifty contemporary works. In 2017, Maestro Gutiérrez led the FWYO on a tour of Europe that included performances at Salzburg's Mozarteum, Eisenstadt's Esterházy Palace in Austria, and a concert in Prague.

Maestro Gutiérrez holds *Músico Bachiller* and *Maestro en Música* degrees from the Tolima Conservatory in Colombia. He also received a master's degree from Illinois State University and a doctoral degree from the University of Northern Colorado. In recognition to his achievements, Dr. Gutierrez was included in the Hall of Fame of Illinois State University, and was invited to give the Commencement speech in May 2018. For his involvement and dedication to TCU, Maestro Gutiérrez received the Dean's Teaching Award (1999), the Dean's Award for Research and Creative Activity (2002), and the 2003 Chancellor's Award for Distinguished Research and Creative Activity, the highest award that the university bestows.

Dr. Enrico Elisi

Enrico Elisi, a laureate of the Oporto International Competition (Portugal) and the Premio Venezia (Italy), has earned international recognition for his performances across four continents.

Praised for his "mastery of elegance, refinement, and fantasy" (La Nueva España) and "remarkable sensitivity, imagination, and polish" (Baltimore Sun), he has given recitals throughout Europe at venues such as the Bemberg Museum in Toulouse (France), Centro del Carmen in Valencia (Spain), Dante Society in Bonn, Wolfsburg Castle, and Kiel Universität's Bach-Saal (Germany), Cyril and Methodius Foundation in Piestany (Slovakia).

Audiences in his native Italy heard him at historic venues such as La Fenice Theatre (Venice), Dante's Church, the Hall of the Five Hundred in the Medici-owned Palazzo Vecchio and Sala del Buonumore (Florence), the Pavarotti-Freni Opera House (Modena), the Bibiena Theatre and Palazzo Guerreri-Gonzaga (Mantua), the Sala dei Giganti (Padua), the Sala degli Ostaggi mi(Crema), the Teatro Comunale, the Archaeological Museum, and the Sala Bossi (Bologna), as well as the Sant'Anna dei Lombardi Church (Naples).

In Asia, he performed to acclaim in Japan, South Korea (IBK Hall, Seoul), China (Beijing Steinway Hall), Taiwan, Indonesia, Singapore, and in the Americas, in Peru (Centro Cultural de España, Lima), Canada (Banff Centre) and at notable venues in the United States, including the National Gallery of Art, the Italian Embassy in Washington, DC, the New York Public and Morgan Libraries, Carnegie Hall's Weill Hall, and the Chopin Society in San Francisco.

Upcoming projects will feature performances of Mozart's Concerto for Two Pianos and Orchestra with John Owings and the TCU Symphony Orchestra, Beethoven's Concerto No. 3 with the Pennsylvania Chamber Orchestra, a recital program of Beethoven Piano Sonatas (USA), and the Amy Beach Piano Quintet (Switzerland).

Aiming for a diverse musical repertoire, he recently co-founded the Elisi Pan Piano Duo with London-based RCM faculty Mengyang Pan. The duo is committed to providing an eclectic musical experience, featuring a dynamic alternation between repertoire for two pianos, those for four hands, and solo compositions. In 2024, the duo will present recitals across Italy, England, Taiwan, Indonesia, the USA, and China, offering a rich mosaic of musical styles.

Elisi has collaborated with several orchestras in the USA, Italy, Portugal, and Indonesia and has been featured in TV broadcasts (Rádio e Televisão de Portugal and WPSU in the USA) and on radio stations in Europe and the USA.

He performed at the University of Toronto New Music Festival and premiered solo and chamber compositions by Paul Chihara, whose chamber work, Two Images, is featured on Albany Records. The anticipated release of Angelus and Three Songs by Peruvian composer J. V. Grossmann are notable additions to Elisi's diverse new music repertoire.

A frequent guest at music festivals worldwide, Elisi performed and conducted masterclasses at Cincinnati's "Art of the Piano," Interlochen Center for the Arts, Texas State, Artciál, RPPF, and the



Chautauqua Institution in the USA; VIPA Valencia in Spain; Todi Music Masters, Conero and Amalfi Coast Festivals in Italy; Borromeo in Switzerland; The Thinking Pianist in England; and the Ameri-China Foundation and Sichuan International Piano Festival in China. In 2024, he will be on the faculty at the Vancouver Piano Sessions.

Dr. Elisi has conducted workshops for the Pinerolo Accademia di Musica, Royal College of Music, and Royal Northern College and was a Yellowbarn Festival Artist-in-Residence.

He has taught masterclasses at prestigious institutions across the United States, Canada, Peru, Denmark, Italy, England, Turkey, Taiwan, China, Singapore, Indonesia, Japan, and Korea.

Dr. Elisi holds the Harold D. and Imogene Herndon Endowed Professorship of Music in Piano at Texas Christian University. Throughout his distinguished teaching career, he has taught at the University of Toronto (which has recognized him with the Teaching Award), the Eastman School, Penn State University, and UNLV. He was also a visiting professor at Hanyang University and a Leading Scholar at Ewha Womans University (Korea). His students have won prizes and pursued successful careers; many hold teaching posts.

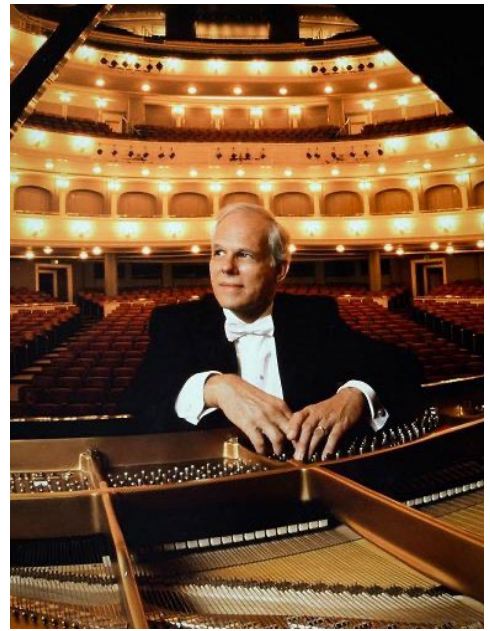
Elisi's mentors include Leon Fleisher, Lazar Berman, Alexander Lonquich, Franco Scala, Boris Petrushansky, and Giuseppe Fricelli. His musical education flourished at the Conservatories of Bologna and Florence, the International Piano Academy of Imola, the Peabody Institute of Johns Hopkins University, and the Taos and Ravinia Festivals, where he delved into chamber music with Robert McDonald, Menahem Pressler, Gilbert Kalish, and Claude Frank.

He became a citizen of the United States of America in 2012 and is a Steinway Artist.

John Owings

Praised for his exciting pianism and sensitive artistry, John Owings' versatile career has ranged from solo and chamber music recitals to concerto appearances at major venues in the United States, Latin America, Europe, and Asia. His critically acclaimed CD recordings include piano music by Samuel Barber, Aaron Copland, Elliott Carter, Robert Casadesus, and Julius Reubke, as well as chamber music by Eric Ewazen, Richard Lavenda, Quincy Porter, and Elena Sokolowski.

A native of San Antonio, Owings received his formal training at the University of Texas, The Royal College of Music in London, and The Juilliard School, where his teachers were Rosina Lhevinne and Martin Canin. His other teachers have included Géza Anda, Dalies Frantz, Karl Leifheit, and Wilhelm Kempff, as well as mentors Claude Frank and Menahem Pressler.



Gold medalist of the Robert Casadesus International Piano Competition in Cleveland, Owings also won the Vianna da Motta International Competition in Lisbon, the London Liszt Society Competition, and the Musical Arts Competition in Chicago.

An active proponent of chamber music, John Owings has collaborated with many distinguished musicians, including members of the Borromeo and Miró string quartets, violinists Nicholas Kitchen, Michael Shih, Stefan Milenkovich, and Fritz Gearhart, and cellists Yeesun Kim, Carlos Prieto, Stephen Balderston, Emilio Colón, and Misha Quint. In 2001, he and his colleagues Misha Galaganov (viola) and Gary Whitman (clarinet) formed *Trio Con Brio*, an ensemble that has commissioned and premiered new works by over a dozen living composers.

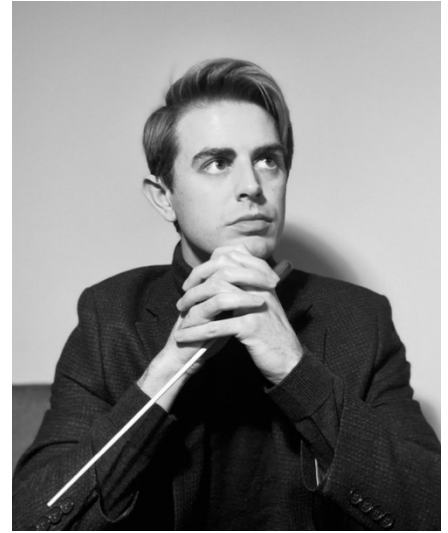
A dedicated teacher, Owings' students have won national and international competitions and enjoy successful careers as performers and educators. He has given master classes in the United States, England, Italy, Colombia, Peru, China, Korea, and Japan, and has been a guest artist at InterHarmony, MusicFest Perugia, Bucaramanga, the Round Top Festival, and PianoTexas International Academy and Festival.

From 1990 to 2023, John Owings was the Herndon Professor of Music and Chair of the Piano Division at Texas Christian University, where he received the school's highest honor – the Chancellor's Award – in recognition of his performances of the 32 Beethoven Piano Sonatas. Six sonatas from these live performances have been issued on a CD recording.

www.johnowings.com

Mitchell Manlapig

Mitchell Manlapig is a graduate assistant at Texas Christian University, where he is actively pursuing his Doctor of Musical Arts in Orchestral Conducting. Under the tutelage of Dr. Germán Gutiérrez, Manlapig serves as assistant conductor and manager of the TCU Symphony Orchestra. In addition to his duties with the TCU Symphony, he is the principal conductor of the TCU Opera department.



Beyond his studies at TCU, Manlapig is the assistant conductor of the Fort Worth Youth Orchestra and the Fort Worth Medical Orchestra, where he is also a member of the admin team. He holds an internship with assistant conductor of the Fort Worth Symphony Orchestra, Taichi Fukumura. And he has most recently been named an assistant conductor to Miguel Harth-Bedoya for Fort Worth Opera's 2024 production of *La Boheme*.

Prior to his studies at TCU, Manlapig received a Master of Music in Orchestral Conducting from the University of Wisconsin-Milwaukee. During his final year of study at UWM, Manlapig served as acting director, principal rehearsal conductor, and manager of the UWM Symphony, as well as assistant conductor of the University/Community Orchestra. His position as acting director of the UWM Symphony led him to close collaborations with esteemed conductors, having assisted Ken-David Masur (Principal Conductor - Civic Orchestra of Chicago, Music Director - Milwaukee Symphony Orchestra) and David Bloom (Co- Artistic Director - Contemporaneous and Present Music).

During his undergraduate study at Oklahoma Baptist University, Manlapig served as assistant conductor for the OBU/Shawnee Community Orchestra. He additionally garnered conducting appearances with wind ensembles, chamber groups, choirs, and was selected as conductor for a full-length production of Mozart's *Die Zauberflöte*. As an acclaimed pianist, Manlapig was a two-time winner of OBU's annual Concerto-Aria competition and was inducted into the prestigious *Pi Kappa Lambda* music honor society. Upon graduating with a B.M.A. in Piano performance in 2020, Manlapig received both the Outstanding Senior in the Division of Music and the W.P. Blake Award (highest award the university bestows).

Manlapig has studied conducting with Dr. Germán Gutiérrez (TCU), Donald Schleicher (21' CMWS), Dr. Jun Kim (UWM), Dr. John Climer (UWM), Dr. Teresa Purcell (OBU), and Dr. Christopher Matthews (OBU). And he has studied piano with Elena Abend, Dr. Michael Dean, and Kaye Shields.

David Mejia

David is originally from Brownsville, Texas and received his BM in Voice Performance at UT Arlington and is now pursuing his MM in Voice Performance at TCU. He recently made his NYC debut at Lincoln Center for the American Pops Orchestra National Voice Competition and placed 2nd for male vocalists. He was also awarded 1st place vocalist amongst Advanced Tenor-Bass Voices at the Summer 2023 NATS: National Student Auditions in San Diego, CA. David is a young artist employed with The Dallas Opera Education and Outreach Program for their 2023-24 season.



Raúl Canosa

Raúl Canosa, “is virtuoso pianist of daring personality” (Justo Romero, Scherzo) with “indisputable musical criteria” (Rafael Ortega, Scherzo) and possessor of “overwhelming pianism, of great sound quality and expressive delicacy” (Andrés Ruiz Tarazona) debuted at the age of fifteen, performing Beethoven's Concerto No. 1 Op. 15 with orchestra for which he wrote the Cadenza of the first movement.

Canosa has been awarded prizes at more than twelve national and international competitions and has been invited on more than fifteen occasions as a soloist with orchestras in Spain, the United States and Argentina. Recently he was awarded 1st Prize in the TCU Concerto Competition of 2023. He has given recitals in Austria, Germany, Italy, France, the United Kingdom, Switzerland, Uruguay, Argentina, Puerto Rico, the United States, and Spain and has performed in venues such as the Musikverein of Vienna, Der Zentrum of Bayreuth at the Wagnerian Festival, Zipper Hall and Walt Disney Hall in Los Angeles, Jupiter Symphony Chamber Players in New York, Chicago North Shore Festival, the Juan March Foundation and the National Auditorium in Madrid in the A+Música and Fundación Scherzo concert series.

His CD “Serenatas y Danzas Españolas” in which he performs works by fourteen Spanish authors such as Albéniz, Granados, Rodrigo, Turina or Mompou, and includes two premieres by contemporary composers and one of his own works, Jota Robada, has been described by the critics as “Album loaded with delights, beauties, intelligences and surprises. It will leave no one indifferent.” (Justo Romero, Scherzo) “Unquestionable pianistic talent, he combines divulgation, joy and sensuality in the choice of the program” (Antonio Soria, Melómano) “Wisdom despite his youth, Canosa captures the original spirit of the dances full of fire and Spanish spice” (Luis Suárez, Ritmo) “a display of virtuosity, with Spanish tradition in the background, like a mirroring river” (from Prada, ABC).

His creative vein has led him to study clarinet, harpsichord, basso continuo, and to compose cadenzas and improvise ornaments for the concertos of Bach, Haydn and Mozart. Furthermore, Raúl presents his recitals with thematic cohesion, often programmatic, feeling a predilection for works inspired by

literature or poetry by great authors (Gaspard de la nuit, Après une lecture du Dante, La Vega de Albéniz, Liszt Sonata).

Raúl obtained a Bachelor of Music in three years at CSKG, was admitted at the age of twenty to the Master Degree at the Colburn School in Los Angeles, continued his studies in Argentina and at the Lieven Piano School in Vienna, and obtained the Performance Diploma at SMU Dallas. Currently he is studying Artist Diploma at TCU. His main teachers have been Joaquín Achúcarro, Tamàs Ungàr, Bruno Gelber, Jean-Yves Thibaudet, Fabio Bidini, Jura Margulis, Nino Kerselidze and Gerardo López Laguna.

Iren Pilikyan

Iren Pilikyan is an Armenian pianist celebrated for a pianism displaying an enormous personality and deep intellect. As a musician who has performed in concert halls worldwide, her performances are described as “enchanting” and possessing a “vivid imagination.” Pilikyan is a prize winner of numerous prestigious competitions such as the Neuhaus International Piano Competition in Russia (Laureate, 2021) and the Arno Babajanyan International Competition-Festival in Armenia (First Prize and Special Prize, 2019). She also won two consecutive first prizes at the International Piano Competition “Villahermosa” in Mexico in 2019 and 2020 and won a Grand Prix in the same competition the following year.

An avid performer and participant in piano festivals, Pilikyan has attended festivals such as the Liechtenstein Piano Academy, Tel-Hai International Piano Festival, and the PianoTexas International Academy and Festival. She has also had masterclasses with Dmitri Alexeev, Dmitri Bashkirov, Fabio Bidini, Vladimir Feltsman, Alon Goldstein, Yoheved Kaplinsky, Emanuel Krasovsky, Claudio Martínez Mehner, Vladimir Ovchinnikov, Victor Rosenbaum, and Dang Thai Son.

Many of her solo performances have been broadcasted on live television and radio in Mexico (Televisión Tabasqueña), Armenia (ARMTV), and Russia (Russia-K). Besides solo playing, Pilikyan is also dedicated to performing chamber music and serves as the Artist-in-Residence with the “Fiammata Trio” at the Texas Chamber Music Institute. In addition, she regularly performs with art and music foundations in Liechtenstein, Armenia, Russia, Mexico, and the United States.

Originally trained in Russia, Pilikyan began her piano studies with Maria Gambaryan of the Gnessin Academy of Music. After this, she began working closely with Alexander Mndoyants at the Central Music School of the Moscow State Conservatory. During these years, she also worked with Boris Berezovsky.

Upcoming performances include concerts in Armenia, Liechtenstein, Mexico, Russia, and the United States. As a Nordan Young Artist, Pilikyan is pursuing a bachelor’s degree in piano performance at Texas Christian University under the guidance of Dr. Tamás Ungár.



TCU Symphony Orchestra

Violin I

Henry Haas*	Dallas, TX
Oriana Gonzalez	Venezuela
Elijah Ong	Arlington, TX
Natalie Caldwell	Fort Worth, TX
Kevin Andre Zerrate	Arias Colombia
Montse Muraira	Monterrey, México
Mahsan Jobeiri	Iran
Daniel Compton	Frisco, TX
Juan Pablo de León	México
Andres Bravo Canedo	La Par, Bolivia
Joey Tullis	Fort Worth, TX
Mia Vu	Rockwall, TX

Violin II

Rima Abram	Coppell, TX
Liz Valentina Muñoz Morales	Colombia
Alexia Wixom	Fort Worth, TX
Muyan Xin	China
Preston Robertson	Fort Worth, TX
Lucas Raulino	Brazil
Daniela Vallejo Castano	Colombia
Eden Agabs	Summit, NJ
Chase Morrison	Argyle, TX
Kate Johnson	Long Beach, CA
Amanda Ochranek	Southlake, TX
Alexis Lizama	Katy, TX
Gabriela Cruz	Dallas, TX
Gloria Viera	Irving, TX

Viola

Phoebe Haun	Fort Worth, TX
Hope Ward	Tallahassee, FL
Lyndsey Walker	Arlington, TX
Holly LeMoine	Fort Worth, TX
Juan Vega	Colombia
Jasmine Ong	Singapore
Joao Pérez	Puerto Rico

Cello

Emily Torkelson	Dousman, WI
Grady O'Gara	San Roman, CA
Giancarlo Gonzales	Philippines
Nathan Hoang	Murphy, TX
Giuliano Bucheli	San Antonio, TX
Daniela Herrera Garcia	Colombia
Edna Rincón	Colombia
Riley Kee	Tomball, TX
Alexander J. Jaime	Frisco, TX

Double Bass

Iván Yael Talancón Flores	México
Arturo Zamora Argumedo	San Antonio, TX
Jack Montesinos	Austin, TX
Kaleb Comstock	San Antonio, TX

Piccolo

Derek Smilowski	Philadelphia, PA
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Flute

Lyn Hoang	Arlington, TX
Abby Losos	Aledo, TX
Derek Smilowski	Philadelphia, PA

Oboe

Logan Boyd	Waxahachie, TX
Chloe Caudill	Fort Worth, TX
Bella Evans	Richardson, TX
Lauren Hanifan	The Colony, TX

Clarinet

Samuel Brown	Philadelphia, PA
Yotham Eshak	Arlington, TX
Lucas Lynn	Houston, TX

Bassoon

Dorian Holley	Hurst, TX
Ethan Ifert	Frisco, TX
Ethan Peel	North Richland Hills, TX

Horn

Roger Gonzalez	Palestine, TX
Joe Harris	Allen, TX
Maya Huffman	Union Grove, TX
Megan Kraus	Arlington, TX
Emily Martin	Cortez, CO
Diego Solis	Laredo, TX
Joshua Wheeler	Edmond, OK

Trumpet

Frank Cardenas	Colombia
Michael Strobel	Colleyville, TX

Trombone

Axel Bevensee.	Chile
Nick Racha	McKinney, TX
Anthony Tinsley	Keller, TX

Bass Trombone

Andrew Hildinger	Plano, TX
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Timpani/Percussion

Anthony Chmielewski	Cypress, TX
Nathan Grissett	Florence, AL
Maggie Hogan	Cypress, TX
Reynaldo Miranda	Burton, TX
Pauline Napier	Dallas, TX
Joshua Santana	Spring, TX
Nick Travis	Plano, TX

Piano

Catalina Arteaga	Chile
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*Concertmaster

Program Notes

Sorozábal – “No puede ser”

“No puede ser” is an aria from the three-act zarzuela *La tabernera del puerto*, also known as a Romance Marinero, which translates to a Sailor Romance. This style was unique to stories set by the seaside or oceanic themes, this story revolves around a tavern by an oceanic port. A zarzuela is a Spanish lyric-drama (opera), and it is a genre that alternates between spoken and sung scenes like singspiel, or operetta. In the second act of the zarzuela, the character Leandro is in disbelief after encountering her lover’s father, Simpson, being told that his daughter, Marola, is a cruel and unlovable woman. Leandro says that “It just can’t be,” for he has fallen for her, but he is unaware that Simpson is only lying about Marola because he disapproves of their relationship.

¡No puede ser! Esa mujer es buena.
¡No puede ser una mujer malvada!
En su mirar, como una luz singular,
he visto que esa mujer es una desventurada.

It just can't be! That woman is good.
She can't be an evil woman!
In his gaze, like a singular light,
I have seen that this woman is unfortunate.

No puede ser una vulgar sirena
que envenenó las horas de mi vida.
¡No puede ser! Porque la vi rezar,
porque la vi querer,
porque la vi llorar.

She can't be a vulgar mermaid
that poisoned the hours of my life.
It just can't be! Because I saw her pray,
because I saw her want,
because I saw her cry.

Los ojos que lloran no saben mentir;
las malas mujeres no miran así.
Temblando en sus ojos dos lágrimas vi
y a mí me ilusiona que tiemblen por mí,
que tiemblen por mí.

Eyes that cry do not know how to lie;
Bad women don't look like that.
Trembling in his eyes two tears I saw
and I am excited that they tremble for me,
let them tremble for me.

Viva luz de mi ilusión,
sé piadosa con mi amor,
porque no sé fingir,
porque no sé callar,
porque no sé vivir.

Live light of my illusion,
be pious with my love,
because I don't know how to pretend,
because I don't know how to shut up,
because I don't know how to live.

Text by Federico Romero y Guillermo Fernández-Shaw.

Translated by David Mejía

- David Mejía

Grever – Te Quiero Dijiste

Grever, was the first female Mexican composer to receive international acclaim and studied under Claude Debussy and Franz Lenhard. She has written more than 1,000 art songs, all paying homage to Latin American culture and the Spanish art song style. Grever’s own poetry was used throughout her many compositions. As a Mexican American vocalist, I grew up listening to Grever’s songs, and her poetry has always spoken to me as they explore feelings of longing and existentialism. *Te Quiero Dijiste* (I Love You, You Said) is a Spanish ballad that tells a story about finding love, loss, and nostalgia.

Te quiero, dijiste tomando mis manos
Entre tus manitas de blanco marfil.
Y sentí en mi pecho un fuerte latido después
un suspiro
Y luego el chasquido de un beso febril.
Muñequita linda de cabellos de oro
De dientes de perla, labios de rubí.
Dime si me quieres cómo yo te quiero,
Si de mí te acuerdas como yo de ti.
Y a veces escucho un eco divino
Que envuelto en la brisa parece decir:
Sí te quiero mucho, mucho, mucho, mucho
Tanto como entonces siempre hasta morir.

Text by María Grever

“I love you,” you said, taking my hands.
Between your little ivory white hands.
And I felt a strong beat in my chest
then a sigh
And then the snap of a feverish kiss.
Little doll with golden hair
With pearl teeth, ruby lips.
Tell me if you love me how I love you,
If you remember me like I remember you.
And sometimes I hear a divine echo
That wrapped in the breeze seems to say:
Yes, I love you very, very, very, very much
As much as then always until I die.

Translated by David Mejía

- David Mejía

Lara – Granada

Lara was one of Mexico’s most popular composer and performer of boleros and Spanish art songs of the 20th century, as well as in the rest of Latin America. Granada is one of Lara’s popular compositions written in 1932 and has been covered by various reputable vocalists such as *The Three Tenors* consisting of Plácido Domingo, Luciano Pavarotti, and José Carreras. The text speaks of the Spanish city of Granada and this song is an homage to the culture of Spain. This piece talks of the bull fights that stain the ground with blood, how the music enchants its people, and how passionate lovers meet with one gaze into each other’s eyes.

Granada tierra soñada por mí,
mi cantar se vuelve gitano
cuando es para ti.

Granada, land dreamed of by me,
my singing becomes gypsy
when it's for you.

Mi cantar, hecho de fantasía,
mi cantar, flor de melancolía,
que yo te vengo a dar.

My song, made of fantasy,
my song, flower of melancholy,
that I come to give you.

Granada, tierra ensangrentada
en tardes de toros,
mujer que conserva el embrujo
de los ojos moros.

Granada, bloody land
on bullfighting afternoons,
woman who preserves the spell
of the Moorish eyes.

Te sueño rebelde y gitana,
cubierta de flores
y beso tu boca de grana,
jugosa manzana
que me habla de amores.

I dream of you rebel and gypsy,
flower cover
and I kiss your scarlet mouth,
juicy apple
that speaks to me about love.

Granada, manola cantada
en coplas preciosas,

Granada, singing women
in beautiful couplets,

no tengo otra cosa que darte
que un ramo de rosas.

De rosas, de suave fragancia
que le dieran marco a la virgen morena.

Granada, tu tierra está llena
de lindas mujeres,
de sangre y de sol.

Text by Agustín Lara

I have nothing else to give you
than a bouquet of roses.

Of roses, with a soft fragrance
that they gave a frame to the dark virgin.

Granada, your land is full
of beautiful women,
of blood and sun.

Translated by David Mejía

- David Mejía

Chopin – Piano Concerto No. 1 in E minor, Op. 11

Even during his lifetime, some listeners noted that Chopin's handling of musical materials lacked the complexity and the formal innovations of experimenters such as Liszt, or the structural mastery of large forms and orchestrations. But these quibbles miss the point: Chopin was unparalleled in his ability to make the piano sing in a way that more closely resembled the heartfelt melodies of bel canto operas than other piano compositions. In fact, his ability to bend bittersweet harmonies surpassed that of the opera composers who inspired him. It has been said that time and Chopin are the only known remedies for the wounds of first love—such is the affinity between Chopin's music and the heart's most inexpressible feelings. His piano concertos can seem grudging or perfunctory in their use of the orchestra, setting up an accompanying line rather than a dialogue between equals. But this creates a closer identification between the listener and the pianist that makes the solo voice all the more thrilling.

Besides, the charge of minimally engaging the orchestra hardly stands up to the first concerto's long, formal introduction, which follows all the rules of orchestration and structure Chopin learned in his years studying composition with Józef Elsner at the Warsaw Conservatory. At over four minutes in length, this first-movement opening seems highly formal and almost Beethovenian, building suspense and duly introducing thematic material in the orchestra before the piano plays a note. But once the piano enters, it is clearly dominant, and suddenly the melodies that sounded merely felicitous in the orchestra have the indescribably expressive sweetness of Chopin. What follows is an allegro maestoso movement that does not follow a highly elaborated development of key modulations, but that continually alternates between E minor and E major until it finally modulates upward to G major as the movement ends.

We do not have to know the rules of sonata allegro form to intuit the structural rightness of this key change and the sense of expectant resolution it brings to the concerto's opening. But then in the second movement, marked "Romanze," Chopin brings us back to the original key and to a mood of lyrical contemplation. He described this as a movement that "rests on a beloved landscape that calls up in one's soul beautiful memories—for instance, ...a fine, moonlit spring night." The effect is not unlike one of Chopin's beautiful unaccompanied nocturnes. He seems to have been wary of audience reaction to his orchestration: "I have written [it] for violins with mutes as an accompaniment...I wonder whether it will have a good effect. Well, time will show."

The finale of this concerto, like that of his second, takes the form of one of Chopin's beloved Polish dances—in this case a Krakowiak, a high-energy two-step performed in quick dotted rhythms. Its complex syncopations and shifts of tempo afford Chopin the opportunity to alter the mood from foot-stamping intensity to tender

lyricism. By this time the entire concerto has unfolded without providing the soloist a chance to play a cadenza—a showy, unaccompanied solo passage designed for climactic virtuosity—yet the overall effect is of spectacular athleticism and beauty in which the piano is dominant from beginning to end.

- Michael Clive

Liszt – Piano Concerto No. 1 in E-flat major, S. 124

In 1847, Liszt retired from his career as a professional pianist. He had been playing for 27 years all over Europe, from Dublin to Constantinople and in just about every city in between. During his years as a touring virtuoso, Liszt steadily churned out a number of works meant to delight the public and display his own towering skills. It was by transcribing, arranging, and writing sets of variations on other composers' works (including arrangements of Beethoven's nine symphonies, French composer Hector Berlioz's *Fantastic Symphony*, as well as opera arias and folk songs) that the pianist became acquainted with virtually every musical style in existence. After retiring from performing, Liszt reaped the rewards of this musical education of sorts. With a more settled existence that allowed him to focus on composing and on making the German city of Weimar, where he was music director, into the center of progressive musical Europe, Liszt produced a steady stream of masterworks, beginning in the late 1840s. Among these was the first of his two Piano Concertos.

The work was conceived during the virtuoso years, but Liszt completed the First Piano Concerto in Weimar in 1849, orchestrated it in collaboration with his assistant, and revised it in 1853. The composer premiered the work in Weimar on February 17, 1855, with Berlioz conducting. (The two had met in Paris during the heady days following the July Revolution of 1830, and they remained life-long friends.)

The Concerto's form is exceedingly novel. It is basically in one movement, with various themes recalled and transformed over the course of the work. While Liszt does divide the Concerto into an opening fast section, a slow section, a scherzo, and a finale, roughly mirroring a symphony, there is nothing traditional about the work as a whole. The orchestra and soloist do not alternate the way they do in any number of late 18th or early 19th-century concertos, and the orchestra does not have long, uninterrupted passages to itself. Instead, Liszt integrates the piano and orchestra, often using other instruments – flute, clarinet, and viola especially – soloistically.

The Concerto's four sections are connected and share thematic material to such an extent that they form an organic, cyclic whole. The opening *Allegro maestoso*'s imposing initial theme and the soloist's response both return during the transition from scherzo to finale and during the finale itself. The melody that opens the *Quasi adagio* is transformed into a march for the finale, and the sylvan, skittish beginning of the scherzo (when Liszt, or his collaborator, had the inspired idea of calling on the triangle to give the accompaniment a bit of extra sparkle) also returns during the work's closing pages. There are also passing moments when Liszt's diverse ingredients become apparent – the closing of the *Allegro maestoso*, for example, where orchestral passages akin to early 19th-century Italian opera, with the melody elaborated over a rhythmic accompaniment, alternate with impetuously Romantic piano writing.

- John Mangum

Mozart – Concerto for Two Pianos and Orchestra in E-flat major, K. 365

In the period just before the completion of the *Symphony No. 34* in C, K.338, Mozart was intensely interested in the possibilities of concertos with more than one solo instrument. In 1774, he had written what he called a *Concertone*, a big concerto, for two violins, but in 1778-79 there suddenly appeared a run of six multiple concertos. More precisely, we have three completed works, two that were abandoned partway through, and one puzzle. The completed ones are the rather perfunctory piece for flute and harp, K.297c, the present—and

delightful—Concerto for two pianos, and the great Sinfonia concertante for violin and viola, K.364[320d]. He also began a concerto in D for piano and violin, K.315f, in November 1778 and a Sinfonia concertante in A for violin, viola, and cello, K.320e, in the summer or early fall of 1779. Mozart, alas, abandoned both these more than promising beginnings, not because of dissatisfaction or trouble with them, but because the concerts for which they were intended were canceled. The puzzle, finally, is the Sinfonia concertante in E-flat for winds, K.297b, whose genesis cannot be properly established and which some scholars believe to be spurious.

Maria Anna Mozart, whose family nickname was Nannerl, was born in Salzburg on July 30, 1751. Like Wolfgang, she was taught by their father and became an excellent pianist. The two children often performed together, but from 1769 on—Wolfgang was just about to turn thirteen and Nannerl was in her eighteenth year—after a year in Vienna that had included an audience with the Empress Maria Theresia and the Emperor Joseph II, Nannerl was no longer included on the family concert tours. She married into the minor nobility, taught piano as a young woman and again as a widow, and died in 1829, having spent virtually all of the last sixty years in Salzburg or nearby St. Gilgen.

We don't know for just what occasion Mozart wrote this concerto. We do know that he found it a rewarding piece for his concerts in Vienna, where he played it twice with his pupil Josephine Auernhammer. For these performances he added parts for two clarinets, two trumpets, and timpani, but they do not survive. There are, however, authentic cadenzas, partly in the composer's handwriting, partly in his father's.

Mozart's two Vienna performances of the Double Concerto were in 1781 and 1787. It was in 1781 that Mozart made his permanent move from Salzburg to Vienna; 1787 was the date of the first of his four journeys to Prague, the year of the C major and G minor viola quintets, of the A minor Rondo for piano and *Eine kleine Nachtmusik*, of the A major violin sonata, K.526, and of *Don Giovanni*, the year also of the deaths of his father and of the pet starling who could whistle the theme of the finale of the piano concerto in G. Between the two years we have the phenomenal rise of Mozart's reputation in Vienna and the start of its decline. He married Constanze Weber, with whose older sister Aloysia he had once been very much in love, and three children were born, of whom one survived infancy. And he wrote in those few years *The Abduction from the Seraglio*, the six quartets dedicated to Haydn, most of his great piano concertos, the Haffner and Linz symphonies, a quartet and a quintet with piano, the large fragment of the C minor Mass, and *Figaro*. Among other things.

- Micahel Steinberg