

LSO St Luke's

CHAMBER MUSIC

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SPANISH CONNECTIONS

CLARA MOURIZ & JOSEPH MIDDLETON

Friday 16 February 2024 1–2.05pm

Jerwood Hall, LSO St Luke's

Antonio Literes arr **Gracia Tarragó** Confiado jilguerillo from 'Acis y Galatea'

Juan del Vado y Gomez arr **José María Roma** Molinillo que moles amores

Blas de Laserna arr **José María Roma** El Trípili

Enrique Granados Quejas, o la maja y el ruiseñor from 'Goyescas'

Enrique Granados ¡Oh muerte cruel!, ¡Ay majo de mi vida! and De aquel majo amante from 'Tonadillas en estilo antiguo'

Manuel de Falla 7 canciones populares españolas

Joaquín Turina Poema en forma de canciones

Clara Mouriz mezzo-soprano

Joseph Middleton piano

Recorded for future broadcast on **BBC Radio 3**

LSO

Today's Programme

Confiado jilguerillo from 'Acis y Galatea'

Antonio LITERES arr Gracia TARRAGÓ

Antonio Literes was one of the most gifted of Spain's 18th-century court composers. 'Confiado jilguerillo' comes from his zarzuela heroica *Acis y Galatea*, composed for the 25th birthday celebrations of Philip V of Spain in December 1708. (A zarzuela is a Spanish form of opera which alternates between sung and spoken sections.) The arietta describes how even carefree birds are vulnerable to the pain of love. It is characterised by a flowing melody and passages that imitate the lively song of the jilguerillo (goldfinch).

Molinillo que moles amores

Juan del Vado y Gomez arr José María ROMA

Juan del Vado y Gomez is chiefly remembered for composing a series of musical puzzles. This tuneful song, a setting of a poem by the playwright Lope de Vega, is a very good example of the settings and tones of that time. Its falling phrases perfectly capture the gentle melancholy of the text, in which a sorrowful lover urges a mill to grind 'repose and content' while their tears supply water.

El Trípili

Blas de Laserna arr José María ROMA

Blas de Laserna was one of the most prolific and successful composers of the tonadilla: a Spanish song form rooted in

folk music that became popular in the 18th century. *El Trípili* is an ironic farewell from a faithful lover to their faithless beloved. Its catchy melody and lively dance rhythms have ensured its continual popularity both in Spain and further afield.

Quejas, o la maja y el ruiseñor from 'Goyescas'

Enrique GRANADOS

'Quejas, o La maja y el ruiseñor' (Complaints, or the maja and the nightingale) began life as the most admired movement in Enrique Granados's 1911 piano suite *Goyescas*, inspired by the art of Francisco Goya. The piano suite's success led Granados to expand its music into an opera with the same title, which he premiered in New York in 1916. 'La maja y el ruiseñor' is sung by the heroine Rosario as she waits for her jealous lover Fernando. The aria is a series of subtle, melodious variations on a simple Valencian folksong, and culminates in rapt repetitions of the word 'Amor' (love).

Selections from Tonadillas en estilo antiguo

Enrique GRANADOS

8 ¡Oh muerte cruel!

9 ¡Ay majo de mi vida!

10 De aquel majo amante

Like *Goyescas*, Granados's *Tonadillas en estilo antiguo* (Tonadillas in an antique style) (1912–15) was inspired by Francisco Goya's paintings, aquatints and etchings of majos and majas: traditional Spanish men and

women known for their flamboyant dress and behaviour. The three songs performed today are a miniature song cycle within the work, entitled 'La maja dolorosa' (The grieving lady). They depict a widow's grief at her lover's death, and how she comes to find consolation in her memories. The vocal writing moves from quasi-declamation to lyricism, while the piano part deftly evokes the texts' intense emotions.

7 canciones populares españolas

Manuel de Falla

- 1 El paño moruno
- 2 Seguidilla murciana
- 3 Asturiana
- 4 Jota
- 5 Nana
- 6 Canción
- 7 Polo

7 canciones populares españolas is Manuel de Falla's most popular vocal work. He wrote it in 1914 in Paris (where he had lived since 1907), shortly before his return to Spain at the outbreak of World War I. The piece consists of seven songs from different regions of Spain, including Murcia in the south-east, Asturias in the north-west and Andalusia in the south-west. De Falla used genuine and re-touched folk melodies but created his own imaginative piano parts. The songs explore love and the emotions it arouses, from cynicism to grief and from tenderness to fury. Notable features include the rapid patter-singing of 'Seguidilla murciana',

the playful tempo changes of 'Jota', the free-flowing, dreamy vocal line and hypnotic accompaniment of 'Nana' and the imitations of flamenco singing and guitars in 'Polo'.

Poema en forma de canciones

Joaquín Turina

- 1 Dedicatoria
- 2 Nunca olvida
- 3 Cantares
- 4 Los dos miedos
- 5 Las locas por amor

Joaquín Turina's *Poema en forma de canciones* was premiered in its piano and voice version in 1917, by mezzo-soprano Aga Lahowska, a great promoter of Spanish song and a regular collaborator with Manuel de Falla. Like de Falla's *7 canciones*, the piece draws on Spanish traditional music, albeit less literally. The impassioned piano solo 'Dedicatoria' is followed by the gently sinister 'Nunca olvida', in which the protagonist vows never to forgive their errant beloved. The flamboyant 'Cantares' draws on the soulful *cante jondo* (deep song) of flamenco, while the subtle 'Los dos miedos' depicts romantic yearning, and includes a quote from 'Dedicatoria'. The work closes in the exuberant 'Las locas por amor', in which the goddess Venus declares that women prefer a brief, passionate affair to restrained eternal devotion.

Song texts and translations from page 4.

Song Texts & Translations

Confiado jilguerillo

*Confiado jilguerillo
mira como importuna
de tu estado primero.
Te derribó el amor y la fortuna,
y el viento que tan ufano presumiste

aún no le hallaste cuando le perdiste.*

*Si de rama en rama
si de flor en flor
ibas saltando,
bullendo, y cantando.
¡Dichoso quien ama
las ansias de amor!*

*Advierte que aprisa
es llanto la risa
y el gusto dolor.*

Confident Goldfinch

Confident little goldfinch,
see how love and fortune
disturb your initial state.
Love and fortune brought you down,
and the wind that you proudly
boasted about
you still haven't found it since you lost it.

If from branch to branch,
if from flower to flower,
you were jumping,
bubbling, and singing.
Fortunate is the one who loves
the yearnings of love!

It warns that quickly
laughter is weeping
and pleasure is pain.

Molinillo que moles amores

*Molinillo que moles amores
pues que mis ojos el agua te dan,
no coja desdenes quien siembra favores,
que aunque me sustentan
matarme podrán.*

*Muele una vez descanso y contento,
sí pueden tenerle mis penas y males.
No digas, molino, que fuiste de viento,
que muelas con agua de lágrimas tales.
Y si me haces aquestos favores,
otros que esperan envidia te dan.*

El Trípili

*Tres mil veces cada día
me acuerdo que me quisiste,
y tres mil veces me acuerdo
que lo que fué ya no existe.*

*Con el trípili, trípili, trápala,
esta tirana se canta y se baila.
Anda, chiquilla, anda, salada,
que estás robándome el alma.*

*Yo soy como aquella piedra
que está en medio de la calle;
todos se meten con ella
sin meterse ella con nadie.*

*Con el trípili, trípili, trápala,
esta tirana se canta y se baila.
Anda, chiquilla, anda, salada,
que estás robándome el alma.*

Little Mill that Grinds Love

Little mill that grinds love,
as my eyes shed tears like water.
May those who sow favours not disdain,
for though they sustain me,
they might also bring my demise.

Grind once, rest, and be content,
if my sorrows and woes can endure it.
Don't say, mill, that you were of the wind,
for you grind with tears such as water.
And if you grant me these favours,
envy from others will surely be.

The Trípili

Three thousand times every day
I remember that you loved me,
and three thousand times I remember:
what used to be is now no more.

With a trípili, trípili, trápala,
this tirana is sung and danced.
Go, pretty one, go, witty one,
for you're stealing from me my soul.

I'm like that stone
in the middle of the street –
everyone meddles with it,
without it meddling with anyone.

With a trípili, trípili, trápala,
this tirana is sung and danced.
Go, pretty one, go, witty one,
for you're stealing from me my soul.

Song Texts & Translations

Quejas, o la maja y el ruiseñor

*¿Por qué entre sombras el ruiseñor
entona su armonioso cantar?*

¿Acaso al rey del día guarda rencor?

¿Y de él quiere algún agravio vengar?

Guarda quizás su pecho oculto tal dolor,

*que en la sombra espera alivio hallar,
triste entonando cantos de amor. ¡Ay!*

*¡Y tal vez alguna flor temblorosa del pudor
de amor,*

es la esclava enamorada de su cantor! ...

¡Misterio es el cantar

que entona envuelto en sombra el ruiseñor!

*¡Ah! Son los amores como flor
a merced de la mar.*

¡Amor! ¡Amor!

¡Ah, no hay cantar sin amor!

¡Ah! ruiseñor: es tu cantar

himno de amor.

The Maiden and the Nightingale

Why in the shadows does the nightingale
sing its harmonious song?

Perhaps it bears a grudge against the Sun,
King of the Day?

Or wants to avenge some grievance?

Perhaps she keeps hidden in her breast
such grief

That she hopes to find relief in the shadows,
Sadly singing her songs of love.

Or maybe some flower, trembling with the
blushes of love,

Is the love-lorn slave of her song.

Mysterious is the song

Which the nightingale chants, wrapped in
the shadows!

Ah! Love is like a flower
At the mercy of the sea.

Love! Love!

Ah, there is no singing without love!

Ah! Nightingale: this your singing is
A hymn of love.

¡Oh muerte cruel!

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

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

¡Ay majo de mi vida!

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

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

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

The Grieving Lady No 1

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

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

The Grieving Lady No 2

Ah, man of my life,
No, no – you haven't died!
How could I continue to exist
If this were true?

I want, irrationally, to kiss your mouth!
I want, truly, to cast my lot with yours,
Ah, with yours!

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

Song Texts & Translations

De aquel majo amante

*De aquel majo amante
que fué mi gloria
guardo anhelante
dichosa memoria.
El me adoraba
vehemente y fiel.
Yo mi vida entera
di a él.
Y otras mil diera
si él quisiera,
que en hondos amores
martirios son las flores.*

*Y al recordar mi majo amado
van resurgiendo ensueños
de un tiempo pasado.*

*Ni en el Mentidero
ni en la Florida
majo más majo
paseó en la vida.
Bajo el chambergo
sus ojos ví
con toda el alma
puestos en mí
que a quien miraban
enamoran,
pues no hallé en el mundo
mirar más profundo.*

*Y al recordar mi majo amado
van resurgiendo ensueños
de un tiempo pasado.*

The Grieving Lady No 3

Of that handsome lover
that was once my joy
I ardently keep
sweet memories.
He adored me
fervently and loyally.
My whole life
I gave to him,
And a thousand more would I give,
if he wished it,
For in deep love
agony is a flower.

And when I think of my beloved,
Dreams of a time gone by
are rekindled.

Neither in Mentidero,
nor in Florida,
A more handsome man
ever roamed.
Under the rim of his hat
I saw his eyes
Fixed upon me
with all his soul.
They bewitched
all those whom they beheld,
And in this world I never found a gaze
so profound.

And when I think of my beloved,
Dreams of a time gone by
are rekindled.

7 canciones populares españolas

1 El paño moruno

*Al paño fino, en la tienda,
una mancha le cayó;
Por menos precio se vende,
Porque perdió su valor. ¡Ay!*

2 Seguidilla murciana

*Cualquiera que el tejado
Tenga de vidrio,
No debe tirar piedras
Al del vecino.
Arrieros semos;
¡Puede que en el camino
Nos encontremos!*

*Por tu mucha inconstancia
Yo te comparo
Con peseta que corre
De mano en mano;
Que al fin se borra,
Y creyéndola falsa
¡Nadie la toma!*

3 Asturiana

*Por ver si me consolaba,
Arrime a un pino verde,
Por ver si me consolaba.
Por verme llorar, lloraba.
Y el pino como era verde,
Por verme llorar, lloraba.*

7 Spanish Folksongs

1 The moorish cloth

On the fine cloth in the store
a stain has fallen;
It sells at a lesser price,
because it has lost its value. Alas!

2 Seguidilla murciana

Who has a roof
of glass
should not throw stones
to their neighbour's (roof).
Let us be muleteers;
It could be that on the road
we will meet!

For your great inconstancy
I compare you
to a coin that runs
from hand to hand;
which finally blurs,
and, believing it false,
no one accepts!

3 Asturiana

To see whether it would console me,
I drew near a green pine,
To see whether it would console me.
Seeing me weep, it wept;
And the pine, being green,
seeing me weep, wept.

Song Texts & Translations

4 Jota

*Dicen que no nos queremos
Porque no nos ven hablar;
A tu corazón y al mío
Se lo pueden preguntar.*

*Ya me despido de tí,
De tu casa y tu ventana,
Y aunque no quiera tu madre,
Adiós, niña, hasta mañana.
Aunque no quiera tu madre ...*

5 Nana

*Duérmete, niño, duerme,
Duerme, mi alma,
Duérmete, lucerito
De la mañana.
Nanita, nana,
Nanita, nana.
Duérmete, lucerito
De la mañana.*

6 Canción

*Por traidores, tus ojos,
voy a enterrarlos;
No sabes lo que cuesta,
'Del aire Niña, el mirarlos.
Madre a la orilla
Madre.'*

4 Jota

They say we don't love each other
because they never see us talking
But they only have to ask
both your heart and mine.

Now I bid you farewell
your house and your window too
and even ... your mother
Farewell, my sweetheart
until tomorrow.

5 Nana

Go to sleep, Child, sleep,
Sleep, my soul,
Go to sleep, little star
Of the morning.
Lulla-lullaby,
Lulla-lullaby,
Sleep, little star
of the morning.

6 Canción

Because your eyes are traitors
I will hide from them
You don't know how painful
it is to look at them.
'Mother, I feel worthless,
Mother.'

7 Polo

¡Ay!
Guardo una, ¡Ay!
Guardo una, ¡Ay!
¡Guardo una pena en mi pecho,
¡Guardo una pena en mi pecho,
¡Ay!
Que a nadie se la diré!

Malhaya el amor, malhaya,
Malhaya el amor, malhaya,
¡Ay!
¡Y quien me lo dió a entender!
¡Ay!

Poema en forma de canciones

1 Dedicatoria - Tacet

2 Nunca olvida

Ya que este mundo abandono,
Ántes de dar cuenta á Dios,
Aquí para entre los dos,
Mi confesion te diré:

Con toda el alma perdono
Hasta á los que siempre he odiado;
¡Á tí, que tanto te he amado,
Nunca te perdonaré!

7 Polo

Ay!
I keep a ... (Ay!)
I keep a ... (Ay!)
I keep a sorrow in my breast,
I keep a sorrow in my breast
Ay!
that to no one will I tell.

Wretched be love, wretched,
Wretched be love, wretched,
Ay!
And he who gave me to understand it!
Ay!

Poem in the Form of Songs

1 Dedication - Tacet

2 Never forget

Now that I abandon this world,
before rendering account to God,
I will tell you my confession here,
face-to-face.

I pardon with all my soul
even those people I have always hated.
As for you, whom I have loved so much,
I will never forgive you!

Song Texts & Translations

3 Cantares

*¡Ay! Más cerca de mí te siento
Cuanto más huyo de tí,
Pues tu imagen es en mí
Sombra de mi pensamiento.*

4 Los dos miedos

*Al comenzar la noche de aquel día,
ella, lejos de mí,
-- ¿Por qué te acercas tanto? -- Me decía;
-- ¡Tengo miedo de tí! --*

*Y después que la noche hubo pasado
dijo, cerca de mí:
-- ¿Por qué te alejas tanto de mi lado?
¡Tengo miedo sin tí! --*

5 Las locas por amor

*'Te amaré, diosa Venus, si prefieres
que te ame mucho tiempo y con cordura.'*

*Y respondió la diosa de Citeres:
'Prefiero, como todas las mujeres,
que me amen poco tiempo y con locura.'*

3 Sing

I feel closer to you
The more I run from you,
For your image haunts
The very shadow of my thoughts.

4 The two fears

At the beginning of the night that day,
She, far away, said to me,
Why are you moving so close to me?
I am afraid of you.

And after the night had passed
She said, close to me:
Why are you going away from my side?
I am afraid without you!

5 Mad for love

'I shall love you, goddess Venus, if you wish
for me to love you for a long time and with
good sense.'

And the goddess of Cythera responded,
'I prefer, as all women do, for you to love
me for a short time and with madness.'

Clara Mouriz

mezzo-soprano



© JM Bielsa

Spanish mezzo-soprano Clara Mouriz has established herself as a versatile performer, who is equally at home in recital, opera and on the orchestral stage. A former BBC Radio 3 New Generation Artist, she was mentored by Joyce DiDonato and Felicity Lott as a recipient of the Wigmore Hall/Independent Opera Fellowship. She holds the Lola Rodriguez de Aragon Price of the Spanish Escuela Superior de Canto as well as being an Associate of the Royal Academy of Music, her Alma Mater.

Mouriz made an acclaimed debut at Wigmore Hall alongside her regular partner Joseph Middleton under the auspices of the Kirkman Concert Society, and has since appeared in radio broadcasts and at concert halls internationally, alongside a number of leading pianists including Julius Drake, Graham Johnson, Simon Lepper, Malcolm Martineau, Melvyn Tan and

Roger Vignoles. She is one of the founding members of the Myrthen Ensemble, and has recorded for Signum alongside Mary Bevan, Allan Clayton, Marcus Farnsworth and Joseph Middleton.

Mouriz made her BBC Proms debut in 2013, performing Manuel de Falla's *Three Cornered Hat* with the BBC Philharmonic under Juanjo Mena with whom she has also recorded works by Xavier Montsalvatge and Joaquín Turina for Chandos to critical acclaim.

Recent opera and concert appearances include Cherubino in Mozart's *The Marriage of Figaro* and Rosina in Rossini's *The Barber of Seville* in Teatre Principal de Palma, Teatro Cervantes and Teatro Villamarta; the recording of Elena in the recovered score of Carnicer's *Elena e Malvina* with ONE Spanish National Orchestra under Guillermo García Calvo; Manuel de Falla's *Amor Brujo* with BBC National Orchestra of Wales under Carlos Miguel Prieto, performing the same work with the Rheinsche Philharmonie and the English Chamber Orchestra; Ravel's *Scheherazade* with BOS Bilbao Symphony Orchestra under Erik Nielsen; Berlioz's *L'Enfance du Christ* with OSPA Principado de Asturias Symphony under Pablo Gonzalez; Mozart's Coronation Mass with the Danish National Symphony Orchestra; and much more.

Joseph Middleton

piano



© Marco Borggreve

Pianist Joseph Middleton specialises in the art of song accompaniment and chamber music and has been internationally acclaimed within this field. Described in the *BBC Music Magazine* as ‘one of the brightest stars in the world of song and Lieder’, he has also been labelled ‘the cream of the new generation’ by *The Times* and ‘a perfect accompanist’ by *Opera Now*.

Middleton enjoys fruitful partnerships with internationally established singers including Sir Thomas Allen, Ian Bostridge, Allan Clayton, Dame Sarah Connolly, Fatma Said, Katarina Karnéus, Carolyn Sampson, Roderick Williams, and many more. He collaborates with rising stars from the younger generation and regularly programmes his own series for BBC Radio 3.

In 2023/24 he returns to the Life Victoria Festival Barcelona with Miah Persson

and Dame Sarah Connolly where he was last season’s artist in residence. Further appearances with Dame Sarah Connolly include performances in Seville, Amsterdam and at the Wigmore Hall. He joins Sir Simon Keenlyside in Cambridge; Louise Alder in Vienna and London; Fatma Said in Vienna, Dortmund, Amsterdam and at London’s Barbican Centre; Carolyn Sampson in Amsterdam, Zeist and London; and Katharina Konradi at the Schubertiade in Schwarzenberg, Vilabertran and at the Wigmore Hall where he also partners Iestyn Davies, Nicky Spence, Mary Bevan, James Newby, Ashley Riches and Ruby Hughes.

Middleton is Director of Leeds Lieder; Musician in Residence at, and a Bye-Fellow, of Pembroke College Cambridge; and a Professor and Fellow at his alma mater, the Royal Academy of Music. He was the recipient of the Royal Philharmonic Society’s Young Artist of the Year Award in 2017.

FUTURE CONCERTS

Thursday 22 February 1pm

SPANISH CONNECTIONS: ALBAN GERHARDT & STEVEN OSBORNE

Claude Debussy Sonata for Cello

Plus music by **Gaspar Cassadó**, **Manuel de Falla** and **Maurice Ravel**.

Alban Gerhardt cello
Steven Osborne piano

Thursday 29 February 1pm

BERTRAND CHAMAYOU & FRIENDS

Felix Mendelssohn Variations concertantes
Benjamin Britten Cello Sonata
Felix Mendelssohn Cello Sonata No 2

Bertrand Chamayou piano
Sol Gabetta cello

Friday 1 March 1pm

BERTRAND CHAMAYOU & FRIENDS

Maurice Ravel Jeux d'eau
Unshuk Chin Six Piano Études
Maurice Ravel Gaspard de la nuit elix

Bertrand Chamayou piano

Thursday 11 April 1pm

BERTRAND CHAMAYOU & FRIENDS

Johannes Brahms Two Songs for Voice,
Viola and Piano Op 91

Plus music by **Clara Schumann**, **Robert Schumann** and **Joseph Joachim**.

Bertrand Chamayou piano
Fleur Barron mezzo-soprano
Tabea Zimmermann viola

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SHARE YOUR THOUGHTS

We always hope you have a great experience. Visit [Iso.co.uk/survey](https://iso.co.uk/survey) to complete a short survey about today's concert.

THE CRYPT CAFÉ & BAR

The Crypt café and bar is open from one hour before concerts and during the interval (where applicable). Please note, card payments only. Only cold drinks are permitted inside the Jerwood Hall.

PROGRAMME NOTE WRITER

Kate Hopkins is English-language editor (concerts) for Salzburg Festival. She has written articles for organisations including the London Symphony Orchestra, the Philharmonia, the Salzburg Festival and the Royal Opera House, Covent Garden, and book reviews for *NB Magazine* and *The Wagner Journal*.

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The taking of photographs and the use of recording equipment are strictly forbidden without formal consent from LSO St Luke's.

Please make sure that digital watch alarms and mobile phones are switched off during the performance.