

Rodrigo & de Falla

📅 APRIL 14, 2019

🕒 2:30 P.M.

📍 THE ISABEL

DREW HENDERSON *Guitar*

EVAN MITCHELL *Conductor*

Program

Intermedio from La Boda de Luis Alonso GIMENEZ (1854-1923)

Concierto de Aranjuez RODRIGO (1901-1999)

Allegro con spirito

Adagio

Allegro gentile

Intermission

El Sombrero de Tres Picos de FALLA (1876-1946)

Introduction

Part 1

Afternoon

Dance of the Miller's Wife (Fandango)

The Grapes

Part 2

Dance of the Neighbors (Seguidillas)

The Miller's Dance

The Corregidor's Dance

The Final Dance

Today's Music

WITH EVAN MITCHELL

The flavour and flair of Spain have been an enduring muse for many composers. In fact, if you look at the exhaustive list of excellent orchestral pieces inspired by Spain, the vast majority were written by non-Spanish composers! Ravel, Rimsky-Korsakov, and Vivaldi, to name a few, were all fascinated by Spanish musical culture, and wove that flavour into their own orchestral works.

There is enough Spanish-flavoured music by non-Spanish composers to make up a dozen concerts. Today, however, we strive for authenticity, performing music written by Spanish composers. The resulting lineup is a concert which I have been impatiently waiting all season to unveil.

Gerónimo Giménez wrote what is arguably his most successful work, the Marriage of Luis Alonso, in 1897. It's a lyrical farce filled with mistaken identity and running from the bulls. Written for a spot of vocal relief and also to cover a set change, the intermezzo from this piece not only embraces the classic Spanish flavour, but also rolls around in it. Look for a delightful castanet feature in the percussion section.

We follow with Rodrigo's sublime masterpiece for the guitar, his Concierto de Aranjuez. The deft orchestration of this piece allows for the true sensitivity and intimacy of the classical guitar to remain audible, never conflicting with the accompanying symphonic forces.

Most interesting for a piece written in 1939, it endeavours to look backwards in celebration of the grand gardens at the Palacio Real de Aranjuez. The result is easily the most popular piece ever written for guitar and orchestra. Its slow movement contains one of the greatest melodies ever written in my opinion, and masterfully showcases the English horn as much as it does the guitar.

Finally we come to Manuel de Falla's Three Cornered Hat, a ballet like none other in the repertoire. It's a silly narrative involving a love triangle, mistaken identity (yet again) and a corrupt but totally bumbling Magistrate. Unusually story driven for such a ballet, it was commissioned by the impresario Sergei Diaghilev, to whom the ballet world owes a great debt. The result is a fascinating and jaw-dropping journey through Spanish dance and musical history. We perform the whole ballet today, not just the suite highlights, and we are all the richer for it. This is serious, utterly fantastic music, and it proves that de Falla was a true orchestral heavyweight.