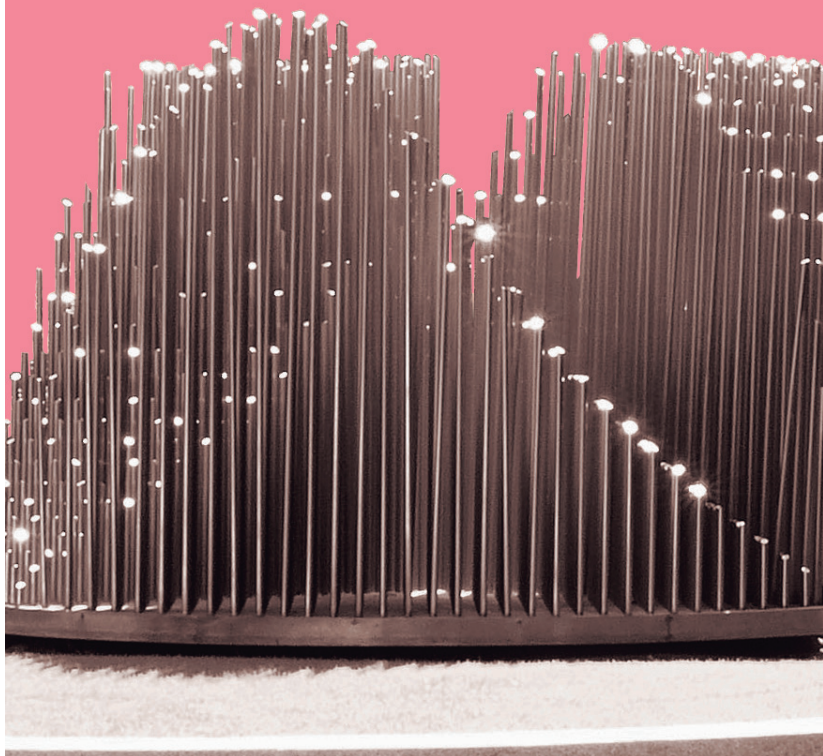


Eusebio Sempere. Órgano, 1977



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# CONCERTS

October – December 2014

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FUNDACIÓN JUAN MARCH

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# WEDNESDAY SERIES

Wednesdays, 7.30 pm.  
Broadcast on Radio Clásica,  
Live interviews at 7 pm

radio clásica  
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## Special concert Inauguration of the 2014-15 Season



The pianist Ferenc Rados will present a special concert to inaugurate the 2014-15 Season. This exceptional Hungarian artist taught at the Franz Liszt Academy of Music in Budapest until 1996 and is acknowledged as one of the most reputed pianists and teachers today. One of his most outstanding pupils, Leonidas Kavakos, has gone as far as to say: “teachers usually tell students what to do. Instead, Ferenc Rados teaches us to think. [...] He teaches us how to construct an entire universe through the notes”. The program will consist of works by Schubert, Beethoven and Schumann.

**October 1.** Ferenc Rados, piano

Works by F. Schubert, L. van Beethoven and R. Schumann

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## Premieres and Re-Premieres Composers Sub-35 (III)



Titled Composers Sub-35, this concert format, implemented three years ago, seeks to provide an annual forum for young Spanish composers to showcase their works. The age at which Mozart died has been symbolically taken to represent a potential turning point in any composer's career. Composers Sub-35 aspires to act as an observatory for those interested in contemporary music, surveying new creative tendencies in the works of young composers.

This third year features the Grupo Cosmos 21, an ensemble with 25 years of experience behind them that constitutes a reference in the field of contemporary Spanish music. The program consists of six works (including two world premieres) by six different composers who reflect the pluralism of modern-day approaches and trends.

**October 8.** Ensemble Cosmos 21. Carlos Galán, conductor  
Works by A. Aroca, G. Alonso, L. Román\*, R. L. Someso, A. Carretero\* and M. Tévar

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## **Futurism and Machines**

In conjunction with the exhibition *Futurist Depero (1913-1950)*



Numerous composers shared the passion for the machines, speed and means of transport characteristic of Futurism, exalting the symbols of modern life in their works, as these three concerts confirm. The first, for voice and piano, consists of a series of songs in which the train is used as an emblem of modernity. The second recreates the attempts to forge musical futurism on the piano and reflects the impact of this movement in the United States, while the third, for quartet, focuses on Soviet music, with mechanical industry and writing as a backdrop.

**October 10.** Marta Infante, mezzosoprano and Jorge Robaina, piano

Four views on Futurism

Works by A. Honegger, B. Britten, H. Eisler, K. Weill, E. Zeisl and F. Casavola

**October 15.** Alberto Rosado, piano

Musical Futurism

Works by G. Antheil, F. Poulenc, L. Ornstein, H. Cowell and B. Bartók

**October 22.** Cuarteto Danel

In the Soviet Factory

Works by N. Roslavets, A. Mossolov, M. Weinberg and D. Shostakovich

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## Preludes and Fugues



Collections of preludes and fugues, generally divided into pairs in all 24 major and minor keys, have become a recurring genre in keyboard literature, particularly since Johann Sebastian Bach's two monumental books of *The Well-Tempered Clavier*, later emulated by many other composers. This series takes us on a journey through the most significant of these repertoires, albeit always presented in a unique way: combining the timbres of the piano and the harpsichord, in a dialogue between Bach and the Russian composers, Mozart's transcription for trio or enlightening Romanticism.

**October 29.** Trío Zebra

Mozart reinterprets Bach

Works by W. A. Mozart and R. Schumann

**November 5.** Claudio Martínez Mehner, piano and Kennedy

Moretti, harpsichord

Mirrored Keyboards

*The well-tempered clavier* by J. S. Bach

**November 12.** Miguel Ituarte, piano

The Sovietic Baroque

Works by D. Shostakovich, J. S. Bach, N. Kapustin and R. Shchedrin

**November 19.** Gustavo Díaz-Jerez, piano

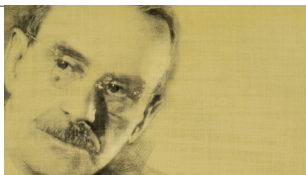
Continuities

Works by de S. Jadasshon, K. Szymanowski, C. Franck, J. Turina and M. Ravel

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## The Musical Universe of Thomas Mann



Thomas Mann himself noted: “Music has always had a strong formative influence on the style of my writing. [...] To me, the novel was always like a symphony, a work in counterpoint, a thematic fabric; the idea of the musical motive plays a great role in it”. This phrase inspires this series, with each concert revolving around an aspect of the complex relationship between music and literature in Mann’s creative poetics: a selection of songs relating to the writer, Adrian Leverkühn’s most important musical episodes in *Doctor Faustus* and the leading figure of Wagner. Musical performances are interspersed with the dramatised reading of Mann’s texts, revealing the profound influence music exerted on his creative universe.

**November 26.** Günter Haumer, baritone and Julius Drake, piano

Narrator: José Luis Gómez

The World of German Song

Works by F. Schubert, R. Schumann, J. Brahms and F. Mendelsshon

**December 3.** Leonel Morales, piano

Narrator: José María Pou

Doktor Faustus

Works by J. S. Bach, L. van Beethoven, F. Liszt and A. Schönberg

**December 10.** Stefan Mickisch, piano

Narrator: to be anounced

Tristan

Works by R. Wagner (arranged by S. Mickisch)

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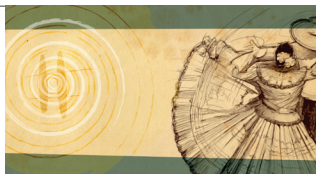
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# SATURDAY CONCERTS

Saturdays, 12 midday

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## **Hypnotic music: chaconnes and folias**



The so-called “ground bass” was one of the most common techniques in music history: a short harmonic progression in the bass line is repeated over and over again while the upper voice varies a melody that is increasingly ornamented and richer. The continuous repetition associated with these kinds of works, which are often based on genres including the chaconne and the folia, creates a hypnotic sensation in the listener.

**October 4.** Orquesta Barroca de Sevilla. Enrico Onofri, violin and conductor

Works by A. Corelli, A. Caldara, A. Vivaldi and F. J. de Castro

**October 11.** Kenneth Weiss, harpsichord

Works by G. F. Händel, G. Ligeti, C. P. E. Bach, T. Tallis and J. Ph. Rameau

**October 18.** Juan de la Rubia, organ

Anonymous works, improvisations and works by J. K. Kerll, A. Raison, J. S. Bach and M. Reger

**October 25.** Patrín García-Barredo, piano

Works by G. F. Händel, W. A. Mozart, L. van Beethoven, F. Chopin, E. Satie, C. Debussy and F. Busoni

**November 1.** Francisco Fullana, violin and José Menor, piano

Works by J. S. Bach, G. Antheil, A. Corelli, I. Yung and O. Respighi

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## Blues: from Mississippi to Chicago



The blues, a genuinely North-American genre, is lesser known than jazz and rock'n'roll. It had a decisive influence on the former and shared its origins in Black music with the latter. This series traces the symbolic journey of the blues from Mississippi to Chicago. The first concert outlines its early stages; the second focuses on a secondary genre, boogie-woogie; while the third offers a sample of the mark and the ramifications of the blues on related styles, including classical music.

*The concerts on November 15th and 22nd are repeated at 7 pm*

**November 8.** Big Mama Montse & Riqui Sabatés  
Migrations

**November 15.** Lluís Coloma Trío  
At the piano: Blues & boogie-woogie

**November 22.** Antonio Serrano, harmonica and Federico Lechner, piano  
Rapsody in Blue

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## Family Concerts



The last two Saturday concerts for 2014 consist of a presentation of our educational concerts for the general public in their usual form, that is, in closed sessions, for educational institutions and secondary schools. This season the concerts are based on two themes: the influence of “popular” music on “art” music and the relationship between noise, machines and music. In both cases, the objective is to fa-

cilitate the understanding of music, offering a listening guide. To this end, the music is accompanied by an oral presentation imparted by a specialist and the projection of images. Additional material including teaching guides, audios and videos is also available on line.

**November 29.** Miguel Baselga, piano

Presenter: Polo Vallejo

### **Of Popular Origin: The Influence of Folklore**

The influence of popular music on the music of the “classical” composers forms the basis of this educational concert. Rhythms, harmonies or melodies of folkloric origins are at the root of the works making up this program, which is divided into different geographical-musical regions: the United States with blues and jazz as points of reference, Spain with flamenco as an inspiration and the Central-European area with music based on Hungarian, Bohemian and Moravian folklore.

**December 13.** Antonio Martín Aranda, percussion and Rubén Russo, piano

Presenter: Fernando Palacios

### **Noise - Machines - Music**

The evolution of machinery and means of transport have broadened the soundscape, inspiring numerous composers. The frontiers between sound, music and noise are not always as clear as has sometimes been thought. At the hands of a pianist and a percussionist, this concert explores the relationship between the mechanical rhythm of machinery and the timbral richness of the environment surrounding us with diverse musical creations.

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# THEMATIC FRIDAYS

Repeated on Saturdays 19 h

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## Popular and Art Music: Traces of Folklore



“Popular” and “art” are categories frequently used in relation to music, yet their artificial nature means that these boundaries are often blurred. Throughout history and across the world, numerous classical composers have been inspired by popular music in creating their works. This series proposes to examine this question in an innovative way, combining classical- and popular-music performers on the one stage. Over seven concerts, audiences will hear traditional music from seven different geographical locations, together with the art music these pieces have inspired. Central and Southern Europe, the Caribbean, South American and Sub-Saharan Africa are the sources from which composers as diverse as Falla, Ligeti, Lecuona, Bartók and Piazzolla have drawn. Each concert will be preceded by a presentation given by a specialist, in which the keys to, and connections existing between, these apparently distant, but in reality very close worlds will be explained.

**October 24 and 25.** Vocal Transilvania

Presenter: Bianca Temes

Horea Haplea, piano and popular transylvanian ensemble  
Popular works and works by B. Bartók and G. Ligeti

**November 28 and 29.** Flamenco Spain

Presenter: Elena Torres

Rosa Torres-Pardo, piano and Rocío Márquez, cantaora  
Flamenco songs and works by E. Granados, I. Albéniz, F. García Lorca and M. de Falla

*This series will be continued from January to May with concerts focused on folklore from Cuba, Africa, Brazil, Hungary and Argentina.*

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# MUSIC ON SUNDAYS & LUNCHTIME CONCERTS

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## Concerts by Young Performers

Sundays and Mondays,  
12 midday



### October

**5 and 6** Mario Mora, piano

Works by L. van Beethoven, I. Albéniz and F. Liszt

**12 and 13** Quinteto Hirubi

Works by F. J. Haydn, P. Hindemith, D. Milhaud and J. Medaglia

**19 and 20** Ciklus Ensemble

Gesualdo as seen from the Avant-garde.

Works by C. Gesualdo, F. Donatoni, S. Sciarrino and L. Berio

**26 and 27** Beatriz Blanco, cello and Federico Bosco, piano

Works by A. Franchomme and F. Chopin

### November

**2 and 3** Isabel Millán, guitar

Works by I. Albéniz, J. Rodrigo, F. Tárrega, F. Sor, A. Barrios and L. Brower

**16 and 17** Trío Quijote

Works by F. Schubert, D. Shostakovich and J. Brahms

**23 and 24** Javier Aznárez, violin

Contemporary works for solo violin

Works by P. Hindemith, L. Berio, B. Bartók, A. Schnittke and E. Ysaÿe

**November 30 and December 1.** Ianthe Ensemble

Works by W. A. Mozart, V. Estapé and J. Brahms

### December

**14 and 15**

Alumnos de la Escuela Superior de Canto de Madrid

(Students from the Escuela Superior de Canto de Madrid)

Songs by Lorenzo Palomo

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**NEW**



The complete recordings of all the concerts will be available on the Foundation's webpage ([www.march.es](http://www.march.es)) for the next 30 days after the date of each event.



[www.march.es/musica](http://www.march.es/musica)



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