

CONCERTS

January - May 2015



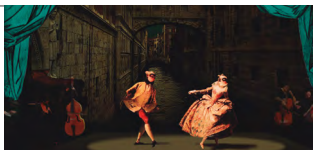
FUNDACIÓN JUAN MARCH

CHAMBER MUSIC THEATRE

Broadcast on
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FANTOCHINES

11, 13, 14 & 15 March



Fantochnines is a wonderful example of the return to Classicism of the 1920s. Inspired by the commedia dell'arte, like Stravinsky and Picasso, Conrado del Campo composed a chamber opera set in eighteenth-century Venice, in which the dialogue between puppets and singers creates a subtle interplay of perspectives, realities and deceit.

Co-production of the Juan March Foundation and the Teatro de la Zarzuela. First performance in modern times.

Stage direction: Tomás Muñoz

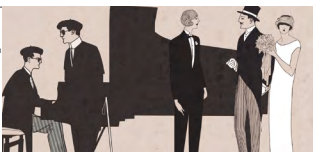
Musical direction: José Antonio Montaña

Casting: Sonia de Munck, Borja Quiza and Fabio Barrutia.

Solistas de la ORCAM. Borja Mariño, piano

LOS DOS CIEGOS and UNE ÉDUCATION MANQUÉE

6, 8, 9 & 10 May



Based on an operetta by Offenbach, the *entremés* *Los dos ciegos* (1855) by Barbieri describes the comic lives of two rogues who, pretending to be blind, compete for the charity of the passers-by. In turn, Chabrier's operetta *Une éducation manquée* (1879) tells the story of a recently married young couple and their eccentric tutor, who does his utmost to complete their truncated education, which is essential for their new life. This production is set in an old, abandoned Underground station in Madrid, where a curious mixture of characters forgotten in time live together: disorientated travellers, street vendors, musicians and beggars.

Co-production of the Juan March Foundation and the Teatro de la Zarzuela..

Stage direction: Pablo Viar

Musical direction: Rubén Fernández Aguirre, piano

Casting: Rafael Muñiz, Luis Álvarez, Belén López, Ruth González and Elías Arranz

WEDNESDAY SERIES

Wednesdays, 7.30 pm
Live interviews at 7 pm

Broadcast on
radio clásica
rne

THE ANTI-MODERNISTS



The tyranny of the avant-garde has led to the belief that only those composers who rejected tradition (from dodecaphonism to serialism) could form part of modernity: the more radical the split, the greater their historical legitimacy. As a result, composers who elected to bring the past up to date as a formula for modernity were insulted and branded conservatives. This series focuses on these “anti-modern” composers (as Antoine Campagnon refers to them) who, nevertheless, also created modern works by other means, which were neither reactionary nor old-fashioned. Sibelius, Britten, Rachmaninoff and the neoclassical periods of Stravinsky and Krenek form the core of these concerts.

January

- 7 Neoclassicism.** Roger Vignoles, piano & Florian Boesch, baritone
Works by E. Krenek
- 14 The Russians.** Boris Berman, piano
Works by A. Pärt, S. Prokofiev, A. Schnittke, A. Scriabin and I. Stravinsky
- 21 Neo-Romantics.** Leticia Moreno, violin; Julian Steckel, cello & Lauma Skride, piano
Works by E. Granados and S. Rachmaninov
- 28 Peripheries.** Cuarteto Sacconi
Works by F. Bridge, B. Britten, J. Sibelius and I. Stravinsky

A CHOIR



No music is as human and universal as a cappella vocal music, freed from the intervention of a sonorous artefact. It directly springs from human beings. Choirs thus symbolise the link between a people and their roots and ancestors. This explains why almost all traditions and festivities have made use of the human voice to represent a nexus with the transcendent. This

series explores different sides to choral singing, including operatic, classical and folkloric repertoires, as well as examples from the Catholic and Orthodox liturgies.

February

- 4 Opera Choruses.** Coro Intermezzo del Teatro Real.
Andrés Máspero, director
- 11 Between two lights.** Coro de la Comunidad de Madrid.
Pedro Teixeira, director
- 18 Spanish Polyphony for the Holy Week.** Ensemble del Coro Nacional de España.
Héctor Guerrero, director
- 25 Polyphonies from Georgia.** Ensemble Basiani.
George Donadze, director

CONRADO DEL CAMPO



Conrado del Campo (1878-1953) seems to occupy an uncomfortable position in recent Spanish music history. On the one hand, his prolonged triple influence as a teacher, composer and performer was widely recognised in his time. But on the other, his output scarcely reached the public sphere, often being restricted to private premieres. The lack of published works and the density of his writing seem to reflect this invisibility, which this series, featuring various hitherto unperformed works, aims to help redress.

March

- 4** Garnati Ensemble.
Works by C. del Campo*, R. Paus* and M. Rodeiro
- 18** Cuarteto Bretón.
Works by J. Turina, J. Sibelius and C. del Campo***
- 25** Anna Tonna, mezzosoprano & Jorge Robaina, piano.
Works by C. del Campo*, J. Pahissa, A. Isasi, R. Wagner, J. Bautista, G. Gombau, E. Casals-Chapí and R. Strauss

PRE-IMPRESIONISTS

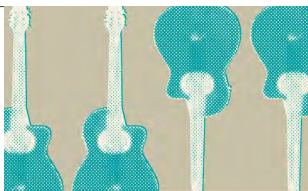


Which circumstances led to the emergence of Impressionism in France, masterfully embodied by Debussy and Ravel in music? This is the initial question posed by this series, which explores the immediate antecedents of this artistic movement. These three programs contain a selection from the French chamber repertory composed between the end of the nineteenth and early twentieth centuries featuring the piano, violin and cello, a retrospective look revealing its origins latent in composers including Fauré, Franck and Saint-Saëns.

April

- 8** Daiskin Kashimoto, violin & Eric Le Sage, piano
Works by G. Fauré, C. Franck and M. Ravel
- 15** Adolfo Gutiérrez Arenas, cello & David Kadouch, piano
Works by C. Debussy, G. Fauré, C. Franck and J. Massenet
- 22** Jean-Philippe Collard, piano
Works by C. Debussy, G. Fauré, C. Franck and M. Ravel

PREMIERES AND RE-PREMIERES (93) POP & ROCK IN THE AVANT-GARDE



In contrast to the strongly elitist and self-referential nature of part of the avant-garde tradition, in recent years certain trends have emerged that attempt to combine popular styles (pop, rock, singer-songwriters) and avant-garde classical music. In most cases, it is not a matter of taking isolated elements from these styles of music, but integrating popular and academic aspects, blurring boundaries that, in other periods, were not as pronounced as they are today. This year, Premieres and Re-premieres aims to present a sample of present-day composition that takes an unbiased look at these two musical styles.

April

- 29** Ensemble Kuraia. Andrea Cazzaniga, director
Works by G. Erkoreka, M. E. Luc, J. Fernández Guerra*, D. del Puerto* and M. Gaugherty

THEMATIC FRIDAYS

Repeated on Saturdays, 7 pm

POPULAR AND ART MUSIC: TRACES OF FOLKLORE



If there is a single element that defines Cuban music it is its Creole nature. The *contradanza*, popularised among European high society of the late-eighteenth century, crossed the Atlantic and, in a process of cross-fertilisation, gave rise to new rhythms such as the *danzón*. Other genres including the son, bolero and the cha-cha-cha followed similar paths and generated a genuinely Cuban style of music in which it is unclear which elements come from popular or high culture as they merge without distinction.

January 30 & 31. Danzón criollo cubano

Presentation: Victoria Eli. Andrés Alén, piano and cuban music ensemble

Popular cuban danzones, contradanzas, boleros and sones and by E. Lecuona, M. Saumell, among others

February 27 & 28. Polirritmias. African Ligeti

Presentation: Polo Vallejo. Alberto Rosado, piano and african drum ensemble

African polyrhythms and piano works by G. Ligeti

March 27 & 28. Bartók all'ungherese

Presentation: Rubén Amón. Jenő Jandó, piano and Muzsikás Hungarian folk music and works by B. Bartók

April 24 & 25. Brasil: choros and others chants

Presentation: Luis Ángel de Benito. Ana Guanabara, singer; Cristina Azuma, guitar; Kennedy Moretti and Alicia Lucena, piano Brazilian Choros and works by H. Villa-Lobos and D. Milhaud

May 15 & 16. Tango popular – tango erudito

Presentation: Ramón Pelinski. Claudio Constantini, piano and bandoneon; Suvi Myohanen, violin and Carles Marín, piano

Popular tangos by C. Gardel, A. Piazzolla. A. Ginastera, C. Guastavino, among others

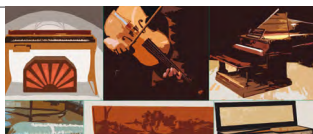
SATURDAY CONCERTS

Saturdays, 12 pm

Deferred broadcast by

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INSTRUMENTAL RARITIES

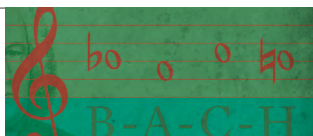


Human ingenuity and musical technology have never ceased to create new instruments, enriching the palette of sounds available to composers and listeners. But many of these instruments never took hold despite arousing attention in their day, and wound up being discarded as rarities, confined to the corners of history. These concerts consist of works from the sixteenth to the twenty-first centuries originally written for virginal, clavichord, violoncello da spalla, pedal piano, ondes Martenot and glass harmonica.

January

- 10** Thomas Bloch, ondes Martenot and glass harmonica & Pauline Haas, harp
Works by G. Fauré, T. Bloch**, A. Olivet, O. Messiaen, J. Guridi, N. Rota, W.A. Mozart and P. Haas**, among others
- 17** Bruno Forst, clavichord and virginal
Works by A. de Cabezón, W. Byrd and J. S. Bach, among others
- 24** Sergey Malov, cello da spalla
Works by J. S. Bach, M. Marais and G. Ph. Telemann
- 31** Roberto Prosseda, piano-pédalier
Works by R. Schumann, F. Boëly and C. Alkan**

WITH THE NAME BACH



The German notation system allows words and letters to be translated into music. This occurs with the four letters of the surname Bach, whose musical equivalent (Bb-A-C-B) gave rise to the so-called “B-A-C-H motive”. The composer himself made it up during his lifetime to sign some of his works, a symbolic and at the same time ironic game for initiated ears. Over time, these four notes have become an excuse to challenge composers’ contrapuntal skills and a tribute to the composer from Leipzig. Over one hundred composers have used it in close to 300 works, of which twenty or so are included in this series of new compositions.

**** Premiere in Spain**

February

- 7** Cuarteto Arcadia
Works by S. Gubaidulina, A. Webern and E. Krenek
- 14** Ananda Sukarlan, piano
Works by A. Casella, A. Schönberg, C. Perón Cano, S. Lanchares*, N. Rimsky-Korsakov and A. Sukarlan**
- 21** Daniel Oyarzabal, organ
Works by F. Liszt, R. Schumann, F. Poulenc, J. Ch. and J. S. Bach
- 28** Dúo Moreno Gistaín
Works by N. Gade, W. Baer**, F. Busoni, L. Godowsky, F. Poulenc, A. Honegger, N. Rota**, G. P. Chiti* and Radiohead*

LIGHTS OF THE DAY



Morning, midday, afternoon and night, considered the four periods of the day, have given rise to an extensive musical literature. The lights of these four periods have served as inspiration for composers of all periods, who have faced the difficult task of imitating a material, luminous or sensorial reality using music. In this series, four pianists will perform a selection of works from various historical periods inspired by the lights of the day.

March

- 7** **Dawn.** Diego Cayuelas, piano
Works by E. Grieg, P. I. Tchaikovsky, D. Shostakovich, R. Schumann, C. Debussy, T. Huillet**, among others
- 14** **Midday.** Andrea Bacchetti, piano
Works by C. Debussy, F. Liszt, G. F. Malpiero, A. Bax and J. S. Bach
- 21** **Dusk.** Tamar Beraia, piano
Works by F. Chopin, P. I. Tchaikovsky, J. Brahms, C. Debussy and B. Bartók
- 28** **Moonlight.** Albert Guinovart, piano
Works by L. van Beethoven, C. Debussy and A. Guinovart*

AT THE COURT OF ALFONSO X "THE WISE"



Determined to be the king of three religions, Alfonso X gathered together a large number of scholars at his court that led to one of the most brilliant cultural periods of the Middle Ages. This series pays tribute to this period of splendour in three concerts consisting of various kinds of cantigas, songs in honour of

the Virgin (whose worship flourished during this period) and troubadour music performed by female voices, a reflection of a historical period that extolled women through courtly love.

April

- 11** Música Antigua. Eduardo Paniagua, director
- 18** Vox Suavis
- 25** Ensemble Discantus. Brigitte Lesne, director

COMIC ZARZUELA



Ironic, humorous, mocking, funny... These are some of the terms that best define an integral part of Spanish musical theatre. Few theatrical traditions like the zarzuela and other similar genres have shown such a capacity to use satire to depict the reality of their time. The essence of the tonadilla, sainete (one-act farce) or parody was precisely their sarcastic and hilarious spirit. This series focuses on the comic side of these works and features some of the most famous zarzuelas.

May

- 16** Lola Casariego, soprano; Juan Manuel Cifuentes, tenor and Aurelio Viribay, piano
Homage to Guillermo Fernández-Shaw. Anthology of works based on its scripts
- 23** *La salsa de Aniceta*. Zarzuela in one act with music by Ángel Rubio and script by Rafael María Liern
- 30** Opera Parodies. Taller de Zarzuela Ópera Cómica de Madrid
La Golfemia and *La fosca*, by Luis Arnedo

SUNDAYS & LUNCHTIME

Young performers

Sundays and Mondays, 12 pm

January

- 11 & 12** Ignasi Cambra, piano
Works by L. van Beethoven, F. Chopin and J. Brahms
- 18 & 19** Fernando Arias, cello and Luis del Valle, piano
Works by J. S. Bach, G. Cassadó, D. Shostakovich and F. Chopin
- 25 & 26** Quinteto DaCap
Works by J. C. de Arriaga, A. Reicha, J. Ibert and P. Hindemith

February

1 & 2 Fukio Ensemble

Works by D. Shostakovich, F. Lévy and A. Dvorák

8 & 9 Orquesta de cuerda del Real Conservatorio Superior de Música de Madrid. Director: Alan Kovacs

Works by W. A. Mozart, A. Copland and B. Bartók

15 & 16 Trío Lorca

Works by F. Schubert and W. Rihm

22 & 23 Cuarteto Francisco de Goya

Works by C. Ordoñez**, G. Brunetti** and L. Boccherini

March

1 & 2 Ambrosio Valero, piano

Works by J. S. Bach - F. Liszt, L. van Beethoven, F. Mompou and J. S. Bach-F. Busoni

22 & 23 Barcelona Reed Quintet

Goldberg Variations (arrangement by Raaf Hekkema)

April

12 & 13 Una cosa rara (trio of corni di bassetto)

Works by A. Stadler, W. A. Mozart and V. Martín y Soler

19 & 20 Martín García García, piano. To be determined

26 & 27 Cuarteto Amber. To be determined

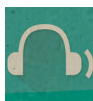
May

17 & 18 Pau Codina, cello and Lilit Grigoryan, piano

Works by L. van Beethoven and D. Shostakovich

24 & 25 Trio Händel de Puertos del Estado. To be determined

** Premiere in Spain



New

The audios of all concerts availables on the Fundation website:

www.march.es/musica/audios



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