

Chamber Music Corvallis presents:

Spanish Brass

January 19th, 2024

First Presbyterian Church



Carlos Benetó • *trumpet*

Juanjo Serna • *trumpet*

Manuel Pérez • *French horn*

Inda Bonet • *trombone*

Sergio Finca • *tuba*

Chamber Music Corvallis receives support from the Oregon Arts Commission, a state agency supported by the State of Oregon.



Program — Spanish Brass 35

Sheep May Safely Graze, from Cantata BWV 208 J.S. Bach (1685-1750)
Arr. Carlos Benetó

Carmen Miniature George Bizet (1838-1875), *Arr. Theirry Caens*

Le Coucou Louis-Claude Daquin (1694-1772), *Arr. Caens*

Chaplin Suite Charles Chaplin (1889-1977), *Arr. Caens*

La Boda de Luis Alonso Gerónimo Giménez (1854-1923)
Arr. Francisco Zacarés

Intermission

Asturias Isaac Albéniz (1860-1909), *Arr. Maxi Santos*

Nana Manuel de Falla (1876-1946), *Arr. Benetó*

Farruca (El Sombrero de Tres Picos) Manuel de Falla, *Arr. Pascal Llorens*

Mon Amant de Saint Jean Émile Carrara (1915-1973)
Arr. Theirry Thibault

Oblivion Ástor Piazzolla (1921-1992), *Arr. Caens*

Libertango Ástor Piazzolla, *Arr. Caens*

The Sidewinder Lee Morgan (1938-1972)
Arr. Jesús Santandreu

Bulería pa Spanish Brass Traditional/Adam Rapa (b.1980)
written for Spanish Brass

Spanish Brass appears by arrangement with Lisa Sapinkopf Artists, www.chambermuse.com

Program Notes

Johann Sebastian Bach's aria "Sheep May Safely Graze," originally written for soprano, 2 flutes and continuo, is sung by the character Pales, a goddess of crops, pastures and livestock, in the cantata *Was mir behagt, ist nur die muntre Jagd* (*The lively hunt is all my heart's desire*). Spanish Brass member Carlos Benetó, who made this arrangement for the group, says he was inspired by pianist Khatia Buniatishvili's performance of an arrangement by Egon Petri.

The plot of **George Bizet's** opera *Carmen* tells of a beautiful Gypsy girl, Carmen, who seduces the soldier Don José, stealing him away from his fiancée Micaëla. After Carmen tires of Don José, she transfers her attentions to the famed bullfighter Escamillo. On the day of a bullfight, Carmen refuses to go back to Don José, so he stabs her in the heart, and she dies while the crowds cheer the Escamillo's victory in the ring. *Carmen Miniature* takes us on a tour through the opera's main themes.

Louis-Claude Daquin was a French composer of Jewish ancestry who wrote in the Baroque and Galant styles. A child prodigy, he performed for the court of Louis XIV at the age of six, conducted his own choral music at the age of eight, and drew large crowds to hear him perform on harpsichord and organ. *Le coucou* (*The Cuckoo*) is among his most famous works.

The medley *Chaplin Suit* is comprised of music from films by **Charlie Chaplin**, including "Titine" and "Smile" from *Modern Times*, "The Flower Girl" from *City Lights*, "Deux petits chaussons" (Two little slippers) from *Limelight*, and "Ballet of the Bread Rolls" from *The Gold Rush*.

Gerónimo Giménez was a child prodigy violinist who went on to become a leading composer and conductor. He took a special interest in the zarzuela, a form of Spanish opera, and was greatly influenced by Spanish folk songs and dances. *La Boda de Luis Alonso* (Luis Alonso's Wedding), about the celebrated Spanish dancer and teacher, Luis Alonso, is Giménez's most famous compositions.

Born in Camprodon, Catalunya, **Isaac Albéniz** was a child prodigy who first performed at the age of four. At the age of twelve, he stowed away on a ship to South America, touring and performing in Argentina, Uruguay, Brazil, Cuba, Puerto Rico, and eventually the United States, where he appeared in a vaudeville act playing piano behind his back. He finally settled in Paris, where he became close friends with the major impressionist composers. *Asturias* is the 5th movement of *Suite Española*.

Manuel de Falla, the most distinguished Spanish composer of the early 20th century, achieved a fusion of poetry, asceticism, and ardor that represents the spirit of Spain at its purest. *Nana* is a lullaby from the "Seven Spanish Folksongs,"

was originally composed in 1914 for soprano and piano. *Farruca*, or “The Miller’s Dance,” was written for his ballet *The Three-Cornered Hat*. The story breathes the warm atmosphere of Andalusia, and tells of a miller and his beautiful young wife, their intrigues, and the trickery that ensues when the couple is visited one day by the magistrate whose three-cornered hat symbolizes his authority.

The son of Italian immigrants to France, **Emile Carrara** was the music director of the Moulin Rouge and toured worldwide as an accordionist. He composed the chanson *Mon Amant de St. Jean* in 1936. Though performed by many singers, including Edith Piaf, Patrick Bruel’s 2002 recording made it Carrara’s greatest hit.

Astor Piazzolla was without question Argentina’s greatest cultural export, both as a composer and as an unprecedented virtuoso on his chosen instrument, the bandoneon—a large button accordion that is a common folk instrument in Latin American countries. Most notably, he single-handedly took the tango, an earthy, sensual, often disreputable folk music that he enjoyed as a child, and elevated it into a sophisticated form of high art. *Oblivion*, originally composed for a film version of Pirandello’s play *Enrico IV*, is a haunting piece that exudes isolation and impassioned eloquence in a most gripping way. *Libertango*, composed in 1974, is one of Piazzolla’s greatest hits. The previous year, Piazzolla moved to Italy, and his European agent pressured him to compose “airplay-friendly” pieces. The title is a portmanteau of the words “*libertad*” (“freedom,” in Spanish) and “tango,” and represents his break from classical tango.

The Philadelphia-born trumpeter and superb bop stylist **Lee Morgan** apprenticed with Dizzy Gillespie and Art Blakey before emerging as a leader in his own right in the early ‘60s for Blue Note Records. His style combines half-valve effects, Latin inflections, and full, fluid melodies. *The Sidewinder*, Lee Morgan’s 24-bar blues with an infectious bass line and backbeat, instantly became one of the most popular pieces in modern jazz history.

American trumpet player **Adam Rapa** created *The Bulería* for Spanish Brass. It is one of the most complex flamenco dance styles, bustling and cheerful, characterized by a fast rhythm and a redoubled beat.

Upcoming Concerts

Marion Anderson String Quartet - February 23, 2024

Haerim Liz Lee & David Fung - April 12, 2024

Tickets can be purchased online at www.chambermusiccorvallis.org