

Chamber Music Corvallis presents:

Spanish Brass

September 25, 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

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| Sheep May Safely Graze, from Cantata BWV 208 | J.S. Bach (1685-1750) Arr. Carlos Benetó |
| A-Brass-Ada* | Arnau Bataller (b. 1977) |
| Presto | |
| Andante | |
| Allegro | |
| Le Coucou | Louis-Claude Daquin (1694-1772), Arr. T. Caens |
| Chaplin Suite | Charles Chaplin (1889-1977), Arr. Caens |
| Mon Amant de Saint Jean | Émile Carrara (1915-1973), Arr. Theierry Thibault |
| La Boda de Luis Alonso | Gerónimo Giménez (1854-1923), Arr. Francisco Zacarés |

Intermission

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| 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 |
| Oblivion | Ástor Piazzolla (1921-1992), Arr. Caens |
| Libertango | Ástor Piazzolla, Arr. Caens |
| Bulería pa Spanish Brass* | Traditional, Arr. Adam Rapa |
| The Sidewinder | Lee Morgan (1938-1972), Arr. Jesús Santandreu |

*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.

Spanish film composer **Arnau Bataller** always strives for the ideal synergy between visual imagery and musical color using a wide range of sounds from ethnic instruments to synthesizers. The title, A-Brass-Ada, is a three-way play on words. In addition to "brass," the title suggests the Spanish word "abrazada" (embrace), since, as the composer explains, he embraced the challenge of composing for brass quintet for the first time; and thirdly, "brasas" (embers) refers to the fact that the musicians may feel like they have burned up all their energy after performing this demanding piece. The playful name also reflects aspects of the music itself: it is meant to be a diversion for the audience; its three-movement structure mirrors the graphic division of the title; and above all, the repeated vowel, which is echoed in the short, simple motif that can be heard throughout the three movements. With a language that mixes jazz influences, colored harmonies, modal scales and a touch of dissonance, this piece sets out obvious motifs which are modified, deconstructed, and varied with timbral and rhythmic games and vertiginous dialogues between the performers.

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*.

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.

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.

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.

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.

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.