cast out of Spain in the 15th Century, but still the majority of the artists and works represent the first half of the 20th Century during which Spain underwent a civil war and began a period of acute cultural upheaval.

Pierre Daura, who had moved to France to study painting, was a reluctant expatriot. His citizenship was revoked because he had returned to Spain in 1936 to fight for the resistance. When General Franco won in 1939, Daura was not allowed to return. Daura continued to live in France for a while and then moved to Virginia with his American wife and young daughter.

The fact that Pierre Daura was barred from returning to Spain, suggested to me that we choose from among the many Spanish art and folk songs which deal with yearning for home. Because the Iberian peninsula has undergone multiple conquests by different political entities and societies, its art reflects this turbulent history. The music is highly influenced, for instance, by the African and Arab cultures who lived there at different times, and of course by the Italian and French centers of European art. In this concert listen for Arab influence in the songs of Salvador, Falla, Obradors; for French influence in Mompou, and Italian in the Giro and Barbieri.

Most of this program’s composers, with the exception of Salvador, Granados and Obradors, left Spain as young musicians to further their education in Paris. While there, Falla, Espla, Mompou and Giro all benefitted from a vogue of Spanish culture among composers, and used music from the folk traditions of Spain in their writing. It is easy to imagine that they were homesick for Spain and placed that nostalgia into their compositions. There seems to be a high quotient of Spanish art song based on folk songs, in which composers use themes, texts and melodies from a folk tradition but then set them to music which uses more developed compositional techniques. Listen for this in the Espla, Granados, Obradors, Falla, Giro, Ravel and Kilenyi.

We also worked extensively on Spanish diction in this project, aiming to produce a Castillian, or European, style of Spanish. This sounds different from Spanish of the Americas mostly in the consonants. Listen for a whistle-like “s”, c and z pronounced with a lisp, b and v each pronounced somewhere in the middle, and d and t both tending towards “th.” As singers we also aim to have very forward and bright sounding vowels when singing in Spanish.

---

Recording of UO concerts and events without prior permission is prohibited.

Performances sponsored by the UO School of Music and Dance are sometimes video recorded and photographed for a variety of uses, including both live simulcast and digital archive on the UO website, or for publicity and publications. Images of audience members may be included in these recordings and photos. By attending this event, audience members imply approval for the use of their image by the UO and the School of Music and Dance.
from *Endechas y cantares de Sefarad*  
Matilde Salvador  
(1918-2007)  
Yo me levanté un lunes  
A la una  
Arvolicos d’almendra

Laura Wayte, soprano

from *Canciones Playera*  
Óscar Esplá  
Rutas  
(1886-1976)  
Pregón  
Albertí  
(1902-1999)

Katrin Allen, soprano

Ninette  
Manuel Giro  
(1848-1916)  
text by D. Tagliafico

Tom Dasso, baritone

Noche Serena  
Edward Kilenyi  
(1884-1968)  
traditional text

Rebecca Chen, soprano

Lo que está de Dios  
Francisco Asenjo Barbieri  
(1823-1894)  
Manuel del Palacio  
(1831-1906)

Ruthie Millgard, mezzo-soprano

from *Siete Canciones Populares*  
Manuel de Falla  
(1876-1946)  
El paño moruno  
Nana  
Asturiana  
Canción

Madisen McBride, soprano  
Jasper Freedom, baritone

from *Canciones clásicas españolas*  
Fernando Obradors  
(1897-1945)  
Corazón porque pasais  
Con amores la mi madre  
Coplas de curro dulce

Moriah Bishop, mezzo-soprano  
Kyle Ludwig, tenor

**ABOUT THE PROJECT**

This was an enriching project for our studio to undertake, providing the context of specific history and a framework for understanding how art, both fine and musical, fit into that moment in time.

As guidance for choosing this repertoire, I began by asking students to look at composers who lived through the same period of time in Spanish history as Pierre Daura and who were from Catalonia. We strayed a bit from that in the end, to include works that reference other displaced Spanish people, including the Sephardic Jews who were