

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 His citizenship was revoked because he had returned to Spain in 1936 to fight for the resistance.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, it's 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.

Season 113, Program 89

O

SCHOOL OF MUSIC AND DANCE

UNIVERSITY OF OREGON

"A Spirited Bourrée"

Concert and Exhibition Tour

Voice students of Laura Wayte

assisted by
Nathalie Fortin, piano
David Rogers, guitar

Schnitzer Art Museum
Saturday, June 7, 2014 | 2 p.m.



from **Endechas y cantares de Sefarad** Matilde Salvador
 Yo me levanti un lunes (1918-2007)
 A la una traditional texts
 Arvolicos d'almendra
 Laura Wayte, soprano

from **Canciones Playera** Óscar Esplá
 Rutas (1886-1976)
 Pregón text by Rafael
 Alberti (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)
 Juan Miguel Asensi
 (1879-1945)
 text by Federico Gil Asensio
 Ruthie Millgard, mezzo-soprano

from **Siete Canciones Populares** Manuel de Falla
 El paño moruno (1876-1946)
 Nana traditional texts
 Asturiana
 Canción
 Madisen McBride, soprano
 Jasper Freedom, baritone

from **Canciones clásicas españolas** Fernando Obradors
 Corazón porque pasais (1897-1945)
 Con amores la mi madre
 Coplas de curro dulce
 Moriah Bishop, mezzo-soprano
 Kyle Ludwig, tenor

Colección de tonadillas Enrique Granados
 El tra la la y el punteado, Helen Rawlins, soprano (1867-1916)
 Callejeo, Kelsey Gregory, soprano texts by
 El majo tímido, Erin Batali, alto Fernando Periquet
 El majo discreto, Erin Batali, alto (1873-1940)
 Amor y odio, Kelsey Gregory, soprano
 El mirar de la maja, Helen Rawlins, soprano
 El majo olvidado, Kyle Ludwig, tenor
 La maja dolorosa II, Rebecca Chen, soprano
 La maja dolorosa I, Julianne Graper, mezzo-soprano

Chanson Espagnole Maurice Ravel
 from **Quatre chansons populaires** (1875 - 1937)
 traditional text

Jasper Freedom, baritone
Canço de la fira (Chanson de la foire) Federico Mompou
 (1893-1987)
 text by Tomàs Garcés
 (1901-1993)

Kyle Ludwig, tenor
Combat del Somni Federico Mompou
 Damunt da tu (1893-1987)
 A questa nit text by Josep Janes
 Jo et pressentia (1913-1959)
 Laura Wayte, soprano

*For texts: please see JSMA website or LauraWayte.com.
 Thank you to the Jordan Schnitzer Museum of Art Academic Support
 Grant, and to Jill Hartz, Danielle Knapp and Sharon Kaplan.*

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