

Monday Evening, October 16, 2023, at 8pm

GALA CONCERT

From Spain to New York

Madrid's Teatro Real Returns to Manhattan

Juanjo Mena, *Conductor*

Pablo Ferrández, *Cello*

Esperanza Fernández, *Flamenco Singer*

Orchestra of the Teatro Real

ALBERTO GINASTERA ***Panambi Suite, Op. 1***

I. Claro de luna sobre el Paraná (Moonlight on the Parana)

II. Invocación a los espíritus poderosos (Invocation to the Spirits of Power)

III. Lamento de las doncellas (The Girls' Lament)

IV. Fiesta indígena - Ronda de las Doncellas - Danza de los Guerreros (Native Festival – Girls' Round Dance – Warriors' Dance)

ANTONÍN DVOŘÁK **Cello Concerto in B minor, Op. 104, B. 191**

I. Allegro

II. Adagio ma non troppo

III. Finale: Allegro moderato

PABLO FERRÁNDEZ, *Cello*

Intermission

MANUEL DE FALLA ***El amor brujo (Love, the Magician)***

ACT I

- I. Introducción y escena (Introduction and first scene)
- II. Canción del amor roto (Song of a Broken Heart)
- III. Sortilegio (The Spell)
- IV. Danza del fin del día (Dance of Day's End)
- V. Escena (El amor vulgar) (Scene, Common Love)
- VI. Romance del pescador (The Story of the Fisherman)
- VII. Intermedio (Pantomima) (Interval, Pantomime)

ACT II

- VIII. Introducción (El fuego fatuo) (Introduction, The Will-o'- the- Wisp)
 - IX. Escena (El terror) (Scene, The Terror)
 - X. Danza del fuego fatuo (Danza del terror) (Song of the Will-o'- the- Wisp, Dance of Terror)
 - XI. Interludio (Alucinaciones) (Interlude, Hallucinations)
 - XII. Canción del fuego fatuo (Song of the Will-o'- the- Wisp)
 - XIII. Conjuro para reconquistar el amor perdido (Spell to Reconquer Lost Love)
 - XIV. Escena (El amor popular) (Scene, Ordinary Love)
 - XV. Danza y canción de la bruja fingida (Danza y canción del juego de amor)
(Dance and Song of the False Witch, Dance and Song of the Game of Love)
 - XVI. Final (Las campanas del amanecer) (Finale, The Bells of the Morning)
- ESPERANZA FERNÁNDEZ, *Flamenco Singer*

MAURICE RAVEL ***Daphnis et Chloé***

Suite No. 1

- I. Nocturne
- II. Interlude
- III. Danse guerrière

Suite No. 2

- I. Lever du jour
- II. Pantomime
- III. Danse générale

Welcome

Uniting New York with Spain for an evening, and supported by leading lights from the world of culture, the Teatro Real, Spain's premiere musical and performing arts institution, comes to the home of the New York Philharmonic to share an unforgettable concert in the David Geffen Hall at Lincoln Center.

As at Carnegie Hall last year, the protagonist of the visit will be the Orchestra of the Teatro Real led once again by outstanding conductor Juanjo Mena. On this occasion the program takes its heat from Manuel de Falla's emblematic *El amor brujo*, and a work no less significant than Dvořák's Cello Concerto. The interpretive challenge for the orchestra also commemorates the 40th anniversary of the death of Argentinian composer Alberto Ginastera with his evocative *Panambi Suite*, as well as a performance of Maurice Ravel's exuberant *Daphnis et Chloé*, both these composers having been greatly influenced by Falla's genius.

The soloist for the Dvořák concerto is one of the great cellists of our day, Madrid virtuoso Pablo Ferrández, the first Spanish prizewinner at the International Tchaikovsky Competition. Sevillian *cantaora* Esperanza Fernández brings her evocative and stirring flamenco voice to *El amor brujo*.

Founded in 1850, the Teatro Real boasts of the flexibility and tenacity which made it the first theater to reopen in Spain after the confinement imposed by the pandemic, and the first theater globally to return to presenting its programmed season. In that moment the Teatro Real relied completely upon the commitment and support of the Spanish Ministry of Culture, the Community of Madrid, and the Madrid City Council, and of course, on that of our public, who returned to the auditorium night after night. With gratitude, we acknowledge the privilege of developing a project which aspires to be both of international relevance and excellence.

Our sincere thanks to all who help realize the initiative to share a cultural activity made for everyone.

Gregorio Marañón,
Chair of the Teatro Real

Ignacio García-Belenguer,
General Director of the Teatro Real

Joan Matabosch,
Artistic Director of the Teatro Real

Notes on the program

by Rafael Fernández de Larrinoa

Folklorism in twentieth-century music: A naive and dangerous task?

“What is so obvious ... in the modern Spanish ‘folklorists,’ whether painters or musicians, is that naive but dangerous tendency which prompts them to remake an art that has already been created instinctively by the genius of the people. It is a sterile tendency and an evil from which many talented artists suffer.” Igor Stravinsky diagnosed the main evil afflicting Spanish culture at the time with these words in his autobiography cowritten with André Schaeffner and released in Paris in 1931. The Russian’s critique was aimed at “folklorists” of any nationality; however, the fact that he specifically mentioned Spanish ones deserves explanation.

Spanish musical folklorism has been one of the most imitated outside the country’s borders; we can find countless “Spanish” works in the catalogues of Russian, French, German, and even U.S. composers (think Gottschalk), Bizet’s *Carmen* and Rimsky-Korsakov’s *Capriccio espagnol* being among the most popular around the globe. But less known is the fact that many of the archetypal features of the Spanish orchestral language developed by zarzuelists in the second half of the nineteenth century actually came from the *espagnolade*, a fashion that had descended upon Parisian venues since the 1830s. This particular cosmopolitanism of “Spanish musical nationalism”—turned into a kind of cultural franchise—ultimately made it one of the most adulterated folkloric dialects in the nineteenth century.

Nonetheless, Stravinsky alluded to folklorism not only as a “naive” and “sterile” attitude but also as “dangerous” and “evil,” opinions that connect with the visceral repudiation that this composer developed

towards certain forms of cultural populism based on the political drift of his country after the Bolshevik Revolution. Indeed, folklorism has historically reflected a wide range of political agendas: in the case of Dvořák and so many other nineteenth-century European nationalist composers—except the Russians—it was almost always supported by the local elites as an emblem of nationalities subjugated by the power of the great empires.

The case of Spain is also unique in that the folklore-inspired music that dominated the vigorous late nineteenth-century Spanish music industry—primarily lyric theater, but also the music that flooded public spaces and homes—became hegemonic based mainly on centuries-old rootedness, notable cultural isolationism, and ultimately the unbudgeable finality of market laws. In other words, it held sway even though it did not have a tangible nationalist agenda. In fact, the opposite was truer: when more enlightened folklorists like Felip Pedrell—the teacher of Isaac Albéniz, Enrique Granados, and Manuel de Falla—asked society to support the “national opera” and a specifically Spanish art, his calls were ignored by the elites, who were as fond of Italian opera as they were indifferent to *música sabia* (classical music).

As Stravinsky asserted, the quest for authenticity can be considered a sterile undertaking in that any adaptation always entails some degree of adulteration. Falla himself became aware of this paradox throughout his career: between 1913 and 1919 he premiered folklore-inspired works that are seminal in his catalogue even today—*La vida breve* (Life is Short), *Siete canciones populares españolas* (Seven Spanish Folksongs), *Noches en los jardines de España* (Nights in the Gardens of Spain), *El amor brujo* (Love, the Magician), and *El sombrero de tres picos* (The Three-Cornered Hat). However, he became drastically less

productive in the ensuing decade until he came to focus on composing the unfinished cantata *Atlántida* from 1926 until his death in 1946. Likewise, his style increasingly distanced itself from folklorism after the 1920s and took on more abstract features.

His political stance was crucial in understanding the nature of his nationalist attitude, as well as the importance of his art in reconstructing Spain's national identity, which was wounded from the collapse of the colonial empire in 1898 and the Franco uprising in 1936. Falla's most fertile creative period dovetailed with the parliamentary monarchy of Alfonso XIII (which was called the *dictablanda* or soft dictatorship in its last decade), but the composer's status as a touchstone and arbiter of Spanish musical modernism was indisputable during the republican period (1931-1936). Just like the leftist composers of his period—such as Bartók, Copland, and Revueltas—his ideas were largely based on spotlighting and foregrounding the culture of a disadvantaged social group, namely Roma.

A devout Catholic, Falla disapproved of the revolutionary and anticlerical excesses of a large swath of republicans, yet he chose exile when Franco and his cronies dismantled democracy after they had unleashed a fratricidal conflict that took the lives of hundreds of thousands of Spaniards. Against this backdrop, not only did Falla's musical nationalism settle an outstanding account with the past (by finishing Pedrell's project) but he also integrated his art into the international modernist currents, thus contributing to the reconstruction of a national identity based on democratic and liberal values.

The Works

Argentine musical nationalism sourced its folklore from the pampas, musical styles from Buenos Aires like the milonga and the

tango, and Amerindian folklore, especially the Inca and the Guarani. Alberto Ginastera's ballet *Panambí*—which means “butterfly” in Guarani—is an example of Amerindian-inflected music. His suite debuted on the initiative of Juan José Castro, a composer and director of a modernist-leaning orchestra who convinced its reluctant composer to compress it into a suite. Its premiere at Buenos Aires's Teatro Colón on November 27, 1937, turned Ginastera, at the tender age of 21, into a promising beacon for the future of Argentine music, as immediately acknowledged by the award bestowed on him by the National Culture Commission.

From the very first minute, the score reveals Ginastera's early inclination towards the more modernist facets of international nationalism in a crucible with hints of influences from Bartók and Stravinsky. The first and most extensive of its numbers (“Claro de luna sobre el Paraná” or “Moonlight on the Paraná”) is a delicate sound tapestry in which the different musical materials merge over a musical background animated with fleeting glimmers of the moon. Almost without exception, the remaining numbers alternate between fierce rhythmic episodes reminiscent of the dances of the pampas—like the malambo, zamba, or chacarera—and interludes boasting an insinuating yet progressive lyricism.

Antonín Dvořák wrote his Cello Concerto in B minor during the last year he was at the helm of New York's National Conservatory of Music of America. Unlike his “From the New World” symphony, his concerto contains no traces of US American musical elements but instead connects directly with Bohemian sounds and the autumnal luminosity of his Symphony No. 8. In the nineteenth century, the cello was not very prestigious as a solo concert instrument; Dvořák himself complained that it “whinges up above, and grumbles down below.” However, hearing

the second concerto by Victor Herbert—a cello instructor at the institution Dvořák led—convinced him to write his own, which was premiered by Leo Stern in London in March 1896.

Dvořák's concerto is suffused with an elegiac feel that his biographers have associated with Josefina Čermáková, his wife Anne's sister whom the composer was in love with in his youth. The work was composed during the last six months of Josefina's life, as she was afflicted with a serious illness. Driven by that circumstance, Dvořák used the theme of the first of his *Four Songs*, Op. 82—one of Josefina's favorites—in the central part of the Largo. After hearing of her death, he rewrote the coda of the Finale to add a fleeting reference to this theme as a kind of epitaph. The sense of farewell that this work exudes was only equaled half a century later in Richard Strauss's *Four Last Songs*.

El amor brujo sprang from the initiative of the Flamenco *bailaora* and *cantaora* (dancer and singer) Pastora Imperio, who entrusted Manuel de Falla to compose a work befitting her art. The composer commissioned María de la O Lejarraga, a prominent writer and feminist, to write the libretto, which she published under the name of her husband, Gregorio Martínez Sierra. Falla and Lejarraga studied Pastora's singing and that of her mother, Rosario "La Mejorana," and compiled old stories from the Roma tradition to define the broad outlines of the work. It has two main characters, the Roma Candelas and Carmelo, who cannot consummate their love due to the interference of the ghost of her jealous and unfaithful former lover. Advised by an old Gypsy woman, Candelas enacts a ritual to rid herself of the ghost through dance.

This was not the first time Falla inserted "authentic" Roma elements into his music, given that he introduced an episode with a

Flamenco *cantaor* and guitar *tocaor* in his opera *La vida breve*. However, this time the mix of classical and Flamenco elements reflects a more unified musical concept, less attached to the conventions of nineteenth-century nationalism in both music and dance, which Falla aligned with after Stravinsky's breakthrough *Le sacre du printemps* (*The Rite of Spring*) released two years earlier. When it premiered at Madrid's Teatro Lara in April 1915, *El amor brujo* was greeted coolly, and the composer overcame that reception only ten years later after the successful Parisian premiere of a new version featuring the dancer Antonia Mercé "La Argentina," in which the vocal part was assigned to a lyric singer, the mezzo-soprano Yvonne Courso.

The reinvention of Andalusian folklore in Falla's concert music owes a great deal to the music of Claude Debussy and Maurice Ravel, the latter Falla's friend and contemporary. In the nineteenth century, "Spanish color" had become a particularly French kind of orientalism, an elixir that was also a powerful antidote to the influx of German music within the context of the revanchism that came in the wake of the Franco-Prussian War. However, unlike the *espagnolade*, Debussy was the one to discover the "modal richness contained in our music and the possibilities stemming from it," as Falla wrote in his *Escritos musicales sobre música y músicos*, while the French composer was also the first to avoid the "authentic popular document [...] to instead create his own music." Ravel, who had Basque blood, further mined this vein with works like *Rhapsodie espagnole* and the opera *L'heure espagnole*, which are almost contemporary with *La vida breve* and *El amor brujo*, respectively.

During the Belle Époque, dance and exoticism became vehicles for a series of aesthetic transformations that made the body and sex instruments of liberation and beauty. Maurice Ravel's one-act ballet—or

symphonie chorégraphique—Daphnis et Chloé further develops the “Greek” eroticism ushered in by Debussy’s *Prélude à l’après-midi d’un faune* (Prelude to the Afternoon of a Faun) in a score that is overwhelmingly colorful and sensual. This Ravel work, which the Ballets Russes premiered in Paris in June 1912, was adapted to concert halls in two suites: the first includes more obscure moments from the action associated with the main character’s capture, while the second and more common one includes the final scene in its entirety, an allegory of the rebirth of Nature which culminates in an orgiastic dance.

El amor brujo (Synopsis)

El amor brujo is about a very beautiful young woman, Candelas, who was in love with a jealous and flattering Rom. This man died during a duel, but Candelas’s fascination with him did not. Bewitched, she is a victim

of memories of the past, as if she were under the influence of a specter. However, when spring returns she falls in love with Carmelo, but every time he approaches her the specter returns, terrifying Carmelo, and the lovers are unable to be together. This evil spell must be broken. Carmelo believes that he has the solution: since the dead lover was the typical unfaithful and jealous gallant, and since he he also seems to retain his taste for beautiful women after death, he must be caught on his weak side. Carmelo asks Lucia, a very beautiful friend of Candelas, to pretend to accept the ghost’s advances when it appears before her. Then, when Carmelo approaches Candelas, the ghost appears, but it encounters Lucia’s pretty face and cannot resist trying to seduce her. The flirtatious young Roma drives the specter to despair, and in the meantime Candelas and Carmelo exchange the kiss of true love, against which the evil forces can do nothing. Life triumphs over death and the past.

Meet the Artists



JUANJO MENA,
Conductor

Juanjo Mena began his conducting career in his native Spain as Artistic Director of the Bilbao Symphony Orchestra in 1999. His uncommon talent was soon recognized internationally with appointments as Principal Guest Conductor of the Bergen Philharmonic Orchestra and Chief Guest Conductor of the Orchestra del Teatro Carlo Felice in Genoa. In 2011 he was named Chief Conductor of the BBC Philharmonic, which he led for seven seasons, taking the orchestra on tours of Europe and Asia and conducting annual televised concerts at Royal Albert Hall as part of the BBC Proms. Most important, his BBC tenure featured “thrilling” (*The Guardian*) performances of Bruckner’s symphonies and a cycle of Schubert symphonies, and set new standards for the interpretation of the Spanish and South American repertoires. He is currently Principal Conductor of the Cincinnati May Festival, the longest running choral festival in North America, where he has been expanding the scope of the legendary institution with new commissions and community engagement.

A sought-after guest conductor, Juanjo Mena has led Europe’s top ensembles, including the Berlin Philharmonic, Bavarian Radio Symphony Orchestra, Gewandhaus Orchestra Leipzig, London Philharmonic Orchestra, Oslo Philharmonic, Rotterdam Philharmonic Orchestra, Danish National Symphony Orchestra, Swedish Radio Symphony Orchestra, Orchestre National de France, Filarmonica della Scala, Tonhalle-Orchester Zürich, Bamberg Symphony, and the Dresden Philharmonic. He regularly appears with all the major orchestras in his

native Spain.

Following his North American debut with the Baltimore Symphony Orchestra in 2004, he conducted most of the continent’s leading orchestras. They include the Chicago and Boston Symphony Orchestras, the Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic, Los Angeles Philharmonic, Pittsburgh Symphony Orchestra, Minnesota Orchestra, the National, Cincinnati, and Detroit Symphony Orchestras, and the Montreal and Toronto Symphony Orchestras. In Asia, he is a regular guest conductor of the NHK Symphony Orchestra in Tokyo.

Recent and forthcoming highlights of Juanjo Mena’s career include his returns to conducting the Pittsburgh Symphony Orchestra, Minnesota Orchestra, Lucerne Symphony Orchestra, Danish National Symphony Orchestra, Oslo Philharmonic, and Bamberg Symphony, as well as debuts with the Atlanta and Dallas Symphony Orchestras, and the Gürzenich Orchestra in Cologne. In June 2022, at Madrid’s Teatro Real, Mena led performances of the new production of Arthur Honegger’s *Jeanne d’Arc au bûcher* paired with Debussy’s *La damoiselle élue*.

His operatic work includes Wagner’s *The Flying Dutchman*, Richard Strauss’s *Salome*, *Elektra*, and *Ariadne auf Naxos*, Bartók’s *Bluebeard’s Castle*, and Schoenberg’s *Erwartung*, as well as productions of Tchaikovsky’s *Eugene Onegin* in Genoa, Mozart’s *The Marriage of Figaro* in Lausanne, and Beethoven’s *Fidelio* and Britten’s *Billy Budd* in Bilbao.

Juanjo Mena’s latest recording is Bruckner’s Symphony No. 6 with the BBC Philharmonic, released by Chandos. *The Classical Review* praised it as “intensely musical” and “impressive,” with a spectacular sound. Mena’s rich

discography with the BBC Philharmonic on Chandos also includes an acclaimed Gabriel Pierné release selected as a *Gramophone* Editor's Choice, Weber symphonies, Ginastera's orchestral works to mark the composer's centenary, and new reference recordings of largely overlooked Spanish repertoire, including Arriaga's orchestral pieces and works by Albéniz, Montsalvatge, and Turina, as well as three CDs of works by Manuel de Falla featuring his opera *La vida breve*. In 2012, Juanjo Mena recorded Messiaen's *Turangalîla-Symphony* with the Bergen Philharmonic Orchestra for the Hyperion label, a disc said to "utterly redefine the terms under which past/current/future *Turangalîlas* need to be judged" (*Gramophone*).

Juanjo Mena studied conducting with Sergiu Celibidache following his musical education at the Madrid Royal Conservatory, where he was mentored by Carmelo Bernaola and Enrique García Asensio. In 2017 he was awarded the Spanish National Music Award. He lives with his family in his native Basque Country. In 2022, Mena led the Orchestra of the Teatro Real in the first Gala of the Teatro Real at Carnegie Hall.



**PABLO
FERRÁNDEZ,**
Cello

A prizewinner at the XV International Tchaikovsky Competition and SONY Classical exclusive artist Pablo Ferrández is hailed as a "new cello genius" (*Le Figaro*). A captivating performer, "Ferrández has the lot: technique, mettle, spirit, authority as a soloist, expressivity and charm" (*El País*). He has turned into a cello phenomenon and is one of the most in-demand instrumentalists of his generation.

His debut album under SONY Classical, *Reflections*, released in 2021, was highly

acclaimed by critics and praised with the Opus Klassik Award. In Fall 2022, Pablo Ferrández released his second album, which included the Brahms Double Concerto, performed with Anne-Sophie Mutter and the Czech Philharmonic under Manfred Honeck, as well as Clara Schumann's Piano Trio, performed with Ms. Mutter and Lambert Orkis, also receiving rave reviews.

Recent highlights included appearances with the Los Angeles Philharmonic at the Hollywood Bowl, Czech Philharmonic, Filarmonica della Scala, Orchestra of the National Academy of Santa Cecilia, Oslo Philharmonic, Seoul Philharmonic Orchestra, Bavarian Radio Symphony Orchestra, NDR Elbphilharmonie Orchestra, Konzerthausorchester Berlin, Tonkünstler Orchestra, ORF Vienna Radio Symphony Orchestra, Royal Philharmonic Orchestra, Academy of St Martin in the Fields, Israel Philharmonic Orchestra, and Rotterdam Philharmonic Orchestra. Ferrández toured last season with Anne-Sophie Mutter and the London Philharmonic Orchestra under Edward Gardner, with the Munich Philharmonic under Myung-whun Chung, and with the Antwerp Symphony Orchestra under Elim Chan. He is also frequently invited to internationally renowned festivals such as Verbier, Salzburg, Dresden, Sion, Dvořák Prague, Grant Park, and Jerusalem, among others.

The 2023–2024 season brings the debut at the new David Geffen Hall in New York with the Orchestra del Teatro Real, and also with the Boston Symphony Orchestra, Cleveland Orchestra, San Francisco Symphony, Pittsburgh Symphony Orchestra, Seattle Symphony, Tonhalle-Orchester Zürich, Strasbourg Philharmonic Orchestra, Liège Royal Philharmonique, Stavanger Symphony Orchestra, and Musikkollegium Winterthur. He returns to the Rotterdam Philharmonic Orchestra, London Philharmonic Orchestra, Royal Liverpool Philharmonic, Dusseldorf Symphonic Orchestra, Frankfurt Radio Sym-

phony, The National Orchestra of France, Orquesta Sinfónica de Galicia, and tours with the Spanish National Orchestra, as well as with the Czech Philharmonic under Semyon Bychkov in Japan and Europe, performing Dvořák's Cello Concerto.

Born in Madrid in 1991, in a family of musicians, Pablo Ferrández joined the prestigious Escuela Superior de Música Reina Sofía when he was thirteen to study with Natalia Shakhovskaya. After that, he completed his studies at the Kronberg Academy with Frans Helmerson and became a scholar of the Anne-Sophie Mutter Foundation. Mr. Ferrández plays the Stradivarius "Archinto" 1689 on a generous life-long loan from a member of the Stretton Society.



**ESPERANZA
FERNÁNDEZ,**
Flamenco Singer

Born in the neighborhood of Triana, Seville, Esperanza Fernández is a singer of flamenco heritage in a family of singers, guitarists, and dancers. She has been acclaimed as one of the best voices of flamenco singing, but her vocal versatility lends itself to a wide variety of musical aesthetics, from flamenco duets to jazz and big band, as well as to chamber and symphonic orchestras.

Considered the master of flamenco singing and praised by critics such as Manuel Martín and Manuel Curao, among others, Fernández is an artist at the top of her professional career. She has performed in cities such as New York, Paris, Lisbon, Brussels, Jerusalem, as well as in Japan.

Nominated for a prestigious Latin Grammy award, Fernández is the leading interpreter of the version of *El amor brujo* by La Fura dels Baus, and is the flamenco singer who

has performed the work most often with different symphonic orchestras and conductors.

ORCHESTRA OF THE TEATRO REAL

The Orchestra of the Teatro Real (Orquesta Sinfónica de Madrid) was founded in 1903 and made its debut at the Teatro Real in Madrid on February 7, 1904, conducted by Alonso Cordelás. In 1905 a fruitful collaboration began with Enrique Fernández Arbós, lasting for three decades, during which figures of the caliber of Richard Strauss and Igor Stravinsky also occupied the podium. In 1935 Sergei Prokofiev came to Madrid for the world premiere of his Second Violin Concerto, with the Orquesta Sinfónica de Madrid (OSM) conducted by Fernández Arbós. After Arbós's death, the orchestra's baton was taken up by Spanish conductors such as Conrado del Campo, José María Franco, Enrique Jordá, and Vicente Spiteri. In 1981, after an agreement with the Spanish Ministry of Culture, it became the permanent orchestra for all shows at the Teatro de la Zarzuela. At the same time it recovered its purely symphonic activity, featuring in the annual cycle of concerts at the Auditorio Nacional de Música, which has continued uninterrupted to the present day. The orchestra has been conducted by masters such as Juanjo Mena, Gustavo Gimeno, Dan Ettinger, Peter Maag, Kurt Sanderling, Krzysztof Penderecki, Mstislav Rostropovich, Semyon Bychkov, Pinchas Steinberg, Armin Jordan, Peter Schneider, James Conlon, Hartmut Haenchen, Thomas Hengelbrock, Jeffrey Tate, Lothar Koenigs, Gustavo Dudamel, David Afkham, and Asher Fisch.

Since 1997, through successive contracts with the Fundación del Teatro Lírico, the Orquesta Sinfónica de Madrid has been established as the Orchestra of the Teatro Real until the year 2026. Musical directors have included Luis Antonio García Navarro (1999–2002), Jesús López Cobos (2002–2010), and, currently, Ivor Bolton, together

with Pablo Heras-Casado and Nicola Luisotti as principal guest conductors. Its recordings include Spanish *zarzuelas* and operas for Auvidis; the complete symphonies of Felix Mendelssohn, conducted by Peter Maag,

for Arts; and the first recordings in the world of Isaac Albéniz's *Merlin* and *Henry Clifford*, conducted by José de Eusebio for Decca. A significant part of its performances at Teatro Real are being released on both CD and DVD.



ORCHESTRA OF THE TEATRO REAL

Gergana Gergova, *Concertmaster*

VIOLIN I

Malgorzata Wrobel**
Rubén Mendoza** (A)
Albert Skuratov** (A)
Aki Hamamoto*
Zohrab Tadevosyan*
Erik Ellegiers
Shoko Muraoka
Alexander Morales
Tomoko Kosugi
Saho Shinohara
David Tena
Santa-Mónica Mihalache
Gabor Szabo
Mayumi Ito
Yosiko Ueda

VIOLIN II

Margarita Sikoeva**
Sonia KLIKIEWICZ**
Vera Paskaleva*
Laurentiu Grigorescu*
Manuel del Barco
Marianna Toth
Daniel Chiriliov
Ivan Görnemann
Felipe Rodríguez
Pablo Quintanilla
Beatrice Cazals

VIOLA

Wenting Kang**
Cristina Regojo* (A)
Marta Rodríguez* (A)
Leonardo Papa
Javier Albarracín
Josefa Lafarga
Álex Rosales
Manuel Ascanio
Oleg Krylnikov
Laure Gaudrón
Olga Izsak

SOLO CELLO

Dragos A. Balan
Simon Veis

CELLO

Dmitri Tsrin**
Natalia Margulis*
Antonio Martín*
Milagro Silvestre
Andrés Ruiz
Michele Prin
Gregory Lacour
Mikolaj Konopelski
Héctor Hernández
Paula Brizuela

BASS

Vitan Ivanov**
Luis A. da Fonseca*
José Luis Ferreyra
Holger Ernst
Bernhard Huber
Andreu Sanjuan

FLUTE

Pilar Constancio**
Aniela Frey**
Jaume Martí*
Genma González**
(piccolo)

OBOE

Cayetano Castaño**
Guillermo Sanchis**
Álvaro Vega**
(English horn)

CLARINET

Luis Miguel Méndez**
Nerea Meyer*
Ildelfonso Moreno**
(bass clarinet)

BASSOON

Salvador Aragón**
Francisco Alonso**
Àlber Català*
Ramón M. Ortega**
(contrabassoon)

HORN

Fernando E. Puig**
Jorge Monte**
Ramón Cuevas*
Manuel Asensi*
Héctor M. Escudero*
Damián Tarín*
Antonio Velasco* (A)

TRUMPET

Francesc Castelló**
Marcos García**
Ricardo García*

TROMBONE

Alejandro Galán**
Simeón Galduf**
Sergio García*
Gilles Lebrun** (bass)

TUBA/CIMBASSO

Ismael Cantos**

HARP

Mickäele Granados**
Susana Cermeño**

TIMPANI

José Manuel Llorens**

PERCUSSION

Juan José Rubio**
Esaú Borredá**

PIANO/CELESTA

Patricia Barton

** Principal

* Subprincipal

(A) Associate musician

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