

Thursday Evening, September 15, 2022, at 8:30  
Isaac Stern Auditorium / Ronald O. Perelman Stage

TEATRO REAL (ROYAL OPERA OF MADRID)

*presents*

# A Celebration of Spanish Music

## First Gala Concert of the Royal Opera of Madrid in New York City

JUANJO MENA, *Conductor*  
SABINA PUÉRTOLAS, *Soprano*  
JAVIER PERIANES, *Piano*  
ORCHESTRA OF THE TEATRO REAL

MANUEL DE FALLA    *El sombrero de tres picos*  
                                  *(The Three-Cornered Hat)*, Suite 1  
                                  “Introducción - La tarde”  
                                  (“Introduction - Afternoon”)  
                                  “Danza de la molinera” (“Dance of the  
                                  Miller’s Wife”): Fandango  
                                  “El corregidor - La esposa del molinero”  
                                  (“The Corregidor - The Miller’s Wife”)  
                                  “Las uvas” (“The Grapes”)

MANUEL DE FALLA    *Noches en los jardines de España*  
                                  *(Nights in the Gardens of Spain)*  
                                  “En el Generalife” (“In the Generalife”)  
                                  “Danza lejana” (“Distant Dance”)  
                                  “En los jardines de la Sierra de Córdoba”  
                                  (“In the Gardens of the Sierra of Córdoba”)  
                                  JAVIER PERIANES, *Piano*

*(program continued)*

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

ISAAC ALBÉNIZ  
*orch.* Enrique Fernández Arbós

*Suite Iberia*

“El puerto” (The Port)  
“Evocación” (Evocation)  
“Triana”

*Intermission*

MANUEL DE FALLA

*La vida breve (The Short Life)*  
Interlude and Spanish Dance

AMADEO VIVES

*Doña Francisquita*  
“Canción del ruiseñor” (“Song of the  
Nightingale”)  
SABINA PUÉRTOLAS, *Soprano*

PABLO SOROZÁBAL

*La tabernera del puerto*  
(*The Port Tavern Keeper*)  
“En un país de fábula” (“In a Fairytale Land”)  
SABINA PUÉRTOLAS, *Soprano*

FEDERICO CHUECA

*El bateo (The Baptism)*  
Prelude

MANUEL NIETO and  
GERÓNIMO GIMÉNEZ

*El barbero de Sevilla (The Barber of Seville)*  
“Me llaman la primorosa” (“They Call Me  
the Primorosa”)  
SABINA PUÉRTOLAS, *Soprano*

MANUEL DE FALLA

*El sombrero de tres picos*  
(*The Three-Cornered Hat*), Suite 2  
“Danza de los vecinos” (“The Neighbors’  
Dance”): Seguidillas  
“Danza del molinero” (“The Miller’s  
Dance”): Farruca  
“Danza final” (“Final Dance”): Jota

# Welcome

The Teatro Real, Spain's premier institution for the performing and musical arts, sees it as an immense privilege to bring together so many friends and music lovers in New York to share with them its first concert in the United States since it was founded in 1850.

Tonight, the star at Carnegie Hall is the Orchestra of the Teatro Real, the Orquesta Sinfónica de Madrid, which will perform a program with and of Spanish music conducted by the exceptional Juanjo Mena. Isaac Albéniz and Manuel de Falla are the creators of a dream that moves between *The Three-Cornered Hat*, *Nights in the Gardens of Spain*, *Suite Iberia* and *The Short Life*. The selection of some of the best works from the most authentically Spanish musical genre, the *zarzuela*, is drawn from composers such as Amadeo Vives, Pablo Sorozábal, Federico Chueca and Gerónimo Giménez.

The extraordinary pianist Javier Perianes, who has a deep knowledge of these Spanish composers, and the excellent soprano Sabina Puértolas will share the stage with them on an occasion that coincides with the 40th anniversary of the twinning of Madrid and New York. The 3,585 miles that separate the two cities do not prevent them from sharing common values and projects.

The Teatro Real is art, opera, dance, and music, but it is also a space where new generations of artists and audiences find a connection between the best cultural tradition and the avant-garde. It has the commitment and strong support of the Spanish Ministry of Culture, the Madrid Regional Government, Madrid City Council and civil society, as has been highlighted during the hardest part of the pandemic. The Real was the only theater that remained open in Spain and the only one in the world that managed to put on the entire program planned for the season. For this it was internationally acclaimed both in the media and by operatic institutions. This was done in compliance with all health and safety measures.

Our most sincere thanks to all those who have made it possible to bring this initiative – the first of many in the United States – to fruition and who have helped with this collective effort to make the Teatro Real a leader on the international stage.

Gregorio Marañón,  
Chair of the Teatro Real

# Notes ON THE PROGRAM

by Teresa Cascudo (University of La Rioja)

Celebrating a “fairytale land” through music

*En un país de fábula (In a Fairytale Land)* is the title of one of the pieces included in this program, which is illustrative of the dynamism of musical art in Spain during the early decades of the 20th century. The program also illustrates the extent to which a certain “fairytale land” or, more specifically, an imaginary Spain, was established as a recurring theme for artistic creativity. The tremendous prominence of this topic was the legacy of the previous century and can be directly related to the process of building the modern Spanish nation on the foundations of liberalism and capitalism. In the works you are going to hear, these contextual elements are reflected and intertwined.

Rhythm is an essential element of the Spanish music of the period, although this is not, of course, a feature exclusive to Spain. The well-known American musicologist, the recently deceased Richard Taruskin, in an essay included in *Defining Russia Musically*, stresses the importance of this element for Russian music. Taruskin points to the preeminence of rhythm and the complex web of meanings constructed upon it as one of the aspects that make Tchaikovsky’s music “human.” We could draw an analogy with the Spanish case based on Taruskin’s observations. In fact, the idea that Russian music — although not necessarily Tchaikovsky — was one of the models that Spanish music should follow had been widespread since the end of the 19th century. At the same time, a second idea was also common: that popular music should be at the root

of composition, both in commercial music and for that with more artistic pretensions.

Certainly, the often stereotyped use of popular music is one of the defining elements of *zarzuela*. The lyrical genre was part of the range offered by the booming Spanish theatrical market to the contemporary audience, who voraciously consumed theatrical shows. It spread an attractive image of the Spanish as poor but honest people who faced their daily difficulties and entirely forgivable character flaws with a sense of humor or, often, with resignation. In this way, *zarzuela* contributed to sustaining the political system established in Spain, where there was little room for creative individualism and dissidence. This limitation was not unrelated to the fact that the Spanish composers with the highest international profile — for example, Albéniz and Falla — were forced to establish their careers abroad.

**Isaac Albéniz (1860–1909)**

*Iberia* (piano version, 1905-1908;

orchestrated, 1910, 1920):

“El puerto” (“The Port”),

“Evocación” (“Evocation”),

“Triana”

The *Iberia* suite is all about rhythm and popular inspiration. Claude Debussy and Olivier Messiaen praised its richness. One of its greatest attractions is the freedom with which material inspired by *fandangillos*, *polos*, and *habaneras*, among other genres, is created. Thus, we hear Sevillian *seguidillas* at the beginning of “Triana” and a kind of *zapateado* (flamenco-style stamping) in “El Puerto.” The “twelve impressions” that make up

the suite summarize the Romantic piano tradition, what we might call cultural Hispanicism, and an abstract approach to the process of composition. Albéniz set fascinating harmonic mixtures in a solid formal structure, based on the sonata form. In the pieces, he used memory and imagination to evoke, from a distance, landscapes and places in his native country. He orchestrated at least one of them, “El Puerto.” Based on this version, the conductor Enrique Fernández Arbós, his personal friend, made his own orchestrations of other pieces. “Triana” is the picturesque neighborhood of Seville inhabited since the 15th century by gypsies. “El Puerto” alludes to the lively Puerto de Santamaría which, for Spaniards, is identified with the voyages of Christopher Columbus. It was there in 1500 that Juan de la Cosa drew what is considered the first world map that includes America.

**Manuel de Falla (1876–1946)**

*La vida breve (The Short Life):*  
“Interludio” (“Interlude”) and  
“Danza española” (“Spanish Dance”)  
(1904-1913)

Falla arrived in Paris in 1907 with the score of *La vida breve* under his arm. That journey completely transformed his life. As the composer himself said: “Without Paris I would have remained buried in Madrid, sunk and forgotten, dragged down by a dark life and living miserably by giving a few lessons.” *La vie brève* was premiered in Nice in 1913, thanks in part to the encouragement and friendship offered by Claude Debussy, Paul Dukas, and Maurice Ravel. The dramatic action is set in Granada. It is a story of heartbreak, featuring a gypsy woman betrayed by her lover when he marries a young woman of the same upper social class. The “Interludio” anticipates the tragic ending, while the “Danza española” accompanies the joy of the wedding guests, before the

unfortunate gypsy bursts into the celebration and dies suddenly at the feet of the groom. The dance resembles the polo rhythm of the *jaleo* dance, documented since the 19th century.

*Noches en los jardines de España*  
(*Nights in the Gardens of Spain*)  
(1909-1916)

Under the influence of Albéniz, whom he met in Paris, Falla had the idea of composing a series of Spanish-inspired piano nocturnes. These pieces would eventually become *Noches en los jardines de España*. Albéniz’s model provided him with a starting point to continue imaginatively exploiting a “Spanish vocabulary” based on rhythms, forms, and ornamental motifs drawn from the folk tradition. In this score, emotional voluptuousness and Spanish local color crystallize in an innovative but solid concert style. The French influence is clear in the orchestration, which plays a central role in the work, sometimes even more so than the brilliant and expressive solo part. The sections of *Noches en los jardines de España* — “En los jardines del Generalife” (“In the Generalife Gardens”), “Una danza lejana” (“A Far-Off Dance”), and “En los jardines de la sierra de Córdoba” (“In the Gardens of the Córdoba Mountains”) — do not imitate, but rather express impressions of landscapes. Whether these are real or imaginary matters little, as the music offers an exciting blend of the sensation of movement and the experience of being outdoors.

*El sombrero de tres picos*  
(*The Three-Cornered Hat*):  
Suites 1 and 2 (1917-1919)

In *El sombrero de tres picos*, Falla evokes and intermingles popular dances and songs, such as the *fandango* — in the miller’s wife’s dance — and, in the second suite, the *seguidillas*, the *farruca*

(danced by the virile miller), and the *jota*, used in the big closing number. This ballet, written for Sergei Diaghilev, with stage and costume design by Pablo Picasso, was inspired by a novel whose action is set during the reign of Charles IV of Spain, at the end of the 18th century. It therefore alludes to another topic — 18th-century musical styles — which also inspired, for example, *Goyescas*, by Enrique Granados. The atmosphere of that period is allowed to emerge, with humorous intent, in the minuet that follows the miller's wife's sensual fandango and the entrance — represented by the bassoon — of the ridiculous Corregidor: the Ancien Régime governor, who was appointed by the king. The first part of the next section, “Las uvas” (“The Grapes”), is surely the one that most vividly recalls the music of Igor Stravinsky. The miller's wife toys with and humiliates the Corregidor, who tries in vain to reach with his mouth for a bunch of grapes that is offered to him and then taken away.

**Federico Chueca (1846–1908)**  
*El bateo (The Baptism)* (1901):  
 Preludio (Prelude)

**Manuel Nieto (1844–1915) and  
 Gerónimo Giménez (1854–1923)**  
*El barbero de Sevilla*  
*(The Barber of Seville)* (1901):  
 “Me llaman la primorosa”  
 (“They Call Me the Primorosa”)

*El bateo* and *El barbero de Sevilla* are genre pieces portraying the working classes of Madrid. The brilliant prelude to *El bateo*, the last score composed by the much-admired Chueca, is a potpourri in which *seguidilla*, tango, waltz, polka, and gavotte rhythms follow one another.

“Me llaman la primorosa” is a *romanza* inserted into the conventional dramatic situation of the “play within a play.” The text gives a double meaning to the word “primorosa,” which is often used

in Spanish to praise a woman skilled in working with her hands, specifically, sewing. But “primor” is also a beautiful thing, in this case her physical charms that men are unable to resist. In this number, Elena, a young soprano, prepares for her long-awaited debut as Rosina by rehearsing the piece that will replace “Contro un cor” in the music lesson scene. In February 1901, the date of its premiere, Nieto and Giménez's *barbero* coincided with Rossini's *barbiere*. The legendary María Barrientos sang it at the Teatro Real, achieving a resounding success. Of course, as had become customary from the beginning of the 19th century, she inserted pieces from her personal repertoire in the lesson scene.

**Amadeo Vives (1871–1932)**  
*Doña Francisquita* (1923):  
 “Canción del ruiseñor”  
 (“Song of the Nightingale”)

*Doña Francisquita* illustrates the changes in public taste and habits that took place in Spain between the First and Second World Wars. The one-act comic plays known as the “género chico” or “small genre” were replaced by longer pieces in two or three acts with more ambitious artistic aspirations. *Doña Francisquita* is based on the plays of what is known as the Spanish Golden Age (the 16th and 17th centuries), although the action is set in 1840. Vives, a Catalan by origin, said he wanted it to be a “poem” that collected and stylized “the feelings and inner life of the people of Madrid.” The score is a succession of fandangos, boleros, *seguidillas*, and *tiranas*. In the “Canción del ruiseñor,” we can make out the influence of the *petenera* and its peculiar combination of 6/8 and 3/4 time signatures. Of course, Vives does not follow this scheme rigidly. The freedom with which he uses accents underlines Francisquita's flirtatious and waspish nature, which reaches its peak in the semi-coloratura passages. Of course, the young gallant, represented

by the nightingale of the story, Fernando, ends up falling under the spell of the charming narrator.

**Pablo Sorozábal (1897-1988)**

*La tabernera del puerto*

(*The Port Tavern Keeper*) (1936):

“En un país de fábula”

(“In a Fairytale Land”)

In this ballad, the birds are not harmless metaphors of naïve young lovers, but the only company of an old artist in the last moments of his life. Nor is Marola, the character who sings it, an optimistic young woman from the emerging liberal bourgeoisie of the mid-19th century. Instead, she is a young working-class

woman, daughter of an unknown father, who is forced to traffic in cocaine so she can help her boyfriend. In this case, bel canto passages with semi-colouratura effects underline the nostalgia expressed by the words. A tavern of bandits and fishermen metamorphoses into a bourgeois salon, everyday sorrows are forgotten and there is sympathy for the death of a forgotten artist. *La tabernera del puerto* was premiered in Barcelona weeks before the outbreak of the Spanish Civil War, in the bleak and troubled world following the financial crisis of 1929. The “fairytale land” to which Marola refers was, in truth, a country where art could only “sing the bitterness of the heart.”

## Texts AND TRANSLATIONS

“Canción del ruiseñor” (“Song of the Nightingale”)

from *Doña Francisquita*

*Era una rosa que en un jardín  
languidecía de casto amor por un  
ruiseñor,  
mientras un zángano zumbador  
a enamorarla desde el panal  
todas las tardes venía al rosal.*

*Y al ver la rosa que el ruiseñor*

*amor sentía por otra flor,  
al zángano infeliz, cuando venía, la rosa  
le decía:*

*“Ese ruiseñor... ese ruiseñor soberbio y  
cantarín,  
cuando tú no estás, cuando tú no estás  
señor en el jardín,  
viene a mi rosal y en esta rama me dice  
que me ama,  
me dice que me ama, me dice que me  
ama.*

*Y aunque creo yo, creo yo que con su  
pico miente,  
jamás, jamás, jamás cantó un trino ni un  
gorjeo tan valiente”.*  
*¡Ah! ¡Ah! ¡Ah!...*

There was a rose which in a garden  
languished with pure love for a  
nightingale,  
whilst a buzzing drone,  
enamored, from the honeycomb  
came to the rosebush each afternoon.

And when the rose saw that the nightingale

felt love for another flower,  
to the wretched drone, when he came, the  
rose said:

“That nightingale... proud professional  
singer,  
when you are not here, señor, in the  
garden,  
comes to my rosebush and on this branch  
tells me he loves me.

And, though I believe that he lies in his  
beak,  
never, never was sung neither a trill nor a  
warble so fine.”  
Ah! Ah! Ah!...

*Que el pobre zángano más infeliz  
aunque más viejo que aquella flor,  
llamó al ruiseñor para quejarse de su  
actitud  
y amenazarle con su aguijón si no sabía  
callar su pasión.*

*Desde el día aquel, supo el ruiseñor  
De la rosa ser tierno trovador,  
Y, enfrente del rosal,  
Desde aquel día, el pájaro decía...  
“¿Cómo pudo ser? ¿Cómo pudo ser si  
nunca vino aquí?  
Me dice que me ama, y aunque creo yo,  
creo yo que con su pico miente,  
jamás, jamás, jamás cantó un trino ni un  
gorjeo tan valiente”.*  
Ah, Ah, Ah...

### **“En un país de fábula” (“In a Fairytale Land”)**

from *La tabernera del puerto*

*En un país de fábula vivía un viejo  
artista,  
que en una flauta mágica tenía su caudal.  
Tan pobre era, y tan rústico, que el  
miserero flautista  
dormía en copas de árboles por falta de  
un hogar.  
Y los pájaros de la selva le venían a  
despertar.  
Y los pájaros de la selva le venían a  
despertar.*

*Y el viejo flautista tocaba a su vez,  
diciendo a las aves con gran altivez,  
¡Ah!...:  
“Yo también soy un pájaro viejo  
que lleno de trinos el aire vernal.  
Yo también he volado en la vida  
sin rumbo y sin nido donde emparejar.*

*Vosotros cantáis endechas de amor.  
Yo canto amarguras de mi corazón”,  
¡Ah!...*

*Pero una noche trágica durmióse el triste  
abuelo  
sobre el pomposo vértice de un árbol  
secular,  
y, entre un fragor horrisono, cayó una luz  
del cielo  
y el miserable músico durmió en la  
eternidad.*

So the poor drone, more wretched  
though wiser than that flower,  
called on the nightingale to complain of  
his attitude  
and to threaten him with his sting, if he  
wouldn't silence his passion.

From that day, the nightingale became  
the rose's gentle troubador,  
and next to the rosebush,  
from that day, the bird said...  
“How can that be, if you never come  
here?  
And, though I believe  
that he lies in his beak,  
never, never was sung neither a trill nor a  
warble so fine.”  
Ah, Ah, Ah...

In a fairytale land lived an old artist,  
Who earned his living from a magic flute.  
So poor was he, and such a country boy,  
that the wretched flute player  
slept in treetops because he had no home.  
And the birds of the forest came to wake  
him up.  
And the birds of the forest came to wake  
him up.

And, in turn, the old piper played,  
saying proudly to the birds,  
Ah!  
“I'm an old bird too  
who fills the spring air with trills.  
I have also flown in my life,  
aimlessly and without a nest to take a  
mate.  
You sing songs of love.  
I sing the bitterness of my heart,”  
Ah!...

But one tragic night the sad old man  
went to sleep  
on the very top of an ancient tree,  
With a horrifying roar, a light fell from  
the sky  
and the poor musician slept for eternity.



*Ni los pájaros de la selva consiguieronle despertar.*

*Ni los pájaros de la selva consiguieronle despertar.*

*Las aves cantaron y el viento lloró.  
El viento y las aves copiaban su voz.  
¡Ah!... ¡Ah!... ¡Ah!... ¡Ah!... ¡Ah!...  
¡Ah!... ¡Ah!... ¡Ah!... ¡Ah!... ¡Ah!...*

Not even the birds of the forest could wake him up.

Not even the birds of the forest could wake him up.

The birds sang and the wind cried.  
The wind and the birds copied his voice.  
Ah!... Ah!... Ah!... Ah!... Ah!...  
Ah!... Ah!... Ah!... Ah!... Ah!...

### “Me llaman la primorosa” (“They Call Me the Primorosa”)

from *El barbero de Sevilla*

*Me llaman la primorosa, la niña de los amores,  
por mis ojos tentadores y esta cara tan graciosa.  
Por mis labios encendidos como los rojos claveles  
do los hombres buscan mieles, buscan mieles,  
do los hombres buscan mieles en abejas convertidos.*

*Porque tengo tez morena, que es color de la hermosura,  
y es gallarda mi figura, y es gallarda mi figura,  
como vara de azucena, ¡ah!...  
Porque en mi alma hay un tesoro ya de risa, ya de llanto,  
porque encanto cuando canto y enamoro cuando lloro,  
y me llaman por hermosa los hombres engañadores,  
la niña de los amores, de los amores,  
de los amores, me llaman, ¡ah! la primorosa, ¡Ah!...*

*Me llaman la primorosa, la niña de los amores,  
por mis ojos tentadores y esta cara tan graciosa.  
Por mis labios encendidos como los rojos claveles  
do los hombres buscan mieles, buscan mieles,  
do los hombres buscan mieles en abejas convertidos, ¡Ah!*

They call me the primorosa, the girl of love,  
For my tempting eyes and this pretty face.

For my lips burning like red carnations  
where men seek honey, they seek honey,  
where men seek honey and turn into bees.

Because I have a dark complexion, which is the color of beauty,  
and my figure is alluring, my figure is alluring,  
like a lily stem, ah!...  
Because in my soul there is a treasure of laughter and tears,  
because my singing bewitches and men fall in love when I cry,  
and deceitful men call me beautiful,  
the girl of love, of love,  
of love, they call me, ah! the primorosa, Ah!...

They call me the beautiful one, the girl of love,  
For my tempting eyes and this pretty face.

For my lips burning like red carnations  
where men seek honey, they seek honey,  
where men seek honey and turn into bees. Ah!

# THE Artists

**JUANJO MENA**, *Conductor*

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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 the 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 repertoire. 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 Orchestra, 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 has 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, National, Cincinnati and Detroit Symphony Orchestras, and 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, Luzerner Sinfonieorchester, the Danish National Symphony Orchestra, Oslo Philharmonic, and Bamberger Symphoniker, 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 *Turangalila* Symphony with the Bergen Philharmonic Orchestra for the Hyperion label, a disc said to "utterly redefine the terms under which past/current/future *Turangalilas* 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. At the Teatro Real, he has conducted *Jeanne d'Arc au bûcher* (2022).

## SABINA PUÉRTOLAS, *Soprano*

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Puértolas is one of the most international Spanish sopranos, renowned for her interpretations of a wide repertoire of bel canto and Baroque music, such as

Marie (*La fille du régiment*), Gilda (*Rigoletto*), Amina (*La sonnambula*), Susanna (*Le nozze di Figaro*), Adina (*L'elisir d'amore*), Rosina (*Il barbiere di Siviglia*), Poppea (*L'incoronazione di Poppea*), and the title role of *Rodelinda* in theaters such as the Royal Opera House in London, Teatro Real in Madrid, Teatro del Liceo in Barcelona, Teatro Municipal de Santiago in Chile, the Seattle Opera in the United States, and the National Center for the Performing Arts in Beijing, China.

In 2001 she made her debut at the Teatro alla Scala in Milan, under the direction of Maestro Riccardo Muti, playing the role of Oscar in *Un ballo in maschera*. Since then, she has enjoyed a busy career in opera, zarzuela, oratorio, and recital. Her recordings include Handel's *Ariodante*, conducted by Alan Curtis, and Mozart's

*Così fan tutte* at the Royal Opera House in London, conducted by Semyon Bychkov. Recent engagements include Poulenc's *Les mamelles de Tirésias*, Rossini's *Il Turco in Italia*, and Handel's *Orlando*, as well as the successful performances of

Donizetti's *Viva la mamma!* and Handel's *Partenope* at the Teatro Real, with a return to playing Gilda, a character who has accompanied her throughout her career, and her astounding debut in the title role of Massenet's *Manon*.

## JAVIER PERIANES, *Pianist*

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The international career of Javier Perianes has led him to perform in the best known concert halls with the world's foremost orchestras, working with conductors such as Daniel Barenboim, Charles Dutoit, Zubin Mehta, Gustavo Dudamel, Klaus Mäkelä, Sakari Oramo, Yuri Temirkanov, Gianandrea Noseda, Gustavo Gimeno, Santtu-Matias Rouvali, Simone Young, Juanjo Mena, Iván Fischer, Vladimir Jurowski, François-Xavier Roth, and Daniel Harding, and appearing at festivals such as the BBC Proms, Lucerne, La Roque d'Anthéron, Grafenegg, Prague Spring, Ravello, Stresa, San Sebastián, Santander, Granada, Vail, Blossom, and Ravinia. In 2012, he was awarded the National Music Prize by the Spanish Ministry of Culture and he was named Artist of the Year at the International Classical Music Awards (ICMA) in 2019.

The 2022/23 season features an array of high-profile concerts. Perianes makes

his debuts with Dallas and Melbourne Symphony Orchestras, Royal Liverpool Philharmonic, Teatro Real Orchestra (Carnegie Hall), and returns to the Los Angeles Philharmonic, Oslo Philharmonic, Budapest Festival Orchestra, Luxembourg Philharmonic Orchestra, Hamburger Symphoniker, Orquesta de la Comunitat Valenciana, Royal Philharmonic Orchestra, Konzerthausorchester Berlin, Sydney Symphony Orchestra (where he continues a multi-year complete Beethoven concerto cycle), RTVE Orchestra, and Barcelona Symphony Orchestra, as well as residencies with Orquesta Sinfonia de Galicia and Orquesta de Castilla y León.

Perianes frequently appears in recitals around the world. This season he is touring a program entitled "Crossroads" featuring works by Clara and Robert Schumann, Brahms, and Granados's *Goyescas*. He will tour cities including Berlin (Boulez Saal), Sydney, London (Wigmore Hall), Milan, Bonn, Madrid, and Barcelona, and festivals such as Rheingau, Santander, Granada, and Ravel. Career highlights have included concerts with the Wiener Philharmoniker, Leipzig Gewandhausorchester, Chicago, Boston, San Francisco, Washington's National, NHK Tokyo, Yomiuri Nippon, and Danish National Symphony Orchestras, as well as the Oslo, London, New York, Los Angeles and Czech Philharmonic orchestras, the Orchestre de Paris, Orchestre Symphonique de Montréal, the Cleveland, and Philharmonia Orchestras, and Mahler Chamber Orchestra.

Recording exclusively for Harmonia Mundi, this season Perianes is visiting the studio to record *Goyescas* by Granados and Szymanowski's *Symphonie*

*Concertante*, together with Gustavo Gimeno and the Luxembourg Philharmonic Orchestra.

## ORCHESTRA OF THE TEATRO REAL

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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. Furthermore, 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 the Teatro Real are being released on both CD and DVD.

# ORCHESTRA OF THE TEATRO REAL

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Gergana Gergova,  
*Concertmaster*

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Zograb Tatevosyan\*  
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Wolfgang Izquierdo  
Erik Ellegiers  
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Alexander Morales  
Tomoko Kosugi  
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Gabor Szabo  
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Yosiko Ueda

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Marianna Toth  
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