



presents

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In a Graduate Recital

assisted by:
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In partial fulfillment of the requirement
for the Master of Arts degree in Vocal Performance
From the Studio of Dr. Suzanne Hendrix-Case

Siete canciones populares Españolas

El paño moruno
Seguidilla murciana
Asturiana
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Canción
Polo

Manuel de Falla
(1876-1946)

Intermission

Canciones clásicas Españolas

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Fernando Obradors
(1897-1945)

Spanish Music

Spanish music encompasses a variety of traditions and idioms, including North African and Arab Muslim microtonal ornamentation, Roma *flamenco* and its subgenre *cante jondo*, and music from the different regions of Spain. A simplified description of Spanish *canción* characteristics is as follows: a narrow vocal range, short phrases that repeat, the absence of strict meter, altered scale degrees, embellishment, dance music, and simulation of Spanish instruments, including castanets, tambourine, bagpipe, and guitar.

As mentioned, *flamenco* had a large influence on Spanish folk song. Roma dancers added *zapateado* (stamping/tapping feet) and *jaleo* (shouts and rhythmic hand clapping) to *flamenco*, among other characteristics. Their influence is particularly felt in *cante jondo*, which uses intervals smaller than a semitone, portamento, small melodic ranges, repeated notes, and melodic embellishment. These elements, as well as subdivisions and free rhythm, make notating this musical difficult if not impossible.

However, the monarchy's push for a national sound elicited the use of *flamenco* and many other dance musics that resulted in vibrant rhythms, melancholy melodies, and lush harmonies. Composers drew inspiration from the different regions of Spain, the most predominant being Andalusia.

Manuel de Falla (1876-1946)

Falla took an early interest in music thanks to his mother and Muslim nanny, and he went on to study piano before attending conservatory. Falla performed in Cadiz and Madrid, but he was unable to make enough money. He began to compose *zarzuelas*—a Spanish form of musical theatre and opera—and won a contest with his *La vida breve*. It was supposed to be premiered in Madrid, but the performance was never authorized by a theater. Out of frustration, he moved to Paris in 1907, but the beginning of World War I necessitated his return to Spain in 1914.

Once back in Madrid, Falla premiered *Siete canciones populares Españolas* (Seven Spanish Folksongs), his most important contribution to art song. Falla's remaining time in Spain was spent holding *cante jondo* competitions to prevent the decline of *flamenco* singing all while continuing to teach music. Falla accepted a conducting engagement at Institución Cultural Española of Buenos Aires in 1939. He remained in Argentina for the rest of his life.

Fernando Obradors (1896-1945)

Much less is known about Obradors than Falla. He began studying piano under his mother before attending Escuela Municipal de Música de Barcelona for both piano and composition. He then moved to Paris to further his education. Obradors went on to perform with orchestras in Barcelona, Paris, Milan, and Buenos Aires.

After the Spanish Civil War, he returned to Barcelona. Obradors conducted at Teatro del Liceo and created the Orquesta Sinfónica while also composing. In 1944, he moved to the Canary Islands, where he was conservatory director and conducted Orquesta de la Sociedad Filarmónica and Gran Canaria Philharmonic Orchestra. He soon returned to Cataluña due to health issues in 1945, where he died shortly after.

Translations

El paño moruno

Text by Anonymous

The Moorish Cloth

Translation by © Jacqueline Cockburn

Al paño fino, en la tienda,
una mancha le cayó.

On the delicate fabric in the shop
there fell a stain.

Por menos precio se vende,
porque perdió su valor.
¡Ay!

It sells for less
for it has lost its value
Ay!

The poem is an artistic comparison in the loss of value of an unmarried woman who had sex and a fine cloth with a stain. The folk song for this piece originated in Murcia, a region in southeastern Spain. The music features Muslim rhythms and accents on the second beat.

Seguidilla murciana

Text by Anonymous

Seguidilla from Murcia

Translation by © Jacqueline Cockburn

Cualquiera que el tejado
tenga de vidrio,
no debe tirar piedras
al del vecino.
Arrieros semos;
¡puede que en el camino,
nos encontremos!

People who live
in glass houses
shouldn't throw stones
at their neighbour's.
We are drovers;
it may be
we'll meet on the road!

Por tu mucha inconstancia,
yo te comparo
con peseta que corre
de mano en mano;
Que al fin se borra,
y creyéndola falsa
nadie la toma!

For your many infidelities
I shall compare you
to a peseta passing
from hand to hand,
till finally it's worn down –
and believing it false
no one will take it.

Also from Murcia, the singer speaks of a fickle and flighty beloved. This song uses the seguidilla couplet (5-7-5 syllable pattern) and seguidilla dance rhythms while the accompaniment mimics the guitar.

Asturiana

Text by Anonymous

Asturian Song

Translation by © Jacqueline Cockburn

Por ver si me consolaba,
arrimeme a un pino verde,
Por verme llorar, lloraba.
Y el pino como era verde,
por verme llorar, lloraba!

To see if it might console me
I drew near a green pine.
To see me weep, it wept.
And the pine, since it was green,
wept to see me weeping!

From Asturias, this folk song mixes minor and Dorian modes, which was a way Falla purposely broke from the monotony classical harmonic language. The green pine in the text is an ancient Spanish euphemism for sexual desire. Yet it is unreachable here and therefore becomes a search for comfort.

Jota

Text by Anonymous

Dicen que no nos queremos,
porque no nos ven hablar.
A tu corazón y al mío
se lo pueden preguntar.

Ya me despido de tí,
de tu casa y tu ventana.
Y aunque no quiera tu madre.
Adiós, niña, hasta mañana.

Jota

Translation by © Jacqueline Cockburn

They say we're not in love
since they never see us talk;
let them ask
your heart and mine!

I must leave you now,
your house and your window,
and though your mother disapprove,
goodbye, sweet love, till tomorrow.

Jota is one of the most widely known dance forms across Spain, and it is part of classic dance music versus flamenco. The piano can be heard mimicking guitar and castanets. This piece originated in Aragon, with a text that finds a young man visiting his beloved's gates.

Nana

Text by Anonymous

Duérmete, niño, duerme,
duerme, mi alma,
duérmete, lucerito,
de la mañana.
Naninta, nana.
duérmete, lucerito
de la mañana.

Lullaby

Translation by © Jacqueline Cockburn

Sleep, little one, sleep,
sleep, my darling,
sleep, my little
morning star.
Lullaby, lullaby,
sleep, my little
morning star.

Falla is one of three composers to have set this song. All three versions have different time signatures, most likely due to oral tradition. Originating from Andalusia, this piece uses an extended seguidilla couplet alongside the descending, stepwise figures in the accompaniment and melismatic phrase endings that all aid in the hypnotic lulling of the song.

Canción

Text by Anonymous

Por traidores, tus ojos,
voy a enterrarlos.
No sabes lo que cuesta
»del aire«.
Niña, el mirarlos
»Madre, a la orilla«.

Song

Translation by © Jacqueline Cockburn

Since your eyes are treacherous,
I'm going to bury them;
you know not what it costs,
'del aire',
dearest, to gaze into them.
'Mother, a la orilla.'

Dicen que no me quieres,
ya me has querido.
Váyase lo ganado,
»del aire«.
Por lo perdido,
»Madre, a la orilla«.

They say you do not love me,
but you loved me once.
Make the best of it
'del aire',
and cut your losses,
'Mother, a la orilla.'

Another from Andalusia, this text has several versions, including one about fried eggs. It has an air of nonsense regarding “del aire” and “madre a la orilla” which mean nothing in context. This text is a surprisingly flirtatious and charming breakup due to betrayal.

Polo

Text by Anonymous

¡Ay!
Guardo una pena en mi pecho
que a nadie se la diré.

¡Malhaya el amor, malhaya
y quien me lo dió a entender!
¡Ay!

Polo

Translation by © Jacqueline Cockburn

Ay!
I have an ache in my heart
of which I can tell no one.

A curse on love, and a curse
on the one who made me feel it!
Ay!

Polo is an Andalusian dance. The hemiolas in the accompaniment are drawn from this dance and become this song's rhythmic basis. It draws influence from palmadas (hand clapping) and zapateado (foot stamping). The text expresses sadness from being spurned and curses love.

Del cabello más sutil

Text by Anonymous

Del cabello más sutil
Que tienes en tu trenzado
He de hacer una cadena
Para traerte a mi lado.

Una alcarraza en tu casa,
Chiquilla, quisiera ser,
Para besarte en la boca,
Cuando fueras a beber. ¡Ah!

From the Finest Hair

Translation by Jacqueline Cockburn and Richard Stokes

From the finest hair
in your tresses
I wish to make a chain
to draw you to my side.

In your house, young girl,
I'd fain be a pitcher,
to kiss your lips
whenever you went to drink. Ah!

The two lines in this piece are independent from each other with the accompaniment's running piano arpeggios and a smooth, legato melody in the voice. It lacks a strong sense of beat which aids in the visualization of the singer being entranced by the piano's hypnotism of love.

Chiquitita la novia

Text by Anonymous

¡Ah!
Chiquitita la novia,
Chiquitito el novio,
Chiquitita la sala,
Y el dormitorio,
Por eso yo quiero
Chiquitita la cama
Y el mosquitero.
¡Ah!

A Tiny Bride

Translation by Jacqueline Cockburn and Richard Stokes

Ah!
A tiny bride,
a tiny groom,
a tiny room,
and a bedroom,
that's why I want
a tiny bed
and a mosquito net.
Ah!

The lyrics of this Andalusian piece come from a Spanish songbook. The piano introduction embodies 19th-century flamenco with its fiery and virtuosic imitation of a guitar. The vocal line exemplifies cante jondo in using "ah" as a melismatic exclamation prior to the text.

Al amor

Text by Cristóbal de Castillejo

Dame, Amor, besos sin cuento
Asido de mis cabellos
Y mil y ciento tras ellos
Y tras ellos mil y ciento
Y después...
De muchos millares, tres!
Y porque nadie lo sienta
Desbaratemos la cuenta
Y... contemos al revés.

To Love

Translation by Jacqueline Cockburn and Richard Stokes

Give me, Love, kisses without number,
your hands seizing my hair,
give me eleven hundred of them,
and eleven hundred more,
and then...
many more thousands, and three more!
And so that no one may know,
let's forget the tally
and...count backwards.

The text for this piece was originally written as a poem at the all-consuming, blush-colored-glasses stage of a relationship. The piano begins by imitating an excited heartbeat and then mimics a carefree heart racing between the verses.

Con amores, la mi madre

Text by Juan Anchieta

Con amores, la mi madre,
Con amores me dormí;
Así dormida soñaba
Lo que el corazón velaba,
Que el amor me consolaba
Con más bien que merecí.

With Love in My Heart, Mother

Translation by Jacqueline Cockburn and Richard Stokes

With love in my heart, mother,
with love in my heart, I fell asleep;
While sleeping I dreamed
of what my heart was hiding,
and love consoled me
more than I deserved.

Adormecióme el favor
Que amor me dió con amor;
Dió descanso a mi dolor
La fe con que le serví
Con amores, la mi madre,
Con amores me dormí.

I was lulled to sleep by the token
love bestowed on me;
my pain was soothed
by the faith with which I served her.
With love, my mother,
with love I fell asleep.

The lyrics of this piece are from a zéjel, an Andalusian Muslim poem. This song resembles a lullaby, but is sung as if the singer is trying to comfort herself with thoughts of her mother. The accompaniment helps set the scene by providing the lulling motion of a rocking chair.

El vito

Text by Anonymous

Una vieja vale un real
y una muchacha dos cuartos,
pero como soy tan pobre
me voy a lo más barato.

Con el vito, vito, vito,
con el vito, vito, va.
No me haga 'usté' cosquillas,
que me pongo 'colorá'.

Cuatro curas, se la llevan
se la llevan a enterrar.
Cuatro curas se la llevan
con el vito, vito, va.

Se la llevan y es mi suegra.
¡Ay! ¡la risa que me dá!
Con el vito, vito, vito.
¡Ay! que no la veré más!

The vito

Translation by Jacqueline Cockburn and Richard Stokes

An old woman is worth a *real*
and a young girl is worth two *cuartos*,
and I, since I am so poor
I am the least expensive of all.

With the *vito, vito, vito*,
with the *vito, vito*, one goes.
Don't tickle me, you,
Or I will blush.

Four priests, they carry her
in order to bury her.
Four priests, they carry her
with the *vito, vito*, one goes.

They carry her and she is my mother-in-law.
Ah! That makes me smile!
With the *vito, vito, vito*,
Ah! I will see her no more!

Originally a term referring to the illness St. Vitus's Dance, vito was an Andalusian dance women performed atop tavern tables for bullfighters. A precursor to flamenco, the dancers wore the bullfighters' cloaks and hats while imitating their use of capes, swords, and hats. This highly rhythmic piece imitates castanets and depicts the vibrancy while a vito was performed.