

# Santa Cruz Chamber Players

## Concert 2 Latin Lovers – Concert Director, Solmaaz Adeli

### Program Notes

*Mira nero de Tarpeya* (1548)      Juan Bermudo (1510–1565)

Juan Bermudo was a Spanish Friar Minor who is best known as a composer, music theorist, and mathematician. He entered the Franciscan Order in 1525, in the Province of Andalusia. After much success in the order, a long period of illness led him to retire from his service as a preacher. During his convalescence, he began to read various manuscripts of musical theory and began to develop his untrained, native talents in this art.

Wikipedia

\

*Sol da te mi dolce amore*  
from *Orlando furioso* RV 728 (1727)      Antonio Vivaldi (1678–1741)

Vivaldi took holy orders in about 1703, after which he served (from 1709 to 1740) as violin teacher and maestro de' concerti at the Ospedale della Pietà in Venice, a shelter for about six thousand orphaned, illegitimate, or wayward girls. According to numerous accounts, his young charges were exceedingly gifted: a French visitor wrote "there is no instrument, however unwieldy, that can frighten them."

According to Michael Talbot in his *Vivaldi's Music for Flute and Recorder*, the transverse flute arrived late in Italy. In 1724 Albinoni used it discreetly in the aria *Al mirror l'aquile Auguste*. Vivaldi then employed it more flamboyantly in 1727 for this aria in the eleventh scene of Act I of *Orlando*.

*Orlando furioso* (furioso is never upper case in Italian) is an opera in three acts to an Italian libretto by Grazio Bracciolini, based on Ludovico Ariosto's epic poem about the exploits of the hero Orlando and the sorceress Alcina.

Jim Svejda, Jeff Gallagher, and Wikipedia

\

*Una luz en el mar* (1987)      Alfredo Rolando Ortiz (1946)

Internationally acclaimed by critics, Dr. Alfredo Rolando Ortiz is a concert artist of the *Arpa Paraguaya* (Paraguayan Harp), composer, author, educator, and Gold Record winner recording artist.

*Una luz en el mar* (A light in the Sea) was written in 1987, and dedicated to his wife, Luz Marina.

<https://www.alfredo-rolando-ortiz.com>

\

*Vocalise-étude en forme de Habanera* (1907)      Maurice Ravel (1875–1937)

Simply put, Ravel did not write much chamber music! This short piece for low voice and piano was written in March 1907, commissioned by A. L. Hettich (1856-1937) as one of a series of studies by contemporary composers for use in his voice classes at the Paris Conservatoire. It was subsequently arranged in various instrumental versions, including one for violin and piano, under the title *Pièce en forme de habanera*.

The *Vocalise-étude* was composed at about the same time that Ravel was working on two other major works with a Spanish background: the *Rapsodie espagnole* (which also features a *Habanera*) and the opera *L'Heure espagnole*.

[maurice-ravel.net](http://maurice-ravel.net) and Jeff Gallagher

\

*Sicilienne*, op 78 (1893)      Gabriel Fauré 1845–1924

While the French consider Gabriel Fauré the consummate musical embodiment of their culture—and certainly no French composer ever produced a more cultivated body of chamber music, piano works, and songs—for most non-French ears, Fauré, to use the tired metaphor, is the classic example of a rare, virtually priceless wine that simply refuses to travel. Outside of his native country, his discretion, restraint, and natural reticence are still insufficiently appreciated.

Originally composed as part of the incidental music for Molière's *Le Bourgeois gentilhomme*, the

opus 78 *Sicilienne* was never used for it. It did however appear as part of the incidental music in the first English production of Maurice Maeterlinck's play, *Pelléas et Mélisande*; and, again in the suite prepared for separate performance by the composer. In addition, it was published as a solo for cello (or violin) with piano accompaniment dedicated to the British cellist William Henry Squire (1871-1963).

Jim Svejda, Jeff Gallagher, and Wikipedia

\

*La morte d'Ophélie* (May 1842)      Hector Berlioz (1803–1869)

*Tristia, Op. 18* is a musical work consisting of three short pieces for orchestra and chorus by the French composer Hector Berlioz. Apart from its title, it has nothing to do with the collection of Latin poems by Ovid. The individual works were composed at different times and published together in 1853. Berlioz associated them in his mind with Shakespeare's *Hamlet*, one of his favorite plays. They were never performed during the composer's lifetime.

The second of three movements from *Tristia* ("sad things" in Latin), *La morte d'Ophélie* is the setting of a ballade by Ernest Legouvé, based on Gertrude's description of Ophelia's drowning in Act IV of *Hamlet*. It was originally composed for solo voice and piano in 1842, but in 1848 Berlioz revised it for female choir and orchestra.

Jeff Gallagher and Wikipedia

\

*Tu risa* (2000, arranged 2017)      Chris Pratorius (1979–)

*Tu risa* (Your Laugh) is a setting of a Pablo Neruda poem from his collection *The Captain's Verses* (1952). The collection deals with love in all its aspects, and features unexpected metaphors, subtle repetition and uneven, un-rhyming lines. It's a wonderful collection for contemporary composers, and has been one that I've returned to many times.

This setting was originally written in 2000, for mezzo and piano, and dedicated to my then girlfriend Kathleen Rose. By the time it was premiered, at my graduate recital in spring 2001, we were broken up. She did have a good laugh, however, and I can only assume that she is still quick to chuckle and hoot.

The music is carefully married to the poem, and every choice, including form, harmony, rhythm, tempo and texture, was made in response to these verses. Since the piece is sung in the original Spanish, I encourage you to follow along with my translation as the piece is performed.

Notes by the composer

### YOUR LAUGH

Quítame el pan, si quieres,    Take the bread from me, if you want  
quítame el aire, pero    take the air from me, but  
no me quites tu risa.    do not take from me your laughter

No me quites la rosa, Do not take away the rose,  
la lanza que desgranas,      the lanceflower that you pluck,  
el agua que de pronto the water that suddenly  
estalla en tu alegría,    bursts forth in your joy,  
la repentina ola      the sudden wave

de plata que te nace. of silver born in you.

Mi lucha es dura y vuelvo My struggle is harsh and I come back  
con los ojos cansados with eyes tired  
a veces de haber visto at times from having seen  
la tierra que no cambia, the unchanging earth,  
pero al entrar tu risa but when your laughter enters  
sube al cielo buscándome it rises to the sky seeking me  
y abre para mí todas and it opens for me all  
las puertas de la vida. the doors of life.

Amor mío, en la hora My love, in the darkest  
más oscura desgrana hour your laughter  
tu risa, y si de pronto opens, and if suddenly  
ves que mi sangre manch you see my blood staining  
las piedras de la calle, the stones of the street,  
ríe, porque tu risa laugh, because your laughter  
será para mis manos will be for my hands  
como una espada fresca. like a fresh sword.

Junto al mar en otoño, Next to the sea in the autumn,  
tu risa debe alzar your laughter must raise  
su cascada de espuma, its foamy cascade,  
y en primavera, amor, and in the spring, love,  
quiero tu risa como I want your laughter like  
la flor que yo esperaba, the flower I was waiting for,  
la flor azul, la rosa the blue flower, the rose  
de mi patria sonora. of my echoing country.

Ríete de la noche, Laugh at the night,  
del día, de la luna, at the day, at the moon,  
ríete de las calles laugh at the twisted  
torcidas de la isla, streets of the island,  
ríete de este torpe laugh at this clumsy

muchacho que te quiere, boy who loves you,  
pero cuando you abro but when I open  
los ojos y los cierro, my eyes and close them,  
cuando mis pasos van, when my steps go,  
cuando vuelven mis pasos, when my steps return,  
niégame el pan, el aire, deny me bread, air,  
la luz, la primavera, light, spring,  
pero tu risa nunca but never your laughter  
porpue me moriría. for I would die.

\

*Bachianas Brasileiras no. 5*  
Heitor Villa-Lobos (1887–1959)

Almost everyone who discovers the music of South America's foremost composer, the Brazilian Heitor Villa-Lobos, does so through the wordless aria from the hauntingly beautiful *Bachiana brasileira No. 5*. A startlingly imaginative transposition of the spirit of Bach to the soil of Brazil, this, and indeed, all the *Bachianas* are major contributions to the music of the twentieth century, as is the work of Heitor Villa-Lobos in general.

Jim Svejda, *The Insider's Guide to*  
Classical Recordings

\

*Tangos* Astor Piazzolla (1921–1992)

The late Astor Piazzolla was not only history's undisputed master of the accordion-like bandoneon, but he was also the man who elevated a popular South American dance to the status of high art, doing approximately the same thing for the tango that Johann Strauss II did for the waltz.

Jim Svejda, *The Insider's Guide to*  
Classical Recordings

\

*Chanson Bohème* from *Carmen* (1875) Georges Bizet (1838–1875)

When Bizet died in June 1875 at age 37(!), none of his prior efforts had attained either commercial success or artistic recognition. He had no inkling that his recent opera *Carmen*, which had reaped blisteringly negative reviews and was playing to near-empty houses, would soon become acclaimed by both critics and the public as one of the greatest operas ever written—and quite possibly, the most popular of them all.

The *Chanson Bohème*, “Les tringles des sistres tintaient,” is from Act 2, and is Carmen's third “big” aria from the opera. There is little doubt you will recognize this increasingly wild gypsy dance—which in the opera—Carmen sings with her friends Frasquita and Mercédès.

Jeff Gallagher and [classicalnotes.net](http://classicalnotes.net)

[ • \

Mira Nero de Tarpeya  
a Roma cómo se ardía;  
gritos dan niños y viejos,

y él de nada se dolía.  
El grito de las matronas  
sobre los cielos subía;  
como ovejas sin pastor,  
unas a otras corrían.

Sol da te mio dolce amore  
questo core  
avra pace avra conforto

Le tue vaghe luci belle  
son le stelle  
onde amor mi guida in porto.

.

Auprès d'un torrent, Ophélie  
Cueillait tout en suivant le bord,  
Dans sa douce et tendre folie,  
Des pervenches, des boutons d'or,  
Des iris aux couleurs d'opale,  
Et de ces fleurs d'un rose pâle,  
Qu'on appelle des doigts de mort.

Puis élevant sur ses mains blanches  
Les rians trésors du matin,  
Elle les suspendait aux branches,  
Aux branches d'un saule voisin;  
Mais, trop faible, le rameau plie,  
Se brise, et la pauvre Ophélie  
Tombe, sa guirlande à la main.

Quelques instants, sa robe enflée  
La tint encor sur le courant,  
Et comme une voile gonflée,  
Elle flottait toujours, chantant,  
Chantant quelque vieille ballade,  
Chantant ainsi qu'une naïade  
Née au milieu de ce torrent.

Mais cette étrange mélodie

Passa rapide comme un son;  
Par les flots la robe alourdie  
Bientôt dans l'abîme profond;  
Entraîna la pauvre insensée,  
Laissant à peine commencée  
Sa mélodieuse chanson. Ah!

Les tringles des sistres tintaient  
avec un éclat métallique,  
et sur cette étrange musique  
les zingarellas se levaient.  
Tambours de basque allaient leur train,  
et les guitares forcenées  
grinçaient sous des mains obstinées,  
même chanson, même refrain.  
Tralalalala...

Les anneaux de cuivre et d'argent  
reluisaient sur les peaux bistrées ;  
d'orange et de rouge zébrées  
les étoffes flottaient au vent.  
La danse au chant se mariait,  
d'abord indécise et timide,  
plus vive ensuite et plus rapide,  
cela montait, montait, montait!  
Tralalalala...

Les bohémiens à tour de bras  
de leurs instruments faisaient rage,  
et cet éblouissant tapage,  
ensorcelait les zingaras !  
Sous le rythme de la chanson,  
ardentes, folles, enfiévrées,  
elles se laissaient, enivrées,  
emporter par le tourbillon !  
Tralalalala...  
Tralalalala ...

Vlada Moran bio

Vlada works as an organist at Peace United Church of Christ and serves as a main organist for the Diocesan Choir of Monterey. She is also a principal accompanist for Cabrillo Symphonic Choir and Temple Beth El Choir.

Vlada has appeared in concerts with the Santa Cruz Chorale, Ariose Singers, UCSC Concert Choir, Monterey Chamber Orchestra, Cadenza Orchestra, Espressivo Orchestra and with many other local singers and instrumentalists.

As a big fan of chamber music, Vlada often performs with the Santa Cruz Chamber Players, and she is a member of the Loma Prieta Ensemble and the Celebrated Piano Ensemble.

Vlada has performed many organ recitals in Santa Cruz and the larger Bay Area. She has been featured as a solo artist with the Santa Cruz Baroque Festival, New Music Works, and is the founder and artistic director of the annual New Year's Eve "Organists Kaleidophone" concert series in Santa Cruz.

She runs large piano studio in Santa Cruz and teaches organ privately. She is an active member of American Guild of Organists and the Music Teachers Association of California, and her students can often be heard in the concerts organized by this organizations.