Guest Artist Recital

2016–17 Season
146th Concert

Sunday 6 November 2016
Dalton Center Recital Hall
3:00 p.m.

MARISA MARTINS, Mezzo-Soprano
MAC McCLURE, Piano

“Los majos enamorados”

Enrique Granados
1867–1916

Goyescas
Los requiebros (piano)
La maja de Goya
El tralalá y el punteado
Amor y odio
El majo tímido
El majo olvidado
Callejeo
El mirar de la maja
Las currutacas modestas
El fandango del candil (piano)

brief pause

La maja y el ruiseñor (piano)
Las majas dolorosas
Cançó d’amor
Elegía eterna
Serranas de Cuenca
Lloraba la niña
Gracia mía

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The MARTINS-McCLURE DUO is made up of the Argentine-Spanish mezzo-soprano Marisa Martins and American-Spanish pianist Mac McClure. For over 25 years they have lived in Barcelona, forming a cultural and music life there. Since 2010, McClure has lived in Bogota, leading the duo in expanding their repertoire, and their presence to Latin America, always taking the Spanish and Catalan as a broad part of their repertoire, as well as French music (complete works of Debussy, Fauré, and Poulenc) which they studied with Dalton Baldwin.

They have worked directly with the composers Xavier Montsalvatge, Xavier Turull, Carlota Garriga, Moises Bertran, Ricardo Llorca, Ernest Borras, Miquel Ortega, Xavier Benguerel, and many more. Their first recording came at the request of Spanish composer Xavier Montsalvatge, who personally requested them to record his songs. They have recorded CDs of music by Frederic Mompou, Ernest Borras, Albeniz and Granados and studied Spanish vocal repertoire with Alicia de Larrocha.

The duo has performed and taught all over the Spanish State, France, the United States, Colombia, Peru, Ecuador, Argentina, Australia, and England to great success and international critical acclaim.

2016 marks the 100th anniversary of the premiere in New York of the opera Goyescas by Enrique Granados and simultaneously the sad anniversary of his death. 2017 marks the 150th birthday of the famous composer of Lleida, Spain.

An important part of Enrique Granados’ work has been inspired by the art of Francisco de Goya. Granados’ attraction towards the life and art of Goya emerged while Spain was seeking to find its artistic place in Europe. The bohemian character of the majo as depicted by Goya captivated Granados. The majo, with layer of lace, velvet waistcoat, silk stockings, hat, and a band which carries a knife; and La maja, sassy and streetwise, working in low-class jobs as maid, or selling, and usually takes the knife hidden under her skirt.

Granados was fascinated by the rich visual detail of Goya’s paintings. This influenced his music, giving it a sensuality that develops from vocal melodic lines full of an almost baroque ornamentation. The music of Scarlatti, teacher in the Spanish court, is also reflected in the music of the piano suite Goyescas and the tonadillas. Ornamentation, trills, and mordents give a gallant air of romance to his writing.

The program “Los majos enamorados” (“The Young Lovers”) consists of three selections from Goyescas the piano suite: Los requiebros, El fandango del candil, and La maja y el ruiseñor. The collection of Tonadillas in the old style, along with some of the Canciones amatorias and love songs in Catalan. Throughout his life, Granados wrote about love, passion, and death. This program is intended to give a broad vision of the creative and sensual world of Enrique Granados. It looks at love from three perspectives: the very beginning with first smile of courtship, falling in love, and the desperation of loss and separation.