

CAMERATA LÍRICA DE ESPAÑA

PRESENTS

Rodolfo Albero

Tenor

Manuel Ariza

Pianist



SPANISH LYRICAL SONG

CAMERATA LÍRICA DE ESPAÑA (LYRIC CHAMBER MUSIC ENSEMBLE OF SPAIN)

Camerata Lírica de España was created in year 2000 by prestigious Spanish Tenor and Conductor Mr. Rodolfo Albero.

Camerata Lírica de España is integrated by high-level professional musicians and vocal singers, who have performed with important orchestras such as Spain's National Orchestra, RTVE Orchestra, Madrid's Symphonic Orchestra, the European Young Orchestra, Spain's Young Orchestra, Castilla-La Mancha Symphonic Orchestra, among others, in renowned venues such as Teatro Real de Madrid, Auditorio Nacional, Teatro de la Zarzuela, Teatro Monumental de Madrid, Gran Teatro del Liceo de Barcelona, Palau de la Música de Barcelona, Auditorio de Zaragoza, Culturgest in Lisbon, Stadthalle in Wuppertal , Germany, Teatro Juárez



in México, Sydney Opera House (Australia), Carnegie Hall, New York, Tullu Hall-Lincoln Center, New York, Hammersjöld Auditórium (United Nations), Miami, EEUU, Mahoroba Holl Center, Osaka, Japan.

Camerata Lírica de España produces and distributes different classical and lyrical spectacles of great musical and artistic quality. Fidelity to original scores and to orthodox ways of classical works is no obstacle for betting on innovation and creativity, as well as on current avant-garde proposals. Its carefully staged performances of classical formal characteristics alternate with innovative staging which have won **Camerata Lírica de España** a prestigious place within independent musical market in Spain.

Along **Camerata Lírica de España's** 12 years of

history, some worth mentioning productions are: *The Best of Zarzuela and Spanish Lyrical Song* (Recital), presented in the frame of Cervantes International Festival 2000; *Duetto*, concert premiered in Japan at the Osaka Auditorium in 2004; *Humor in Opera*, an all-family production which was a big success and had over 100.000 spectators. It was presented, also in 2004, at the Theatre Arteria Coliseum in Madrid's Gran Via.

In year 2006, **Camerata Lírica de España**, in coproduction with Universidad Carlos III de Madrid (Carlos III University of Madrid), presented a full original version of *Die Zauberflöte* (The Magic Flute). That same year (2006) the company presented a children's adaptation of *The Magic Flute*.

Two years later, the company gives a step forward on its bet on innovation and presents the production, *Orpheus, an Arts Spectacle*, a successful contemporaneous staging which toured the most important venues in Spain.

Carmina Burana's percussion version was the Ensemble's next challenge in year 2009, with which they took part in Vigo's ARE MORE Festival, with American Mezzosoprano Jen-

nifer Larmore. In 2010 a new premiere takes place with the family adaptation of *L'Elisir d'Amore*, which was followed a year later by the opening, in the city of Seville, of *The Barber Form Seville*.

Currently the Ensemble is working on two new productions: *Rigoletto*, which première will be taking place on September 2017 in Zaragoza; and *El dúo de la Africana*, a comedic zarzuela show by Manuel Fernández Caballero.



Artistic Director /Tenor: Rodolfo Albero

Born in Zaragoza, Spain, Mr. Rodolfo Albero studied at the Conservatorio Superior de Aragon obtaining his degree with honors as Superior Voice professor, Piano

Professor, as well as Choir Director. He is also Magister in Creation and Interpretation by Universidad Rey Juan Carlos and Conservatorio Superior de Madrid.

Mr Albero created and directed the Master Class - Lyric Workshop at University Carlos III de Madrid for four years. He is Director of Camerata Lirica de España Company, which has been part of national music networks for the last 10 years. His achievements have been recognized as Knight Commander with the title of “Ilustrísimo” and he has been proclaimed as a member of Gregorio Peces Barba Foundation’s Cathedra Villarroel for Human Rights.

Mr Albero has studied with well-known figures such as Maestro Dante Mazzola (Alla Scala de Milano Theatre Academy), Alfredo Kraus, Magda Olivero, Mariuccia Carando, Dalmacio González, Suso Mariátegui, among others.

In a plentiful artistic life Albero has performed in countless concerts and recitals in theatres and auditorium both country and worldwide. Invited by Maestro Dante Mazzola –at the time intern director of the Alla Scala de Milano Theatre– he partnered with Japanese soprano Atsuko Kakioka in an outstanding concert at the Osaka Auditorium. Concerts at the Círculo del Gran Teatro del Liceu de Barcelona, as well as the Tribute Concert to former Spain President Adolfo Suárez, are also worth mentioning.

By invitation of the Cervantes Institute he toured Mexico’s most important cities, receiving very good press. Recently Mr Albero of-

fered a concert in La Havana, Cuba, for UNESCO’s II Latin-American Cultural Cooperation International Congress. RTVE Composer, Julio Mengod, honored Albero inviting him not only to perform at the world premiere of his *Fantasia Aragonesa* accompanied by the Symphony Band of Aragón, but also to record the music album.

Mr Albero was selected ‘Man of The Day’ by the Spanish newspaper *El Mundo* in recognition to his pedagogic work for youngsters with his show *Humor in Opera*, with over a 250 performances just in Spain.

He made his Opera debut as Ferrando in Mozart’s *Così Fan Tutte* in Barcelona. Specialized in bel canto roles Rodolfo Albero has outstandingly performed *Il Barbiere de Seviglia* (Conde Almaviva) by G. Rossini, *Così Fan Tutte* (Ferrando) and *Die Zauberflöte* (Prince Tamino) by Mozart, *L’Elisir D’ Amore* (Nemorino) by Donizetti, *L’Orfeo* by Monteverdi and *Orfeo ed Euridice* by Gluck., *La Traviata* (Alfredo) by G. Verdi, *Carmen* (Don José) by G. Bizet.

To mark the 400th anniversary of Monteverdi’s *L’Orfeo* Albero toured Spain (Madrid, Zaragoza, Vigo, Salamanca, Orense, Ciudad Real, etc.) with a show including the best opera fragments of Monteverdi, Gluck and Offenbach, created by the lecturer and musicologist Alvaro Zaldivar.

In oratorio Albero’s interpretation of Rossini’s *Stabat Mater* which latest performance was in the Royal Basilica of the Monastery of El Escorial, together with *Stabat Mater* Op. 61 by Boccherini, Mozart’s *Requiem* or Haydn’s *Stabat Mater* must be highlighted. Mr Albero has made a 25 lied cycle *Dichterliebe* concert tour around Spain to commemorate Schumann’s birth Bicentennial. Rodolfo Albero is specialized in Spanish Lyrical Song as well as Zarzuela genre.

PHOTO GALLERY & PRESS REVIEWS



With Tenor Alfredo Kraus during a singing lesson



With Maestro Dante Mazzola intern director of the "Alla Scala" of Milano Theatre



At the Mahoroba Hall Center of Osaka-Japan with the soprano Atsuko Kakioka



Professor Alberó giving a class, over the Master Lyric Class a Carlos III University



Performance of The Barber from Seville at Teatro Auditorio del Guadaira (Seville)





Pianist: Manuel Ariza

After completing his studies at the Royal Conservatory of Madrid, obtaining top prizes, Mr. Ariza won several scholarships to continue his studies at such prestigious international centers as the *Conservatory of Amsterdam* (Diploma of Advanced Studies) and the *Manhattan School of Music* of New York (Master of Music Degree). He studied piano with Earl Wild, composition with György Ligeti and harpsichord with Jacques Ogg, among others.

At the same time, he started his career as a performer and as a composer giving recitals in different countries of Europe, South America and the United States. After living in New York for ten years, he returned to Spain to join the faculty of the Conservatory *Antonio Soler* of San Lorenzo de El Escorial (Madrid).

He's given master classes in Piano, Chamber Music and Musical Analysis, and has made several recordings for radio and TV among which we could mention the recording of the Preludes for piano by Claude Debussy. Some of his compositions have been

premiered in different countries and have been registered on CD and broadcasted on Television. In addition, he's made a CD with the sonatas for flute and harpsichord by G.F. Haendel.

His interest in performing on original instruments has brought him to give recitals on a fortepiano of 18th century, playing works by Haydn, Mozart and Beethoven.

In 1993, Mr. Ariza completed his Doctoral studies at the *Universidad Autónoma* de Madrid.

At present, he is a Professor of the Royal Conservatory of Madrid and the University *CEU San Pablo* of the same city.



Spanish Lyrical Song Recital

The program of this concert offers the possibility of sinking in an impetuous period of History, breathing first-hand the essence of that time. Just as the 19th Century itself, the

Spanish Lyrical Song evolved, both in form and style, from the Illustration and dogmas of classicism towards the gusto for the ethnic and folk, and in its way going through the deepness of romanticism and realistic nationalism by the end of 19th Century, as well as its immediate consequence, the folk movement of 20th Century's first third. As it would be said today, it is the soundtrack of an Era, whose day to day life and ambiance of mannerisms and authentic picaresque was so masterfully portrayed by Spanish Master Painter Francisco de Goya, and which remains decisive in the genesis of the great Spanish romantic myth.

In order to show different kinds of songs from this period we have made a thorough selection of a varied range of styles, such as seguidillas, jotás, aires por granadinas and romantic songs, all of great influence to decisive and important composers from the second half of the 19th Century and beginning of the 20th Century, who created a sort of verismo and realistic song that became very famous and which

even remains today.

American rhythms and melodies, such as Guajiras, Antillean rhythms from the West Indies and even some from Argentina have also been included in this array, very much in accordance with the styles and tastes of these most recent composers.

A most influential figure at the beginning of 19th Century was Manuel García (*Yo que soy contrabandista*), one of the greatest Spanish artists from all times. Tenor, composer and canto master professor, García was well known and admired worldwide. Even Rossini composed *Il Barbiere di Siviglia* with him in mind.

Under these circumstances, a new theatrical form of expression was born: "la tonadilla", which echoed social and daily happenings, in a sort of way as today's gossip television shows. This new genre became so popular that major composers had to approach it, expressing in a masterful way the essence of their time and making possible that both songs and singers became popular legends. This romantic trend will give way to an impressive musical current which will eventually fructify in the grand universal Spanish composers from the second half of 19th Century, like Granados and Albéniz, and first third of the 20th Century, such as Turina and Falla.

Enrique Granados was truly passionate about Francisco de Goya's time and the atmosphere of Castilian mannerism he so masterfully portrayed. Granados thought of Goya as "Spain's genius representative", and owned some of his paintings. Granados also had some talent for drawing and painting and at some point made a self-portrait dressed in costumes from Goya's time and also some picture cards with Goya inspired motifs. Granados portraits masterfully the character and essence of the different Spanish regions in his "Danza andaluza".



The Spanish romantic literary feeling won universal recognition with writer Gustavo Adolfo Bécquer whose Rhymes were used by Isaac Albéniz to write his first piece for voice and piano. In this case, Albéniz combined with German lied, especially Schumann's. French Musicologist Gabriel Laplane has said about this: "In Albeniz's Rimas the Spanish sun, as well as the tragic night, are reflected in brushstrokes, by means of accents, agitated triplets and acciacaturas. It's the full affirmation of Romanticism."

It was in the second half of the 19th Century when many European nations gained their independence, and it was in 1870 and 1871, respectively, that the Italian kingdom and the German Empire were formed. Patriotism, nationalism as well as individual autonomy and freedom will find their identity signs in this kind of ethnic and vernacular music, so much in tune with the mood of a time when exotic landscapes and picturesque characters are highly appreciated and when Spanish, Russian and Gypsy tunes are musical recurrent themes.

A faithful reflection of this aesthetic flow is the celebrated Poems and Sonnets in the Form of Songs by Joaquín Turina (A unos ojos), which will be sublimated by Manuel de Falla's genius in Seven Spanish Songs (Jota-Nana) where he wonderfully grasps the Spanish folklorist nationalism with its Andalusian, Aragonese and Castilian turns and whirls. The great poet Federico García Lorca, Falla's friend and amateur musician, also compiled in Popular Spanish Songs a wonderful summary of these styles so cherished by the people. (Sevillanas del Siglo XVIII) is a masterpiece which shows this type of Andalusian tune in the said century.

Some of these folk song styles are introduced in Zarzuela, the Spanish lyric-theatre genre which gathers all these traditionalistic trends. Maestros Tomás Barrera and Rafael Calleja included it in their zarzuela *Emigrantes* the famous (*Granadinas*) which became so well-known that has been recorded by the great tenors in history, from Tito Schipa or Miguel Fleta, to Plácido Domingo, Rolando Villazón or Juan Diego Flórez.



Composer Agustín Pérez Soriano also included in his zarzuela *El guitarrico* the famed (***Canción de Perico***) which has been recorded by the best worldwide tenors and baritones.

As a result of this musical trend of marked ethnical character, composer Fernando Obradors wrote in the first third of the 20th Century his series *Spanish Classical Songs*, a prodigy of eloquence, where he gathers moods and melodies of the popular songbook, (***Del caballo más sutil***).

This idea of the folk and exotic is taken by Spanish composer Xavier Montsalvatge, who introduces Antillean rhythms from West Indies as well as Caribbean themes in his *Five Black Songs* (***Punto de Habanera - Canción de cuna para dormir a un negrito***). Also Argentinian composer Alberto Ginastera's music is pervaded with nationalism, even including an essence as popular as vitalita, (***Canción al árbol del olvido***).

SPANISH LYRICAL SONG RECITAL PROGRAM

FIRST PART

YO QUE SOY CONTRABANDISTA

(Polo-tonadilla) - **M. García**

CANCIÓN AL ÁRBOL DEL OLVIDO

(Air of Vidalita) - **A. Ginasterra**

AUREANA DO SIL

(Galician Song) - **F. Mompou**

ZAMBRA

(Piece for Piano) - **J. Turina**

DANZA ANDALUZA

(Song) - **E. Granados**

A UNOS OJOS

(Cante Jondo-style Sonnet) - **J. Turina**

JOTA

(Folk song from Aragón) - **M. Falla**

SECOND PART

SEVILLANAS DEL S. XVIII

(Folk song from Andalucía) - **F. García Lorca**

CANCIÓN DE CUNA PARA DORMIR A UN NEGRITO

(Antillean rythm)

PUNTO DE HABANERA

(Guajira) - **X. Montsalvatge**

RUMORES DE LA CALETA

(Piece for Piano) - **I. Albéniz**

DEL CABELLO MÁS SUTIL

(Song from Catalonia) - **F. Obradors**

EMIGRANTES

(Zarzuela. Aire por granadinas) - **Barrera y Calleja**

EL GUITARRICO

(Zarzuela. Song from Aragon) - **Pérez Soriano**



CAMERATA LÍRICA DE ESPAÑA
CALLE VALLE DEL ALBERCHE, 20-B
GUADARRAMA, 28440, MADRID
TEL: +34 918 997 073
EMAIL: ADMIN@CAMERATALIRICA.COM
WWW.CAMERATALIRICA.COM