



CADOGAN HALL
CELEBRATING 10 YEARS

Choral at Cadogan

2014-15

Peter Phillips Artistic Director

Orfeo Català
Song of the Stars

Sunday 26 April 2015, 1pm



Programme:

Granados

El cant de les estrelles

Casals

O vos omnes

Nigra sum

Glòria a Déu

[Interval]

Reig

Sancta Maria

Toldrà

Cançó de comiat

Festeig

Morera

La sardana de les monges

Montsalvatge

Pianto della Madonna

Josep Vila i Casañas

Laudate Dominum

In paradisum

Bernat Vivancos

Le cri des bergers



Orfeo Català

Albert Guinovart piano

David Malet organ

Josep Vila i Casañas director

Programme notes

Song of the Stars

Today Orfeo Català will take a journey through the choral music of the last few centuries in Catalonia, performing works by composers who were (with the exception of Josep Reig), linked to the Orfeo Català and the Palau de la Música Catalana.

1911 saw the premiere at the Palau de la Música in Barcelona of two works by **Enrique Granados** which were very different in nature: the four pieces from the first book of *Goyescas* and an ambitious work for piano, organ and choirs, *El cant de les estrelles*, inspired by a poem by the German writer Heinrich Heine. The poem begins with an extensive piano introduction of great virtuosity and, throughout work, this instrument does not take on an accompanying role, but appears as a prominent voice throughout.

The *Cant de les estrelles* was unanimously praised by both audiences and critics but fell into obscurity for many years and the score was thought to have been lost. The discovery of a manuscript, in very poor condition, in an archive in New York

was followed by a reconstruction and a second premiere in the city in 2007.

Although composition made up a relatively small part of **Pau Casals'** career, a group of great compositions have come down to us. The motets *O vos omnes* and *Nigra sum*, both highly expressive, were dedicated to the choir school of the monastery at Montserrat. *Glòria a Déu* is the final fragment of the oratorio *El Pessebre*, premiered in Mexico in 1960 and conducted by the composer himself, who went on to conduct it in many countries as part of a great crusade for peace.

Josep Reig was the Kapellmeister of the church of Santa Maria del Mar in Barcelona between 1618 and 1669. The 26 motets that have survived reveal strong Italian influence and alternate derivative passages with homophony giving rise to a dialogue between choirs, always complemented with *basso continuo*.

Eduard Toldrà was a violinist, orchestral conductor and composer, whose personality had a lasting influence on the music scene in Barcelona. Highlights of his work include more than 40 songs for voice and piano which take the words from texts by the most representative Catalan poets of their day. Later version of some of these songs were written for choir and piano, and it is one of these that we perform today.

The *sardana* is a Catalan traditional dance for which music has been written by many composers, danced in the open air to the music of a special band known as a *cobla*. Some of the most famous *sardanes* also exist in choral versions, as in the case of *La sardana de les monges* by **Enric Morera**.

Pianto della Madonna by **Xavier Montsalvatge**, based on *Laud 93* by the mediaeval Italian poet Jacopone da Todi, which was premiered by the Cor de Cambra of the Palau de la Música Catalana on 16 May 1992, is an adaptation for choir and

piano of one of the *Cinco invocaciones al Crucificado* by the same composer. The dramatic nature of the words is reflected in the music with great tenderness, without sacrificing Montsalvatge's own personal language in terms of harmony with a broader tonality and rhythm.

As well as conducting and teaching, **Josep Vila i Casañas** has cultivated composition, mainly of choral works intended for different types of choir. These have helped to expand and renew the repertoire of Catalan choral music. The *Dues peces sacres* performed today are an eloquent example of this.

Bernat Vivancos has said this about the work which brings today's programme to an end: '*Le cri des bergers* is a song about solitude. It is also a cry of anguish, of suffering, of uncertainty; it is, at bottom, a lost song that resonates inside every one of us. If we are able to listen to the 'echoes of silence' of this loneliness, this suffering and this uncertainty, of this lost song... we will be able to turn the silence into magic, magic into sound and sound into beauty. This is when, mysteriously, loneliness finds company, anguish becomes peace and suffering joy. This is when this lost song finds an answer with the same strength.'

Smoking:

All areas of Cadogan Hall are non-smoking.

Food & drink:

You are kindly requested not to bring food and other refreshments into Cadogan Hall.

Cameras and electronic devices:

Video equipment, cameras and tape recorders are not permitted. Please ensure all mobile phones, pagers and watch alarms are turned off.

Interval and timings:

Latecomers will not be admitted until a suitable break in the performance.

Courtesy and consideration:

We aim to deliver the highest standards of customer service. Therefore we ask you to treat our staff and other customers with courtesy and in a manner in which you expect to be treated yourself.

Thank you. We hope you enjoy the concert.

Enric Granados (1867-1916)

El cant de les estrelles (Song of the stars)

Oh!, Immensitat eternal
dels espais!

Follia i febre d'amor, deliri no hem conegut mai!
Mai!
Per això és nostra vida eterna serena i pura nostra llum.

Quan en la nit calmada,
guaitant del fons de la blavor llunyana,
veiem com cerqueu repòs debades pels vostres cors
assedegats per la febre inestroncable del desig.

Per això és nostra vida eterna i pura nostra llum quan,
en la calma nit, de vosaltres ens compadim!

Som filles de la nit, ulls d'esguard brillant,
que a través dels espais vers vosaltres compassives
girem!

Som víctimes de l'amor!
No havem conhort!

L'eterna serenitat,
que augusta plana en el cel,
enfondeix nostra pietat vers vostre estèril anhel.
Ah!, eterna serenitat del cel.

Lliures voldríem volar! Ah!
Som presoners de l'amor!
Com ens podrem deslliurar?

Feblesa porteu al cor!
Debades repòs cerqueu!
Volem conèixer nous mons!
Encisos d'amor trenqueu!

No podem rompre els grillons!
Immensitat!
Eternitat!
Eternitat!

Pau Casals (1876-1973)

O vos omnes (Oh all you)

O vos omnes qui transitis per viam,
attendite et videte
si est dolor sicut dolor meus.

Nigra sum (I am black)

Nigra sum, sed formosa,
filiae Jerusalem.
Ideo dilexit me rex
et introduxit me
in cubiculum suum
et dixit mihi:

Surge, amica mea, et veni.
Iam hiems transiit,
imber abiit et recessit.
Flores apparuerunt in terra nostra.
Tempus putationis advenit.
Alleluia.

*Oh, Infinite vastness
and stillness of space!*

*Oh, wild delirium of love, whose fever we never could
know! Never!
And so is our life eternal, and pure is our light.*

*When in the still of the night, we wait and watch from
the deep blue distance, we watch as you seek in vain for
solace for your hearts
overwhelmed by the insatiable fever of desire.*

*And so is our life eternal, and pure is our light.
when in the still of night, we pity you!*

*We are daughters of the night, shining brightly down,
across the vastness of space we turn with compassion
to you!*

*We are victims of love's cruel spell!
We shall never fins repose!*

*Infinite stillness of space,
bearing relentlessly down,
deepens our pity for you, longing in vain to find peace.
Ah!, infinite stillness of space.*

*Oh for the freedom to fly! Ah!
No more the prisoners of love!
How can we break off the bonds?*

*Love in man's heart makes him weak!
You vainly hope for release!
We want to visit new worlds!
Break the enchantments of love!*

*There's no escape from its bonds!
Infinite space!
Eternity!
Eternity!*

*Oh all you who travel the way,
stop and see
if there is a pain like my pain.*

*I am black, but beautiful,
a daughter of Jerusalem.
So the king loved me
and took me
into his room
and said to me,*

*Rise my friend and come.
Winter is past,
the rains have gone away.
Flowers have burst forth in our land.
Pruning time is here.
Halleluiah.*

Glòria a Déu (Glory to God)

Glòria a Déu! Cantem! Glòria en l'altura!
Glòria a Déu i a tota criatura!
Pau a la terra!
Mai més cap guerra!
Mai més pecat!
Pau als homes de bona voluntat!
Pau!

*Glory to God! Let us sing! Glory on high!
Glory to God and all creatures!
Peace on earth!
War no more!
Sin no more!
Peace to men of goodwill!
Peace!*

[Interval]

Josep Reig (c.1584-1674)

Sancta Maria (Holy Mary)

Sancta Maria, succurre miseris,
juva pusillanimes, refove flebiles
Ora pro populo,
interveni pro clero,
intercedere pro devoto femineo sexu;
sentiant omnes tuum juvamen
quicumque celebrant tuam commemorationem.

*Holy Maria, aid those in need,
aid the weak, comfort the afflicted.
Pray for your people,
intervene for the clergy,
intercede for the faithful women;
let all feel your aid
to those who celebrate your day.*

Eduard Toldrà (1895-1962)

Cançó de comiat (Song of farewell)

(Choral version by Jordi Domènech)

Adéu, galant terra, adéu!
Adéu-siau, vinya verda,
flor seca del caminal
lledoner de bona ombreta.
Ja no m'assec al pedrís
ni me bressa la riera.
Adéu, galant terra, adéu.

Les lloses d'aquell bancal
són ombrejades i fresques.
Els lledoners de la font
han tret una fulla tendra
i el ceps faran bon raïm
quan els oregi el setembre.
Adéu, galant terra, adéu.

Els ceps faran bon raïm
i llum viva les estrelles.
Vindran les nits de l'estiu,
la mar quieta i estesa
llambrant sota el cop dels remes,
tallada per la carena.
Adéu, galant terra, adéu.

Vindran les nits de l'estiu,
la tardô i la primavera,
les boires que baixa el cim,
el crit de les orenetes.
I sempre el respir del mar
i el batec de les estrelles.
Adéu, galant terra, adéu.

*Farewell, rich earth, farewell!
Farewell, green vineyard,
dry flower along the byway
shady hackberry
No more shall I sit on the stone bench
nor the stream bed rock me.
Farewell, rich earth, farewell.*

*The stones of that plot
are shady and cool.
The hackberry trees by the spring
have sprouted tender leaves
and the vines will yield good grapes
when September airs them.
Farewell, rich earth, farewell.*

*The vines will yield good grapes
and the stars bright light.
The summer nights will come,
the sea calm and flat
sparkling under the strokes of the oars,
furrowed by the keel.
Farewell, rich earth, farewell.*

*The summer nights will come,
of autumn and of spring,
the mists that fall on the hilltop,
the cry of the swallows.
And always the whisper of the sea
and the beat of the stars.
Farewell, rich earth, farewell.*

(continued over...)

Adéu, muntanya, pedrís,
 paret blanca de l'església,
 aigua clara de la font,
 plata de les oliveres,
 olor mullada dels horts,
 estrella, riera, vela.
 Adéu, galant terra, adéu.

Festeig (Courtship)

Sota les estrelles, d'espàtlls al mar,
 una galta humida, fresca de serena,
 una galta suau i plena
 és ben dolça de besar.

Entre dos silencis, bes silencios,
 com vares deixar-nos tremolant tots dos
 dins la nit quieta, amb deixos ardents
 de la migdiada i dels terrals vents.

El reberes silenciosa.
 Mos llavis, dolços encar,
 te van preguntà una cosa
 i tu no vas contestar.

Què vaig preguntar-te?... Sols recordo el bes
 i que se sentia la plena mar alta.
 Tu, tota caiguda, semblaves malalta...
 Oh, no hi tornaré mai més!

Prô la flonja galta ruixada amb serena,
 sota de ma boca, d'espàtlls al mar;
 prô la xafegosa nit d'agost serena,
 ai, com la podré oblidar?

Enric Morera (1865-1942)

La sardana de les monges (The sardana of the nuns)

(The sardana is a sedate Catalan dance, played by a band called a cobla.)

Al davant de l'ermita de Sant Rafel
 les sardanes aïroses pugen al cel,
 i tothom sent en l'ànima dolçor de mel.

Sardanes com aquestes mai s'han sentit.
 Fins les ballen els avis quan ve la nit.
 I als genolls de les mares salta el petit.

Per planúries i serres escampa el vent
 de la cobla les notes alegrement,
 i fins l'ona s'hi acosta, que al lluny la sent.

En un coll de muntanyes hi ha un monestir.
 De puntetes les monges van al jardí,
 que les roses enceses, i el llessamí.

Les sardanes arriben fins als seus cors
 amb gatzara i rialles dels balladors,
 i entorn d'elles, els arbres, quines remors!

Dues monges, en l'ombra, les mans s'han pres;
 ja se n'hi ajunten d'altres, i altres després;
 les de més lluny s'acosten; tothom ja hi és.

*Farewell, mountain, stone,
 white church wall,
 clear spring water,
 the silver of the olive trees,
 the damp smell of the vegetable gardens,
 star, stream bed, sail.
 Farewell, rich earth, farewell.*

*Under the stars, back to the sea,
 a damp cheek, cool with dew,
 a soft, full cheek
 is so sweet to kiss.*

*Between two silences, a silent kiss,
 as you left us both trembling
 in the quiet night, with ardent memories
 of midday and inland winds.*

*You received it silently.
 My lips, still sweet,
 asked you something
 and you did not reply.*

*What did I ask you?... I remember only the kiss
 and the sound of the open sea.
 You, overcome, seemed ill...
 Oh, never shall I return!*

*For the soft cheek wet with dew,
 beneath my mouth, back to the sea;
 for the close, calm August night,
 ay, how can I forget it?*

*Before the chapel of Saint Raphael
 the graceful music rises up to the sky,
 and everyone feels in their soul a honey sweetness.*

*Sardanas like these have never been heard.
 As the evening comes even the old dance to it.
 And the little ones jump at their mother's knee.*

*Over hill and plain the Cobla
 joyfully spreads the notes of its music,
 and even the waves draw closer to the far-off sound.*

*On a mountain pass there is a monastery.
 Where the nuns tiptoe round the garden,
 of bright roses, and jasmine.*

*The music reaches into their hearts
 with the hubbub and laughter of the dancers,
 and around them, in the trees, what sounds!*

*In the shadows, two nuns have joined hands;
 now others join them, and then others;
 those further away come nearer; now everybody is there.*

(continued over...)

Ballen totes porugues, ben dolçament;
 enrogides les galtes, mig somrient,
 i sos peus en la terra, ni menys se'ls sent.

Rondinant l'abadessa ja se n'hi va.
 Sent-hi a prop, llagrimreja; no sap renyar,
 que ella també n'és filla de l'Empordà.

La lluna que s'aixeca, les monges veu.
 Pel damunt de la tàpia la cara treu,
 i els hi diu, bondadosa: -Balleu, balleu!

Xavier Montsalvatge (1912-2002)

Pianto de la Madona (Our Lady's lament)

Figlio, l'alma t´è uscita, figlio de la smarríta,
 figlio de la sparíta, figlio attossecato!
 Figlio bianco e vermiglio, figlio senza simiglio,
 figlio, a chi m´appiglio? Figlio, pur m´hai lassato!

Figlio bianco e biondo, figlio volto iocondo,
 figlio perché t´ha il mondo, figlio così sprezzato?
 Figlio dolce e placente, figlio de la dolente.
 Figlio hatte la gente malamente trattato!

Josep Vila i Casañas (b.1966)

Laudate Dominum (Praise the Lord)

Laudate Dominum omnes gentes
 Laudate eum, omnes populi
 Quoniam confirmata est
 Super nos misericordia eius,
 Et veritas Domini manet in aeternum.
 Aleluia!

In paradisum (To paradise)

In paradisum deducant Angeli;
 in tuo adventu suscipiant te martyres,
 et perducant te in civitatem sanctam Ierusalem.
 Chorus angelorum te suscipiat,
 et cum Lazaro quondam paupere,
 æternam habeas requiem.

Bernat Vivancos (b.1973)

Le cri des bergers (The cry of the shepherds)

(Tenor soloist: Daniel Morales)

(vocalise)

*They dance all timidly, but sweetly;
 their cheeks blushing, half smiling,
 and their feet on the ground cannot be heard.*

*Now the abbess comes grumbling over.
 But once close, she weeps; she cannot tell them off,
 for she too is a daughter of the Empordà.*

*The moon coming up sees the nuns.
 Showing its face over the wall,
 and tells them, generously, "Dance, dance!"*

*My son, your soul has left you, son of a devastated woman,
 son of a woman wracked by pain, my poisoned son!
 White and red son, son without equal,
 my son, to whom shall I appeal? Son, you have truly
 abandoned me!
 White and red son, son with the face of a jewel,
 my son, why has the world scorned you so?
 My son, sweet and pleasant, son of a hurt woman.
 My son, people have mistreated you!*

*Praise the Lord all nations,
 let all peoples praise him,
 for his mercy towards us,
 is proven.
 And may the Lord's truth reign for all eternity.
 Halleluiah!*

*May the angels take you to paradise;
 may martyrs welcome you on your arrival,
 and bear you to the holy city of Jerusalem.
 May the heart of the angels receive you
 and like Lazarus, once poor,
 may you find eternal rest.*

Orfeó Català

One of the country's top amateur choirs, Orfeó Català was founded in 1891 by Lluís Millet and Amadeu Vives to circulate a Catalan and world choral repertoire and hone the artistic excellence of its performances. These values have marked its career up to the present day. It has as its home the Palau de la Música Catalana, built between 1905 and 1908 and listed by UNESCO as a World Heritage Site.

Throughout its history the Orfeó has performed the most outstanding works in the choral repertoire and starred in premieres in its own country of works like Bach's *Mass in B minor* and *The Seasons* by Haydn. It has been conducted by leading figures on the international scene including Richard Strauss, Camille Saint-Saëns, Pau Casals, Zubin Mehta, Frans Brüggen, Mstislav Rostropovich, Charles Dutoit, Lorin Maazel and Gustavo Dudamel, among others. Josep Vila i Casañas has been its Director since 1998.

In June 2013 the Orfeó Català performed Schoenberg's *Gurrelieder* at Vienna's Konzerthaus, alongside the Wiener Singakademie and conducted by Kent Nagano, and on 1 July it performed Fauré's *Requiem* with the Berliner Philharmoniker conducted by Sir Simon Rattle at the Palau de la Música Catalana. In February 2014 the Orfeó gave a concert at the Gulbenkian in Lisbon on the occasion of its reopening, and in January 2015 it performed at the Palau de la Música Catalana alongside the Orquesta Sinfónica Simón Bolívar de Venezuela, conducted by Gustavo Dudamel.

www.orfeocatala.cat/en



Josep Vila i Casañas Director

Josep is one of the most eminent choir conductors in Catalonia and Spain. His prolific work in the area of choral conducting and composition has earned him high regard among both critics and audiences.

Josep has been Director of the Orfeó Català since 1998 and was appointed Director of the Cor de Cambra in 2011, the chamber choir of the Palau de la Música Catalana. Alongside his professional conducting work, Josep has been a professor of choral conducting at Catalonia College of Music since 2005.

Trained with Manuel Cabero, Lluís Vila, Pierre Cao, Laszlo Heltay, Josep Prats, Johan Duijck and Eric Ericson, he was the founder of the Cor Lieder Càmera of Sabadell, Director of the Coral Càrmina of Barcelona and of the Coro de Radiotelevisión Española. He has also conducted other ensembles such as the Coro Nacional de España, Orfeón Donostiarra of San Sebastián, Choir of the Franz Liszt Academy of Budapest, Coral Juvenil Nacional Simón Bolívar of Venezuela, Orquesta de RTVE, OSV and others.

Passionate about education, Josep has given courses and masterclasses in cities including Barcelona, Palma, Lleida, Múrcia, Ljubljana, Budapest, Caracas, Mendoza and Puerto Madryn (Argentina).



Thursday 14 May, 7.30pm

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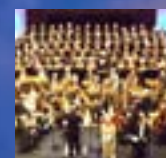
Sunday 3 May, 7pm

Karl Jenkins' The Armed Man: A Mass for Peace
Eltham College Choir and Choral Society



Saturday 30 May, 7.30pm

Brahms' Requiem
Constanza Chorus & London Mozart Players



Saturday 13 June, 7.30pm

Haydn's The Creation
Thames Philharmonic Choir



Saturday 27 June, 7.30pm

Verdi's Requiem
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Wednesday 16 December, 7.30pm

The Sixteen
The Virgin Mother and Child

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