

San Francisco Opera

Terence A. McEwen, *General Director*

Sir John Pritchard, *Music Director*

presents

PILAR LORENGAR

SOPRANO

and

ALICIA DE LARROCHA

PIANIST



Lorengar



De Larrocha

Sunday, October 18, 1987, at 8:30 p.m.
War Memorial Opera House, San Francisco

PROGRAM

I

De antequera sale el moro

(The moor goes out from the village)

Miguel de Fuenllana
(16th century)

Short romance written by the blind 16th-century Andalusian guitarist deals with a brief occurrence from everyday life, involving a moor who is about to deliver some letters.

Minué cantado (A sung minuet)

The eyes of Amaryllis can wound with
such a sweet severity; why should Cupid
do the same thing?

Piano part—Joaquín Nin
(1879-1949)
Melody—José Bassa
(1670-1730)

Duélete de mi Señora (Feel sorry for me, my lady)

Fuenllana

Feel sorry for me, my lady. The days when I don't see you are a thousand years long. Without you, I have no peace, no repose in life. I spend the days sighing for you. Where are you, my soul, my life?

Seguidillas religiosas

Manuel Plá
(? - 1766)

At the beginning of the 18th century, Spanish music fell under the Italian influence. Before long, the Spanish idiom returned, as is exemplified by the Seguidillas Religiosas of Manuel Plá. These were religious plays very much in vogue until they were banned in 1765.

Alma sintamos (Weep, my soul)

This song is written in old Castilian.
My soul and I weep, for my beloved has passed away.
Sweet soul, all kindness, all that he had is gone.

Piano part—Joaquín Nin
Melody—Pablo Esteve
(1730-1792)

Confiado figurillo (Trusting little linnet) from the opera *Acis and Galatea* (1709)

Antonio Lliteres
(c. 1665-1747)

Trusting little linnet, how you have changed. Fortune and love have vanquished you and the air that you once so proudly had is lost, never to be found. Once you went from flower to flower, lively and singing. Lucky is the one who longs for love, but beware, since laughter quickly becomes weeping and pleasure turns into sorrow.

II

La maja y el ruiseñor (Girl and the nightingale) from the opera *Goyescas* (1916)

Enrique Granados
(1867-1916)

Aria sung at the beginning of the opera's third act. Rosario has fallen in love with a captain of the guard. She sits in a moonlit garden, longing for him, wondering why the nightingale pours out its soul in an amorous song. Is there some hidden grief in its heart which the song can soothe? A flower may blush on hearing such a song, so strange and so passionate. Love itself is like a flower at the mercy of the sea. Ah, love! Without love, there is no song. Nightingale, your song is a hymn of love.

Amor y odio (Love and hate)—from *Tonadillas*

Granados

I thought I could hide my sorrow. It is hidden so deep, the world couldn't see the silent love that a wicked man awoke in my soul. He did, however, perceive my hidden thoughts. It was in vain, though, for the villain showed himself indifferent to my love. Now, I suffer the pain of one who has a soul full of love for the one who forgets me. I am without a ray of light in the darkness of life.

El majo tímido (The timid lover)

Granados

At night, he comes to look at me at the window. As soon as he sees me, he goes off down the street and out of sight. How bashful he is! If life goes on like this, I will have no fun at all! If he comes again today and looks at me coldly, then I'll greet that ghost with a good-bye. If life goes on like this, I will have no fun at all!

El mirar de la maja (The maja's gaze)

Granados

Why is there such depth in my eyes' gaze? In order to prevent scorn and anger, I have to lower my lids. They have so much fire inside that if they land on my beloved, I would have to blush. Therefore, the man to whom I have given my soul pulls down his hat when talking to me and says: "Do not look at me any more. Your eyes are lightning flashes. They burn with passion and destroy me."

El majo discreto (The discreet lover)

Granados

They say my lover is ugly. Maybe so, for love is a desire that blinds and overwhelms. I have known for some time that one who loves is blind. Even if my majo may not be a man of extreme good looks, he is discreet and can keep a secret which I confided to him, knowing him to be trustworthy.

INTERMISSION

III

Granados

Four Canciones Amatorias

Mañanica era (At dawn)

It was the dawn of St. John's Day. In a dewy garden, goddess Venus was enjoying the shade under a jasmine tree. With her hair around her head, she was like an angel. Her cheeks and lips were ruby red, and her face seemed like one of a cherub. She was making a rich cushion out of flowers and a garland out of roses for one who was about to die. Die of love, without revealing it to anyone.

Llorad, corazón (Weep, heart)

Granados

The girl was lamenting the absence of her loved one. He left her while she was young, and she finds it hard to believe so many years have past. As the moon finds her and the sun leaves, she laments the absence of her faithless love, heaping passion on passion, memory on memory, sorrow on sorrow. Weep, heart, you have a good reason!

Mira que soy niña, amor déjame (I am just a child)

Granados

I am just a child, love, leave me alone! Alas, I wish I could die. Love, do not ignore my wish, do me no harm. Since you mean well, look at me without getting near. Alas, I wish I could die. Don't be bold, you ingrate, with the one who adores you, or you will mar my love and your faith. Alas, I wish I could die!

No lloréis, ojos (Do not weep)

Granados

Do not weep, dear eyes. There is no reason why one who kills by love should cry for jealousy. One who is able to kill has no cause to die, since more can be done by laughing than by crying.

IV

Cantar del alma (Song of the soul)

Federico Mompou

(Sung in Gregorian style)

(1893-1987)

That eternal hidden fountain—I know where its hiding place is, even at night.

I don't know its origin, but everything comes from it, even at night.

I know something that beautiful doesn't exist, but heaven and earth
drink from it, even at night.

Its mighty currents provide water to hell, heaven and humanity, even at night.

A current born from this fountain can do anything; this living fount
that I desire is the food of life, even at night.

Pastoral

Mompou

The afternoon blends into the night; my love, why are you hiding? My love goes to you, like the light of the mountains, the sea breeze, and the fragrance of the flowers.

En el pinar (In the pine grove)

Fernando Obradors

(1897-1945)

I never had a doe or chain, nor will I ever have a small green boat made of glass. But I do have a white sorrow and a song and a hut made of green pine, in the pine-green grove. I never had a coral star, nor will I ever have a mirror brighter than the sea. And my green moonlit hut, in the pine-green grove.

Aquel sombrero de monte (That hat)

Obradors

That hat made with palm leaves, oh, the river is taking it away, oh, the water is taking it away. I am sorry, because of the red ribbon I put on it. I will no longer have a garden by the riverbank.

V

Triptico de Canciones

Jesús García Leoz

(Set to poems by Federico García Lorca)

(1904-1953)

Por el aire van (On the breath of wind)

My lover's sighs waft on the breath of the wind.

De Cadiz a Gibraltar (From Cadiz to Gibraltar)

Leoz

It's a nice walk, from Cadiz to Gibraltar; the sea knows my step by my sighs. My dear girl, how many boats are in the port of Malaga? From Cadiz to Seville, how many little lemons? The lemon tree knows me by my sighs.

A la flor, a la pitiflor (To the flower)

Leoz

I have seen a boy, narrow at the waist, dark and tall.

To the flower, to the little flower, to the olive green, to the green rays of sun, my little girl combs her hair.

In the small olive trees, girl, I wait for you, with a jug of wine and some home-made bread.

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Spanish soprano **Pilar Lorengar**, a favorite of San Francisco Opera audiences since her American debut here in 1964, was last heard here as Elisabeth de Valois in the 1986 opening night *Don Carlos*. Born in Saragossa, she started her career in the field of the Spanish zarzuela, producing a large number of recordings which are still highly popular in her native country. As recently as 1984, she appeared at Salzburg and San Francisco in programs of zarzuela arias with Plácido Domingo, scoring a huge success, and resulting in a Grammy Award-winning recording. One of the most highly honored and beloved singers at the Deutsche Oper Berlin, she was awarded the title of Kammersängerin in 1963, while in 1984, that company bestowed on her the rare appellation of Honored Member. While appearing at Berlin on a regular basis, Miss Lorengar developed her remarkable international career, singing at the Salzburg Festival, at Vienna, London, Paris, Brussels, Milan's La Scala, Teatro Colón in Buenos Aires, Mexico City, Israel, Japan, Australia, etc. In her U.S. operatic debut season with the San Francisco Opera, she appeared as Liù in *Turandot*, Desdemona in *Otello*, the Countess in *Le Nozze di Figaro*, and Micaëla in *Carmen*. Since then, she has been applauded here as Eva in *Die Meistersinger*, Elsa in *Lohengrin*, Donna Anna in *Don Giovanni*, as Mélisande, Madama Butterfly, Fiordiligi in *Così fan tutte*, Mistress Ford in *Falstaff* and, in concert performances, Agathe in the 1985 Ring Festival *Der Freischütz*. Following her 1965 Metropolitan Opera debut in *Don Giovanni*, she has returned there in many leading roles, including Pamina in the 1966 *Zauberflöte*.

She was also heard with the companies of Chicago, Dallas, Miami, Denver, Cincinnati, and Washington, D.C. Her 1985 credits include *Tosca* at the Sydney Opera House and Desdemona opposite Plácido Domingo's *Otello* in a unique performance in the Madrid football stadium before more than 40,000 people. Renowned around the world as a concert artist, Miss Lorengar has made a large number of song albums and complete opera recordings, among which are *La Traviata*, *Don Giovanni*, *Die Zauberflöte*, *Madama Butterfly*, *Così fan tutte*, *La Bohème*, *Medea*, *The Bartered Bride* and Gluck's *Orfeo ed Euridice* and *Iphigenie en Tauride*. Among her honors, two unusual Spanish ones stand out, the Saragossa gold medal "Lazo de Isabel la Católica" and a street that was named after her in her native city, bearing the name of "Calle de la Soprano Pilar Lorengar."

Spanish pianist **Alicia de Larrocha** has toured the United States three times each year since 1965, building a devoted public who cheer her in recital, with orchestra and in chamber music. She plays regularly with every great orchestra and on every great recital series in the United States and Canada, and each summer visits the prominent festivals as well.

A native of Barcelona, Alicia de Larrocha made her first public appearance in 1929; the great Arthur Rubinstein was in the audience and gave encouragement to the six-year-old to continue her studies with Frank Marshall, then head of the Marshall Academy in Barcelona, the same academy of which Mme. de Larrocha

today is the president. In 1947 she first toured outside Spain; made her British debut in 1953 and her American debut in 1955 with the Los Angeles Philharmonic under Alfred Wallenstein, which was followed by her New York recital debut at Town Hall. Although she subsequently received the Paderewski Memorial Medal in London as well as several international prizes for her recording of Granados and Albeniz, it was only in 1965 that she returned to the United States for what amounts to a second American debut.

Mme. de Larrocha records exclusively now for London records, and has the distinction of winning two consecutive Grammy Awards: in 1974 for Best Classical Solo Performance (Albeniz: *Iberia*), and in 1975 for Best Soloist for Orchestra (Ravel: *Two Piano Concertos* and Fauré: *Fantaisie*). In 1978 she received the coveted Dutch Edison Prize for the second time for her complete recording of Granados's *Goyescas*, which also won the 1979 Deutsche Schallplatten Prize. Mme. de Larrocha's recorded catalogue includes, in addition to those previously mentioned, Bach, Beethoven, Falla, Khachaturian, Mozart, Scarlatti, Schumann, Soler and Turina. One of her albums features the Granados *Tonadillas*, recorded with soprano Pilar Lorengar. Her honors include an honorary degree of Doctor of Music from the University of Michigan. In 1982, the City of Barcelona awarded her the gold medal for Artistic Merit, and in that same year the Spanish National Assembly voted to award her its Gold Medal "al merito en las Bellas Artes," which was bestowed on her by King Juan Carlos at a formal reception in Madrid.

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War Memorial Opera House

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