

Wednesday  
**FEB 2**  
7:30 pm

# Sharon Isbin & Jessica Rivera

Award-winning classical guitarist  
with acclaimed soprano



Sponsored by

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Dave & Gunda Hiebert and Jeff & Mary Weinberg are pleased to support performing arts experiences in our community and help bring world-class artists, like Sharon Isbin & Jessica Rivera, to the Lied Center stage.

**There will be no intermission during this performance.**

## PROGRAM

- Of Love and Longing* ..... Richard Danielpour (b. 1956)  
 Listen  
 This Night of Love  
 Your Beauty  
 Voice and guitar
- Danza española No. 5 (*Andaluza*) ..... Enrique Granados (1867–1916)  
 Solo guitar arr. Miguel Llobet
- Aria from *Bachianas Brasileiras No. 5* ..... Heitor Villa-Lobos (1887–1959)  
 Voice and guitar
- Waltz No. 3 (*Natalia*) ..... Antonio Lauro (1917–1986)  
 Solo guitar
- Waltz Opus 8, No. 4 ..... Agustín Barrios Mangoré (1885–1944)  
 Solo guitar
- Lúa Descolorida* ..... Osvaldo Golijov (b. 1960)  
 Voice and guitar arr. W. Kanengiser
- Selections from *Cinco canciones negras* ..... Xavier Montsalvatge (1912–2002)  
 Canción de cuna para dormir a un negrito arr. Sharon Isbin  
 Canto negro  
 Voice and guitar
- Asturias* ..... Isaac Albéniz (1860–1909)  
 Solo guitar arr. Andrés Segovia
- Siete canciones populares españolas* ..... Manuel de Falla (1876–1946)  
 El paño moruno arr. Miguel Llobet/rev. Emilio Pujol  
 Seguidilla murciana  
 Asturiana  
 Jota  
 Nana  
 Canción  
 Polo  
 Voice and guitar

Program is subject to change.

## Sharon Isbin

Acclaimed for her extraordinary lyricism, technique and versatility, multiple Grammy Award-winner Sharon Isbin was named the 2020 Musical America Worldwide Instrumentalist of the Year, the first guitarist ever to receive the coveted honor in its 59-year award history. Soloist with over 200 orchestras, Isbin has performed in the world's finest halls. Winner of the Toronto, Madrid and Munich ARD Competitions, Germany's Echo Klassik and *Guitar Player's* Best Classical Guitarist awards, she performed in Scorsese's *The Departed*, at Ground Zero for the first internationally televised 9/11 memorial, the White House by invitation of President Obama, and as the only classical artist in the 2010 Grammy Awards. The documentary *Sharon Isbin: Troubadour*, seen by millions on over 200 PBS stations across the U.S. and abroad, won the ASCAP Television Broadcast Award. Recent highlights include a commission for her by Carnegie Hall, a 21-city *Guitar Passions* tour with jazz greats Stanley Jordan and Romero Lubambo, sold-out concerts at the Kennedy and Kimmel centers, and her most recent Carnegie Hall appearances included collaborations with Sting and in recital with Isabel Leonard.

Isbin's catalogue of more than 30 albums from Baroque, Spanish/Latin and 20th-century to crossover and jazz-fusion, has sold nearly a million copies and reflects her remarkable versatility. Her two latest releases in May 2020 of world premiere recordings of music composed for her are *Affinity*, featuring Chris Brubeck's acclaimed concerto for guitar and orchestra, and *Strings for Peace*, with India's legendary Amjad Ali Khan in a program of ragas for guitar, sarod and tabla. Her 2019 release with the Pacifica Quartet, *Souvenirs of Spain & Italy*, debuted at #1 on Amazon and #2 on *Billboard*, and her Grammy-winning *Journey to the New World* with guests Joan Baez and Mark O'Connor spent 63 consecutive weeks on top *Billboard* charts. Isbin's *Dreams of a World* earned her a Grammy for Best Instrumental Soloist, making her the first classical guitarist to receive a Grammy in 28 years. Her recording of concerti composed for her by Christopher Rouse and Tan Dun was honored with a Grammy, and her Rodrigo *Aranjuez* with the New York Philharmonic, their only recording with guitar, received a Latin Grammy nomination.

Author of the *Classical Guitar Answer Book*, Isbin has premiered over 80 works written for her by some of the world's finest composers, and she directs the guitar departments at the Aspen Music Festival and The Juilliard School, which she created in 1989. Learn more at [www.sharonisbin.com](http://www.sharonisbin.com).

**Jessica Rivera**

Possessing a voice praised by the *San Francisco Chronicle* for its “effortless precision and tonal luster,” Grammy Award-winning soprano Jessica Rivera is one of the most creatively inspired vocal artists performing before the public today. The intelligence, dimension and spirituality with which she infuses her performances on great international stages has garnered Rivera unique artistic collaborations with many of today’s most celebrated composers, including John Adams, Osvaldo Golijov and Gabriela Lena Frank, and brought her together with such esteemed conductors as Gustavo Dudamel, Sir Simon Rattle, Esa-Pekka Salonen, Robert Spano and Michael Tilson Thomas.

During the 2021–22 season, Rivera tours to Athens, GA; Lawrence, KS; and Houston & San Antonio, TX with guitarist Sharon Isbin in a program of Spanish art songs, a project the duo debuted during the 2019 Aspen Music Festival. She returns to the Grand Rapids Symphony for Mahler’s Symphony No. 2, “Resurrection” under the baton of Marcelo Lehninger, Reno Philharmonic with Strauss’s *Four Last Songs*, and sings Handel’s *Messiah* with the Atlanta Symphony led by Norman Mackenzie.

A champion of new music, Rivera recently gave the world premiere of Nico Muhly’s *The Right of Your Senses*, commissioned by the Los Angeles Philharmonic and performed at Walt Disney Concert Hall. A major voice in the rich culture of Latin American music and composers, she recently performed in Antonio Lysy’s *Te Amo Argentina* with Arizona Friends of Chamber Music and premiered Gabriela Lena Frank’s *Conquest Requiem* with the Houston Symphony and Chorus.

Recent orchestral highlights include Golijov’s *La Pasión según San Marcos* in her debut with the Minnesota Orchestra, Gabriela Lena Frank’s *La Centinela y la Paloma* with the Aspen Philharmonic Orchestra and Esa-Pekka Salonen’s *Five Images After Sappho* with the Colorado Symphony, among many others. She has recorded for Deutsche Grammophon, Telarc, Nonesuch, Opus Arte, ASO Media, Urtext and CSO Resound.

Rivera has worked closely with John Adams throughout her career, and she received international praise for the world premiere of *A Flowering Tree*, singing the role of Kumudha. She made her European operatic debut as Kitty Oppenheimer in Peter Sellars’s production of Adams’s *Doctor Atomic* with the Netherlands Opera, a role that also served for her debuts at the Lyric Opera of Chicago, Finnish National Opera and Teatro de la Maestranza. She joined the roster of the Metropolitan Opera for its new production of *Doctor Atomic* under the direction of Alan Gilbert. Rivera serves on the vocal faculty at Miami University in Oxford, OH. [www.jessicarivera.com](http://www.jessicarivera.com).

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## Program Notes for Guitar Solos

Notes by Sharon Isbin

### **Enrique Granados (1867–1916)—Danza española No. 5 (*Andaluza*)**

Recording: *Alma Española* (Bridge Records)

Enrique Granados, born July 27, 1867, in Lérida, Spain, received both piano and composition lessons at a young age. In 1887, he went to Paris to study piano with Charles de Bériot and, upon his return to Barcelona two years later, gave his first recital. In 1916, after hearing his *Goyescas* at the Metropolitan Opera House in New York, President Wilson requested that Granados give a recital at the White House, causing Granados to miss his ship to Spain. He instead took a ship to England and in Liverpool boarded the SS *Sussex*. The SS *Sussex* was torpedoed by a German submarine and, in an attempt to save his drowning wife, Granados dove in from the safety of a lifeboat and they both drowned.

Granados's *Danzas españolas* is a collection of 12 dances, which fuse elements of Spanish nationalism and romantic piano technique. The guitar is evoked in Dance No. 5, the most famous of the set, through the piquant nature of its melody and the picking and strumming effects in the bass.

### **Antonio Lauro (1917–1986)—Waltz No. 3 (*Natalia*)**

Recording: *Affinity* (ZOHO Music)

Born in Bolivar, Venezuela, Lauro began composing at age eight and soon after became the official guitarist of Caracas Broadcasting. He studied with Vicente Sojo and Raúl Borges, and he toured South America performing in vocal-instrumental trios. Considered a "South American Gershwin," he wrote and arranged hundreds of works for guitar, piano, chorus and orchestra. Waltz No. 3 is dedicated to Lauro's daughter Natalia.

**Agustín Barrios Mangoré (1885–1944)—Waltz Opus 8, No. 4**

Recording: *5 Classic Albums* (Warner Classics)

Although Agustín Barrios is known today almost solely to devotees of the guitar, he was one of the most colorful musicians of his age or any other. Born in Paraguay in 1885, this virtuoso performer was, for many years, the outstanding Latin American guitarist and one of the instrument's modern pioneers. His spirit was ebullient and bohemian. "I am a brother to those medieval troubadours," he once wrote, "who in their glories and despairs suffered such romantic madness." Barrios identified with the Indian culture of Paraguay, from which he was partly descended. He adopted the name *Mangoré*, after a legendary Guarani chief, and sometimes performed in full Indian costume.

His compositions, more than a hundred in number and all for the guitar, evoke three influences: the music of Bach, whom he revered; certain nineteenth-century Romantic composers, particularly Chopin; and Latin American folk music. *The Waltz* expresses a "Chopinesque" style in the arcing melodic line and running figuration of its principal theme.

**Isaac Albéniz (1860–1909)—Asturias**

Recording: *Sharon Isbin & Friends: Guitar Passions* (SONY)

Isaac Albéniz was born in Camprodón, Spain. He gave his first piano concert when he was four years old, and at six, he studied in Paris with Marmontel. His concerts were eagerly awaited, and some newspapers called him the "Spanish Rubenstein." By petition of Debussy, Fauré and other distinguished composers, the French government presented Albéniz the medal of the Legion of Honor. Like a traveling troubadour, Albéniz sings of his beautiful native land, its scenery and changing moods. Originally for piano, his beautiful *Asturias* from the *Suite espagnole* is the composer's gypsy-inspired tribute.

## Text and Translations

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### ***Of Love and Longing***

Richard Danielpour

Text: Rumi poetry

Listen oh listen to my plaintive cry  
Listen to my longing of else I die.  
From the sweet home of my bed I was torn  
So my pain and crucial longing was born.

With so many secrets I sing aloud  
But none sees nor hears in this crowd.  
Oh for a friend to know my burning state  
That our souls may mingle and contemplate.

The flame of Love discourses in me  
The wine of Love so enforces me.  
Do you wish to know the fire, the flow  
Listen my listener then you shall know.  
— *Mathnavi 1, 1*

This night of Love  
So filled with longing  
It contracts my heart  
Makes a glass thirsty  
For the ruby of your  
Wine, then more, then  
More from your chastity  
Pouring itself into the  
Form of this night  
Of single pointed joy.  
You tease me with  
The golden feathers  
Of your trembling hands  
So intensely light,  
I rise up and drink  
Your wine, confuse  
Myself and emerge  
In you, fusing mine  
With your own and now  
You host yourself.  
— *Ruba'iyat 1878*

Your beauty is glory in nakedness, the melt  
Of smooth skin unsullied with petulant jewels  
And the spoiling touch of silk. Your delicate face  
Is as pure as the milk of the full moon.  
I entangle my limbs with the satin of yours;  
Souls without sin, our unspeckled bodies  
Are young with the spring of innocence  
As we join together to journey  
From place through time to eternity.  
— *Mathnavi VI, 4618*

## **Aria from *Bachianas Brasileiras No. 5***

Heitor Villa-Lobos

Tarde uma nuvem rósea lenta e transparente.  
Sobre o espaço, sonhadora e bela!  
Surge no infinito a lua docemente,  
Enfeitando a tarde, qual meiga donzela  
Que se apresta e a linda sonhadoramente,  
Em anseios d'alma para ficar bela  
Grita ao céu e a terra toda a Natureza!  
Cala a passarada aos seus tristes queixumes  
E reflete o mar toda a Sua riqueza...  
Suave a luz da lua desperta agora  
A cruel saudade que ri e chora!  
Tarde uma nuvem rósea lenta e transparente  
Sobre o espaço, sonhadora e bela!

Translation by Laura Claycomb

Afternoon, a rosy, slow and transparent cloud  
in the air, dreamy and beautiful!  
The Moon sweetly emerges into infinity,  
Decorating the afternoon like a gentle maiden  
Who dreamily prepares herself to be gorgeous  
With an anxious soul to keep herself beautiful.  
All of nature shouts to the Sky and to the Earth!  
Flocks of birds hush to its complaints  
And the sea reflects its great splendor...  
Softly in the light of the moon now awakes  
Cruel longing that laughs and cries.  
Afternoon, a rosy, slow and transparent cloud  
in the air, dreamy and beautiful...

## **Lúa Descolorida**

Osvaldo Golijov

Text by Rosalia de Castro

Lúa descolorida  
Como cor de ouro pálido  
Vesme i eu non quixera  
Me vises de tan alto  
Ó espazo que recorres  
Lévame, caladiña, nun teu raio

Astro das almas orfas  
Lúa descolorida  
Eu ben sei que n'alumas  
Tristeza cal a miña  
Vai contalo ó teu dono  
E dille que me leve adonde habita

Mais non lle contes nada  
Descolorida lúa  
Pois nin neste nin noutros  
Mundos teréis fortuna

Se sabe onde a morte  
Ten a morada escura  
Dille que corpo e alma xuntamente  
Me leve adonde non recorden nunca  
Nin no mundo en que estóu  
nin nas alturas

Translation by Osvaldo Golijov

Moon, colorless  
Like the color of pale gold:  
You see me here, and I wouldn't like you  
To see me from the heights above.  
To the space of your journey,  
Take me, silently, in your ray.

Star of the orphan souls,  
Moon, colorless:  
I know that you don't illuminate  
Sadness as sad as mine.  
Go and tell it to your master  
And tell him to take me to his place.

But don't tell him anything,  
Moon, colorless,  
Because neither in this world, nor in others  
Will I have good fortune.

If you know where Death  
Has her dark mansion,  
Tell her to take my body and soul together  
To a place where I won't be remembered,  
Neither in this world,  
Nor in the heights above



## Selections from *Cinco canciones negras*

Xavier Montsalvatge

### Canción de cuna para dormir un negrito

Text by Ildefonso Pereda Valdés

Ninghe, ninghe, ninghe,  
tan chiquitito,  
el negrito  
que no quiere dormir.  
Cabeza de coco,  
grano de café,  
con lindas motitas,  
con ojos grandotes  
como dos ventanas  
que miran al mar.  
Cierra los ojitos,  
negrito asustado;  
el mandinga blanco  
te puede comer.  
¡Ya no eres esclavo!  
Y si duermes mucho,  
el señor de casa  
promete comprar  
traje con botones  
para ser un 'groom'.  
Ninghe, ninghe, ninghe,  
duérmete, negrito,  
cabeza de coco,  
grano de café.

### Lullaby for a little black boy

English translation by Richard Stokes

Lullay, lullay, lullay,  
tiny little child,  
little black boy,  
who won't go to sleep.  
Head like a coconut,  
head like a coffee bean,  
with pretty freckles  
and wide eyes  
like two windows  
looking out to sea.  
Close your tiny eyes,  
frightened little boy,  
or the white devil  
will eat you up.  
You're no longer a slave!  
And if you sleep soundly,  
the master of the house  
promises to buy  
a suit with buttons  
to make you a 'groom'.  
Lullay, lullay, lullay,  
sleep, little black boy,  
head like a coconut,  
head like a coffee bean.

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## Canto negro

Text by Nicolás Guillén

¡Yambambó, yambambé!  
 Repica el congo solongo,  
 repica el negro bien negro.  
 congo solongo del Songo  
 baila yambó sobre un pie.  
 Mamatomba,  
 serembé cuserembá,  
 El negro canta y se ajuma.  
 el negro se ajuma y canta.  
 el negro canta y se va.  
 Acuemem e serembó  
 aé,  
 yambó  
 aé.  
 Tamba, tamba, tamba, tamba,  
 tamba del negro que tumba,  
 tamba del negro, caramba,  
 caramba, que el negro tumba,  
 ¡Yambá, yambó, yambambé!

English translation by Jacqueline Cockburn

Yambambó, yambambé!  
 The congo solongo is ringing,  
 the black man, the real black man is ringing;  
 congo solongo from the Songo  
 is dancing the yambó on one foot.  
 Mamatomba,  
 Serembe cuserembá.  
 The black man sings and gets drunk,  
 the black man gets drunk and sings,  
 the black man sings and goes away.  
 Acuemem e serembó  
 aé,  
 yambó  
 aé.  
 Bam, bam, bam, bam,  
 bam of the black man who tumbles;  
 drum of the black man, wow,  
 wow, how the black man's tumbling!  
 ¡Yambá, yambó, yambambé!

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## *Siete canciones populares españolas* (Seven Spanish Folksongs)

Manuel de Falla

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## El paño moruno

Text by Gregorio Martínez Sierra

Al paño fino, en la tienda,  
 una mancha le cayó.  
 Por menos precio se vende,  
 porque perdió su valor.  
 ¡Ay!

### The Moorish cloth

English translation by Jacqueline Cockburn

On the delicate fabric in the shop  
 there fell a stain.  
 It sells for less  
 for it has lost its value  
 Ay!

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## Seguidilla murciana

Text by anonymous

Cualquiera que el tejado  
tenga de vidrio,  
no debe tirar piedras  
al del vecino.  
Arrieros semos;  
¡puede que en el camino,  
nos encontremos!  
Por tu mucha inconstancia,  
yo te comparo  
con peseta que corre  
de mano en mano;  
Que al fin se borra,  
y créyendola falsa  
nadie la toma!

## Seguidilla from Murcia

English translation by Jacqueline Cockburn

People who live  
in glass houses  
shouldn't throw stones  
at their neighbour's.  
We are drovers;  
it may be  
we'll meet on the road!  
For your many infidelities  
I shall compare you  
to a peseta passing  
from hand to hand,  
till finally it's worn down –  
and believing it false  
no one will take it!

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## Asturiana

Text by anonymous

Por ver si me consolaba,  
arrimeme a un pino verde,  
Por verme llorar, lloraba.  
Y el pino como era verde,  
por verme llorar, lloraba!

## Asturian song

English translation by Jacqueline Cockburn

To see if it might console me  
I drew near a green pine.  
To see me weep, it wept.  
And the pine, since it was green,  
wept to see me weeping

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## Jota

Text by anonymous

Dicen que no nos queremos,  
porque no nos ven hablar.  
A tu corazón y al mío  
se lo pueden preguntar.  
Ya me despido de tí,  
de tu casa y tu ventana.  
Y aunque no quiera tu madre.  
Adiós, niña, hasta mañana.

English translation by Jacqueline Cockburn

They say we're not in love  
since they never see us talk;  
let them ask  
your heart and mine!  
I must leave you now,  
your house and your window,  
and though your mother disapprove,  
goodbye, sweet love, till tomorrow.

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## Nana

Text by anonymous

Duérmeme, niño, duerme,  
 duerme, mi alma,  
 duérmeme, lucerito,  
 de la mañana.  
 Naninta, nana.  
 duérmeme, lucerito  
 de la mañana.

## Lullaby

English translation by Jacqueline Cockburn

Sleep, little one, sleep,  
 sleep, my darling,  
 sleep, my little  
 morning star.  
 Lullay, lullay,  
 sleep, my little  
 morning star.

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## Canción

Text by anonymous

Por traidores, tus ojos,  
 voy a enterrarlos.  
 No sabes lo que cuesta  
 »del aire«.  
 Niña, el mirarlos  
 »Madre, a la orilla«.  
 Dicen que no me quieres,  
 ya me has querido.  
 Váyase lo ganado,  
 »del aire«.  
 Por lo perdido,  
 »Madre, a la orilla«.

## Song

English translation by Jacqueline Cockburn

Since your eyes are treacherous,  
 I'm going to bury them;  
 you know not what it costs,  
 'del aire',  
 dearest, to gaze into them.  
 'Mother, a la orilla.'  
 They say you do not love me,  
 but you loved me once.  
 Make the best of it  
 'del aire',  
 and cut your losses,  
 'Mother, a la orilla.'

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## Polo

Text by anonymous

¡Ay!  
 Guardo una pena en mi pecho  
 que a nadie se la diré.  
 ¡Malhaya el amor, malhaya  
 y quien me lo dió a entender!  
 ¡Ay!

English translation by Jacqueline Cockburn

Ay!  
 I have an ache in my heart  
 of which I can tell no one.  
 A curse on love, and a curse  
 on the one who made me feel it!  
 Ay!