

Presented at Carnegie Hall by
Teatro Real / Royal Opera of Madrid

Thursday, June 5, 2025 at 8:30 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

Third Gala Concert In New York

A Musical Fantasy from Spain

María Dueñas, Violin | **Saioa Hernández**, Soprano
David Afkham, Conductor
Orchestra of the Teatro Real

JOAQUÍN TURINA
(1882–1949)

Danzas fantásticas, Op. 22
Exaltación
Ensueño
Orgía

ERICH WOLFGANG
KORNGOLD
(1897–1957)

Violin Concerto in D Major, Op. 35
Moderato nobile
Romance
Finale—Allegro assai vivace

INTERMISSION

MAURICE RAVEL
(1875–1937)

Alborada del gracioso (*The Jester's Aubade*)

MANUEL DE FALLA
(1876–1946)

Selections from *La vida breve* (*Life Is Short*)
“¡Allí está! Riyendo junto a esa mujé”
Danza No. 1

MANUEL PENELLA
(1880–1939)

“Junto dende chavaliyo” from *El gato montés* (*The Wildcat*)

JOSÉ SERRANO
(1873–1941)

“¿Qué te importa que no venga?” from
Los claveles (*The Carnations*)

MAURICE RAVEL

La valse

This evening's concert will last approximately 2 hours with intermission.

Welcome

The Teatro Real, Spain's premier performing arts and music institution, returns to Carnegie Hall, where it first appeared in 2022, accompanied by leading representatives of Spanish and New York society and culture, including its American Fellows. The spotlight will also shine on the Orchestra of the Teatro Real—the Orquesta Sinfónica de Madrid or Madrid Symphony Orchestra—conducted by Maestro David Afkham, director of the Orquesta Nacional de España (Spanish National Orchestra). Two exceptional soloists will be making their Carnegie Hall debut with the orchestra: violin prodigy María Dueñas and stunning soprano Saïoa Hernández. *A Musical Fantasy from Spain* alternates between Erich Wolfgang Korngold's tremendous Violin Concerto in D Major, Op. 35, and the vocal challenges posed by certain passages in *La vida breve*, *El gato montés*, and *Los claveles*. Orchestra pieces by Joaquín Turina and Maurice Ravel round out the program.

The Teatro Real, founded in 1815, was the first international opera house to raise its stage curtain after lockdown. Its program and handling of that crisis garnered it the International Opera Award for Best Opera Company. The theater is a paradigm of excellence. Its outstanding program of opera, dance, concerts, and flamenco around the world is also firmly committed to sustainability and technological innovation, the cornerstone of which is its digital platform, My Opera Player. Teatro Real's collaborations with the finest theaters across the globe and efforts to engage new audiences, especially young people, make it one of the most diverse and internationally active arts venues on the scene today.

This is a celebration of excellence for all to enjoy, and we are grateful to everyone who made it possible.

Gregorio Marañón
Chair of the Teatro Real

Ignacio
García-Belenguer
General Director of the
Teatro Real

Joan Matabosch
Artistic Director of the
Teatro Real

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The Program

From Madrid to New York (a Round-Trip Ticket)

Spain had begun the slow process of internal reform and acceptance of modernity decades before losing its last overseas colonies (Cuba and the Philippines) in 1898, but that shock kicked it into overdrive, prompting a historic stock-taking that affected every sphere of public and cultural life. In the music world, zarzuela and opera began to move away from the traditional models of the 19th century and closer to the latest European trends, from Viennese operettas to Italian verismo. The premiere of *Goyescas* at New York's Metropolitan Opera in 1916 and the success of *The Three-Cornered Hat* in London in 1919 confirmed that this was a golden decade for Spanish music for the stage.

The performance of Turina's *La procesión del Rocío* by the New York Philharmonic at Carnegie Hall in November 1919 reflected the global expansion of Spanish music that had begun in those years. Composed that same year, Turina's *Danzas fantásticas* are loosely based on a novel called *La orgía* (*The Orgy*) by José Más. The suite's three pieces translate the book's atmosphere of heightened sensuality and romantic fatalism into music, though they do not follow its plot literally. The novel is set in Seville, but Turina deliberately ignored this fact and based his score on three folk dances from different regions of Spain—the Aragonese jota, the Basque zortziko, and the Andalusian farruca—reimagined in sophisticated harmonies with an Impressionistic flair.

The premiere of Erich Wolfgang Korngold's Violin Concerto by Jascha Heifetz and the New York Philharmonic, also at Carnegie Hall, in March 1947 signaled his return to the concert hall after a long stint working exclusively for the movie industry. However, rather than trying to conceal his Hollywood success, Korngold based his concerto on melodies borrowed from the soundtracks of films like *Anthony Adverse* (1936), *The Prince and the Pauper* (1937), and *Juarez* (1939). The result is a score that defies the conventional hierarchy and distinction between “serious” and “entertaining” music, blending an unmistakably cinematographic lyricism with procedures inherited from Austro-Germanic tradition.

Falla and Ravel became friends in Paris in 1907 and maintained their relationship over the years through gestures of mutual recognition. They also had much in common apart from music, both preferring to lead a retiring, unassuming, discreet private life devoid of public ambitions. Initially written for piano as part of the *Miroirs* suite (1905), *Alborada del gracioso* is one of many reminders of Ravel's fascination with Spanish culture. Ravel's piece explores a stylized image of Spanish folk culture, expressed in a mordant, demanding orchestral language whose sharp rhythms, tone color, and eloquent use of silence are distributed between the festive ecstasy of the first and last sections and the restrained depth of the central part.

Falla composed *La vida breve* in 1905 for a competition organized by the Real Academia de Bellas Artes de San Fernando, aimed at supporting Spanish opera. The work premiered in Nice in 1913 and, some months later was warmly received at Paris's Opéra-Comique. In the aria “¡Allí está! Riyendo junto a esa mujé,” Salud watches from the street while Paco, the man who deceived her, marries another woman. Her lament alternates with a Spanish dance number, one of the best-known parts of the work, whose orchestral brilliance has ensured its success as an independent piece performed at concert halls and inspired various transcriptions.

In the racconto “Junto dende chavaliyo” from Manuel Penella's *El gato montés*, Soleá tells her confessor about her lifelong relationship with the bandit known as “El gato montés” or “The Wildcat.” First performed at the Teatro Principal in Valencia in 1917, Penella's score had an impressive international run: after the premiere, it was successfully staged in Mexico and at the Park Theater on Broadway, which gave a total of 100 performances between 1921 and 1922, albeit with a “happy ending” more suited to American musical theater, where Soleá and the Wildcat ended up marrying. The work was taken to the silver screen on two occasions, the first being a very loose adaptation produced by Paramount in 1924, with a screenplay written by Penella himself and Howard Hawks, suggestively titled *Tiger Love*.

José Serrano's *Los claveles*, a one-act zarzuela that premiered in 1929 at Madrid's Teatro Fontalba, was originally conceived as a sainete—a vernacular Spanish vignette set to music that depicted the everyday lives of the lower classes. The work includes allusions to modern elements like aviation, cinema, and other novelties. Its main characters, Rosa and Fernando, are portrayed not as traditional chulos and manolas idling in communal courtyards, but as members of the urban proletariat working long hours in factories. But in terms of plot, it is still very much a typical sainete, as it tells the story of a beautiful woman who mocks her suitors until she falls for a young man who turns the tables—an emotional shift captured in the romance “¿Qué te importa que no venga?”—which provokes jealousy and, ultimately, repentance.

Ravel's *La valse* is a kind of orchestral epilogue to the program that combines virtuoso orchestration, stylistic ambiguity, and an intensely ironic look at the past. Written between 1919 and 1920, the work was initially intended as a homage to Johann Strauss II but ended up being a somber reflection on interwar Europe. With this waltz, which seems to disintegrate as it progresses, Ravel created an acoustic metaphor for the collapse of a world, where the splendor of the Viennese dance is swept away by an implacable centrifugal force. His work is an evocative and ambivalent conclusion to a program that paints a multifaceted picture of the cultural fusions and aesthetic and social tensions on both sides of the Atlantic in the first third of the 20th century.

—Rafael Fernández de Larrinoa

The Artists

David Afkham

Known for his impeccable technique and compelling artistry, David Afkham has received worldwide acclaim and is one of the most sought-after conductors of his generation. Afkham is the chief conductor and artistic director of the Orquesta y Coro Nacionales de España, a position he has held since September 2019. Previously, he enjoyed a highly successful tenure as the orchestra's principal conductor since 2014. Afkham's impressive career has been marked by a series of critically acclaimed collaborations with some of the world's leading orchestras. He has appeared with the Concertgebouworkest, London Symphony Orchestra, Philharmonia Orchestra, Symphonieorchester des Bayerischen Rundfunks, Münchner Philharmoniker, Staatskapelle Berlin, Deutsches Symphonie-Orchester Berlin, hr-Sinfonieorchester Frankfurt, SWR Symphonieorchester, Wiener Symphoniker, Orchestre National de France, Swedish Radio Symphony, and Oslo Philharmonic, among others. With regular appearances in North America, Afkham has led The Cleveland Orchestra, Boston Symphony Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, The Philadelphia Orchestra, Minnesota Orchestra, and Pittsburgh Symphony Orchestra. Afkham won first prize at the Donatella Flick Conducting Competition in London in 2008 and was the inaugural recipient of the Nestlé and Salzburg Festival Young Conductors Award.



Gisela Schenker

María Dueñas

Spanish violinist María Dueñas has established herself as one of today's most outstanding artists, celebrated for her extraordinary tonal palette and captivating expressiveness. *The New York Times* praised her ability to "breathe new life into familiar pieces." As an exclusive artist of Deutsche Grammophon, she released her debut album *Beethoven and Beyond* in 2023, for which she received an Opus Klassik award. Her second album (2025) centered on Paganini's legendary 24 Caprices for Solo Violin. A winner of a multitude of competitions and a globally recognized soloist, María Dueñas has performed with the leading orchestras around the world under conductors such as Yannick Nézet-Séguin, Herbert Blomstedt, Christian Thielemann, Manfred



Sonia Müller

Honeck, and Gustavo Dudamel, with whom she recorded Ortiz's concerto *Altar de Cuerda*, which was awarded three Grammy Awards. Her creative pursuits extend beyond performance, with compositions of her own and involvement in innovative projects, such as the film *Measures for a Funeral* (2024), featuring the rediscovery of Halvorsen's violin concerto. Dueñas performs on a Nicolò Gagliano violin, on loan from Deutsche Stiftung Musikleben, and has also been entrusted with the Stradivarius Camposelice from 1710 by the Nippon Music Foundation.

Salvamuse



Saioa Hernández

Spanish soprano Saioa Hernández trained in Madrid and rose to international prominence after her acclaimed debut as Odabella in *Attila* at the season opening of Teatro alla Scala in Milan. Since then, she has performed at venues such as the Wiener Staatsoper, the Opéra national de Paris, Bayerische Staatsoper, Staatsoper Berlin, Royal Opera House in London, Gran Teatre del Liceu in Barcelona, Teatro Real in Madrid, Sydney Opera House, and with the Berliner Philharmoniker. Her repertoire includes roles such as Violetta, Gilda, Leonora (*Il trovatore*),

Leonora di Vargas, Norma, Abigaille, Lady Macbeth, Tosca, Cio-Cio-San, Turandot, Gioconda, Aida, Fedora, Francesca da Rimini, La Wally, Maddalena (*Andrea Chénier*), Mimì, Mathilde, Médée, Micaëla, Giorgetta, Fiordiligi, Amelia, and Santuzza—a role with which she recently debuted at La Scala. She has been awarded the Gold Medal for Fine Arts Merit (2021), the Lyric Oscar for Best Soprano of the Year (2021), and Best Female Voice of the Year (2016), the Talía de las Artes Escénicas for Best Female Lyric Performer (2023), and the Teatro Real Award (2023).

Orchestra of the Teatro Real

The Orquesta Sinfónica de Madrid has been the Orchestra of the Teatro Real since it reopened in 1997. Founded in 1903, it gave its debut performance at Madrid's Teatro Real in 1904 under the baton of Alonso Cordelas. The collaboration with Maestro Arbós began in 1905 and lasted for three decades, during which conductors of the stature of Richard Strauss and Igor Stravinsky also took the podium. In 1935, Arbós and the OSM premiered Sergei Prokofiev's Violin Concerto No. 2. Since becoming the Teatro Real's resident orchestra, its musical directors have been Luis Antonio García Navarro (1999–2002), Jesús López Cobos (2002–2010), and, currently, Ivor Bolton. In 2025, Gustavo Gimeno will step into this role. In addition to working with the top Spanish conductors, the orchestra has been directed by maestros like Mirga Gražinytė-Tyla, Mark Wigglesworth, Kurt Sanderling, Krzysztof Penderecki, Mstislav Rostropovich, Semyon

Bychkov, Pinchas Steinberg, Gustavo Dudamel, David Afkham, and Asher Fisch, among others. The Teatro Real was named Best Opera Company at the 2019 International Opera Awards, with the Orquesta Sinfónica de Madrid as its resident orchestra. The ensemble made its debut at Carnegie Hall in September 2022 and at New York's David Geffen Hall in October 2023, with Juanjo Mena conducting.

Orchestra of the Teatro Real

First Violins

Gergana Gergova
Concertmaster
Aki Hamamoto*
Albert Skuratov
Erik Ellegiers
Shoko Muraoka
Alexander Morales
Saho Shinohara
Santa-Mónica Mihalache
Mayumi Ito
Yosiko Ueda
Beatrice Gagliu
Laurentiu Grigorescu*
José Luis Torrejón
Victoria Warzyca

Second Violins

Margarita Sikoeva**
Sonia Klikiewicz**
Vera Paskaleva*
Manuel del Barco
Ivan Görnemann
Pablo Quintanilla
Yury Rapoport
Pablo Griggio
Julen Zelaia
Maria Matshkalyan
Malgorzata Baczewska
Meri Khojayan

Violas

Olga González**
Leonardo Papa
Javier Albarracín
Josefa Lafarga
Álex Rosales
Manuel Ascanio
Oleg Krylnikov
Laure Gaudron
Stephane Cámara
Blanca Sellers

Solo Cello

Dragos A. Balan

Cellos

Dmitri Tsirin**
Gregory Lacour
Mikolaj Konopelski
Héctor Hernández
Paula Brizuela
Blanca Gorgojo
Silvia Gómez

Basses

Vitan Ivanov**
Marco Behtash**
Holger Ernst
Bernhard Huber
Andreu Sanjuan
Sofia Bianchi

Flutes

Pilar Constancio**
Jaume Martí*
Gema González**
Piccolo

Oboes

Jesús Pinillos
Ricardo Herrero*
Álvaro Vega**
English Horn

Clarinets

Javier Martinez
Nerea Meyer*
Ildefonso Moreno**
Bass Clarinet

Bassoons

Francisco Alonso**
Alber Catalá*
Ramón M. Ortega**
Contrabassoon

Horns

Fernando E. Puig**
Ramón Cuevas*
Manuel Asensi*
Antonio Velasco
Max Santos

Trumpets

Francesc Castelló**
Ricardo García*
Enrique Grau

Trombones

Alejandro Galán**
Sergio García*
Jesús Grande

Tuba/Cimbasso

Ismael Cantos**

Timpani

Actea Jiménez**

Percussion

Juan José Rubio**
Esau Borredá**
Gregorio Gómez
David González
David García
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Harp

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Piano

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