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La protagonista será la Orquesta Titular del Teatro Real, Orquesta Sinfónica de Madrid, con su director musical, Gustavo Gimeno, al frente. Se estrenan con ella aquí dos solistas de excepción: el virtuoso guitarrista Juan Manuel Cañizares y la gran soprano Gabriella Reyes.

Fire, Guitar, Legend responde a un repertorio construido en torno a sonidos que nos identifican. Esta histórica gala es única porque se organiza en el marco de las iniciativas que ponen de relieve la contribución de España a la Revolución Americana. Por eso no podía faltar el formidable *Concierto de Aranjuez*, de Joaquín Rodrigo, y el desafío vocal que supone las *Siete canciones populares españolas*, de Manuel de Falla. La segunda parte está dedicada al exotismo de *Scheherezade*, de Nikolái Rimski-Kórsakov.

La excelente programación del Teatro Real, que engloba ópera, danza, conciertos y flamenco, va de la mano de su apuesta por la sostenibilidad, como ha reconocido el último galardón recibido en los International Opera Awards, y la innovación tecnológica, de la que su plataforma MyOpera es un referente. Su colaboración con los principales teatros del mundo y su empeño en la captación de nuevos públicos hacen del Teatro Real uno de los más comprometidos.

Gracias a los que han hecho realidad una iniciativa pensada para el disfrute de todos.

Gregorio Marañón
Presidente del Teatro Real

Ignacio García-Belenguer
Director general del Teatro Real

Joan Matabosch
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The Teatro Real, Spain's leading performing arts and music institution, makes its debut at Adrienne Arsht Center, joined by some of the most prominent figures from Spanish and Miami culture and society.

The featured ensemble will be the Teatro Real Orchestra—the Madrid Symphony Orchestra—led by its musical director, Gustavo Gimeno. Making their debut at this event are also two exceptional soloists: the virtuoso guitarist Juan Manuel Cañizares and the acclaimed soprano Gabriella Reyes.

Fire, Guitar, Legend is centered on a repertoire shaped by the sounds that define our identity. This historic gala is unique in that it is presented as part of a series of initiatives highlighting Spain's contribution to the American Revolution. It is therefore only fitting that it includes Joaquín Rodrigo's superb *Concierto de Aranjuez*, and the vocal virtuosity of Manuel de Falla's *Siete canciones populares españolas*. The second part is dedicated to the exoticism of Nikolai Rimsky-Korsakov's *Scheherazade*.

The Teatro Real's excellent programming, which includes opera, dance, concerts and flamenco, goes hand in hand with its commitment to sustainability, as acknowledged by its most recent award at the International Opera Awards, and technological innovation, for which its MyOpera platform has become a benchmark. Its collaborations with the world's leading theatres and its efforts to attract new audiences have made the Teatro Real one of the industry's most committed institutions.

We would like to thank all those who have brought to life an initiative designed for everyone's enjoyment.

Gregorio Marañón
Chair of the Teatro Real

Ignacio García-Belenguer
General Director of the Teatro Real

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Artistic Director of the Teatro Real

FIRE · GUITAR · LEGEND

MANUEL DE FALLA (1876-1946)

El amor brujo (Love, the Magician)

Introducción y escena (Introduction and Scene)

El aparecido (The Apparition)

Danza del terror (Dance of Terror)

Danza ritual del fuego (Ritual Fire Dance)

MANUEL DE FALLA (1876-1946) / ANTONIO BERIO (1925-2003)

Siete canciones populares españolas (Seven Popular Spanish Songs) (Arr. Berio for soprano)*

I. El paño moruno

II. Seguidilla murciana

III. Asturiana

IV. Jota

V. Nana

VI. Canción

VII. Polo

JOAQUÍN RODRIGO (1901-1999)

Concierto de Aranjuez**

I. Allegro con spirito

II. Adagio

III. Allegro gentile

INTERMISSION

NICOLAI RIMSKY-KORSAKOV (1844-1908)

Scheherazade, op. 35

I. The Sea and Sinbad's Ship

II. The Legend of the Kalendar Prince

III. The Young Prince and the Young Princess

IV. Festival at Baghdad. The Sea. The Ship Breaks against a Cliff Surmounted
by a Bronze Horseman

Gabriella Reyes, soprano*

Juan Manuel Cañizares, guitar**

Gustavo Gimeno, conductor

Teatro Real Orchestra

Saturday, October 17, 2026, at 8:30 pm

Knight Concert Hall / Adrienne Arsht Center

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

BIOGRAFÍAS

GABRIELLA REYES

SOPRANO



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A former member of the Lindemann Young Artist Development Program at the Metropolitan Opera, Nicaraguan-American soprano Gabriella Reyes appeared there in roles including Mimi and Musetta in *La bohème*, Liù in *Turandot*, Rosalba in *Florencia en el Amazonas* and Margarita Xirgu in Osvaldo Golijov's *Ainadamar*. Her operatic career has also taken her to the Bayerische Staatsoper, Lyric Opera of Chicago, Glyndebourne Festival, Washington National Opera, Los Angeles Opera, Opera North, Semperoper Dresden, Opéra national de Paris, Palm Beach Opera, Atlanta Opera and the Lyric Opera of Kansas City. In concert, Reyes has appeared at Carnegie Hall and with ensembles including the Los Angeles Philharmonic under Gustavo Dudamel, the Philadelphia Orchestra, the Festival Orchestra of Lincoln Center and the San Francisco Symphony. She also joined the Orchestra of Teatro Real on its United States tour, performing Falla's *Siete canciones populares españolas*. Her distinctions include the 2025 Medal of Excellence from the Sphinx Organization and the 2019 Lincoln Center Emerging Artist Award from the Metropolitan Opera.

JUAN MANUEL CAÑIZARES

GUITAR



Recipient of three Spanish National Awards, including the National Music Award for Performance (2023), the National Guitar Award (1982) and the Spanish National Guitar Award (2025), Cañizares is equally acclaimed as a performer of the traditional flamenco repertoire, a composer and a soloist with symphony orchestras. He has composed three concertos for guitar and orchestra, including *Concierto Flamenco Al-Andalus*, commissioned by Spain's National Orchestra and Choir in memory of Paco de Lucía. In 2026, he premiered his own transcription for guitar and orchestra of Manuel de Falla's *Nights in the Gardens of Spain*. Cañizares was the first flamenco guitarist invited by the Berlin Philharmonic to perform Joaquín Rodrigo's *Concierto de Aranjuez* under Sir Simon Rattle. He has also appeared with orchestras such as the Staatskapelle Dresden, the NHK Symphony Orchestra and the City of Birmingham Symphony Orchestra, among others. He collaborated with Paco de Lucía for a decade and has also worked with artists including Enrique Morente, Camarón de la Isla, Joan Manuel Serrat, Alejandro Sanz, Peter Gabriel and Leo Brouwer.

GUSTAVO GIMENO

CONDUCTOR



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Spanish conductor Gustavo Gimeno has established an international reputation in both the symphonic and operatic repertoire. Since the 2020–21 season he has served as Music Director of the Toronto Symphony Orchestra, and in 2025 he became Music Director of Teatro Real in Madrid. Previously, Gimeno was Music Director of the Luxembourg Philharmonic for a decade (2015–2025). He has appeared with many of the world's leading orchestras, including the Berliner Philharmoniker, the Royal Concertgebouw Orchestra, the New York Philharmonic, the Boston Symphony Orchestra and the Chicago Symphony Orchestra. In opera, he has conducted at major international venues including Gran Teatre del Liceu in Barcelona, the Opernhaus Zürich and Palau de les Arts Reina Sofia in Valencia. In recognition of his contribution to Spanish culture and his international artistic career, King Felipe VI awarded him the Commander of the Order of Civil Merit in 2025. He has also been honored by the Grand Duchy of Luxembourg with the Order of Civil and Military Merit of Adolph of Nassau. At the Teatro Real, he has conducted *The Fiery Angel* (2022), *Eugene Onegin*, *The Miraculous Mandarin/Bluebeard's Castle* (2025) and *The Bartered Bride* (2026). He has also led the concerts of Nina Stemme (2024), Gabriele Scherer and Michael Volle (2025), and conducted the Teatro Real Orchestra in Beijing (2025).

TEATRO REAL ORCHESTRA

The Madrid Symphony Orchestra has been the resident orchestra of the Teatro Real since its opening in 1997. Founded in 1903, it made its debut at the Teatro Real in 1904, conducted by Alonso Cordelás. In 1905, it began its collaboration with the maestro Arbós, which lasted for three decades, during which the likes of Richard Strauss and Ígor Stravinsky also appeared on the podium. In 1935, Serguéi Prokofiev premiered his *Violín Concerto No. 2* with the Madrid Symphony Orchestra, conducted by Arbós. Since becoming the Teatro Real's resident orchestra, it has performed under the musical direction of Luis Antonio García Navarro (1999–2002), Jesús López Cobos (2002–2010), Ivor Bolton (2015–2025) and, at present, Gustavo Gimeno, alongside Nicola Luisotti as honorary j conductor. In addition to working with Spain's most acclaimed conductors, the orchestra has been led by maestros such as Mirga Gražinytė-Tyla, Mark Wigglesworth, Dan Ettinger, Peter Maag, Kurt Sanderling, Krzysztof Penderecki, Mstislav Rostropóvich, Semyon Bychkov, Pinchas Steinberg, Armin Jordan, Peter Schneider, James Conlon, Hartmut Haenchen, Thomas Hengelbrock, Jeffrey Tate, Lothar Koenigs, Gustavo Dudamel, David Afkham and Asher Fisch. In 2019, the Teatro Real received the International Opera Award for Best Opera Company, with the Madrid Symphony Orchestra serving as its resident orchestra. In September 2022, the orchestra made its Carnegie Hall debut, followed by its first performance at New York's David Geffen Hall in October 2023, under the direction of Juanjo Mena. In November 2025, it made its debut at Beijing's National Center for the Performing Arts, conducted by Gustavo Gimeno.

VIOLIN I

Gergana Gergova
(concertmaster)
Rubén Mendoza**
Aki Hamamoto*
Iván Görnemann
Mayumi Ito
Shoko Muraoka
Saho Shinohara
Erik Ellegiers
Yoshiko Ueda
Santa-Monica Mihalache
Daniel Chirilov
Irene Cebada
Javier López
Victoria Warzyca

VIOLIN II

Margarita Sikoeva**
Sonia Klikiewicz**
Vera Paskaleva*
Laurentiu Grigorescu*
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VIOLA

Olga González**
Javier Albarracín
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Manuel Ascanio
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Laure Gaudron
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Martina Bonaldo

CELLO

Dragos Balan (solo cello)
Dmitri Tsirin**
Antonio Martín*
Héctor Hernández
Gregory Lacour
Silvia Gómez
Pedro Bonet
Alberto Ferres

BASS

Vitan Ivanov**
José Luis Ferreyra
Andreu Sanjuan
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FLUTE

Pilar Constancio**
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Gema González**

OBOE

Guillermo Sanchís**
Álvaro Vega**
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CLARINET

Luis Miguel Méndez**
Nerea Meyer*
Ildefonso Moreno**
(bass clarinet)

BASSOON

Francisco Alonso**
Álber Catalá*
Ramón Ortega**
(contrabassoon)

HORN

Iago Bernat
Manuel Asensi*
Ignacio Sánchez*
Ramón Cueves*

TRUMPET

Francesc Castelló**
Marcos García**
Óscar Luis Martín

TROMBONE

Alejandro Galán**
Sergio García*
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TUBA

Ismael Cantos**

TIMPANI

Irene Rodríguez**

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The founding of the Madrid Symphony Orchestra in 1903—the orchestra of Madrid’s Teatro Real since 1997—marked a turning point in the history of Spanish symphonic music. Founded by musicians from the recently dissolved Madrid Concert Society—an institution that, since 1866, cultivated Madrid audiences’ appreciation of the great European repertoire and had been the first to present Beethoven’s nine symphonies in the capital—the new orchestra embraced the challenge of bringing that tradition in line with twentieth-century music trends. Led by Enrique Fernández Arbós, the orchestra introduced Spain to the music of Rimsky-Korsakov, Strauss and Debussy, aligning Madrid’s concert life with Europe’s most advanced musical developments.

The creation of a distinctly Spanish symphonic repertoire—a field in which the orchestra also made a decisive contribution—faced a paradox: a large part of the country’s musical identity had already been formed by foreign composers. At the height of Orientalism, Romantic Europe’s fascination with cultures considered exotic transformed Spain into a nearby Orient of gypsies, dancing and Andalusian landscapes, from Glinka and Rimsky-Korsakov’s Spanish-inspired pieces to the hispanism of French composers such as Saint-Saëns, Bizet and Chabrier.

The Spanish response to this imagery began with the rediscovery of its own musical heritage, an endeavor that the composer and musicologist Felipe Pedrell—teacher of Manuel de Falla and a key figure in his formative years—made the cornerstone of his aesthetic vision. Regardless of Pedrell’s own declarations—which attracted little attention at the time—collections such as José Inzenga’s *Ecos de España* (1874) and José Hurtado’s *Cien cantos populares asturianos* (1890) compiled traditional melodies in editions tailored to the bourgeois tastes of the period, arranged for voice and piano. These songbooks brought the repertoire into Spanish homes, but their influence extended even further: in another example of Hispanic-influenced Orientalism, Inzenga’s anthology provided Nikolai Rimsky-Korsakov with the melodies on which he based *Capriccio espagnol*.

Composed in 1914 for voice and piano, *Siete canciones populares españolas* take most of their melodies from José Inzenga and José Hurtado’s collections. However, unlike the simple accompaniments found in these editions, Falla combined the folkloristic teachings of his teacher, Felipe Pedrell, with the avant-garde musical language he discovered during his time in Paris. By stylizing the plucking and strumming, he transformed this same repertoire into one of the masterpieces of twentieth-century Spanish art song. Luciano Berio’s 1978 orchestration broadens the work’s timbral range while remaining faithful to the spirit of the original.

Flamenco—Manuel de Falla’s second major musical influence—became established from the second half of the nineteenth century as one of Spain’s most important popular music genres. At the same time, it was the principal repository of the country’s Orientalist imagery, fueled by theories that attributed

cante to distant Arab origins. Falla's collaboration with the Romani bailaoras Pastora Imperio—who starred as a *bailaora* and *cantaora* in the original version from 1915—and her mother, Rosario 'La Mejorana', helped Falla to translate the inflections of the *cante*, guitar and dance into orchestral terms, creating one of the most original syntheses of popular tradition and the avant-garde. The result is a score permeated by echoes of *soleares*, *polos*, *cañas* and *serranas*, transformed into an orchestral language of extraordinary originality. The concert version, which was first performed in 1916 by a group of members of the Madrid Symphony Orchestra under the direction of Enrique Fernández Arbós, was key to the work's international reach before its definitive transformation into a symphonic ballet.

In the late 1920s, the rise of European Neoclassicism shifted interest away from folklore towards abstract forms inspired by the music of the past. Falla himself led this shift with *El retablo de maese Pedro* and the *Concierto para clave*, redirecting his attention towards the cultured musical traditions of the Renaissance and the Baroque. After the Spanish Civil War, this orientation acquired new resonance in the cultural politics of the early Franco regime, which found in Spain's Golden Age an imperial image of the nation that was far removed from Andalusian picturesqueness. Joaquín Rodrigo expressed this sensibility in its clearest form with the concept of *neocasticismo*, the term he coined to describe a distinctly Spanish version of Neoclassicism.

Blind since he was a child, Rodrigo created one of the finest expressions of this aesthetic with *Concierto de Aranjuez*. Performed for the first time in Barcelona in 1940, the work freely evokes the sounds of the Renaissance *vihuelistas* and the Spanish court of the eighteenth century and has over time become the most celebrated concerto in the repertoire. The famous *Adagio*, introduced by the solo cor anglais, has inspired a wide range of interpretations, from evocations of the Spanish Civil War to grief over the loss of the first pregnancy of Victoria Kamhi, the composer's wife. Whatever its origin, its remarkable expressive intensity has made it one of the most highly regarded pages in Spanish music.

The program concludes with one of the highlights of European musical exoticism. Like France and Great Britain, Imperial Russia drew inspiration from its Asian territories and the Islamic world to define its own artistic and national identities. Composed in 1888, *Scheherazade* represents the culmination of this movement: a score of dazzling orchestral color with a cyclical structure in which the solo violin embodies the storyteller of *One Thousand and One Nights*. Its inclusion at the end of the program serves as a nod to the Orientalism that Falla and Rodrigo, each in their own way, sought to leave behind.

Rafael Fernández de Larrinoa

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