

CENTENARIO DE LA MUERTE DE ISAAC ALBÉNIZ, WAGNER

Friday, 04 December, 20.30 h.

Saturday, 05 December, 20.00 h.



Ticket sale: 07 September

Prices: A 21€ B 16€ C 12€ D 7€

100 CENTENARIO OF THE DEATH OF ISAAC ALBÉNIZ

R. WAGNER

Conductor JOSÉ DE EUSEBIO

I. ALBÉNIZ

Merlin (Suite)

Henry Clifford (Prelude and Dance of the Fairies)

Pepita Jiménez (Suite for Orchestra)

R. WAGNER

Die Meistersinger (Overture)

Tristan und Isolde (Prelude and Death of Isolde)

Parsifal (Prelude)

Tanhäuser (Overture)

"We need to make Spanish music with a universal accent so it can be understood by everyone", they say Isaac Albéniz said. Whether true or not, that is exactly what he did with his own music, and not only with his piano creations, as we thought until recently, but also in his vocal music, in his operas and in his symphonic music. Led by the foundation bearing his name, many of the acts being celebrated in honour of the centenary of his death have been aimed at making us appreciate a musician who was significantly more versatile than previously thought by many of us. Perhaps some of us knew that Albéniz spent time in France, but perhaps his

stay in England comes as news. Three operas were to arise from his stay in this country and from his friendship with Francis Burdett Money Coutts: Henry Clifford, Pepita Jiménez and Merlin. Only Pepita Jiménez was more or less successful during the musician's life, but it is probably Merlin, which premiered only five years ago at the Teatro Real thanks to the efforts of music conductor José de Eusebio and many others, that will change his image as we know it.

Albéniz would have undoubtedly loved to be in such good company here. Albéniz knew Wagner well from his studies in Brussels, and his library included some of the German master's scores scribbled with endless notes; we also know that he was greatly moved when he heard Wagner's great Tetralogy. He was a fervent Wagnerian, which was not unheard of in Catalan circles, where he participated as the founder of the Associació Wagneriana, which brought together many followers.

Both Wagner and Albéniz took special care over the orchestration of their operas. Hearing symphonic fragments of these has extraordinary value by itself, but being able to make out the musical bonds linking Albéniz and Wagner and the inspiration they got from other horizons is priceless.

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