

the
HORTON
EPSOM

CICLO DE CONCIERTOS
de MÚSICA ESPAÑOLA
en homenaje al bailarín
FÉLIX GARCÍA



CONCERT

“SPANISH SERENADE”

MUSIC - SONG - DANCE

TUESDAY, JULY 19 / 8:00 pm

THE HORTON ARTS CENTRE

Epsom -

PREFACE

During tonight's evening, you will have the opportunity to immerse yourself in Spanish Art through music, song and dance. For several centuries, there have been many Spanish composers inspired by their own culture and traditions, but also many non-Spaniards composers who have been captivated by the popular rhythms and melodies of the Mediterranean country to create truly and singular masterpieces, like Bizet, Wolff, Rimsky-Korsakov or Massenet.

Precisely one of the main objectives of tonight's concert is the recovery of Spanish compositions, songs and dances from the late nineteenth and early twentieth centuries. The scheduled works today are a small sample of the three disciplines of that, to show the audience an entertaining and varied show.

The 'bolero' or 'bolero dance' is considered the oldest academic school dance in Spain, appearing at the end of the 18th century, as an evolution of the popular seguidilla. For a long period of time, it became the characteristic dance of the late Imperial country, while numerous schools arose for its learning and practice, as well as "bolero masters" who taught it. According to Zacharias Pulson, in 1794 there were Bolero

dance schools or academies in Madrid, Cádiz, Seville, Cordoba and Murcia.

“The rules of the bolero dance are the soul, the spirit, and the castanets are its legitimate consequence”.

This bolero rhythm reached international rank when the dancer Fanny Elssler danced it in 1836 in Paris and remained alive until the beginning of the 20th century, being the teacher Enrique Sanchez who still danced it under the arches of the legendary Cafe Novedades in Seville, along with great dancers like Carmen Diaz, Amalia Molina, La Bermudez or Eloisa Diaz. Those were times when flamenco was hardly known, or at least, it was not yet popular enough neither a tourist interest.

Concerts like today's are part of a broad tribute cycle conceived in October 2016 by the writer and researcher Antonio Hernandez Moreno, to honor the memory of the Spanish musician and dancer Felix Garcia, unknown until now, thus contributing to the celebration the centenary of the ballet premiere *“El Sombrero de Tres Picos”* in London (1919-2019) by Diaghilev's *Ballets Russes*.

We wish you enjoy this Spanish Art soiree.

PART ONE

DANCE and PIANO

– *Asturias* by Isaac Albéniz

Dance: **Fran Serrano**

Piano: **Jose Vicente Riquelme**

Coreography: **Jose Luis Navarro**

– *Polo gitano* by Tomás Bretón

Dance: **Anael Orozco**

Piano: **Jose Vicente Riquelme**

Coreography: **Mariemma**

– *Bolero* from “*El baile de Luis Alonso*” by Gerónimo Giménez

Dance: **Cristina Cazorla**

Piano: **Jose Vicente Riquelme**

Coreography: **Cristina Cazorla**

SONG and PIANO

– *Ouvre ton cœur* (*Serenade espagnole*)
by *Georges Bizet*

- ***Bolero*** by *Mihail Glinka*
- ***Canzonetta Spagnuola*** by *Gioacchino Rossini*

Mezzosoprano: **Jennifer Ramirez**
Piano: **Jose Vicente Riquelme**

VIOLIN and PIANO

- ***Carmen Fantasie*** by *Pablo Sarasate*
after melodies of the opera "Carmen" by Georges Bizet
Moderato - Lento assai - Allegro moderato- Moderato

Violin: **Rezart Kapetani**
Piano: **Jose Vicente Riquelme**



PART TWO

DANCE and PIANO

– *Danza del molinero* from “The Three-Cornered hat” by García/Falla

Dance: **Fran Serrano**

Piano: **Jose Vicente Riquelme**

Coreography: **Antonio Ruíz Soler**

SONG and PIANO

– *Chanson espagnole* by Maurice Ravel

– *Bolero* by Alexander Dargominsky

– *Habanera* from the opera ‘Carmen’ by Georges Bizet

Mezzosoprano: **Jennifer Ramirez**

Piano: **Jose Vicente Riquelme**

DANCE, VIOLIN and PIANO

– ***Danza*** from “*The life is short*” by *Manuel de Falla*

Violin: **Rezart Kapetani**
Jose Vicente Riquelme

Piano:

Dance: **Anael Orozco**

Coreography: **Jose**

Granero

– ***Zapateado*** by *Pablo Sarasate*

Violin: **Rezart Kapetani**
Jose Vicente Riquelme

Piano:

Dance: **Fran Serrano**

Coreography: **Antonio Ruíz Soler**

– ***Jota Navarra*** *Danza española nº 4 Op. 23*
by *Pablo Sarasate*

Violin: **Rezart Kapetani**
Jose Vicente Riquelme

Piano:

Dance: **Cristina Cazorla**

Coreography: **Cristina Cazorla**

TEXTS

PART ONE

Albéniz - Asturias (Legend)
length 6:00 minutes aprox.

It was undoubtedly during his stay in London that Albéniz composed some of his best piano concert works. As a Catalanian by birth and a deep connoisseur of the rhythms and popular songs of each and every one of the corners of Spain, Albéniz composed between 1891 and 1894 “Cantos de España”, one of the most important works of that time. His prelude, titled “Asturias” (Legend), later included in his First Spanish Suite curiously contains the most typical elements of Andalusian flamenco singing.

The work begins with the unmistakable imitation of the “plucking” of a guitar, which is followed by a series of energetic chords that then introduce the literal transcription of a slow song of “canto jondo” that finally leads to the fast-paced opening plucking. Some plain and original chords of romantic inspiration conclude the work in an original and simple way.

The choreography is by Jose Luis Navarro.

Bretón - Polo gitano
length 4:30 minutes aprox.

Tomás Bretón was one of the most outstanding and prestigious composers in Spain at the beginning of the 20th century, not only as a prolific composer of opera and popular 'zarzuelas' (Spanish operettas), but also as an influential conductor, founding and directing the Madrid Concert Society between 1885 and 1891, and teacher of composers, being director of the Madrid conservatory between 1901 and 1921. As a composer of symphonic music, he created interesting symphonies, symphonic poems, among which "Los Galeotes" based on the famous episode of Don Quixote stand out.

His "Andalusian Scenes" composed in 1894 are a tribute to the characteristic and popular rhythms of the traditional dances and songs of Andalusia. I. Bolero II. Gypsy polo III. March and saeta IV. Zapateado are its movements.

The 'Gypsy Polo' was popularized by La Argentinita before the Civil War, performing it with castanets and its characteristic heel tapping.

Gerónimo Jiménez - Bolero length 5:30 minutes aprox.

Luis Alonso was a popular dance teacher who lived around 1840 in Cádiz. Through his academy, located in an Andalusian 'patio', paraded from the most corny damsels to the most elegant and attractive gentlemen of the high society of the moment.

From the gossip and anecdotes that were told about him, the playwright Javier de Burgos wrote a farce that was premiered in 1895 at the Spanish Theater in Madrid. And it was so successful that the Sevillian composer Gerónimo Jiménez decided to set it to music

in the form of a 'zarzuela', which he premiered the following year, in 1896.

Jiménez's score is full of danceable rhythms, from his famous intermission to this magnificent 'bolero' that honors to the style and time of the protagonist.

The Spanish song in the 'lieder' and opera by non-Spanish composers

For almost the entire 17th century, baroque culture drew from and was inspired by popular tasteful and inheritances, but with the arrival of the 18th century, the artists of the 'Age of Reason' or 'Age of Enlightenment', tastes moved away from the popular traditions, developing an academic Art and rigidly attached to the rules and treatises.

From 1700, the succession of the Habsburgs in Spain by the Bourbon dynasty resulted in the prohibition of any popular element in the theater or court. The fact that Carlos III forbade performing hors d'oeuvres or singing and dancing at festivals such as May and Saint John had a significant impact on the reflection of the popular in the masterpieces of Spanish Art. This prohibition was continued by the Holy Inquisition, which would persecute certain dances, songs or popular festivals throughout the 18th century and much of the 19th.

However, some scholars collected fragments of 'Seguidillas', 'Décimas' (Espinela song) and Christmas carols in stage plays that maintained their unmistakable popular taste.

However, in the 18th century there were several cultural fashion trends and poetic-musical styles that in later centuries were highly appreciated as a basis for musical composition. Among them, the 'Folías' were very important, inspiring composers such as Marais, Corelli, Scarlatti, Getry or Cherubini. As well as rhythms

and songs as popular as the 'Fandango', the 'Jota' which, together with the 'Bolero' dances, would have a powerful influence on the dance rhythms of that time and later, until reaching its peak in the 19th century, essentially in the German, French, Russian and even Italian singing schools.

Bizet - Ouvre ton cœur (Serenade espagnole)

length 3:30 minutes aprox.

Lyrics – Louis Delâtre

La marguerite a
fermé sa corolle,
L'ombre a fermé les
yeux du jour,
les yeux du jour.

Belle, me tiendras-tu
parole?

La marguerite a
fermé sa corolle.

Ouvre ton cœur à
mon amour.

Ouvre ton cœur à
mon amour.

Ouvre ton cœur à
mon amour.

Ouvre ton cœur,
ô jeune ange, à ma
flamme,

Qu'un rêve charme
ton sommeil.

Ouvre ton cœur
Je veux reprendre
mon âme.

Ouvre ton cœur,
ô jeune ange, à ma
flamme,
Comme une fleur
s'ouvre au soleil!

Ouvre ton cœur
Ouvre ton cœur
Comme une fleur
s'ouvre au soleil!

La, la, la, la, la, la ...

The daisy has closed its
petals,
the shadow has closed
the eyes of the day,

The eyes of the day
Beauty, will you talk to
me?
The daisy has closed its
petals.

Let a dream enchant
your rest.
Open your heart.
I want to recover my
soul.

Open your heart to my
love.
Open your heart to my
love.
Open your heart to my
love.

Open your heart,
young angel, to my
flame,
As a flower opens to the
sun!
Open your heart.
Open your heart.
As a flower opens to the
sun!

Open your heart,
Oh young angel, to my
flame,

La, la, la, la, la, la

Glinka – Bolero

length 2:30 minutes aprox.

Lyrics – Nestor Vasilyevich Kukolnik

О дева чудная моя,
Твоей любовью
счастлив я!
Припав челом к
моей груди
В немом восторге
таешь ты.

Так много пламени
в очах!
Так много неги на
устах!
Трепещет грудь, ты
вся дрожишь.
Без слов ты клятвы
мне даришь.

Лобзание длится
без речей.

Я пью восторг
любви твоей

В невозмутимой
тишине.

Но если ты
изменишь мне...

О дева бедная моя!
И дик и мрачен
буду я,

И бурю смерти
подыму

Тебе и другу
твоему!

Дымится кровь,
несётся крик,

А я к устам твоим
приник,

Я рву последний
звук речей,

Последний взор
твоих очей.

Любви крылатые
мечты,

Надежды, счастье -
всё прости;

Я видел вас в
коварном сне,

Но нет - ты не
изменишь мне.

Oh my dear girl,
How happy I am with your
love!

Your forehead rests on my
chest
sinking into a silent
ecstasy.

Oh, the fire in your eyes!
Oh, the passion of your
lips!

Your throbbing chest
makes me vibrate
Without words, you grant
me your caresses.

Our sustained kiss,
It goes beyond words.
I devour your delicious
love in stillness
But if you ever cheat on
me ...

Oh my poor maiden!
I will be wild and gloomy,
And I will scourge with
death,

to you and your beloved!	Love is a winged dream:
Bleeding and screaming	hopes, happiness. Excuse
I will press your lips	me.
drawing from them their	It has been a treacherous
last sound,	dream,
While I cry your last look.	because, you will never be
	unfaithful to me..

Rossini – Canzonetta Spagnuola

length 3:30 minutes aprox.

Lyrics – popular / anónima

En medio a mis colores,
ay,
pintando estaba un día,
ay,
cuando la musa mía, ay,
me vino a atormentar,
ay.

pero lo quiso en vano,
ay,
lo tuve que dejar, ay.
Ay, con dolor pues, dejo
empresa tan feliz
-cual es de bellae Nice -
las prendas celebrar, ay.

Ay, con dolor pues, dejo
empresa tan feliz
-cual es de bellae Nice-
las prendas celebrar, ay.
Quiso que yo pintase, ay,
objeto sobrehumano, ay,

Conoce la hermosura, ay,
un corazón vagado, ay,
mas su destino malvado,
ay,
le impide adecentar, ay

Manuel de Falla / Félix García – The dance of the miller

from the ballet “The Three-Cornered hat”

length 02:00 minutes aprox.

*Felix Garcia was hired in November 1917
to rehearse with Diaghilev's Ballets Russes a
novelty ballet with Spanish character and*

rhythms, originally titled “The Corregidor and the Miller’s wife”; assisting Massine in staging the choreography and also starring in the leading role of the Miller alongside Lolita Astolfi, who would play the Miller’s wife. The delay of Fallain the completion of the orchestral score and the difficulties in finding Spanish dancers willing to participate in this project, meant that this ballet was not premiered -not without a few difficulties- until the end of July 1919, at the Alhambra Theater in London.

Félix Garcia, an extraordinary musician and dancer, introduced this ‘farruca’ dance in the ballet for his personal brilliance. Once transcribed and orchestrated, it has a surprising effect, revealing the sound of the footwork on the stage boards and the snap of the fingers when dancing it, both combined with a deep and foreboding “quejío” (groan).

Sarasate – Carmen Fantasie length 11:30 minutes aprox.

The extraordinary success that the young Pablo Sarasate obtained as a violin virtuoso made him abandon his studies at the Paris Conservatory to dedicate himself to traveling throughout Europe, North America and South America giving concerts. According to the press of the time, his recitals were memorable, giving him fame and

fortune, acquiring two Stradivarius violins, one dated on 1713, which he used between 1808 and 1909 (which was not a gift from Queen Elizabeth II, as it is believed) and another one dated on 1724 that he played between 1866 and 1908, each currently valued at around 20 million BP. The first is in the Madrid Conservatory and the second in the Paris Music Museum.

In the 19th century, it was customary among piano and violin virtuosi to create a medley concert work using melodies from famous operas. Since Georges Bizet's opera "Carmen" was premiered in March 1875, there were many and varied fantasies of its most popular arias and choirs melodies, such as the one made by Horowitz or like those made by Sarasate, Hübner or Waxman.

The one we present tonight is perhaps the most respectful of the order of the opera arias, and was composed in 1883 by the brilliant virtuoso from Navarre.



PART TWO

Ravel – Chanson espagnole

length 2:00 minutes aprox.

Lyrics – Canto popular

Adios, meu homiño,
adios,

Ja qui te marchas
pr'a guerra:

Non t'olvides d'a
prendiña

Qu iche qued' acá
n'a terra.

La, la, la, la, ...

Castellanos de
Castilla,

Tratade ben os
grallegos:

Cando van, van
como rosas,

Cando ven, ven
como chardons.

La la la la ...

Farewell, my husband,
farewell,

Now that you are going to
war

Don't forget to hang on
what you leave in this land,

La la la la...

Castillans of Castille

Treat well the Galicians:

When they go, they go like
roses,

When they come back, La la la la...
they back as thistles.

Dargominsky – Bolero

length 2:00 minutes aprox.

Lyrics – Valerian Fyodorovich Shirkov

Оделась туманами Со мною кинжал
Сиерра-Невада, неразлучный
Волнами играет И смертного зелия
кристалный Хенил, сок!

И к берегу веет с
потока прохлада, Не бойся, цвет милой
И в воздухе блещет Гренады!
сребристая пыл. Вентану за мною
закрой!

Прозрачные безный Пускай нам поёт
эфира серенаду
Луной и звездамый И плачет Карехо
горят! молодой!

Открой мне вентану.
Элвира, Оделась туманами
Минуты блаженства Сиерра-Невада,
летят! Волнами играет
кристалный Хенил,

Уснул ли идалго И к берегу веет с
дакучный? потока прохлада,
Спусти мне с узлами И в воздухе блещет
снурок! сребристая пыл.

The Sierra Nevada is With me, an inseparable
 dressed in mist, dagger
 Crystal waters of Genil and a deadly potion juice!
 river plays in waves,
 and coolness blows to Have no fear, sweet
 the shore. Granada!
 There is a shimmering I have the window
 fervor in the air. closed!
 Let's sing the serenade.
 Transparent without And the infantry cadet
 ether cries!
 the moon and the stars
 burn! The Sierra Nevada is
 Open the window for me, dressed in mist,
 Elvira, Crystal waters of Genil
 minutes of happiness fly river plays in waves,
 away! and coolness blows to
 the shore.
 Did the 'hidalgo' fall There is a shimmering
 asleep? fervor in the air.
 Throw me the knot
 ladder!

Bizet – Habanera

length 4:00 minutes aprox.

Lyrics – adaptation of the song 'El Arreglito' by
 Sebastián de Yradier

L'amour est un
 oiseau rebelle

Que nul ne peut
apprivoiser
Et c'est bien en vain
qu'on l'appelle
S'il lui convient de
refuser
Rien n'y fait, menace
ou prière
L'un parle bien,
l'autre se tait:
Et c'est l'autre que je
préfère
Il n'a rien dit mais il
me plaît

L'amour! L'amour!
L'amour!

L'amour est enfant
de Bohême
Il n'a jamais, jamais
connu de loi
Si tu ne m'aimes pas,
je t'aime
Si je t'aime, prends
garde à toi!
Si tu ne m'aimes pas
Si tu ne m'aimes pas,
je t'aime!
Mais, si je t'aime

Si je t'aime, prends
garde à toi!

L'oiseau que tu
croyais surprendre
Battit de l'aile et
s'envola ...

L'amour est loin, tu
peux l'attendre
Tu ne l'attends plus,
il est là!

Tout autour de toi,
vite, vite
Il vient, s'en va, puis
il revient...

Tu crois le tenir, il
t'évite

Tu crois l'éviter, il te
tient

L'amour! L'amour!
L'amour!

Love is a rebellious
bird,
that none can tame,
and it is in vain that
one calls it,
if he prefers it to
refuse.

Nothing to be done,
threat or prayer.
The one talks well,
the other is silent:
and it is the other
that I prefer;
He says nothing but
he pleases me.

¡Love! ¡Love! ¡Love!
¡Love!

Love is a gypsy's boy,
who never, never
knew the law.
If you do not love
me, I love you;
if you love me, ¡Take
care yourself!
If you do not love,
If you do not love
me, I love you;

But, if I love you,
If I love you, ¡Take
care yourself!

The bird you hoped
to catch,
beat its wings and
flew away...

Love is far, you can
wait for it;
You no longer await
it ¡and there it is!

All around, quick,
very quick;

It comes, it goes,
then it returns...

You think its your, it
flees you;
you thought to flee
it, and it holds you.

Love! Love! Love!

Falla – First dance *from 'The life is short'*
length 3:30 minutes aprox.

'Life is short' was initially conceived as an Spanish operetta (zarzuela), being submitted by Falla to a competition organized by the San

Fernando Academy of Fine Arts in Madrid, 1905. Once in Paris, it began its transformation into an opera, with the help of Debussy and Dukas. It would finally premiere at the Nice Casino in 1913 with little success, but his dance has achieved great popularity, especially after its spectacular re-orchestration.

Sarasate – Zapateado
length 3:35 minutes aprox

Of all the dances that the great violinist and composer Pablo Sarasate composed for violin and piano, this one with opus 23 number 2 and published in Berlin in 1880 by the prestigious publisher Nikolaus Simrock, is probably without a doubt the most popular of all. Here Sarasate uses original songs composed entirely by him, but imitating song and dance cadences with an unmistakable Spanish character.

Tonight we offer the opportunity to listen to it in its danced version.

Sarasate – Jota navarra
length 4:35 minutes aprox.

In June 1889, Pablo Sarasate rewarded the Navarre Provincial Council with a copy of his already famous 'Jota Navarra'. This work was composed in 1878 and published the following

year in Berlin, together with the 'Romanza Andaluza', both dedicated to the violinist Wilma Norman-Neruda. This 'Jota' is inspired by songs by Joaquín Larregla, also a Pamplona-born composer, brilliant pianist and close friend, who Sarasate made him participate in the San Fermín concerts in Pamplona, the Navarre capital, between 1885 and 1889.

"The Navarrese jota would have ceased to be a 'jota', and to be 'Navarrese', if Sarasate had not made it divine with his talent, his inspiration and his Stradivarius..."

Today we offer you the danced version, choreographed especially for this occasion by the dancer and choreographer, Cristina Cazorla.



ARTISTS



Jennifer Ramirez, mezzosoprano
Cristina Cazorla, dancer





Anael Orozco, dancer
Fran Serrano, dancer





Rezart Kapetani, violinist
Jose Vicente Riquelme, pianist



CRISTINA CAZORLA dancer

She was born in Madrid and began her studies at the Mariemma Royal Professional Dance Conservatory at the age of 8, graduating with the Extraordinary Prize of her class in 2015. She graduated as a Choreographer at the María de Ávila Superior Dance Conservatory in 2020. Professionally her career is closely linked to the Bolero Dance School, of which she is a great conservationist interpreter and defender.

She has stood out with his participation with the National Ballet of Spain in the show "Tribute to Antonio Ruiz Soler" held at the Teatro de la Zarzuela, dancing choreographies from Antonio's own repertoire such as "Fantasía Galaica" and "The Three-Cornered hat".

She has been part of the cast of the show "VENGO!" by Sara Cano, Max Choreography Award in 2020, and different private Spanish dance companies performing roles as principal dancer and soloist. She has participated in different galas and festivals as a guest artist, such as the TAC Festival in Valladolid, or the Artistic Dance Exchange gala at The Symphony Space in New York, among others.

As a performer, she has received numerous awards, such as the First Prize for Spanish Dance at the 5th Spanish Dance and Flamenco Contest of Almería in 2017, the Spanish Dance Prize at the City of Castellón Contest in

2015 and the Second Prize at the City of Alcobendas Contest. in 2014.

She is a prominent member of this cycle, in her double role as choreographer and dancer, for her great commitment to *'make visible, recover and maintain the technique of academic language and the characteristic stylistic forms of the traditional Bolero Dance School'*.

ANAEL OROZCO dancer

She was born in La Unión, Murcia. She is a graduate in Spanish dance at the Dance Conservatory of Murcia after completing ten years of study. He has trained with the dancers Antonio Canales, Eva la Yerbabuena, Jesús Carmona, Farruquito, and El Truco y la Truco. He is currently continuing his training with Ángel Monarre and she is a dancer of the Compañía Murciana de Danza, directed by Olivia Bella and studying Education at the University of Murcia, an activity that he combines with his participation in this "Spanish Music Cycle" since its inception.

FRAN SERRANO dancer

He is a graduate of the Professional Dance Conservatory of Murcia, specialized in Spanish Dance and Bachelor's degree and graduate at the IES Graduate Cáscales in Murcia. He has studied with the dancers Jesús Carmona, Pablo Egea, Ángel Manarre, Maribel Ramos (La Zambra), Carlos Rodríguez and Antonio Najarro among others.

He was awarded the First Prize in the Tiempo de Danza contest, in Murcia, X Edition, in 2018. He got a scholarship to study at the National Ballet of Spain, in 2019. He was a member of the Ballet Joven Flamenco de Murcia, during the years 2015- 2018 and the Mara Duran Company, 2018-2019 season. He is currently a dancer in the choreographic workshop of Ángel Manarre, the Compañía Murciana de Danza and the Algazara Flamenco Ballet.

He is currently studying pedagogy applied to Spanish Dance at the Superior Dance Conservatory of Alicante.

JENNIFER RAMIREZ mezzosoprano

She was born in Las Palmas de Gran Canaria (Spain), where she began her violin and choral singing studies. Later he moved to Valencia to continue his musical studies at the Municipal Conservatory under the teaching of María Angeles Peters. He continued his studies in Italy with the tenor Antonio Lemmo, starting at the same time an intense activity of concerts and recitals.

In 2010 she played the role of Maddalena in Verdi's Rigoletto for Stazione Lirica di Gubbio (Rome). In January 2012 she was chosen by the Teatro Goldoni in Livorno (Italy) to sing the role of Donna Elvira in Mozart's 'Don Giovanni'. Later, she was chosen for the Accademia di Belcanto Rodolfo

Celletti to perform at the Valle D'Itria Festival in Martina Franca (Bari) where she attended masterclasses by Mariela Devia, Vincenzo De Vivo, Paolo Coni, Stefania Bonfadeli, Sherman Lowe, Antonio Greco and Alberto Zedda. In 2014 she participated in the Voci Verdiane Competition in Busseto, where she was chosen to sing the role of Flora Bervoix in Verdi's 'La Traviata' for the Verdi International Festival in Parma / Busseto 2014.

In 2015 he continued with the performances of La Traviata, then in Spain and in a production of Carmen at the Teatro Savoia di Campobasso. Already in 2016 he sang the mezzo-soprano part in Handel's 'El Mesías' with the Orquesta del Reino de Aragón, conducted by Ricardo Casero. She also attended the young artist's ISing festival as a guest, where she is chosen in an audition among more than 3,000 candidates from around the world. During the festival he held several concerts in Suzhou and Beijing.

In October and November 2016, February and March 2017, he continues with his recitals in the cities of New York, New Jersey, Dallas and Oklahoma, thus ending his tour in the United States. In recent years he has toured Russia and Mexico.

REZART KAPETANI violinist

He is a Spanish-Albanian violinist. He was born in Tirana where he began his violin studies

with Adem Beqiri to continue later at the Jordan Misja Artistic Lyceum with Professor Zishan Kumbaro and later at the Superior Conservatory with Roland Xhoxhi. At the age of eleven, he won the second Albanian National Youth Award. He was selected in 1994 to participate in the Mediterranean Youth Orchestra in Aix-en-Provence (France). Later, he moved his residence to Murcia (Spain), where he studied with Joaquin Palomares at the Superior Conservatory, obtaining the Final Degree Award. In 1995 he won the violin competition at the International Festival of Youth Orchestras and in 1996 he won the second prize at the Ciudad de Andújar Competition.

As a soloist he has performed with the Valencian Baroque Orchestra, with the Amicitia Chamber Orchestra, the Tomsk Symphony Orchestra (Russia), the Tirana Chamber Orchestra, the Aleksander Moisiu Chamber Orchestra of Durrës (Albania), and the Albanian Radio Television Symphony Orchestra. As concertmaster he has collaborated with the Murcia Symphony Orchestra and with the Amicitia Chamber Orchestra. In September 2019 he performed with the RTSH Orchestra of Albania performing the 'Spanish Symphony' by Edouard Lalo.

He was a founding member of the Thader Quartet with which he was a finalist in the XIII Paper of Music in Capellades (Barcelona) and second prize in the City of Manresa Chamber Music Competition. He has been a violin teacher at the Murcia Superior Conservatory of Music and at the Lorca Professional Conservatory.

JOSE VICENTE RIQUELME ROS pianist

He is a Spanish pianist who has studied at the Superior Conservatory of Murcia under the tutelage of Pilar Valero, obtaining the highest marks in all courses and graduated with honors upon completion. He refined his technique with professors Joaquín Soriano, Fabio Bidini, Aquiles delle Vigne, Alexander Kandelaki, Nino Kereselidze, Roland Pröll, Boyan Videnicharov. And he has recently finished his master's degree with Professor Nino Kereselidze.

As a soloist, he performed with orchestra several Mozart, Chopin, Rachmaninov and Schumann piano concertos. Also as a soloist, he has given recitals throughout Spain, as well as abroad (Belgium, Italy and Germany).

He was awarded in numerous competitions, among which the First Prize of the Villa de Molina Competition and the "Virginia Martínez" Prize, scholarship prize of the Sansepolcro International Piano Competition (Italy (2015) and the First Prize of the national competition "Villa de Cox" (2017), Prize for the best Spanish pianist at the III Clamomusic International Competition (2017) and Fourth prize at the International Mozart Competition in Berlin.

He has made numerous recordings, including his participation in the recording of the cd-book "The Three-Cornered hat" by Hernandez-

Valera (2018) with music by Falla and "Adventures y misfortunes of Don Quixote" by Hernandez-Valera (coming soon) with music by Strauss.

ANTONIO HERNÁNDEZ MORENO artistic director

He studied at the Conservatory and the University of Murcia. In 1984 he founded and directed the Ragtime Concert Band participating in the National Exhibition of Young Jazz Performers (Palma de Mallorca, 1986) and in the Biennale of Music and Theatre (Modena-Italy, 1987).

As a researcher and teacher, he has created and developed the "intuitive method of musical listening" numerous concerts for children. He has collaborated in different media writing music criticism articles for the press and radio programs. He is the author of the following books: "My first music book" (Real Musical Editores, Madrid, 1991), "Living, loving and dying for music" (Real Musical Editores, 1992), "Music for children" (Siglo XXI de España Ediciones, Madrid-1993, Mexico-1994) and "I learn music with Vivaldi" (Siglo XXI de España Ediciones, 1994).

In 1992 he was awarded a scholarship by the Commission for the V centenary of the Discovery of America for the project: "Gottschalk, a composer between Spain and Latin America". In 1996 he adapted the first version sung in Spanish of the opera "The Magic Flute" by W. A. Mozart. He got a scholarship from the Ministry of Education for an exchange program for carrying out study visits on Music Teaching at Scool to

Finland and Denmark. Between 2001 and 2004 he coordinated the Comenius European Project "Let's get together, let's dance together" with the participation of Schools from Cyprus, Belgium and Italy. Between 2005 and 2008 he was an advisor to the music pedagogy magazine Eufonía, Editorial Graó (Barcelona).

Between 2007 and 2013 he was a teacher at ALCE School in New York. As a result of his research on Diaghilev's Ballets Russes in Spain (1916-1919) and the ballet "The Three-cornered hat", he wrote a book with the same title published in eight languages to commemorate the centenary of its premiere in London (1919- 2019) and the world's first recording of the complete ballet's music on piano version, and the book "Thirty castanets for London" (2020). He is the founder and artistic director, since March 2017, of the "Spanish Music Cycle in tribute to the dancer Felix Garcia".

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