



CMA Performing Arts Series 2013-14



Please **turn off all electronic devices** before entering the performance hall.

Photography and audio/video recording in the performance hall **are prohibited.**

DEPARTMENT OF PERFORMING ARTS, MUSIC, AND FILM

The Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106-1797

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clevelandart.org/performingarts

For tickets call toll-free
1-888-CMA-0033 or online at
clevelandart.org/performingarts

Programs are subject to change.

These performances are made possible in part by:
The Ernest L. and Louise M. Gartner Fund
The P. J. McMyler Musical Endowment Fund
The Anton and Rose Zverina Music Fund

Series Sponsors:



Estrella Morente

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Welcome to the Cleveland Museum of Art

This month Flamenco Festival returns to Cleveland, generating enough heat to warm up the arctic blast! It features three of the leading performers in Flamenco. Tonight we welcome Spanish superstar Estrella Morente. Her masterful live shows torch the soul and leave audiences spellbound. Estrella was the singing voice of Penélope Cruz in Pedro Almodóvar's Oscar-nominated film *Volver*. On Friday, one of Spain's (and the world's) greatest guitarists, Tomatito, performs with his sextet and featured dancer Paloma Fantova.

In celebration of the opening of our west wing, we showcase dance and music of the subcontinent of India, which still share a strong connection with its classical art. The performances explore some of these themes and connections by performers and experts who have devoted their lives to its mastery. Don't miss the Sufi devotional music as sung by Asif Ali Khan (March 19) and the stunning Indian dance and music performed by the Nrityagram Dance Ensemble (April 11).

We invite you to come early to look at works of art, dine at the restaurant or cafe and refresh yourself with great performances from around the world. There's much more to come. . . glance through the Performing Arts Series brochure available in the lobby and see if anything catches your imagination for an evening in the fabulous surroundings of the Cleveland Museum of Art.



Estrella Morente Autorretrato (Self Portrait)

Wednesday, March 12, 2014 • 7:30 p.m.
Gartner Auditorium, The Cleveland Museum of Art

PROGRAM

Pregón
Requiem
Habanera
Tangos Toreros
Granaína
Seguiriya
Instrumental
En un sueño vinistes
La Estrella
Sevillanas a Lola
Bulería de la corriente

Program is subject to change

This evening's program will be performed without intermission

ENSEMBLE

Estrella Morente, vocals

José Carbonell "Montoyita", guitar

José Carbonell Serrano "Monti", guitar

Antonio Carbonell, palmas, chorus

Enrique Morente Carbonell "Kiki", palmas, chorus

Angel Gabarre, palmas, chorus

Pedro Gabarre "Popo", percussion



Technical & Staff

Joan Fornés, sound

Bea Vega, road manager

Macandé, management

Belén Seoane, Flamenco Festival staff

For legal reasons and physical safety of the artists and for the comfort of the audience, cameras and other recording devices are not permitted in the auditorium during the performance.

NOTE ON THE PROGRAM

Autorretrato (Self Portrait)

The first time I saw Estrella Morente live, was at a concert at the Madrid College of Medicine in 1998. I was speechless. No other artist had ever impressed me as much on stage. Never. Not even my idol Georges Brassens, nor my beloved Leonard Cohen or Bruce Springsteen ...

Estrella was something new, something different. The first thing that impressed me was her attitude, innate elegance, a new sophistication, an apparent security, not the result of arrogance but of courage and nobility. But then Estrella started singing and I entered a kind of twilight zone. It seemed impossible, someone so young with so much wisdom at the same time. Or was it intuition? Or was it in the genes? Who cares? For me, that day, a star was born.

More than that. Because Estrella, like it or not, belongs to the great, crazy, strange family of the Divas: Callas, Bernhardt, Duncan, Garbo and that is something that is not learnt or studied, cannot be bought or sold. It is something that is present. Something innate.



In Estrella I found heritage, tradition, and also innovation, the future. The improviser, who never repeats herself, because true feelings can never be duplicated or manufactured. They are conjured up at a given moment.

Every time Estrella takes a stage to sing, the place becomes a theatre or an arena, whether in a tablao, on film, or in any performance. She is archaic and futuristic at the same time. Estrella is a performer who uses her voice like any of the jazz greats, as the noblest, the most primitive and most quintessential of instruments.

But Estrella is also an actress, although in her *oeuvre*, roles and characters are not defined or mechanical. They represent an open score, upon which to open the heart of Cante, like a ritual sacrifice in which art is always renewed, always alive.

From her father she learned that art is never one thing, but carries all others within: poetry, dance, painting, bullfighting, film and theatre.

Today, fate has forced Estrella to become matriarch of a family quite unlike any other in the Spanish arts realm. She began recording her new album with her father, mentor and teacher, as well as producer, the great Enrique Morente. He was unable to finish it, but it is now in your hands.

“Autorretrato” (Self Portrait) is pure magic. It consists of seemingly disparate tracks, which passed through the filter of Estrella’s voice become one, in a kind of unique composition, an oratory in several movements. It is like a confession, even a statement. It is the overwhelming intimacy of the music which makes it a self -portrait. The self-portrait of a great star. Estrella, as she is today. Estrella, please continue, like Goya, Picasso, or Rembrandt, to portray yourself as you are.

-Fernando Trueba



SONG TEXT EXCERPT AND TRANSLATION

Granada es como una rosa más bonita
que ninguna que se duerme con el Sol
y florece con la Luna.

*Granada is a prettier rose
than any that sleep at sundown
and blossom in the moonlight,*

Enamorada del agua,
flor de la brisa,
que vive sola por culpa de las espinas.
Rosa de melancolía,
los ruiseñores le cantan

*Caressing its fountains,
its bud, the breeze's flower
That lives but for its thorns,
Melancholy rose,
the nightingale sings*

y ella, como es flor de olvido,
con el silencio les paga.

*And she, like the forget-me-not,
answers back in silence,*

Granada vive en sí misma tan prisionera,
que sólo tiene salida por las estrellas.
Ay, amor, deja el balcón abierto del
corazón.

*Granada lives within itself a prisoner,
whose only escape is through the stars.
Oh, my love, leave open the balcony of
your heart.*

Ay, amor, que en la Vega te espero
con una flor.
Por un suspiro la Luna se lo llevó
y en el destino de la sombra se quedó.

*Oh, my love, I await you in the meadows
with the flower
the moon has stolen for a sigh
and kept in the shadows of destiny,*

Ay, amor, amor que se fue

Oh, my love, love that has flown.

(from "Habanera Imposible" - lyrics by
Carlos Cano)



ABOUT FLAMENCO

Brief History of Flamenco

The precarious conditions of the Andalusian singer of the past made it inevitable that he/she should dwell on the more tragic aspects of existence. Even though conditions are now incomparably better, the feelings inherent in the *cante* are universal and timeless and represent a link between past and present.

Andalusia, the region of southern Spain which is flamenco's home, has a strong musical tradition documented from ancient times and flamenco certainly takes its place in that heritage. Throughout the centuries, Andalusia absorbed peoples of different cultures and backgrounds, including Romans, Jews, and Moors. As far as flamenco is concerned, the most significant arrival was in the 15th century when tribes of nomadic Gypsies settled in southern Spain. Their arrival coincided with Ferdinand and Isabella's conquest of Granada, the last bastion of the Moors, and the subsequent expulsion of Jews and Arabs from Spain.

Historian Felix Grande, writing about life in the 15th, 16th, and 17th centuries stated: "The Jews were massacred, the Gypsies humiliated and persecuted, the Arabs exterminated, the Moriscos (converted Arabs) expelled, and the Andalusians generally exploited...if we do not relate the music...to brutality, repression, hunger, fear, menace, inferiority, resistance, and secrecy, then we shall not find the reality of *cante flamenco*...it is a storm of exasperation and grief." It was against this background that flamenco evolved.

While earlier records suggest that flamenco was at one time unaccompanied, it is hard for us today to imagine flamenco without a guitar. In effect, the guitar forms an integral part of the song; singer and guitarist are one creating the *cante*. The different types of *cante* provide the basis for all flamenco guitar playing. Most of the *cante* has an underlying rhythmic structure which must be strictly adhered to—the *compás*. One of flamenco's chief characteristics is the complex syncopation against the *compás*, with the *cante* being sung almost entirely off the beat and the guitarist maintaining the rhythm, adding further to the syncopation. In some forms, like the



cante libre (free song), the *compás* is less apparent, but the singer may break into an established rhythm which the guitarist then has to follow. Indeed, the singer is at liberty to improvise, whether the *toque* (guitar playing) is free or in *compás*, and the guitarist may not know beforehand what is to be expected of him.

There is no evidence that the guitar was initially used to accompany the *cante*, and even today some of the most dramatic forms of *cante* are invariably performed unaccompanied. However, it was certainly in regular use by the end of the 19th century and the guitar has an exceptionally long history in Spain, an early version probably being brought by the Romans. The lute was extremely popular in the rest of Europe during the Renaissance, but was rejected in Spain as a foreign intrusion since it was of Arab origin. Furthermore, the *vihuela* (the guitar's predecessor) was more suited to the accompaniment of ballads by strumming, since the lute requires notes to be picked more delicately. It was also cheaper to produce and more robust.

In the 19th century, there were two types of singing in Andalusia—the *cante gitano* of the Gypsies and the *cante andaluz*. Silverio Franconetti, an Andalusian of Italian origin and an exceptional singer of Gypsy styles, was the first to bring these two styles together. This integration of both forms resulted in the *cante flamenco* as it has come to us—the end product being without question greater than the sum of its parts.

The wail of the *cante jondo* (deep song) resembles the mournful chant of the exiled Sephardic Jews. Its poetry has the existentialist angst and philosophical questioning common in Arabic poetry. The dance which evolved slowly, fully blossoming in the 1840s suggests the repetitive key symbol prevalent in Islam, the trance-inducing rhythms of Africa, and the stubborn search of Jewish music.

Flamenco developed rapidly, gaining in artistic stature as well as popularity. Establishments appeared throughout Andalusia and beyond, dedicated wholly to the performance of flamenco. They came to be known as *cafes cantantes* (coffee theatres) where refreshment could be enjoyed while watching the performance. Although some of them survived until the middle of the 20th century, their heyday



was past by the 1920s. Generally they were like cabaret theaters, with as many as four shows a day.

Dance has always been associated with flamenco. It is difficult to imagine this music without movement. While sophisticated flamenco dance companies have been touring the world for more than 50 years, it is the raw unchoreographed dances of Andalusian Gypsies that has maintained the art form in its most creative essence.

ABOUT THE ARTIST

Estrella Morente

Estrella Morente was born in Granada. She is the eldest daughter of the legendary Enrique Morente and the dancer Aurora Carbonell. She grew up surrounded by flamenco and has since become one of Spain's most sought-after performers.

Prestigious venues and events, both in Spain and overseas, have hosted Estrella's concerts, among these; Carnegie Hall in New York, Konzerthaus Vienna, Theatre Carré Amsterdam, Parco Della Musica Roma, Oslo International Festival, Suds à Arles, Helsinki World Music Festival and Voix de Femmes, Brussels, among others.

Recently, she recorded De Falla's "El Amor Brujo" with the Spanish National Orchestra, under the direction of Josep Pons. She has sung with the top orchestras across Spain.

Estrella has won many awards including the Premio Ondas and was nominated for a Grammy for best flamenco recording. Her recordings have reached platinum status. After five years since the release of "Mujeres" (EMI), her new album "Autorretrato" (EMI) was launched last October. The record includes collaborations by Michael Nyman, Pat Metheny, Ketama, and Vicente Amigo, among others.

She is a fervent admirer of La Niña los Peines, Camarón de la Isla, Marchena, Vallejo, and of course, her father Enrique. Lola Flores, María Callas and Montserrat Caballé have all influenced Estrella's approach to singing.



In spite of her youth, she has sown the seeds of her art and her musical gifts across the globe. She is blessed with a pure, crystalline vocal timbre and moves easily between warm, seductive tones and raw, expressive phrases.

Estrella possesses a profound knowledge of her art as well as innate musical taste. She has become a point of reference for aficionados and newcomers to flamenco singing, combining the early influences of her native Granada with the latest tendencies in the flamenco of the new millennium

She has adhered to simple and untainted song-forms and her singing is neither pure nor orthodox, but contains that edge of personality that makes for a true revolution in the best tradition of flamenco Cante.

CREDITS

This tour is produced by:

flamencofestival

This tour is supported by:



UPCOMING PERFORMANCE

Sufi Devotional Music: Asif Ali Khan

Wednesday, March 19, 7:30 p.m.

Asif Ali Khan has emerged as the reigning prince of the sublime traditions of the devotional qawwali music. Khan's music can be meditative and trance-inducing, thrilling and ecstatic. To hear his voice soaring above the call-and-response choruses, rhythmic hand claps, percussion, and harmonium of his accompanying musicians is an inspiring experience. \$29-\$45

CMA Performing Arts Series

Visit www.clevelandart.org/performingarts for more information about performances, including audio/video samples and program notes.

MASTERS OF THE VIOLIN

L. Subramaniam

Friday, October 4, 7:30

O'Connor String Quartet

Wednesday, October 30, 7:30

Jordi Savall and Hespèrion XXI

Friday, November 1, 7:30

Masters of the Fiddle: Natalie MacMaster and Donnell Leahy

Friday, November 15, 7:30

Kayhan Kalhor

Wednesday, November 20, 7:30

Gil Shaham, Solo Violin

Thursday, February 6, 7:30

Ray Chen and Julio Elizalde

Wednesday, February 12, 7:30

Midori

Saturday, April 12, 7:30

Roby Lakatos

Friday, May 2, 7:30

FLAMENCO FESTIVAL

Eva Yerbabuena

Ballet Flamenco

Wednesday, March 5, 7:3

Estrella Morente

Wednesday, March 12, 7:30

Tomatito

Friday, March 14, 7:30

ASIAN PERFORMANCES

PART 1: SUBCONTINENT OF INDIA

L. Subramaniam

Friday, October 4, 7:30

Sufi Devotional Music: Asif Ali Khan

Wednesday, March 19, 7:30

Nrityagram Dance Ensemble

Friday, April 11, 7:30

Mother and Child: Sujatha Srinivasan

Sunday, May 11, 2:00

MOTHER AND CHILD

State Symphony Capella of Russia

IN THE ATRIUM

Wednesday, December 4, 9:00

Mother and Child

Saturday, December 14, 2:00

Mother and Child: Sujatha Srinivasan

Sunday, May 11, 2:00