

EARLY MUSIC FOUNDATION presents

EARLY MUSIC NEW YORK

FREDERICK RENZ – DIRECTOR

Clasicismo español
18th-Century Iberia

This performance is made possible in part
through a generous grant from
The Mattina R. Proctor Foundation

Cathedral Church of Saint John the Divine, Great Choir
Amsterdam Avenue at 112th Street, NYC

Saturday, 10 October 2015, 8:00 PM

EARLY MUSIC NEW YORK

FREDERICK RENZ - DIRECTOR

Violin

Daniel Lee - Concertmaster
Kate Goddard
Jeremy Rhizor

Nicholas DiEugenio - Principal II
Peter Kupfer
Edson Scheid
Margaret Ziemnicka

Francis Liu
Vita Wallace

Viola

Rachel Evans - Principal
Marie Daniels
Christopher Nunn

Violoncello

Myron Lutzke - Principal
Margalit Cantor
Benjamin Wolff

Violone

David Chapman

Bassoon

Stephanie Corwin

Oboe

Margaret Owens - I
Julie Brye - II

Horn

Alexandra Cook - I
Sara Cyrus - II

Guitar

Arash Noori
Jason Priset

Castanets & Percussion

Rex Benincasa

&

Guest Singers

Elaine Lachica - soprano
Jorge Prego - tenor

José M. Pietri-Coimbre - baritone
Rachel Rosales - soprano

with

Nathaniel Adams - tenor
Todd Frizzell - tenor
Peter Walker - bass-baritone

Clasicismo español

Opera Ouverture Chevalier de Saint Georges, 1745-1799
from *L'amant anonyme*, G75, 1780
Allegro, Andante, Presto, Ballets (3)

La maja y el mayo Manuel del Pópulo Vicente Garcia, 1775-1832
Tonadilla a dúo, Madrid, 1798
(see text& translation)

Seguidillas, 1800-08 Fernando Sors, 1778-1839
Cesa de atormentarme
Acuerdate, bien mio
Si dices que mis ojos
Las mujeres y cuerdas

La Maja – Elaine Lachica El Majo – Jorge Prego
Guitars - Jason Priset & Arash Noori

interval

La musica notturna delle strade di Madrid, Op. 30:6 Luigi Boccherini
Le campane de l'Ave Maria – The Ave Maria bell; 1773-1805
the main church calls the faithful for the Ave Maria prayers.
Il tamburo dei Soldati – The soldiers' drum.
Minuetto dei Ciechi – The minuet of the blind beggars;
the cellists are directed to place their instruments upon their knees,
strumming them like guitars.
Il Rosario – The Rosary; a slow section not played in strict time.
Passa calle – The passacaglia of the street singers, known as Los Manolos;
lower-class loudmouths; not a true passacaglia, yet imitates their singing.
in Spanish, passacalle denotes “pass along the street,” singing as one seeks
amusement.
Ritirata (& variations) – the retreat of the Madrid military night watch;
the Watch's patrol, announcing curfew, closing the streets for the night.

La cantada vida y muerte del General Malbru (1785) Jacinto Villedor
Tonadilla general, Madrid, 1785 1744-1809
(See Text & Translation)

General Malbrú – Jorge Prego Paje – Elaine Lachica
Madame – Rachel Rosales Sergeant – José M. Pietri-Coimbre
Soldiers – Nathaniel Adams, Todd Frizzell, Peter Walker
Stage Direction - Adriana Sananes Costuming – Carol Sherry

ABOUT THE PROGRAM



Joseph Bologne, Chevalier de Saint-Georges was a champion fencer, a virtuoso violinist and conductor of the leading symphony orchestra in Paris. Born in Guadeloupe, he was the son of George Bologne de Saint-Georges, a wealthy planter, and Nanon, his African slave. Called 'de Saint-Georges' after one of his plantations in Guadeloupe, he was a commoner until 1757, when he acquired the title of *Gentilhomme ordinaire de la chambre du roi* (Gentleman of the king's chamber). During the French Revolution, Saint-Georges was colonel of the 'Légion St.-Georges,'¹ the first all-black regiment in Europe, fighting on the side of the Republic. Today the Chevalier de Saint-Georges is best remembered as the first classical composer of African ancestry.

The **18th-century Enlightenment** was readily assimilated by Spain's new Bourbon monarchy, a major patron of the arts. The *zarzuela* and the *tonadilla*, music theater forms unique to Spain, captured social currents that shaped 18th-century Spanish society.

The tonadilla: "Fashionable, knowledgeable visitors to Madrid in the 1760s, men like Beaumarchais or Casanova, made sure to attend one of the city's two public theaters. There one could savor the inimitable mixture of genres, styles, media, and, above all, people that appeared on the stage of the Spanish metropolis. One might hear as the main offering, depending upon the night and the company, a hundred-year-old baroque *capa y espada* tragedy by Calerón, a recent Piccinni comic opera translated into Spanish with music adapted to Spanish taste, a religious pageant play with bizarre comic passages (*auto sacramental*), a zarzuela adaptation of a Metastasian opera seria, or a "magic play" stuffed with spectacular stage effects. Between the acts of the main show, whether it was sacred or profane, spoken or lyric, came a host of interstitial numbers: spoken entremeses, dances, comic songs, or short satiric or allegorical skits with music.

By 1760 the music for these skits was being consistently notated for the first time, a development that seems to have been coeval with the adoption of a gallant style then sweeping Europe and the consistency of these notated documents was such that it is possible to speak of a new genre: the *tonadilla*. The *tonadilla* was to hold the affections of the Madrid public for over sixty years as one of the most popular entertainments in the public theaters. Thousands of *tonadillas* were staged between the acts of *comedias*, operas, *autos*, and zarzuelas during this period."

The Tonadilla: introductory excerpt from Elizabeth Le Guin's recently published book "The Tonadilla in Performance: Lyric Comedy in Enlightenment Spain."

Manuel del Pópulo Vicente García was one of the most talented musicians that Spain ever produced and one of opera history's most celebrated tenors—the tenor for whom Rossini wrote the *Barber of Seville*. He was a great singing teacher. Included among his students were his own three children: Manuel Patricio Garcia (1805-1906), baritone, teacher, inventor of the laryngoscope; Maria Malibran (1808-1836), one of the most exciting prima donnas of the 1820s and 1830s; and Pauline Viardot-Garcia (1821-1910), accomplished singer, teacher and composer. In 1825, he and his company, four of eight of them Garcías, were recruited by a New York vintner Dominick Lynch, Jr. (1786-1857), who had been encouraged by Italian opera librettist Lorenzo Da Ponte, then a professor of Italian at Columbia College, to introduce New Yorkers to Italian Opera. They staged the first performances of Italian opera in New York. The García family took all the

main parts in performances of *The Barber of Seville*, with García as Almaviva, Mozart's opera was given its first American unabridged performance on 23 May 1826 in the presence of its librettist, with García singing the title role.



Early Music New York presents (perhaps for the first time in the United States) the tonadilla, "La cantade vida y muerte del General Malbrú" (Song of the Life and Death of General Marlborough) accompanied by the Early Music New York Orchestra.

Incorporated in the finale of this brief musical comedy 18th-century style, the popular French folk song "Mambrú se fue a la guerra" ("Marlborough went to war"), which spread throughout the 18th century as a joke, was a parody or mockery of the military exploits of the English John Churchill (Duke of Marlborough and ancestor of Winston Churchill), who led the British Army in the War of Spanish Succession. We know the tune with the English lyrics "For He's a Jolly Good Fellow" (or "The Bear Went Over the Mountain").



John Churchill, Duke of Marlborough

The Italian composer **Luigi Boccherini** was attached to the Court of the Spanish Infante, Luis Antonio (1727–85), brother of King Charles I. (1759–88). “Musica notturna delle strade di Madrid” describes the bustling streets of night-time Madrid.

“Taking its inspiration from nocturnal street scenes of Madrid, it seems to look back nostalgically to the gaiety and bustle of Spain’s capital, recalling the sound of the city’s church bells ringing for evening prayer, the popular dances that were the delight of its young people, and the blind beggars singing their typical *viellas de rueda* until the soldiers from the local garrison sound the midnight curfew with their Retreat.” -- Jaume Tortella, critic.

The composition was famous in Spain during Boccherini’s life; the best-known versions are arrangements of the *Ritirata* (Retreat) movement

Jacinto Valledor y la Calle was a composer of theatre music and *tonadillas*. Twenty-five of his *tonadillas* survive. His “La cantada via y muerte del General Malbrú” was a success into a *tonadilla* via means of transforming the elements implicit in the song into characters in its time and is one of the most original works in the *tonadilla* genre. It consists of the conversion of the popular song of French origin “Malbrough s’en va en guerre” (the Spanish song “Mambrú se fue a la Guerra”).

incorporated to a piano quintet, and a guitar quintet. “The Night Music...” was published years after Boccherini’s death because, he told his publisher, “The piece is absolutely useless, even ridiculous, outside Spain, because the audience cannot hope to understand its significance, nor the performers to play it as it should be played.”



Pencil drawing of Luigi Boccherini by Etienne Mazas after a portrait bust

TEXTS

LA MAJA Y EL MAJO

MÚSICA

LA MAJA

Soy la Maja más remaja
que hubo, que ha habido y habrá.
Pero tan desgalichada
en mi modo de pensar
que me encuentro enamorada
de un Majo con poca sal.

Él es el arte de los boleros,
enseña niñas con mucho esmero.
Nadie le gana a retrechero
y por eso, el infame
a mí me ha muerto.

Voime hacia la caleta
por si le encuentro,
con Currilla la chata
en su aposento
de estos de vino tinto,
pescado y huevos.
Pero como le encuentre
habrá solfeo.
Pues apuradamente el “guaijeño”
no se me aparta nunca del “lao” derecho.
¡Ah! Ladino, mala hora nos veremos.
(Vase). (Sale el Majo.)

EL MAJO

En viendo mi Gregoria
este salero
es preciso me quiera
con más extremo.
Porque he estrenao
de los pies a cabeza
todos los cabos.

Soy un indino tunante
de los de marca mayor.
Que tocando la guitarra
paso la vida mejor.

Paso la vida mejor
que todos los comerciantes
gastando mucho doblón.

TRANSLATIONS -- by Pablo Zinger

THE MAJA & THE MAJO

MUSIC

THE MAJA (*Madrid working class woman*)

I am the most elegant Maja
who was, has been or will be.
But so untidy
in my way of thinking
that I find myself in love
with a Majo with little elegance.

He is great dancing boleros,
teaches girls with great dedication.
Nobody beats him at being seductive
and that's why, the vile one
has slain me.

I am going towards the bay
to see if I find him,
with Currilla, “the snub-nosed”
in her establishment
where they serve red wine,
fish and eggs.
But if I find him
there will be a beating.
Since craftily the scoundrel
never leaves my right side.
Oh, deceiver, you'll rue the hour we meet.
(Exit). (Enters the Majo).

THE MAJO (*working class guy from Madrid*)

When my Gregoria sees
this elegance
she is bound to love me
much more.
Since I am wearing
from head to toe
every piece of clothing.

I am a cheeky rascal
of the greatest kind.
Playing the guitar
I live my life better.

I live my life better
than any merchant
who spends lots of money.

Yo como y bebo,
cortejo mozas,
tengo pesetas
siempre en mi bolsa
y ando la vida
a la *vita buona*.
Y de aquesta manera
busco mi vida.

Mas, voime, no me encuentre
mi Gregorilla.
Que ella está recelosa,
de la chatilla,
pero yo la aborrezco,
que es una endina
que se fue la otra tarde
con su vecina
y estuvieron bebiendo
en la mirandilla:
arrastra otro infame
perra judía.
Yo te juro no verte
más en mi vida.

(Vase y sale ella y le detiene).

MÚSICA

LA MAJA
¡Téngase Usted, camarada!
No hay que acelerar el paso,
que la perdíz que Usted busca
ya otro perro la ha olfateado.

EL MAJO
Lo que yo tengo de sobra
son, señora Gregorita,
perdices de aquesta clase
sin salir de mi casita.

LA MAJA
¡Ah! Mal nacido indinote, tú te vienes
con jojanas
y yo he de borrar mi nombre o me las
pagas ¡Canalla!

EL MAJO
¡Detente, reina imperial de toda esta
personaza
si sabes que tú eres sola y no camelo a
la Chata.

I eat and drink,
I woo the young girls,
I have pesetas
always in my purse
and I go about my life
living the *vita buona*.
And thus
I earn my living.

But, I leave, so that my little Gregoria
may not find me.
Since she is jealous
of the snub-nosed one;
but I detest that one,
since she is wicked
and she went the other afternoon
with her neighbor
and they were out drinking
on the terrace:
go catch another wretch
you cheeky bitch.
I promise I won't see you
anymore in my life.

(He exits and she enters and stops him).

MUSIC

LA MAJA
Stop there, my comrade!
Do not hasten your step,
that the partridge that you seek
has been smelled by another dog.

THE MAJO
What I have in excess
are, my little lady Gregoria,
such kind of partridges,
without leaving my little house.

THE MAJA
Oh! Ill-born bandit, you respond
with evasive answers
and, by my name that you
will pay, scoundrel!

THE MAJO
Stop, imperious Queen of all
of my person!
You should know that you are the only one
and I do not woo "Snub-nose".

HABLADO

LA MAJA
¿No la camelas, Perico?

EL MAJO
Si digo que no, mi alma;
y te juro por mí mismo
por cuanto tengo y...

LA MAJA
¡Chis!, ¡Calla!; ¿cuánto tienes?

EL MAJO
Cinco reales.

LA MAJA
Pues no se hable más palabra,
que luego los gastaremos en callos y
en salada.

MÚSICA - COPLAS

LA MAJA
Ahora quiero que me digas
dónde vas con la guitarra.

EL MAJO
Voy a dar cuatro lecciones
a unas niñas a sus casas.

LA MAJA
Esas lecciones, amigo,
a la cara te saldrán.

EL MAJO
No tocándome el bolsillo
lo demás déjalo estar.

LA MAJA
¡Ah! Pícaro taimado,
la cara te he de cortar
para que no me quieras
venir a jonjabar.

EL MAJO
¡Por Dios tente Gregoria,
que esto es chanza no más.
Detén el hierro,
mira que me puedes pinchar!

SPOKEN

THE MAJA
Don't you woo her, Perico?

THE MAJO
I am telling you I don't, my sweetheart;
and I swear on my soul,
for all I own and...

THE MAJA
Be quiet! How much do you have?

THE MAJO
Five quarters.

THE MAJA
So let that be the last word,
and later we will spend them on tripe
and on salad.

MUSIC - COPLAS

THE MAJA
Now I want you to tell me
where do you go with the guitar.

THE MAJO
I am going to give four lessons
to some girls in their homes.

THE MAJA
For those lessons, my friend,
you will pay dearly.

THE MAJO
As long as you don't touch my pocket
the rest you can leave alone.

THE MAJA
Oh, cunning trickster,
I will cut your face
so that you won't
mock me.

THE MAJO
By God stop Gregoria,
this is just a joke!
Stop with the metal,
or you may puncture me!

HABLADO

LA MAJA

Pues confiesa en alta voz que tienes tu voluntad, los sentidos y dolencias en tu Gregoria no más.

EL MAJO

Yo lo juro, y lo rejuro y lo volvería a jurar, que no quiero, ni querré, ni la volveré a mirar, a esa indina, chata, infame, sino a ti,
¿Qué quieres más?

LA MAJA

Nada quiero, y satisfecha, ahora me vas a cantar las "boleras" de anteanoche, pero te has de acompañar.

EL MAJO

Dispón y manda, chuscona, que tienes más calidá que todas las andaluzas de Cádiz y Puerto Real.

(Canta unas seguidillas con la guitarra)

Cesa de atormentarme,
cruel Memoria,
acordándome un tiempo
que fuí dichoso.
Y aún lo sería
si olvidarme pudiera
de aquellas dichas.

Acuérdate, bien méo,
Cuando solías
Buscar las ocasiones
Papa las dichas.
Y ahora mudable
huyes aún de las mismas
casualidades.

Si dices que misojos
te dan la muerte,
confiésate y comulga,
que voy a verte
Porque yo creo
me suceda la mismo
si no te veo.

SPOKEN

THE MAJA

Then declare aloud, that your will, senses and sorrows are only for your Gregoria.

THE MAJO

I swear and swear again and I would swear once more, that I don't love, or will love, or will look again, at that worthless, snub-nosed, infamous woman, but only at you. What else do you want?

THE MAJA

I want nothing, and I am satisfied, so now you will sing for me the "boleras" from the night before last accompanying yourself.

THE MAJO

Your will is my command, my tough one, since you have more class than all of the Andalusian women from Cádiz and Puerto Real.

(He sings some seguidillas with the guitar)

Cease tormenting me,
cruel Memory,
reminding me of a time
when I was happy.
I should still be so,
could I but forget
that happiness.

Remember, my love,
how you were wont
to seek out occasions
for happiness.
And now, inconstant,
you even flee
those very opportunities.

If you say that my eyes
are slaying you
confess and receive the Sacrament,
for I shall come and see you.
Since I believe
the same will befall me,
if I do not see you.

Las mujeres y cuerdas
de la guitarra,
es menester tleno
para templarlas.
Flojas no suenan,
Y suelen saltar muchas
Si las aprietan.

MÚSICA - FINAL

LA MAJA (*Luego los dos.*)
Con gozo y alegría
pediremos entrambos
disimulen las faltas
aqueste pueblo amado

EL MAJO
Porque siempre en su obsequio
podamos emplearnos,
dándoles gusto en todo
que es a lo que anhelamos.

LOS DOS
Ya que benignos y placenteros
nos disimulan nuestros defectos
Aunque son infinitos y grandes
de sus piedades disfrutaremos.

LA MAJA (*Luego los dos.*)
Con gozo y alegría
pediremos entrambos
disimulen las faltas
aqueste pueblo amado
Porque siempre en su obsequio
podamos emplearnos,
dándoles gusto en todo
que es a lo que anhelamos.

LA MAJA
Adiós aposentos míos,
adiós luneta querida.

EL MAJO
Adiós cazuela del alma,
que por ti paso fatigas.

LOS DOS
Adiós queriditos,
aplaudid mi tonadilla.

Women
and guitar strings -
talent is needed
to tune them.
When slack they don't sound,
and many snap
when you tighten them.

MUSIC - FINAL

THE MAJA (*Then both.*)
With joy and happiness,
we both shall ask
that our beloved people
may forgive our shortcomings.

THE MAJO
So that to their benefit
we may always be employed,
to satisfy them in every way
is what we most desire.

BOTH
Since they are generous and pleasant
they will forgive our defects
(even when they are great and numerous)
and from their forbearance we will benefit.

THE MAJA (*Then both.*)
With joy and happiness,
we both shall ask
that our beloved people
may forgive our shortcomings.
So that to their benefit
we may always be employed,
to satisfy them every way
is what we most desire.

THE MAJA
Goodbye, my dressing room,
goodbye, dear orchestra seat.

THE MAJO
Goodbye, *parterre* of my soul,
how much trouble you give me.

BOTH
Goodbye, my dear little ones,
do applaud my *tonadilla*.

LA CANTADA VIDA Y MUERTE DEL GENERAL MALBRÚ (1785)
[THE CELEBRATED LIFE AND DEATH OF GENERAL MARLBOROUGH]

Mutación de campo. Aparece Madama en lo alto de la torre. Malbrú con lanzón y armadura ridícula en un caballo, y a su lado, su paje.

Countryside setting. Madama appears atop a tower. Malbrú carrying spear, dressed in ridiculous armor, riding a horse, near him, his page.

MUSICA [INTRODUCCIÓN]

MUSIC [INTRODUCTION]

MALBRÚ

No lloréis Madama,
abur, y a más ver,
que aunque allá me maten,
luego volveré.

MALBRÚ

Do not weep, Madama,
adieu, and see you later;
even if they kill me over there,
I will be back later.

MADAMA

¡Ay Malbrú querido
vuelve presto acá
aunque sea en figura
de sierpe o caimán!

MADAMA

Alas, my dear Malbrú
come back soon
even if it is in the shape
of a serpent or an alligator!

PAJE

Armado de cota
va mi General;
yo, armado de miedo,
me pongo a temblar.

PAGE

Armed in coat of armor
goes my general;
I, armed with fear,
start trembling.

MALBRÚ - ¡Paje!

MALBRÚ - Page!

PAJE - ¡Vaya!

PAGE - Coming!

MALBRÚ - Consuélamela.

MALBRÚ - Console her for me.

MADAMA - ¡Paje!

MADAMA - Page!

PAJE - ¡Vaya!

PAGE - Coming!

MADAMA - Di que vuelva acá.

MADAMA - Tell him to come back.

MALBRÚ

Yo soy como peste
que sabe destruir
todo cuanto encuentra.

MALBRÚ

I am like a pestilence
who knows how to destroy
everything it encounters.

MADAMA - ¡Ay, triste infeliz!

MADAMA - Woe is me!

MALBRÚ

No temas, no llores,
fía en mi valor
que parte enemigos
como un quesón.

MALBRÚ

Do not fear, do not weep,
trust my valor
which cracks enemies open
like a farmer's cheese.

MADAMA

Sé que un "Don Quijote"
eres en furor.

PAJE

Yo digo que un "Sancho"
según lo panzón.

MALBRÚ – ¡Paje!

PAJE – ¡Vaya!

MALBRÚ – Consuela a mi amor.

MADAMA – ¡Paje!

PAJE – ¡Vaya!

MADAMA – Marchaos con Dios.

MALBRÚ – Quedaos con Dios.
(*Vanse Malbrú y el Paje.*)

MADAMA

Todo bien te suceda

Malbrú querido

y mates tus contrarios

como mosquitos

¡Ay, sí! Pues, ¿cuándo te veré,
dulce bien mío?

Yo voy a retirarme
y, hasta que vuelva,
juro comer tan sólo
tronchos de acelgas.

¡Ay sí!

Pues, cómo se ve

lo que me cuestas. (*Vase.*)

*Mutación de tiendas de campaña. Sale el
Sargento y varios grupos de Soldados
estarán jugando y bebiendo.*

SARGENTO

¡Viva, viva de la tropa

la observancia y el valor!

¡Viva, viva de la guerra

el excelente blasón!

SOLDADOS

¡Viva, viva de la tropa

la observancia y el valor!

MADAMA

I know that in your fury
you are a "Don Quijote".

PAGE

I say more like a "Sancho"
for his large belly.

MALBRÚ – Page!

PAGE – Coming!

MALBRÚ – Console my sweetheart.

MADAMA – Page!

PAJE – Coming!

MADAMA – Go with God.

MALBRÚ – Stay with God.
(*Exit Malbrú and the Page.*)

MADAMA

May all go well with you

dear Malbrú

and may you kill your enemies

like mosquitoes.

Oh, yes! When will I see you,
my dear sweetheart?

I will retire
and until I return,
I swear to eat only
stalks of chard.

Oh, yes!

Thus can you see

how much I suffer for you. (*Exit.*)

*A field of tents. The Sergeant enters
and several groups of Soldiers
will be seen playing and drinking.*

SERGEANT

Long, long live the company

for its discipline and valor!

Long, long live the war

for its excellent glory!

SOLDIERS

Long, long live the company

for its discipline and valor!

PAROLA

SOLDADO 1o
¡Brindo a la salud de nuestro
General Malbrú!

OTROS SOLDADOS – Salud, salud.

SOLDADO 2o – Juega, que tú ganas.

SOLDADO 3o – Dos tantos pongo más.

SOLDADO 4o – Baraja, que soy mano.

SOLDADO 2o – A mí me toca alzar.

CANTADO

SARGENTO
¡Vivan, vivan los franceses
pues con cariño marcial
saben agradar a todos
y con Filis cortejar.

SOLDADOS
Sabén agradar a todos
y con Filis cortejar.

PAROLA

SOLDADO 1o
Mr. de Samfilx, alcánceme la bota que me
quiero emborrachar para la batalla.

SOLDADO 2o
Toma, bebe y sirva de salud.

SOLDADO 3o
Yo apuesto dos tantos y a acabar.

SARGENTO
Prevenirse, que viene nuestro General.
(*Tocan cajas y se forman.*)

CANTADO

SARGENTO
¡Viva por largas edades,
con trofeos y salud
para honra de nuestra tropa
el gran General Malbrú!

SPOKEN

FIRST SOLDIER
I toast to the health of our
General Malbrú!

THE OTHER SOLDIERS – Cheers, cheers.

SECOND SOLDIER – Play, and you will win.

THIRD SOLDIER – I triple it.

FOURTH SOLDIER – You shuffle, I'll open.

SECOND SOLDIER – My turn to pick up.

SUNG

SERGEANT
Long, long life to the French
who with soldierly grace
know how to please everybody
and how to woo with Phyllis.

SOLDIERS
Know how to please everybody
and with Phyllis how to woo.

SPOKEN

FIRST SOLDIER
Msr. de Samfilx, pass me the wineskin,
I want to get drunk for the battle.

SECOND SOLDIER
Here, drink and to your health.

THIRD SOLDIER
I triple my bet and let's finish.

SERGEANT
Watch it, here comes our General.
(*They play their drums and stand in formation.*)

SUNG

SERGEANT
May he live for very long
with trophies and health,
for the glory of our company
the great General Malbrú!

SOLDADOS

¡Viva por largas edades,
con trofeos y salud.

MÚSICA [MARCHA DE OBOES]

MALBRÚ

¡Cese la aclamación!
¡Cese el ruido!
¡Ay, que no puedo más!
Que estoy rendido
por la bella Madama,
mi señora.
¡Ay, que quiero llorar
pues ella llora!

PAJE

Teneos y mirad
vuestro decoro.

MALBRÚ ¡Basta! ¿No soy Malbrú?

PAJE (*Hablado*) *Güi*.

MALBRÚ - No soy Malbrú?

PAJE - *Güi*

MALBRÚ - Pues ya no lloro.

MALBRÚ

¿Habéis hecho operaciones
que se deben observar,
matemáticas,
metafísicas,
mitológicas...
para el tiempo de avanzar?

SARGENTO -Ya está todo prevenido

TODOS - Viva nuestro General.

SARGENTO

Sólo aguardamos la hora
de que se llegue a avistar,
malevélco,
trenovélco,
prologético...
el enemigo fatal.

MALBRÚ - Buen soldado sois, amigo.

TODOS - Viva nuestro General.

SOLDIERS

May he live for very long
with trophies and health.

MUSIC [MARCH OF OBOES]

MALBRÚ

Cease the acclamation!
Cease the noise!
I cannot stand it anymore!
I am pining
for the beautiful Madama,
my Lady.
Alas, I want to weep
since she weeps!

PAGE

Hold yourself together and keep
your decorum.

MALBRÚ Enough! Am I not Malbrú?

PAGE (*Spoken*) "*Oui*".

MALBRÚ - Am I not Malbrú

PAGE - "*Oui*".

MALBRÚ - So there. No more crying.

MALBRÚ

Have you made calculations
that need to be made,
mathematical,
metaphysical,
mythological...
about the time propitious to advance?

SERGEANT - It is all taken care of.

ALL - Long live our General.

SERGEANT

We only await the hour
that we may sight,
[follow malapropisms] *malevelous,*
terribelous,
prologibous...
the fatal enemy.

MALBRÚ - You are a good soldier, my friend.

ALL - Long live our General.

MALBRÚ

Mientras el contrario viene
y es el punto de avanzar,
catastrófico,
metonímico,
parafrástico...
quiero a mi salud testar.

PAJE - A todo estoy obediente.

TODOS - Viva nuestro General.

PAJE

Ya tengo aquí prevenido
todo cuanto se ha de usar,
beneplácito,
benemérito,
zurumbático...
ya deseo comenzar.

MALBRÚ - Pues escribe cuanto diga.

TODOS - Viva nuestro General.

MALBRÚ

Si es que yo acaso muriese
en esta feroz batalla,
mando mi cuerpo a la tierra,
mi barriga a Sancho Panza,
mi caballo se regale
a las covachuelas para

que le den barniz y luego
la feria que viene salga.

HABLADO

PAJE - ¿Y nada más, señor?

MALBRÚ - Escribe y calla.

CANTADO

Mi fama, que es excelente
conocida y aprobada,
de café vaya en café
pues allí se pierden tantas.
Mi memoria dejo a todos
cuantos mi historia decantan,
de cuya canción la Corte
creo que está yaapestada.

MALBRÚ

While our opponent arrives
and it is time to advance,
catastrophic,
metonymical,
paraphrastic...
I want, in good health, to draw up my will.

PAGE - I will obey you in all.

ALL - Long live our General.

PAGE

Here I have ready
all that shall be used,
consentibolous,
meritoricous,
zurumbaticous,
I am eager to begin.

MALBRÚ Write down all I say.

ALL - Long live our General.

MALBRÚ

If I might perhaps die
in this ferocious battle,
I will my body to the Earth,
my belly to Sancho Panza,
may my horse be given
to the public offices;

may they varnish him and then
may he be brought out for the next fair.

SPOKEN

PAGE - And nothing else, Sir?

MALBRÚ - Write and be quiet.

SUNG

My reputation, which is excellent,
well known and well approved,
may it go from café to café
since there so many reputations are lost.
My memory I leave to all
who praise my story,
with whose plague of a song I believe
the Court is already infected.

HABLADO

PAJE - Señor, eso es locura.

MALBRÚ - Escribe y calla.
(*Cajas y voces.*)

PAROLA

SOLDADOS - ¡Guerra, guerra, arma, arma!

PAJE - Que vienen los enemigos.

MALBRÚ
¿Sí? Pues ármese la danza
y si ves que yo me tumbo
al soplo de alguna bala,
vete con mi bendición
y llévale éste a Madama.

PAJE

Está bien, voy. Desde lejos
se ven pólvora y batalla. (*Vase*)

*Con estruendo de música, tiros,
cajas, etc. se arma una batalla y Malbrú
anima a los suyos hasta que cae muerto.*

MÚSICA

MALBRÚ (*Recitado sobre la música.*)

¡Duro, duro,
bombarda y cañón!

¡Porrazo, trompazo
y viva el valor!

Arrea, Manolo,
todo lo perdí.

¡Ay, que muero!
Infeliz de mí.

(*Cae muerto.*)

SARGENTO (*Cantado*)

Malbrú cayó muerto.

Soldados, vengad
la sentida muerte
del buen General.

Seguid el avance
pues siguiendo van.

La victoria es nuestra:
el triunfo cantad. (*Vase*)

SPOKEN

PAGE - Sir, that is madness.

MALBRÚ - Write and be quiet.
(*Drums and voices.*)

SPOKEN

SOLDIERS - War, war, to arms, to arms!

PAGE - Here comes the enemy.

MALBRÚ
Yes? Then let's dance
and if you see me fall
when some bullet whistles by,
go with my blessing
and take this one to Madama.

PAGE

Alright, I go. In the distance
you can see gunpowder and battle. (*Exit*)

*With the clatter of music, shots,
drums, etc., the battle starts and Malbrú
encourages his troops until he falls dead.*

MUSIC

MALBRÚ (*Spoken over music.*)

Hard, hard,
mortar and cannon!

Clubbing, punching,
long live bravery!

Giddy up, Manolo,
I have lost everything.

Oh, I die!

Woe is me.

(*He falls dead.*)

SERGEANT (*Sung*)

Malbrú fell dead.

Soldiers, avenge
the bemoaned death
of the good General.

Continue your advance
since they are fleeing.

Ours is the victory:
sing to our triumph. (*Exit*)

*Mientras ha durado la batalla,
ha estado el Paje retirado, haciendo mil
figuras. Ahora, cada grupo por su lado,
desaparece. Conluye la batalla y con temor
sale el Paje.*

PAJE

Ya que Malbrú se ha muerto,
voy a llevar la carta
porque Madama sepa
de Malbrú la desgracia.

Ay, larú, larú,
que murió Malbrú.
Ay, larí, lalá,
que ella llorará.

Mas no importa que llore,
voy a dar la noticia,
que espero que me valga
una buena propina.

Ay, larú, larú,
que murió Malbrú.
Ay, larí, lalá,
que ella llorará.

(Mutación de salida y Madama en la torre.)

MADAMA

Malbrú se fue a la guerra a pelear;
su ausencia me mata con tanto tardar.

PAJE

Allí Madama aguarda ya,
con la noticia se arañará.

MADAMA

El Paje aquí, ¿qué hay de novedad?

PAJE

Ninguna, señora, Malbrú muerto está.

MADAMA

¡Ay infelice! ¿Qué es lo que dices?
Con tanta pena, yo moriré.

PAJE

Bajad, señora, os diré ahora,
sin molestaros, cómo esto fue.
(Baja la dama.)

*While the battle has lasted,
the Page has stood aside, making a thousand
turns. Now, each group disappears through
its side. The battle concludes and the Page
enters, afraid.*

PAGE

Since Malbrú has died,
I will take this letter
so that Madama may know
of Malbrú the demise.

*Ay, larú, larú,
Malbrú has died.
Ay, larí, lalá,
she will now weep.*

But it matters not that she weep,
I will give the news,
and I hope it will merit me
a good recompense.

*Ay, larú, larú,
Malbrú has died.
Ay, larí, lalá,
she will now weep.*

(Change of scenery. Madama in the tower).

MADAMA

Malbrú went to war to fight;
his absence kills me, for he is taking long.

PAGE

There awaits Madama,
she will scratch herself when she hears.

MADAMA

The Page here, ¿what is the news?

PAGE

None, my Lady. Malbrú is dead.

MADAMA

Woe is me! What do you say?
With so much sorrow, I will die.

PAGE

Come down, my Lady, I will tell you now,
without disturbing you, how this came to pass.
(The lady descends).

PAROLA

PAJE

Pobrecita, al verla hacer pucheros
me dan ganas de llorar.

Pero, qué importa, si quiere
conmigo podrá casar. (*Sale la dama.*)

MADAMA - Dime, Paje, mi desdicha.

PAJE Oíd, que voy a empezar.

En las mejores danzas
que sonaba el bum-bum,
una bala ha venido
y le dejó tendido
lo mismo que un atún.

MADAMA

¡Ay, desdichada dama!

¡Ay, infeliz Malbrú!

PAJE

Estaba, pues, mandando
con ardiente furor
y una espada atrevida
le quitó allí la vida
lo mismo que a un lechón.

MADAMA

¡Ay, desdichada dama!

¡Ay, infeliz garzón!

Cuéntame de su entierro,
dime cómo será.

PAJE

Venid a verlo ahora
que del entierro es hora
y aquí se acerca ya.

MADAMA

¡Ay, desdichada dama!

Ay, triste General

Cuéntame de su cara,
Si verlo me asustará.

PAJE

Feliz, sin demora,
Que aún más feo está ahora
Y aquí se acerca ya.

SPOKEN

PAGE

Poor woman, when I see her grimacing
I feel like crying.

But, who cares? If she wants
she can marry me. (*The lady enters.*)

MADAMA - Tell me, Page, about my sorrow.

PAGE Listen, I will now start.

In the heat of the battle
while the *boom-boom* rang,
a bullet has come
and left him lying
just like a tuna fish.

MADAMA

Oh, woe is me!

Oh, wretched Malbrú!

PAGE

He was leading the battle
with burning fury
and a daring sword
took his life away
just like a suckling pig.

MADAMA

Oh, woe is me!

Oh, wretched lad!

Tell me about his burial,
tell me how will it be.

PAGE

Come see him now
now is time for the burial
and here he comes.

MADAMA

Oh, woe is me!

Oh, sad General!

Tell me about his face
Will the sight of him scare me?

PAGE

Gladly, without delay,
He is still uglier now
And here he comes.

MADAMA
Ay, desdichada dama!
Ay pobre general!

FINAL

SARGENTO Y PAJE
Malbrú quedó difunto.

TODOS [refrain]
Miritón, ton, ton, mirontela.

SARGENTO Y PAJE
Malbrú quedó difunto,
llevémosle a enterrar.
Como le pertenece:
con pompa y majestad.

Encima de la caja
puesto el romero va.

MADAMA
Y un pajarito dice
que ya descansa en paz.

SARGENTO Y PAJE
No vendrá más al campo
ni comerá más pan.
Ni beberá más vino...

MALBRÚ
¡Más vino beberá!
TODOS
Y, pues que ya está muerto,
llevémosle a enterrar.
Y aquí la tonadilla
con esto acabará.

MADAMA
Oh, woe is me!
Oh, wretched General!

FINAL

SERGEANT & PAGE
Malbrú is now defunct.

ALL [refrain]
Miritón, ton, ton, mirontela.

SERGEANT & PAGE
Malbrú is now defunct,
let's take him to be buried.
As he deserves:
with pomp and circumstance.

On top of the casket
goes the rosemary.

MADAMA
And a little bird says
that he already rests in peace.

SERGEANT & PAGE
He will no longer come to the countryside
nor will he eat any more bread.
Nor will he drink any more wine...

MALBRÚ
...drink any more wine !?!
ALL
And since he is already dead,
let's take him to be buried.
And here the *tonadilla*
thus will end.

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ABOUT EARLY MUSIC NEW YORK

Now celebrating its 40th Anniversary season, EARLY MUSIC NEW YORK – FREDERICK RENZ, DIRECTOR is known worldwide for its performances of music and music-drama from the medieval through classical periods. Profiled on the award-winning national news programs, CBS Sunday Morning and ABC Nightline, EM/NY performs an annual subscription series in New York City. EM/NY has performed at the Lincoln and Kennedy Centers, Library of Congress, The Metropolitan Museum of Art & The Cloisters, and has toured throughout the United States and abroad at many international music festivals including Athens, Brisbane, Caramoor, Charleston, Edinburgh, Hong Kong, Jerusalem, Krakow, Paris, Ravinia, Regensburg, Spoleto, and Tokyo. EM/NY records for *Ex cathedra* Records, Lyrichord, Musicmasters, Musical Heritage Society, Nonesuch, and Foné, and has produced recordings in association with The Metropolitan Museum of Art.

THE DIRECTOR

Frederick Renz, Founding Director of the Early Music Foundation, has delved into all forms of music and music-drama from the 11th through the 18th centuries and is recognized internationally for his work as conductor, producer, director and performer while leading Early Music New York. A Fulbright grantee, he has received commissions from the Spoleto Festival and The Metropolitan Museum of Art as well as Producer's Grants from the National Endowment for the Arts. Mr. Renz is the recipient of a doctorate *honoris causa* by the State University of NY.

THE PRESENTER

Early Music Foundation (EMF) was founded in 1974 by Frederick Renz and other members of the New York Pro Musica Antiqua. Upon its inception, EMF was invited as Artist in Residence at the Cathedral of St. John the Divine, New York City. The mission of the Early Music Foundation is to enrich public understanding of western culture through the highest quality, historically informed performances and recordings of music and music drama from the medieval through the classical eras.

EMF presents EARLY MUSIC NEW YORK, administers the in-house *Ex cathedra* Records compact disc label, and manages a service project to promote NYC historical performance artists and presenters - New York Early Music Central. The 5th City-wide festival - "New York Early Music Celebration 2015: *El Nuevo Mundo*" - takes place October 8 - 18.

ARTIST BIOS

Adriana Sananes (SAG-AFTRA, AEA) was a leading actress at NY's Repertorio Español for ten years, performing works from the golden age of Spain to Lorca to contemporary theatre. While there, she received a Theatre Fellowship Grant from The Princess Grace Foundation, Best Actress, XIII Chamizal International Festival, El Paso, in The Trickster of Seville and ACE award (Hispanic Critics Association) for Eduardo Machado's "Revoltillo." More recent: "Sueño" with Teatro SEA (HOLA Award), "La Caída de Trujillo" by Carmen Rivera at Teatro Círculo (ATI Best Actress), "Lorca in New York" at Centro Español-La Nacional, "Medardo" (ACE and ATI Awards) at Roy Arias, "Cabaret Emigré" at Theatre Row. Adriana was Artistic Director and co-founder with her husband, Pablo Zinger, of the children's theatre group The Kangaroo Garden, 1993-2003. She has recorded over 100 audiobooks, including Harper Lee's "Matar a un ruiseñor" and "Ve y pon un centinela" for Harper-Collins, Pulitzer Prize winner Enrique's Journey, for which she won an AUDIE and "Una Palabra Tuya," winner of the AudioFile Magazine Earphones Award, both for Recorded Books, and the Spanish tracks for the Grammy nominated Brown Bear Series by Eric Carle for Macmillan Audio.

Elaine Lachica enjoys a growing career singing early music to the present. She has performed as a soloist with New York Collegium under Andrew Parrott, Montreal Baroque Festival Orchestra, Rebel Baroque Orchestra, Les Voix Humaines, L'Harmonie des Saisons, Waverly Consort, Opera Omnia, Ensemble Caprice, EM/NY, New York Virtuoso Singers and Mark Morris Dance Company at Lincoln Center for Mostly Mozart Festival. Elaine is a 2014 winner of the first Bruce Haynes International Competition for the rhetorical singing of Johann Sebastian Bach and was featured at the Tage Alter Musik festival in Regensburg, Germany.

Puerto Rican baritone **José Pietri-Coimbre** appeared as Giove in Cavalli's "La Calisto", and as Oreste and Besso in the same composer's "Il Giasone" with Julianne Baird's Baroque Opera Workshop at Queens College. Other roles recently performed include Papageno ("Die Zauberflöte"), Pandolfe ("Cendrillon"), Dr. Falke ("Die Fledermaus"), Walter White/Heisenberg (S. Hong's "Breaking Bad-Ozymandias"), and Dancairo ("Carmen"). A member of the NY Virtuoso Singers, Musica Sacra, Bard Festival Singers and The Salvatones Ensemble, he also is an accomplished modern and baroque violinist and violist

Spanish tenor **Jorge Prego** has performed with the Santa Fe Opera, the Richmond Symphony Orchestra, and the Hartford Symphony. He was seen as Aronne in Rossini's "Mosè in Egitto" with Chicago Opera Theater, and sang and recorded Don Ruiz in Donizetti's "Maria Padilla" at the Beethoven Easter Festival in Warsaw. Also overseas, he has been a featured soloist with the Verdi Orchestra of Milan and the Zurich Opera Foundation. At home with early music repertoire, Mr. Prego's credits include "Messiah" with the Santa Fe and the New Haven Symphonies, and Bach cantatas within the Santa Fe Chamber Music Festival.

A ubiquitous presence on the New York City music scene, soprano **Rachel Rosales**, appears with venues around town including the Orchestra of St. Luke's, the Sacred Music in a Sacred Space series, American Symphony Orchestra, American Virtuosi/Baroque Opera Theatre, Ensemble PI and on international stages in opera, oratorio and solo recital. Recently, her work with The Oratorio Society of New York has included a Carnegie Hall celebrational concert with a World Premiere work "Song of Solomon" by Slovakian composer, Juraj Filas and Dvořák's "Stabat Mater" as well as touring with The Oratorio Society in Hungary, Rome & Germany.

Equally well-versed in classical and jazz styles, **Nathaniel Adams** is a New York based tenor and pianist originally from Chicago, Illinois. He sings regularly with The Saint Thomas Choir of Men and Boys, Early Music New York, Ekmeles, and the Manhattan Chorale. In addition to his active performance career, he is an accomplished choral composer, with performances of his works in Canada, Colombia, Indonesia, Sweden, Switzerland, and Venezuela. He has been commissioned by the World Youth Choir, the St. Charles Singers, and Cantamus of Iowa State University, among others.

Todd Frizzell recently performed Orazio Vecchi's early comic madrigal opera "L'Amfiparnasso" and recorded "We are Still Here: Music from the Holocaust" with the Western Wind Vocal Ensemble in conjunction with NPR, due for release in 2016. In 2014, he was featured with the Folger Consort in Washington D.C. singing Polish music from the Medieval and Renaissance eras. He has performed with EM/NY since 1990 in concerts, recordings and staged music productions and has been a member of the Choir of St. Luke in the Fields since 1996 and will perform the Victoria "Requiem" as part of the NYEMC festival.

Peter Walker enjoys a varied career as a singer of folk, early, and classical music, and as a piper in music ranging from the Middle Ages to the present. Notable performances include the title role in Telemann's "Pimpinone" with Texas Early Music, Balthasar and Habbakuk in "The Play of Daniel" with Gotham Early Music, Marginalia: "In Search of the Medieval Bagpipe," Highland bagpipe soloist with the Little Orchestra Society, and singing and piping in EM/NY's Dutch Christmas. Coming season highlights include Marginalia, "The Piper in the Parlor" (with harper Christa Patton). Peter is a member of the choir of St. Luke in the Fields.

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