

# The John F. Kennedy Center for the Performing Arts

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TERRACE THEATER

*Sunday Evening, March 1, 2009 at 7:30*



THE KENNEDY  
CENTER  
FORTAS  
CHAMBER  
MUSIC  
CONCERTS

JOSEPH KALICHSTEIN,  
ARTISTIC DIRECTOR

**HAROLYN BLACKWELL**, *soprano*  
**ANGEL GIL-ORDÓÑEZ**, *conductor*  
**LYNN BAKER**, *piano*

## POST-CLASSICAL ENSEMBLE



"More than an orchestra"

**Post-Classical  
Ensemble**

Angel Gil-Ordóñez, *music director*  
Joseph Horowitz, *artistic director*

Joseph Kalichstein is artistic director of the Fortas Chamber Music Concerts and artistic advisor for chamber music to the Kennedy Center.

The Fortas Chamber Music Concerts are supported by generous contributors to the Abe Fortas Memorial Fund and by a major gift to the fund from the late Carolyn E. Agger, widow of Abe Fortas.

The Advisory Committee, chaired by Joseph Kalichstein, includes Emanuel Ax, Richard Goode, Marilyn Horne, Marta Istomin, Jaime Laredo, Yo-Yo Ma, Leonard Slatkin, and Frederica von Stade.

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**Patrons are requested to turn off pagers, cellular phones, and signal watches during performances.**  
The taking of photographs and the use of recording equipment are not allowed in this auditorium.

## POST-CLASSICAL ENSEMBLE

Angel Gil-Ordóñez, *music director*

Joseph Horowitz, *artistic director*

### Violins

David Salness, *concertmaster*

Sally McLain

Eric Lee, *principal*

Yvonne Lam

### Viola

Shelley Coss

### Cello

Evelyn Elsing

### Bass

Ed Malaga

### Flute, Piccolo

Adria Foster, *principal*

### Flute 2

Stephani Stang-McCusker

### Oboe, English Horn

Carole Libelo

### Clarinet

David Jones

### Alto Sax

Charlie Young III

### Bassoon

Don Shore

### Horn

Ted Peters

### Trumpet

Tim White

### Percussion

Bill Richards

### Harp

Caroline Gregg

### Piano

Lynn Baker

### Personnel Manager

Susan Kelly

FALLA *Psychè*

TURINA Poema en Forma de Canciones  
Dedicatoria  
Nunca olvida...  
Cantares  
Los dos miedos  
Las locas por amor

MONTSALVATGE Sinfonietta for Flute, Oboe, Clarinet, Bassoon,  
Percussion, and Strings, *Folia Daliniana\**

RODRIGO Cuatro Madrigales Amatorios  
¿Con qué la lavaré?  
Vos me matásteis  
¿De dónde venís, amore?  
De los álamos vengo, madre

*Intermission*

VILLA-LOBOS Choros No. 7, Settimino for Flute, Oboe, Clarinet,  
Alto Saxophone, Bassoon, Violin, and Cello

GERHARD Cancionero de Pedrell  
Sa ximbomba  
La mal maridada  
Laieta  
Soledad  
Muera yo ...  
Farruquiño  
Alalá  
Corrandes

\* U.S. Premiere

## Meet the Artistic Director



**Joseph Kalichstein** is now in his 12th season as Artistic Advisor for Chamber Music to the Kennedy Center and Artistic Director of its Fortas Chamber Music Concerts, devoted to presentation of the world's finest chamber musicians. Acclaimed for the heartfelt intensity and technical mastery of his playing, pianist Joseph Kalichstein enralls audiences throughout the United States and Europe, winning equal praise as orchestral soloist, recitalist, and chamber musician. During his long professional history with the Kennedy Center, Mr. Kalichstein has appeared with the Kalichstein-Laredo-Robinson Trio, given solo recitals, and performed with the National Symphony Orchestra, most recently under former Music Director Leonard Slatkin. In his current capacity with the Kennedy Center, Mr. Kalichstein has additionally played a major role in festivals devoted to Brahms, Beethoven, and the history of the piano itself.

Born in Tel Aviv, Mr. Kalichstein came to the United States in 1962. His principal teachers included Joshua Shor, Edward Steuermann, and Ilona Kabos at The Juilliard School. Prior to his 1969 Leventritt Award victory, he won the Young Concert Artists Auditions. As a result, he gave a heralded New York recital debut and, at the invitation of Leonard Bernstein, performed Beethoven's Piano Concerto No. 4 with the New York Philharmonic in a nationally televised concert.

With his diverse repertoire of works ranging from Mozart, Beethoven, and Brahms to 20th-century works by Bartók, Prokofiev, and others, Mr. Kalichstein has collaborated with celebrated conductors and appeared internationally with the world's finest symphony orchestras. He continues to play in music capitals worldwide with the famed Kalichstein-Laredo-Robinson piano trio, the members of whom are resident artists of the Fortas Chamber Music Series.

## A History of the Fortas Chamber Music Concerts

The Kennedy Center Fortas Chamber Music Concerts are dedicated to presenting the best from the world of chamber music. In September 1981 the Center's then artistic director, Marta Istomin, established a chamber music series in the newly opened Terrace Theater. The Fortas Chamber Music Concerts series, established two years later, observed its 28th season in 2008–09, which is Joseph Kalichstein's 12th at the helm of the series.

The late Supreme Court Justice Abe Fortas, for whom the series is named, maintained a lifelong avocation as a violinist and dedicated amateur chamber music player. Justice Fortas, who served as a Kennedy Center trustee from 1964 until his death in 1982, was an extraordinary source of wisdom and counsel to the organization. He gave generously of his time and energy in all areas, from legal to artistic.

In recognition of his devotion, the Kennedy Center's Abe Fortas Memorial Fund was established for the support of chamber music concerts at the Kennedy Center and for the further development of the musical programs Fortas envisioned. Carolyn Agger, the late Washington, D.C., attorney and Fortas' widow, left a sizable gift to the Kennedy Center's Abe Fortas Memorial Fund. The Fund supports the highest level of chamber music at the Kennedy Center, whether performed by distinguished international artists or bright and emerging talent. In addition, it supports chamber music performances as part of the National Symphony Orchestra American Residencies, building the chamber music audience of the future.

## Notes on the Program

By Joseph Horowitz

To most American concertgoers, Spanish music mainly comprises *El Amor Brujo* and two or three other specimens of early Falla, the guitar concertos of Joaquín Rodrigo, and some morsels of Scarlatti, Granados, or Albéniz. This picture of “Spain” is pleasing and picturesque, even seductive. But it leaves out more than it includes.

Compared to other Western European nations, with their abundance of familiar “great composers,” Spain is exotic. It had no Middle Ages or Renaissance on the French, German, or Italian model. Instead eight centuries of Muslim rule shaped a pinnacle period of Spanish civilization. By 1500 the Moors were systematically expelled, but left behind the Alhambra, the Mosque of Córdoba, and the arabesques forever inflecting Spanish and flamenco dance and song.

Catholic Spain swiftly became a fearsome world power whose *siglo de oro* also produced great art. But the Habsburg line of Carlos V and Philip II expired without issue in 1700. Spanish power faded, and so, notwithstanding the singular phenomenon of Goya, did Spanish culture. In music the Italian harpsichordist Domenico Scarlatti, resident in Madrid from 1729, founded a significant Spanish instrumental school. But 19th-century Spanish music—alongside Beethoven and Brahms, Berlioz and Verdi, Tchaikovsky and Mussorgsky—was a local affair.

Finally, at century’s end, Felipe Pedrell fathered the nationalist revival that would lead to a 20th-century Spanish musical feast with Falla as the main course. Coming first was Isaac Albéniz’s *Iberia* of 1906–09, mainly known in the United States through the slick orchestral transcriptions of Enrique Fernández Arbós. If no other 20th-century Spanish nationalist has been as misleadingly popularized in the United States, others have never attained popularity of any kind. We vaguely know Enrique Granados for the Intermezzo of his opera *Goyescas*, and for the exquisite *Goyescas* for piano. But what of Óscar Esplá, once hailed as Falla’s successor? Or his contemporary Joaquín Turina? Or the later Catalan modernists Roberto Gerhard and Xavier Montsalvatge, whose masterly orchestral canvases are all but unheard in North America?

All of these 20th-century Spaniards have been served by Post-Classical Ensemble—and outside the D.C. area by its offshoot organization IberArtists—in the course of more than a dozen American concerts since 1997. All of this activity has been generously supported by the Spanish Ministry of Culture. Tonight we hear music by Falla, Turina, Rodrigo, Gerhard, Montsalvatge—and by the Brazilian Heitor Villa-Lobos.

\* \* \*

The year 1919 was a turning point for **Manuel de Falla**, aged 33. All the music for which he is best-known today was behind him. Having long lived abroad, in Paris, he settled in Granada. Falla’s tiny compositional output over the next two decades proved ever more spartan in style. His quest for Spanish identity grew increasingly interior. It is to this world of “late Falla” that tonight’s six-minute *Psyché* of 1924 belongs. In a letter to his friend Jean-Aubry, who wrote the text, Falla described the piece as follows:

Felipe V and his wife Isabella Farnese lived in the Palace of the Alhambra in 1693. While I was composing *Psyché* I imagined a small court concert that would be held in the Queen’s dressing room, a high tower (over a splendid panorama). The interior is decorated in the style of the epoch, which is also that of my music (Spanish courtly music—17th century) or, even better, I dreamt of that music there.... The Queen’s ladies-in-waiting play and sing for her a mythological theme, very in vogue during those times.

The curling vocal line of *Psyché* evokes the arabesques of the Alhambra. The exquisite scoring is both naked and fragrant: late Falla.

The political fault lines of the Spanish Civil War were also cultural fault lines. The Catalan musicians who abandoned Spain famously included Pablo Casals—and also (of tonight’s composers) Roberto Gerhard. Falla, on the sidelines, eventually left Spain for Argentina. Of the composers who stayed **Joaquín Turina** and **Joaquín Rodrigo** were part of the cultural establishment of Franco’s Spain—and so we should not be surprised that, aesthetically, they were suave hold-outs from European modernism. Carlos Gomez Amat, in the *New Grove Dictionary*, writes of Turina’s “subtle elegance” and “Sevillian grace” and adds: “Turina never approached Falla’s depth of tragedy. [He was] a kind man, who loved simplicity and beauty.” That Turina’s music can be memorably mellifluous could equally be said of Rodrigo.

Tonight’s Catalan composers, by comparison, are both ambitious modernists. **Xavier Montsalvatge** is best-known in the United States for his fetching *Canciones negras* (1945–49), in his “West Indian” style. He later evolved into a more cosmopolitan, less regional composer. Of tonight’s *Folia Daliniana*, he writes:

*Folia Daliniana* is a modern and free version of the dances of Portuguese origin known as “Folias de Espana” (referring to the whole of the Iberian Peninsula), which from the 16th century onward began to be popularized all over Europe until the 18th century, when they lost their primitive style and moved towards a music without a fixed structure. In this version of the *Folia*, linked in a certain way to the memory of Salvador Dalí, I have wanted to give essential superiority to four wind instruments coming together at the beginning of the score and at the end; they are the flute, oboe, clarinet, and bassoon, which enter successively as true soloists.

**Roberto Gerhard** was the last important pupil of Felipe Pedrell, the fount of modern Spanish musical nationalism. He was also the only important Spanish disciple of Arnold Schoenberg. His catalogue ranges, stylistically, from the flamenco-inspired *Alegrias* (1942), with its droll echoes of Falla and Stravinsky, to *Libra* (1968) whose atonalism is delectably seasoned with bright Mediterranean colors. The present *Cancionero de Pedrell* uses melodies and texts collected by Pedrell. The composer writes of the eight songs:

No. 1: A Mallorcan girl complains that her mother keeps her indoors spinning every evening when she wanted to go out to dance to the beat of the *ximbomba* (a friction drum of Moorish origin). Now that the moment has passed she tries to console herself by telling herself that it was a rotten old *ximbomba* anyway.

No. 2: A young unhappily married woman bids the nightingale take her greetings to her mother, but not to her father whom she cannot forgive for having married her off to an old man whom she doesn’t love and doesn’t even like.

No. 3: Laieta’s suitor shrinks from the ordeal of an interview with the prospective father-in-law. He is indulging in a bit of day-dreaming instead, and imagines what he would like to say and the answer he would like to hear in return.

No. 4: An unrequited lover sings of his love for Soledad. Like the constant stork, which comes back to the nest in the Asturian church tower year after year, he protests that any future love he may have will never replace his love for Soledad.

No. 5: A rejected lover offers to die in order that a luckier rival may prosper. Yet the sentiment is expressed most vivaciously and in a happy key, and the singer ends by ironically tendering the disdainful girl his sympathy for the grief which his own impending “death” will undoubtedly cause her.

No. 6: Manuel, who has captured a girl's affection, is a student priest. "He'll be my confessor, then," she thinks; and so they'll continue seeing each other, even though she may go to church for the wrong reasons.

No. 7: Like a Greek chorus, this song echoes the gossip of the village. Xaniño the hard-working is off to work, while his wife goes to enjoy herself on a church outing

No. 8: The home-loving Valencian girl complains that the men say she's worth her weight in gold, but that she's radiant as the sun and as the moon—yet still she remains unmarried!

The 14 works titled *Choros* by **Heitor Villa-Lobos** stand at the center of his project of combining the Brazilian vernacular—music of streets—with a modernist aesthetic. Street musicians come in all combinations, and so do the *Choros* of Villa-Lobos, tonight's number seven being a one-movement septet.

*Ms. Blackwell extends special thanks to Scott Jackson Wiley, Catalan Diction Coach.*

## TEXTS:

### FALLA: *Psyché*

Psyché!

The lamp is dead; awaken.

Day watches you with eyes flooded with love,

And a new desire to serve you again.

The mirror, confidant of your tearful face,

Reflects this morning a pure lake amid the flowers,

A milky sky like an eternal dawn.

Noon approaches and dances, drunk on its golden feet.

Stretch your arms to it, dry your tears;

Abandon in flight, Psyché, the languor of your bed.

The bird sings in a treetop;

The sun smiles with joy sending the universal awakening,

And spring stretches with a rose in its mouth.

### TURINA: *Poema en Forma de Canciones* (Poem in the Form of Songs)

#### 1. Dedicatoria (piano solo)

#### 2. Never forget

Since I am leaving this world,  
and before I give my account to the lord,

I will confess to you,

here, between the two of us.

With all my soul I forgive those  
whom I have always hated.

You, whom I have deeply loved,

I will never forgive!

### 3. Flee as I may your embraces

Flee as I may your embraces,  
 closer forever I'm caught;  
 my ev'ry dream, ev'ry thought  
 your haunting vision retraces.

Speak more to me,  
 for yesterday, as I was enraptured,  
 I listened to you without bearing,  
 I looked at you without seeing.

### 4. The two fears

With the onset of that night,  
 she, remote from me, said:  
 Why do you come so close to me?  
 I am afraid of you.

And after the night had passed,  
 she, close to me, said:  
 Why do you move away from me?  
 I am afraid without you!

### 5. The extremes of love

I will love you, Divine Venus, if you desire  
 that I love you eternally and with discretion.  
 The goddess of Cythera replied to me:  
 I prefer, as all women do,  
 that you love me for a short time and passionately.  
 I will love you, Divine Venus, I will love you.

## RODRIGO: Cuatro Madrigales Amatorios (Four Madrigals of Love)

### I. With What Shall I Bathe?

With what shall I bathe  
 the skin of my face?  
 With what shall I bathe it  
 as I live in such anguish?  
 The married women bathe  
 in lemon water.  
 In my anguish, I bathe  
 in pain and sorrow.

## II. You Have Slain Me

You have slain me,  
 girl with beautiful hair,  
 you have killed me.  
 By a river bank  
 I saw a young maiden.  
 Girl with beautiful hair,  
 you have slain me,  
 you have killed me.

## III. Where Have You Been, My Love?

Where have you been, my love?  
 Indeed I know where.  
 Where have you been, my friend?  
 If I was a witness,  
 Ah!  
 Indeed I know where!

## IV. I Come From the Poplars, Mother

I come from the poplars, mother,  
 from seeing how the breeze sways them.  
 I come from the poplars of Seville,  
 from seeing my beautiful love.

**GERHARD:** *Cancionero de Pedrell*

### 1. Sa ximbomba (Mallorca)

Sa ximbomba ja és passada,  
 jo que volia ballar,  
 i ma mare em fa filar  
 cada vespre una fuada

*The ximbomba has gone by,  
 and so much I wanted to dance,  
 but my mother makes me spin  
 a ball of thread every evening.*

Sa ximbomba ja no sona,  
 ja no sona ni sonarà,  
 perquè té sa pell de ca  
 i sa canya que no és bona.  
 Jo que volia ballar!

*The ximbomba can no longer be heard,  
 not now and never again,  
 because its skin is that of a dog  
 and the stick is no good either.  
 And so much I wanted to dance!*

## 2. La mal maridada (Catalonia)

Rossinyol, bon rossinyol,  
tu que fas llarga volada,  
rossinyol, bon rossinyol  
encomana'm a la mare  
d'un vol, d'un vol,  
i al pare no pas gaire

Encomana'm a la mare  
i al pare no pas gaire,  
rossinyol, bon rossinyol,  
que m'ha mal maridada,  
d'un vol, d'un vol,  
que m'ha mal maridada.

M'ha casada amb un vellot,  
m'ha casada amb un vellot,  
rossinyol, bon rossinyol,  
que no el vull ni m'agrada,  
d'un vol, d'un vol  
que no el vull ni m'agrada!

*Nightingale, good nightingale,  
you who fly so far,  
Nightingale, good nightingale,  
give my love to my mother  
straightaway, straightaway,  
but not much love to my father.*

*Give much love to my mother  
but not much love to my father  
Nightingale, good nightingale,  
for he has made a bad match for me,  
straightaway, straightaway,  
for he has made a bad match for me.*

*He's married me to an old codger,  
he's married me to an old codger,  
nightingale, good nightingale,  
I don't want him and I don't like him  
straightaway, straightaway,  
and I don't want him and I don't like him!*

## 3. Laieta (Catalonia)

Si fós ocellt aniria volant,  
si fós ocelllet aniria volant,  
i a ca' la Laieta,  
aniria a parlar.

Son pare em diria:  
"Què voleu, l'hereu?"  
"Vinc per la Laieta,  
si me la doneu."  
"Torneu demà vespre  
de bon matí;  
si ella us volia,  
jo dire que sí."

La noia bonica diu que sí que ho vol,  
i a la matinada canta el rossinyol.  
Laieta, Laieta, Laieta, Lajeta,  
Laieta bonica diu que sí que ho vol

*If I were a little bird I'd fly,  
If I were a little bird I'd fly,  
and to Laieta's house, I'd go to talk.*

*Her father would say to me:  
"What do you want, heir of your house?"  
"I've come for Laieta,  
if you'll give her to me."  
"Come back tomorrow evening  
or early in the morning;  
if she'll have you,  
I'll agree."*

*The pretty girl says "yes" she will,  
and at dawn the nightingale sings.  
Laieta, Laieta, Laieta, Laieta,  
Laieta the pretty says "yes" she will!*

#### 4. Soledad (Asturias)

Soledad del alma mía,  
¡Ay Soledad, Soledad!  
Tanto te quiero de noche  
Como te quiero de día

*My dearest Soledad.  
Oh, Soledad, Soledad!  
I love you as much by night  
As I love you by day*

Mira, mira cómo corre  
La cigüeña por la torre.  
Mira cómo va corriendo  
Para la ciudad de Oviedo.

*See how the stork  
makes for the tower,  
See how she she makes straight  
For the city of Oviedo.*

Una pena quita pena,  
Un dolor, dolor.  
Un clavo saca otro clavo,  
Pero amor no quita amor.

*One trouble relieves another,  
A pain can clam a pain.  
A nail can remove another nail,  
But one love will not shift another.*

#### 5. Muera yo... (Asturias)

Si porque te quiero quieres  
que yo la muerte reciba,  
¡cúmplase tu voluntad!  
¡Muera yo porque otro viva!

*If because I love you  
you want me to be killed,  
"thy will be done"  
May I die so that another may live!*

¡Qué guapa vienes!  
¡qué bien está la saya verde,  
y el delantal!  
¡y ese miriñaque negro!  
¡y ese modito de andar!  
¡Qué guapa vienes!  
¡Qué maja estás  
con los corales y el lazo atrás!

*How lovely you look!  
How well your gree dress suits you,  
and your apron!  
And that black crinoline!  
And that pretty walk you have!  
How lovely you look!  
How beautiful you are  
with your coral jewellery  
and your bow at the back!*

No llores, niña, no llores;  
no llores que yo no lloro  
aunque me lleven mañana  
a pelear con el moro.

*Don't cry, pretty maid, don't cry;  
don't cry for I'm not crying  
though they might take me off tomorrow  
to fight the Moors.*

No llores, niña, no llores,  
niña, no llores.  
¡Toma este ramito de flores!

*Don't cry, pretty maid,  
pretty maid don't cry.  
Here, take this posy of flowers!*

## 6. Farruquiño (Galicia)

Farruquiño, Farruquiño  
Farruquiño, meu amor,  
estudia para crego;  
será lo meu confesor.

*Galician lad, Galician lad  
Galician laddie, my love,  
he's studying for the priesthood;  
so he'll be my confessor.*

Manoel por verme a min,  
eu por ver a Manoel;  
Manoel por ver a Rosa,  
eu por ver o caravel.

*So Manuel can see me,  
and I'll see Manuel;  
Manuel can see the rose,  
and I'll see the carnation.*

Fun á fonte buscar auga  
sin ter gana de baber.  
Fun por ver a os meus amores;  
¡desciaba de os ver!

*I went to the fountain for water  
when I did not wish to drink.  
I went to see my love;  
I wanted to see him!*

Manoel por verme a min,  
eu por ver a Manoel;  
Manoel por ver a Rosa,  
eu por ver o caravel.

*So Manuel can see me,  
and I'll see Manuel;  
Manuel can see the rose,  
and I'll see the carnation.*

## 7. Alalá (Galicia)

Ay, la-le-lo, etc.  
Xaniño, Xaniño, Xan  
Xaniño traballador,  
¡Xanino, Xan!  
La muller na romería,  
Xaniño no seu labor.  
¡Xaniño, Xan!

*Ay, la-le-lo, etc.  
Xaniño, Xaniño, Xan  
Xaniño the hard-working,  
¡Xanino, Xan!  
His wife's off on a church outing,  
Xaniño's off to his work.  
¡Xaniño, Xan!*

Ay, la-le-lo, etc.

*Ay, la-le-lo, etc.*

## 8. Corrandes (Valencia)

Xiqueta recalcaeta  
per tu passaré la mar.  
Que eres com la codonyeta,  
que no tens res que tirar.

*Steady, home-loving girl,  
for you I'd cross the sea.  
For you're like the sweetest quince fruit,  
goodness through and through.*

L'u passa i em diu: sol;  
l'altre passa i em diu: lluna;

*One lad goes by and tells me I'm like the sun  
another comes along and says I'm like the  
moon;  
yet there's no "bright spark" anywhere  
to bring light into this kitchen of mine!*

i en el món no hi ha un gresol  
per llumenar esta cuina!

Entre la flor de taronja  
i la rosa més galana,  
més fragància i hermosura  
té la xica valenciana!

*Neither orange blossom,  
nor the most elegant rose,  
have the fragrance and beauty  
of the Valencian girl!*

## Meet the Artists



One of the brightest stars on stages in the United States and abroad, charismatic soprano **Harolyn Blackwell** has been hailed by audiences and critics alike. Recognized for her expressive and exuberant performances, as well as for her radiant voice, she is making a wide and varied career on opera, concert, and recital stages of the world.

Following study at The Catholic University of America in her native Washington, D.C., Ms. Blackwell's performing career began on the Broadway stage in Leonard Bernstein's *West Side Story*. The transition from musical theater to opera occurred shortly afterward, when she was selected as a finalist for the Metropolitan Opera National Council Auditions.

Since that time the soprano has performed with many of the major national and international opera companies and at festivals around the world, including Lyric Opera of Chicago, Glyndebourne Festival, Teatro Colon de Buenos Aires, San Francisco Opera, Netherlands Opera, Seattle Opera, Opéra de Nice, Miami Opera, Canadian Opera Company, Aix-en-Provence Festival, Opera Orchestra of New York, New York's Mostly Mozart Festival, and the Ravinia Festival, among others. At the Metropolitan Opera, she has appeared in several productions, including *La Fille du régiment*, *Un ballo in maschera*, *Le nozze di Figaro*, *Manon*, *Die Fledermaus*, and *Werther*. Additional roles performed to date on other stages have included: Lucia (*Lucia di Lammermoor*), Lakmé (*Lakmé*), Gilda (*Rigoletto*), Nannetta (*Falstaff*), Norina (*Don Pasquale*), Giulietta (*I Capuleti e i Montecchi*), Zdenka (*Arabella*), and Constance (*Dialogues des Carmélites*). Ms. Blackwell also starred in the Broadway revival of Bernstein's *Candide*.

Ms. Blackwell's operatic and symphonic engagements have included appearances under the batons of such renowned conductors as Herbert Blomstedt, James Conlon, Christoph von Dohnanyi, Charles Dutoit, Erich Kunzel, Yoel Levi, James Levine, Andrew Litton, Zdenek Macal, Kurt Masur, Trevor Pinnock, André Previn, Simon Rattle, Gerard Schwarz, Leonard Slatkin, Esa-Pekka Salonen, and David Zinman.

She has appeared with many of the most distinguished orchestras in the United States and abroad including the New York Philharmonic, the Los Angeles Philharmonic, the Philadelphia Symphony Orchestra, the National Symphony Orchestra, the Minnesota Symphony, the Pittsburgh Symphony, the Dallas Symphony Orchestra, the Baltimore Symphony Orchestra, the Cincinnati Pops, and the New Jersey Symphony Orchestra. Internationally she has appeared with the NHK Symphony, Tokyo, the London Symphony Orchestra, the Oslo Philharmonic, and L'Orchestre National de Lyon, among many others.

An engaging, exciting, and communicative recitalist, Ms. Blackwell has already sung in several important concert series: London's Wigmore Hall, Carnegie Hall's Weill Recital Hall (as part of their "Great Singers" series), New York's Town Hall, the Ambassador Foundation Performing Arts Series in Los Angeles, and San Francisco Performances Series at Herbst Theater. In the summer of 2006 Ms. Blackwell and her accompanist William Hicks gave a recital at the Morgan Library in New York City entitled Give My Regards. The program is an historical overview of 20th-century American musical theater presented in songs selected from original manuscripts housed in the library's vast collection. The performance was so favorably received that the duo has continued to perform it throughout the United States.

Ms. Blackwell has appeared in a remarkable number of national telecasts: The Met's *Un ballo in maschera*; *The Grammy Awards*; NBC's *Christmas In Washington*; CBS's *The Kennedy Center Honors*; and *I Hear America Singing* on PBS. Her performance of *Blondchen* in Mozart's *Die Entführung aus dem Serail* in the Aix-en-Provence Festival was aired throughout Europe. The soprano has been seen on numerous broadcasts from Washington, D.C., which aired on PBS, including: *The 25th Anniversary Salute to the Kennedy Center*; *The Annual Memorial Day Concert* from the Capitol steps; several *Fourth*

of *July Concerts* from the Capitol Mall, which have celebrated Gershwin and Bernstein; and *In Performance at the White House—The Salute To The Dance Theater of Harlem*.

To date Ms. Blackwell's recordings include the role of Clara in the Glyndebourne Festival's *Porgy and Bess* (EMI); Cunegonde in the Broadway cast album of *Candide* (RCA-Victor), and three solo albums: *Strange Hurt* (RCA-Victor); *Blackwell Sings Bernstein* (RCA-Victor); and *All Through The Night*. She is also featured on: *Selections from Porgy and Bess* (Telarc); *The Canadian Brass: Noel* (RCA-Victor); and *Sondheim: A Celebration at Carnegie Hall* (RCA-Victor).

Ms. Blackwell is the recipient of numerous awards and honors, one of which afforded her the opportunity to study and work in Italy with Renata Tebaldi and Carlo Bergonzi, two of the greatest artists of our era. Others include the Baltimore Opera's Puccini Foundation Award; the WGN-Illinois Opera Guild's "Audition of the Air"; two career grants from the Richard Tucker Music Foundation; Alumna of the Year Award from her Alma Mater, The Catholic University of America; an Honorary Doctorate of Humane Letters from Siena College; and an Honorary Doctorate of Music from George Washington University.

**Angel Gil-Ordóñez** is the former associate conductor of the National Symphony Orchestra of Spain, and has conducted throughout Europe, the United States, and Latin America. In the United States he has appeared with the American Composers Orchestra, Opera Colorado, the Pacific Symphony, the Hartford Symphony, the Brooklyn Philharmonic, and the National Gallery Orchestra in Washington, D.C. Abroad Mr. Gil-Ordóñez has been heard with the Munich Philharmonic, Solistes de Berne, at the Schleswig-Holstein Music Festival, and at Bellas Artes National Theater in Mexico City. In summer 2000 he toured the major music festivals of Spain with the Valencia Symphony Orchestra in the Spanish premiere of Leonard Bernstein's *Mass*. Born in Madrid, he worked closely with Sergiu Celibidache for more than six years in Germany.

Mr. Gil-Ordóñez has recorded four CDs devoted to Spanish composers, in addition to Post-Classical Ensemble's Virgil Thomson and Copland CD/DVDs on Naxos. Mr. Gil-Ordóñez also holds the positions of director of orchestral studies at Wesleyan University in Connecticut and music director of the Wesleyan Ensemble of the Americas. In 2006 the King of Spain awarded him the country's highest civilian decoration: the Royal Order of Queen Isabella.

**Joseph Horowitz** has long been a pioneer in classical music programming, beginning with his tenure as artistic advisor for the annual Schubertiade at New York's 92nd Street Y. As executive director of the Brooklyn Philharmonic Orchestra, resident orchestra of the Brooklyn Academy of Music, he received national attention for The Russian Stravinsky, American Transcendentalists, Flamenco and other festivals exploring the folk roots of concert works. Mr. Horowitz is also the award-winning author of seven books dealing with the institutional history of classical music in the United States. *Classical Music in America: A History* (2005) was named one of the best books of the year by the *Economist*. A former *New York Times* music critic, Mr. Horowitz writes regularly for the *Times Literary Supplement* (United Kingdom). He also contributes frequently to scholarly journals. Last season he inaugurated the New York Philharmonic's Inside the Music series—writing, hosting, and producing a presentation on Tchaikovsky's *Pathétique* Symphony. His *Artists in Exile: How Refugees from War and Revolution Transformed the American Performing Arts*, was published by HarperCollins in 2008 and will appear in paperback this spring.



**Lynn Baker** is a pianist and vocal coach in New York City. She is an assistant conductor on the staff of New York City Opera. She has also coached and performed with Baltimore Symphony Orchestra, Opera New Jersey, Opera Festival of New Jersey, Bard Summerscapes Festival, Renata Scotto Opera Academy, New York Opera Society, Washington Opera, Spoleto Festival USA, Pittsburgh Opera Center, Opera Delaware, American Opera Projects, Tulsa Opera, and Des Moines Metro Opera. She is also the English diction coach at New York City Opera and is an associate editor of the website, International Dialects of English Archive. She is a frequent collaborative recitalist and an avid performer of new and contemporary music, in the realms of opera, art song and works for solo piano. She is a participant in New York City Opera’s VOX program, which showcases new American operas. Ms. Baker is a graduate of The Juilliard School.

**Post-Classical Ensemble** was created by Angel Gil-Ordóñez and Joseph Horowitz in 2001, and made its official debut in May 2003. More than an orchestra, it breaks out of classical music, with its implied notion of a high culture remote from popular art. Its concerts regularly incorporate folk song, dance, film, poetry, and commentary in order to serve existing audiences hungry for deeper engagement and to cultivate adventurous new listeners. The ensemble made its sold-out Kennedy Center debut in fall 2005 in “Celebrating *Don Quixote*,” featuring a commissioned production of Manuel de Falla’s sublime puppet opera *Master Peter’s Puppet Show*. In 2008-09, it performs at Strathmore, the Harman Center in downtown D.C., the Kennedy Center, and Georgetown University, with which it has initiated an ambitious educational partnership. The Ensemble’s concerts have been nationally distributed both by National Public Radio and WFMT Chicago.

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