

# The Rockville Concert Band Presents “Zarzuela & Pasodobles”

A Musical Celebration of Spanish Drama & Dance, Conducted by Dr. Juan Gallastegui

Sunday, March 12, 2023, at 3:00 P.M.

## Program Notes by Noreen B. Friedman

### Zarzuela and Pasodobles Musical Forms

Today’s performance features two traditional Spanish musical genres—*Zarzuela* and *Pasodoble*. Although the programmed offerings are all spirited, the two forms contrast in their structure, mood, and time periods represented. Selections representing the *Pasodoble* are from lauded living composers, with those excerpted from *Zarzuelas* are by 19<sup>th</sup>/20<sup>th</sup> century composers renowned for their output in the genre.

*Pasodoble (or Paso Doble)* can be translated as “double step”. The two-step, double-meter musical form lends itself well to military marches, which might point to the genre’s origins, sometimes attributed to 18<sup>th</sup> century French military music (“pas redoble”). Notwithstanding its early history, the present form is entrenched in Spanish culture (also widespread in other Spanish-speaking countries), represented in military marches, bullfights, dance, and wind band music.

For the quintessentially Spanish bullfight, *Pasodoble Taurina* supplies majestic accompaniment for the matador’s (bullfighter’s) entrances and passes. Some *Pasodobles* have been composed specifically to honor famous bullfighters. As a lively two-person dance form, the *Pasodoble* incorporates a level of pageantry reminiscent of bullfights, with the couple coordinating close parallel movements and striking dramatic poses. *Pasodoble* wind band music has evolved for festivals, parades, and the concert stage. The double-meter structure generally encompasses an introduction followed by two distinct musical sections. Among American concert bands *Amparito Roca* a *Pasodoble* by prolific Spanish composer Jaime Texidor Daimau (1884-1957) is one of the most popularly performed. With today’s performance, including two U.S. premieres, the Rockville Band Concert Band is perhaps contributing to the expanded programming of *Pasodobles*.

*Zarzuela* is a popular Spanish operetta form mixing singing, instrumental music, dance, and the spoken word. Originating in 17<sup>th</sup> century Spain, the genre incorporates music traditions from the country’s diverse regions and cultures. “La Zarzuela” is a term coined after the name of one of King Philip IV of Spain’s hunting lodges situated in the countryside outside of Madrid in an area thick with *zarzas* (brambles). In 1657, the King, his Queen Mariana, and their court attended the first performance of the comedy *El Laurel de Apolo* (written by Pedro Calderón de la Barca with music by Juan de Hidalgo); this work is traditionally considered the birth of *La Zarzuela* musical genre. The form thrived during the Baroque period, with comedic librettos and frequent incorporation of popular songs amidst more traditional orchestrated music.

In the 18<sup>th</sup> century, Italian opera offerings made the native Spanish form less fashionable. However, Zarzuela had a renaissance of sorts in the second half of the 19<sup>th</sup> Century ushering in “**The Golden Age of the Zarzuela**”. Propelled by native nationalism, the movement precipitated diverse sub-forms of the genre, varying in length, the level of frivolity, and the predominance of more classical verses popular

songs. Among the key Zarzuela composers of this “Golden Age” were Tomás Bretón (1850-1923) best known for *La verbena de la Paloma*; Rapurto Chapí y Lorente (1851-1909), a band piccolo player and composer who attended the Paris Conservatory after which he pivoted to composing operas and Zarzuelas; and Francisco Asenjo Barbieri (1823-1894) who produced seminal Zarzuela including *El barberillo de Lavapiès* represented on today’s program. Continuing to thrive and evolve into the 20<sup>th</sup> century, the form remains popular in Spain and other countries.

As a side note and in recognition of the lighter operatic spirit of *La Zarzuela*, the Catalan region of Spain has bequeathed upon “foodies” a seafood stew known as “Zarzuela de Mariscos”. Named after the musical form due to its varied ingredients, the stew includes Mariscos (shellfish), pork, almond paste, and whatever veggies and herbs are on hand. So, to paraphrase an expression: “Have your Zarzuela and eat it too”! *Buen provecho* (Bon appetit) and enjoy the concert!

## **Obertura**

### **Edward Moreno San Pedro (b. 1977)**

#### **U.S. Premiere Performance**

**Eduardo Moreno San Pedro** was born in 1977 in La Guardia, capital of the Spanish province of Alava, in the Rioja Alavesa located in northern Spain’s Basque Autonomous region. A multi-faceted musician, he is a composer, educator, musical historian, and an accomplished clarinetist performing on both modern and historical instruments. Director of the Band of the Municipal School of Laguardia, Moreno San Pedro has published books about the history of music in his birth region and is in demand as a lecturer on historical musical interpretation.

A historic clarinet and basset horn specialist, Moreno San Pedro performs and records with several ensembles including The **Lefèvre Quartet** (clarinet, violin, viola, cello), specializing in chamber music of the last third of the 18<sup>th</sup> century/early 19<sup>th</sup> century and performing on historic instruments or reliable replicas thereof. The ensemble is named after Jean-Xavier Lefèvre (1763-1829), a Swiss-born French clarinetist and composer known for his clarinet Method book. Moreno San Pedro also performs in a duo with a guitarist, a basset horn trio (Mozart focus), a harpsichord/historic clarinet group, and a modern quartet with clarinet, guitar, bass, and percussion.

Moreno San Pedro has composed for wind band, orchestra, chorus, and chamber ensembles. His published band works (CM ediciones musicales) include compositions edited in collaboration with the Department of Culture of the Basque region, including several marches, a concerto for alto saxophone and the **Obertura** (Overture) receiving its U.S. premier on today’s program. While not fitting into the highlighted musical genres, **Obertura** provides a lively concert opening. Most of the composition is in a rapid Allegro tempo, slightly faster than the typical U.S. march tempo (think Sousa) with a Moderato interlude. For more information on the composer: [Eduardo Moreno San Pedro. Clarinete histórico y composición \(xn--eduardomorenomsica-w5b.com\)](http://xn--eduardomorenomsica-w5b.com)

## *La del Manojito de Rosas, Selections*

### **Pablo Sorozábal (1897-1988)**

Born in 1897 in San Sebastian to parents from Spain's Basque region, Pablo Sorozábal was a pianist, violinist, conductor, and composer of symphonic music, films, operas and Zarzuelas. He moved to Madrid in 1919 to play violin with the Madrid Symphony Orchestra. He studied composition in Leipzig, Germany, where he composed choral and orchestra works including *Symphonic Variations on a Basque Theme* (1927). In 1931, Sorozábal's first theatrical work was produced-- *Katiuska* dealt with a Commissar reconciling love with his Bolshevik duties and incorporated Russian folk music. This was followed by approximately 20 more works in Zarzuela style.

Among the most famous of his Zarzuelas was the 2-act comedic *La del Manojito de Rosas* (1934) to a libretto by Ramos de Castro and Anselmo Carreño. A featured Romance melody provides a leitmotif throughout the work. The music for the Zarzuela and the derivative Band selection performed today includes traditional rhythms and tunes heard in Madrid, including the Mazurka, Schottische (slow Polka in double time), Habanera (social dance in duple time), and Pasodoble.

## *Font de la Tuela, Pasodoble de Concert*

### **Frank J. Cogollos Martinez (b. 1977)**

#### **U.S. Premiere Performance**

Born in Carcaixent (Valencia) in 1977, **Frank J. Cogollos Martinez** received a degree in musical direction (specialty in wind orchestra) from the Royal School of Music in London. He also holds degrees in music education, violin, and percussion from the University in Valencia. A music educator, Cogollos Martinez has taught percussion and performed with several symphony orchestras and municipal bands. As a violinist with the group "Projecte Mut, he recorded six albums, and as a conductor he has recorded the album *Ressonadors Simfonic*. A member of the National Association of Band Directors of Spain, Cogollos Martinez directs the Sant Antoni de Portmany Music Band. He has directed the Ibiza Youth Band, the group "Tumbuka Percussió" and the Encant Ades Choir. He has also guest conducted several bands, orchestras, and youth ensembles.

An award winning composer (35 awards), Cogollos Martinez has won competitions in Spain, Poland, the U.S., and Canada. Among his music for wind band is *Font de la Tuela, Pasodoble de Concert*, winner of the First Prize and the Musicians Award of the Sumacárcer Composition Contest. The Rockville Concert Band is delighted to be performing the U.S. premier of this contemporary Pasodoble selection.

## *El Barberillo de Lavapiés, Gran Fantasia*

### **Francisco Asenjo Barbieri (1823-1894)**

#### **Arranged by Mariano San Miguel Urcelay (1879-1935)**

Francisco Asenjo was born in 1823 in Madrid. He later added the name "Barbieri" later to honor his maternal grandfather who managed the Teatro de la Cruz where he would first be introduced to music and theater. Studying clarinet, piano, voice and composition at the Madrid Conservatory, he was

employed in a variety of jobs including copyist, piano teacher, chorus master, journalist, prompter and translator.

Asenjo Barbieri launched his operatic career with *Il Buontempone* (1847 in Italian), later pivoting to Spanish Zarzuela, his first produced in 1850. As a leading proponent of Spanish music, Asenjo Barbieri founded *La España Musical* to promote Spanish operetta and the Teatro de la Zarzuela,. He ultimately composed approximately 70 comedic Zarzuelas featuring Madrilenian (from Madrid) characters and devices such as mistaken identities, mixing of upper and lower classes, and political commentary.

One of the composer's most well known Zarzuelas is *El Barberillo de Lavapiés*, (1874), a 3-act comedic work with libretto by Luis Mariano de Larra. The title refers to one of the leading character's Barber occupation and Lavapiés, a neglected section of Madrid in the 1766. Well received in its time and subsequently praised, *El Barberillo de Lavapiés* centers around a plot to depose an unpopular prime minister and incorporates traditional Spanish rhythms and melodies. The *Gran Fantasia* band arrangement by Mariano San Miguel Urcelay (band composer, arranger, and clarinetist) provides a spirited musical sampling from this lively Zarzuela.

### ***Diego Pérez, Pasodoble de concierto***

#### **David Rivas Domínguez (b. 1980)**

Born in 1980 in Toro (Province of Zamora in the autonomous area of Castile and León), David Rivas Domínguez is a composer and music educator. He graduated from the University of Salamanca with a degree in Art History and Music History and Sciences. He has composed more than 160 works, some receiving awards in Spain and the U.S., with performances around the world. His compositions include music for band, orchestra, choir, chamber ensembles, theater, and films. Rivas Domínguez has collaborated with a variety of ensembles and soloists including several bands in Spain, the Canadian Brass, and the Taipei Wind Symphony. For more information: [Rivas Domínguez, David - Musician and Composer \(rivasdominguez.com\)](http://rivasdominguez.com)

The composer's *Diego Pérez, Pasodoble de concierto*, is dedicated to the memory of the Leonese musician Diego Pérez, with special affection to his parents Antonio and Marina. The composition follows the Pasodoble style—lively and in double time, with notable alterations between the moderately fast tempo and more sustained “Pesante”.

### ***La Torre de Oro, Preludio Sinfónico***

#### **Gerónimo Giménez (1854-1923)**

Géronimo Giménez was born in 1854 in Seville, Andalusia. At the age of 12, he joined the violin section at the Teatro Principal, and five years later conducting opera and Zarzuela performances. Receiving a scholarship to the Paris Conservatory, he received First Prize for Harmony and Counterpoint, later assuming a series of conducting positions with Teatro Apolo, Teatro de la Zarzuela, and Teatro Lirico.

A prolific composer, Giménez turned out symphonic and chamber music works in addition to notable Zarzuelas. His best known works include *Trafalgar* (1890), the paired *sainete* (comic Spanish theatre genre) *El Baile de Luis Alonso* and *La Boda de Luis Alonso* (1896/1897), and the highly successful *La Tempranica* (1900) that influenced later Spanish composers including Manuel de Falla and Joaquín Rodrigo who composed *Homenaje a la Tempranica*.

*La Torre del Oro* (1902) was a less successful theatrical work; however, the *Preludio Sinfónico* from the Zarzuela offers some compelling Spanish rhythms and melodies with some particularly effective use of the woodwinds.

### *Al Centenario, Pasodoble de Concierto*

#### **Ferrer Ferran (b. 1966)**

Ferrer Ferran was born in 1966 in Valencia in eastern Spain. An award winning conductor and composer, Ferran declares on his website his appreciation for Leonard Bernstein as a composer, pianist, conductor and “wonderful person”. [Ferrer Ferran – Conductor & Composer](#)

Ferran is Professor at the Professional Music Conservatory of Valencia, Conductor of Honor for the Banda Primitiva de Paiporta (Valencia), the Symphony Wind Orchestra Ateneo Musical in Cullera (Valencia) and head of the Allegro Wind Orchestra in Valencia, Senior Professor for the “Corso Biennale in Direzione di Banda” in Aosta, Italy and Chief Guest Conductor for the Symphony Band Simón Bolívar of Venezuela.

Ferran’s compositions include works for orchestra, band, and chamber ensembles. The Wind Repertory Project includes a notably lengthy list of the Spanish composer’s works for wind ensemble/band: [Ferrer Ferran - Wind Repertory Project](#) Included is *Al Centenario, Pasodoble Concierto* (1998) presented on today’s program. *Al Centenario* celebrated the centenary of La Banda Primitiva de Paiporta, which Ferran conducts. This energetic Pasodoble provides a suitably vibrant finale to our Celebration of Spanish Drama and Dance.