

**ELISENDA FÁBREGAS** was born in 1955 in Terrassa, Barcelona, where she received extensive training as a pianist at the Barcelona Conservatory. In 1978, she came to the US as a Post-Doctoral Fulbright scholar and earned a masters degree from The Juilliard School and a doctorate from Columbia University Teachers College. While pursuing her piano studies at The Juilliard School she absorbed elements of the European classical music tradition, in which her music is strongly rooted: she integrates organic logical structures with freer Mediterranean-flavored harmonies and rhythms. Often her music has the rhythmic drive and fire of Spanish music and dance, the lyricism and color of Catalonian folk, and a Bachian love for voice-leading. Elisenda's music has been described as passionate, lyrical and sensuous. The New York Times has praised her for writing with an "imaginatively colored tonal idiom." During the 2007-08 season, Elisenda's music has received over 50 performances in the US and Europe. Her compositions have been widely performed throughout the world, including The Kennedy Center in Washington D.C.; Merkin Concert Hall and Joyce Theater, NY; the Bodensee International Music Festival and Sanssouci Musikfestspiele (Potsdam), Germany; United Nations Conference in Beijing, China; La Salle Cortot, Paris; Ibero American Institute in Berlin; and WDR Cologne Radio ("Nachtmusik" live). Her compositions are published by Alphonse Leduc & Cie. (Paris), Friedrich Hofmeister (Germany), Southern Music Co., and Hidden Oaks Music Co.; her music is recorded on Haenssler (Profil Edition), Albany Records, Centaur Records, and Leonarda Productions. Elisenda is currently completing her Doctoral degree in composition at the Peabody Institute of Johns Hopkins University in Baltimore, where she has studied with Christopher Theofanidis and Kevin Puts. For more information see: <http://www.efabregas.com>.



**PCMS**

PHILADELPHIA CHAMBER MUSIC SOCIETY

**MARINA PICCININI, flute**  
**EMANUELE SEGRE, guitar**

**FRIDAY, JANUARY 23, 2009, 8 pm**

Benjamin Franklin Hall, American Philosophical Society



## PROGRAM

Mauro Giuliani  
[1781-1829]

Gran Sonata, Op. 85 (c. 1817)  
Allegro maestoso  
Andante molto sostenuto  
Scherzo—Trio  
Allegretto espressivo

Elliott Carter  
[b.1908]

*Scrivo in Vento* for Solo Flute (1991)

Elisenda Fábregas  
[b.1955]

*Goyescas* for Flute and Guitar (2008) \*  
I. *Pregón*  
II. *La familia de Carlos IV*  
(The family of Charles IV)  
III. *Las majas en el balcón*  
(The maiden on the balcony)  
IV. *El sueño* (The dream)  
V. *La fragua* (The forge)  
VI. *El entierro de la sardina*  
(The burial of the sardine)

\* **World Premiere**

## INTERMISSION

Astor Piazzolla  
[1921-1992]

*Histoire du Tango* (c. 1985)  
*Bordel 1900*  
*Café 1930*  
*Night club 1960*  
*Concert d'aujourd'hui*

Baden Powell  
[1937-2000]

*Canto de Ossanha*  
*Samba triste* for Solo Guitar

Béla Bartók  
[1881-1945]

Romanian Folk Dances (1915)

## **Goyescas for Flute and Guitar (2008)** **ELISENDA FÁBREGAS**

**G**oyescas is a cycle of six short pieces written for flutist Marina Piccinini and guitarist Emanuele Segre. I was inspired to write *Goyescas* to express musically my impressions of six exciting paintings by Francisco Goya. This work has a Spanish folk flavor imparted by mysterious harmonic and modal overtones. The fiery dance rhythms and the infectious spirit imbue this cycle with a special fire and vitality only found in the music of the Spanish people. I especially enjoy spicing up my melodies with grace notes and the elaborate, intricate melismas (ornamental melodic embellishments) found in Flamenco music and other traditional folk music of Spain. I have blended these beloved musical traditions with contemporary compositional techniques that meld these ancient forms into a poetic, lyrical and intimate personal musical language.

- I. *Pregón* is a brilliant fanfare that echoes the brash trumpet calls (or *pregones*) that imperiously summoned villagers to important communal festivals.
- II. *La familia de Carlos IV* is inspired by a portrait of the majestic and noble royal family of Charles IV of Spain.
- III. *Las majas en el balcón* depicts two sultry “*majas*” (maidens) flanked by two threatening “*guardias civiles*” (Spanish police).
- IV. *El sueño* (the dream) is Goya’s poetic, sensual and passionate depiction of a vulnerable and mysterious sleeping woman.
- V. *La Fragua* (the forge) is a grim, dark portrait of three men toiling at a blazing forge.
- VI. *El entierro de la sardina* (The Burial of the Sardine), is a bright, festive work that captures the carnival atmosphere of an ancient Spanish tradition at which the purifying and regenerative forces of fire consume a sardine on Ash Wednesday, one of the holiest of religious holidays in Spain.

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