

**ROSA TORRES-PARDO**

PIANO

**ANNA TONNA**

MEZZO SOPRANO

# THE RUNAWAYS

Living composers from Spain in New York City

The Runaways is a recital for solo classical piano and voice of compositions by living composers from Spain who sought to expand their creative borders by moving to New York City in search of new aesthetic paths. These emigré Spanish composers from three distinct generations aimed to maintain their essence and their own vernaculars while ensuing in music creation in New York City.

Recital for solo piano and voice, featuring works by New York-based living composers from Spain:

**Ricardo Llorca (Alicante, 1958)**

**Sonia Megías (Almansa, 1982)**

**Octavio Vázquez (Santiago de Compostela, 1972)**

"New York turned up to be the promised land. Life in a walkup apartment was far more stimulating and liberating than life amid the colonnades of Castille".

John Richardson "The Sorcerer's Apprentice".

## PROGRAM

Timing of recital: 55 min.

### CONCERT PRESENTATION

A brief pre-concert lecture by one of the composers or by the performers, introducing to the audience the main ideas that lie behind "The Runaways"

#### THE DARK SIDE (1993). MONODRAMA FOR MEZZO-SOPRANO AND PIANO

Text and music: Ricardo Llorca

Duration: 12 minutes

In "The Dark Side" Llorca experiences for the first time with the voice, which alternates systematically between spoken parts and singing parts, a resource that will be a constant in his later opera "Las Horas Vacías/The Empty Hours". The text, written by the composer himself but loosely based on fragments by Jean Cocteau, is an argument against fanaticism with certain touches of humor.

#### CHORALE (2000) (FOR PIANO SOLO)

Music: Ricardo Llorca

Duration: 9 minutes

"Chorale" is a work commissioned in 2000 by Queen Sofía Spanish Institute of New York City. This work forms part of "Three Academic Pieces for Piano", and is the fruit of Llorca's efforts to combine and juxtapose traditional techniques with elements of contemporary music. In this work, Llorca uses elements taken from eighteenth-century keyboard music as a source of thematic and structural inspiration; he combines this aesthetic with avant-garde language, while maintaining a coherent narrative, elaborated upon a harmonic context, that can be classified as "non-atonal".

#### TWO SONGS TO TEXTS BY ROSALIA DE CASTRO (2013), (FOR VOICE AND PIANO)

En Cornes

Como Chove Miudiño

Music: Octavio Vázquez

Duration: 10 min.

In the words of the composer: "I wrote "En Cornes" in New York in 2012, setting a touching poem taken from world-renowned poet Rosalia de Castro's book "Follas Novas" ("New Leaves / New Paper Sheets"), as part of a collection of Galician songs published by the Galician Cultural Council that same year. In 2013 it was chosen by the Galician government to be performed by a choir of more than four hundred school children, accompanied by a brass quintet, for the 150th anniversary of Castro's "Cantares Gallegos" ("Galician Songs"). A powerful reminder of the reasons that brought tens of thousands of Galician immigrants to New York, including my great grandfather, this song speaks to all that have made the city their home in search of a better future.

Also written in New York City, "Como Chove Miudiño" was commissioned in celebration of the aforementioned anniversary of Castro's "Cantares Gallegos", of which this poem is part. First published in Vigo, on May 17, 1863, this date has since become the official Galician Literature Day, a public holiday observed in Galicia since 1963. This setting of this powerful, emotional poem contains a selection of stanzas from the original. The music evokes the traditional "alalá", an ancient Galician song, that Castro quotes in the opening lines. Similarly to the first piece, this poem touches upon the inevitable drama of migrants, forever torn between two worlds".

## **GALICIAN FANCY (2019) AND THREE GALICIAN PIECES (2015) (FOR PIANO SOLO)**

Music: Octavio Vázquez

Duration: 10 min

### **GALICIAN FANCY**

In the words of the composer: I wrote "Galician Fancy" in 2019, it premiered in 2021 following the Covid hiatus. The piece is based on three Galician traditional dances, clearly distinguishable but performed without interruption".

### **THREE GALICIAN PIECES**

"I wrote this short set of piano pieces in the fall of 2015, while teaching in Rochester, NY. Awarded first prize in the 2015 Galician Folk Songs International Composition Competition.

### **SOLNATINA (2002) (FOR PIANO SOLO)**

Music: Sonia Megías

Duration: 9 min.

In the words of the composer: "I wrote SoLnatina during my composition studies in Murcia (Spain), in April 2002, while I was studying with professor Manuel Seco de Arpe. The piece explores the sonata in its purest form, and with no artifices.

During the time I was composing SoLnatina, I was dreaming of traveling and living in New York City; I was obsessed with skyscrapers, the New York City avant-garde composers, and the rich cultural life of Manhattan. It was not until 2008 that I visited the Big Apple for the very first time. I fell in love with the city instantly."

### **NOT TODAY (2020) (FOR VOICE AND PIANO)**

Music: Sonia Megías and lyrics by Eva Guillamón

Duration: 4 min

"Not Today" is a cabaret style song. Commissioned by pianist Rosa Torres-Pardo, the work is a creation by Dúa de Pel (Eva Guillamón and Sonia Megías). With harmonies reminiscent of the style of Kurt Weill, it strives to be in the purest Broadway musical theater style. "Not Today" tells the story of a singer who, in the midst of her performance, begins an internal battle with fear of death, but realizes that this is what makes her feel truly alive. Not Today was composed during the pandemic, and it's dedicated to Miguel Muñiz, Rosa's husband, who was in a fragile state of health by then. Premiered in a cabaret concert at the National Auditorium of Madrid by Rosa and her daughter, Clara, "Not Today" is the message we wanted to send to Miguel, to the great beyond".

In the words of the composer: "I first met Ricardo Llorca and Rosa Torres-Pardo while I was working as a pianist at the legendary Galapagos cabaret club in Brooklyn back in 2011. I was acting in a comic and avant-garde costumed performance piece. Ever since, Rosa, Ricardo and myself have enjoyed a close friendship. We have collaborated in wonderful projects that have been showcased both in Spain and in the US.

## ROSA TORRES-PARDO

[www.rosatorres-pardo.com](http://www.rosatorres-pardo.com)



One of the most important Spanish pianists of her generation, she is recipient of Spain's National Prize in Music of 2017. She has bowed at the Teatro Real of Madrid, New York's Lincoln Center, as well as the Teatro Colón in Buenos Aires and the Konzerthaus of Berlin among many others. Her recent recording of piano works by Enrique Granados with Deutsche Grammophon was received with critical acclaim. She has taught master classes at The Juilliard School of Music, the Hochschule fur Musik in Vienna, and the Peking Conservatory as cultural ambassador for the Institute Cervantes.

Her repertoire ranges from 18th century works from her native Spain, to the latest generations of contemporary composers. She is a graduate of The Juilliard School of Music, where she studied under Maria Kurzio and Jean-Bernard Pommier.



## ANNA TONNA

[www.annatonna.com](http://www.annatonna.com)

Anna's roots and affinity for the Spanish language have guided her artistic path to share with audiences the culture and music of the Hispanic World, presenting repertoire from both Spain and Latin America in symposiums, thematic recitals, lectures and artist residencies. She has appeared at the Casals Festival in Puerto Rico; Festival de Segovia, Fundación Juan March, Auditorio Nacional de España in Spain; Weill Recital Hall at Carnegie Hall, Teatro Grattacielo, Joy in Singing, and the Hispanic Society Museum & Library in New York City; the Pacific Music Festival in Japan, and the ElbPhilharmonie in Hamburg. She can be heard in her commercial recordings "The songs of Julio Gómez", "España alla Rossini" ; "The Unknown Pauline Viardot" and in her most recent disc, "1915: A Trip to Granada" with pianist Mac McClure.

## RICARDO LLORCA

[www.ricardollorca.com](http://www.ricardollorca.com)



The music of Ricardo Llorca combines motifs that spring from renaissance polyphony from his native Spain, blending with minimalists and post minimalists composers, in the line of Philip Glass, John Adams and Meredith Monk. The result is a synthesis of styles that approximate the spirit of Downtown New York, where Llorca has resided for the last thirty three years.

## SONIA MEGÍAS

[www.soniamegias.es](http://www.soniamegias.es)



Sonia Megías, Fulbright Scholar 2010-2012 at the New York University, describes herself as a specialist in the creation of expanded notations. She champions music as an agent of social change for collectives in high needs communities, Indigenous peoples and women artists and creators from around the globe. She seeks in her compositions, to create a synthesis of oral traditions, with contemporary musical expressions that are both daring and experimental.

She has received recognitions in the form of concert halls being named after her, such as "The Sonia Megías Hall" at the Música del Colegio al Aire Libre in Alicante (2018) and the Sonia Megías Library at the music conservatory in Granada (2020). Her vocal laboratory CoroDelantal (The Apron Chorus), specializes in reading rarely performed and avant-garde scores, started their activity in New York City in 2011, and currently develops parallelly in New York, Madrid and Alicante. Her vocal ensemble Dúa de Pel with poet Eva Guillamón, tours the globe with their original compositions and lyrics for voices and traditional instruments. Her most recent project is the online music fanzine [www.LaVidaenMusica.es](http://www.LaVidaenMusica.es), an initiative of her publishing company EdicionesDelantal.

## OCTAVIO VÁZQUEZ

[www.octaviov.com](http://www.octaviov.com)



Octavio Vazquez's music has been described as "full of melodic clarity" and has been called "transgothic, an art not only to entertain, but to reach into the mysterious, the spiritual, and the profound". Closer to tradition than to the avant-garde, his works' profound feeling is occasionally reminiscent of Shostakovich. A resident of New York City since 1999, Dr. Vazquez teaches composition at Nazareth College.

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