

# Romance



February 13, 2021

Photo: Jeffery Noble



# Romance

Saturday, February 13, 2021 • 8:00PM

Broadcast on WTVP World 47.3

*Peoria Symphony Orchestra*

*George Stelluto • conductor*

*The Romaniacs: John Miller • guitar, Joe Park • guitar, Larry Harms • clarinet and saxophone, Andy Crawford • bass*

*Masha Lakisova • violin*

*Michelle Areyzaga • soprano*

Zigeunerweisen, Op. 20	Masha Lakisova • violin	Pablo de Sarasate (1844-1908)
Hungaria		Django Reinhardt (1910-1953)
Djangology		Django Reinhardt/arr. P. Ekdahl and G. Stelluto
Drei Zigeunerlieder		Johannes Brahms (1833-1897)
Brauner Bursche Führt zum Tanze (Op. 103, No. 5)		
Röslein dreie in der Reihe (Op. 103, No. 6)		
Kommt dir manchmal in den Sinn (Op. 103, No. 7)		
	Michelle Areyzaga • soprano	
	Pei-Yeh Tsai • piano	
For Sephora		Stochelo Rosenberg (b. 1968) arr. A. Girardo
Douce Ambience		Django Reinhardt (1910-1953) arr. P. Ekdahl
Nuages		Django Reinhardt arr. P. Ekdahl
Tzigane	Masha Lakisova • violin	Maurice Ravel (1875-1937)
Canciones Espanolas Antiguas		Federico Garcia Lorca (1898-1936)
El Café de Chinitas, Nana de Sevilla, Zorongo, Los reyes de la baraja, La Tarara		
	Michelle Areyzaga • soprano	
	Angelo Favis • guitar	
Bossa Dorado		Dorado Schmidt (b. 1957)
Creve Coeur (world premiere)		John Miller/The Romaniacs
Manoir de mes rêves		Django Reinhardt/arr. P. Ekdahl and G. Stelluto
Minor Swing		Django Reinhardt
Melodie au Crespescule		Django Reinhardt
Tears		Django Reinhardt arr. P. Ekdahl
Belleville		Django Reinhardt arr. P. Ekdahl

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This program is partially supported by a grant from  
the Illinois Arts Council Agency.



## The Romaniacs

**John Miller** started playing at the age of nine. During the 1970s, John toured with Chicago crooner Jimmy Damon, and later toured with pop star Dobie Gray (“The In Crowd” and “Drift Away”). For years he was well-known in Peoria as a private lesson teacher and performer. His credits include performing in orchestral settings with Bob Hope, Tom Jones, Rich Little, and Cab Calloway. He was a regular performer for years on acoustic bass with Sally Weisenberg and the Famous Sidemen, and also at the Juvae Jazz Festival in Decatur, Illinois, with the late Rachael Lee, the Dixie Daredevils, Billy Rogers, and Diversity. John was an adjunct faculty member from 2005 to 2012 at Knox College in Galesburg, Illinois, teaching Jazz guitar. During those years, John became interested in the Gypsy Jazz style and formed the Romaniacs with his then-student Joe Park (guitar), Tim Brickner (contrabass), and—later—Professor Perry Rask (soprano and baritone sax). Since then, the group lineup has changed, and in addition to Joe Park, now includes Andy Crawford (bass) and Professor Larry Harms (clarinet). John still enjoys performing with the Romaniacs, the Boss Trio (a jazz organ trio), and multi-talented artist/guitarist Preston Jackson.

**Larry Harms** is a native of Oak Ridge, Tennessee. He graduated from the University of Tennessee in 1985 with a degree in Jazz Studies and Studio Music, where he studied with Jerry Coker. He earned a master’s degree in Saxophone Performance from Illinois State University in 1988. Larry has taught at Illinois Central College since 1989, where he is a Professor of Music. His performance credits include The Four Tops, The Temptations, Aretha Franklin, the Mills Brothers, and Harry Connick Jr. Locally he plays clarinet and saxophone with Nathan Taylor & Friends, the Romaniacs, the Jazz Train, and leads the Central Illinois Jazz Society house band.

**Joe Park** started playing in Peoria as a student of John Miller. Eventually the two formed their group, the Romaniacs. Joe is based in St. Louis now, where he teaches private lessons and leads his own groups, The Hot Club of St. Louis and The Joe Park Trio. He hosts the annual Django Reinhardt Guitar Summit in St. Louis featuring the area’s top players, and continues to perform regularly with the Romaniacs, as well as a number of other Gypsy Jazz and Swing Jazz ensembles across the Midwest.

**Andy Crawford** is the managing director of the Rootabaga Jazz Festival/Knox Jazz Year and Instructor of Music at Knox College, where he directs Jazz combos and the Jazz bass and guitar studios. He performs regularly with multiple groups throughout the state, has performed on dozens of recordings and has been featured multiple times with the PSO, including with The BraziLionaires, Judy Page, the Todd Kelly Quartet, the Claude Bolling Suite for Chamber Orchestra and Jazz Piano Trio, and their performance of *La La Land*. Andy also organizes the San Pancho Music Festival in Nayarit, Mexico, an annual festival in its 21<sup>st</sup> year that welcomes over 5,000 attendees and features 30 musical groups over three days every February. Crawford is a former Peace Corps volunteer in Guatemala and returns annually to lead student immersion groups.



## Masha Lakisova • Violin

At just eighteen, Chicago violinist Masha Lakisova is fast becoming one of the rising stars of her generation. She has had the privilege of performing in esteemed concert venues in the United States and all over the world. Masha has appeared as a soloist with more than twenty orchestras worldwide, such as Kremerata Baltica, HEMU, Fox Valley Symphony Orchestra, Skokie Valley Symphony Orchestra, and Lake Forest Symphony. At the North Shore Chamber Music Festival, she became the first recipient of the Arkady Fomin Scholarship. She was featured on NPR’s “From The Top,” where she received the Jack Kent Cooke Young Artist Award, and on WFMT’s *Introductions*, both as a soloist and as a member of various chamber groups.

She has taken top awards and won numerous prestigious competitions such as First Prize at the 2018 Tibor Junior International Violin Competition, Second Prize at the 2015 International Andrea Postacchini Violin Competition, was named a 2017 National Young Arts Winner, finalist at the 2013 International Louis Spohr Violin Competition, winner

of the Walgreens National Concerto Competition, and the DePaul Concerto Festival.

From 2011 to 2017, Masha was a member of the Midwest Young Artists Conservatory, where she served as concertmaster in three orchestras and played first violin in four chamber groups. Her chamber groups have appeared three times on NPR’s “From The Top” and won the Gold Medal at the Fischhoff International Chamber Music Competition in 2016 and 2017. They received First Prize in the 2015 and 2016 Rembrandt High School Chamber Music Competition, as well as First Prize at the WDAV Young Chamber Musicians Competition in 2017. They were also the overall winners at the 2016 Discover Chamber Music Competition and Silver Medalists at the 2016 St. Paul String Quartet Chamber Music Competition. In 2018, Quartet Bellezza was accepted to the Juilliard String Quartet Seminar.

Masha currently studies at Juilliard Pre-College with Itzhak Perlman and Li Lin, and she had previously been a student of Grigory Kalinovsky, Drew Lecher, and Larisa Zhizhin. She has taken lessons and masterclasses with such prominent virtuosos as Ana Chumachenko, Anne Sophie Mutter, Pinchas Zukerman, Miriam Fried, Shmuel Ashkenasi, Augustin Hadelich, and Ida Kavafian. She has collaborated with Vadim Gluzman, Pavel Vernikov, Svetlin Roussev, Ilya Kaler, Yossif Ivanov, Masumi Per Rostad, Rose Armbrust Griffin, Ani Aznavoorian, Mark Kosower, Christopher O’Riley, David Schrader, and the Ariel Quartet.

Masha has been accepted to many prestigious summer music festivals. In 2015, she attended the Heifetz Music Institute and she has been a student at the Perlman Music Program since 2016.

Miss Lakisova is the proud recipient of a magnificent violin by Giovanni Francesco Pressenda, Turin, 1845 on loan from The Stradivari Society of Chicago thanks to the generosity of her patron, Edward Manzo.

# Peoria Symphony Orchestra

February 13, 2021

## Violin 1

Marcia Henry Liebenow, concertmaster

## Violin 2

Pyunghwa Choi, guest principal

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## Viola

Rebecca Boelzner, acting principal

Sharon and John Amdall Endowment

## Cello

Brian Gaona, guest principal

Parker Endowment in memory of H. H. Block

## Bass

Austin Vawter, principal

Peoria Symphony Guild and Friends

Endowment in memory of Norbert Cieslewicz

## Flute

Justina Chu, guest principal

Augusta Foundation Endowment in the name of E. C. Heidrich

## Oboe

Alex Liedtke, principal

Mrs. Thomas Foster Endowment

## Clarinet

Roger Garrett, principal

## Bassoon

Michael Dicker, principal

## Horn

Amy Krueger, principal

Mrs. Trenchard French Endowment

## Trumpet

Sarah Carrillo, principal

## Trombone

Stephen Parsons, acting principal

## Percussion

Peggy Bonner, principal

Endowment in memory of Jane and William Reid and Carolyn Reid Sisney

## Harp

Jaina Carpenter, guest principal

## Piano

Pei-yeh Tsai, principal

Warren Webber Endowment

## Guitar

Angelo Favis, guest principal



## Maestro's Message

Roma (formerly called *Gypsy*) culture fascinates me. And I am not alone. Its nomadic lifestyle, smoky traditions, and multi-cultural sophistication both charms and frightens our normal, staid civilization—and has for centuries. So, when I encountered John Miller and the Romaniacs, I was intrigued. The delight of getting to know them and their dedication to Django Reinhardt's music is the inspiration for this concert. I knew about Django, but not his Roma roots. Rather than programming just his music, I thought you might also enjoy exploring his musical world. Django (Romani for "Jean"), was born into a Roma community in 1910, growing up in their encampments around Paris. Given that Jazz was only introduced to Europe in 1918 by the 369<sup>th</sup> U.S. Infantry Regiment's "Hell Fighters" Band, it is astonishing that by 1934, Django, at age 24, had perfected the style known today as "Roma Jazz." Django's genius is his ability to layer one style on top of another, combining European and Roma folk and dance influences with Jazz styles like Swing. This is the hallmark of the Romani. Through centuries as nomads, they developed the ability to assimilate, master, and synthesize admired cultural influences into an inimitable expression of their own! The regard went in both directions. You will hear the emulation and inspiration of Roma style by composers such as Brahms, Ravel, and Sarasate on this program.

According to guitarist John Miller, Django admired the music of French composers Debussy and Ravel. He certainly admired Jazz. He formed the *Quintette du Hot Club de France* with violinist Stephane Grappelli in 1934. By 1935, the group had recorded for Decca Records. The version of *Hot Club* you hear for most of this program came about when Grappelli stayed in England during World War II and Django filled the spot with a clarinetist. Django died of a brain hemorrhage in 1953 just as he was exploring ways to incorporate Bebop style into his own. Like his short-lived compatriots Mozart, Schubert, Mendelssohn, Chopin, Gershwin, and others, we can only imagine what further treasures his talent would have brought us. I often say that these geniuses did not die young, but rather lived faster. Well, we have the gems they did leave us, and I hope you enjoy Django's. —G. *Stelluto*

## ABOUT THE PROGRAM

*Written by J. Michael Allsen, edited by Mae Gilliland Wright © 2020*

This innovative Peoria Symphony Orchestra program focuses on the musical heritage of the Roma people. The Roma—or Romani—are an ethnic group spread around the world, though their largest population today remains in Europe, particularly Central and Eastern Europe. (The familiar term "Gypsy" is often used as an ethnic slur, though



## I OFTEN SAY THAT THESE GENIUSES DID NOT DIE YOUNG, BUT RATHER LIVED FASTER.

the term continues to be commonly used even among many Roma.) Their ancestors migrated west from northern India well over 1,000 years ago, and the Roma maintain a language and identity that remains intertwined with yet separate from the broader European culture. Their separateness and widespread poverty have been accompanied by centuries of prejudice and persecution. This reached its horrendous climax during the Holocaust (known to the Roma as the *Porajmos*), when the Nazis were responsible for killing at least 600,000 Roma, and widespread discrimination continues today. In the words of Amnesty International, discrimination has “pushed the great majority of Roma to the margins of society—and kept them there.”

As with many marginalized people around the world, the Roma value music as a vital way to preserve their identity. The unique rhythm and minor key melodies and harmonies of Roma music are usually blended with the musical culture of the areas in which they settle, often creating entirely new styles. The distinctive flamenco music of Andalusia in southern Spain, which has strong Roma roots, is only one example. In Europe, Roma style was merged with imported American Jazz in the early 20<sup>th</sup> century and the resulting “Gypsy Jazz” fusion has been popular in Europe and America for decades. Roma music has also been adapted by many classical composers, and you will hear examples on this program from Sarasate, Brahms, Ravel, and Castelnuovo-Tedesco. Soloists include both our Artist-in-Residence, soprano Michelle Areyzaga, and the phenomenal young Illinois-born violinist Masha Lakisova. Masha Lakisova, who studies voice with Michelle Areyzaga, will also be featured as a soprano! Much of this program features the Romaniacs, a Gypsy Jazz quartet led by Peoria guitarist John Miller. Much of their repertoire comes from the greatest of all Roma guitarists, Django Reinhardt, performed with orchestral accompaniments that have been created for this concert. This program will also include the world premiere of a new work by the Romaniacs, *Creve Coeur* (“Heartbreak”), arranged for this performance by Maestro Stelluto.

The program begins with a work titled *Roma Fantasy*, orchestrated by Maestro Stelluto. This is in fact a reworking of music drawn from *Symphony No. 1* of **Anton Bruckner (1824-1896)**. Bruckner, a

latecomer to writing for orchestra, did not begin work on this symphony until he was 41 years old. Initially completed in 1866, it premiered in Linz in 1868. The symphony went through several revisions before it was finally published in 1893. The boisterous third movement (*Scherzo*) of this symphony is heard here. Conductor George Stelluto was inspired by the fiery nature of this movement, with



its driving tempi and accents, and with its juxtaposition of dark timbres with moments of lyricism—all of these recalling Eastern European music.

Like Ms. Lakisova, virtuoso **Pablo de Sarasate (1844-1908)** started his musical career very early. He had his first public recital at age eight, and within two years, the queen of Spain helped him with a scholarship to the Paris Conservatory. Sarasate won the Conservatory’s first prize at age thirteen, and went on to a long and successful career as a touring soloist, appearing in every country in Europe, and travelling widely in North and South America. In an age of extremely flamboyant soloists, Sarasate was widely admired for his subtlety, and several leading composers of the late 19<sup>th</sup> century dedicated works to him. Like many Romantic virtuosos, Sarasate also composed works for himself. While most of his original works play on Spanish musical material, his 1878 *Zigeunerweisen (Gypsy Air)*, *Op. 20* is a fantasy on the Hungarian style that was wildly popular in his day. He dedicated it to Frederic Szarvady, a Hungarian political writer, whose wife, Wilhemine Clauss-Szarvady, was a fine piano soloist. This is music that focuses almost entirely on the solo part: the orchestra plays a purely supporting role. The main theme of the opening, elaborately decorated by the violin, is an authentic Hungarian song, *Csak egy kis lány*. In a more lyrical middle section, the accompaniment takes on a much more regular rhythmic feel. This passage ends abruptly, and the soloist launches into fiery conclusion. Sarasate’s solo part features a full menu of virtuoso techniques: double- and triple-stop playing, left-hand *pizzicati*, harmonics, *spiccato* (bouncing the bow on the string), and rapid “ricochet” bowing.



Hungarian and Roma music was phenomenally popular in late 19<sup>th</sup>-century Vienna. The greatest Viennese composer of the day, **Johannes Brahms (1833-1897)**, had been fascinated by this music since he was a teenager, and became friends with the great Hungarian violinist Ede Reményi. His first great commercial success as a composer was a series of ten *Hungarian Dances* for piano duet published in 1869, which consisted primarily of folk tune arrangements.

He followed up with eleven more *Hungarian Dances* in 1880. (All of his *Hungarian Dances* are heard today in orchestral versions as well.) Seven years later, in 1887-1888, he wrote a set of eleven *Zigeunerlieder (Gypsy Songs)*, *Op. 103* for vocal quartet or chorus and piano. Four more *Zigeunerlieder* (Op. 112) appeared in 1891. The texts for these songs are drawn from Hungarian folk poems, translated into German by his friend Hugo Conrat. We present three of them here, in arrangements by George Stelluto for two sopranos and orchestra. *He, Zigeuner, greife in die Saiten ein!* is a forceful, almost strident song of betrayed love. *Liebe Schwalbe, kleine Schwalbe* has a more agitated character. The third song, *Röslein dreie in der Reihe blühn so rot*, is more cheerful, alternating playfully between lively and more lyrical moods.

One of today’s most successful Roma musicians is **Stochelo Rosenberg (b. 1968)**. Born in a camp in the Netherlands, he was first taught guitar by his father, and later began to imitate the recordings of the great Django Reinhardt. His Rosenberg Trio is one of Europe’s most successful Gypsy Jazz groups, and he also founded a school dedicated to teaching the style to young musicians. His composition *For Sephora*,



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dedicated to his sister, was originally written for the Rosenberg Trio, but it is heard here in an arrangement for guitars, bass, and orchestra by Alfonso Girardo. The piece sets up an infectious rhythmic groove before the guitars lay out the wistful main melody. The arrangement leaves the guitarists broad space for improvisation. It concludes with a reprise of the opening melody, and a dramatic syncopated coda.

During the early 1920s, **Maurice Ravel (1875–1937)** was in a severe compositional slump. Ravel’s spirit and Parisian musical society had been devastated by the first world war, and he was deeply depressed over the death of his mother. In July of 1922, Ravel was invited to a private concert where the Hungarian violinist Jelly d’Arani played his *Violin Sonata*. Ravel was entranced by her playing, and was particularly fascinated by her Hungarian musical heritage—he asked her to play some authentic “Gypsy”

tunes, and eventually the two stayed together until 5:00 in the morning, discussing Hungarian music.

*Tzigane (Gypsy)* was obviously inspired by this experience, and although it was not finished until 1924, it marked the beginning of a new period of creativity for Ravel. Ravel’s friend, violinist André Polah, who advised him on technical details of the solo part, wrote that: “Ravel’s idea was to represent a Gypsy serenading a beautiful



woman—real or imaginary—with his fiery temperament and with all the resources of good and bad taste at his command. In the solo part, Ravel has not only used every known technical effect, but has invented some new ones!” Ravel was particularly adept at absorbing musical influences, and in *Tzigane* he creates his own version of Roma music. The work opens with a lengthy and spectacular solo cadenza that manages to capture the essence of Roma fiddling, together with echoes of the 19<sup>th</sup>-century violin virtuoso Niccolò Paganini. When the orchestra finally enters, it provides a rich, but inobtrusive background to an ever-more-complicated battery of virtuoso techniques: rapid harmonics, quadruple stops, and an amazing passage that calls upon the player to play *pizzicati* with the left hand in the midst of bowed arpeggios.



The prolific and adaptable pianist and composer **Mario Castelnuovo-Tedesco (1895–1968)** was born into a Jewish family in Florence, and by the time he was in his 20s was already recognized as one of Italy’s leading musical figures. In the 1930s he was outspoken about the treatment of Jews in fascist Italy, and when World War II broke

out in 1939, he left Italy for New York. He soon moved on to Los Angeles, where he would spend the rest of his life. Like many other European musical emigrés, he found profitable and rewarding work writing Hollywood film scores—he would eventually contribute music to over 250 films. Castelnuovo-Tedesco also composed five operas, five ballets and a vast amount of concert music. (He was particularly kind to the guitar, composing over 100 works for the instrument.) His *Romancero Gitano (Gypsy Romance)*, *Op. 152* dates from 1951. The original setting is for

guitar, chorus, and vocal soloists, but the *Stelluto* arrangement performed here is played by the Romanians, Ms. Areyzaga, and the orchestra. The text is by the great Spanish poet Federico García Lorca (1898–1936): a poem titled “Balladilla de los tres ríos (Ballad of the Three Rivers),” drawn from his collection *Poemas de Cante Jondo (Poems of Deep Singing)*. The term *cante jondo* refers to the most serious and emotional form of the flamenco singing, and Castelnuovo-Tedesco’s setting clearly reflects flamenco style. After each verse, the music pauses for a passionate outburst by the singer.

The legendary Roma guitarist **Jean “Django” Reinhardt (1910–1953)** was born in a wooden

cart, or “caravan”, in rural Belgium. Through much of his childhood, his family lived in Roma encampments near Paris, and he was already performing as a child on accordion, violin and the “banjo-guitar.” He suffered a terrible accident at age 18 when he returned home after a gig and his caravan caught fire. In helping his wife escape, Reinhardt was terribly burned over the entire left side of his body. His left hand—the fretting hand—was particularly damaged, and he was left with use of only his index and middle fingers. Over the next year, he worked to develop a unique and flexible technique using only those two fingers to support his phenomenally fast right hand. It was about this time that he first came into contact with American Jazz, both from American musicians touring in Paris, and from French musicians who had mastered the new and exciting style. One of them was young Stéphane Grappelli, a violinist only two years older than Reinhardt. In 1934, after a series of informal jam sessions, they formed the Quintette du Hot Club de France. (The “Hot Club of France” was a Jazz appreciation society formed in France at the time.) The Quintette quickly became France’s premier Jazz group, issuing their own recordings, and frequently backing and recording with American Jazz stars. In comparison to American Jazz, where the “front line” was dominated by saxophones and brass, the Quintette was usually an all-string ensemble—typically Reinhardt, Grappelli, a pair of rhythm guitarists, and a bassist—with an agile and delicate sound. It was this group that forged the new style that came to be known as Gypsy Jazz. Reinhardt remained in occupied Paris during the second World War, managing to avoid being caught up in the *Porajmos*, though his 1940 composition *Nuages* became kind of an official symbol of Parisian hopes for liberation. He reunited with Grappelli occasionally after the war, but by this time their style was increasingly out of fashion. In the last years of his life, Reinhardt experimented with electric guitar, and with more recent American styles, including Bebop. He died unexpectedly of a stroke at age 43.



The Romanais are featured on several of Reinhardt’s compositions, beginning with *Djangology*, which appeared on one of the Quintette’s first recordings in 1935: a light and easily-swinging number. Next is the famous *Nuages (Clouds)* of 1940. Reinhardt’s recordings of this piece often begin with a discordant, jangling introduction (interpreted by his fellow Parisians as a reference to the Nazi occupiers?) but the tune itself is sweet and sentimental. Despite its name, *Douce Ambiance (Sweet Atmosphere)* from 1943 has a nervous and agitated character that may have reflected the time in which it was written. Issued the same year, *Manoir de Mes Rêves (House of My Dreams)* has a slow, almost haunting melody. *Tears*, from 1937, has a surprisingly spooky quality, with a delicate melody tiptoeing above a vaguely threatening bass line. This survey of Reinhardt’s music ends with another of his wartime compositions, *Belleville* of 1942—a Gypsy Jazz classic that returns to the relaxed swing style of the Quintette’s earlier recordings. ♦

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## Brahms Zigeunerlieder

### He, Zigeuner, greife in die Saiten ein! (Op. 103, No. 1)

He, Zigeuner, greife in die Saiten ein!  
Spiel das Lied vom ungetreuen  
Mägdelein!  
Laß die Saiten weinen, klagen,  
traurig bange,  
bis die heiße Träne netzet diese  
Wange!

Hey, Gypsy, pluck your strings  
Play the song of the unfaithful  
maiden!  
Let the strings weep and lament,  
sad and despairing,  
until hot tears flow down these  
cheeks!

### Liebe Schwalbe, kleine Schwalbe (Op. 112, No. 6)

Liebe Schwalbe, kleine Schwalbe,  
Trage fort mein kleines Briefchen!  
Flieg zur Höhe, fliege schnell  
aus,  
flieg hinein in Liebchens Haus!

Dear swallow, little swallow,  
carry forth my little message!  
Fly up into the heavens, fly away  
quickly,  
fly off to my sweetheart's house!

Fragt man dich, woher  
du kommest,  
wessen Bote du geworden,  
sag, du kommst vom treusten  
Herzen,  
das vergeht in Trennungsschmerzen.

If someone asks you from whom  
you come,  
whose message you carry,  
say that you come from a faithful  
heart that is dying from the pain  
of separation.

### Röslein dreie in der Reihe blühh so rot (Op. 103, No. 7)

Röslein dreie in der Reihe blühh so  
rot,  
daß der Bursch zum Mädél gehe, ist  
kein Verbot!  
Lieber Gott, wenn das  
verboten wär,  
ständ die schöne weite Welt schon  
längst nicht mehr;  
ledig bleiben Sünde wär!

Three little roses in a row,  
blooming so red,  
that for a boy to woo a girl is not  
forbidden!  
Dear God, if it had been  
forbidden,  
the beautiful wide world would  
long ago have been no more;  
to remain single would be a sin!

Schönstes Städtchen in Alföld ist  
Ketschkemet,  
dort gibt es gar viele Mädchen  
schmuck und nett!  
Freunde, sucht euch dort ein  
Bräutchen aus,  
freit um ihre Hand und gründet euer  
Haus,  
Freudenbecher leeret aus!

The loveliest village in Alföld is  
Kecskestém,  
there are many girls who live  
there, pretty and nice!  
Friends, choose a little bride  
there,  
ask for her hand and build your  
house,  
drain the cup of happiness!

### Castelnuovo-Tedesco, Romancero Gitano

El río Guadalquivir  
va entre naranjos y olivos.  
Los dos ríos de Granada  
bajan de la nieve al trigo.

The River Guadalquivir flows  
among orange and olive trees.  
The two rivers of Granada  
flow from the snow down to the  
wheat.

¡Ay, amor  
que se fue y no vino!

Ah, love  
that went away and never  
returned!

**TEARS, FROM 1937, HAS  
A SURPRISINGLY SPOOKY  
QUALITY, WITH A DELICATE  
MELODY TIPTOEING ABOVE  
A VAGUELY THREATENING  
BASS LINE.**

El río Guadalquivir  
tiene las barbas granates.  
Los dos ríos de Granada,  
uno llanto y otro sangre.

¡Ay, amor  
que se fue por el aire!

Para los barcos de vela  
Sevilla tiene un camino;  
por el agua de Granada  
sólo reman los suspiros.

¡Ay, amor  
que se fue por el aire!

Guadalquivir, alta torre  
y viento en los naranjales.  
Dauro y Genil,  
torrecillas muertas sobre los estanques.

¡Ay, amor  
que se fue por el aire!

¡Quién dirá que el agua lleva  
un fuego fatuo de gritos!  
Lleva azahar, lleva olivas,

Andalucía, a tus mares.

¡Ay, amor  
que se fue por el aire!

The River Guadalquivir  
has a crimson beard.  
The two rivers of Granada,  
one tears, the other blood.

Ah, love  
that went away through the air

For sailing boats  
Seville has a path;  
along the waters of Granada  
only sighs row.

Ah, love  
that went away through the air

Guadalquivir, lofty tower  
and wind in the orange groves.  
Dauro and Genil,  
small dead towers over the ponds.

Oh, love  
that went away through the air

Who could say that the water  
carries a misty figure full of cries!  
It carries orange blossom, it  
carries olives,  
Andalusia, to your seas.

Oh, love  
that went away through the air!

—Federico García Lorca, *Baladilla de los tres ríos* (Ballad of the Three Rivers)



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