



ENTWINED: A DOUBLE FEATURE



PostClassical
ensemble

Ángel Gil-Ordóñez
MUSIC DIRECTOR



CULTURAL DIPLOMACY

April 19, 2023
7:30PM

TERRACE THEATER

The John F. Kennedy Center
for the Performing Arts

PostClassical Ensemble is honored to have been selected by the government of Spain to lead the centennial celebration of "Master Peter's Puppet Show" in the United States.



Manuel de Falla
El retablo
de Maese Pedro
1923 - 2023

PostClassical Ensemble celebrates the 100 year anniversary of a seminal opera, a life-long creative friendship, and an artistically explosive era in Spanish history with two performances in one night: the world-premiere of "Entwined: Love's Magicians" by Derek Goldman and "El retablo de maese Pedro" by Manuel de Falla.

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ALABARDERO

ENTWINED: A DOUBLE FEATURE

April 19, 2023 | 7:30 pm

Entwined: Love's Magicians • Intermission
El retablo de maese Pedro • Post-concert discussion

Entwined: Love's Magicians

Derek Goldman, *playwright/director*

Robin De Jesús, *actor (Federico Garcia Lorca)*

David Strathairn, *actor (Manuel de Falla)*

Kevork Mourad, *visual artist* • **Sonia Olla**, *Flamenco dancer*

Ismael Fernandez, *Flamenco singer* • **Ricardo Marlow**, *Flamenco guitar*

PostClassical Ensemble conducted by **Ángel Gil-Ordóñez**

El retablo de maese Pedro

José Sacín, *bass baritone (Don Quixote)*

Jennifer Zetlan, *soprano (Trujamán)* • **Israel Lozano**, *tenor (Master Peter)*

Kevork Mourad, *visual artist*

PostClassical Ensemble conducted by **Ángel Gil-Ordóñez**

PROGRAM

Entwined: Love's Magicians

Written and directed by Derek Goldman

Music excerpts from Manuel de Falla's "El Amor Brujo" (Love, the magician),
Silvestre Revueltas' "Homage to Federico García Lorca," and traditional Flamenco

Manuel de Falla: *El retablo de maese Pedro* (Master Peter's Puppet Show)

Musical adaptation of scenes drawn from Chapters 25–26, Part II,
and elsewhere in The Ingenious Nobleman Don Quixote of La Mancha
by Miguel de Cervantes (Part I, 1605; Part II, 1615)

El pregón (The Call)

La Sinfonía de Maese Pedro (Master Peter's Overture)

Scene I. La Corte de Carlo Magno (The Court of Charlemagne),

Entrada de Carlo Magno (Entrance of Charlemagne)

Scene II. Melisendra

Scene III. El suplicio del Moro (The Moor's Punishment)

Scene IV. Los Pirineos (The Pyrenees)

Scene V. La fuga (The Escape)

Scene VI. La persecución (The Pursuit)

Finale

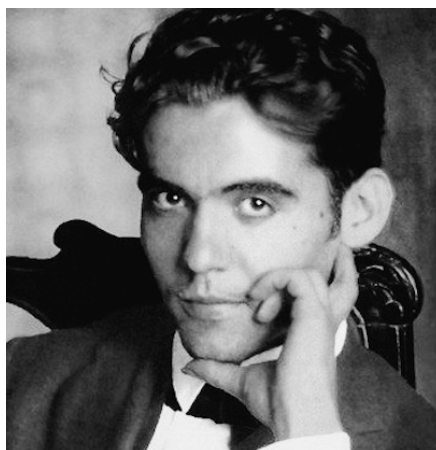
Post-Concert Discussion

A Different Spain

By Antonio Muñoz Molina



Manuel de Falla



Federico García Lorca

The first two decades before the premiere of Falla's *Master Peter's Puppet Show* in 1923, cultural life in Spain was witness to an outstanding awakening. It crystallized not only in grandiose and unique creations, but also in an attitude of renovation and openness toward the views of the outside world in fields beyond the arts. 1906 is the year in which Picasso introduced modern painting to the world in Paris with *Les Femmes d'Alger*; it is also the year when one of Spain's biggest talents, Santiago Ramón y Cajal, was awarded the Nobel Prize for Medicine. Each one of these figures — Falla, Picasso, and Ramón y Cajal — contradict in their own way the preconceived reputation people had of Spain, the reputation which was commonplace at the dawn of the twentieth century and which still exists to some extent today: a culturally isolated country, alien to modern artistic and scientific innovations alike.

Spain's defeat in the Spanish-American War in 1898, and the loss of its last colonies (Cuba, Puerto Rico, and the Philippines), had confirmed the opinion of the international public that the country was declining. Some believed the decline was for good ("the passing of Spain," as an American journalist put it). The accepted idea within Spain's boundaries

was of national defeat, fluctuating between fatalism and rejection toward anything foreign, toward an outside world which condemned us to irrelevance. In 1905, the celebration of the first centennial of the first part of *Don Quixote* provided ideologues with an adequate symbol of the defeat of the country, a sign of bitterness and pride encapsulated in one feeling: as with Don Quixote, Spain had become a victim of its own chivalrous ambition, and the pain to be suffered for its failure intermingled with pride in the idealist bravery of the knight-errant.

With its backward economy and its picturesque poverty, Spain was the ideal imaginary setting for Romantic exoticism. Although throughout the whole of the nineteenth century, Spain had been a closer and cheaper Middle East to European travelers — especially the French and the British. The most influential traveler had been Washington Irving, a North American. Stendhal, who had barely ventured a few kilometers south of the border, pictured the Spaniards as a generous, forthright, and fiercely courageous people, the exact opposite of the hypocrisy and mediocrity he found so disgusting in France's bourgeoisie. Spaniards were also supposed to be graceful, passionate, irrational, magnificent in their intemperance. In a word: quixotic. Unlike Stendhal, Chateaubriand was actually acquainted with Spain, but his opinion of the country was not much more faithful to reality, and it exerted a greater influence on the European imagination. Chateaubriand's Spanish hero was not the knight-errant or the outlaw that lured Stendhal, but the defeated Muslim at the end of the Christian Reconquest. Enchanted by the oriental splendors of the Alhambra, Chateaubriand depicted a country divided between former Arabian glories and the pitiful decadence of the present. Granada, or better still, the Alhambra, could illustrate Chateaubriand's Spain, the contrast between the richness of the palace about to collapse and the poverty of the beggars and the crooks that dwelled within it.

The same topic was approached by other successful authors: the British traveler Richard Ford and the American traveler Irving, who lodged at the Alhambra not too far distant in time from one another. Ford and Irving truly sympathized with Spaniards. (Chateaubriand did not hide his contempt, which always went hand in hand with fascination for color, as a colonial feature.) The influence exerted by writers was matched by that of illustrators, whose engravings of a bygone splendor

and colorful poverty spread throughout Europe. It was probably not by chance that in 1844, Théophile Gautier, among the most influential of literary travelers, brought along with him to Spain (for the first time) a photographic machine. Gautier devoted many months and much discomfort to travel around the country, but he would not have written anything differently had he stayed comfortably in Paris. He saw only what he had come to see: the common places that so many travelers had described many times before, although with a very significant difference. Sometimes, in spite of his unanalytical calling as a tourist, he discovered a sign of modern life and flew into a rage — as if an anthropologist visiting an Amazon tribe had found in their village a satellite dish or a generator. In his visit to Granada, Gautier discovered that some of the streets were lit with gas lamps, and that in some of the houses he was taken to, people wore European-style clothing. Those two novelties were for him a cause of indignation: Spaniards were betraying “*la couleur locale*”! So much love for the picturesque immediately revealed a tint of political contempt: when evaluating the democratic aspirations of some Spaniards, Gautier wondered whether so backward a country would ever have institutions as liberal as the ones in Europe, and he soon came to the conclusion that it never would: “Spain is too hot a country, and with so much heat,” said Gautier, “constitutions either melt or burst.” A civil servant in colonial Africa could not have expressed it more clearly.

That is the Spain of *Carmen*: bullfighters, poverty, flies, and passion. A Spain that remained alienated from European intellectual and political trends; too passionate and too Catholic to be rational and too backward to be anything other than exotic. Nobody remembers that the word “liberal” in its modern sense was born in Spain, that the Constitution of 1812 was one of the first in Europe and served as a model to many independence movements throughout the nineteenth century.

Around 1880, Benito Pérez Galdós, a novelist almost unknown outside Spain, but one whose works are comparable to those of Flaubert or Tolstoy in social scope and literary ambition, complained about the “terrible customs that block the way to Spanish intelligence at the Pyrenees.” But neither did the country resemble the caricatures created by the idleness of intellectuals. Nor was everybody in Spain content with bitterly resenting their situation without obtaining any practical

results. The generation that produced its best results between 1905 and 1926 embarked upon a radical change in Spanish life, refusing to accept the stereotypes created outside and combating isolation and backwardness. Isaac Albéniz and Manuel de Falla left for Paris to create intense Spanish music that drew on both popular tradition and on the learned schools of Renaissance polyphony. But those works belong to the mainstream of European music, and *Iberia* rubs shoulders with Debussy and Ravel the same way that Falla's *Master Peter's Puppet Show* sizes up Stravinsky, and the *Les Demoiselles d'Avignon* interacts with Cézanne, and with El Greco, and with African masks.

Born in poverty, in a country isolated from the scientific circles, Ramón y Cajal rebelled against that destiny of poverty to become what nobody could have envisioned, a researcher who revolutionized the knowledge of the brain. Ramón y Cajal, as a citizen, was also a political activist passionately involved in projects of social reform, and in 1910 he helped create two of the institutions that most contributed to the modernization of Spain: The Junta de Ampliación de Estudios, a part of the Ministry of Public Instruction, and the Residencia de Estudiantes. The former had a mission which was both simple and revolutionary: funding students to study abroad in Europe. The Pyrenean border had to be demolished and the result, in a few years, was as spectacular as the names of some of those travelers: the philosopher Ortega y Gasset, the poets Antonio Machado, Juan Ramón Jiménez, and Pedro Salinas, the future president of the Spanish Second Republic Manuel Azaña, the cardiologist Juan Negrín ... As for the Residencia de Estudiantes, built upon the model of English and American colleges, we should only remember that it was the place where Federico García Lorca, Luis Buñuel, and Salvador Dalí met for the first time in the early twenties, triggering perhaps the most powerful strand of Spain's modernism in literature and the visual arts.

For over a century, Europe had done without Spain and had sentenced it to be a picturesque and colonial spot. In the first decades of the twentieth century the top minds in Spain realized that Spain had to be Europeanized, and that meant universalizing it, breaking free from isolation and stereotypes. These people possessed both inspiration and stamina, they had their own ideas and they put them into practice, they realized that changing the country was possible and so was breaking the

inertia and fighting the resignation. Ramón y Cajal was a researcher and an activist. Ortega y Gasset wrote for the newspapers, was a professor, and took an active part in politics. He founded *Revista de Occidente*, which became one of his great tools for the cultural modernization of the country, and the pages of which saw the first translations into Spanish of Proust, Freud, and Joyce, among many others.

Spain had to get rid of the grime of economic backwardness and ignorance, as well as that of the murky colors of the picturesque. Lorca's universalist gaze — like that of Béla Bartók in Hungary — fed on popular inspiration and avant-garde boldness. A pianist and sketch artist by vocation, he drew upon literature, on the fine arts and on music. One of his masterpieces, the “Poema del cante jondo,” is inspired by flamenco not in order to create a populist pastiche, but to highlight mysterious and radical aspects of tradition. It was not a coincidence that in the same year — 1922 — Ortega y Gasset founded his *Revista* in Madrid, and Lorca and Falla organized in Granada their Cante Jondo Festival, for which they had the help of the not so revolutionary painter Zuloaga. The poster for the festival was painted by avant-garde Granada painter Manuel Ángeles Ortiz.

Romantic painters created a colorful and humiliating portrait of Spain, false yet powerful, which has not yet been extinguished. Bold Spanish travelers ventured into the outside world to learn from cosmopolitan European culture and also to analyze the country from an enlightening distance.

It was when he traveled to New York and Cuba that Federico García Lorca acquired his most original style and that he learned to make the most of life's pleasures. That pleasure trip was to turn into exile for many when the Civil War put a tragic end to the most prolific decades of our culture. Even an orthodox Catholic like Falla took exile in Argentina in his old age in revulsion to the Franco dictatorship. Spain today is a democratic country, open to the world and integrated in Europe. But one century after Ramón y Cajal's Nobel Prize, *Les Demoiselles d'Avignon*, and the creation of *Master Peter's Puppet Show*, the example those renovators of Spanish culture set remains a source of inspiration to us. It even instills in us the energy to combat the stereotypes of our country that persist to this day.

The Continual Baptism of Newly Created Things

By Derek Goldman



Granada, 1922 (Francisco García Lorca, A. Luna, Carmen de Falla, Federico García Lorca, Wanda Landowska, Manuel de Falla and J.M. Segura) Reprinted with permission from the Fundacion Archivo Manuel de Falla.

I fell in love with Federico Garcia Lorca — his singular spirit and his poetic and theatrical vision — more than thirty years ago as an undergraduate at Northwestern University. We were living through the ravages of the AIDS Epidemic and many of us were experiencing profound loss. Something about how Lorca was able to at once search for radically fresh new theatrical forms — “the continual baptism of newly created things” — and the connections in his work between love and death, between the tenderness of childhood and the brutality of repression — spoke viscerally to me, as did the sensuousness of his language. I had the privilege of professionally directing several of his works — including two productions of his rarely-produced surrealist masterpiece *El Publico / The Public*, a radical work in which he was advocating for a form of theater free of shallow artifice and in touch with the mortal stakes of the lives of actual people — their struggles, longings, and their often cruel deaths.

Later in my journey with Lorca I was able to travel to Spain and to experience the landscapes and environments firsthand that had shaped him. Throughout this time as a theater-maker, I was more casually aware of the work of Manuel de Falla and their mutual influence on one another. Through inspiring conversations with my extraordinary Georgetown colleague and friend, PCE Artistic Director, Ángel Gil-Ordóñez, I began to dig more deeply into Falla's extraordinary body of work and into the collaborative relationship and friendship between the two men, culminating in a remarkable immersive trip to the Falla Archive at his iconic home in Granada.

On the surface Lorca and Falla were a study in contrasts, given Lorca's homosexuality and radically expressive and sensuous exploration of poetic and theatrical forms and Falla's devout Catholicism and austerity. They became entwined through deep mutual respect, friendship, and profound mutual influence on one another's work, and their shared passion for the rich heritage of folk traditions in Spain (*cante jondo* or "deep song," as well as a shared love for Andalusian puppet theater and more). The story of their relationship is an inspiring account of two extraordinary artists bonded through a shared vision of art that emerges from and belongs to the soul of the people. There are dark and uncomfortable paradoxes at the heart of this story. When you travel to Spain, Lorca is honored above arguably any other writer and almost everything seems to be named after him, and yet his murder was a site of political erasure, propaganda, and disinformation, much of it still contested and unresolved. This story resonates deeply still in a world where visionary artists fall victim to violent and repressive regimes.

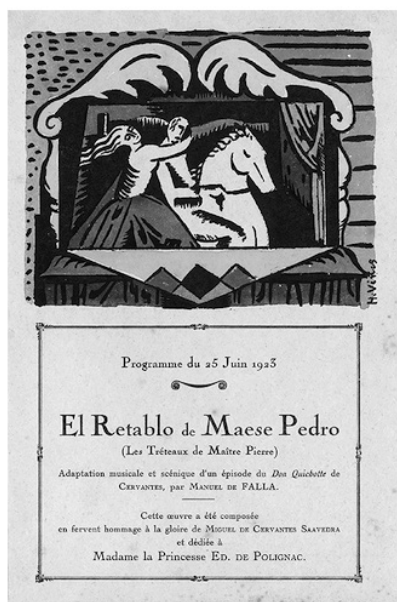
It is such a rare experience as an artist to be invited to shape something that truly moves across forms and disciplines — to bring together world-class actors, musicians, visual artists, dancers, actors, designers. I can't imagine another company anywhere in the world besides PostClassical Ensemble that would enable this extraordinary collaboration. Woven from poetry, musical examples, essays, correspondence and archival materials, tonight is the first public hearing of this collage that we have tried to make in the explorative spirit of these two remarkable artists. Thank you for being part of the "baptism" of this "newly created thing."



Artwork by Kevork Mourad.

El retablo de maese Pedro (*Master Peter's Puppet Show*)

By Alfredo Aracil



Retablo premiere cover art, 1923



With the chamber opera *Master Peter's Puppet Show*, Manuel de Falla made waves on the international scene. From a musical point of view, it is a particularly significant work of early 20th Century neoclassicism. From a literary point of view, it presents an intelligent and careful adaptation of Miguel de Cervantes's text. From a theatrical point of view, we find an ambitious challenge to join two stories in a single space: the story of those attending the puppet show and the puppet show itself, that is to say, two stories and two spaces that come together in masterly chaos, illustrated and resolved emphatically by the music.

The salon of Princess E. de Polignac, the place for which it was written and performed for the first time in 1923, was the height of modernity for recreating the cultural salons of the 19th century. It was a meeting point for musicians, painters, writers, and a critical reference point for a distinguished cadre of artists of that time. The Princess commissioned notable pieces from Satie, Stravinsky, Falla, Milhaud, Poulenc, and her regular guests included Isadora Duncan, Claude Monet, Jean Cocteau, Serge Diaghilev, Paul Valery, and Pablo Picasso.

In the score, Falla draws on, according to his own words, “the substance of old Spanish music, noble or Popular,” incorporating different styles according to the time and moment in which each action takes place: that of the romance that is represented in the puppet show and that of the characters (Don Quixote, Trujamán, Master Peter) who attend or make the performance possible. It is a journey into the past, understood not as nostalgia but as a starting point for new and unprecedented music.

Master Peter's Puppet Show soon surpassed the success that Falla achieved with Massine, Picasso and Les Ballets Russes with *The Three-Cornered Hat*. This careful theatrical eccentricity, after it was premiered in Paris, experienced new performances, with various stagings: in Bristol in 1924 (directed by Malcolm Sargent), in Seville and Barcelona, among other Spanish cities, in New York in 1925 (directed here by Willem Mengelberg, with puppets by Remo Bufano), in Amsterdam (again Mengelberg, with stage direction by Luis Buñuel), in Zurich in 1926 (with designs by Otto Morach), in Cologne and Granada in 1927, again Paris (Opéra Comique, with designs by Ignacio Zuloaga) in 1928, Chicago 1931, Venice 1932... and a long et cetera that one hundred years later continues to seduce us.

El retablo de maese Pedro ***(Master Peter's Puppet Show)***

The characters of Don Quixote, Trujamán, and Master Peter are in this occasion represented by the baritone, soprano, and tenor on stage. The part of Trujamán (the boy Narrator) is frequently filled by a soprano.

On his travel, Don Quixote attends a puppet show in the stables of an inn, presented by Master Peter. The show is narrated by a boy, Trujamán, who recounts the story of a feat taken from the *Song of Roland* in which Don Gayferos attempts to rescue his wife Melisendra, daughter of Emperor Charlemagne, who had been held captive by King Marsilio for years in Sansueña, today's Zaragoza. During the show, Don Quixote confuses (once again) fantasy and reality. He forgets that he is watching puppets, storms into the show to help Don Gayferos and Melisendra to escape, and in the process destroys the traveling puppet set, and finishes by proudly exalting the glories of chivalry.

El pregón (The Call)

The opera begins with a toccata that announces the start of the performance. Master Peter rings a bell and calls all who are in the inn to see the puppet show.

La Sinfonía de Maese Pedro (Master Peter's Overture)

As they approach, *Master Peter's Overture* is heard playing, this signals the opening of the puppet show and the boy Narrator begins the story:

Scene I: La Corte de Carlo Magno (The Court of Charlemagne) and Entrada de Carlo Magno (Entrance of Charlemagne)

Don Gayferos and Don Roldán play chess in a room in Charlemagne's palace. Charlemagne enters, preceded by heralds, and scolds Don Gayferos for his negligence in leaving Melisendra as a prisoner in the hands of Moors.

Scene II: Melisendra

Melisendra is in the tower of the Sansueña fortress, gazing into the distance.

A Moor, who is in love with her, manages to sneak up to her to steal a kiss. She wails loudly at this daring act. She goes to King Marsilio and has the man arrested.

At this point, the Narrator begins to share his reflections on the different forms of justice in different lands. Don Quixote, quiet until then, confronts the Narrator and admonishes him. Master Pedro orders the boy to resume the narration.

Scene III: El suplicio de Moro (The Moor's Punishment)

The Moor is taken to the plaza and, there, two executioners whip him with blows that match the accents of the music. He faints and the soldiers drag him away.

Scene IV: Los Pirineos (The Pyrenees)

Don Gayferos crosses the Pyrenees and rides to Sansueña. He wears a hunting horn, which blares from time to time, which is portrayed in the music.

Scene V: La fuga (The Escape)

From her tower, Melisendra recognizes Don Gayferos. The music describes the emotions of the reunion. She descends from her balcony onto the horse's back and they flee. The Narrator continues to the rhythm of the horse's trot.

Scene VI: La persecución (The Pursuit)

King Marsilio sounds the alarm and sends his soldiers to chase the fugitives. The Narrator speaks "of the sound of the bells" and Don Quixote interrupts him again, announcing "among the Moors, bells are not used, but drums and dulzainas!" Master Peter calms down Don Quixote and the performance continues. "Look at how many and how lucid the cavalry leaves the city," says the Narrator. "I'm afraid they'll be caught...!" Don Quixote, confused, jumps up and draws his sword in defense of Melisendra and Don Gayferos.

Finale

Don Quixote begins to rain down "thrusts, setbacks, and blows," destroying the puppet set, and while a desolate Master Peter contemplates the disaster, Don Quixote invokes Dulcinea and sings of the glories of knight-errantry, to the audience's astonishment.



Robin De Jesús, actor

Robin De Jesús is a three-time Tony Award-nominated actor who can currently be seen as “Ray Colon” in Hulu’s *WELCOME TO CHIPPENDALES* opposite Kumail Nanjiani. Robin starred in the hit Netflix adaptation of *TICK, TICK....BOOM!* (2021), directed by Lin-Manuel Miranda, opposite Andrew Garfield. Prior to, he featured in the Ryan Murphy-produced Netflix film, *THE BOYS IN THE BAND* (2020), reprising his Tony award nominated role. He can also be seen as “George” in the acclaimed indie-film *MILKWATER* (Brooklyn Film Festival 2020). Robin received his first major film role in the cult-classic feature *CAMP* (2003).

Other Broadway credits include *RENT*, *IN THE HEIGHTS* (for which he received his first Tony nomination for Best Featured Actor in a Musical), *LA CAGE AUX FOLLES* (his second nomination), *WICKED*, and *THE BOYS IN THE BAND* (for which he received his third nomination). Additional theater credits include the Paper Mill Playhouse’s productions of *GREASE* and *GODSPELL*, the Shakespeare Theatre of NJ’s production of *A VERY OLD MAN WITH ENORMOUS WINGS*, the St. Louis Muny production as the title character in *ALADDIN*, and the off-Broadway productions of *MALPRACTICE MAKES PERFECT*, *ZORBA MUSICALS IN MUFTI*, *PATTI ISSUES*, *DOMESTICATED*, and *HOMOS OR EVERYONE IN AMERICA*.

Additional feature films and television projects include *HAIRBRAINED* (2013), *GUN HILL ROAD* (2011), *HOW TO MAKE IT IN AMERICA* (2010) and in the recurring role of “Jose Silva” on *LAW & ORDER: SVU*.



Ismael Fernandez,
Flamenco singer



Sonia Olla,
Flamenco dancer

The Sonia Olla & Ismael
Fernández Flamenco Company
is led by *baillora* Sonia Olla and
Cante Singer Ismael Fernández. Sonia

Olla, native of Barcelona and graduate of the Instituto de Teatro y Danza and Ismael Fernandez, from Seville, and of Gypsy descent have both toured and collaborated with flamenco greats including Antonio Canales, Eva la Yerbabuena, Rafaela Carrasco, Merche Esmeralda, María Pagés, La Farruca. The couple collaborated with the pop-icon Madonna to choreograph the worldwide “Rebel Heart Tour” 2015–2016, and 2017 worked with Ricky Martin providing Flamenco choreography and vocals for Lola Lola in his show “All In!” They are the recipient of the CUNY Dance Initiative (CDI) Residency in both 2018 and 2019 and debuted their original piece “Ella” at CDI’s 5th Anniversary Fest and recipients of the New York City 2021 City Artist Grant. The duo have performed their own shows on tour in Europe, Asia and the Caribbean — along with New York venues including Lincoln Center, Carnegie Hall, Blue Note and Joe’s Pub. 2021–2022 highlights include the New York and Chicago, Flamenco Festival, Berklee Performance Center (BPC), DROM NYC, the “Threepenny Carmen” with the Atlanta Opera and the Carmen Gala with the Minnesota Opera, along with their performance at Pregones Theatre with Time Reis and the Universal Spirits Ensemble. So far in 2023 Sonia & Ismael have performed at the Pregones Theatre, Jazz at Lincoln Center and have opened a new studio in New York City, dedicated to the Culture and Education of Flamenco. Sonia and Ismael are teaching artists at Berklee School of Music, and their exploration of traditional Flamenco rhythm and music is one of its kind in the USA.
www.soniaismaelflamenco.com @soniaismaelflamenco



**Ángel Gil-Ordóñez, *Music Director*
*PostClassical Ensemble***

Ángel Gil-Ordóñez is Music Director of PostClassical Ensemble, Principal Guest Conductor of New York's Perspectives Ensemble, and Music Director of the Georgetown University Orchestra. He also serves as lead advisor for Trinitate Philharmonia, a program in León, Mexico modeled on Venezuela's El Sistema. He has appeared as guest conductor with the American Composers Orchestra, Opera Colorado, Pacific Symphony, Hartford Symphony, Brooklyn Philharmonic, and the Orchestra of St. Luke's. An unwavering advocate for Spanish and Latin American repertoire, Gil-Ordóñez received the Royal Order of Queen Isabella, Spain's highest civilian decoration, for his devotion to sharing Spanish culture with the world. He has recorded nine albums for the label Naxos, including PostClassical Ensemble's Virgil Thomson, Copland, and Revueltas CD/DVDs.



Derek Goldman, *playwright/director*

Derek Goldman is the Artistic and Executive Director and co-Founder of the Laboratory for Global Performance and Politics at Georgetown University. He has gained recognition as an award-winning stage director, playwright/adaptor, scholar, producer, and developer of new work. His work has been showcased throughout the US, off-Broadway, and at leading international venues such as Shakespeare Theater Company, Lincoln Center, and Kennedy Center. With over 18 years of experience at Georgetown, he has held various positions, including Chair of the Department of Performing Arts and Director of the Theater & Performance Studies Program. Goldman has authored over 30 professionally produced plays and adaptations, directed over 100 productions, and his recent work has taken him to various countries across the world. He is a member of the Board of Directors of Theatre Communications Group, Vice-President of UNESCO's International Theatre Institute, and Founding Director of the Global Network of Higher Education in the Performing Arts. He holds a Ph.D. in Performance Studies from Northwestern University and has received several awards

for his work in the field of teaching, including the President's Award for Distinguished Scholar-Teachers and the Provost's Award for Innovation in Teaching. Goldman has also directed and co-authored the internationally acclaimed production *Remember This: The Lesson of Jan Karski*, and co-directed the feature film adaptation *Remember This*, now airing nationally and streaming on PBS Great Performances.



Israel Lozano, tenor

Israel Lozano is a Madrid-born tenor and music ambassador. He trained with Emelina López and Alfredo Kraus at the Escuela Superior de Canto in Madrid and obtained a Graduate Performance Diploma in Opera with Honors at the Peabody Conservatory of Johns Hopkins University in the United

States. He is a former YAP Domingo-Cafritz Washington National Opera with maestro Plácido Domingo and a three-time prize winner in the International Operalia Competition. As a soloist tenor, he has performed in various renowned theaters across the globe, including Washington National Opera, Los Angeles, Palm Beach, and Bangkok, among others. He has also worked with prominent directors and conductors like Emilio Sagi, Pablo Viar, and Gustavo Dudamel. Lozano has experience in teaching and conducting masterclasses for both professional artists and young students internationally. He is the Artistic Director of the new opera Magallanes “No hay rosa sin espinas” by Marco Reghezza and Giovanni Scapecchi, which is part of the international celebration of the V Centenary of the first circumnavigations of the Earth. Lozano is happily married to soprano Darcy Monsalve and they are committed to their daughter Violetta's education.



Ricardo Marlow, guitar

Richard Marlow (“Ricardo”), was introduced to the guitar by his father, the eminent classical guitarist John E. Marlow. He went on to receive a Bachelor of Music from the James Madison University School of Music in 1997. Mr. Marlow subsequently took up the flamenco guitar and studied with master, Gerardo Núñez, in Spain. In 1997 Mr. Marlow began playing

professionally as a flamenco guitarist for various dance companies performing with artists such as La Tati, Esperanza Fernandez, Silverio Heredia, Carmela Greco, etc. He has performed in prestigious venues such as the Kennedy Center (D.C.), the Ford Theatre (L.A.), etc. He has shared the stage with Charlie Byrd, Giovanni Hidalgo, members of the Gypsy Kings, The Washington Ballet, The Baltimore Symphony Orchestra, etc. He has produced two recording projects: Madera Sonora and Live in Fresno with Jesús Montoya. He lives as a professional performer and private teacher in the Washington D.C. area.



Kevork Mourad, *visual artist*

New York-based artist Kevork Mourad employs his technique of live drawing and animation in concert with musicians — developing a collaboration in which art and music harmonize with one another. Counted among his diverse collaborators are Yo-Yo Ma, Kim Kashkashian, and PCE, and they stretch from North America to African, Asia, and the Middle East. Mourad premiered his animated film, *4 Acts for Syria*, at the Stuttgart Animation Festival and was the 2016 recipient of the Robert Bosch Stiftung Film Prize. His works are in the permanent collection of the Institut du Monde Arabe in Paris. Recent commissions include *Seeing Through Babel*, a 20-foot drawing-sculpture which is currently on exhibit at the Asia Society Triennial in New York, the visuals for the Korea National Opera's production of Beethoven's *Fidelio*, and *Well Wish Ya*, a dance performance piece with the OYO Dance Troupe in Namibia. Mourad has been a resident teaching artist at Brandeis University, Harvard University, and Holy Cross (Worcester).



José Sacín, *bass baritone*

José Miguel Sacín is a Peruvian baritone and Artistic Director of Opera NOVA. He has performed with companies such as The Washington National Opera, Opera Delaware, and the Caramoor Festival, as well as in various countries including Spain, Russia, and Costa Rica. His main opera roles include Scarpia in *Tosca*, Giorgio Germont in *La Traviata*, and

Count Almaviva in *Le Nozze di Figaro*. Sacin is also active in recitals, performing Schubert's *Winterreise* and Latin American and Italian Art Songs. He appears on the Naxos recording of Ramirez's *Misa Criolla* with the Choral Arts of Washington. As a conductor, Sacin has led productions of *Hansel and Gretel*, *La Cenerentola*, and *Die Zauberflöte*, among others. This season, he made his role debut as Diego Rivera in Robert Xavier Rodriguez's *Frida*, performed Montano in *Otello* with Maryland Lyric Opera, and sang the title role in *Gianni Schicchi* in Sicily, as well as giving recitals of Latin American songs.



David Strathairn, actor

Theater credits include: *Remember This: The Lesson of Jan Karski*, a 9 year collaboration with the Laboratory for Global Performance and Politics, with performances in Poland, London, Washington D.C., Chicago, Berkeley, CA; and NYC; *Underneath the Lintel*, (ACT/ SF); *Salome*, *The Heiress*, and *Dance of Death* on Broadway in NY; *Hapgood*, Lincoln Center NY; *Nathan the Wise*, People's Light and Theater, PA; and *The Birthday Party* at CSC in NY. Film and Television credits include *Good Night and Good Luck*, *Lincoln*, several films of John Sayles; *Temple Grandin*; *League of Their Own*; *Nomadland*, *Nightmare Alley*, and most recently the film version of *Remember This*.



Jennifer Zetlan, soprano

Jennifer Zetlan is a soprano known for her love of contemporary music and her orchestral interpretations. In the 2022–2023 season, she will perform as Euridice in Victory Hall Opera's "Deaf Orpheus" production and in The Kennedy Center for PostClassical Ensemble's "El Retablo de Maese Pedro." In the 2021–2022 season, she returned to The Metropolitan Opera for productions of "Eurydice" and "Akhnaten," performed at Carnegie Hall with Musica Sacra, joined the Washington Heights Orchestra, and appeared in the Bard Music Festival. Zetlan has also been featured in the premieres of several American operas and has performed with numerous orchestras, including the New York Philharmonic and the Baltimore Symphony.

ABOUT PCE

Under the leadership of Music Director Ángel Gil-Ordóñez, Washington's PostClassical Ensemble (PCE) breathes new life into the orchestral experience through imaginative programming performed by the most talented musicians in the nation's capital. Founded in 2003, PCE is a pioneer in transforming the concert experience through inclusive and original storytelling. Our performances include collaborations, across artistic mediums, that showcase how Film, Literature, and Art enhance and inspire a new way to experience the musical repertoire. For more, visit www.postclassical.com.



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Rachel Segal

Violin 2

James Stern
Eva Cappelletti-Chao

Viola

Ann Steck
Cathy Amoury

Cello

Benjamin Capps
Devree Lewis

Bass

Edgardo Malaga, Jr.

Flute/Piccolo

Lauren Sileo

Oboe

Fatma Daglar
Amanda Dusold

English Horn

Amy Houck

Clarinet

David Jones

Bassoon

Erich Heckscher

Horn

Chandra Cervantes
Shona Goldberg-Leopold

Trumpet

Chris Gekker

Timpani

Tom Maloy

Percussion

William Richards
Tony Asero

Harp

Sarah Fuller

Piano

Audrey Andrist

Harpsichord

Mark Janello

Personnel

Magaly Rojas Seay

This performance is an external rental presented in coordination with the Kennedy Center Campus Rentals Office and is not produced by the Kennedy Center.

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Misha Kachman • *Scenic Designer*
Aaron Muller • *Production Manager*
Laura Smith • *Production Assistant*
Ivania Stack • *Costume Designer*

COMING UP NEXT

BOUNCING OFF THE WALLS: Music, Sound and Architecture

NOVEMBER 16, 2023

7:30 pm | Terrace Theater

The John F. Kennedy Center for the Performing Arts

Philip Kennicott, *Guest Curator*

PostClassical Ensemble conducted by Ángel Gil-Ordóñez

AMAZING GRACE: Music for the Spirit

JANUARY 10, 2024

7:30 pm | Terrace Theater

The John F. Kennedy Center for the Performing Arts

Jeffrey Mumford, *Guest Curator*

Annie Jacobs-Perkins, *cello*

PostClassical Ensemble conducted by Ángel Gil-Ordóñez

BLACK, BROWN, AND BEIGE: The Symphonic Music of Duke Ellington

APRIL 16, 2024

7:30 pm | Terrace Theater

The John F. Kennedy Center for the Performing Arts

John Edward Hasse, *Guest Curator*

Mark Meadows, *pianist and narrator*

PostClassical Ensemble conducted by Ángel Gil-Ordóñez

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