



*Artist: Natalie Gontcharova (1921)*



*A Magical Evening  
in Andalucia*

*Featuring  
Manuel de Falla's  
El Amor Brujo  
(Love, the  
Magician)*

*Barbara Solís,  
piano  
Joan Milliken,  
piano*

*Gloria Jean Nagy, soprano  
Kevin James, viola*

*Saturday, November 4, 2006 • 8:00 p.m.*

*Freiman Hall  
University of Ottawa*

## § Dedications

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Dedicated to the memory of  
*Douglas Voice*  
(March 7, 1937 – June 29, 1998)

In loving memory of  
*Tristen Janayea Solís*  
(February 4, 1983 – July 26, 2005)

## § Program

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*Andaluza (Piezas españolas)* Manuel de Falla (1876–1946)

(Solo piano)

*Serenata Andaluza\**

Manuel de Falla

(Piano and viola)

*Spanish Dance No. 1 (La vida breve)*

Manuel de Falla

(Solo piano)

*Granada\* (Suite española)*

Isaac Albéniz (1860–1909)

(Two pianos)

## § Interludio §

*El Amor Brujo (Love, the Magician)\**

Manuel de Falla

(Arranged for two pianos, voice and viola, with dance)

*Introducción y escena (Introduction and Prologue)*

*La noche en la cueva (Night in the Cave of the Gypsies)*

\*Arranged by Barbara Solís

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## § Program (continued)

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*Cancion del amor dolido (Song of Anguished Love)*

*El aparecido (The Spectre)*

*Danza del terror (Dance of Terror)*

*Romance del Pescador (The Magic Circle)*

*A media noche — Los sortiglios*

*(Midnight in the Cave — The Witches)*

*Danza ritual del fuego (The Firedance)<sup>†</sup>*

*Escena entre el Spectre y los espíritus malos*

*(The Spectre and the Will o' Wisps)*

*Cancion del fuego fatuo (Song of the Will o' Wisps)*

*Pantomima (Pantomime)*

*Danza del juego de amor (The Dance of Love)*

*Las campanas del Amanecer (The Bells of Dawn)*

<sup>†</sup>Choreographed and danced by Barbara Solís

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## § El Amor Brujo — Program Notes

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### *Introduccion y escena (Introduction and Prologue)*

There has been a "reyerta" — a deadly knife fight between two gypsy men over a gypsy woman, Candelas. One of the men has tried to steal her from the other, through a passionate declaration of love. Jealous rage erupts, and now one of the lovers is mortally wounded. As his blood seeps into the earth, he commands Candelas to kneel. He seizes her arm, and, with his last, agonized breath, whispers that she will never be free from him.

*La noche en la cueva (Night in the Cave of the Gypsies)*  
Candelas arrives at a cave hidden in the wild terrain of the Andalusian hillside. Magic potions and special herbs are being prepared. A gypsy crone sings an ancient song. As she sings, an air of witchcraft and mystery fill the cave. Outside, dark clouds pass over the moon.

*Cancion del amor dolido (Song of Anguished Love)*  
Seated on the floor of the cave, Candelas reads the cards. Even as she does, an unseen force creeps through the cave, bringing an atmosphere of sorcery. She knows that this is the spell that has been cast over her by the dead gypsy man. She realizes that she is being forced to love him, and that unless she can break his spell, she will never be free to love another. Her song expresses her anguish and conflict.

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*El aparecido*  
*(The Spectre)*

*It is spring, and a new love has come into Candelas's life in the person of Carmelo. But her memory of her past love — the wicked, jealous gypsy — still haunts her. She is frightened that he is not, in fact, dead. Candelas returns to the cave, where she languishes, droops. She feels bewitched, and images of her past love hang heavily around her, as malevolent and foreboding bats.*

*Danza del terror*  
*(Dance of Terror)*

*Suddenly, the cave fills with a mysterious light, and the Spectre of the dead gypsy appears. He tells her that he knows about Carmelo, and that he will keep her separated from him so that they can never exchange the kiss of perfect love, which would break the Spectre's spell over Candelas. He terrorizes Candelas, chasing her throughout the cave.*

*Romance del Pescador*  
*(The Magic Circle)*

*The Spectre departs, and Candelas realizes that his evil spell must be broken. She decides that she will attempt this with magic spells, sorcery and witchcraft — all of which she is well acquainted — to free herself from this dissolute influence. Other witches are seated in a circle, and, as Candelas makes her preparations, they drone an old gypsy tune, an ancient mystical incantation.*

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*A media noche — Los sortiglios*  
*(Midnight in the Cave — The Witches)*

*In the distance, a village clock strikes twelve. Its sound is eerie, out of tune. Women travel the path to the cave. They will join the witches and carry out the midnight rites that Candelas has prepared. The women carry oil lamps, small cauldrons and tambourines.*

*Danza ritual del fuego (The Firedance)*

*Candelas throws a handful of magic herbs and incense into the fire that has been lit to begin the ritual of the fire dance. She immediately falls into a trance and collapses to the ground. In her transcended state, she perceives an ancient high priestess dancing before a Snake God, which must, through the ritual of the dance, break the spell of evil, lest it destroy the tribe and her power. During the dance, Candelas hears voices from the past, calling to her, luring her to a realm that reveals her tragic life and the effect of her actions on others. As the smoke ascends to the top of the cave and the fire dance ends, Candelas revives, finding herself alone in the cave.*

*Escena entre el Spectre y los espíritus malos*  
*(The Spectre and the Will o' Wisps)*

*The Spectre returns to the cave, along with malevolent spirits called Will o' Wisps. As a serpent that slithers upon the ground seeking out his prey, he confronts Candelas, and they argue intensely. He reiterates that she is not free of his spell, and never*

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will be. He orders the Will o' Wisps to terrorize her, and they follow his command. Suddenly, the moon illuminates the inside of the cave, forcing the Spectre and the Will o' Wisps to disappear.

### *Cancion del fuego fatuo (Song of the Will o' Wisps)*

After their fierce argument and the mysterious disappearance of the Spectre, Candelas feels that the bewitchment of his spell has overcome her. Her friend Lucia comes to find her, and tells her that Carmelo believes that he has found a way to break the Spectre's evil spell over Candelas. Carmelo was once a comrade of the murdered gypsy, and remembers his fondness for beautiful women. Perhaps the jealous gypsy's taste for beauty, even in his death, might be used to advantage.

### *Pantomima (Pantomime)*

Candelas has not given up; in a last attempt to free herself from the spell of the Spectre, Candelas decides to dance for him. Dance was, after all, a way of life for herself and her people. It was used to express every facet of life — why not her freedom? Her dance of seduction portrays the elemental truth of her philosophical and mystical beliefs: the sum total of life is birth, mating, and death.

### *Danza del juego de amor (The Dance of Love)*

The plot in place, the Spectre finds himself with a charming young gypsy woman, but not his Candelas, with whom he was to meet. Not willing to let the opportunity go by, he begins his

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conquest. But he is no match for Lucia. In spite of all his coaxing, she fends off his advances, to his despair. Meanwhile, Candelas has spirited away, to meet Carmelo.

### *Las campanas del Amanecer (The Bells of Dawn)*

Just as Candelas and Carmelo exchange the kiss of perfect love, the bells of dawn ring forth. The evil power of the Spectre is defeated, and Candelas is victorious against its sorcery. The lovers leave the cave and walk the path to its entrance. The bells peal out joyfully as sunlight floods their course. Love has triumphed — not only over death, but also over the past.

— Barbara Solís

## § The Artists

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Following an extensive and distinguished program of studies from 1975 to 1980 at the Real Conservatorio Superior de Musica de Madrid, where her particular interest was in Spanish music for piano, **Barbara Solís** gave many public performances that included concerts for notable Canadian dignitaries and the Philips Recording Company. Ms. Solís also performed for Radio Television Espanola nationally and internationally. Through her public performances, she gained considerable recognition for her unique ability to interpret Spanish music.

In 1996, Ms. Solís graduated from the University of Ottawa with a Bachelor of Music degree in performance. Her wide and varied career in Spanish music currently involves presentations of lecture-recitals, teaching, choreography and arranging.

Ms. Solís worked with the late Douglas Voice, Assistant Professor of Piano at the University of Ottawa, Professor Abdullah Obeid of the same university's Arabic Studies Department, and with Steven Gellman, outstanding Canadian composer and Professor of Composition at the University of Ottawa.

In 2005, with Kevin James, she released a CD of Spanish music for solo piano and several of her arrangements of classical Spanish repertoire for piano and viola.

**Joan Milliken** is well known in Ottawa as a chamber musician and accompanist, and has been heard frequently in recital on CBC radio and television. She has appeared with the Nepean

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Symphony Orchestra, the Ottawa Symphony Orchestra and the National Arts Centre Orchestra. For many years, Joan has been an accompanist at the University of Ottawa's Department of Music. She also enjoys coaching students of several local teachers, helping to prepare young musicians for recitals, exams, auditions and the Kiwanis Music Festival. Her other great joy is performing in concerts and in other engagements with her colleagues in the Trillium chamber ensemble, Thomas Brown Classical Ensembles and the Palm Court Orchestra.

**Gloria Jean Nagy** holds a Master of Music in Literature and Associate of the Royal Conservatory of Music (ARCT), and has taught at Carleton University, the Ottawa-Carleton District Board of Education and at Canterbury High School.

Ms. Nagy is heard frequently in concert as a vocalist, accompanist and choral conductor, and tours Canada as a vocal and choral festival adjudicator, workshop clinician and voice and piano examiner for Conservatory Canada. She has appeared in numerous operatic productions and maintains a busy vocal studio, as well as conducting about 20 choral concerts a year. She has been broadcast numerous times by CBC Radio, Radio-Canada and Rogers Cablevision, and has delighted audiences in Canada, Hungary, Spain and France. Her vocal-piano duo Cantabile is now in its 20th season.

Gloria Jean Nagy is also an active administrator for local chapters of ORMTA, the Eastern Ontario Friends of Conservatory Canada and the Canadian Music Showcase. She

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is currently music director and conductor of the *Amabile Singers of Nepean*, the *Kanata Choral Society*, the *West Ottawa Children's Chorus* and the *Unforgettable Hearts*.

Violist and violinist **Kevin James** studied music in his native Toronto, at the University of Ottawa and at Carleton University, and in summer sessions in historical performance at Oberlin College and McGill University. He often appears in local recital series and in orchestras he organizes for community choirs, and has performed as a chamber musician and recitalist for Radio-Canada and CBC. He has performed with several local groups, including *La Favoritte* (early music) and the *Fusions Ensemble* (new music). He has premiered several works for viola by Ottawa composers written at his invitation.

At an early age, Toronto-born **Steven Gellman** showed great musical talent, and subsequently received a strong and thorough foundation under the instruction of Dr. Samuel Dolin. In his teenage years, Steven Gellman appeared frequently as a pianist and composer, notably premiering his first "Piano Concerto" with the CBC Symphony at the age of 15. In 1964, he was the first Canadian winner of the BMI Award. Further studies followed at the Juilliard School in New York, with Vincent Persichetti and Luciano Berio, and later at the Paris Conservatoire with Olivier Messiaen. In 1970, he won the UNESCO prize for best work by a composer under the age of 25 for his "Mythos," for flute and string quartet.

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Since his return to Canada in 1976, Steven Gellman has been a professor at the University of Ottawa. He has composed works in many genres, including solo piano and chamber music, and vocal, choral and many orchestral works. His music is distinguished by its great expressiveness and variety of means. In 1983, he joined the Toronto Symphony on its tour of Europe, which featured his overture "Awakening." His "Universe Symphony," for large orchestra and synthesizers, brought further international recognition, and Steven Gellman was named Composer of the Year in 1987. He has since composed numerous major works, including his "Viola Concerto," to be premiered by the Ottawa Symphony Orchestra with violist Jethro Marks on January 29, 2007.

**Cheryl Gellman**, born in Toronto, studied fine arts at the University of Toronto and at the New School of Art, studying with Gordon Rayner, Robert Markle, Dennis Burton and Nubuo Kubota. For three years, she and her husband, Steven Gellman, lived in Paris, where she studied at Atelier 17 with Stanley William Hayter. Later, living in Ottawa, she studied with the renowned portrait painter Joyce Devlin.

Cheryl Gellman's interest and talent in portraiture has led her to exhibit and produce portraits at art and craft shows across Ontario for many years. She has exhibited her art work at galleries in Ottawa and Toronto, has been a member of Graham Street Artist Studios and Mainworks Studios, has given public talks on the art of portraiture, and has taught art to both children and adults.

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## § Patrons

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*Joan Milliken*

*Norman Miles*

*Cheryl and Steven Gellman*

## § Special Thanks

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*Steven Gellman, Artistic Advisor*

*Cheryl Gellman, Stage Artwork*

*Tom Tomlinson, Special Consultant*

*Department of Music, University of Ottawa*

*Department of Music, Carleton University (Connie Freitag,*

*Administrator, Rehearsal Facilities)*

*Pierre Paquette (Set Design — Altar)*

*James Law and Technical Staff, University of Ottawa*

*Silvia Arce, Hairstyle and Make-Up for Ms. Solís*

*Alice Charron, Tickets and Advertising*

*Ann Babin, Page Turner*

*Mary Pat Grimes, Flyer Design*

*Gilles Duplantie, Piano Tuning*

*Jan Järvlepp, Recording Technician*

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