



# *Estrellita*

ESTHER RAYO, SOPRANO   PETER GRÜNBERG, PIANO

FERNANDO OBRADORS  
ENRIQUE GRANADOS  
CONSUELO VELÁZQUEZ  
MANUEL DE FALLA  
XAVIER MONTSALVATGE  
ALBERTO GINASTERA  
MANUEL PONCE



# Estrellita

ESTHER RAYO, soprano    PETER GRÜNBERG, piano

## FERNANDO OBRADORS

### *Selecciones de **Canciones clásicas españolas***

- |   |      |
|---|------|
| 1. La mi sola, Laureola (Juan Ponce)      | 2:38 |
| 2. Al amor (Cristóbal de Castillo)        | 1:07 |
| 3. ¿Corazón porqué pasáis...? (Anon.)     | 1:27 |
| 4. El majo celoso (Anon.)                 | 2:37 |
| 5. Con amores, la mi madre (Juan Ancheta) | 1:43 |
| 6. Del cabello más sutil (Anonymous)      | 1:24 |

## ENRIQUE GRANADOS

### *Selecciones de **12 Tonadillas en estilo antiguo** (Fernando Periquet)*

- |                               |      |
|-------------------------------|------|
| 7. La maja dolorosa, número 1 | 2:35 |
| 8. La maja dolorosa, número 2 | 2:30 |
| 9. La maja dolorosa, número 3 | 3:15 |

### *Selección de **Goyescas** para piano solo*

- |                                     |      |
|-------------------------------------|------|
| 10. Quejas, o la maja y el ruiseñor | 7:01 |
|-------------------------------------|------|

## CONSUELO VELÁZQUEZ

- |                                       |      |
|---------------------------------------|------|
| 11. Bésame mucho (Consuela Velázquez) | 4:02 |
|---------------------------------------|------|

## MANUEL DE FALLA

### *Selecciones de **Siete canciones populares españolas** (Spanish Folk Poetry)*

- |   |      |
|---|------|
| 12. El paño moruno (Gregorio Martínez Sierra) | 1:23 |
| 13. Seguidilla murciana (Anon.)               | 1:29 |
| 14. Asturiana (Anon.)                         | 2:10 |
| 15. Jota (Anon.)                              | 2:54 |
| 16. Nana (Anon.)                              | 1:30 |
| 17. Polo (Anon.)                              | 1:32 |

## XAVIER MONTSALVATGE

### *Selecciones de **Cinco canciones negras***

- |   |      |
|---|------|
| 18. Cuba dentro de un piano (Rafael Alberti)                  | 4:59 |
| 19. Chévere (Nicolas Guillén)                                 | 2:09 |
| 20. Canción de cuna para dormir a un Negro (Ildefonso Valdés) | 3:08 |
| 21. Canto negro (Nicolas Guillén)                             | 1:28 |

## ALBERTO GINASTERA

### ***Cinco canciones populares argentinas** (Anon.)*

- |               |      |
|---------------|------|
| 22. Chacarera | 1:17 |
| 23. Triste    | 3:19 |
| 24. Zamba     | 1:21 |
| 25. Arroró    | 2:17 |
| 26. Gato      | 2:00 |

## MANUEL PONCE

- |                               |      |
|-------------------------------|------|
| 27. Estrellita (Manuel Ponce) | 3:05 |
|-------------------------------|------|

Total Playing Time 66:31



## Notes on the music

The songs in this collection were all published during the first half of the twentieth century. Several of their melodies are the composer's own inventions, but others are tunes that had taken root in the popular memory decades or even centuries earlier. Spanish-speaking composers on both sides of the Atlantic were well aware of their position as musical heralds of their culture. In addition, 1901-1950 was a period of miraculous accomplishment and invention by composers everywhere in Europe, not least in Spanish-speaking countries.

A hundred years earlier, composers like Schubert and Schumann had pioneered an active partnership between voice and piano in their songs. Carrying on their innovations, Granados, Falla and their successors fused a naturalness and directness of melody with a mercurial responsiveness in their piano parts and in a true conversation between piano and voice. In addition, many musical Iberians took on the challenge of translating the rich variety of rhythms and textures inherent in traditional guitar playing into the idiom of the piano.

19th-century Spanish composers such as Chapí and Viardot had remained conservative in their harmonic language compared to Chopin, Wagner, or even Verdi. But by 1910 most Spanish composers were fully conversant with the coloristic use of harmony espoused a few hundred miles northeast by avant-garde French composers like Debussy and Ravel. These artists in turn expressed their fascination with Spanish music in their own fantastic output, of which *Ibéria* and *L'heure espagnole* are cardinal examples.

## Classical and popular

In contrast to the distinction implied in current English usage between the phrases “classical music” and “popular music”, the words “classical” and “popular”, when applied to music in the decades before the second world war, were words with similar meanings. Following unwritten traditions was the key. It was not only a



nationalist belief but also an artistic goal that the common musical heritage of a community, so much of it never written down, should be preserved and cherished as a priceless asset of any regional or national culture.

We hear this devotion in many of the songs on this recording. Many of them are based on well-known “classical” poetry (Obradors), on regional folk melodies (Falla, Ginastera), on a recognition that a previous work has become a “classic” of its genre (Velázquez), or as a tribute to the customs, personalities, *peccadillos*, and anecdotes of the “popular” class (Granados). We hope that in our selection of songs, the listener will hear the affection and dedication that these composers have brought to their rich traditions and their inventive creations.

A Catalan conductor who was born and died in Barcelona, and seldom strayed far from Spain, **Manuel Obradors**’ (1897-1945) principal output as a composer was his seven books of *Clásicas canciones españolas*. The basis for these songs was taken from centuries of traditional Spanish poetry. *Clásicas* refers to the composer’s desire to pay a personal tribute to well-known poems and to the resilience of popular melodies. In our selection, the immediately attractive tunes are set in relief by a broad variety of complex textures in the accompaniment. For instance, the playful piano outburst in the middle of *Al amor* that suggests a torrent of kisses contrasts strikingly with the cradling, nostalgic tone of the lullaby *Con amores*, while the mordant and sarcastic *El majo celoso* is a world away from the *Del cabello más sutil*, in which the sensual melody is propelled forward by waves of piano *arpeggi*.

During the 1910s, **Enrique Granados** (1867-1916), an accomplished pianist who was almost as famous internationally as his legendary contemporary Sergei Rachmaninov, was evolving quickly as a composer. His output had become focussed on the paintings and drawings of the great Spanish artist Francisco Goya, and on that artist’s insight into the human condition. A sizeable part of Goya’s output was a depiction of the life of the *majos* and *majas*, popular heroes of the suburbs of 18th-century Madrid. These stylish working-class men and

women of the *banlieue*, in spite of relative poverty, wrote poetry and songs, dressed extravagantly, and lived proud, eventful lives. Over time many creative artists were fascinated by the manners of these *madrileños*, their inventive way of telling a story, and their relentless, reckless escapades.

In his *12 tonadillas en estilo antiguo*, Granados painted his own musical portraits of these people. Three songs have been selected here, all entitled *La maja dolorosa*/*The Sorrowful Woman*. They embody the different responses of each of three women to the death of her husband, or more likely, her lover. The first, with its extreme intervals in the vocal line, suggests the grief of an operatic heroine; there is an orchestral version of this song that features a plangent solo for cor anglais. In the second, the *maja*, in denial of death, tries to inhabit a dream where her *majo* is still alive. Between verses, she returns to the present with a mournful groan, underpinned by a short, desolate phrase as the truth reasserts itself with the same piano phrase that closed the all-too-real first song. The tone of the third song remains noble and assertive, as the *maja* pays homage to her one-and-only *majo* over a steely, guitar-like accompaniment.

*Quejas, o la maja y el ruiseñor*/*Laments, or the Girl and the Nightingale* is the title of the fourth movement of *Goyescas*, a suite of piano pieces written in 1911. This series of virtuoso tone-poems was directly inspired by Goya's artworks. In 1915, Granados expanded this suite into a one-act opera of the same name. In the aria set to the same music as *Quejas*, he depicts the troubled night of a young woman, whose apparently doomed lover has been taunted and provoked into a duel at sunrise with a callous rival, famous for his swordsmanship. She sings of her amazement at the depth of feeling in the nightingale's song that penetrates her night of foreboding.

In Mexico City, two decades after Granados wrote *Quejas*, a precociously talented 16-year-old by the name of **Consuelo Velázquez** (1916-2005), heard it for the first time. Transported by admiration, she set out to write her own reply to Granados' creation: the first five notes of her song are the very same as those

of *Quejas*. Velázquez's own lyrics are the girl's farewell to her beloved: *Bésame mucho, como se fuera esta noche la ultima vez/Kiss me a lot as if tonight were the last time*. This bolero has become a standard covered by singers from the Beatles to Bocelli, and it has lent itself to a huge range of interpretations and styles. In view of this, Mr. Grünberg has written an arrangement for Esther Rayo in which the singer moves through four different perspectives: sensual, fatalistic, desperate, and lastly, defiant.

**Manuel de Falla's** (1876-1946) beloved 1914 collection of popular Spanish songs appears frequently on recital programs. Each song is derived from an actual folk melody and the subject of them all is Love with a capital L. Falla's settings became a calling card for the composer, who was then living in Paris. His music made a strong impression on local contemporaries such as Ravel and Stravinsky. With economy and imagination, each of these songs reflects the musical style and character of the area of their origin, from Aragón to Asturias.

Although he was born and trained in Catalonia, the music of the composer and music critic **Xavier Montsalvatge** (1912-2022) spanned a wide range of styles from twelve-tone to Messiaen-like polytonalism. Intrigued by the cauldron of European and African musical influences in the islands of the Caribbean, he wrote the *Cinco canciones negras* in 1945 in a version for voice and piano, and following their successful reception, composed another version for voice and orchestra. The atmosphere is set by the first song *Cuba dentro de un piano/Cuba inside a piano*, a whimsical romp through Cuba's dramatic history, ironically shadowed by a nonchalant habanera, the popular dance which was Cuba's first musical export to Europe back in the 1860's.

**Alberto Ginastera** (1916-1983), Argentina's most prominent 20th-century composer, always remained faithful to his native musical roots, and yet was thoroughly conversant with many musical styles and techniques. In these songs from 1943, composed as a populist response to the dictatorial Perón regime, he



incorporated spicy and spiky harmonic techniques from Europe into his settings of simple local songs over typically Latin rhythms.

In 1970, Ginastera moved to Geneva, Switzerland, as his large-scale orchestral pieces and epic operas were being performed throughout Europe. In them, he maintained a balance between his curiosity about the avant-garde, truth to his Italo-Argentine roots, a practical sincerity of style, and a generous spirit.

Part of his fascination is a frequent appeal to virtuosity: for Ms. Rayo that of diction and for Mr. Grünberg of dexterity. As a 23-year-old piano soloist in Geneva who had just performed Gershwin's *Rhapsody in Blue* with Mr. Ginastera in the audience, Mr. Grünberg recalls being summoned the next morning to the 65-year-old composer's apartment. The visit began with numerous cups of espresso, some delicious *medialunas*, and a gift of a clay *ocarina*, and soon Peter was encouraged to sightread a just-completed sonata for cello and piano written for Ginastera's wife Aurora Natola. The piece was to be premiered soon in New York. He recalls:

"In spite of our difference of age and experience, Ginastera was intensely curious about my response as a pianist to his vital and direct music. Meticulous in his constant search for ways in which his musical ideas could be communicated to the listener more effectively and naturally, he hungrily sought my opinion on fingerings, octaves, phrasings and to my surprise, even the actual notes to be played!!"

The final, evergreen song on this recording was composed in 1912 by the beloved and truly popular Mexican composer **Manuel Ponce** (1882-1948). He is known for his impressive works for guitar, his folk-song arrangements, and his many original songs. *Estrellita* has been a hit from when it was first performed to the present day. Musically and emotionally, like so many of its companions in this collection, this title song possesses the brilliance, focus, and soaring clarity of *una estrellita*, a little star.



Esther Rayo and Peter Grünberg performing in San Fransisco, 2025



Esther Rayo, soprano



Soprano **Esther Rayo** is most recognized for her passionate expression of Classical Spanish Repertoire, though her artistry spans Opera, Baroque, Oratorio, Sacred Music, and Art Song. A dedicated and versatile performer, she has been featured in performances with Circa1600, Sonoma Bach, and as a soloist with the Stanford Symphony Orchestra. Ms. Rayo made her Herbst Theatre debut representing Lieder Alive! at InterMusic SF's Music Day and is celebrated for her collaborations with *LaMusArt*, supporting underserved Latino youth in East Los Angeles.

Ms. Rayo earned her Bachelor of Arts in Vocal Performance from Sonoma State University, studying under David Burnakus and Ruth Ann Swenson, and her Master of Music in Vocal Performance from DePaul University, where she debuted the title role in *Suor Angelica* to critical acclaim. She made her European debut at Teatro della Fortuna in Fano, Italy, singing Puccini's *Tosca* and Mimi in *La Bohème*.

Esther has received numerous awards and scholarships, including honors from the Jarvis Conservatory, NATS Vocal Competitions (Redwood Empire, San Francisco Bay Area), East Bay Opera League, DePaul University Kleinman Competition, San Miguel Institute of Bel Canto, and *Musica nelle Marche* in Italy.

Grateful for the release of *Estrellita* — this album with acclaimed pianist Peter Grunberg, Ms. Rayo's recent and upcoming engagements include the San Francisco International Piano Festival, a return to San Francisco Music Day representing Lieder Alive! at Herbst Theatre, an all Puccini concert at Mission Dolores San Francisco, and her recital debut at Rossmoor, Walnut Creek. Further engagements include featured soloist in Fanny Mendelssohn's *Hero und Leander* with Sonoma County Philharmonic, and a recital and live recording, *Sacred Joy*, at St. Stephen's Episcopal Church in Belvedere, California.



Peter Grünberg, piano

Sydney-born musician **Peter Grünberg** has led a multifaceted career that spans several countries. For fifteen seasons, he was Musical Assistant to Michael Tilson Thomas at the San Francisco Symphony. During that time he worked on several Grammy-winning recordings, honed the performances of the SFS Chorus and many visiting soloists, and gave hundreds of pre-concert lectures. His performances as a piano soloist with the Symphony have often featured American music, from Gershwin and Copland to Ives and Adams.

He was appointed head coach at the Grand Théâtre de Genève at age 21. A few years later, as a result of preparing the first Australian performances of Berg's *Lulu*, he was appointed Resident Conductor with the Sydney Symphony. In the 1990's, he held the position of head of music staff at San Francisco Opera. During that period he conducted at Moscow Conservatory and at the Grand Théâtre de Genève, and led the San Francisco Symphony in a concert of opera excerpts. He performed at the festivals of Aix-en-Provence, Salzburg, and also at Tanglewood with Frederica von Stade and the flutist Matthieu Dufour.

He has a long history of presenting and performing song recitals, having collaborated with such artists as Tatiana Troyanos, Deborah Voigt, Laura Claycomb and Quinn Kelsey. Instrumental chamber music is also close to Mr. Grünberg's heart: He has performed Beethoven and Mozart in Japan with members of the Vienna Philharmonic; with Peter Henderson at Sun Valley Summer Symphony he performed John Adams's two-piano extravaganza *Hallelujah Junction*. With the New Century Chamber Orchestra he recently arranged music from Berlin in the 1930's for a performance with Thomas Hampson and Daniel Hope.

Mr. Grünberg retains a connection with both the San Francisco Conservatory of Music and the San Francisco Opera, and is currently developing future collaborations with other young artist programs around the world. Grünberg continues to maintain an active life as a recitalist and chamber musician. Next season, he will be appearing with the young American violinist Benjamin Beilman in Sun Valley, and as artist-in-residence with *LiederAlive!* San Francisco, he will be performing again with soprano Esther Rayo and cellist Oliver Herbert in a wide-ranging program of music by Schubert.



**FERNANDO OBRADORS (1897-1945)**

**Juan Ponce (1460-1521)**

**La mi sola, Laureola**

La mi sola, Laureola  
La mi sola, sola, sola.  
Yo el cautivo Leriano  
Aunque mucho estoy ufano  
Herido de aquella mano  
Que en el mundo es una sola.  
La mi sola Laureola  
La mi sola, sola, sola.

**Cristóbal de Castillo (1491-1556)**

**Al amor**

Dame, Amor, besos sin cuento  
Asido de mis cabellos  
Y mil y ciento tras ellos  
Y tras ellos mil y ciento  
Y después...  
De muchos millares, tres!  
Y porque nadie lo sienta  
Desbaratemos la cuenta  
Y... contemos al revés.

**¿Corazón, porque pasáis? (Anon.)**

¿Corazón, porqué pasáis  
Las noches de amor despierto  
Si vuestro dueño descansa  
En los brazos de otro dueño?

**My One and Only Laureola**

My one and only, Laureola  
My one and only, only.  
I, the captive Leriano ,  
Even though I am very vain,  
Am hurt by that hand  
Which is unique in the world.  
My one and only Laureola  
My one and only, only.

**To Be Loved**

Give me, Love, kisses as uncountable  
As the number of hairs on my head,  
And give me a thousand and a hundred after those,  
And after those a thousand and a hundred,  
And then...  
Many thousands... three more!  
And so that no one feels bad...  
Let us tear up the tally  
And... count backwards!

**Heart, why do you...?**

My heart, why do you stay awake  
during the nights of love,  
If your master rests  
In the arms of another master?

### **El majo celoso (Anon.)**

Del majo que me enamora  
He aprendido la queja  
Que una y mil veces suspira  
Noche tras noche en mi reja:  
Lindezas, me muero  
De amor loco y fiero  
Y quisiera olvidarte  
Mas quiero y no puedo!  
Le han dicho que en la Pradera  
Me han visto con un chispero  
Desos de malla de seda  
Y chupa de terciopelo.  
Majezas, te quiero,  
No creas que muero  
De amores perdida  
Por ese chispero.

### **Juan Ancheta (1462-1523) Con amores, la mi madre**

Con amores, la mi madre,  
Con amores me dormí;  
Así dormida soñaba  
Lo que el corazón velaba,  
Que el amor me consolaba  
Con más bien que merecí.  
Adormeciome el favor  
Que amor me dió con amor;  
Dió descanso a mi dolor  
La fe con que le serví  
Con amores, la mi madre,  
Con amores me dormí!

### **Del cabello más sutil (Anon.)**

Del cabello más sutil  
Que tienes en tu trenzado  
He de hacer una cadena  
Para traerte a mi lado.

### **The Jealous Majo**

From the majo who I'm falling for,  
I've learned this complaint.  
He sighs endlessly  
Night after night at my fence:  
"My beauty, I'm dying  
Of rash and painful love  
And I'd like to forget you since  
I want more, and I can't have it!"  
Someone has told him that on the Pradera  
I've been seen hanging around with a cad  
Wearing silk stockings  
And a velvet coat.  
Darling, I love you,  
Don't believe that I'm dying  
Because of an old love affair  
With that peasant.

### **With love, my mother...**

With love, my mother  
Lovingly put me to sleep;  
That way asleep I dreamt  
That which the heart safeguarded,  
That love consoled me  
With more goodness than I deserved.  
I was lulled to sleep with the kindness  
That love gave me lovingly;  
It gave rest to my pain  
The faith with which I served it  
With love, my mother  
Lovingly put me to sleep.

### **Of The Softest Hair**

Of the softest hair  
In your braid,  
I would make a chain  
So that I may bring you to my side.

Una alcarraza en tu casa,  
Chiquilla, quisiera ser,  
Para besarte en la boca,  
Cuando fueras a beber.

## ENRIQUE GRANADOS (1876–1916)

### Fernando Periquet (1873-1940)

#### La maja dolorosa (1)

¡Oh muerte cruel!  
¿Por qué tú, a traición,  
Mi majo arrebataste a mi pasión?  
¡No quiero vivir sin él,  
Porque es morir, porque es morir así vivir!

No es posible ya sentir más dolor:  
En lágrimas deshecha ya mi alma está.  
¡Oh Dios, torna mi amor,  
Porque es morir, porque es morir así vivir!

#### La maja dolorosa (2)

¡Ay majo de mi vida,  
no, no, tú no has muerto!  
¿Acaso yo existiese  
si fuera eso cierto?

¡Quiero, loca, besar tu boca!  
Quiero, segura, gozar más de tu ventura,  
¡Ay!, de tu ventura.

Mas, ¡ay!, deliro, sueño:  
Mi majo no existe.  
En torno mío el mundo  
lloroso está y triste.  
¡A mi duelo no hallo consuelo!  
Mas muerto y frío siempre *el majo será mío*.  
¡Ay! Siempre mío.

A jug in your home,  
Little one, I would like to be,  
so that I may kiss you  
each time you're about to take a drink.

#### The Sorrowful Woman (1)

Oh, cruel Death!  
Why have you, pitilessly,  
Stolen my love away from me?  
I don't want to live without him,  
Because it is death, it is death to live this way!

It is impossible to feel more pain:  
My spirit is dissolved in tears.  
Oh, God, return my beloved  
Because it is death, it is death to live this way!

#### The Sorrowful Woman (2)

Ah, man of my life,  
No, no - you haven't died!  
How could I continue to exist  
If this were true?

In my madness, I want to kiss your mouth!  
I want, truly, to cast my lot with yours,  
Ah, with yours!

Ah! Still I rant and dream;  
My man no longer exists.  
All around me the world  
Is weeping and sad.  
For my sorrow there is no consolation!  
Even dead and cold, my man will be mine,  
Ah, always mine.



### **La maja dolorosa (3)**

De aquel majo amante que fué mi gloria  
Guardo anhelante dichosa memoria.  
El me adoraba vehemente y fiel.  
Yo mi vida entera di a él.  
Y otras mil diera si él quisiera,  
Que en hondos amores martirios son las flores.  
Y al recordar mi majo amado  
Van resurgiendo ensueños de un tiempo pasado.

Ni en el Mentidero ni en la Florida  
Majo más majo paseó en la vida.  
Bajo el chambergo sus ojos ví  
Con toda el alma puestos en mí  
Que a quien miraban enamoraban,  
Pues no hallé en el mundo mirar más profundo.  
Y al recordar mi majo amado  
Van resurgiendo ensueños de un tiempo pasado.

### **CONSUELO VELÁZQUEZ (1916-2005)**

#### **Bésame mucho**

Bésame, bésame mucho —  
como si fuera esta noche la última vez.  
Bésame, bésame mucho —  
que tengo miedo a perderte después. —

Quiero tenerte muy cerca  
mirar me en tus ojos  
verte junto a mí.  
Piensa que tal vez mañana  
yo ya estaré lejos  
muy lejos de ti.

### **The Sorrowful Woman (3)**

Of that handsome lover that was once my joy  
I ardently keep sweet memories.  
He adored me fervently and loyally.  
My whole life I gave to him,  
And a thousand more would I give, if he wished it,  
For in deep love agony is a flower.  
And when I think of my beloved  
Dreams of a time gone by are rekindled.

Neither in Mentidero nor in Florida,  
A more handsome man ever roamed.  
Under the rim of his hat I saw his eyes  
Fixed upon me with all his soul.  
They bewitched all those whom they beheld,  
And in this world I never found a gaze more profound.  
And when I think of my beloved  
Dreams of a time gone by are rekindled.

#### **Kiss Me A Lot**

Kiss me, kiss me a lot —  
as if tonight were the last time.  
Kiss me a lot —  
for I'm scared to lose you again.

I want to have you close  
to look at myself in your eyes  
to see you together with me.  
Imagine that maybe tomorrow  
I will already be far away  
very far away from you.

## **MANUEL DE FALLA (1876-1946)**

### **Gregorio Martínez Sierra (1881-1947)**

#### **El paño moruno**

Al paño fino, en la tienda,  
una mancha le cayó.  
Por menos precio se vende,  
porque perdió su valor.  
¡Ay!

#### **Seguidilla murciana (Anon.)**

Cualquiera que el tejado  
tenga de vidrio,  
no debe tirar piedras  
al del vecino.  
Arrieros semos;  
¡puede que en el camino,  
nos encontremos!

Por tu mucha inconstancia,  
yo te comparo  
con peseta que corre  
de mano en mano;  
Que al fin se borra,  
y *créyendola falsa*  
*nadie la toma!*

#### **Asturiana (Anon.)**

Por ver si me consolaba,  
arrimeme a un pino verde,  
Por verme llorar, lloraba.  
Y el pino como era verde,  
por verme llorar, lloraba!

#### **The Moorish Cloth**

On the delicate fabric in the shop  
A stain has fallen.  
It sells for a lower price  
for it has lost its value.  
Ay!

#### **Seguidilla From Murcia**

People who live  
in glass houses  
shouldn't throw stones  
at their neighbour's.  
We are drovers;  
it may be  
we'll meet on the road!

For your many infidelities  
I shall compare you  
to a coin passing  
from hand to hand,  
till finally it's worn down,  
and believing it to be fake  
no one will take it!

#### **Asturian Song**

To see if it might console me  
I drew near to a green pine tree.  
Seeing me weep, it wept.  
And the pine tree, since it was green,  
wept to see me weeping!

### **Jota (Anon.)**

Dicen que no nos queremos,  
porque no nos ven hablar.  
A tu corazón y al mío  
se lo pueden preguntar.

Ya me despidió de tí,  
de tu casa y tu ventana.  
Y aunque no quiera tu madre.  
Adiós, niña, hasta mañana.

### **Nana (Anon.)**

Duérmeme, niño, duermeme,  
duermeme, mi alma,  
duérmeme, lucerito de la mañana.  
Naninta, nana,  
duérmeme, lucerito de la mañana.

### **Polo (Anon.)**

¡Ay! Guardo una pena en mi pecho  
que a nadie se la diré.  
¡Malhaya el amor, malhaya  
y quien me lo dió a entender!  
¡Ay!

## **XAVIER MONTSALVATGE (1912 -2002)**

### **Rafael Alberti (1902-1999)**

#### **Cuba dentro de un piano**

Cuando mi madre llevaba un sorbete de fresa por  
sombrero  
Y el humo de los barcos aún era humo de habanero.  
Mulata vueltabajera ...  
Cádiz se adormecía entre fandangos y habaneras  
Y un lorito al piano quería hacer de tenor.  
...dime dónde está la flor que el hombre tanto venera.

### **Jota**

They say we're not in love,  
since they never see us talk.  
Let them ask  
your heart and mine.

I must leave you now,  
your house and your window.  
And although your mother disapproves,  
Goodbye, sweet love, till tomorrow.

### **Lullaby**

Sleep, little one, sleep,  
sleep, my darling,  
sleep, my little morning star.  
Lullay, lullay,  
sleep, my little morning star.

### **Polo**

Ay! I have an ache in my heart  
of which I can tell no one.  
Cursed be love, and  
cursed be the one who made me feel it!  
Ay!

#### **Cuba Inside a Piano**

When my mother wore a strawberry ice for a hat  
And the smoke from the boats was still Havana smoke.  
Mulata from Vuelta Abajo ...  
Cadiz was falling asleep to fandango and habanera  
And a little parrot at the piano tried to sing tenor.  
...tell me, where is the flower that a man can really respect.



Mi tío Antonio volvía con su aire de insurrecto.  
La Cabaña y el Príncipe sonaban por los patios del  
Puerto.

(Ya no brilla la Perla azul del mar de las Antillas.

Ya se apagó, se nos ha muerto.)

Me encontré con la bella Trinidad ...

Cuba se había perdido y ahora era verdad.

Era verdad,

No era mentira.

Un cañonero huido llegó

cantándolo en guajira.

La Habana ya se perdió.

Tuvo la culpa el dinero ...

Calló,

Cayó el cañonero.

Pero después, pero ¡ah! después

Fue cuando al Sí

lo hicieron YES.

### **Nicolás Guillén (1902-1989)**

#### **Chévere**

Chévere del navajazo,

Se vuelve él mismo navaja:

Pica tajadas de luna,

Mas la luna se le acaba;

Pica tajadas de sombra,

Mas la sombra se le acaba;

Pica tajadas de canto,

Mas el canto se le acaba;

Y entonces pica que pica

Carne de su negra mala.

My uncle Anthony would come home in his  
rebellious way.

The Cabaña and El Príncipe resounded in the patios  
of the port.

(But the blue pearl of the Caribbean shines no  
more. Extinguished. For us no more.)

I met beautiful Trinidad ...

Cuba was lost, this time it was true.

True

And not a lie.

A gunner on the run arrived  
sang Cuban songs about it all.

Havana was lost

And money was to blame ...

The gunner went silent,

And fell.

But later, ah, later

They changed Sí

To YES.

#### **The Dandy**

The dandy of the knife thrust

himself becomes a knife:

he cuts slices of the moon,

but the moon is fading on him;

he cuts slices of shadow,

but the shadow is fading on him,

he cuts slices of song,

but the song is fading on him;

and then he cuts up, cuts up

the flesh of his evil black woman.

**Ildefonso Pereda Valdés (1899-1996)**  
**Canción de cuna para dormir a un negrito**

Ninghe, ninghe, ninghe,  
Tan chiquitito,  
El negrito  
Que no quiere dormir.

Cabeza de coco,  
Grano de café,  
Con lindas motitas,  
Con ojos grandotes  
Como dos ventanas  
Hjk

Cierra los ojitos,  
Negrito asustado;  
El mandinga blanco  
Te puede comer.  
¡Ya no eres esclavo!

Y si duermes mucho,  
El señor de casa  
Promete comprar  
Traje con botones  
Para ser un 'groom'.

Ninghe, ninghe, ninghe,  
Duérmete, negrito,  
Cabeza de coco,  
Grano de café.

**Cradle Song**

Lullay, lullay, lullay,  
Tiny little child,  
Little black boy,  
Who won't go to sleep.

Head like a coconut,  
Head like a coffee bean,  
With pretty freckles  
And wide eyes  
Like two windows  
Looking out to sea.

Close your tiny eyes,  
Frightened little boy,  
Or the white devil  
Will eat you up.  
You're no longer a slave!

And if you sleep soundly,  
The master of the house  
Promises to buy  
A suit with buttons  
To make you a 'groom'.

Lullay, lullay, lullay,  
Sleep, little black boy,  
Head like a coconut,  
Head like a coffee bean.

**Nicolás Guillén (1902-1989)**  
**Canto Negro**

¡Yambambó, yambambé!  
Repica el congo solongo,  
repica el negro bien negro;  
congo solongo del Songo  
baila yambó sobre un pie.

Mamatomba, serembe cuserembá.  
El negro canta y se ajuma,  
el negro se ajuma y canta,  
el negro canta y se va.  
Acuememe serembó, aé,yambó, aé;

Tamba, tamba, tamba, tamba,  
tamba del negro que tumba;  
tamba del negro, caramba,  
caramba, que el negro tumba:  
¡Yamba, yambó, yambambé!

**ALBERTO GINASTERA (1916-1983)**  
*Cinco canciones populares argentinas*

**Chacarera (Anon.)**

A mí me gustan las ñatas  
Y una ñata me ha tocado  
Ñato será el casamiento  
Y más ñato el resultado.

Cuando canto chacareras  
Me dan ganas de llorar  
Porque se me representa  
Catamarca y Tuumán.

**Negro Song**

Yambambó, yambambé!  
The congo solongo is ringing,  
the black man, the real black man is ringing;  
congo solongo from the Songo  
is dancing the yambó on one foot.

Mamatomba, serembe cuserembá.  
The black man sings and gets drunk,  
the black man gets drunk and sings,  
the black man sings and goes away.  
Acuemem e serembó, aé, yambó, aé;

Bam, bam, bam, bam,  
bam of the black man who tumbles,  
drum of the black man, wow,  
wow, how the black man's tumbling,  
Yambá, yambó, yambambé!

**Chacarera**

I love girls with little snub noses  
and a snub-nose girl is what I've got.  
Ours will be a snub-nose wedding  
and snub-nosed children will be our lot.  
Whenever I sing a chacarera  
it makes me want to cry,  
because it takes me back  
to Catamarca and Tuoumán.



### **Triste (Anon.)**

Ah!

Debajo de un limón verde  
Donde el agua no corría  
Entregué mi corazón  
A quien no lo merecía.

Ah!

Triste es el día sin sol  
Triste es la noche sin luna  
Pero más triste es querer  
Sin esperanza ninguna.  
Ah!

### **Zamba (Anon.)**

Hasta las piedras del cerro  
Y las arenas del mar  
Me dicen que no te quiera  
Y no te puedo olvidar.

Si el corazón me has robado  
El tuyo me lo has de dar  
El que lleva cosa ajena  
Con lo suyo ha de pagar  
Ay!

### **Arroró (Anon.)**

Arroró mi nene,  
Arroró mi sol,  
Arroró pedazo  
De mi corazón.

Este nene lindo  
Se quiere dormir  
Y el pícaro sueño  
No quiere venir.

### **Sad**

Ah!

Beneath a lime tree  
where no water flowed  
I gave up my heart  
to one who did not deserve it.

Ah!

Sad is the sunless day.  
Sad is the moonless night.  
But sadder still is to love  
with no hope at all.  
Ah!

### **Zamba**

Even the stones on the hillside  
and the sand in the sea  
tell me not to love you.  
But I cannot forget you.  
If you have stolen my heart  
then you must give me yours.  
He who takes what is not his  
must return it in kind.  
Ay!

### **Lullaby**

Lullaby my baby;  
lullaby my sunshine;  
lullaby part  
of my heart.  
This pretty baby  
wants to sleep  
and that fickle sleep  
won't come.

## **Gato (Anon.)**

El gato de mi casa  
Es muy gauchito  
Pero cuando lo bailan  
Zapateadito.

Guitarrita de pino  
Cuerdas de alambre.  
Tanto quiero a las chicas,  
Digo, como a las grandes.  
Esa moza que baila  
Mucho la quiero  
Pero no para hermana  
Que hermana tengo.  
Que hermana tengo  
Si, pónte al frente  
Aunque no sea tu dueño,  
Digo, me gusta verte.

## **MANUEL PONCE (1883-1948)**

### ***Estrellita***

Estrellita del lejano cielo,  
que miras mi dolor,  
que sabes mi sufrir.  
Baja y dime  
si me quiere un poco,  
porque yo no puedo sin su amor vivir.

¡Tu eres estrella mi faro de amor!  
Tu sabes que pronto he de morir.  
Baja y dime  
si me quiere un poco,  
porque yo no puedo sin su amor vivir

## **Gato**

The cat of the house  
is most mischievous,  
but when they dance,  
they stamp their feet.

With pine guitars  
and wire strings.  
I like the small girls  
as much as the big ones.  
That girl dancing  
is the one for me.  
Not as a sister  
I have one already.  
I have a sister.  
Yes, come to the front.  
I may not be your master  
but I like to see you.

### **Little Star**

Little star of the distant sky,  
you see my pain,  
you know my anguish.  
Come down and tell me  
if he loves me a little,  
because I cannot live without his love.

You are my star, my beacon of love!  
You know that soon I shall die.  
Come down and tell me  
if he loves me a little,  
because I cannot live without his love.







# LIEDER ALIVE!

KEEPING LIEDER AND ALL FORMS OF CHAMBER MUSIC PASSIONATELY ALIVE

## **Estrellita Production:**

Recorded at St Stephen's Episcopal Church,  
Belvedere, California, 19 to 21 August, 2024  
Hamburg Steinway Model D-274

Matt Carr, recording engineer and producer  
Maxine Bernstein, artistic director LIEDER ALIVE!

For Divine Art Recordings Group, First Inversion:  
David Weuste, CEO  
James Cardell-Oliver, cover design & artwork

Kristin Cofer, photography  
Michael Anthony Schuler, language consultant  
Ricard de La Rosa (ProPiano), piano selection

## **Warmest thanks to:**

Kay Anderson  
Lynn Bohannon  
Barbara Burdock  
Josh Dougherty  
Kathy Doyle  
Cary Dunne  
Dennis Dunne  
Frances Garcia  
David Hartman  
LaCasaDeFlores  
Nora Murphy  
Margaret Murphy

Mureta & Co. Estate Jewelry  
Alison Pybus  
Nicole Roger  
Lauren Roger  
Sandy Riccardi  
Jose Romero  
Patricia Saracco  
Michael Anthony Schuler  
Cameron Taylor  
Jackson Tolins  
Rich Truncellito  
Frank Zapeda

Publishers: Fernando Obradors - International Music Company New York; Enrique Granados - Hal Leonard;  
Consuelo Velázquez - Peter Grünberg; Manuel de Falla - Associated Music Publishers;  
Xavier Montsalvatge - Peer Southern Concert Music; Alberto Ginastera - Ricordi; Manuel Ponce - Ricordi

All text, images and devices are copyright, all rights reserved. © 2025 Esther Rayo © 2025 Divine Art Ltd

