

# CELEBRATING HISPANIC HERITAGE MONTH

## Song Texts and Translations

### SPAIN

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1. **Anda Jaleo** from “*Canciones Españolas Antiguas*”
2. **Las morillas en Jaén** from “*Canciones Españolas Antiguas*”

Arrangements by **Federico García Lorca** (1898 –1936)  
Texts and Music of Popular Spain.

Arranged in 1931. *Translation by Sharon Isbin.*

García Lorca was a poet, dramatist, and theatre director. He studied law, literature, and composition while attending University of Granada. Originally from Fuente Vaqueros, a province of Granada, he felt a deeper affinity for theatre and music than literature throughout his adolescence, training fully as a classical pianist and finding inspiration from the scores of Debussy, Chopin, and Beethoven. Later, with his friendship with composer Manuel de Falla, Spanish folklore became his muse. Lorca collected and arranged many Spanish folk songs, particularly from his native Andalusian region in the south. He often performed his best-remembered song “Anda, jaleo” (Come, clap hands—or “have a good time”) in his lectures and plays. La Argentinita, a singer with whom Lorca collaborated in several recordings, made “Anda, jaleo” a dramatic popular dance when she toured in the 1930s and ’40s—she once called it a “romance of the smugglers of the nineteenth century”. With explosive lyrics, it became a powerful resistance song during the Spanish Civil War and resurfaced after Franco’s regime as a flamenco number.

“Las Morillas en Jaén” was a popular song from the fifteenth century that is included in the *Cancionero de Palacio*, a compilation of songs of the XV-XVI centuries, preserved in the Royal Library of Madrid. Lorca arranged this song and recorded it along another *Canciones Españolas Antiguas*. His thrilling recordings became well known to millions of Spaniards before he was shot in the early days of the Spanish Civil War.

#### 1. Anda Jaleo

Yo me alivié a un pino verde  
por ver si la divisaba,  
y sólo divisé el polvo  
del coche que la llevaba.  
Anda jaleo, jaleo:  
ya se acabó el alboroto  
y vamos al tiroteo.

No salgas, paloma, al campo,  
mira que soy cazador,  
y si te tiro y te mato  
para mí será el dolor,  
para mí será el quebranto,  
Anda, jaleo, jaleo...

#### 1. Come Clap Hands

I hurried to a green pine tree  
to see if I could spy her,  
and all I saw was the dust  
of the carriage taking her away.  
Come, clap hands, clap hands:  
the fuss is over  
and we’ll go a-hunting.

Do not go, dove, to the field,  
for see, I am a hunter,  
and if I fire and kill you  
it will be a grief to me.  
It will break my heart.  
Come, clap hands, clap hands . . .

En la calle de los Muros  
han matado una paloma.  
Yo cortaré con mis manos  
las flores de su corona.  
Anda jaleo, jaleo:  
ya se acabó el alboroto  
y vamos al tiroteo.

## 2. Las morillas en Jaén

Tres morillas me enamoran  
en Jaén: Axa y Fátima y Marién.  
Tres morillas tan garridas  
iban a coger olivas,  
y hallábanlas cogidas en Jaén:  
Axa y Fátima y Marién.

Y hallábanlas cogidas  
y tornaban desmaídas  
y las colores perdidas  
en Jaén: Axa y Fátima y Marién.

Tres morillas tan lozanas  
iban a coger manzanas  
y hallábanlas tomadas en Jaén:  
Axa y Fátima y Marién.

Díjeles: ¿Quién sois, señoras,  
de mi vida robadoras?  
Cristianas que éramos moras  
en Jaén: Axa y Fátima y Marién.  
Tres morillas me enamoran  
en Jaén: Axa y Fátima y Marién.

In the street of the walls  
they have killed a dove.  
With my own hands I will cut  
the blossoms from its crown.  
Come, clap hands, clap hands:  
the fuss is over  
and we'll go a-hunting.

## 2. The Moorish Girls of Jaén

Three Moorish girls captivated me in Jaén:  
Axa and Fátima and Marién.  
Three very gorgeous girls  
went to pick olives  
and found them already gathered in Jaén:  
Axa and Fátima and Marién.

And finding them all picked  
and they returned in dismay,  
and their faces drained of color in Jaén:  
Axa and Fátima and Marién.

Three high-spirited girls  
went to gather apples  
and found them already taken in Jaén:  
Axa and Fátima and Marién.

I said to them: “Who are you, ladies,  
who rob me of my life?”  
“We are Christian girls who were Moors in Jaén:  
Axa and Fátima and Marién.”  
Three Moorish girls captivated me in Jaén:  
Axa and Fátima and Marién.

## 3. La maja dolorosa dolorosa (I, II, III) from “Tonadillas”

Music by **Enrique Granados** (1867– 1916)

Texts by Fernando Periquet (1817–1901)

Composed between 1896 and 1900, premiered in 1916. *Translation by Brenda Iglesias.*

Granados was a Catalan composer and pianist. His admiration for the paintings of Francisco Goya inspired this set of songs. The texts—like Goya’s paintings—illustrate the “majas” and “majos” (women and men) of eighteenth-century Madrid. *Tonadilla* is a term derived from *tonada*, a song of theatrical character. *Tonadillas* were often performed by a costumed singer between the acts of plays as a sort of vocal intermezzo. From this, the *tonadilla* gradually developed into a miniature opera. In his *Tonadillas*, Granados sought to musically recreate the picturesque era of Goya. Vocal phrases are deep-rooted in Spanish vocal traditions and the piano illustrates the guitar. Fernando Periquet, the

librettist for Granados's opera *Goyescas*, provided the texts for these songs. Tonadillas do not usually use pianistic or vocal virtuosity, and when they do, it is not usually in the romantic style, but closer to Italianate classical singing. They require a light and fast voice that can make embellishments on the melody that recall Spanish triplet flourishes. However, *La maja dolorosa* stands out for the vocal demand, longer legato lines, and the piano writing closer to the romantic world. In Granados' words "*La Maja Dolorosa* represents three kinds of pain: the pain immediately after the death of the Majo; the pain of tears; and the pain of sometime afterwards; the painful memories, so to speak".<sup>1</sup>

### La maja dolorosa

#### I

¡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!

#### II

¡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.

#### III

### The grieving woman

#### I

Oh, cruel Death!  
Why have you, pitilessly,  
stolen my man away from me?  
I do not want to live without him,  
because it is death, it is death  
to live this way!

It is no longer possible  
to feel pain anymore:  
My spirit<sup>2</sup> is dissolved in tears.  
Oh, God, return my love  
Because it is death, it is death  
to live this way!

#### II

Ah, man of my life,  
No, no - you have not died!  
Would I exist if that were true?  
I want, crazily, to kiss your mouth<sup>3</sup>,  
I want, for sure, to enjoy more of your happiness,  
alas, of your fortune.

But, ah! I am delirious, I dream:  
my man no longer exits.  
All around me the world  
is tearful and sad.  
For my sorrow there is no consolation!  
Even dead and cold, my man will be mine  
Ah, always mine!

#### III

<sup>1</sup> Letter of February 3, 1913, addressed to E. Schelling.

<sup>2</sup> *Alma* literally means "soul", but here it could be also understood as "spirit".

<sup>3</sup> *Loca* means "crazy (woman)", but this also could be understood as "I want, irrationally kiss your mouth"

De aquel majo amante  
que fue 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 flores.

Of that handsome lover  
who was my glory  
I keep longing  
happy memory.  
He adored me  
fervently and loyally.  
My whole life  
I gave to him.  
And a thousand more would I give,  
if he wished it.  
that in deep love  
martyrdoms are flowers.

Y al recordar mi majo amado  
van resurgiendo ensueños  
de un tiempo pasado.

And when I think of my beloved,  
dreams of a time gone by  
are rekindled.

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.

Neither in Mentidero,  
nor in Florida,  
a more handsome man  
ever roamed.  
Under the rim of his hat  
I saw his eyes  
with all his soul  
set on me.  
They bewitched  
all those whom they stare,  
for I have not found in the world  
a deeper gaze.

Y al recordar mi majo amado  
van resurgiendo ensueños  
de un tiempo pasado.

And when I think of my beloved,  
dreams of a time gone by  
are rekindled.

#### 4. **El Vito** from “*Canciones Clásicas Españolas*”

Music by **Fernando Obradors** (1897–1945)

Text by Anonymous

Composed between 1896 and 1900, premiered in 1916. *Translation by Brenda Iglesias.*

Fernando Obradors was an early 20th century Spanish composer. His art songs are in neoclassic style and incorporate dance rhythm, lyricism, and colorful vocal lines. Obradors's *Canciones Clásicas Españolas* are published in four volumes. “El Vito” is a very lively and vigorous popular dance of Andalusia. The name alludes to *San Vito* (Saint Vitus), patron of dancers. Usually performed by women, the dance has a lively character and includes steps in the art of bullfighting. This song is in a vivid style and the rhythm resembles castanets.

### El Vito

Una vieja vale un real  
y una muchacha dos cuartos,  
pero como soy tan pobre  
me voy a lo más barato.

Con el vito, vito, vito,  
con el vito, vito, va.  
No me haga 'usté' cosquillas,  
que me pongo 'colorá'.

Cuatro curas, se la llevan  
se la llevan a enterrar.  
Se la llevan y es mi suegra.  
¡Ay! ¡la risa que me dá!

Con el vito, vito, vito,  
con el vito, vito, va.  
Se la llevan y es mi suegra  
¡Ay! que no la veré más!

### The “Vito”

An old-woman is worth a *real*<sup>4</sup>  
And a girl two *cuartos*<sup>5</sup>  
But because I am so poor  
I’m going for the cheapest.

With the vito, vito, vito,  
with the vito, vito, one goes.  
Don’t you tickle me,  
or I’ll get red face.

Four priests are carrying her  
They are carrying her to bury her.  
They are taking her and it’s my mother-in-law  
Ah! That makes me laugh.

With the vito, vito, vito,  
with the vito, vito, one goes.  
They are taking her and it’s my mother-in-law  
Ah! I will see her no more!

## 5. **Canción de cuna para dormir a un negrito** from “*Cinco Canciones Negras*”

Music by **Xavier Montsalvatge** (1912-2002)

Text by Ildefonso Pereda Valdés

Composed in 1945. *Translation by Brenda Iglesias.*

Xavier Montsalvatge was a 20th century Spanish composer. *Cinco Canciones Negras* (Five Black Songs) is a cycle of five poems highlighting the voices of Afro-Cuban and Afro-Latinx peoples. Originally composed for mezzosoprano Mercedes Plantada to be premiered at her recital, Montsalvatge combined Antillean inspiration with his native Castilian nationalistic influences into the song *Cancion de cuna para dormir a un negrito*. This song features a tender vocal line and a gentle rocking habanera bass line that incorporates Afro-Cuban rhythms in the piano accompaniment to create a lullaby. The opening word *Ninghe* is a Congolese word similar to “lullay” in English used to lull children to sleep. After the astounding positive reception of this piece and Plantada’s reassurance, Montsalvatge turned this single song into a complete set of five songs with poems by modern writers.

Ildefonso Pereda Valdés was a noted Uruguayan poet and essayist of African descent. In 1936 Pereda Valdés published his *Antología de la poesía negra americana* (Anthology of American Negro Poetry), from which Montsalvatge drew the untitled text for “Canción de cuna para dormir a un negrito.” This volume of poetry contained works by Black writers from both Latin America and the United States.

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<sup>4</sup> A “real” is a unit of currency

<sup>5</sup> A “cuarto” is ¼ of a real

### Canción de cuna para dormir a un negrito

Ninghe, ninghe, ninghe  
tan chiquito,  
el negrito  
que no quiere dormir.  
Cabeza de coco,  
grano de café,  
con lindas motitas,  
con ojos grandotes  
como dos ventanas  
que miran al mar.

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.

### Lullaby for a little black boy

Lullay, lullay, lullay,  
so small,  
little black boy  
who does not want to sleep.  
Coconut head,  
coffee bean,  
with pretty freckles,  
and wide eyes  
like two windows  
that look out to sea.

Close your little eyes,  
frightened little Black boy;  
the white devil  
will no longer eat you up.  
You are 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,  
coconut head,  
coffee bean.

## ARGENTINA

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### 6. Canción al árbol del olvido

Music by **Alberto Ginastera** (1916-1983)

Text by Francisco Silva y Valdés

Composed in 1938. *Translation by Brenda Iglesias.*

Alberto Ginastera was born in Buenos Aires and studied composition at the National Conservatory in Argentina. He is recognized as a pioneer in developing contemporary Latin-American Music. In his music, Ginastera integrates the rich heritage of Argentinian folklore with twentieth century techniques. The *Canción al árbol del olvido*, is one of his earliest songs, an evocative melody in a tango rhythm. Its poet, Francisco Silva y Valdés, was clearly fond of trees—he also provided the text for the best-known song of Carlos Guastavino, *La rosa y el sauce*. Valdés poem refers to the tree of oblivion where souls near death go to find relief. A lovesick lover lies down under the tree and sleeps in hopes of forgetting his love. Upon waking he realizes that he forgot to erase her from his mind beforehand.

### Canción al árbol del olvido

En mis pagos hay un árbol  
que del olvido se llama,  
Al que van a despenarse,  
Vidalitay,  
Los moribundos del alma.

Para no pensar en vos  
bajo el árbol del olvido  
me acosté una nohecita,  
Vidalitay,  
y me quedé bien dormido.

Al despertar de aquel sueño  
Pensaba en vos otra vez,  
Pues me olvidé de olvidarte,  
Vidalitay,  
Encuantito me acosté.

### Song to the tree of oblivion

Back at home there is a tree,<sup>6</sup>  
called the forgetting tree,  
Where people go to wash their sorrows away,  
My little life,  
Those whose souls are dying.

To not think of you anymore,  
underneath the forgetting tree  
I lay down one little night,  
My little life,  
and I fell into a deep sleep.

When I woke from that dream  
I thought of you again,  
Because I forgot to forget you,  
My little life,  
As soon as I lay down.

## 7. La Rosa y el Sauce

Music by **Carlos Guastavino** (1912-2000)

Text by Francisco Silva y Valdés

Composed in 1942. *Translation by Lorena Paz Nieto.*

Carlos Guastavino composed 200 solo songs, choral and chamber works and pieces for piano and guitar. His songs were inspired by the dance rhythms and folklore of his native Argentina. He was an excellent pianist with a deep understanding of the voice thanks to his extensive experience accompanying in voice studios. His prolific compositions for voice earned him the nickname of the “Argentine Schubert” although he modestly protested the title. *La Rosa y el Sauce* is probably Guastavino's most famous song. His inclination for lyricism is fully displayed in this lovely song. An expansive melody in the piano introduces an equally opulent vocal line, laced with graceful melismas.

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<sup>6</sup> Argentine gauchos used the word *pagos* to refer to the place in which one was born and raised, or the place in which one lives. Taking this meaning of the word into account, the opening line of the poem reads, “In the place where I was born and raised.”

### La rosa y el sauce

La rosa se iba abriendo  
Abrazada al sauce,  
El árbol apasionado,  
¡La amaba tanto!

Pero una niña, una niña coqueta  
Se la ha robado  
Y el sauce desconsolado  
La está llorando.

### The rose and the willow tree

The rose began to bloom  
Embracing the willow tree,  
The passionate tree, passionately  
It loved the rose so much.

But a little girl, a coquettish girl  
Has stolen the rose  
And the desolate willow tree  
Is crying for the rose.

## 8. Alfonsina y el mar

Music by **Ariel Ramírez** (1921 -2002)

Text by Felix Luna

Composed in 1939. *Translation by Brenda Iglesias.*

Ariel Ramirez was a composer, pianist, and music director. He was considered one of the chief exponents of Argentine folk music. Ramírez is known primarily for his famous *Misa Criolla*, but he wrote more than 300 compositions during his career. *Alfonsina y el mar* is one of his many songs and is one the most regarded songs in Argentinian folk music. The song is named after the poet Alfonsina Storni, evoking her tragic suicide in 1938, when she threw herself into the sea. She is a legend in South America, though almost nobody knows her in non-Spanish speaking countries. Storni wrote her last poem *Voy a dormir* (I'm going to sleep) and sent it to the national newspaper to later commit suicide on the beach of La Perla in Buenos Aires. Historian and writer Felix Luna wrote the poem as an ode to the poetess.

### Alfonsina y el mar

Por la blanda arena que lame el mar  
su pequeña huella no vuelve más,  
un sendero solo de pena y silencio llegó  
hasta el agua profunda,  
Un sendero solo de penas mudas llegó  
hasta la espuma.

Sabe dios qué angustia te acompañó  
qué dolores viejos calló tu voz  
para recostarte arrullada en el canto de las  
caracolas marinas,  
la canción que canta en el fondo oscuro del mar  
la caracola.

### Alfonsina and the sea

Along the soft sand that the sea licks  
her little footprint is not coming back,  
a lonely path of sorrow and silence reached  
till the deep waters,  
a lonely path of mute sadness reached  
till the foam.

God knows what anguish accompanied you  
what ancient pains silenced your voice  
to lie you down lulled by the song  
of sea snails,  
the song that is sung at the dark bottom of the sea  
by the snail.



Te vas Alfonsina con tu soledad  
¿Qué poemas nuevos fuiste a buscar?  
Una voz antigua de viento y de sal  
te requiebra el alma y la está llevando  
y te vas hacia allá como en sueños,  
dormida, Alfonsina, vestida de mar...

Cinco sirenitas te llevarán  
por caminos de algas y de coral  
y fosforescentes caballos marinos harán  
una ronda a tu lado,  
y los habitantes del agua van a jugar  
pronto a tu lado.

Bájame la lámpara un poco más  
déjame que duerma nodriza, en paz  
y si llama él no le digas que estoy,  
dile que Alfonsina no vuelve.  
Y si llama él no le digas nunca que estoy,  
di que me he ido

Te vas Alfonsina con tu soledad  
¿Qué poemas nuevos fuiste a buscar?  
Una voz antigua de viento y de sal  
te requiebra el alma y la está llevando  
y te vas hacia allá como en sueños,  
dormida, Alfonsina, vestida de mar...

You leave, Alfonsina, with your loneliness  
What new poems did you go looking for?  
An ancient voice of wind and salt  
breaks your soul and is carrying it  
and you go there as if in a dream,  
asleep, Alfonsina, dressed of sea...

Five little mermaids will take you  
along paths of algae and coral  
and phosphorescent seahorses will make  
a round beside you  
and the residents of the water will soon  
play by your side.

Lower the light a bit more  
let me sleep, nursemaid, in peace  
and if he calls don't tell him I'm here,  
tell him Alfonsina is not coming back.  
and if he calls don't ever tell him I'm here,  
tell him I'm gone.

You leave, Alfonsina, with your loneliness  
What new poems did you go looking for?  
an ancient voice of wind and salt  
breaks your soul and is carrying it  
and you go there as if in a dream,  
asleep, Alfonsina, dressed of sea...

## MEXICO

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### 9. Estrellita

Music and text by **Manuel M. Ponce** (1882 –1948)

Composed in 1914. *Translation by Brenda Iglesias.*

A noteworthy scholar, pianist, composer and educator, Manuel M. Ponce was one of the most celebrated Mexican musicians of the twentieth century. He studied orchestration and composition in Europe and later became professor and director of the National School of Music of Mexico. Ponce is noted for being the pioneer of Mexican musical nationalism. Inspired by collections of vernacular music, Ponce composed stylized transcriptions and original compositions that recaptured the sonority of Mexican popular songs. The expression of love is a central topic in many of these compositions, such as in Ponce's set of *Doce Canciones Mexicanas*, published in 1912. One of these love songs was "Estrellita" (Little Star), which undoubtedly became the composer's best known and most performed song.

### 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.

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

### Little Star

Little star of the distant sky,  
you who see my pain, who know my suffering,  
come down and tell me if she/he loves me a little  
because I can't live without her/his love.

You are, star, my lighthouse of love  
You know that soon I will die  
come down and tell me if she/he loves me a little  
because I can't live without her/his love.

## 10. **La Borrachita**

Music and text by **Ignacio Fernández Esperón** (1894 – 1968)

Composed in 1917. *Translation by Brenda Iglesias.*

Ignacio Fernández Esperón was known as "Tata Nacho"<sup>7</sup>. His nickname was due to an accident he suffered as a child while playing that caused him to lose his teeth, making him look like an old man. He studied piano in Mexico, and orchestration, harmony and composition in New York and Paris. Fernández Esperón composed over two hundred songs, among them *La Borrachita* which can be literally translated as "the little drunk girl". The song talks about the landowner's right of *pernada* (the right of the first night or 'lord's right') to have intercourse with the employee before she married. This is the reason why she had to get drunk before "serving" the boss.

### La Borrachita

Borrachita me voy  
para olvidarle,  
le quiero mucho y él,  
también me quiere.  
Borrachita me voy,  
hasta la capital,  
pa' servirle al patrón  
que me mandó llamar anteayer.

Yo le quise traer,  
dijo que no,  
que si había de llorar  
pa' qué volver.  
Borrachita me voy,  
hasta la capital,  
pa' servirle al patrón  
que me mandó llamar anteayer.

### The Little Tippler

I'm going drunk  
to forget him,  
I love him very much and he,  
he also loves me  
I'm going drunk,  
all the way to the city,  
to serve the boss  
who sent for me the day before yesterday.

I wanted to bring him,  
he said no,  
that if I had to cry  
why come back.  
I'm going drunk,  
all the way to the city,  
to serve the boss  
who sent for me the day before yesterday.

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<sup>7</sup> *Tata* means "grandpa", is a popular and affectionate word that some Latin-American Spanish speakers use to call their granddad. *Nacho* is a short nickname for "Ignacio."

## 11. Besos Robados

Music and text by **Jorge del Moral** (1900 –1941)

Date of composition unknown. *Translation by Brenda Iglesias.*

Educated in Mexico and Germany, Jorge del Moral gained fame and recognition as a concert pianist touring several countries in the world. He became a songwriter of popular songs such as *No niegues que me quisiste* and *¿Por qué?*. *Besos robados* was a song dedicated to his baritone friend Francisco De P. Yañez.

### Besos Robados

Un suspiro, una mirada,  
dos manos que enlazadas están;  
una pregunta enamorada,  
los labios solamente amor dirán.

Y en una fiebre de loca pasión,  
un beso ardiente mi boca sintió.  
Beso robado, ¡beso de amor!

Bésame con un beso robado,  
porque son los que saben mejor.  
Bésame, que al besarme has dejado  
un perfume de nardos y un romance de amor.

Bésame cuando muera la tarde,  
bésame si me juras amor.  
Bésame, que tus besos me han hecho  
que se agite en mi pecho con locura el amor.

### Stolen Kisses

A sigh, a look,  
two hands that are entwined;  
an enamored question,  
the lips only love will say.

And in a fever of mad passion  
a burning kiss my mouth felt.  
Stolen kiss, kiss of love!

Kiss me with a stolen kiss,  
for they are the ones that taste the best.  
Kiss me, for in kissing me you have left  
a perfume of nards and a romance of love.

Kiss me when the afternoon dies,  
kiss me if you swear to love me.  
Kiss me, that your kisses have made  
that love stirs in my breast with madness.

## 12. Júrame

Music and text by **Maria Grever** (1885 – 1951)

Composed in 1932. *Translation by Brenda Iglesias.*

María Joaquina de la Portilla Torres, known as Maria Grever (after her husband's last name), was a prominent pianist and composer. She was born in Guanajuato, Mexico, but lived most of her childhood in Spain. She studied in France with Claude Debussy and in 1900 returned to Mexico to continue her musical studies. In 1907 she married and moved to New York, where she lived for the rest of her life. María Grever is considered the first outstanding Mexican female composer, she wrote more than 800 songs, most of them within the bolero genre. However, she also wrote piano and film music for Paramount Pictures and 20th Century Fox. Grever's first international hit was *Júrame* (Promise, Me), a habanera-bolero that has been recorded and performed by the most famous tenors, including Alfredo Kraus and Plácido Domingo. Her song *Cuando vuelva a tu lado* under the title "What A Difference A Day Makes" with English lyrics won a Grammy Award in 1959.

### Júrame

Todos dicen que es mentira que te quiero  
porque nunca me habían visto enamorada.  
Yo te juro que yo mismo no comprendo  
el porqué me fascina tu mirada.

Cuando estoy cerca de ti y estás contento  
No quisiera que de nadie te acordaras.  
Tengo celos hasta del pensamiento  
que pueda recordarte a otra mujer amada.

Júrame  
que aunque pase mucho tiempo  
no olvidarás en el momento  
en que yo te conocí.  
Mírame,  
pues no hay nada más profundo  
ni más grande en este mundo  
que el cariño que te di.

Bésame  
con un beso enamorado,  
como nadie me ha besado  
desde el día en que nací.

Quiéreme,  
quíereme hasta la locura  
así sabrás la amargura  
que estoy sufriendo por ti.

### Swear to me

Everyone says it's a lie that I love you  
because they've never seen me in love before.  
I swear to you that I myself do not understand  
why your gaze fascinates me.

When I'm near you and you're happy  
I wouldn't want that you remember anyone else.  
I am jealous even of the thought  
that may remind you of another beloved woman.

Swear to me  
that even if a long time goes by  
you will not forget the moment  
when I met you..  
Look at me,  
for there is nothing deeper  
nor greater in this world  
than the love I gave you.

Kiss me  
with a kiss in love,  
as no one has kissed me  
since the day I was born.

Love me,  
love me to the point of madness  
so, you'll know the bitterness  
I'm suffering for you.

## 13. **Granada**

Music and text by **Agustín Lara** (1900-1970)

Composed in 1926. *Translation by Brenda Iglesias.*

Born in Veracruz, Mexico, he was a self-taught pianist and great composer and performer of songs and boleros. He is recognized as one of the most popular songwriters of his era. Lara was widely appreciated and influenced music in Latin America, the Caribbean and Spain. Without ever having been to Spain, he wrote songs for Spanish cities such as *Murcia*, *Toledo*, and *Granada*. Likewise, some songs as *Silverio* and *Novillero* stand out. He dedicated these songs to the “fiesta brava” (a bull fighting event), of which he was a great fan. His most famous songs like *Solamente Una Vez*, *Piensa en mí*, and *Granada*, have been recorded by numerous international singers, including Enrico Caruso, Mario Lanza and José Carreras.

## Granada

Granada, tierra soñada por mí,  
mi cantar se vuelve gitano  
cuando es para ti;  
mi cantar, hecho de fantasía,  
mi cantar, flor de melancolía,  
que yo te vengo a dar.

Granada, tierra ensangrentada  
en tardes de toros;  
mujer que conserva el embrujo  
de los ojos moros.  
Te sueño rebelde y gitana  
cubierta de flores,  
y beso tu boca de grana,  
jugosa manzana,  
que me habla de amores.

Granada, manola cantada  
en coplas preciosas;  
no tengo otra cosa que darte  
que un ramo de rosas,  
de rosas, de suave fragancia,  
que le dieran marco a la Virgen Morena.

Granada, tu tierra está llena  
de lindas mujeres,  
de sangre y de sol.

## Granada

Granada, land of my dreams,  
my singing becomes gypsy  
when it is for you;  
my singing, made of fantasy,  
my song, melancholy flower,  
that I've come to offer you.

Granada, land covered in blood  
from the bullfighting afternoons,  
woman who retains the spell  
of Moorish eyes.  
I dream of you rebellious and gypsy  
covered with flowers,  
and I kiss your scarlet mouth,  
juicy apple  
that tells me about love affairs.

Granada, my beautiful, sung  
in precious coplas,  
I have nothing else to give you  
but a bouquet of roses,  
roses of a soft fragrance,  
worthy of adorning the brown Virgen.<sup>8</sup>

Granada, your soil is full  
of beautiful woman,  
blood and sunshine.

### 14. **Dime que sí**

Music and text by **Alfonso Esparza Oteo** (1894–1950)

Composed in 1932. *Translation by Brenda Iglesias.*

Born in Aguascalientes, Mexico, he was a great pianist and prolific composer of songs. Manuel M. Ponce was his most important mentor. He lived during the Mexican revolution and in 1914, was a soldier in the ranks of General Francisco Villa. In 1917, he returned to music and composed his famous foxtrot *Plenitud*. During the government of president General Álvaro Obregón, Esparza Oteo became the composer in vogue in Mexico and was appointed director of the *Orquesta Típica Presidencial* (Presidential Typical Orchestra). Esparza Oteo understood the problems and needs of the composers at that time and did his best to improve their economic situation. He became one of the founders of the Mexican Society of Authors and Composers and dedicated himself to collecting and arranging anonymous songs, which at the beginning of the 20th century were in danger of being lost by word of mouth. He had the first opportunity to disseminate them in 1926 thanks to a recording session in New York, for the Columbia company. The albums had strong sales in all Spanish-speaking countries.

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<sup>8</sup> The “Virgen Morena (Brown Virgin) refers to the Virgen de Guadalupe, a Mexican symbol.

### Dime que sí

Dicen que tú no me quieres,  
quiero saberlo de ti.  
Si tienes otros quereres  
quiero escucharlo de ti.

Dicen, que en tu cara morena  
tiemblan otros besos de amor.  
Nada me importa en la vida  
sabiéndote ajeno.  
Dime que mienten  
que nunca tendrás  
otro amor.


Deja que mis labios te nombren  
quedo como se nombra a Dios.  
¡Dime que sí!  
y un pedazo de cielo tendré  
y si tu me lo pides  
mi cielo y mi vida  
también te daré.

### Say yes

They say you don't love me,  
I want to know it from you.  
If you have another lover  
I want to hear it from you.

They say, that in your dark-skinned face  
other love kisses tremble.  
Nothing matters to me in life  
if I know you're with someone else.  
Tell me they lie and  
that you will never have  
another love.

Let my lips name you  
quietly as God is named.  
Say yes!  
and I will have a piece of heaven  
and if you ask me,  
my sky and my life  
I will also give you.



WESTERN ILLINOIS UNIVERSITY  
College of Fine Arts and Communication  
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present a

FACULTY RECITAL  
celebrating  
HISPANIC HERITAGE MONTH

Brenda Iglesias, mezzo-soprano  
Po-Chuan Chiang, piano

Sunday, October 10, 2021  
5:00 PM

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## SONGS FROM SPAIN

|  |                                       |
|--|---------------------------------------|
| Anda Jaleo <i>from</i> “Canciones Españolas Antiguas”                            | Federico García Lorca<br>(1898 –1936) |
| Las Morillas de Jaén<br><i>from</i> “Canciones Españolas Antiguas”               | Federico García Lorca                 |
| La maja dolorosa <i>from</i> “Tonadillas”  | Enrique Granados<br>(1867–1916)       |
| I.    Oh muerte cruel  |                                       |
| II.   Ay majo de mi vida   |                                       |
| III.  De aquel majo amante   |                                       |
| El vito <i>from</i> “Canciones Clásicas Españolas”                               | Fernando Obradors<br>(1897–1945)      |
| Canción de cuna para dormir a un negrito<br><i>from</i> “Cinco Canciones Negras” | Xavier Montsalvage<br>(1912-2002)     |

## SONGS FROM ARGENTINA

|                              |                                  |
|------------------------------|----------------------------------|
| Canción del árbol del olvido | Alberto Ginastera<br>(1916-1983) |
| La Rosa y el Sauce           | Carlos Guastavino<br>(1912-2000) |
| Alfonsina y el mar           | Ariel Ramírez<br>(1921 -2002)    |

## SONGS FROM MEXICO

|               |  |
|---------------|--|
| Estrellita    | Manuel M. Ponce<br>(1882 –1948)            |
| La Borrachita | Ignacio Fernández Esperón<br>(1894 – 1968) |
| Besos robados | Jorge del Moral<br>(1900 –1941)            |
| Júrame        | María Grever<br>(1885 – 1951)              |
| Granada       | Agustín Lara<br>(1897-1970)                |
| Dime que sí   | Alfonso Esparza Oteo<br>(1894 –1950)       |



## BIOGRAPHIES

Mezzo-soprano **Brenda Iglesias** is an emerging artist, in demand for concert, opera and recital engagements. A Doctoral candidate at the College-Conservatory of Music (CCM), Ms. Iglesias has worked with notable companies and orchestras both in Mexico and the United States such as Cincinnati Symphony Orchestra, Cincinnati Opera, Opera Fusion: New Works, Carlos Chávez Symphony Orchestra, National Symphony Orchestra of Mexico, UAEH Symphony Orchestra and Mexico State Youth Orchestra, as well as with celebrated conductors Louis Langrée, James Burton, Jose Luis Castillo and Eduardo García Barrios.

Ms. Iglesias has performed as soloist in distinguished venues like Palacio de Bellas Artes, Teatro Degollado and Centro Nacional de las Artes in Mexico, Liechtenstein Palace and Estates Theater in Prague, and Cincinnati Music Hall. Some of her operatic credits include Sesto in *La Clemenza di Tito*, Drittte dame in *Die Zauberflöte*, Zia Principessa and Badessa in *Suor Angelica*, La bergère and Chouette in *L'enfant et les sortilèges*, and Dr. Muriel Elsie Landeau in *Awakenings*. Concert performance highlights include soloist in Brahms' *Alto Rhapsody*, Mahler's *Lieder eines fahrenden Gesellen* and *Kindertotenlieder*, Falla's *El Amor brujo*, Prokofiev's *Alexander Nevsky*, Bach's *St. John Passion*, and Mozart's *Requiem*.

Having a very distinctive timbre, Ms. Iglesias has been awarded prizes at the renowned Mexican competition "Concurso Nacional de Canto Carlo Morelli" (2014), the Alltech Vocal Scholarship Competition (2016), and several artistic fellowships and grants from Mexico's National Found for Culture and Arts (FONCA, 2017-2019), National System of Musical Development (SNFM, 2014-2017) and Pro-Ópera A.C. (2017).

Ms. Iglesias holds a Bachelor of Music degree with honors from Universidad Autónoma del Estado de Hidalgo in her hometown in Mexico and was an exchange student at the School of Music of Universidad Nacional Autónoma de México for one year. She earned her Master of Music degree at the College-Conservatory of Music, University of Cincinnati.

**Po-Chuan Chiang**, a native of Taiwan, performs nationally and internationally. Dr. Chiang has worked with many performers, both instrumental and vocal, in multiple styles and genres. During the summer, Dr. Chiang worked as a pianist for the opera program Scuola Italia in Sant'Angelo in Vado, Italy, Interlochen Center for the Arts, and Blue Lake Fine Arts Camp. In 2018, he performed in the winners concert of the American Protégé Competition in the Chamber Music category at Carnegie Hall. Dr. Chiang currently works as a staff accompanist at Western Illinois University.

During the first two years of study at University of Illinois at Champaign-Urbana, Dr. Chiang was granted a prestigious accompanying assistantship with the vocal, brass and string divisions for student lesson and recitals. He then was offered a highly-coveted opera accompanying assistantship supporting singers in main stage operatic productions at the Krannert Center for the Performing Arts. He also served as the pianist for both the University of Illinois Wind Orchestra and Wind Symphony.

Po-Chuan holds a Bachelor of Music Degree in Piano performance from the Tainan National University of the Arts in Taiwan. In 2009, he received a Masters of Music Degree in piano performance at the Boston Conservatory of Music where he was hired as a staff accompanist at the same year after he graduated. In 2017, he earned a Doctor of Musical Arts degree in Piano Performance under Dr. Ian Hobson at the University of Illinois at Urbana-Champaign.

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