TORONTO SYMPHONY ORCHESTRA
Gustavo Gimeno, Music Director

Petrushka & Passions of Spain

Gustavo Gimeno, conductor
María Toledo, flamenco singer & piano
Eric Abramovitz, clarinet

María Toledo
"Con el tiempo"

José González Granero
Canto y Danza
(Canadian Première)

Manuel de Falla
El amor brujo (*Love, the Magician*) (1925 version)
I. Introducción y escena (Introduction and Scene)
II. En la cueva (In the Cave)
III. Canción del amor dolido (Song of Suffering Love)
IV. El aparecido (The Apparition)
V. Danza del terror (Dance of Terror)
VI. El círculo mágico: Romance del pescador (The Magic Circle: Romance of the Fisherman)
VII. A media noche: Los sortilegios (Midnight: The Incantations)
VIII. Danza ritual del fuego (Ritual Fire Dance)
IX. Escena (Scene)
X. Canción del fuego fatuo (Song of the Will-o'-the-Wisp)
XI. Pantomima (Pantomime)
XII. Danza del juego de amor (Dance of the Game of Love)
XIII. Final: Las campanas del amanecer (Finale: The Bells of Sunrise)

Intermission

Igor Stravinsky
Petrushka (1947 revision)
Part 1: The Shrovetide Fair
Part 2: Petrushka's Cell
Part 3: The Moor's Room
Part 4: The Shrovetide Fair (Near Evening)

Program 2

Thursday, October 1, 2026
7:30pm

Saturday, October 3, 2026
7:30pm

For "Con el tiempo" text and translation, turn to page 18.

For *El amor brujo* text and translation, turn to page 20.

Eric Abramovitz is the Sheryl L. & David W. Kerr Principal Clarinet Chair.

El amor brujo *by Manuel de Falla presented under license from G. Schirmer Inc. and Associated Music Publishers, copyright owners.*

María Toledo (b. 1986)

"Con el tiempo"

Composed 2009

4 min

FROM THE COMPOSER:
"Con el tiempo" is very special to me. It's one of the first songs I composed, and it's included on my first self-titled album, which I released in 2009 under Warner Music Spain. The song is based on the Andalusian cadence, to the beat of fandangos from Huelva (Andalusia, Spain). It talks about a woman's fear of continuing to wonder about an impossible love, from which she can't escape, and so she keeps looking for it everywhere.

Text & Translation

Music and text by María Toledo. English translation by Niamh Ní Chonaill.

Con el tiempo que pasé olvidándome de él
con el miedo de volver a enamorarme.
Ahora pregunto por qué necesito yo saber
si él me espera y me desea como antes.

Si me quieres, dímelo, dímelo, si te atreves.
Si me quieres, dímelo, dímelo, si te atreves.

Porque te busco por las playas
del olvido,
por las orillas del sueño,
por los silencios perdíos
Porque te extraño por la sal de la dulzura
y en este mar de dudas, donde se que
siempre estás.

Con el tiempo que pasé recordando
aquel ayer
con la excusa de volver a equivocarme.
Ahora ya no se muy bien si los
besos que entregué
me sirvieron pa poder enamorarte.

Si me quieres, etc.

Porque te busco, etc.

With all the time I spent trying to forget him
and with the fear of falling in love again.
Now I wonder why I need to know
if he waits for me and desires me as before.

If you love me, tell me, tell me, if you dare.
If you love me, tell me, tell me, if you dare.

Because I search for you on the beach
of oblivion,
by the shores of sleep,
in lost silences.
Because I miss the sweet salt of you,
and in this sea of doubt, where I know you'll
always be.

With all the time I spent reminiscing
about yesterday
with the excuse of making a mistake once again.
Now I'm no longer sure if the
kisses that I gave
were enough to make you fall in love with me.

If you love me, etc.

Because I search, etc.

For a biography of María Toledo, please turn to page 23.

José González Granero (b. 1985)

Canto y Danza

Canadian Première
Composed 2021

5 min

FROM THE COMPOSER:

Canto y Danza (*Song and Dance*) was written in 2021 and is based on the time I spent in Granada while I finished my bachelor's degree at the Royal Conservatory of Music there. During the four years I lived in Granada, I experienced the beauty of that multicultural city—and this piece evokes the deep artistic traditions of the ancient place and the many cultures that have influenced it over the centuries, including Arab, Jewish, and other communities.

While there, I also visited Manuel de Falla's home in the Antequeruela, a neighbourhood near the Alhambra where Falla was based for 20 years and where he wrote most of his masterworks. Being around the influence of flamenco and witnessing the roots of the mix of cultures, I wrote *Canto y Danza* as a homage to those roots—of Spain and Falla. The flamenco singing and dancing I heard throughout the streets of Granada, especially in the Mirador de San Nicolás (St. Nicholas Viewpoint), which is one of the best places to observe the stunning vista of the Alhambra, inspired me from an early age to continue the tradition of Spanish folk music. Manuel de Falla has been the main influence on my music to this day.



COMPOSER BIO:

José González Granero is a Spanish-American multi-award-winning composer and clarinetist based in the San Francisco Bay Area. His upcoming premières as a composer include performances at the Teatro Real in Madrid and the Grand Teton Music Festival in Wyoming. His music is exclusively published by Universal Edition.

Granero's compositions have been widely performed and premièred in North America, Europe, and Asia by such orchestras as the Académie du Festival d'Aix-en-Provence, San Francisco Symphony Youth Orchestra, Stanford Philharmonia, Santa Cruz Symphony, London City Orchestra, and University of Granada Orchestra. Granero has also received chamber music commissions from the Music in May festival, Farallon Quintet, Proemium Metals, clarinetist István Kohán, Ensemble SF, and Stanford Philharmonia.

His skill and talent as a composer has been recognized across the globe. In both 2020 and 2022, he was a finalist in the Bartók World Competition in Hungary. Additional accolades for composition include first prize at the Villiers Quartet New Works Competition (UK), second prize in the Ville de Comines-Warneton competition (Belgium), and two Hollywood Music in Media Award nominations. As a clarinetist, Granero has also received numerous awards including the Grand Prize for Exceptional Talent and Musicianship at the Pasadena Showcase House Instrumental Competition, first prize at the Burbank Philharmonic Concerto Competition, and second place at the Downey Symphony Orchestra Concerto Competition.

He was Principal Clarinet of the Andalusia Philharmonic Orchestra from 2005 to 2007, and he has performed as guest principal clarinet with orchestras throughout Europe and in the US. Granero also had the privilege of touring as a soloist with UC Davis Symphony Orchestra, performing Mozart's Clarinet Concerto throughout Spain. As an active chamber musician, he has performed with Susan Graham, Music@Menlo, the Oregon Bach Festival, Music in the Vineyards, Music in May, and Ensemble SF.

Presently, Granero is the Principal Clarinet of the San Francisco Opera Orchestra.

Manuel de Falla (1876–1946)

El amor brujo (*Love, the Magician*) (1925 version)

Composed 1914–1915, 1916, 1921–1925

24 min

El amor brujo (*Love, the Magician*) is a ballet by Manuel de Falla to a libretto by María de la O Lejárraga García (1874–1974), a Spanish feminist writer, dramatist, translator, and politician, who collaborated closely and extensively with her husband, Gregorio Martínez Sierra; for years the libretto was in fact attributed to him. The two of them came into contact with Manuel de Falla in Paris in 1913 at the request of Falla's fellow Spanish composer Joaquín Turina who, like Falla, had gone to Paris to study and had become inspired by the music of Debussy and Ravel.

After Falla returned to Madrid, he, Lejárraga, and Sierra collaborated on various projects. For *El amor brujo*, Falla would play fragments of the score, and Lejárraga would then evoke the emotions of the fragments in words and action. Initially conceived as a *gitanería*—a work inspired by and evoking the music and culture of Spain's Romani (Gitano) community—for Pastora Imperio, a well-known dancer then at the peak of her popularity, the first version for voice and chamber orchestra was largely unsuccessful. Falla then transformed it into a ballet, retaining three songs for mezzo-soprano.

El amor brujo is the story of an Andalusian Romani woman called Candela. The plot is as convoluted as any opera, but thankfully without the mandatory *opera seria* unhappy ending. The object of Candela's current affection is a man named Carmelo, but the ghost of her previous husband continues to haunt her, and she dances every night with the spectre ("Danza del terror"), to the scorn of the whole village.

As the plot thickens, Candela discovers that the ghost that haunts her had, in real life, been unfaithful to her. The "other woman," Lucía, was not only complicit in his infidelity, but also, as we discover, the cause of his death. Candela and Carmelo get advice that a ritual dance is necessary to cast the ghost off ("Danza ritual del fuego"), but, no such luck—the ghost will not let go of Candela's soul. Candela then tricks Lucía into showing up (hinting that she will hook Lucía up with Carmelo). Right on cue, Lucía turns up as the nightly dance begins. Candela slips away from the ghost, and instead Lucía is taken away by her dead lover ("Danza del juego de amor"). Dawn breaks with Candela and Carmelo free to enjoy their love.

All details of plot aside, the work is distinctly folkloric in colour, and contains moments of great originality, beauty, and emotional sweep.

—Program note by David S. Perlman

Text & Translation

Music by Manuel de Falla. Text by María de la O Lejárraga García. English translation adapted from the score of the 1915 version.

III. Canción del amor dolido

¡Ay!
Yo no sé qué siento,
ni sé qué me pasa
cuando este mardito
gitano me farta.
Candela qué ardes...

III. Song of Suffering Love

Ah!
I don't know what I feel,
nor what is happening to me—
but how I miss this
damned gitano.
Fire, that blazes...

¡Más arde el infierno
que toita mi sangre
abrasá de celos!
¡Ay!
Cuando el río suena
¿qué querrá decir?
¡Por querer a otra
se orvía de mí!
¡Ay!
Cuando el fuego abrasa...
Cuando el río suena...
Si el agua no mata el fuego,
a mí el penar me condena,
a mí el querer me envenena,
a mí me matan las penas.

Blazing stronger is the inferno
which burns my blood
with jealousy!
Ah!
When the river boils
what does it mean?
For the love of another
he forgets me!
Ah!
When the fire blazes...
When the river boils...
If the water doesn't kill the flame,
then sorrow will damn me,
love is poisoning me,
and grief is killing me.

X. Canción del fuego fatuo

Lo mismo que er fuego fatuo,
lo mismito es er queré.
Le juyes y te persigue,
le yamas y echa a corré.
¡Lo mismo que er fuego fatuo,
lo mismito es er queré!
¡Malhaya los ojos negros
que le alcanzaron a ver!
¡Malhaya er corasón triste
que en su yama quiso arder!
¡Lo mismo que er fuego fatuo,
se desvanece er queré!

X. Song of the Will-o'-the-Wisp

Just like the will-o'-the-wisp
is love.
You flee from it and it pursues you,
you call it and it runs away.
Just like the will-o'-the-wisp
is love!
Damned are the dark eyes
that can see it!
Damned is the sad heart that wanted
to burn in its flame!
Just like the will-o'-the-wisp
is love!

XII. Danza del juego de amor

¡Tú eres aquél mal gitano
que una gitana quería!
¡El querer que eya te daba,
tú no te lo merecías!
¡Quién lo había de decir
que con otra la vendías!
¡Soy la voz de tu destino!
¡Soy er fuego en que te abrasas!
¡Soy er viento en que suspiras!
¡Soy la mar en que naufragas!

XII. Dance of the Game of Love

You are the evil gitano
that a girl once loved!
You didn't deserve
the love that she gave you!
Who would have said that you
would betray her with another!
I am the voice of your destiny!
I am the fire in which you burn!
I am the wind in which you sigh!
I am the sea in which you are shipwrecked!

XIII. Final: Las campanas del amanecer

¡Ya está despuntando er día!
¡Cantad, campanas, cantad!
¡Que vuelve la gloria mía!

XIII. Finale: The Bells of Sunrise

Dawn is breaking!
Sing, bells, sing!
My love is returned to me!

Igor Stravinsky (1882–1971)

Petrushka (1947 revision)

Composed 1910–1911; revised 1947

34 min

Stravinsky's involvement in his first great success, *The Firebird*, came about thanks to Sergei Diaghilev, impresario of the renowned Ballets Russes. For his second Parisian season, in 1910, Diaghilev envisioned a lavishly mounted new dance production. Its plot would be adapted from Russian fairy tales, and its music newly commissioned from a distinguished Russian composer. Several early choices to provide the score either declined the job or were unable to produce the music on time. So, in near desperation, as the production's deadline approached, Diaghilev offered the commission to Stravinsky, whose early orchestral works had impressed him.

The composer and Diaghilev agreed on an evocation of pagan Russia as their next project. *Petrushka*, however, was destined to come first. With it, Stravinsky sought to "refresh" himself before tackling what became *The Rite of Spring*—and the resulting work proved to be another triumph for all concerned. Stravinsky's score is one of his most brilliant achievements, bursting with the energy and inventiveness of youth. The music for Petrushka himself, centred on the wind instruments and piano, achieves a remarkable depth of characterization. Stravinsky gives the melancholy puppet enough personality to make listeners care about him, without letting us forget that he is made of straw and cloth, not flesh and blood. The supreme command of the orchestra displayed in the ballet's score has earned it a parallel life in the concert hall. These performances feature the revised, reduced, and, in Stravinsky's view, improved orchestration that was published in 1947.

The ballet's setting is a Shrovetide fairground in Admiralty Square, St. Petersburg, Russia, on a sunny winter day circa 1830. The music for the first and last scenes quotes numerous Russian folk songs, popular tunes, children's ditties, and authentic cries of street vendors. Amidst the hustle and bustle of the carnival is a puppet show, overseen by a mysterious, aging charlatan. His enchanted flute brings to life three characters: Petrushka, the handsome Blackamoor, and the lovely Ballerina. The three puppets perform a vivacious Russian dance amidst the revellers. The action then moves backstage, probing inside both the puppets' quarters and their private "lives." Petrushka is clearly unhappy living in his bleak, cell-like room. He professes his love for the Ballerina, but she rejects him coldly. The next scene is in the Blackamoor's quarters, where he and the Ballerina are enjoying an amorous rendezvous. The jealous Petrushka appears, only to be chased away by his rival.

Back outside, evening is falling and the fair is in full swing. A parade of dancers emerges in succession from the hurly-burly. Suddenly, Petrushka appears, running through the crowd. The Blackamoor pursues him, then strikes him down with a sword. (Stravinsky instructs the tambourine player to drop the instrument to the floor to mark the puppet's passing.) The charlatan demonstrates to the shocked crowd that the apparent murder victim was only a puppet. But as he drags the body away, Petrushka's ghost appears above the theatre, rudely mocking his former master and all those he has deceived. Dropping the puppet, the charlatan flees in terror.

—Program note by Don Anderson

For a biography of Gustavo Gimeno, please turn to page 8.



María Toledo, flamenco singer & piano

These performances mark María Toledo's TSO début.

María Toledo is an icon of contemporary flamenco, and the first woman in the history of the art form to sing while accompanying herself on the piano. She holds a degree in law and is a graduate of the Conservatory of Music.

She has released eight albums—*María Toledo* (2009), *Uñas Rojas* (2012), *Consentido* (2015), *Magnética* (2016), *Corazonada* (2019), *Ranchera Flamenca* (2021), *Vicente* (2023), and *María* (2026)—and received six Latin GRAMMY® Award nominations, including for Album of the Year and Best Flamenco Music Album, and two Spanish Music Award nominations for Best Arrangement (2024, 2025). Further, *Ranchera Flamenca* won the Más Músicas Award for Best Flamenco Music Album, and *Vicente* reached number one on Spain's iTunes sales chart.

Beyond recording, Toledo has hosted the television program *Buscando un Sueño* and served as a judge on the copla show *A tu Vera*. Her international career has taken her to Mexico, Japan, the Dominican Republic, Colombia, Puerto Rico, France, Germany, Israel, Italy, Türkiye, Egypt, and Morocco. And she is the world's most frequent interpreter of Manuel de Falla's *El amor brujo*, having performed it with the BBC Symphony Orchestra, RAI National Symphony, Hong Kong Philharmonic, China National Symphony, Spanish National Orchestra, and others, in halls ranging from the Barbican to the Konzerthaus Berlin.

A true pioneer, Toledo draws on flamenco's purest roots while innovating with tango and bulería rhythms, delivering performances of raw passion and searing vocal power.



Eric Abramovitz, clarinet

Eric Abramovitz made his TSO soloist début in November 2022.

Eric Abramovitz, a Montreal-born clarinetist acclaimed for his colourful and dynamic artistry, has served as Principal Clarinet of the Toronto Symphony Orchestra since 2021, having joined the TSO in 2018 as Associate Principal & E-flat Clarinet. He has previously held positions with the Nashville and Santa Barbara Symphonies, and is a frequent guest principal with the orchestras of the Canadian Opera Company and The National Ballet of Canada. He is a familiar presence throughout Toronto's musical landscape, regularly appearing in chamber music performances and collaborative projects across the city. He has also appeared as a soloist with numerous Canadian orchestras.

A multi-faceted artist, Abramovitz is the co-founder of the Toronto-based klezmer ensemble Schmaltz & Pepper, with whom he performs, composes, and arranges music. The ensemble has toured throughout Canada and the US, and its début album earned Abramovitz a Canadian Folk Music Award for Instrumental Composer(s) of the Year. As a composer, his works bridge the worlds of classical music and Jewish folk traditions. His composition *Mozart in the Shtetl* for clarinet and strings was premièred by the TSO in 2025, and he was commissioned by the Scarborough Philharmonic to compose *Oy Weber* for clarinet and orchestra.

Abramovitz holds a BMus from McGill University's Schulich School of Music, and he pursued graduate studies at USC. His teachers include Zaven Zakarian, Alain Desgagné, Robert Crowley, Simon Aldrich, Jean-François Normand, Kimball Sykes, and Yehuda Gilad.