



Happy Halloween!



T u t t i

October 24, 2005

A newsletter by and for the La Jolla Symphony and Chorus Association

Volume 10, Number 1

Season Opener ... Jeff Nevin

Hey, everyone, welcome back! First concert of the new year, first concert without a music director in place, crazy run-out right at the top of the year, crazy things going on in the office and on the board... a lot's going on, but the orchestra sounds strong, as good as it ever has in my opinion. I thought I'd tell you briefly what's going on with this year, then a little about the first performances, and leave you with the program notes/conductor's notes for our first concert series.



First, in case you haven't heard, this year we're having a dozen or so conductor candidates come in and conduct one hour on a rehearsal. We'll rate all the candidates, then invite a few of them to conduct a whole series of concerts/rehearsals on next season ('06-07). After next season, we'll choose the new music director who we hope will take over for the 2007-08 season. It sounds like it's way off in the distant future, but this is the only way to have a good look at all of the candidates. Otherwise we'd be choosing someone based on their resume or on a brief rehearsal alone.

This season was obviously put together piece by piece. David offered to lead two complete concerts with the Orchestra and the Chorus. UCSD faculty members Steven Schick and John Fonville (both amazing, world-renowned musicians) will each lead another. Harvey will be back for one, and I'm obviously doing the first. This program of Mexican music came about because I have performed it with my mariachi and conducted the San Bernardino Symphony for Sinfonía Mexicana in San Bernardino several times in the past few years. Their director, Tony Bocanegra, knew that I also played with La Jolla and asked if there was any way to bring us up to San Bernardino. To make a long story short, it's been at least two years that he has been trying to get us up there, and the present situation made it possible for us to do this.

Next, once we decided to do the run-out in San Bernardino, which had to contain all Mexican music, we were committed to playing most of that music on our concerts as well (we couldn't rehearse a completely different program for them, which is one of the reasons it was so hard to arrange this in the first place). Now that we're doing an all-Mexican program in La Jolla, other possibilities presented themselves. I contacted Pedro Ochoa in the Mexican Consulate's office in San Diego and he offered to use the Consul's contacts to promote our concerts as if they were one of their own programs. This, combined with the fact that many people know of me in San Diego because of the times I've soloed with my mariachi in front of the San Diego Symphony, led us to



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think that we'll have a really big crowd for these concerts. A concert like this should sell out (or close to it) with our "standard" marketing to our "normal" patrons, and with all of the extra press we expect to have several hundred people (at least) who will be coming to one of our concerts for the first time.

And, since we will have performed most of the music for our concerts up in San Bernardino two weeks earlier, converting the Friday dress rehearsal into a 3rd performance seems like the way to go: exciting program, extra publicity, and more people coming to our concerts! And of course, the added revenue from the San Bernardino run-out and the extra tickets sold at that third concert will help out the budget, which has been struggling in the past few years.

So, tell all your friends about it; it's going to be a great series of concerts! Monica Ábrego, our soprano, is world-class—it's such a treat to work with her, I hope you agree. The music is exciting, fun to play and great to listen to. The orchestra is as strong as ever—I should tell you, the more I work with different professional orchestras the more "professional" the La Jolla Symphony seems to become. We have players in this group that are absolutely as good or better than many other people who are making a career out of playing. Every orchestra has strong and weak points, its own "group personality," and this is a really great place to be—making good music with good people. I hope you agree.



Another Farewell

Sharon Kipfer

Chorus alto Sharon Kipfer has this message for everyone:



"I have moved to the Los Angeles area this fall to join my husband who has found a new and exciting work opportunity. I have found much pleasure and comfort in the music and friendships I have experienced during my nine seasons with LJSC&A. It is difficult to leave such a great group of people. Many, many thanks to David, Vicki, Ken, Beda and Ameer and ALL my fellow choristers for their musical and personal qualities that have touched me so much over the years! Music truly provides a strong bond and universal appeal that bridges our human differences and difficulties. If any

one has any ideas about choirs that I could join in the metro and north L.A. area, I would be grateful to hear from you! [sharon@kipfer.net] Although it is a little too far to commute on a weekly basis, I hope to attend a performance or Messiah Sing every now and again!"



Want to bond with your teenager? Volunteer together with the LJS&C...

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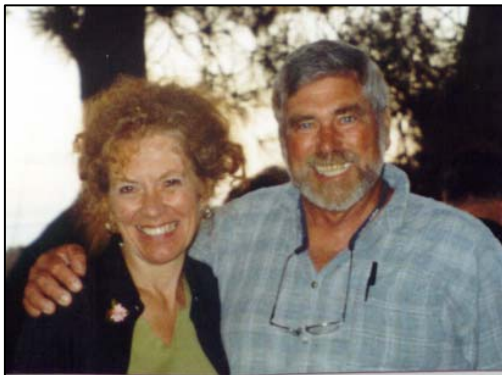
Love in the Symphony – Part 1

This year *Tutti* will feature couples in our Association. For each issue, I'll try to include a couple from the Chorus and a couple from the Orchestra.

Vicki Heins-Shaw and Stewart Shaw

Vicki Heins-Shaw and Stewart Shaw met in a chorus carpool, and have been husband & wife performers since they wed in 1984.

In addition to being the chorus's much-valued and highly accomplished accompanist since 1974, Vicki sings alto in the chorus, teaches at City College and in the San Diego Community College Continuing Education program, has performed throughout the U.S. and Europe with the Early Music Ensemble of San Diego, and is alto soloist at St. Paul's Cathedral, San Diego. Originally from upstate New York, Vicki received her master's degree in voice & piano performance from UCSD. Her extracurricular interests include traveling, gardening, flea marketing, and reading "everything."



With degrees from Amherst College and the University of Hartford, CT, Stewart has founded and headed numerous health care and community action agencies. Cooking is one of his hobbies, and he has been owner and chef of his own restaurant. An avid science fiction, rugby, and tennis enthusiast, he is also bass soloist at the La Jolla Congregational Church. For the past several years, he has served as the LJSC's facilities manager and bass section leader, and has soloed in LJSC performances at home and on tour.

These long-time residents of Mission Beach say that some of the best aspects of being in the chorus together have been the wonderful tours - California, France twice, Western and Eastern Europe, and "ahh... Bhutan," and the ongoing pleasure of making wonderful music with terrific people, "folks who are simultaneously sweating blood and loving it."

Eric and Pat Bromberger



When violinists Eric and Pat Bromberger arrive at rehearsal every Monday night, they are in a sense going back to where it all began: they met at an orchestra rehearsal forty years ago. In the fall of 1965 Eric was a junior at the University of Redlands and Pat a senior in high school, and they met during a rehearsal of the University of Redlands Symphony Orchestra ("It was in the first movement of the Mendelssohn *Reformation Symphony*," recalls Eric). Pat went off to Stanford at the end of that season, but the two stayed in touch and began dating when Pat entered UCSD medical school in 1970. They were married in 1974.



They played for several years in orchestras in Maine, where they lived before coming back to San Diego in 1979. Eric joined the La Jolla Symphony in 1980, Pat joined the following year, and the orchestra has been a fixture in their lives ever since: Eric served two terms as president of the La Jolla Symphony and Chorus Association, and two of their children have played in the orchestra over that span as well.

Light classload this quarter?
Come spend some time
volunteering with the LJS&C...

Tutti is online!

Thanks to Sean Peisert, you can download this and previous issues of *Tutti* from:

lajollasympphony.com/download/tutti



Asked to name the highlights of his quarter-century in the La Jolla Symphony, Eric says:

"Playing eight different Mahler symphonies, the two tours of Europe with the La Jolla Symphony Chorus, and the many friends I've made in the orchestra, chorus, board and staff, and in our audience."



Volunteer Opportunities ... Anee Wood

In case you haven't heard, the LJS&CA is looking for volunteer help. We have slashed our budget as much as we dare, and we are gearing up to increase revenue. In order for our staff and Board to put as much time and energy as possible into publicity, grant writing, corporate fundraising and seeking other sources of money, we need help producing concerts, keeping the office running smoothly and maintaining good relations with our patrons. Here is a list of volunteer jobs and whom to contact if you are interested. Please go to www.lajollasympphony.com, click on Volunteer and sign up. Or, call Veronicah Roolz, our Operations Manager, at 858-534-4637. If you have any other ideas about how to help, please let your ensemble Board representatives know.

THANK YOU!!!



Playing Bassoon at the North Pole ... Jim Swift



I have been a bassoonist with the La Jolla Symphony since September 1994, generally playing 2nd, though sometimes 3rd. I occasionally must miss concerts due to conflicts with travel for my day job: I am a physical oceanographer (research faculty) at the UCSD Scripps Institution of Oceanography. My research interests are primarily Arctic-oriented (and related to seawater measurements in support of ocean climate and global change studies), but I work in all of the oceans.

In recent years, on some of my research cruises, Tom Schubert, the La Jolla Symphony's long-time first bassoonist, has lent me an older bassoon of his that has some deficiencies that keep him from either using it or selling it. It is thus a good

practice instrument for demanding settings, such as at sea, and when it is away for months, Tom doesn't miss it.

Need to work off some community service hours? We won't ask why - sign up on the LJS&C website...

Need to contact the LJS&CA?

La Jolla Symphony & Chorus Assoc.

9500 Gilman Drive

Mail Code 0361

La Jolla, CA 92093

(858) 534-4637

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Anne Merkelson,
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I was aware that my research cruise this summer, on the Swedish icebreaker Oden, would likely take me to the North Pole. I had been hoping to borrow the bassoon anyway, to help keep my lip in shape ahead of the 2005-06 season. Tom agreed. I told him about the Pole possibility. Our initial plan was that I would take the bassoon out onto the ice, but only pretend to play, in order that the combination of freezing cold air and my warm breath did not damage the instrument. But Tom sent me an email message, encouraging me to go for it, i.e., actually perform on the ice at the North Pole. So I did! I played an excerpt from one of the Bach Cello Suites. (My family opined that I should have played pole-ish music.) The air was chilly (about 20 degF, and it was a bit breezy). The reed - an old one - didn't like the cold, but no harm was done to the reed or the bassoon. There are quite a few pictures and a couple of camera-movies of the unusual event, probably the northern-most bassoon performance ever.

I am very grateful to Tom for the opportunity to do something a bit unusual.

Jim Swift



Mariachi News

Not only is Jeff Nevin conducting our first concert of the season, he has an extraordinarily busy season on top of it. Here's a schedule of what has been and what is coming up.

September 15 - Jeff celebrated Fiestas Patrias directing a mariachi from Guadalajara and performing with Monica Abrego in a performance sponsored by the Mexican Consulate in Denver, Colorado.

October 15 - Jeff conducted and soloed with the La Jolla Symphony in San Bernardino on Sinfonia Mexicana's 20th Anniversary Concert, featuring Mexican soprano Monica Abrego and tenor Jose Medina.

October 23 - Mariachi Champaña Nevín played in Denver for an Exempla Health care employee appreciation event.

December 10 - Mariachi Champaña Nevín will be at the State Theater in New Brunswick, New Jersey, performing "La Fiesta de la Nochebuena, a Mexican Christmas Celebration" with Monica Abrego. This is their first East Coast performance. Jeff hopes to make and meet a lot of new fans back East! For tickets, call 732-246-7469 or visit <http://www.statetheatrej.org/show.cfm?eventid=1078>

December 16, 17, 18 - Mariachi Champaña Nevín, with soprano Florencia Tinoco, will be soloing with the San Diego Symphony, performing Jeff's suite La Fiesta de la Nochebuena. It's the Symphony's annual Holiday concert featuring chorus, children's chorus, bell choir, holiday sing-along, and this year, once again.... MARIACHI! It's a really a great concert, every year. For tickets call 619-235-0804 or visit http://www.sandiegosymphony.com/concert_detail.php?indexid=16



Kids getting to you? Need to get out of the house? Volunteer with the LJS&C...



Composer Effects ... Submitted by Jeanne Stutzer

A new report now says that the Mozart effect is a fraud (via Terry Teachout). For you hip urban professionals, no, playing Mozart for your designer baby will not improve his IQ or help him get into that exclusive pre-school. He'll just have to be admitted into Harvard some other way.

Of course, we're all better off for listening to Mozart purely for the pleasure of it. However, one wonders that if playing Mozart sonatas for little Hillary or Jason could boost their intelligence, what would happen if other composers were played in their developmental time?

LISZT EFFECT: Child speaks rapidly and extravagantly, but never really says anything important.

RAFF EFFECT: Child becomes a bore.

BRUCKNER EFFECT: Child speaks very slowly and repeats himself frequently. Gains reputation for profundity.

WAGNER EFFECT: Child becomes a megalomaniac. May eventually marry his sister.

MAHLER EFFECT: Child continually screams - at great length and volume - that he's dying.

SCHOENBERG EFFECT: Child never repeats a word until he's used all the other words in his vocabulary. Sometimes talks backwards. Eventually, people stop listening to him. Child blames them for their inability to understand him.

BABBITT EFFECT: Child gibbers nonsense all the time. Eventually, people stop listening to him. Child doesn't care because all his playmates think he's cool.

DEBUSSY EFFECT: Child murmurs and mumbles in a sensuous vocabulary that seems to go nowhere, with occasional spouts of fireworks and jazz puppetry.

BACH EFFECT: Child speaks in structurally perfect multiple voices, forwards, backwards, upside-down, augmented and diminished, solely for the glory of God.

BERLIOZ EFFECT: Child becomes a brilliant colorist, a drug addict, a stalker, and a worthless spouse.

BRAHMS EFFECT: Child develops extraordinary attachment to mother or mother surrogate.

SHAW EFFECT: Child compulsively counts, and cannot pronounce 'th's.

IVES EFFECT: Child develops a remarkable ability to carry on several separate conversations at once.

GLASS EFFECT: Child tends to repeat himself over and over and over and over and over and over and over and over and over and over and over and over again.

STRAVINSKY EFFECT: Child is prone to savage, guttural and profane outbursts that often lead to fighting and pandemonium in the preschool.

BRAHMS EFFECT: Child is able to speak beautifully as long as his sentences contain a multiple of three words (3, 6, 9, 12, etc). However, his sentences containing 4 or 8 words are strangely uninspired.

ORFF EFFECT: Child delights in saying naughty things that no one notices because they are too busy arguing about the real middle high German and Latin pronunciation



Volunteer List ... Submitted by Judy Gaukel

Interested in volunteering for the LJS&CA? Below is a list of available positions for volunteers

Opening Concert		Contact:
October 28	Friday Fiesta:	Amee Wood_ mustonenwood@webtv.net
	Set up and decorate for fiesta	Bev McGahey bevmusic@pacbell.net
	Box office	
	Raffle sale	
	Clean up	
	Enjoy the Mexican food and drink, mingle with patrons, hear the concert	
October 29	Saturday night:	
	Box office	
	Raffle sale	
October 30	Sunday matinee:	
	Box office	
	Raffle sale	
Office Jobs	Mailings	www.lajollasympphony.com
	Copying	(please sign up on-line or call the office)
	Filing	
	Telephoning patrons (can do from home)	
	Taking ticket orders	
	Computer skills	
Rehearsals	Orchestra set up and clean up	Ted Bietz rtbietz@yahoo.com
Concert production		
	Orchestra stage crew - help set up and tear down Mandeville	Ben Sabey bsabey@ucsd.edu
	Choral Messiah Sing and Spring run out concerts - transport and set up risers	Stew Shaw stewvicki@sbcglobal.net
	Ushering	www.lajollasympphony.com
	Box office	-
Board Committees		
	Special Events	Amee Wood_ mustonenwood@webtv.net
	Grant writing	Judy Gaukel jgaukel1@san.rr.com
	Fundraising	
	Young Artist Competition	
	Outreach	



Editor's Corner ... Barbara Peisch

Welcome to a new season



It's hard to believe, but here we are at the start of a new season again! I hope everyone had a great summer and is ready for our first concert.

The program notes and poems included at the end of this newsletter make this the longest newsletter ever, so I'd like to take this opportunity to let all of you who are new or have forgotten that I foot the bill for printing this newsletter personally, so I don't print up enough copies for everyone. The idea is, you can take a hard copy if you can't receive it through e-mail or can't print it. Please don't take a hard copy unless you really need one.

The state of live, new music in today's world

My fellow alto, Susan Taggart, is staying true to form in making sure I see articles relevant to our group and our interests. The latest article comes from the Arts section of the September 25, 2005 edition of *The Union-Tribune*. The article, titled, "A Classical Dilemma – Can contemporary composers find (and keep) an audience?" is written by Jennifer de Poyen.

The title alone probably gives you the gist of the article. It starts off sounding fairly pessimistic, talking about how difficult it is to keep the world of new classical music evolving when it's hard to find a group willing to perform new music, hard to find a venue and sponsors for new music, and even harder to find anyone willing to perform or host a second, third or fourth performance of a new work. One part that was particularly interesting to me was an example of how a patron left in a huff, right in the middle of a performance by Mark O'Conner. The reason this incident caught my attention was because I attended a Mark O'Conner concert this past summer in Mendocino while the chorus was on tour there. Although Mark O'Conner does combine folk music with classical in innovative ways, I would hardly call his music inaccessible or difficult to listen to. This particular woman didn't like the fact that that the music had elements of folk music. I guess when you do new things, there's always someone who won't be happy.

Another important point of the article is how important early music training is for children, and laments how music in schools has disappeared. It quotes Mark O'Conner as saying, "People who train in the arts grow up to be supporters of the arts." But even when the symphony offers free concerts for children, schools lack a transportation budget to get them there.

The article does take a more optimistic turn however. One point made is that there are very few people who only like a single genre of music. Yo Yo Ma has a newer group called the Calder Quartet which is made up of musicians around 25 or 26 years old. To quote the group's second violinist, Andrew Bulbrok, "We're a bunch of young guys who love music. We love all kinds of music. I listen to rap incessantly when I'm not performing ... And we find that younger audiences feel more of a connection to the contemporary stuff."

The best quote from the article is from Jahja Ling, "Perhaps the first step to revitalizing the classical tradition is to coax audiences into accepting the fact that not enjoying a new or unfamiliar piece of music is as essential to the concert-going experience as is relishing the works they've come to know and love. A vibrant musical culture implicitly depends on audience's willingness to be disappointed, and not just inspired. We have hundreds of pieces of new music being composed every year. How many of Brahms' pieces lasted? And what of Brahms' contemporaries, the ones whose work hasn't survived? It is unfair to compare today's music to what has endured, which is only the greatest music."

Although Ms. de Poyen doesn't mention the LJS&C specifically, I think her article brings to light how important our group is, because we emphasize performances of new and rarely heard pieces. Like the examples cited of Yo Yo Ma and his Silk Road Ensemble, which offers free concerts for children, and the San Diego Symphony's music director Jahja Ling, who tries to expose listeners to new works along with old favorites with every Masterworks concert, we are doing our part to ensure the future and evolution of classical music.



Program Notes for La Jolla Symphony ... Jeff Nevin

Un Canto a México — A Mexican Serenade

October 28, 29, 30, 2005

Un Canto a México — A Mexican Serenade represents many things for many people. First and foremost, for the La Jolla Symphony it represents the opening concert weekend of our 51st year of continuous music making: a very festive and special occasion indeed!

For our soprano soloist, Mónica Ábrego, this represents her return to performing with the La Jolla Symphony after leaving her home in Tijuana to study and begin her singing career in New York City. Mónica won our Young Artists Competition twice, in both the junior and senior division, and is kept busy singing in opera productions, recitals and with mariachis across the US. Her most recent appearance as the featured soloist with an orchestra was with the Colorado Symphony on May 5, 2005. And with this concert she is performing the world premiere of new songs that I have written for her!

For the mariachi guys (as I affectionately call them), they are making mariachi history once again, as they perform new music that in many ways goes beyond what mariachis have ever done before. And this is yet another opportunity for them to perform as soloists with one of the outstanding orchestras in our region, having already done so with the San Diego Symphony, Chamber Orchestra and Orquesta de Baja California.

And for me... what can I say? I have been soloing and conducting more and more lately, most recently soloing with the Colorado Symphony (with Mónica) and conducting and soloing with the Aguascalientes Symphony in Mexico on an amazing performance that was part of the fabled "Feria de San Marcos" this year. But the opportunity to conduct and solo with the La Jolla Symphony this weekend means so much more to me than even those performances.

To begin with, I fell in love with mariachi music when I was a teenager and it has remained an important part of my life ever since. This love deepened as it developed in recent years into an appreciation for and understanding of Mexican Classical music. The composers represented on this concert were influenced by, and drew upon the popular and traditional music of their homeland — which is readily apparent when you listen to this music — but most of the people who perform their music are less familiar with its inspiration.

I hope to be able to inject some of what I have learned as a mariachi musician into these performances, while introducing (perhaps) these wonderful composers and their music to some of you who may not have been familiar with them before. Composers like Carlos Chavez, widely regarded as the "father" of Mexican Classical music, one of the first people to openly draw upon indigenous Mexican rhythms and sounds in his music. Or Blas Galindo, who spent most of his time as an ambassador for Mexican music, promoting concerts of Mexican composers in New York and other places. Of his few works, "Sones de Mariachi" — a somewhat literal transcription of mariachi music into an orchestral setting — is best known. Also Silvestra Revueltas, whose music I consider quite comparable to and on a par with that of Stravinsky and Bartok, as all three were masters of orchestration and remarkably successful at incorporating the sounds of their respective homelands into new Classical music. Revueltas sadly died quite prematurely, after a very short career composing.

Turning to Mexico's greatest song composers, first among them must be Agustín Lara, of course, whose song Granada is clearly one of the most famous in the world, though (as the Suite de Lara demonstrates) he composed countless other beautiful songs as well. Then there is María Grever, who published more than 600 songs in her lifetime including several that were translated into English and became hits in the US — most notably "Cuando vuelva a tu lado," or as you may know it "What a difference a day makes". Many top singers (Plácido Domingo, among others) have stated what a great honor it is to have the privilege of singing her songs, with "Jurame" being one of the most passionate and most popular among classical singers. And of course, Manuel M. Ponce, whose song Estrellita ("little star") is simply one of the most beautiful melodies ever written. I premiered this admittedly rather unusual arrangement (that I wrote for Mónica and me to perform together) in Ponce's hometown of Aguascalientes, outdoors, at night, before thousands of people, and just feet from where a famous picture of him standing in garden was taken.

Last but not least, there are my new songs! I had the idea to write a classical song cycle (borrowing the form from Schubert and others) for mariachi shortly after I finished the Concerto for Mariachi and Orchestra (that the La Jolla Symphony and Mariachi Heritage Society commissioned about 7 years ago). It represents another part of my mission to help people outside of the mariachi community to gain more appreciation for this art form — a mission that includes all of the performances I've done with mariachi and orchestra, our recordings of traditional mariachi music and classical music, the mariachi program and mariachi degree at Southwestern College that I founded, my talks and writings.

The first step in composing these songs was to find a poet whose works I would set. (Classical composers set poetry to music. "Pop" composers and most mariachi composers write their own "pop" lyrics — this is one of the distinctions I was trying to make). When my friend Edgardo recommended Alberto Blanco to me I had never heard of him, but after reading his work I immediately felt the words speaking to me. The vivid imagery, organic metaphors, Mexican sensibility, themes of balance and ambition in life, right down to the musical flow of the words themselves all called me to these poems. Alberto is an amazing artist.

I chose 8 of his poems that fit together well, I believe, and that all relate to my life at the moment—this last point is important, as composing the songs allowed me to spend more time contemplating them! "Eclipse Mexicano" ("Mexican Eclipse") serves as an introduction to the cycle, presenting sweet, evocative and sometimes abstract glimpses into Mexican life including the essence of a "pre-Columbian air" that always seems to permeate "old" Mexican culture. "Planta" ("Plant") is as simple as can be, pure contentment. "Los Pericos" ("The Parakeets") speaks of the familiar birds that seem to never cease talking but who are introspective underneath, suggesting many things... what are they thinking, what are they hiding?

"Caballo a la luz de la luna" ("Horse By the Light of the Moon") stunned me when I read it for the first time, perhaps because I saw my own daughter there. She was happy, having just experienced something wonderful that seemed to fill her life if only for a moment, but then the moment passed and left a longing behind—something we've all felt, I think. "Para entrar en materia" ("To Enter Into Matter" or perhaps "To Become Real") is the climax of the cycle, presenting progressively more dramatic metaphors of transformation, of penetrating other realities.

"La golondrina" ("The Swallow") returns to the theme of "Planta", describing the pleasurable sense of contentment and belonging that comes from experiencing nature. "Una flama mojada" ("Immersed Flame") tells of things whose internal lights never falter: the energy that drives every aspect of their being has an internal frame of reference, so they are never swayed by negative influences, their lives are never out of balance, they are not unreasonably ambitious... they are never discontent.

Then "Buenos deseos" ("Good Wishes") closes the circle as it finishes the cycle, not really answering any of the questions that have arisen, I don't think, but rather simply stating a modest and reasonable desire we all feel sometimes, for something a little better. That's all I want, fresh air, not immortality.



Al Aire Libre
Canciones Para Entrar En Materia
from the poetry of Alberto Blanco

I. Eclipse Mexicano

La sombra de la ley

La luna es un conejo
la luna es un maguey

Después de que el conejo
ha desaparecido
ya no sirve el consejo

Hay que andar los caminos
por líneas de poder
pues cuentan los destinos
que el mundo es una red

O el mundo es una danza
y el conejo se pica
libando el aguamiel
que secreta en silencio
la estrella del maguey

La corona de espinas
la pechera de púas
la madriguera llena
del conejo en la luna
y la tierra girando
en su caja de música

Porque el mundo en un ritmo
una imagen del tiempo
cosiendo el horizonte
con zurcido invisible
sobre la tierra negra
como un cofre cerrado
en la noche del cuerpo

O el mundo es un enigma
sin más explicación
que el sol por un instante
delante del espejo
donde pasan fugaces
—como a salto de mata—
las sombras y las formas
a las puertas del sueño

I. Mexican Eclipse

The shadow of the law

The moon is a rabbit
the moon is an agave

After the rabbit
has vanished
advice is useless

We must walk down roads
by lines of power
for destinations reveal
that the world is a net

Or the world is a dance
and the rabbit is stung
lapping up nectar
that the star of agave
secretes in silence

The crown of thorns
and barbs in the breast
the burrow full
of the rabbit in the moon
and the earth revolving
in its music box

Because the world is a rhythm
an image of time
sewing the horizon
with invisible stitches
over the black earth
like a locked chest
in the night of the body

Or the world is an enigma
with no further explanation
than the sun for an instant
in front of the mirror
where shadows and forms
bolt from cover
at the doors of dreams.

II. Planta

No tengo más de qué echar mano
que este palmo de tierra.

No tengo otra cosa qué hacer
que beber agua y buscar la luz.

Ocupo solo el espacio que me toca
por lo demás no me preocupo.

Una vida sin complicaciones
y un cuerpo a la medida, nada más.

III. Los Pericos

Hablan todo el día
y entrada la noche
a media voz discuten
con su propia sombra
y con el silencio.

Son como todo el mundo
—los pericos—
de día el cotorreo,
de noche malos sueños.

Con sus anillos de oro
en la mirada astute,
las plumas brillantes
y el corazón inquieto
por el lenguaje...

Son como todo el mundo
—los pericos—
los que hablan mejor
tienen su jaula aparte.

IV. Caballo a La Luz de la Luna

Un caballo se escapó del circo
y se internó en los ojos de mi hija:
allí se puso a dar vueltas alrededor del iris
levantando una polvareda plateada en la pupila
y deteniéndose de vez en cuando
a beber del agua santa de la retina.

II. Plant

I have nothing more to work at
than this piece of earth.

I have nothing more to do
than drink water and find light.

I occupy only the space due me,
I don't worry about the rest.

A life without complications
and a body that fits, nothing more.

III. The Parakeets

They talk all day
and when it starts to get dark
they lower their voices
to converse with their own shadows
and with the silence.

They are like everybody
—the parakeets—
all day chatter,
and at night bad dreams.

With their gold rings
on their clever faces,
brilliant feathers
and the heart restless
with speech...

They are like everybody,
—the parakeets—
the ones that talk best
have separate cages.

IV. Horse by Moonlight

A horse escaped from the circus
and lodged in my daughter's eyes:
there he ran circles around the iris
raising silver dust-clouds in the pupil
and halting sometimes
to drink from the holy water of the retina.

Desde entonces mi hija siente un anhelo
de llanuras de pasto y colinas verdes...
así pasa largas horas en la ventana
esperando a que llegue la luna
a secar con sus mangas de seda
el agua triste que moja sus mejillas.

Since then my daughter feels a longing
for meadows of grass and green hills...
she spends long hours at the window
waiting for the moon to come
and dry with its silk sleeves
the sad water that wets her cheeks.

V. Para Entrar En Materia

Como una criatura
que desde el óvalo materno
se quiere desprender y comenzar
a vivir la aventura incomparable de su vida

o

Como el topo
que construye a ciegas
una lenta morada subterránea
que culmina al fin y al cabo con la luz

o

Como el gusano
que en busca de alimento
desde la pulpa misma de la fruta
cava el pasaje deleitoso de su liberación

o

Como el clavo
que a golpes de martillo
se va adentrando poco a poco
hasta pegar las tablas y juntar las partes

Así el que sueña
penetra lentamente en otra realidad

V. To Enter Into Matter

Like a little creature
who wants to let go
of her mother's ovary and start
to live the incomparable adventure of her life

or

Like the mole
who blindly constructs
a slow subterranean dwelling
which culminates after all in light

or

Like the worm
seeking nourishment who carves
his delectable passage to freedom
our of the fruit's very pulp

or

Like the nail
at hammer-blows
which pierces bit by bit
connecting parts and joining tables

So he who dreams
slowly penetrates another reality

VI. La Golondrina

El enorme alivio que sentimos
al contemplar los montes a lo lejos,
al ver el vuelo de una golondrina
o al escuchar la conversación
del viento con los fresnos,
es el de estar—por un instante—
en contacto real, hermanados
con una infinidad de seres
que no son otra cosa que lo que son
y que no desean—el lo absoluto—
ser de ninguna otra manera.

VI. The Swallow

The enormous relief we feel
as we look at the distant mountains,
watch the flight of a swallow
or listen to the talk
of the wind in the ash trees,
comes of touching—for a moment—
as though we were of the same family,
beings beyond number
that are nothing but what they are
and have no wish—whatever—
to be any different.

VII. Una Flama Mojada

Un reflector prendido en la negrura
de un día cualquiera
o una mancha luminosa en el azogue
de un espejo olvidado
en una habitación a oscuras

Así es la llama del silencio

Un fósforo encendido entre las manos
de una noche callejera
o una cobanada de aire fresco
entre las nubes temefactas
de un borroso paisaje suburbano

Así es el fuego del silencio

Como esos peces
que en el fondo del mar
son su propia luz

VII. Immersed Flame

A reflector searching the darkness
of an ordinary day
or a luminous stain on the silver
of a forgotten mirror
in a darkened alcove

Such is the flame of silence

A lighted match in one's hands
on an evening stroll
or a gust of fresh air
among the swollen clouds
of a dim suburban landscape

Such is the fire of silence

Like those fish
at the bottom of the sea
that are their own light

VIII. Buenos Deseos

Se levanta el humo gris tras la ventana:
un sol oxidado disipa las últimas dudas.

Quisiera dejar esta ciudad
en busca de mejores aires.

El viento de la montaña
cierra las flores en las ramas
y algunos pétalos marchitos caen...

Sólo eso—mejor aire—
no la inmortalidad.

VIII. Good Wishes

The grey smoke rises from beyond the window:
a rusted sun dissipates the last doubts.

I would like to leave this city
in search of better air.

The wind from the mountain
closes the flowers on the boughs
and several withered petals fall...

That's all—better air—
not immortality.

