

Join Us for These Upcoming Events

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Duo Violin

4 pm Sunday, October 5, Performance Hall

Guest Nicholas Orbovich, principal violin II of the South Bend Symphony Orchestra and Jameson Cooper of the Euclid Quartet perform Ysaye's Sonata for two violins, among other pieces.

Cuarteto Schubert

7 pm Wednesday, October 8, Art Gallery

Delight in the mixed voicing of Euclid Quartet violist Luis Vargas performing with guests Martha Cuncell-Vargas, flute; Edwin Guevara Gutierrez, guitar; and Cecilia Palma, cello, performing in the intimate setting of the Art Gallery in the midst of the Faculty Exhibition.

The Last Five Years

A chamber musical by Jason Robert Brown

7 pm Friday, October 10, Performance Hall

An emotional musical journey following the progression of a five-year relationship performed by faculty members Justin Amellio and Jessica McCormack. Proceeds to support music and theatre scholarships.

"Musical Theatre Review"

4 pm Sunday, October 26, Performance Hall

Tour the musical theatre repertoire from a variety of Broadway productions performed by students in our voice area.

Ensemble Concert/21

7 pm Friday, November 15, Performance Hall

Explore the origin of life with a theologian and a philosopher through contemporary music written by renowned American composers.

Tickets FREE to students and children

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Shakespeare's Love

An Evening of Songs by Jorge Muñiz

FEATURING

Emanuel-Cristian Caraman, tenor

Jennifer Muñiz, piano

Si-Yan Darren Li, violoncello

7 pm Saturday, October 4, 2014

Louise E. Addicott and Yatish J. Joshi Performance Hall

Oda a Covadonga (Ode to Covadonga)

Cantos del emigrante (Songs of the Emigrant)

I. De los caballos (About Horses)

II. Prioritaria alcordanza persistente (Priority and Persistent Remembrance)

III. We Have the Blues

IV. Con pallabrinas d'amor (With Words of Love)

V. Nana (Lullaby)

VI. Manes (Hands)

VII. Alcordanza (Remembrance)

VIII. Después nada (Afterward nothing)

with Si-Yan Darren Li, violoncello

INTERMISSION

Shakespeare's Love

I. Romeo (Infatuation)

II. Falstaff (Womanizing)

III. Orsino (Passionate, Impetuous)

IV. Iago (Jealousy)

V. Antony (Eternal Love)

ACKNOWLEDGEMENTS

The recording and cataloguing of all of my works for tenor and piano has been most enriching, inspiring, and exciting. As a culmination of

this collaboration, I would like to offer you: friends, supporters, and audience, a showcase of most of the works recorded this past summer. I would like to express my most heartfelt gratitude for all those who have assisted in this project, in spirit, encouragement, and of course, in financially supporting this venture: Dr. Paul R. Herman, Dr. Diane Musgrave, David Needleman, and Indiana University South Bend. My deepest thanks to Lee Streby for his support and encouragement through this project, the wonderful artists who recorded this music and will be performing tonight, Emanuel-Cristian Caraman, Jennifer Muñiz, and Si-Yan Darren Li, our recording engineer Matthias Stegmann, and of course, all of you, the audience, who have come tonight to enjoy this performance.

PROGRAM NOTES

Oda a Covadonga describes the place of birth Spain as a nation. The song uses text by Álvaro Sánchez Albornoz and describes the landscape of the mountains of Covadonga in Northern Spain and its legendary grotto.

Cantos del Emigrante (Songs of the Emigrant) is a song cycle in eight movements, which portrays the life of an immigrant from the first time when he arrives to the new country and his sentiments of nostalgia, to his final moments as he leaves the world and remembers the homeland.

Shakespeare's Love, for tenor and piano celebrates the 450th anniversary of Shakespeare's birth. The text of this work is based on five soliloquies on diverse aspects of love as portrayed by leading male characters from Shakespeare's plays. The songs include "Romeo" (infatuation), "Falstaff" (the womanizer), "Orsino" At least into a jealousy so strong
That judgment cannot cure. Which thing to do,
If this poor trash of Venice, whom I trash
For his quick hunting, stand the putting on,
I'll have our Michael Cassio on the hip,
Abuse him to the Moor in the rank garb—
For I fear Cassio with my night-cap too—
Make the Moor thank me, love me and reward me.

For making him egregiously an ass
And practising upon his peace and quiet
Even to madness. 'Tis here, but yet confused:
Knavery's plain face is never seen till used.

V. ANTONY (ETERNAL LOVE)

I will o'ertake thee, Cleopatra, and
Weep for my pardon. So it must be, for now
All length is torture: since the torch is out,
Lie down, and stray no farther: now all labour
Mars what it does; yea, very force entangles
Itself with strength: seal then, and all is done.

I come, my queen: Stay for me:
Where souls do couch on flowers, we'll hand in hand,
And with our sprightly port make the ghosts gaze:
Dido and her AEneas shall want troops,
And all the haunt be ours.

II. FALSTAFF (WOMANIZING)

O, she did so course o'er my exteriors with such a greedy intention,
that the appetite of her eye did seem to scorch me up like a burning-glass!
Here's another letter to her: she bears the purse too;
she is a region in Guiana, all gold and bounty.

I will be cheater to them both, and they shall be exchequers to me;
they shall be my East and West Indies, and I will trade to them both.

Go bear thou this letter to Mistress Page;
and thou this to Mistress Ford: we will thrive, lads, we will thrive.

III. ORSINO (PASSIONATE, IMPETUOUS)

If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again! it had a dying fall:
O, it came o'er my ear like the sweet sound,
That breathes upon a bank of violets,
Stealing and giving odour! Enough; no more:
'Tis not so sweet now as it was before.

IV. IAGO (JEALOUSY)

That Cassio loves her, I do well believe it;
That she loves him, 'tis apt and of great credit:
The Moor, howbeit that I endure him not,
Is of a constant, loving, noble nature,
And I dare think he'll prove to Desdemona
A most dear husband. Now, I do love her too;
Not out of absolute lust, though peradventure
I stand accountant for as great a sin,
But partly led to diet my revenge,

For that I do suspect the lusty Moor
Hath leap'd into my seat; the thought whereof
Doth, like a poisonous mineral, gnaw my inwards;
And nothing can or shall content my soul
Till I am even'd with him, wife for wife,
Or failing so, yet that I put the Moor

(passionate and impetuous), "Iago" (jealousy), and "Antony" (eternal love). These settings of Shakespeare's famous soliloquies are set without any reference to their original periods. They are set in quintessentially American vernacular sound, as if listeners are watching a modern American setting of each Shakespearean play. For example, we can imagine Iago in a production of *Othello* set on Wall Street, circa 2014, in his speech plotting his jealous rage using Cassio. This Iago music features blue jazz chords and sinister funk bass in the piano, minimalistic hip-hop rhythm with dramatic tempo changes, and portamento phrasing in the vocal line. *Shakespeare's Love* is intentionally operatic, giving the tenor plenty of vocal weight to act

each character, supported by a vast range of orchestral painting from the piano.

ABOUT THE ARTISTS

The music of **Jorge Muñiz** has been performed in Spain, Italy, Germany, France, and the United States by such ensembles as the Strasbourg Philharmonic Orchestra, Seville Symphony Orchestra, Malaga Symphony Orchestra, Asturias Symphony Orchestra, Oviedo Filarmonía, South Bend Symphony Orchestra, the Das Scardanelli Quartett, Euclid Quartet, Cámara XXI, Duo Ahlert & Schwab, Duo Saxperience, Cuarteto Quiroga, and Duo Sonidos.

In May, 2014, the South Bend Symphony Orchestra presented the world premiere of Piano Concerto No. 2, "American Nights," featuring Ilya Uliyanitsky, piano, conducted by music director Tsung Yeh. In 2010, the South Bend Symphony Orchestra also presented the world premiere of *Requiem for the Innocent*, written in remembrance of victims of terrorism around the world, featuring baritone soloist Ivan Griffin and five choruses. The *South Bend Tribune* called the work "a creation that is profound, mature and well-proportioned."

"La Nueche de San Xuán" for flute and harp was released in 2011 on a CD by Roberto Álvarez and Katryna Tan, principals of the Singapore Symphony Orchestra. In January 2012, Muñiz's oratorio *Oda a Jovellanos* for tenor, chorus, and orchestra was released on CD and DVD in Spain, featuring tenor Joaquín Pixan, the Prince of Asturias Choir, and the Asturias Symphony Orchestra. In March 2012, the Vesper Chorale and Chamber Orchestra performed the world premiere of Muñiz's *Stabat Mater* for alto, chorus, and orchestra featuring mezzo-soprano Lisa Bloom, conducted by Wishart Bell. In 2013-2014, Muniz also completed several new commissions, including "Duende" for the Mizzou New Music Ensemble at the University of Missouri, Columbia; a new Piano Quintet, "The Mississippi," for Cuarteto Quiroga and pianist Javier Perianes, commissioned by the Jornadas de Piano Luis G. Iberní International Piano Festival in Oviedo, Spain; a Sonata for Saxophone and Piano, "Motown Dreams,"

for Duo Saxperience; and a new Piccolo Sonata for flutist Roberto Álvarez, which was premiered at the 2013 Australian Flute Festival.

In addition to winning the First Grand Prize of the European Young Composers Competition, Muñiz has won several other international awards including the City of Alcobendas Composition Prize, the Flora Prieto Composition Prize, the Guerrero Foundation Music Prize, the Joaquin Turina Music Prize, and the Spanish Society of Authors Young Composers Competition. At Carnegie Mellon University, Muñiz won the String Quartet Competition and the H.G. Archer Prize for Symphonic Composition. Muñiz is also the recipient of several grants and fellowships from Fulbright and Rotary International, among others.

Jorge Muñiz received his masters in music composition from Carnegie Mellon University where he studied with Leonardo Balada and his doctorate from the Manhattan School of Music with Richard Danielpour. Muñiz is currently associate professor of music – composition and theory, at the Ernestine M. Raclin School of the Arts at Indiana University South Bend.

SHAKESPEARE'S LOVE

I. ROMEO (INFATUATION)

But, soft! what light through yonder window breaks?
It is the east, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief,
That thou her maid art far more fair than she:
Be not her maid, since she is envious;
Her vestal livery is but sick and green
And none but fools do wear it; cast it off.

It is my lady, O, it is my love!
O, that she knew she were!
She speaks yet she says nothing: what of that?
Her eye discourses; I will answer it.
I am too bold, 'tis not to me she speaks:
Two of the fairest stars in all the heaven,
Having some business, do entreat her eyes

To twinkle in their spheres till they return.

What if her eyes were there, they in her head?

The brightness of her cheek would shame those stars,
As daylight doth a lamp; her eyes in heaven
Would through the airy region stream so bright
That birds would sing and think it were not night.

See, how she leans her cheek upon her hand!
O, that I were a glove upon that hand,
That I might touch that cheek!

VII. ALCORDANZA (LOSADA)

Siempre l'alcordanza
al cayer la tarde...

En'a mecedora
dormezcu y el aire
parez que, de llonse,
traí sones de gaita
que todú lo envolve.

Sin que vea a nadie
cuidu qu'un gaiteru
suelta los malvises
por los furaquinos
que tien el punteru,
ya desde la gaita
van los paxarinus
deixandu n'el aire
las notas ya trinus
de la mieu alcordanza
al cayer la tarde.

VIII. DEPUÉS NADA (GUTIERREZ)

VII. REMEMBRANCE

Always remembrance
when the evening falls...

In the rocking chair
I fall asleep and the air
seems that, from afar,
brings sounds of bagpipes
that surround everything.

Seen nobody
a piper
releases the nightingales
from the holes
of the blowpipe,
already from the bagpipe
the birds fly
leaving in the air
the notes and trills
of my own remembrance
the evening falls.

VIII. AFTERWARD NOTHING

Depués d'años d'entrenamientu constante
y d'urdir estratexes perfeches,
por fin algamé abrazar
el primer llume sesgáu
qu'entra a través de los porticos.

After years of constant training
and hatching perfect strategies,
finally I reached to embrace
the first skewed light
that enters through the porticos.

Siento nel mio puñu,
desesperaes,
cómo s'axiten les partículas de povisa
intentando lliberarse
de la cárcel de les mios manes.

I feel in my fist,
desperately,
how the particles of ember stir up
trying to liberate
from the prison of my own hands.

A lo cabero algamé a atrapiar
la esencia de la vida;
y eso espíázame...

At the end, I reached to grasp
the essence of life;
and that is tearing me apart...

Yá nada me queda por facer.

There is nothing left to do.

¿Cómo voi seguir viviendo agora? How am I going to continue living?
Romanian tenor **Emanuel-Cristian Caraman**, has firmly established himself as a young enthusiastic professional in the world of opera and classical music. In the summer of 2014 he performed Fritz in *L'amico Fritz* in Miami. Of his performance Lawrence Budmen of *South Florida Classical Review* said: "In the title role, Emanuel-Cristian Caraman displayed a well-schooled lyric tenor that scaled the opera's peaks impressively. He brought passionate lyricism to Fritz's melodic outbursts. His aria of despair at losing his beloved Suzel was imbued with real vocal drama, Emanuel-Cristian Caraman's high notes ringing through the house."

During the 2013-14 season, he performed with opera companies, symphony orchestras, and on recital stages in South Bend, Goshen, Los Angeles, Chicago, Miami, and New York. In the fall of 2009 he made his debut on the international stage at the George Enescu International Music Festival in Bucharest, where he sang Mozart's *Great Mass in C minor* alongside distinguished soprano Natalie Dessay under the baton of maestro Louis Langrée. In 2008, he performed a highly acclaimed three tenors concert, "Tribute to Pavarotti," under the baton of maestro Kirk Muspratt. He has also collaborated extensively with pianist and conductor, maestro Wishart Bell, for a series of recitals in the United States and Romania.

Throughout his career Caraman has appeared with Die Deutsche Kammerphilharmonie, Northwest Symphony Orchestra, Chicago's New Philharmonic Orchestra, Los Angeles Opera, Miami Lyric Opera, Union Avenue Opera in St. Louis, Opera in the Heights, American Opera Group, da Corneto Opera, Pine Mountain Music Festival, Indiana Opera North, Musical Arts Indiana, and the New England Chamber Orchestra. Operatic highlights include Fritz in *L'amico Fritz*, Riccardo in *Un ballo in maschera*, Edgardo in *Lucia di Lammermoor*, Rodolfo in *La Bohème*, Almaviva in *Il Barbiere di Siviglia*, Don José in *Carmen*, Ernesto in *Don Pasquale*, Don Ottavio in *Don Giovanni*, Ferrando in *Così fan tutte*, Tamino in *Die Zauberflöte*, and Alfred in *Die Fledermaus*.

As a distinguished concert performer, Emanuel-Cristian Caraman has performed the tenor solos: Bach's B minor mass, Ramirez's *Misa Criolla*, Mozart's *Requiem*, Handel's *Messiah*, Haydn's *Creation*, Bach's *Magnificat*, Vivaldi's *Magnificat*, Saint-Saëns Christmas oratorio, Adolphus Hailstork's "I will lift up mine eyes," Mozart's *Great Mass in C minor* and Mozart's *Vesperae solennes de confessore*.

In 2013, Mr. Caraman was invited to record Spanish composer Jorge Muniz's vocal catalogue written for tenor, cello, and piano, featuring *Shakespeare's Love*, dedicated to him and composed specifically for his voice.

Born in Bucharest, Romania into a musical family, Mr. Caraman began his studies at the Liceul de Muzica Dinu Lipatti in Bucharest and continued at Bethel College, Ind., where he received a Bachelor of Arts in vocal performance. In 2003 he graduated from Indiana University with a Masters of Music in vocal performance and in the fall of 2008 Mr. Caraman was conferred the title of Doctor of Music from the National University of Music in Bucharest, Romania.

Pianist **Jennifer Muñiz**, D.M.A., has performed in Spain, Italy, Mexico, and the United States. Muñiz has garnered numerous awards and honors since her concerto debut at age 11, including several public radio broadcast performances, a four-year performance grant for

chamber music from the Liberace Foundation, her New York solo debut at Carnegie's Weill Recital Hall, performances at the United Nations, Steinway Hall, and the Polish Embassy in Chicago, and a solo recital at the Auditorio Principe Felipe in Oviedo, Spain.

Muñiz performs as a solo and collaborative pianist, with an emphasis in contemporary music, and has given recent recitals and masterclasses in Tennessee and North Carolina. She presents lecture-recitals, at conferences such as the Goshen College Piano Institute, and the College Music Society, with a presentation at the national conference

V. NANA (LOSADA)

Durme, rayiquín de sol,
durme, paxarín parleru,
¡Ay! lo que tú sos pa mí,
¡Ay! cuantu, cuantu te quieru.

La miou florina del campu,
el miou lucerín del cielu,
la miou brisina de vranu,
el miou calorín de iviernu.

Durme, rayiquín de sol,
durme, paxarín parleru,
¡Ay! lo que tú sos pa mí,
¡Ay! cuantu, cuantu te quieru.

VI. MANES (GUTIERREZ)

Con manes grandes
de deos ambiciosos
vini al mundu.

Quixi busca-yos llugar;
da-yos oficiu.
Pero nun topé materia viva
pa posar les buelgues
d'unes cotes tembloroses.

Pienso que nun yera virtú.
Namás destín heriede d'otres manes
desapaecies.

La conciencia d'estos güesos

V. LULLABY

Sleep, little sun beam,
sleep, little singing bird,
Ah! what you are for me,
Ah! I love you so much.

My little flower from the field,
my little star from the sky,
my little summer breeze,
my little winter heat.

Sleep, little sun beam,
sleep, little singing bird,
Ah! what you are for me,
Ah! I love you so much.

VI. HANDS

With large hands
of ambitious fingers
I came to the world.

I wanted to find them a place;
give them a job.
But I didn't find live matter
to drop the fingerprints
of trembling measurements.

I think that it wasn't a virtue
only inherited destiny of other
disappeared hands.

The conscience of these bones

dizme que solo abarquen silenciu. tell me that they can only cover silence.
Inmensidá. Immensity.
Vacíu. Emptiness.

Inexistente espaciu pa estos deos
apátrides.

Non-existent space for this
fingers with no land.

III. WE HAVE THE BLUES (LORENCES)

La distancia nun se mide
en kilómetros
nin en millas
nin en fusos horarios.
La distancia nun se mide tanto
no que se materializa
como no que se pierde.
Trenes deliéndose na nueite oblonga,
l'arcorde irrepitible d'unas notas
cayendo
nos prietos túneles
del metro, *It's true,*
we have the blues.
Brazos que nun se rinden
a la despoblada claridá del alba,
bocas olivando beisos
perdíos, perdíos ensin clemencia
pa repitir, a la mesma hora,
que nós, al.lalantrones,
en serio,
tenemos l'alma envenanao
d'una tinta azul.

IV. CON PALLABRINAS D'AMOR (LOSADA)

Con pallabrinás d'amor
fálame de paz na tierra.
¿Unde tá la palombina blanca?.
¿qué foi d'ella...?
Dime que non ya verdá
eso que la xente piensa
que, ha muiú, a la palombina
tiénela presa.
Ya dicen que la probina
inda n'el sou picu lleva
una ramina d'olivú

III. WE HAVE THE BLUES

Distance is not measured
in kilometers
neither in miles
neither in time zones.
Distance is not measured
since it doesn't materialize
nor it is lost.
Trains dissipating in the long night,
the unique chord of notes
falling
in the tight tunnels
of the subway, *It's true,*
we have the blues.
Arms that never surrender
to the unpopulated clarity of dawn,
mouths that long for lost
kisses, lost without clemency
to repeat, at the same time,
that we, far away,
seriously,
we have the soul poisoned
of a blue ink.

IV. WITH WORDS OF LOVE

With loving words,
talk to me about peace on Earth.
Where is the white dove?
What happened with it?
Tell me that it is not true,
what people think
that, since long ago, the dove
has been imprisoned.
They say that the poor one
still carries in its beak
a branch of olive tree

que se foi quedando seca.
Si la hestoria ya verdá,
inventa pa mi outra nueva
con pallabrinás d'amor;
fálame de Paz na tierra.

and it is drying out.
If the story is true,
make up a new one for me
with loving words;
talk to me about peace on Earth.

in Cambridge, Mass. in fall 2013, and lecture-recitals at regional conferences in New York, North Dakota, and Nebraska. Muñiz regularly performs with members of the South Bend Symphony Orchestra.

For nine years preceding college, Ms. Muñiz studied with Beatrice Laurain, then earned her Bachelor of Music, summa cum laude, as a student of Lydia Artymiw, at the University of Minnesota in Minneapolis. Ms. Muñiz completed her Doctor of Musical Arts and Master of Music from Manhattan School of Music as a student of Phillip Kawin.

She has taught on the keyboard skills faculty of Manhattan School of Music, and served there as a vocal accompanist, and at Barnard College. She maintained a private studio in New York City for seven years. Muñiz served as a piano instructor and accompanist at the University of Notre Dame for four years, including Opera Notre Dame, and taught as an associate faculty member at IU South Bend. From 2012-13, she served on the faculty of the Swinney Conservatory of Music at Central Methodist University in Fayette, Mo. as assistant professor of music, piano and theory. Muñiz joined the faculty of IU South Bend in summer 2013 as assistant professor of music. Muñiz is especially interested in examining music development in specific environments, and has created two original courses: Music in New York, and Music in Chicago.

Si-Yan Darren Li made his professional debut at the age of nine. Since then, he has appeared in recitals and chamber music performances at Carnegie Hall's Stern Auditorium, Weill Recital Hall, Alice Tully Hall, Merkin Hall, the 92nd Street Y, Kennedy Center, Victoria Concert Hall in Singapore, Izumi Hall in Osaka, National Concert Hall in Taipei, and the Basilica de San Lorenzo in Florence.

Mr. Li has received top prizes in numerous competitions, including the Tchaikovsky International Competition for Young Musicians in Moscow, the Young Concert Artists International Auditions in New York, and the Young Artists Competition of Mann Center for the Performing Arts in Philadelphia. He has also appeared in many renowned music festivals, including the Ravinia Festival, the Kronberg Academy Cello Festival, and the Verbier Festival. As an active chamber musician, Mr. Li has collaborated with esteemed artists, such as Emanuel Ax, Alexander Toradze, Cho-Liang Lin, Miriam Fried, Paul Katz, Carter Brey, and Lang Lang.

Mr. Li began his cello studies at the age of five in China. At the age of nine, he was accepted to the Beijing Central Conservatory of Music. After moving to the United States in his early teens, Mr. Li continued his cello studies with Orlando Cole in Philadelphia. He holds a Bachelor of Music from The Juilliard School, and a Master of Music as well as an Artist Diploma from the Peabody Institute. His principal teachers include Fred Sherry, Harvey Shapiro, Alan Stepansky, and David Hardy. In 2009, Mr. Li joined the award-winning Euclid Quartet and became a cello faculty at Indiana University South Bend. Mr. Li plays on a 1773 J.B. Guadagnini cello, generously on loan from the private collection of Mr. and Mrs. Rin Kei-Mei.

TRANSLATIONS

ODA A COVADONGA

En Covadonga se ahonda y profundiza
el valle,
los cerros se convierten en montañas,
y se cierra por completo la garganta.
Allí, una caverna inexpugnable
se abre en una peña
y avanza suavemente hacia el valle.

Tal vez, aunque ello es inseguro,
se rindió en la cueva, desde antiguo,
culto a la Virgen Madre
– Cova Dominica, cueva de la Señora,
pudo haber sido su nombre más antiguo.

ODE TO COVADONGA

In Covadonga deepens and deepens
the valley,
the hills become mountains,
and completely closes the pass.
There, an impenetrable cave opens
on a rock
and rolls gently into the valley.

Perhaps, although this is unclear,
from ancient times there was a worship
to the Virgin Mother in the cave
Cova Dominica, Cave of the Lady,
may have been its oldest name.

CANTOS DEL EMIGRANTE

I. DE LOS CABALLOS (LORENCES)

Amo de las tierras
la parte alta ya las nubes
buscando cielos intanxibles.
Amo esa l.luz purísima del branu,
d'ande nacen las sombras.
Febreiru licuándose en mofu
nos caminos. La nieve
qu'adormez las siendas.
De los homes, l'esfoutu
en volver a construyilas,
de los caballos,
la quelina al viento.

II. PRIORITARIA ALCORDANZA PERSISTENTE (LORENCES)

Cuando dende la distancia vienes a mi
ya conas tuas manos yertas me tocas el
corazón,
el cuerpu como un campu s'estiende a la
cosecha.
Reconozo'l tou rostru en cada ún de los
sous pliegues:
polvu ya ceniza será lo que'l tiempu arrase,
mas nunca cada xestu qu'enterreste nesta
tierra.

SONGS OF THE EMIGRANT

I. ABOUT HORSES

I love the lands
the higher side of the clouds
searching the unattainable skies.
I love that pure light of the summer,
where shadows are born.
February liquifies in the moss
of the roads. The snow
that dozes off the paths.
About men, confidence
in rebuilding them,
about horses,
the mane to the wind.

II. PRIORITARY AND PERSISTENT REMEMBRANCE

When from the distance you come to me
already with your barren hands you touch
my heart,
the body like a field spreads the
harvest.
I recognize your face in every one of its
folds:
dust, already ashes will be what time
will devastate, but never every gesture
that you buried in this land.