

## PROGRAMME NOTE

This piece takes its title from the homonymous short story by Alfonso Daniel Manuel Rodríguez Castelao, published on 1922. Castelao describes from a first-person perspective a macabre, humorous and ironic story with the afterlife as background. Each character in the story depict a member of every category of human society of the time, filtered critically and satirically. The social status defines their preponderance by the money, which is the element that gives and takes away power, although in the afterlife it becomes completely pointless. Death ends by equaled the maid and the tyrant, the wealthy businessman and the poor girl who died by love.

This work does not pretend to set the texts programmatically; the idea behind the music is mainly metaphorical, approaching to the texts from a personal synthetized perspective. Each movement is (re)elaborate with preexistent materials linked to afterlife or to the death itself. From the first-four sounds of the solo-violin part on Mahler's "Fourth Symphony" (1901) to the Medieval Latin hymn "Dies Irae" (thirteen-century); from the "Unanswered Question" by Ives (1908) to the three-first sounds of the first theme in "Danse Macabre" by Saint-Saëns (1874); altogether with 'Die Trauer-Gondel' by Liszt (1882) or the first four sounds on 'Die Toteninsel' by Rachmaninoff (1908). These materials are fragmented, squeezed and reassembled – under the shadow of Ligeti's "Le Grand Macabre" (1977) and "Totentanz" by Adès (2013) –originating a completely new volatile material. *Décollage*-like.

This work is in memoriam of Castelao.

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