Blooming from the Unspoken (GSR Project Program Notes):

Blooming from the Unspoken is conceived as an interdisciplinary reflection on the condition of contemporary society, where silence, imposed, internalized, or ignored, accumulates under systems of power, inequality, and control. Through music, poetry, and visual elements, the project explores the moment in which that silence can no longer remain contained and begins to emerge.

At the core of the project lies a selection of poems from Poet in New York by Federico García Lorca, written during his time in the United States (1929–1930). In this collection, Lorca confronts the violence, alienation, racism, and dehumanization he perceived in modern urban life. His words, shaped by personal and artistic crisis, become a powerful critique of a society driven by materialism and marked by profound inequality.

This project engages Lorca's poetry as a living voice that resonates with the present. Each musical work draws from specific poems, including La aurora, Grito hacia Roma, Ciudad sin sueño, and Danza de la muerte, among others, connecting their imagery and themes to contemporary realities: media saturation, war, systemic racism, and structures of power that claim authority over human lives without accountability. The music seeks to evoke emotional and conceptual landscapes, inviting the audience into a sensory experience.

Blooming from the Unspoken asks: Where are we heading as a society?

In bringing together Lorca's voice and contemporary expression, the work seeks to function as a critical mirror, where artistic creation becomes an act of awareness, and where what has been silenced finds a way to be heard. — ©Amanda Fandos

---

Nocturnos de la Ventana Program Notes:

Nocturnos de la Ventana is a song cycle based on poems by Federico García Lorca that consists of 4 different movements.

The music expresses Lorca's words through the dramatism of his poems. He uses symbols like the moon, wind, water, and sky as metaphors for the life of a poet. He identifies with the more

marginalized classes – gypsy, black, homosexual… - and the poems are used as a voice of expression for these marginalized classes.

The music takes us to different tonal centers using different modes such as harmonic minor and Phrygian. In the movements you will hear tonight, there are references to Spanish music with flamenco figures as well as some extended techniques such as sprechstimme (spoken voice) and effects played inside the piano. — ©Amanda Fandos

---

KRÁTOS

KRÁTOS is a piece that reflects how in life, things get complicated but still find a way to unfold. It reveals how simplicity gradually grows into complexity, leading toward a sense of chaos that later, will dissolve. — ©Amanda Fandos

---

Íncipit Program Notes:

Íncipit (2025) for soprano, viola and piano is based on the poem Íncipit from The Song of the Months (1901) by Víctor Català, the literary pseudonym of Caterina Albert i Paradís (1869–1966), a groundbreaking Catalan novelist, playwright, and poet and one of the most powerful female voices of early twentieth-century literature.
As a woman in a male-dominated society in the early twentieth-century Caterina Albert i Paradís was forced to conceal her identity behind a male name to be taken seriously and avoid social rejection. Íncipit invites us to attune ourselves to the hidden music of the world, a vast, mysterious song that resonates not through the ears, but through the soul. This composition seeks to echo that inner music, unfolding an intimate sonic landscape that encourages listeners to open their hearts and perceive what lies beyond words and sound. At the same time, it reflects the painful contradiction behind the poem itself: the necessity for its author to hide her identity in order to be heard, a stark reminder of the injustices faced by women whose voices were silenced

despite carrying deeper truths. This piece is not a direct setting of the poem but a meditation on both its spiritual essence and the harsh realities that shaped its creation. — ©Amanda Fandos

---

Twenty-nine Memories Program Notes

Twenty-nine Memories is a reflection of a life, marking a "before" and an "after." It's the last piece written before starting a new decade, a milestone that, for some, is just a number, and for others, an important turning point. It's a piece about memories that appear as fragments and flashes, sometimes different from how things happened, yet these moments shape who I am today. Through shifting sounds and rhythms and creating different textures, the music captures how memory brings pieces of the past into the present, creating a sense of time that is both real and imagined — ©Amanda Fandos

---