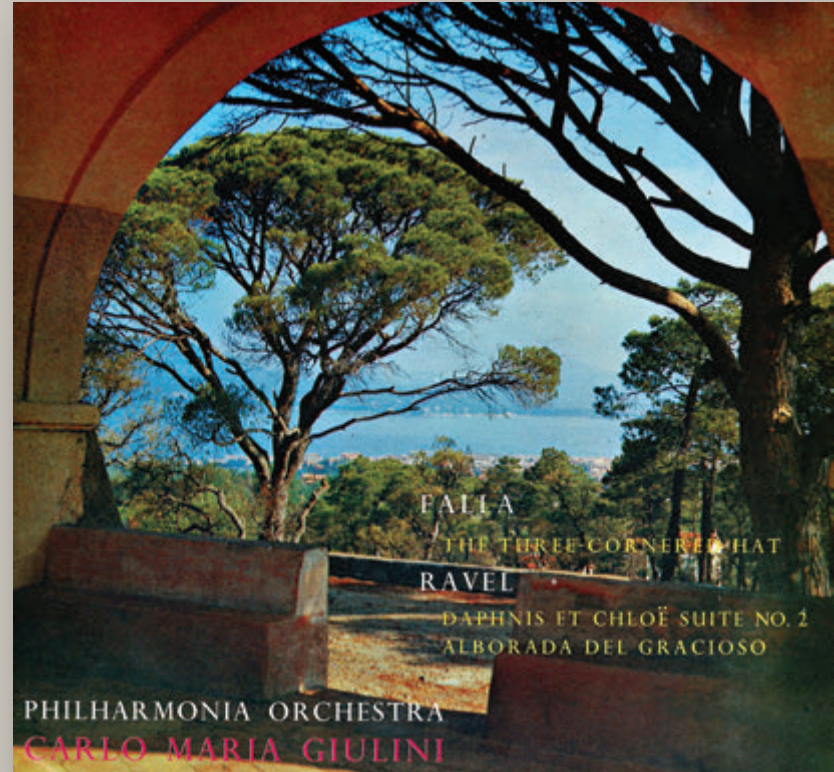


and the effective use of the percussion section is particularly striking. The harp and pizzicato strings, which provide a spiky opening, are soon joined in more melodious fashion by members of the woodwind section. Energetic compound-meter rhythms and colorful glissandi in the woodwinds find splendid contrast in the stiller central section, which begins with a plaintive recitativo-like passage for solo bassoon. Ravel's few changes to the original score are subtle; most often, certain passages are elongated for maximal exploitation of coloristic possibilities, as in the woodwind flourishes that wrap around the final glissando.

Daphnis and Chloé was the largest work Ravel was ever to compose, occupying him from early 1909 until April 5, 1912. It is also widely regarded as his most impressive achievement, and among the greatest ballet scores of the twentieth century. The work calls for an enormous orchestra, with approximately fifteen distinct percussion instruments and a wordless chorus, heard both offstage and onstage. Given its sheer size, the ballet score is much better known by excerpts, and when heard in concert, is usually represented by one of two suites that Ravel extracted from it. The first suite, of 1911, draws material from the "Nocturne," "Interlude" and "Danse guerriere," while Ravel designated the final three numbers: "Lever du jour," "Pantomime," and "Danse générale" as Suite No. 2, following the score's completion in 1912.



Falla was one of the late-Romantic composers who emerged in the outpouring of nationalist cultural expression before the Spanish Civil War. With his compatriots Albéniz, Granados and Joaquín Rodrigo — latter-day champion of the concerto and revivifier of Spain's love-affair with the guitar — he captured the very soul of Spain in his music. How much of Falla's unique sound can be attributed to his own genius, and how much to the influence of Spain-besotted Ravel and Debussy, whose work he knew and admired? It's difficult to guess. Falla's unexpected modulations and chromatic inventiveness, which invoke close, complex chords and diminished intervals in fantastically expressive ways, can be inferred from the harmonic vocabulary of the French Impressionist composers. But Falla's sound! Where Impressionist music shimmers with elegant translucency, Falla's burns with intensity, bright colors and the brilliance of the Iberian sun. And we can hear it all in *El Sombrero de tres picos*, "The Three-Cornered Hat."

In fact, the genesis of this ballet score is as romantic as the love story upon which it is based, unfolding at a time when collaborations of genius in the arts seemed as intimate and collegial as friends meeting for drinks and tapas. The original story, which Falla set as *El corregidor y la molinera* ("The Governor and the Miller's Wife"), incorporates staples of Spanish storytelling: a corrupt, lying magistrate; an honest, resourceful miller; his beautiful, faithful wife, whom the magistrate tires to entrap romantically through the dishonest use of his power; and a happy ending in which honest folk triumph over

the powerful.

When he saw a performance of this brief, two-scene ballet scored for small chamber orchestra in 1917, impresario Sergei Diaghilev of the Ballets Russes asked Falla to expand his conception to encompass a full-length ballet. The result, in two acts scored for full orchestra, was *El sombrero de tres picos*. Three guesses who wears the pretentious triangular headpiece. The original Ballets Russes production, which toured for years, is the stuff of which legends are made: The choreography was by Leonid Massine, who danced the role of the miller; the sets and costumes, striking in black and white, were designed by Falla's fellow-Spaniard Pablo Picasso. Ernest Ansermet conducted the premiere.

In 1918, almost 14 years after originally composing the work, Maurice Ravel made an orchestral version of *Alborada del gracioso* (The Jester's Morning Serenade), the fourth of the pieces that make up *Miroirs* (1904-1905). While the original piano version remains a recital favorite, the orchestral version has enjoyed even greater popularity as a concert-hall staple.

Ravel orchestrated a great many of his own piano works with great success -- most famously, *Le tombeau de Couperin*, *Valses nobles et sentimentales*, *Menuet antique*, *Ma mère l'oye*, and *Tzigane*. In *Alborada del gracioso*, similarly, Ravel is in top form in translating his music from one medium to another. Most of the transcription is rather straightforward, with little in the way of actual recomposition,

Falla The Three-Cornered Hat Ravel Daphnis Et Chloë Suite No. 2 / Alborada Del Gracioso

Carlo Maria Giulini conducts the Philharmonia Orchestra

El Sombrero De Tres Picos

- 1 Introduction Y Tarde 2:18
- 2 Danza De La Molinera 3:54
- 3 Danza De Los Vecinos :17
- 4 Danza Del Molinero 2:39
- 5 Danza Final 6:11

6 Alborada Del Gracioso 7:46

Daphnis et Chloe - Suite No.2

- 7 Lover Du Jour 5:45
- 8 Pantomime 7:18
- 9 Danse Generale 3:50

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