

trate. The neighbors dance a jota, to celebrate the magistrate's humiliation. Although employing many Spanish-flavored rhythms and turns of musical phrase, Falla's music still shows traits of what he learned in Paris: the translucency of harmony and colorful use of orchestral timbres. It is so vivid and eloquent that the action is obvious and delightful even without seeing the ballet dancers.

For Falla to gain the freedom of harmonic thinking to become the twentieth century's best-known and most effective author of Spanish music, he paradoxically had to leave Spain and study in Paris, principally with Paul Dukas. By absorbing the free harmonic approach and rich orchestral effects of the likes of Debussy and Ravel, Falla found the vocabulary he need for his own expressions of his native land. Nights in the Gardens of Spain, the most shimmeringly Impressionistic of Falla's major works, is a wistful, sultry triptych for piano and orchestra. It begins with a depiction of the gardens of the Generalife near the Alhambra, evoking Granada's Moorish history. Falla's use of the orchestra is colorful but delicate, including distant horn calls and sul ponticello effects in the strings to embellish a quivering piano line.

The second movement, "Danza lejana" (Distant Dance), moves to some unspecified, perhaps imaginary garden. Although the dance fragments do indeed begin as if from a distance, they soon come to the forefront, the piano sometimes accompanied by aggressive strumming effects in the strings, and sometimes quietly playing agitated passages over delicate, dark little woodwind solos. Without a pause, this leads into the fast final movement, "In the Gardens of the Sierra de Córdoba." Here the strumming effects become even more prominent, with both orchestra and piano engaging in heavily rhythmic passages inspired by gypsy and flamenco music. But a slower, mysterious Andalusian tune also insinuates itself into the movement, and has the last say as the strings take control of the quiet, soaring melody.



Manuel De Falla

El Amor Brujo - solo piano

El Sombrero De Tres Picos - solo piano

Noches En Los Jardines De España

Alicia De Larrocha, piano

Jesus Arambarri, conductor

Orquesta De Conciertos De Madrid

There has been an enormous amount of confusion about the various versions of Manuel de Falla's ballet *El amor brujo*, even down to the translation of the title, which properly is "Love the Magician." Falla composed the work in 1914–1915, using a story by María and Gregorio Martínez-Sierra about a young Gypsy woman, Candelas, who wins back her indifferent lover's affections, not with magic (which she tries), but with the magic of love. Hence, "Love the Magician." In 1916, Falla arranged a rendition of the work for sextet and small orchestra. The following year, he made a concert version of the work, also for small orchestra. Later, he fashioned a piano suite from it and finally, a second ballet version (1925) that features expanded orchestration, elimination of the narration, small cuts and plot changes, and a different order to the numbers. It is this second version of *El amor brujo* that is the most popular today, both in concert halls and recording studios. Each rendition has two scenes and features a mezzo-soprano soloist. The most immediately obvious difference to the listener between the two ballet versions lies in the scoring: the original was written for 14 instruments only, while the latter is scored for a more standard-sized ensemble. Their lengths vary considerably, too, with the original lasting 10 to 15 minutes longer. The discarding of the narration accounts in part for the reduction in length, but not all since much of it is spoken during instrumental sections. Perhaps the most noticeable difference in the re-arrangement of the numbers comes with the appearance of the work's most-famous theme, that of the Ritual Fire Dance. It is first heard fourth in the original, "Dance at the End of the Day," whereas the fourth number in the later version is the very brief "The Apparition." This is followed by the "Dance of Terror," neither of which contains that theme, though the eighth does. Another example of Falla's re-arrangement of the music is the shifting of "Song of Love's Sorrow" from the second in the original, to the third number in the second ballet version. There are, of course, further differences in the order of the numbers, as well as slightly different titles to some of them, but on the whole the work remains in spirit quite the same in both versions. Some listeners will be distracted by the narration, because it often intrudes on the music: the aforementioned No. 4 in the original

ballet version, for instance, features narration at the beginning of the number, though it is only very brief. Others will want it to enhance the dramatic elements in the story and will also favor the more delicate scoring of the original.

When Serge Diaghilev took his *Ballets Russes* on tour in Spain, he approached Manuel de Falla for a work for his troupe. Diaghilev was introduced to Falla's pantomime *El Corregidor y la molinera*, which Falla had written between 1915 and 1917. (Pedro de Alarcón's popular story had also been used by Hugo Wolf for an opera in 1895.) Diaghilev asked Falla to expand the work into a one-act ballet, *El sombrero de tres picos*, which was premiered in London on July 22, 1919, with Ernest Ansermet conducting, choreography by Leonide Massine, and sets designed by Pablo Picasso. Both the pantomime and the ballet were a return to Falla's roots in many respects. He had spent time in Paris, learning to love and use the techniques of Debussy, Ravel, and Stravinsky, among others, and been criticized for it. This story was based on Spanish folk-ways and Falla's music used Spanish folk idioms and dances. The debut of the ballet by a foreign company, with "modern" choreography, was also criticized, but the work was highly successful overall. Two suites of excerpts have become some of Falla's most well-known works heard in concert halls. A fanfare-like introduction, complete with castanets, clapping, shouts of "Olé," and a mezzo-soprano's warning that the Devil is about, precedes the two-part ballet. The first part opens with an afternoon scene of the miller and his wife at work, a blackbird (the piccolo) singing along. When the tricorn-wearing magistrate comes to romance the miller's wife, it is marked by the bassoon. She dances a fandango and flirts with him, but ultimately she refuses him. That evening, the neighbors dance *seguidillas* and the miller gives his own driven *farruca*. Referencing Fate's knock from Beethoven's *Symphony No. 5*, the miller is arrested and the mezzo-soprano warns the abandoned wife. The bassoon again marks the return of the *Corregidor* dancing his refined, old-fashioned minuet. This is interrupted by a wild splash of the strings, harp, and woodwinds as he falls into the millrace. The miller, who has escaped, comes back to thwart the magis-

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El Amor Brujo El Sombrero De Tres Picos

Noches En Los Jardines De España

Alicia De Larrocha, piano

Jesus Arambarri, conductor Orquesta De Conciertos De Madrid

El Sombrero De Tres Picos (solo piano)

1 Danza De Los Vecinos (Seguidillas) 3:10

2 Danza De La Molinera (Fandango) 3:51

El Amor Brujo (solo piano)

3 Danza Del Terror 2:13

4 Fantasia Betica 11:34

Noches En Los Jardines De España

5 I-En El Generalife (Allegretto Tranquillo E Misterioso) 10:52

6 II-Danza Lejana (Allegretto Giusto)

III-En Los Jardines De La Sierra De Cordoba (Vivo) 14:10

Recorded by Hispovox 1959



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