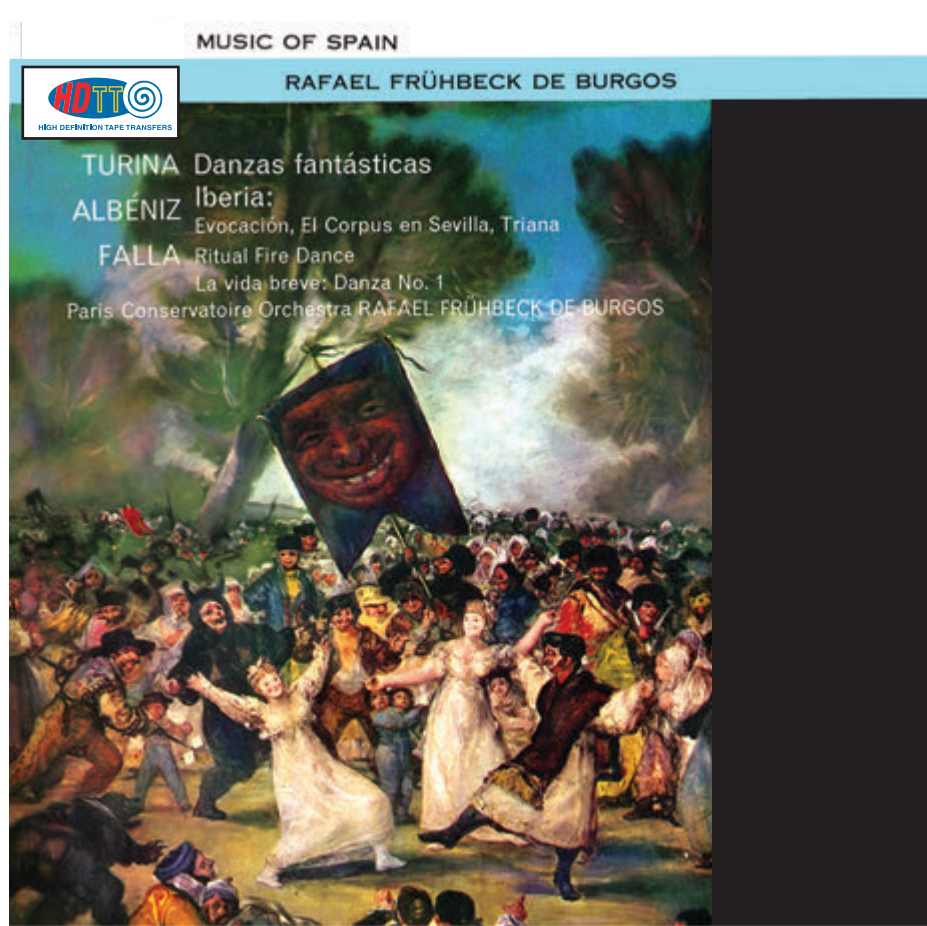


book printed above them: "It seemed as if the figures in that incomparable picture were moving inside the claice of a flower." "The guitar's strings sounded the lament of a soul helpless under the weight of bitterness." "The perfume of the flowers merged with the odor of manzanilla, and from the bottom of raised glasses, full of wine incomparable as incense, joy flowed." Each of the dances is in a different style from a different Spanish tradition. The first is a jota from Aragón, the second is a Basque zortziko, and the third is an Andalusian farruca.

As a piano series in four books Iberia, this suite is Albéniz's outstanding accomplishment, featuring complex playing techniques, bright modern harmonies, and imitations of instruments such as the guitar and castanets. In this transcription of five of the 12 "impressions" for orchestra by E. Fernández Arbós, many fascinating timbral elements are added to and amplified from the piano score.



El amor brujo ("Love, the Magician") is a ballet by Manuel de Falla to a libretto by María de la O Lejárraga García, although for years it was attributed to her husband Gregorio Martínez Sierra. It exists in three versions as well as a piano suite drawn from four of its movements. Andalusian in character, its music includes the celebrated Danza ritual del fuego (Ritual Fire Dance), the Canción del fuego fatuo (Song of the Will-o'-the-Wisp) and the Danza del terror. Its songs use the Andalusian Spanish dialectal modality. The plot: a gypsy in a love unreturned goes to her arts of magic to soften the ingrate's heart, and succeeds, after a night of enchantments, recitations and ritual dances, so that at dawn he awakens to love; bells proclaim her triumph.

La vida breve (Spanish Life is Short or The Brief Life) is an opera in two acts and four scenes by Manuel de Falla to an original Spanish libretto by Carlos Fernández-Shaw. Local (Andalusian) dialect is used. It was written between August 1904 and March 1905, but not

produced until 1913. The first performance was given (in a French translation by Paul Millet) at the Casino Municipal in Nice on 1 April 1913. Paris and Madrid performances followed, later in 1913 and in 1914 respectively. Claude Debussy played a major role in influencing Falla to transform it from the number opera it was at its Nice premiere to an opera with a more continuous musical texture and more mature orchestration. This revision was first heard at the Paris premiere at the Opéra-Comique in December 1913, and is the standard version.

In contrast to his friend and fellow composer Manuel de Falla (six years older), Turina was less interested in mainstream European music and continued to write in the rich, colorful Andalusian style which most often is associated with Spanish music. Danzas fantásticas is a brilliant, wholly Spanish piece and Turina's best-known work (there is also a piano version).

It is inspired by the novel *La orgía* by José Mas. The three movements have the following sentences from the

# **Music Of Spain**

**Rafael Frühbeck De Burgos**

**Paris Conservatoire Orchestra**

**1 Rêveries - Passions 12:37**

**2 Un Bal 6:47**

**3 Scène Aux Champs (Part 1) 5:59**

**4 Scène Aux Champs (Conclusion) 11:04**

**5 Marche Au Supplice 5:22**

**6 Songe D'Une Nuit Du Sabbat 10:44**

**Recorded by EMI January 4, 7, 9, 10, 1963, Salle Wagram, Paris  
Engineer – Paul Vavasseur Producer – Victor Olof**



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