

Mari Kodama

Piano

Sophie Harmsen

Mezzo-soprano

Orchestre de la
Suisse Romande

Kazuki Yamada
Conductor

NOCHES EN
LOS JARDINES
DE ESPAÑA

EL SOMBRERO
DE TRES PICOS

DE FALLA



Manuel de Falla (1876 – 1946)

Noches en los jardines de España
Nights in the Gardens of Spain

1	En el Generalife In the Generalife	9. 58
2	Danza lejana A Distant Dance	4. 51
3	En los jardines de la Sierra de Córdoba In the Gardens of the Sierra de Córdoba	8. 38

El sombrero de tres picos
The Three-cornered Hat

4	Introducción Introduction	1. 29
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Part 1

5	La tarde Afternoon	5. 23
6	Danza de la molinera (Fandango) Dance of the Miller's Wife	3. 26
7	Las uvas The Grapes	3. 58

Part 2

8	Danza de los vecinos (Seguidillas) Dance of the Neighbours	3. 22
9	Danza del molinero (Farruca) Dance of the Miller	7. 56
10	Danza del Corregidor Dance of the Corregidor	6. 37
11	Danza final (Jota) Final Dance	6. 01

La vida breve

Life is Short

12	Interlude & Dance	6. 37
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El amor brujo

The Bewitched Love

13	Danza ritual del fuego Ritual Fire Dance	4. 14
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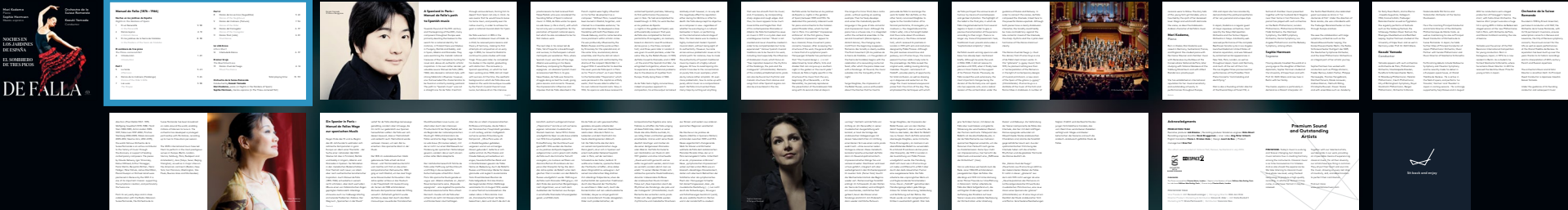
Total playing time: 72. 59

Orchestre de la Suisse Romande

Conducted by Kazuki Yamada

Mari Kodama, piano (in Nights in the Gardens of Spain)

Sophie Harmsen, mezzo-soprano (in The Three-cornered Hat)



Kazuki Yamada
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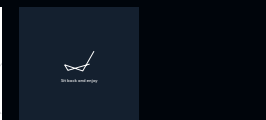
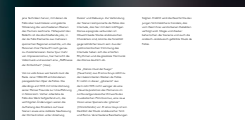
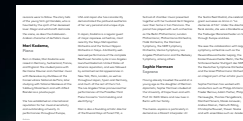
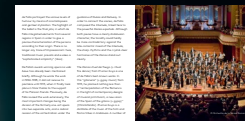
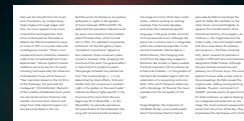
A Spaniard in Paris – Manuel de Falla's path to Spanish music

Towards the end of the 19th century and the beginning of the 20th, many composers throughout Europe were primarily devoting themselves to the search for a national identity: for instance, in Finland there was Sibelius; in Hungary, Bartók and Kodály; and in Spain, Albéniz and Granados. They were examining the melodic national treasures of their homeland, hunting for novel and, above all, authentic artistic inspiration. In his own rather slender, yet valuable oeuvre Manuel de Falla (1876-1946) also devised a national style, with strong folkloristic influences: however, one that excluded the characteristics to be found on a kitschy-looking postcard. The path to "Spanish music" was not a straight one for de Falla: it led him

through various detours, forcing him to depart from Spain not only in mind – he was aware that he would have to leave his home town, and possibly even his native country, in order to achieve his goal: a national musical idiom for Spain.

De Falla was born in 1876 in the southern Andalusian town of Cádiz. As a child, he received piano lessons and theory of harmony, making his first attempts at composition at an early age. In 1896, he moved to Madrid to continue his piano studies with José Tragó. Three years later, he completed his studies in the capital, graduating with distinction. The zarzuelas (= Spanish operettas), on which he had been working since 1900, did not meet with success. At the time, the aesthetic background on which de Falla drew was based on the work *L'acoustique nouvelle* by the French musical theorist Louis Lucas, but above all on the intensive

English



private lessons he had received from Felipe Pedrell, who was considered the founding father of Spain's national music. In 1904, de Falla wrote his opera *La vida breve* (= life is short), with which he not only won a competition for the promotion of Spanish national opera, but which he also considered to be his first mature work.

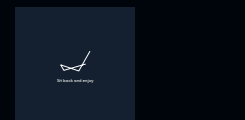
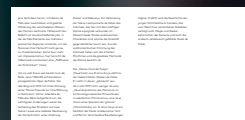
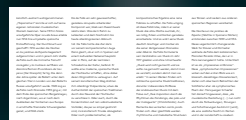
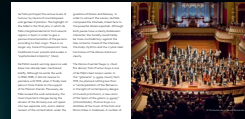
The next step in his career led de Falla, full of hope for a breakthrough and success, to the European cultural metropolis par excellence: Paris, where Spanish music was then all the rage. Albéniz was working on his *Iberia*, Ravel busy composing his *Rapsodie espagnole* – an absolute Spanish music renaissance held Paris in its grip. Nevertheless, de Falla was forced to struggle along as best he could, giving piano lessons and concerts. However, the impressionistic influences and impulses that de Falla absorbed in the

French capital were highly influential on his further development as a composer. "Without Paris, I would have been buried in Madrid, forgotten, and chained to a miserable existence," he remarked later. He developed a close friendship with both Paul Dukas and Claude Debussy, and his name became more prominent within artistic circles. He was profoundly influenced by the Ballets Russes and the works written by Stravinsky for this splendid and, at the same time, revolutionary dance ensemble; and thus he did not return to his homeland until confronted by the drama of the incipient World War I in August 1914. It would be fair to describe the seven years de Falla spent in Paris as his "French school", as it was thanks to the fashionable "Hispanisms", which were perceived in the capital as artfully exotic, that he was able to reflect on his own national musical roots. Now, in 1914, his opera *La vida breve* received its

acclaimed Spanish première, following its first performance the previous year in Nice. He had accomplished his breakthrough. In 1916, his work *Noches en los jardines de España* (= nights in the gardens of Spain) was enthusiastically received. That year, de Falla also completed his farcical pantomime *El corregidor y la molinera*, based on Alarcón's novel *El sombrero de tres picos* (= the three-cornered hat); and three years later in London it was given its world première, under the same title, by the Ballets Russes. In 1920, de Falla moved to Granada, and in 1939 – at the end of the Spanish Civil War – he emigrated to Argentina, where he was to experience serious financial problems due to the absence of royalties from Europe, finally dying there in 1946.

As de Falla had a highly conscientious, indeed scrupulous approach to composition, his entire output remained

relatively small: however, in no way did this negatively affect his reputation either during his lifetime or after his death. De Falla always kept his objective as a composer in view – regardless of whether he was staying in a cultural backwater in Spain, or performing on the international cultural stage of Paris. His main desire was to create a highly civilized and modern Spanish musical idiom, without losing sight of its authenticity. However, he came across various problematic issues on his artistic path: for instance, how to mask the authenticity of Spanish traditional music by means of a highly cultural disguise. Or how to avoid lapsing into artistic trivia due to the concentration on purely folk-music examples, which are by nature rather simplistic. Or even more problematic, how to come up with purely ethnic music as a compositional result. De Falla circumvented these many traps by cutting out anything



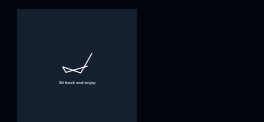
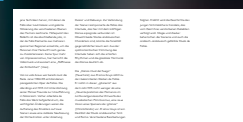
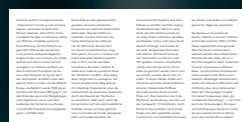
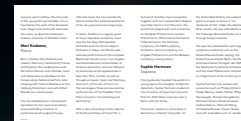
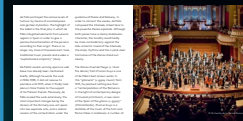
that was too smooth from his music; and, if necessary, by incorporating sharp angles and rough edges. And thus, his music appears to be much more brittle and fragile than that of his contemporaries Granados or Albéniz. De Falla formulated his views on music in 1917 in a crystal-clear and unambiguous manner: "Music is not created and never should be created in order to be comprehended, but to be experienced." Various Spanish musical traditions are to be found in his work, including most especially the influences of Andalusian music, which focus on "free inspiration based on the rhythms of the *fandango*, the *polo* and the *malagueña*" (Christoforidis). Elements of the ornately embellished *canto jondo* can also be found; but rhythmic and melodic structures from dances and songs from other Spanish regions can also be encountered in the mix.

De Falla wrote his *Noches en los jardines de España* (= nights in the gardens of Spain) between 1909 and 1916. He dedicated this peculiarly iridescent work for piano and orchestra to the Catalan pianist Ricardo Viñes, whom he had met in Paris. It is subtitled "impresiones sinfónicas". At the first glance, these "symphonic impressions" appear to be a classical, three-movement piano concerto; however, after reviewing the structure of the work, the general effect is more that of a symphonic poem. Hansjuergen Schaefer has pointed out that "the musical design (...) is not determined by tonal effects, tints and shades that can conjure up a southern night in the garden or the countryside." Instead, de Falla is highly specific in the structure of his music from the very beginning (*En el Generalife*, = at the Generalife), he precisely reproduces the presentation of the Andalusian folk song with its second-interval steps in

the range of a minor third, like a *canto jondo* – without quoting an existing example. Then he freely develops and varies this melodically specific language in the guise of late-romantic and impressionist music. Although the piano has a virtuoso role, it is integrated within the orchestral ensemble. In the second movement (*Danza lejana*, = distant dance), the changing note motif from the beginning reappears – flamenco-like tonality is clearly audible. The final movement (*En los jardines de la Sierra de Córdoba*, = in the gardens of the Sierra de Cordoba) begins with the celebration of a resounding nocturnal feast, after which the piano takes over with a *fandango*. At the end, the music subsides into the tranquillity of the night.

Sergei Diaghilev, the impresario of the Ballet Russes, was so enthusiastic about the *Noches* that he tried to

persuade de Falla to rearrange the work for ballet. But de Falla, on the other hand, convinced Diaghilev to agree to the transformation of his farcical pantomime, *El corregidor y la molinera* (= the magistrate and the miller's wife), into a full-length ballet. And thus came about *El sombrero de tres picos* (= the three-cornered hat), which received its première in London in 1919 with sets and costumes designed by Pablo Picasso. Although the plot revolves around love and jealousy, as in *El amor brujo*, the coarse peasant humour adds a lively note to the proceedings. De Falla revised the original work, adding rousing dancing melodies. The plot – reminiscent of *Falstaff* – provides plenty of opportunity for total confusion, as well as dressing up in disguises and seduction on the stage. The music received unequivocal praise from the critics of the day. They emphasized the techniques with which



de Falla portrayed the various levels of humour by means of onomatopoeia and genteel stylization. The highlight of the ballet is the final *jota*, in which de Falla integrated elements from several regions in Spain in order to give a precise characterization of the persons according to their origin. There is no longer any trace of Impressionism: here, traditional music prevails and evokes a "sophisticated simplicity" (Voss).

De Falla's award-winning opera *La vida breve* has already been mentioned briefly. Although he wrote the work in 1904-1905, it did not receive its première until 1913, when it finally took place in Nice thanks to the support of his Parisian friends. Previously, de Falla revised the work extensively, the most important changes being the division of the formerly one-act opera into two separate acts, and a radical revision of the orchestration under the

guidance of Dukas and Debussy. In order to connect the scenes, de Falla composed the *Interlude*, linked here to the powerful *Danza española*. Although both pieces have a clearly Andalusian character, the tonality could hardly be more contradictory: against the late-romantic mood of the *Interlude*, the sharp rhythms and the crystal-clear harmonies of the *Danza* stand out clearly.

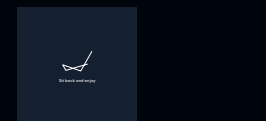
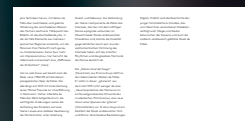
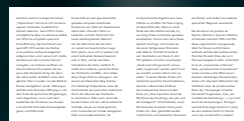
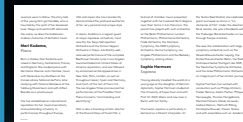
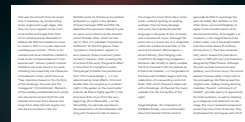
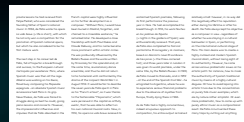
The *Danza ritual del fuego* (= ritual fire dance) from *El amor brujo* is one of de Falla's best-known works. In this "gitanería" (= gypsy music) from 1915, he planned nothing less than a "reinterpretation of the flamenco in the light of contemporary designs of musical primitivism, a new vision of the Spain of the *gitano* (= gypsy)" (Christoforidis). *El amor brujo* is a distillate of the music of the Sinti and Roma tribes in Andalusia. A number of



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DE FALLA



revisions were to follow. The story tells of the young Sinti girl Candela, who is haunted by the spirit of her deceased lover. Magic and witchcraft dominate the scene, as does the Andalusian-Arabian character of de Falla's music.

Mari Kodama, Piano

Born in Osaka, Mari Kodama was raised in Germany, Switzerland, France, and England. She studied piano with Germaine Mounier and chamber music with Geneviève Joy-Dutilleux at the Conservatoire National de Paris, later studying with Tatiana Nikolaeva at the Salzburg Mozarteum and with Alfred Brendel as a private pupil.

She has established an international reputation for her musical sensitivity and outstanding virtuosity. In performances throughout Europe,

USA and Japan she has consistently demonstrated the profound aesthetics of her very personal and unique style.

In Japan, Kodama is a regular guest of major Japanese orchestras, most recently the Tokyo Metropolitan Orchestra and the Yomiuri Nippon Orchestra in Tokyo. A brilliantly well-received performance of the complete Beethoven Sonata cycle in Los Angeles launched Kodama's United States of America reputation, and was followed by acclaimed recital appearances in New York, Paris, London, as well as throughout Japan, Spain and Germany, and much of the rest of the U.S.A. The Los Angeles Times pronounced her performances of the Prokofiev Third Piano Concerto "commanding and electrifying."

Mari is also a founding artistic director of the Musical Days at Forest Hill, a

festival of chamber music presented together with her husband Kent Nagano near their home in San Francisco. The pianist has played with such orchestras as the Berlin Philharmonic, London Philharmonic, Philharmonia Orchestra, Hallé Orchestra, the Montreal Symphony, the NDR Symphony Orchestra, Vienna Symphony, Los Angeles Philharmonic and the Berkeley Symphony, among others.

Sophie Harmsen Soprano

Having already travelled the world at a young age as the daughter of German diplomats, Sophie Harmsen studied at the University of Cape Town and with Prof. Dr. Edith Wiens and now lives in Berlin with her family.

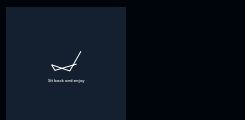
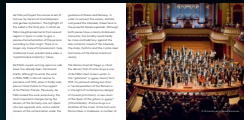
The mezzo-soprano is particularly in demand as a Mozart interpreter. At

the Teatro Real Madrid, she celebrated great successes as Annio in "La clemenza di Tito". Under the direction of René Jacobs, she was a Dorabella with the Freiburger Barockorchester on tour through Europe and Asia.

She sees the collaboration with large symphony orchestras such as the Gewandhausorchester Leipzig, the Konzerthausorchester Berlin, the Radio-Sinfonieorchester Stuttgart des SWR, the Deutsches Symphonie Orchester, and the Israel Philharmonic Orchestra as an integral part of her artistic journey.

Sophie Harmsen has worked with conductors such as Philipp Ahmann, Frieder Bernius, Adam Fischer, Philippe Herreweghe, Thomas Hengelbrock, Manfred Honeck, Marek Janowski, Andrea Marcon, Helmuth Rilling, Christophe Rousset, Steven Sloane and with ensembles such as: Academy

Artists



for Early Music Berlin, Anima Eterna, Capella Augustina, Collegium 1704, Concerto Köln, Freiburger Barockorchester as well as Pygmalion.

She regularly performs at festivals such as the Salzburg Festival, the Schleswig-Holstein Music Festival, the Rheingau Musikfestival and Bachfest Leipzig. Sophie Harmsen studied at the University of Cape Town and as well in Germany under Prof. Dr. Edith Wiens.



Kazuki Yamada Conductor

Yamada appears with such orchestras as Orchestre de Paris, Philharmonia Orchestra, Staatskapelle Dresden, Rundfunk Sinfonieorchester Berlin, St Petersburg Philharmonic, Helsinki Philharmonic, Czech Philharmonic, City of Birmingham Symphony, Royal Stockholm Philharmonic, Bergen Philharmonic, Orchestra Sinfonica

Nazionale della RAI Torino and Tonkünstler-Orchester at the Vienna Musikverein.

He is the incoming Principal Conductor and Artistic Director of the Orchestre Philharmonique de Monte Carlo, as well as maintaining his role as Principal Guest Conductor of Orchestre de la Suisse Romande. In Japan, he holds further titles of Principal Conductor of Japan Philharmonic Orchestra, Music Partner with Sendai Philharmonic and Music Director of Yokohama Sinfonietta.

Forthcoming debuts include Melbourne Symphony and Houston Symphony and he recently made his debut in a European opera house, at Grand Théâtre de Genève. He is active in the field of opera, and performs 'La Traviata', 'Carmen' and 'Rusalka' in Japan in coming seasons. He is strongly supported by Seiji Ozawa and in August

2012 he conducted a semi-staged production of Honegger's 'Jeanne d'arc', with Saito-Kinen Orchestra. The 'Jeanne d'Arc' project was also a huge hit in spring 2015 in Côte de Bellescize's staged version at the new Philharmonie hall in Paris, with Orchestre de Paris, and Marion Cotillard narrating the role of Jeanne.

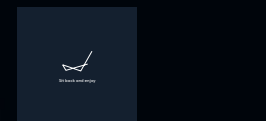
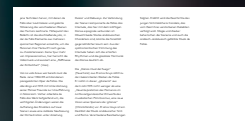
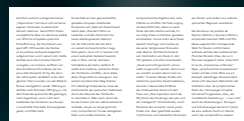
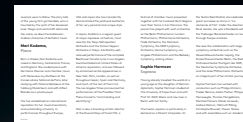
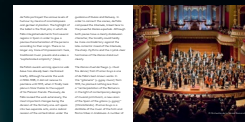
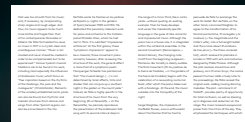
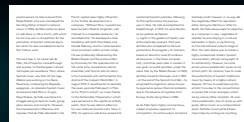
Yamada was the winner of the 51st Besancon International Competition for young conductors. Born in Kanagawa, Japan, in 1979, he is now resident in Berlin. As a student, he formed Yokohama Sinfonietta, where he remains Music Director. In 2011 he received the Idemitsu Music Prize for young artists in Japan.

Orchestre de la Suisse Romande

Founded in 1918 by Ernest Ansermet, permanent conductor until 1967, the Orchestre de la Suisse Romande, with its 112 permanent musicians, ensures subscription concerts in Geneva and Lausanne, the City of Geneva symphony concerts, the annual concert for the UN, as well as opera performances at the Grand Théâtre de Genève. Its reputation has been built up over the years thanks to its historic recordings and its interpretation of 20th-century French and Russian repertoire.

The orchestra's Music and Artistic Director is Jonathan Nott. Its Principal Guest Conductor is Japanese maestro Kazuki Yamada.

Under the guidance of its founding conductor and subsequent music



directors (Paul Kletzki 1967- 1970, Wolfgang Sawallisch 1970-1980, Horst Stein 1980-1985, Armin Jordan 1985-1997, Fabio Luisi 1997-2002, Pinchas Steinberg 2002-2005, Marek Janowski 2005-2012, Neeme Järvi, 2012-2015), the world-famous Orchestre de la Suisse Romande is an active contributor to the history of music through the discovery or support of leading contemporary composers. The pieces by Claude Debussy, Igor Stravinsky, Darius Milhaud, Arthur Honegger, Frank Martin, Benjamin Britten, Heinz Holliger, Peter Eötvös, James MacMillan, Pascal Dusapin or Michael Jarrell were premiered in Geneva by the OSR. It is one of its important mission: supporting the symphonic creation, and particularly the Swiss one.

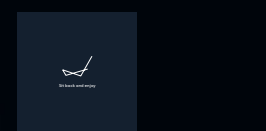
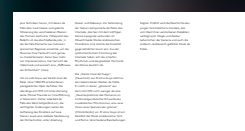
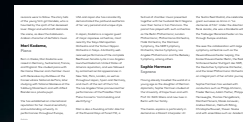
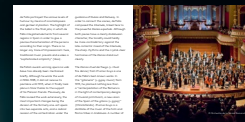
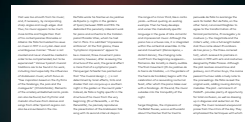
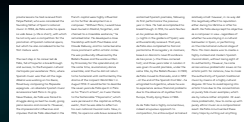
From its very early days and in close collaboration with the Radio-Télévision Suisse Romande, the Orchestre de la

Suisse Romande has been broadcast on radio around the world, enabling millions of listeners to tune in. The orchestra has developed a privileged partnership with Pentatone, recording up to two to three discs per season.

The OSR's international tours have led them to perform in the most prestigious venues in Europe (Berlin, London, Vienna, Salzburg, Paris, Budapest and Amsterdam), Asia (Tokyo, Seoul, Beijing, Shanghai), as well as in major cities on the American continent (Boston, New York, San Francisco, Washington, São Paulo, Buenos Aires and Montevideo).



Mari Kodama
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Ein Spanier in Paris – Manuel de Fallas Wege zur spanischen Musik

Gegen Ende des 19. und zu Beginn des 20. Jahrhunderts widmeten sich zahlreiche Komponisten in ganz Europa vor allem einer Thematik - der Suche einer nationalen Identität. Sibelius tat dies in Finnland, Bartók und Kodály in Ungarn, Albéniz und Granados in Spanien. Sie fahndeten in den melodischen Bodenschätzen ihrer Heimat nach neuer, vor allem aber nach authentischer künstlerischer Inspiration. Auch Manuel de Falla (1876-1946) entwickelte in seinem recht schmalen, aber doch wertvollen Œuvre einen von folkloristischen Zügen geprägten Nationalstil. Allerdings ohne eine auch nur halbwegs kitschig anmutende Postkarten-Folklore. Der Weg zum „Spanischen in der Musik“

Deutsch

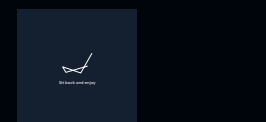
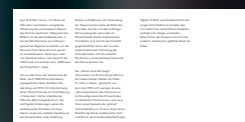
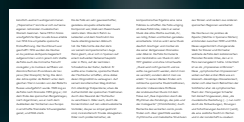
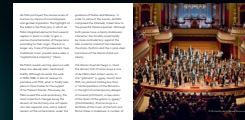
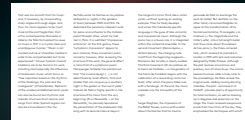
verlief für de Falla allerdings keineswegs geradlinig, sondern über Umwege, die ihn nicht nur gedanklich aus Spanien herausführen sollten. De Falla war sich dessen bewusst, dass er Heimatstadt und vielleicht auch Heimatland würde verlassen müssen, um sein Ziel zu erreichen. Das spanische Idiom in der Musik.

Der 1876 im südandalusischen Cádiz geborene de Falla erhielt als Kind Klavier- und Harmonielehreunterricht und machte sich früh an die ersten kompositorischen Gehversuche. 1896 ging er nach Madrid, um bei José Tragó seine Klavierstudien fortzusetzen. Drei Jahre später schloss er das Studium in der Hauptstadt mit Auszeichnung ab. Seinen ab 1900 entstandenen Zarzuela-Kompositionen blieb der Erfolg verwehrt. Ästhetisch geformt wurde de Falla zu dieser Zeit durch das Werk *L'acoustique nouvelle* des französischen

Musiktheoretikers Louis Lucas, vor allem aber durch den intensiven Privatunterricht bei Felipe Pedrell, der als Begründer der nationalspanischen Musik gilt. 1904 entstand dann de Fallas veristische Züge tragende Oper *La vida breve* (Ein kurzes Leben), mit der er nicht nur einen Wettbewerb zur Förderung der spanischen Nationaloper gewann, sondern das er auch als sein erstes reifes Werk akzeptierte.

Der nächste Karriereschritt führte de Falla voller Hoffnung auf Durchbruch und Erfolg in die europäische Kulturmétropole schlechthin. Nach Paris. Wo spanische Musik gerade *en vogue* war. Albéniz arbeitete an „Iberia“, Ravel komponierte seine „Rapsodie espagnole“ - eine regelrechte spanische Musikrenaissance hatte Paris erfasst. Dennoch musste sich de Falla eher schlecht als recht mit Klavierunterricht und Konzertieren durchschlagen.

Aber die vor allem impressionistischen Einflüsse und Impulse, die de Falla in der französischen Hauptstadt geradezu in sich aufzog, wirkten maßgeblich auf seine weitere Entwicklung als Komponist. „*Ohne Paris wäre ich in Madrid begraben geblieben, vergessen und an ein armseliges Dasein gebunden*“, äußerte er sich später einmal. Zu Paul Dukas und Claude Debussy entwickelte er ein enges, freundschaftliches Band und in Künstlerkreisen gewann de Fallas Name an Bedeutung. Auch die Balletts Russes und Stravinskys Werke für dieses glanzvolle und zugleich revolutionäre Tanz-Ensemble beeinflussten de Falla tiefgreifend. Erst das Drama des beginnenden Ersten Weltkriegs veranlasste ihn im August 1914, wieder in seine Heimat zurückzukehren. Die sieben Jahre in Paris könnte man als „französische Schule“ de Fallas bezeichnen, denn erst durch die dort als



künstlich-exotisch wahrgenommenen „Hispanismen“ konnte er sich auf seine eigenen nationalen musikalischen Wurzeln besinnen. Seine 1913 in Nizza uraufgeführte Oper *La vida breve* erlebte nun 1914 ihre umjubelte spanische Erstaufführung. Der Durchbruch war geschafft. 1916 wurden die *Noches en los jardines de España* begeistert aufgenommen und in jenem Jahr stellte de Falla auch die mimische Farce *El corregidor y la molinera* auf Basis von Alarcóns Roman *El sombrero de tres picos* (Der Dreispitz) fertig. Die dann drei Jahre später als Ballett unter dem gleichen Titel in London von den Balletts Russes uraufgeführt wurde. 1920 zog es de Falla nach Granada. 1939 ging er, mit dem Ende des spanischen Bürgerkrieges, nach Argentinien, wo er nach dem Ausbleiben der Tantiemen aus Europa in ernsthafte finanzielle Schwierigkeiten geriet, und 1946 starb.

Da de Falla ein sehr gewissenhafter, geradezu skrupulös arbeitender Komponist war, blieb sein Gesamtwerk relativ klein. Was dem Ruhm zu Lebzeiten und dem Nachruhm bis heute allerdings keinen Abbruch tat. De Falla hatte das Ziel stets vor seinem kompositorischen Auge. Ganz gleich, ob er sich in Spanien auf einem kulturellen Nebenschauplatz oder in Paris, auf der zentralen Schaubühne der Kultur, befand. Er wollte eine moderne, spanische Musik der Hochkultur schaffen, ohne dabei deren Originalität zu verleugnen. Auf seinem künstlerischen Weg drohten ihm allerdings Stolpersteine; etwa die Authentizität der spanischen Traditionen durch das Gewand der Hochkultur zu verschleiern. Oder auch, durch die Konzentration auf rein volksmusikalische Vorbilder, die *per se* simpel gestrickt sind, ins künstlerisch Triviale abzugleiten. Oder noch problematischer, als

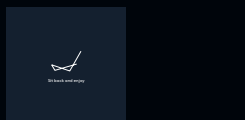
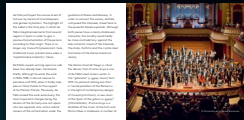
kompositorisches Ergebnis eine reine Folklore zu schaffen. De Falla umging all diese Fallstricke, indem er seiner Musik das allzu Glatte austrieb, ihr, wo nötig, Ecken und Kanten geradezu einarbeitete. Und so wirkt seine Musik deutlich brüchiger und mürber als die seiner Zeitgenossen Granados oder Albéniz. De Falla formulierte sein Verständnis von Musik im Jahr 1917 glasklar und ohne Umschweife: „Musik wird nicht gemacht und sie sollte nie gemacht werden, damit man sie versteht, sondern damit man sie erlebt.“ In seinen Werken finden sich zahlreiche spanische Musiktraditionen, darunter insbesondere Einflüsse der andalusischen Musik mit dem Fokus auf „freie Inspiration durch die Rhythmen des fandango, des polo und der malagueña“ (Christoforidis). Auch Elemente des verzierten *canto jondo* finden sich. Aber gleichfalls werden rhythmische und melodische Strukturen

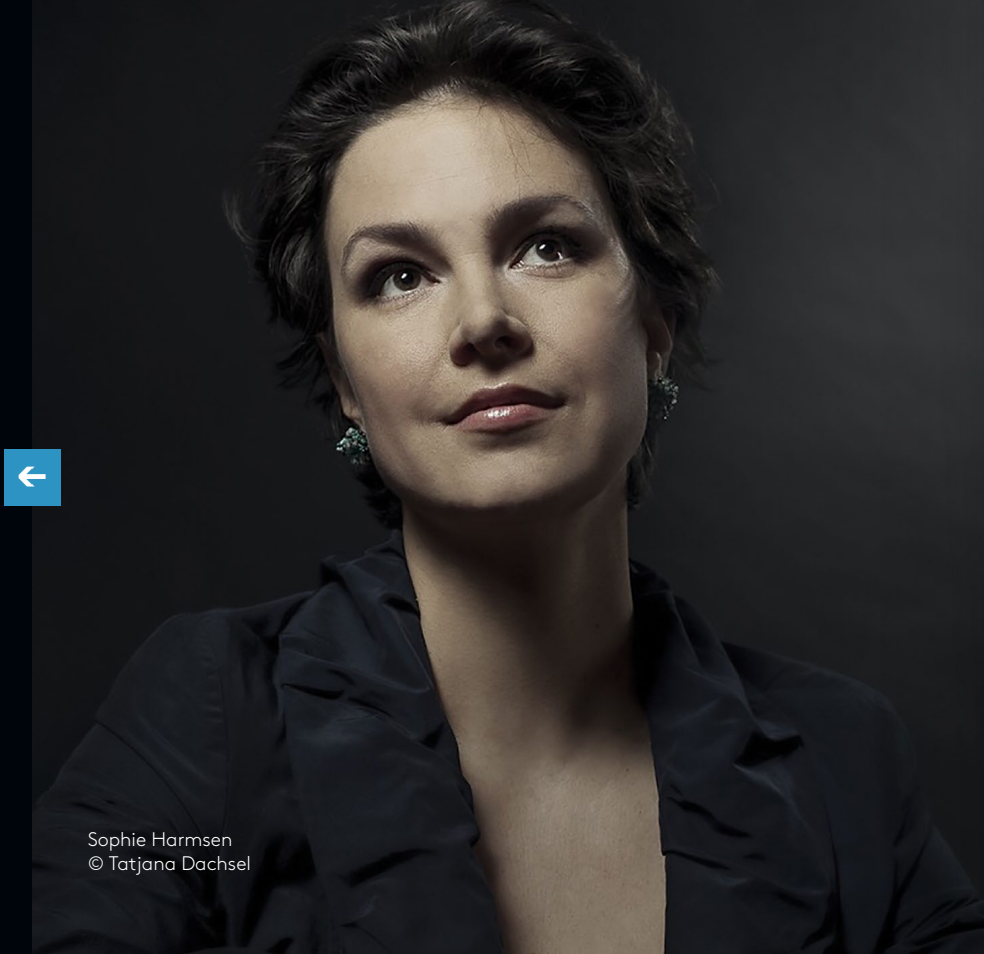
aus Tänzen und Liedern aus anderen spanischen Regionen verarbeitet.

Die *Noches en los jardines de España* (Nächte in Spaniens Gärten) entstanden zwischen 1909 und 1916. Dieses eigentümlich changierende Werk für Klavier und Orchester widmete de Falla dem katalanischen Pianisten Ricardo Viñes, den er in Paris kennengelernt hatte. Untertitelt ist es als „*impresiones sinfónicas*“. Diese „symphonischen Impressionen“ wirken auf den ersten Blick wie ein klassisch-dreisätziges Klavierkonzert, stellen sich aber beim Betrachten der Satzstruktur eher als symphonisches Poem dar. Hansjuergen Schaefer hat darauf hingewiesen, dass „die musikalische Gestaltung (...) nun nicht durch die Farbwirkungen, Tönungen und Schattierungen bestimmt (wird), die eine südliche Nacht im Garten und in der Landschaft zu zaubern



DE FALLA

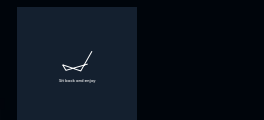
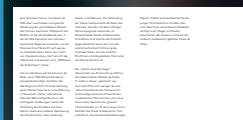
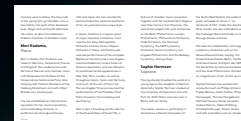
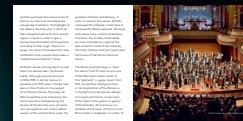
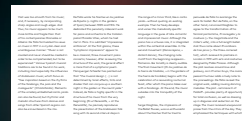




Sophie Harmsen
© Tatjana Dachsel

vermag“. Vielmehr wird de Falla von Anfang an (*Im Generalife*) in seiner musikalischen Ausgestaltung sehr konkret, er baut die Vorlage des andalusischen Volksgesanges mit dessen Sekundschritten im Umfang einer kleinen Terz wie einen *canto jondo* exakt nach – ohne aus einer realen Vorlage zu zitieren. Diese melodisch-konkrete Sprache entwickelt de Falla dann im Gewand spätromantisch-impressionistischer Klänge frei und variierend weiter. Das Klavier wird zwar virtuos geführt, integriert sich aber weitestgehend in den Orchesterapparat. Im zweiten Satz (*Ferner Tanz*) taucht die Wechselnotenmotivik des Beginns wieder auf – flamencoartige Tonalität erklingt. Im Schlusssatz (*In den Gärten der Sierra de Cordoba*) wird anfänglich ein rauschendes, nächtliches Fest gefeiert, bevor das Klavier einen *fandango* anstimmt. Am Ende kehrt dann wieder nächtliche Ruhe ein.

Sergei Diaghilev, der Impresario der Ballet Russes, war von den *Noches* derart begeistert, dass er versuchte, de Falla zu überreden, das Werk für Ballett neu zu fassen. Doch de Falla seinerseits überzeugte Diaghilev, seine mimische Farce *El corregidor y la molinera* in ein abendfüllendes Ballett zu verwandeln. Es entstand *El sombrero de tres picos* (Der Dreispitz), der 1919 in London in der Ausstattung von Pablo Picasso uraufgeführt wurde. Die Handlung dreht sich zwar wie in *El amor brujo* um Liebe und Eifersucht, erfährt aber durch den derb-bäuerlichen Humor eine ausgelassene Note. De Falla arbeitete das ursprüngliche Werk um und fügte zündende Tanzmelodien hinzu. Die an „Falstaff“ gemahnenden Handlungszüge liefern jede Menge Anlass für totale Verwirrung, Verkleidung und Verführung auf der Bühne. Die Musik wurde von den zeitgenössischen Kritikern ausdrücklich gelobt. Man hob



jene Techniken hervor, mit denen de Falla über Lautmalerei und galante Stilisierung die verschiedenen Ebenen des Humors zeichnete. Höhepunkt des Balletts ist die abschließende *jota*, in der de Falla Elemente aus mehreren spanischen Regionen einsetzte, um die Personen ihrer Herkunft nach genau zu charakterisieren. Keine Spur mehr von Impressionismus, hier herrscht die Volksmusik und evoziert eine „*Raffinesse der Einfachheit*“ (Voss).

Von *La vida breve* war bereits kurz die Rede. Jener 1904/05 entstandenen preisgekrönten Oper de Fallas. Die allerdings erst 1913 mit Unterstützung seiner Pariser Freunde zur Uraufführung in Nizza kam. Vorher arbeitete de Falla das Werk tiefgreifend um, die wichtigsten Änderungen waren die Aufteilung des Einakters auf zwei Szenen sowie eine radikale Neufassung der Orchestration unter Anleitung

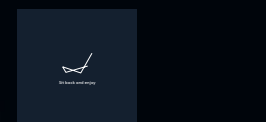
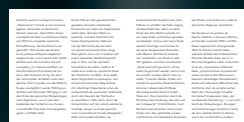
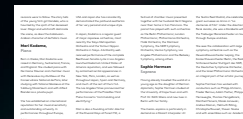
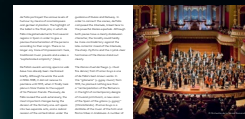
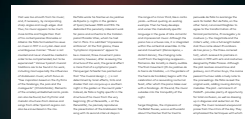
Dukas' und Debussys. Zur Verbindung der Szenen komponierte de Falla das Interlude, das hier mit dem kräftigen *Danse espagnole* verbunden ist. Obwohl beide Stücke andalusischen Charakters sind, könnte die Tonalität gegensätzlicher kaum sein: Aus der spätmantischen Stimmung des Interlude heben sich die scharfen Rhythmen und die glasklare Harmonik des *Danse* deutlich ab.

Die „*Danza ritual del fuego*“ (Feuertanz) aus *El amor brujo* zählt zu den bekanntesten Werken de Fallas. Er nahm in dieser „*gitanería*“ aus dem Jahr 1915 nicht weniger als eine „*Neuinterpretation des Flamenco im Lichte zeitgenössischer Entwürfe des musikalischen Primitivismus, eine neue Vision eines Spaniens der gitanos*“ (Christoforidis) vor. *El amor brujo* ist ein Destillat der Musik andalusischer Sinti und Roma. Verschiedene Bearbeitungen

folgten. Erzählt wird die Geschichte des jungen Sintimädchens Candela, das vom Geist ihres verstorbenen Geliebten verfolgt wird. Magie und Zauber beherrschen die Szenerie und auch die arabisch-andalusisch gefärbte Musik de Fallas.



DE FALLA



Acknowledgments

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 Recording engineer & editor **Karel Bruggeman** | Liner notes **Jörg Peter Urbach**
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 management **Max Tiel**

This album was recorded at Victoria Hall, Geneva, Switzerland in July 2016.



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PUBLISHERS

The Three-cornered Hat **Chester Music, London** | Nights in the Gardens of Spain **Editions Max Eschig, Paris**
 La vida breve **Editions Max Eschig, Paris** | El amor brujo **Chester Music, London**

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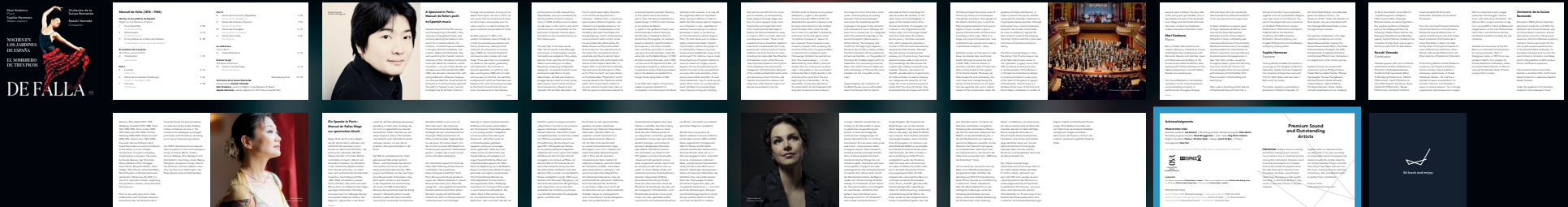
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LOS ZARZONES
DE ESPAÑA
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DE TRES PICOS

DE FALLA

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A Splendid in Puerto Rico: Musical de la vida's path to Spanish musical

Spanish musicals of the last decade have been a triumph of the imagination, and the new musical *de la vida* is no exception. The show, which is now playing at the National Theatre in London, is a celebration of the musical's success in Puerto Rico, and a tribute to the island's rich musical heritage. The show is a collaboration between the Puerto Rican musical community and the National Theatre, and it is a testament to the power of music to bring people together.

The musical is a story of love, loss, and redemption, set in the heart of Puerto Rico. It is a story of a young man who is born into a family of musicians, and who grows up to become a famous singer. The story is told through a series of songs, which are performed by a cast of talented actors. The music is a blend of traditional Puerto Rican music and modern pop, and it is a testament to the island's rich musical heritage.

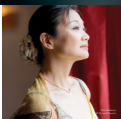
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• **Wells, David.** *Wells: A Life in Letters*. New York: Basic Books, 1997. 288 pp. \$24.95. ISBN 0-465-08030-1. *Wells* is a collection of letters that Wells wrote to his wife, Joan, from 1911 to 1935. The letters are arranged chronologically, and the book is divided into three parts: the first part covers the years 1911-1915, the second part covers the years 1916-1920, and the third part covers the years 1921-1935. The letters are written in a clear, straightforward style, and they provide a fascinating insight into Wells's life and work. The book is a must-read for anyone interested in Wells or in the history of science fiction.

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verfügt. Darüber wird die Publikation der Ergebnisse in einer Zeitschrift, die sich mit der Entwicklung der Technologie befasst, als Teil der Finanzierung der Studie angesehen. Die Finanzierung der Studie wird durch eine Kombination aus öffentlichen und privaten Mitteln gesichert. Die Finanzierung der Studie wird durch eine Kombination aus öffentlichen und privaten Mitteln gesichert.

ganz bestimmten Bereich abgrenzen und "Menschen zusammenbringen und sie in einem bestimmten Bereich zusammenhalten". Die zweite Funktion ist die, die die Identität der Gruppe zu definieren und zu erhalten. Die Identität ist ein zentraler Bestandteil der Gruppenkohäsion und ist ein wichtiger Faktor für die Gruppenleistung. Die dritte Funktion ist die, die die Normen der Gruppe zu definieren und zu erhalten. Die Normen sind die Regeln, die die Mitglieder der Gruppe befolgen müssen, um in der Gruppe zu bleiben. Die vierte Funktion ist die, die die Rollen der Mitglieder der Gruppe zu definieren und zu erhalten. Die Rollen sind die Aufgaben, die die Mitglieder der Gruppe übernehmen müssen, um die Ziele der Gruppe zu erreichen.	Norm- und Rollentheorie: Die Erklärung der Norm- und Rollentheorie ist die, dass die Normen und Rollen der Gruppe die Mitglieder der Gruppe zu bestimmten Verhaltensweisen zwingen. Die Normen sind die Regeln, die die Mitglieder der Gruppe befolgen müssen, um in der Gruppe zu bleiben. Die Rollen sind die Aufgaben, die die Mitglieder der Gruppe übernehmen müssen, um die Ziele der Gruppe zu erreichen. Die Norm- und Rollentheorie ist eine wichtige Theorie der Gruppenpsychologie, die die Beziehung zwischen den Normen und Rollen der Gruppe und der Gruppenleistung erklärt.	Norm- und Rollentheorie: Die Erklärung der Norm- und Rollentheorie ist die, dass die Normen und Rollen der Gruppe die Mitglieder der Gruppe zu bestimmten Verhaltensweisen zwingen. Die Normen sind die Regeln, die die Mitglieder der Gruppe befolgen müssen, um in der Gruppe zu bleiben. Die Rollen sind die Aufgaben, die die Mitglieder der Gruppe übernehmen müssen, um die Ziele der Gruppe zu erreichen. Die Norm- und Rollentheorie ist eine wichtige Theorie der Gruppenpsychologie, die die Beziehung zwischen den Normen und Rollen der Gruppe und der Gruppenleistung erklärt.
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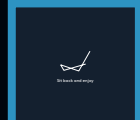
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