

D/CD 3060



Manuel  
*de Falla's*  
*Spain*

NIGHTS IN THE GARDENS OF SPAIN  
THE THREE CORNERED HAT  
complete ballet

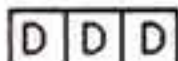
LONDON SYMPHONY ORCHESTRA  
GERARD SCHWARZ, CONDUCTOR  
CAROL ROSENBERGER, PIANO  
DELLA JONES, MEZZO SOPRANO



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DIGITAL RECORDING



**MANUEL DE FALLA'S SPAIN**

D/CD 3060

**Nights in the Gardens of Spain (25:15)**

- 1 At The Generalife (11:31)
- 2 Distant Dance (4:57)
- 3 In the Gardens of the Sierra de Cordoba (9:43)

**The Three-Cornered Hat (complete ballet) (38:53)**

- 4 Introduction (1:19)
  - Part I
- 5 Afternoon (2:25)
- 6 The Procession (2:59)
- 7 Dance of the Miller's Wife (Fandango) (2:32)
- 8 The Corregidor ( :15)
- 9 The Miller's Wife ( :46)
- 10 The Grapes (4:10)
  - Part II
- 11 The Neighbors' Dance (Seguidillas) (3:32)
- 12 The Miller's Dance (Farruca) (2:51)
- 13 The Miller's Arrest (5:07)
- 14 Dance of the Corregidor (6:20)
- 15 Final Dance (Jota) (6:08)

**LONDON SYMPHONY ORCHESTRA**

**GERARD SCHWARZ, conductor**

**CAROL ROSENBERGER, piano**

**DELLA JONES, mezzo-soprano**

**TOTAL PLAYING TIME: 64:15**

The rebirth of Spanish art music in the early twentieth century was kindled by the teacher, scholar, and composer Felipe Pedrell and established by his celebrated students Isaac Albeniz, Enrique Granados, and **Manuel de Falla** (1876-1946). Between the Spanish Baroque and the late 1880s when Pedrell appeared on the musical scene, Spanish art music had not yet acquired a strong individual voice. Pedrell believed that the folk song of his country could provide the basis for a new Spanish national music. He awakened his students to the source of Spanish folk song in the modal and oriental writing of Byzantine chant and instructed them in the popular traditions of Spanish dance, flamenco, and Andalusian song. Falla was inspired to create a new musical language recognizably Spanish in its use of folk and popular styles and universal in its ties with the European mainstream.

Claude Debussy proved a formative influence on Falla's development of a Spanish national idiom. In 1907, armed with the score of his prize-winning opera *La Vida Breve* (Life is Short), Falla arrived in Paris and gained entry into the circles of Debussy, Dukas, and Ravel. Falla was stunned by Debussy's piano pieces of the early 1910s (*La Soirée dans Grenade*, *La Puerta del Vino*) which, in Falla's view, conveyed the "essence of Spanish popular material's fundamental elements" by poetic evocation rather than authentic quotation. Debussy employed certain traits — church modes rather than major and minor scales, rhapsodic melodies, dotted habañera rhythms, repeated notes simulating the guitar — which, in Falla's words, "translated into music the impressions Spain aroused in him". Through Debussy's influence, Falla was inspired to write music that displayed an unmistakably Spanish flavor without borrowing Spanish tunes directly. *Nights in the Gardens of Spain* and *The Three-Cornered Hat* convey this Spanish idiom through such stylistic features as guitar-like figuration and melodic material drawing upon the primitive Andalusian songs called the *cante hondo*.

Falla began composing **Nights in the Gardens of Spain** in 1911 while still in Paris. He conceived of the work as a set of three nocturnes for solo piano, but on the advice first of Albeniz and then of the Catalan pianist Ricardo Viñes he decided to score the *Nights* (or Nocturnes) for piano and orchestra, completing them in Sitges near Barcelona in 1915. Both the concept of nocturnes (reminiscent of Debussy's orchestral *Nocturnes* of 1890) and the subtitle "symphonic impressions" reflect the impact of Debussy. The first performance at the Queen's Hall in London in 1921

featured the composer at the piano and drew rousing cheers from a British audience normally restrained and subdued in its response to new music. Our response today to Falla's exotic and imaginative musical evocation of Spain is no less enthusiastic.

Falla describes how he evoked Spanish instrumental color in *Nights* by employing "certain effects peculiar to the popular instruments (of Andalusia)" without actually using the authentic instruments. Similarly, he captured the essence of Spanish music by choosing themes "based on the rhythms, modes, cadences, and ornamental figures which distinguish the popular music of Andalusia, though they are rarely used in their original forms". "Something more than the sound of festivals and dances has inspired these 'evocations in sound' ", Falla wrote of *Nights*, "for melancholy and mystery have their part also".

4 The first movement, *At the Generalife*, transports us to the architect's garden on a hillside overlooking the Alhambra, the most beautiful spot in Granada. The violas open with a simple theme characteristic of the *cante hondo* in its use of a repeated note with appoggiaturas heard below and above this note. The pizzicato chords in cellos and bass imitate the plucking sound of a guitar. The piano makes its first entrance with a beautiful variant on this theme and from there, as throughout the work, alternates between solo instrument and integral member of the orchestra. One of the most lyrical solo highpoints in the opening movement is a melody in which the narrow range, small intervals, repetition of the pitch B as an internal pedal point, and the rhapsodic quality epitomize the essence of *cante hondo* style. After this melody is spun out in the strings, the piano moves from its solo role into wide-ranging glissandi matching the material of the harp. In a striking passage towards the end of the movement the entire orchestra imitates the sound of a guitar: rapid-fire repeated notes and octave leaps in the piano are supported by string pizzicato. The movement ends with a recall of the opening theme heard in longer note values in the horns.

The *Distant Dance* begins with mysterious viola trills followed by a theme in flutes and English horn. When the piano enters, it presents an embellished form of this woodwind theme featuring repeated notes and octave leaps that simulate a guitar sound. A crescendo in piano and orchestra culminates in a new melody in flute and strings suggestive of the *cante hondo* in its narrow range and short repeated phrases. Staccato guitar-like chords in the harp provide the accompaniment.

Falla links the second and third movements of *Nights* by a bridge in which he

describes how "beneath a tremolo on the violins in the highest register, are sprinkled, like distant echoes, the notes which begin the fundamental (opening) theme of the "Distant Dance". Ascending octaves at the end of the bridge thrust the music directly into the third movement, *In the Gardens of the Sierra de Cordoba*. We must imagine here an evening party in which the wild music of a gypsy band alternates with a beautiful rhapsodic *cante hondo* song played in octaves in the piano. The challenge posed for pianist and conductor by this *cante hondo* melody is to maintain the dynamic and rhythmic tension between the metrically free line of the piano and the steady eighth-note duple meter of the orchestral accompaniment. At the end of the movement, the piano offers a wistful remembrance of the *cante hondo* melody.

Like *Nights in the Gardens of Spain*, **The Three-Cornered Hat** began in a form different from the ballet version we know today. Falla selected the classic novel by Pedro de Alarcón as the basis for a pantomime entitled *El Corregidor* (The Resident Magistrate) which received its first performance with chamber orchestra accompaniment in 1916 in Madrid. Serge Diaghilev, Russian impresario of the Ballets Russes, had originally considered the possibility of producing *Nights in the Gardens of Spain* in a ballet version. After attending the 1916 performance of *El Corregidor*, however, he found the pantomime more appropriate for dancing and persuaded Falla to revise the piece as a ballet. *The Three-Cornered Hat* received its first performance at the Alhambra Theatre in London in 1919 under the direction of Ernest Ansermet with choreography by Leonid Massine, dancing by Karsavina, and sets and costumes by Picasso.

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Alarcón's comic story, based on a Spanish ballad (see Synopsis), pokes fun at official figures such as the Corregidor whose flirtation with women makes a mockery of the three-cornered hat which is his symbol of authority. The tale centers around a young miller, his pretty wife, and the old Corregidor who attempts to woo the miller's wife.

The Spanish popular style of *The Three-Cornered Hat* is again traceable to the *cante hondo*: in the cries of "Olé! Olé!" with which the audience is meant to participate as encouragement to the singers and players; in the rhapsodic quality and the ornamental turns of the mezzo soprano's line and of solo woodwind melodies throughout the ballet (note the solo English horn melody at the beginning of *The Miller's Dance*, for example, or the woodwind trills followed by lightning ascents and

descents in the *Dance of the Miller's Wife* ); in the singer's frequent repetition of the same note in her opening song. Falla also bases the major set-pieces of the ballet on popular Spanish dances. The *Dance of the Miller's Wife* in Part One is a fandango cast in the characteristic quick triple meter. *The Miller's Dance* in Part Two is a farruca full of syncopation, Andalusian triplet rhythms, and imitations of guitar chords in the orchestra.

In a rare instance of direct quotation, Falla also uses two authentic Spanish popular tunes. The first, associated with the miller's wife, occurs in flute and oboe immediately after she has offered the blackbird a grape and successfully trained it to chirp twice for the hour of two o'clock (see Synopsis, after 28:16). The tune comprises a phrase from the jota (a Spanish dance) of Navarre, native city of the miller's wife. The second, heard as a responding phrase in the bassoon almost immediately after the jota, is the accompaniment to the well-known Murcian song *El pano moruno*, associated with the miller who comes from this Southern Spanish town. The Corregidor, though not identified with a specific popular tune, is represented by a grotesque melody in the solo bassoon (see Synopsis 35:15 and 51:03).

6 *The Three-Cornered Hat* is one of Falla's most light-hearted works. When the police arrest the miller (see Synopsis 47:01), Beethoven's "Fate" theme from the Fifth Symphony is thundered out in horn and violin. A cuckoo clock simulated in the woodwinds right after the mezzo-soprano has warned the miller's wife of a visit from the Corregidor (see Synopsis, after 48:34), cautions cuckolds to beware. The contrast between the mystery and melancholy at the opening of our Spanish program and the humor and splash of *The Three-Cornered Hat* demonstrates the wide-ranging emotions and orchestral colors Falla brought to his personal evocation of Spain.

*Nancy Perloff*

## **SYNOPSIS OF *THE THREE CORNERED HAT***

### **INTRODUCTION**

(25:20) Framed by trumpet fanfares, the handclaps and shouts of "Olé!" by the orchestra make way for a brief mezzo-soprano solo which warns wives to bolt

their doors against the Devil.

## PART ONE

- (27:04) The curtain rises to reveal the miller and his wife outside their dwelling/workplace.
- (27:37) The miller attempts to train a pet blackbird to chirp the hour, presently two o'clock;
- (27:42) the bird chirps three instead, and responds to the miller's mounting irritation
- (27:55) by chirping **four** times. Having noted her husband's fruitless attempts,
- (28:10) the miller's wife gives a grape to the bird, whereupon
- (28:16) it finally chirps two. Laughing over this silliness,
- (28:24) the happy couple express their mutual admiration before continuing with their labors.
- (29:03) Following the wife's harmless flirtation with a handsome dandy (under the miller's watchful eye),
- (29:28) a pompous march is heard announcing the impending passage of the Corregidor (an official of the approximate rank of governor, whose badge of office is the titular hat). He is accompanied by his wife and a handful of minor officials and bodyguards. Despite his own wife's close attendance, the Corregidor is obviously taken with the striking beauty of the miller's wife. The procession out of sight,
- (30:30) the miller and his wife abandon their respectful facade and laugh at the decrepit old man.
- (30:49) The miller then indulges in a brief flirtation of his own with a young girl,
- (31:13) resulting in his wife's momentary upset but eventual mock tears and a reconciliation.
- (31:42) They then spy the Corregidor returning without his wife, and, guessing his motive,
- (32:20) the miller's wife urges her husband to hide and watch her "seduction." Ostensibly oblivious to the Corregidor,
- (32:28) she begins to dance a passionate *fandango* which serves its purpose in firing the old man's ardor yet again; he dismisses his men and approaches

- the dancer.
- (34:54) She feigns fright,  
(35:15) then honor at his return, and, with a bunch of grapes as bait,  
(36:05) proceeds to lead him on a chase in pursuit of a kiss.  
(37:10) The exertions take their toll, and the Corregidor tumbles to the ground,  
exhausted.  
(37:27) The miller then returns in a supposed rage, the wife soothes him with a  
fatuous explanation, and  
(37:35) they pick up the Corregidor and  
(37:43) proceed to rough him up while pretending to brush the dust from his suit.  
Angrily realizing he has been duped,  
(38:11) the Corregidor leaves uttering oaths of vengeance. The couple shrug these  
off, and  
(38:31) both take up the *fandango* with renewed zest.

## PART TWO

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- That evening, the miller and his wife host a feast for their friends and  
neighbors. Following  
(40:14) a general dance, a *seguidilla*, the miller is enticed by his wife to dance a solo  
for the guests;  
(43:48) he honors the request with a bold *farruca*.  
(46:39) His dance over, the festivities continue until  
(47:01) an unexpected knock at the door is heard (Falla's humorous homage to  
Beethoven's infamous "Fate" motif).  
(47:11) The Corregidor's henchmen enter with a warrant for the miller's arrest,  
although they are stonily silent about the charges.  
(47:50) The miller, astonished and confused, is led away as a prisoner;  
(48:10) the shocked and embarrassed guests also depart, leaving the miller's wife  
alone...temporarily.
- (48:34) Another solo for mezzo-soprano, warning the miller's wife of a visit from the  
Devil, heralds



- (51:03) another visit from the Corregidor. Certain of conquest now that his rival is out of the picture,
- (51:46) he primps, rehearses his amorous wiles, and dances in anticipatory triumph. His eyesight is not too reliable in the dark night, however, and
- (53:22) he falls into the millstream, raising a terrific ruckus.
- (53:30) The miller's wife appears and furiously orders him away. Undeterred,
- (54:25) the old man begins pursuing her; his pathetic inability ever to catch her
- (55:18) causes her to double up with laughter. Frustrated and humiliated, the Corregidor produces a pair of puny pistols, but is bested once more when
- (55:23) the miller's wife aims her shotgun at him.
- (55:29) Convulsed with fear, he goes into a fit which so alarms the wife that she runs off. Alone, trembling with cold and fright, and completely sapped of energy, the Corregidor removes and hangs out his wet clothes, goes into the couple's house, and flops onto their bed.

- The miller, having escaped the Corregidor's men, enters happily,
- (55:43) but is promptly struck dumb at the sight of the Corregidor's clothing and the closed bedroom curtains. Assuming the worst,
- (56:03) he contemplates gunning down the apparent lovers,
- (56:43) then hits on the far better scheme of making mischief dressed in the Corregidor's attire, which he exchanges for his own on the spot. He also scrawls a message on the wall praising the beauty of the Corregidor's wife, implying that it is to the Corregidor's residence he is headed, and leaves the scene.

- The ballet's conclusion is a glorification of mistaken identity.
- (58:06) In the course of an extended general dance, the *jota*, the perpetually unlucky Corregidor (of necessity dressed in the miller's clothes) is arrested and led off to jail by his own lawmen, who act under order of the miller (who still dons the Corregidor's attire). The miller and his wife finally are reunited, and with their friends celebrate their triumph over the miserable magistrate by tossing his effigy in a blanket.

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This recording was made using a combination of coincident cardioid and spaced omnidirectional microphones. The aim was to preserve natural spatial relationships, which we refer to as "imaging," while at the same time capturing a heightened sense of acoustical ambience. Secondary accent microphones were used, at low operating levels, to delineate subtle musical details.

Delineation of counterpoint in the strings is enhanced by dividing the strings from left to right as follows: first violins, celli, violas, second violins. This seating arrangement is Maestro Schwarz's preference.

*John Eargle, Director of Recording*



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