



Albeniz "IBERIA" Orchestra SWR/Serebrier/Farley PHCD 147

Phoenix PHCD 147

Isaac Albéniz  
**IBERIA**  
José Serebrier, conductor  
Carole Farley, soprano  
Städtisches Sinfonieorchester

1. Evocation . . . . .	5:24	8. Chévere . . . . .	2:05
2. El Puerto . . . . .	7:45	9. Canción de Cina Para Dormir a un Negro . . . . .	2:04
3. Triana . . . . .	4:40	10. Canto Negro . . . . .	1:23
4. El Corpus en Sevilla . . . . .	4:40	Maurice Ravel	
Tomas Marco		11. <b>BOLERO</b> . . . . .	13:40
5. <b>ARBOL DE ARCANGELES</b> . . . . .	11:30	Manuel de Falla	
Xavier Montsalvatge		12. <b>LA VIDA BREVE</b>	
<b>CINCO CANCIONES NEGRAS</b> (Carole Farley, soprano)		13. Intertide and Dance No. 1 . . . . .	6:25
6. Cuba (Dentro de un Piano) . . . . .	3:40	<b>EL AMOR BRUJO</b>	
7. Punto de Habanera . . . . .	1:48	13. Ritual Fire Dance . . . . .	3:48
		Total Time: 68:52	

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Albeniz "IBERIA" Orchestra SWR/Serebrier/Farley

**ISAAC ALBENIZ** (1860-1909) was one of the most prolific and original Spanish composers. He studied with Felipe Pedrell (1841-1922), as did most of the great Spanish composers of that period, including Falla, Granados and Turina. Most of them continued their studies in Paris, and became influenced by their French contemporaries, Dukas, Debussy, and Ravel. Albeniz began as a virtuoso pianist, touring constantly. He was four years old when he gave his first piano recital. At nine he applied to the Paris Conservatoire, but was refused admission because of his youth. Upon hearing the news he ran away from home to start a life of constant adventures and travel on his own. After touring all of Spain, he used his concerts' income to travel to America, giving recitals in the West Coast, and in Cuba. Having done all this touring and concertizing by himself, and saving sufficient funds, he returned to Europe at the age of thirteen. With those savings he went to study in England and Germany before returning to Spain. There, a new Royal grant made it possible for Albeniz to again continue his travels, and once again he toured America, even more extensively than before. Still a teen-ager, he then went on to Paris, his dream destination, to study composition with Debussy, Dukas and D'Indy. Besides his prolific piano music, Albeniz wrote operas, sometimes with English librettos.

His well-known *Iberia*, a set of twelve piano pieces, is arguably his greatest masterpiece. These colorful musical portraits of different Spanish regions were composed between 1906 and 1909. Some years later, the Spanish violinist and conductor Fernandez Arbos orchestrated several of them in the most brilliant fashion. *Evoacion* is in the manner of the fandanguillo dance. *El Corpus en Sevilla* (Easter in Seville) is a march that portrays the spirit of the sacred week, although the melody he chose has nothing to do with it. Triana resembles a pasodoble in Seville. *El Puerto* (The Harbour) is full of the motion and hustle of its title.

*José Serebrier*

**TOMÁS MARCO** was born 1942 in Madrid. He studied violin and composition simultaneously with law studies graduating in 1963 from Madrid University. He also took courses in psychology and sociology. He extended his musical studies in France and Germany and includes Boulez, Stockhausen, Ligeti, Maderma and Adorno among his masters. In 1967 he became an assistant of Stockhausen. In 1968 and 1971 he obtained international awards from the Gaudemius Foundation (Holland). He received the National Award of Music of Spain in 1969 and the same year the Prize of Honour at the VI Paris Biennale. He was also awarded the Gold Harp (1975) and the Casal's Centenary award. In 1976 he obtained UNESCO's International Rostrum of Composers Award. Since 1963 he has also undertaken musical criticism and has published several books and lectures at European and American Universities. For three years he was Professor of Composition in Madrid Senior Conservatory of Music and lectures on History of Music in the University UNED. He has been on the staff of Spain's Radio National music service for eleven years. From 1981 to 1985 he was Managing Director of the autonomous body "Orquesta y Coro Nacionales de España". 1985-1995 he was in charge of the Center for the Advancement of Contemporary Music, a post held jointly from October 1990 to December 1994 with that of Technical Director of the Spanish National Orchestra and Choir. In 1985 he founded the International Festival for Contemporary Music in Alicante and he has directed the first 11 editions. In 1996 he was appointed as Director of the Autumn Festival in Madrid and from May 1996 to July 1999 General Director of Music and Theater in the Spanish Ministry of Education and Culture. In 1992 he was elected a member of the Spanish Society of America and in 1993 a member of the Royal Academy of Fine Arts of Spain. In 1998 he was awarded Doctor Honoris Causa by Madrid University. As composer he touched all genres and his works have been played throughout the world. Among his works are an opera, a ballet, 6 symphonies, several concertos, chamber works, as well as choral and solo compositions.

*Arbol de Arcángeles (Serenata Virtual) (Archangel Tree)* (Virtual Serenade) is a work for string orchestra composed in 1995. The title shows not only a poetic



intention and a relationship with the bewinged and bodyless messengers but also a dedication to certain technical procedures of the scientific world which are frequent in some of my works. In this case , directly concerned with my *String quartet no. 3* (1993), called Fractional Anatomy of the angels. Here I use formal procedures in branch growth connected with fractional mathematics. As in the third quartet, fractions and angels take each other's hand almost as abstract entities. At the end , the work finished manifesting itself as a serenade, a sort of virtuosity of the classical and romantic serenades. A serenade more virtual than real, arboreal and angelic, that finished longing to manifest itself as pure and formal music in spite of its references and models, of its allusions and implications which , in the end, are only a pretext or a stimulation for the free and risky adventure of creating worlds of sounds which could be inhabited by humans even though the archangels live in the non-existent treecrops of imaginary trees. That work was dedicated to the musicologist José Luis Pérez de Arteaga and was first performed at Madrid's National Auditorium on November 5, 1995 with the Granada City Orchestra under Joseph Pons.

**XAVIER MONTSALVATGE** born in the Catalonian town of Gerona, Spain in 1912, studied at the Barcelona Conservatory. His early models were Stravinsky and Les Six, but he was also influenced by Catalan music and, increasingly, by music from the West Indies, which gives his music its special languor and sensuality. He is best known in Spain for the opera *El Gato Con Botas* (Puss-in-Boots), several ballets, film music and other orchestral music. He has also served as a famous critic for the periodical "Vanguardia" and has received numerous awards. Pride of place is taken by the series of *Canciones Negras* composed in 1946 for the Catalan singer Mercedes Plantada to poems by Rafael Alberti, Nestor Luján, Nicolás Guillén, and Idefonso Pereda Valdes. One is aware of a certain character peculiar to the Antilles. There are plenty of contrasts from the sensual and nostalgic evocation of *Cuba on a Keyboard* (Cuba Dentro de un Piano) to the keen purpose in *Habanera Strain* (Punto de Habanera). The intensity of *A Man With a Scar* (Chevere) in which the music serves the lyric so well — and the brilliance and exoticism of the *Negro Song* (Canto Negro) which closes the cycle,

highlight the marvelous achievement of the fourth piece, the *Cradle Song to Put a Negro Child to Sleep* (Cancion de Cuna Para Dormir a Un Negrito), simple, exquisitely delicate, a rocking lullaby (one of the most popular by a Spanish composer) with a piano accompaniment that sustains without shackling the voice.

Antonio Fernández-Cid

### CUBA ON A KEYBOARD (Alberti)

When my mother wore a bunch of strawberries for a hat and the ships' smoke was still the smoke of a habanero cigar, mulata jumped and stooped....Cádiz was sleeping between fandangos and habaneras and a little parrot on the piano wanted to be a tenor: Tell me, where is the flower that man so venerates? My uncle Antonio returned with his insurrectionist air: The Cabana and the Principe thundered through the patios about the harbor. No longer shines the blue pearl of the sea of Antilles, it is now put out, it is dead to us. I found myself in beautiful Trinidad. Cuba was lost and now it was true, it was true, it was no lie. An escaped gunboat arrived singing of it in guajiras. Havana was now lost, money was to blame. The gunboat fell silent. But then, ah, but then was when they took "Si" and made it into "yes."

### CUBA DENTRO DE UN PIANO

Cuando mi madre llevaba un sorbete de fresa por sombrero y el humo de los barcos aun era humo de habanero, mulata vuelta abajera...Cádiz se adormecía entre fandangos y habaneras y un lorito al piano queria hacer de tenor. Dime donde esta la flor que el hombre tanto venera. Mi tío Antonio volvía con su aire de insurrecto. La Cabaña y el Príncipe sonaban por los patios del Puerto. Ya no brilla la perla azul del mar de las Antillas, ya se apagó, se nos ha muerto. Me encontré con la bella Trinidad. Cuba se había perdido, y ahora era verdad, era verdad, no era mentira. Un cañonero huido llegó cantandolo en guajiras. La Habana ya se perdió; tuvo la culpa el dinero. Calló, cayó el cañonero. Pero después, pero ¡ah! después fué cuando al sí lo hicieron "yes."

### A HUMOROUS FLIRTATION (Lujan)

The creole girl goes by in her white crinoline. How white it is! Hola, the crepe of her foam; sailors, get a good look at her. She goes by, moist with the moonlight of her dark skin. Girl, don't worry over being alone this afternoon. I would like to send orders to the water not to escape right away from the prison of your skirts. Your body contains the sound of a dahlia opening. Girl, don't worry, your body of fruit is asleep in the embroidered air. Your fine waist moves with the nobility of a whip, your skin smells gaily of lime and orange; the sailors watch you, and remain watching you...The creole girl goes by in her white skirt. How white it is!

### PUNTO DE HABANERA

La niña criolla pasa con su mirriñaque blanco. ¡Que blanco!  
¡Hola! crespón de tu espuma; ¡marineros contempladla!  
Va mojadita de lunas que le hacen su piel mulata.  
Niña, no te quejes, tan solo por esta tarde.  
Quisiera mandar al agua que no se escape de pronto  
de la cárcel de tu falda. Tu cuerpo encierra esta tarde rumor  
de abrise de dalia. Niña, no te quejes, tu cuerpo de fruta está  
dormido en fresco brocado. Tu cintura vibra fina con la nobleza  
de un látigo, toda tu piel huele alegre a limonal y a naranja.  
Los marineros te miran y se te quedan mirando. La niña criolla pasa  
con su mirriñaque blanco. ¡Que blanco!

### CHÉVERE (Guillen)

Chévere, the man with the scar, becomes himself a razor. He slashes at the moon until he runs out of moon; he slashes at the dark until he runs out of dark; he slashes at the song until he runs out of song; and then, he slashes, slashes the body of his bad black woman.

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### CHÉVERE

Chévere del navajazo se vuelve él mismo navaja:  
Pica tajadas de luna, más la luna se le acaba;  
Pica tajadas de sombra, más la sombra se le acaba;  
Pica tajadas de canto, más el canto se le acaba;  
¡y entonces, pica que pica carne de su negra mala!

### CRADLE SONG (Valdes)

Ninghe, ninghe, ninghe, my tiny one, my black child who won't go to sleep,  
coconut head; coffee bean, with pretty freckles and eyes as big as two windows facing  
the sea. Close your eyes, frightened black child; the white bogey man can eat you up.  
You are no longer a slave and if you sleep a lot the man of the house promises to buy  
you a suit with buttons to make you a "groom." Ninghe, ninghe, ninghe, sleep little black  
child, coconut head, coffee bean.

### CANCIÓN DE CUNA PARA DORMIR A UN NEGRITO

Ninghe ninghe ninghe, tan chiquitito, el negrito que no quiere dormir;  
Cabeza de coco, grano de café, con lindas motitas, con ojos grandotes  
Como dos ventanas que miran al mar, Cierra los ojitos, negrito asustado;  
El mandinga blanco te puede comer. ¡Ya no eres esclavo! y si duermes mucho el  
señor de casa promete compliar traje con botones. Para ser un "groom." Ninghe  
ninghe ninghe, duermete negrito, cabeza de coco, grano de café.

### A NEGRO SONG (Guillen)

Yambambo, yambambe! The solongo from Congo struts by, the black, black man  
struts by. A-ó-é! The solongo from the Congo dances the yambo on one foot.

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Yambambó, yambambé!  
 Mamatomba serembé cuserembá, the black man sings and gets drunk. Mamatomba serembé cuserembá, the black man gets drunk and sings. Mamatomba serembé cuserembá, the black man sings and goes.  
 A cue-me-me serembó a-é, yambambo, a-é, yambambe a-ó, tamba-tamba-tamba-tamba.  
 The black man staggers, the black man staggers, caramba, caramba, the black man falls  
 Yambá, yambó, yambambé, yambambó, yambambé, he dances the yambo on one foot.

### CANTO NEGRO

¡Yambambó, yambambé! Repica el congo solongo, repica el negro bien negro, ¡A-óé!  
 Congo solongo del songo baila yambó sobre un pié ¡Yambambó, yambambé! Mamatomba serembé cuserembá, el negro canta y se ajuma. Mamatomba serembé cuserembá, El negro se ajuma y canta. Mamatomba serembé cuserembá, el negro canta y se vá.  
 A cue-me-me serembó a-é, Yambambó a-é, yambambe a-ó, tamba, tamba, tamba, tamba.  
 Tamba del negro que tumba, tamba del negro, caramba, caramba, que el negro tumba. ¡Yambá, yambo! ¡Yambambé, yambambó, yambambé! Baila yambo sobre un pié.

### BOLERO

**MAURICE RAVEL'S** most famous work was, in his own words, "composed in 1928 at the request of Miss Ida Rubinstein who asked for a bolero for orchestra. It is a dance whose pace is very steady and uniform, as much in the melody and harmony as in the rhythm, which the sidedrum beats constantly. The only variation is provided by the orchestral crescendo."

Chronologically, *Bolero* came soon after the remarkable *Chansons Madécasses* and the *Sonata for Violin and Piano*. Intentionally Ravel based his extraordinary exercise on the simplest of themes and harmonies. Magically he finally modulates during the coda, possibly one of the first examples of inspired minimalism. The sheer persistence of the simple drum rhythm seems to drive audiences wild. The colorful orchestration proves an ideal showpiece for great instrumental solo displays.

Ravel himself recorded it and it is known that he performed it at a faster pace than has become traditional since then. I decided for my second recording of *Bolero* (my first was with the Melbourne Symphony some years ago) to adopt a tempo somewhat closer to Ravel's own. I believe this approach gives it a fresh look.

*José Serebrier*

**MANUEL DE FALLA** was born in 1876 in Cadiz, the historical seaport town at the southern-most tip of Andalusia, and is considered the greatest Spanish composer of this century. He studied composition with Felipe Pedrell, the teacher and scholar who led the revival of Spanish music which took place towards the end of the nineteenth century. In 1904 Falla's one-act opera *La vida breve* (Life is Short) won the composition competition of the Real Academia de Bellas Artes and at the same time he was awarded a prestigious piano prize organised by the piano makers Ortiz y Cussó.

In 1907 he achieved a long-held ambition of travelling to Paris and was welcomed there by Ravel, Debussy (with whom he had previously corresponded) and especially by Paul Dukas. He completed several chamber works and began work on *Noches en los Jardines de Espáña* (Nights in Gardens of Spain) before the outbreak of war in 1914 compelled him to return to his native country. In 1915 the ballet *El Amor Brujo* (Love the Magician), with its ghostly story of gypsy jealousy, was first staged in Madrid. Subsequently he was approached by Diaghilev to write a work for the Ballet Russes and in response composed a mime-play in two tableaux, *El Corregidor y la Molinera* (The Magistrate and the Miller's Wife) which, with some subsequent revisions, became *El Sombbrero de Tres Picos* (The Three-Cornered Hat), and was produced most successfully in London in 1919 with choreography by Massine and designs by Picasso. Following the end of the Civil War, he moved to Argentina and worked there until his death in 1946 just a few days before his 70th birthday, leaving the vast oratorio *Atlántida* still unfinished.

**JOSÉ SEREBRIER** When Leopold Stokowski hailed José Serebrier as “the greatest master of orchestral balance” the 22-year-old musician was the Associate Conductor of the American Symphony Orchestra in New York. That year, following his Carnegie Hall debut, he was hailed by the American press for the “great intensity, precision and clarity” of his music-making. By the time Serebrier had made his debut recording for RCA of Ives’s 4th Symphony with the London Philharmonic Orchestra, he was winning accolades from music critics and the public all over the world.

After 5 years as Associate Conductor of Stokowski’s American Symphony Orchestra, Serebrier accepted an invitation from George Szell to become Composer-in-Residence of the Cleveland Orchestra, a position that he held for several seasons. Since then, José Serebrier has conducted most of the major orchestras of America and Europe. Recently he made his debut with the orchestras of Philadelphia and Pittsburgh, and made a triumphant return to the Cleveland Orchestra.

Serebrier has become one of the most recorded conductors of his generation. His recording of Ives’s 4th Symphony won a Grammy nomination and his recording of the Mendelssohn Symphonies with the Scottish Chamber Orchestra won the Music Retailers Association Award for best orchestral recording of 1991. The first of his series of Shostakovich film suites won the Deutsche Schallplattenpreis in 1990 for best orchestral recording. He will shortly be recording works by Rimsky-Korsakov, as well as his own music, with the London Philharmonic Orchestra.

Serebrier’s international tours in recent years have included an American tour with the Pittsburgh Symphony Orchestra, two Latin American tours with the Juilliard Orchestra, an American tour with the Scottish Chamber Orchestra, a tour of the east coast of America with the American Composers Orchestra, many tours of Australia and New Zealand and most recently, a South American tour with the Scottish Chamber Orchestra.

In 1985 Serebrier organized “Festival Miami”. As its Artistic Director, he commissioned prominent composers such as Elliott Carter, and gave the American premieres of a Liszt opera, a Wagner Overture and many others. During his festivals he conducted the Pittsburgh Symphony, Philharmonia and American Symphony Orchestras. Serebrier received the Alice M. Ditsen Conductor’s Award from Columbia University for his persistent programming of new music.

As a composer, Serebrier has won the most coveted awards, including two Guggenheims, Rockefeller Foundation Grants, and The BMI Award as well as commissions from the National Endowment for the Arts and the Harvard Musical Association. Born in Uruguay of Russian and Polish parents, Serebrier has composed more than 100 works. His first symphony, *Elegy for Strings* and the *Poema Elegiaco* were premiered by Leopold Stokowski and several of his works have become highly successful ballets with companies such as The Joffrey Ballet. His new Violin Concerto *Winter* was recently premiered in New York, Madrid and London.

**CAROLE FARLEY** has become one of the most sought-after singers of her generation. She is a principal singer at the Metropolitan Opera, where she made her debut in 1977 in the demanding role of Alban Berg’s *Lulu*, a role she has repeated more than 80 times in four languages: German, English, French and Italian. She regularly appears in the world’s foremost opera houses, including the Chicago Lyric, New York City Opera, Cologne Opera, Zurich Opera, Düsseldorf Deutsche Oper am Rhein, Paris, Welsh National Opera, Teatro Regio Torino, Teatro Colon Buenos Aires, Opera de Lyon, Theatre de la Monnaie in Brussels, Opera de Nice and Teatro Comunale Firenze/Maggio Musicale. Her many roles include the heroines in Monteverdi’s *Poppea*, Massenet’s *Manon*, Mozart’s *Idomeneo*, Verdi’s *Traviata*, Offenbach’s *Tales of Hoffmann* and particularly operas of Strauss including *Salome*, as well as Shostakovich’s *Lady Macbeth of Mzensk*.

She has appeared with most of the leading orchestras in the U.S., such as the New York Philharmonic, Boston Symphony, Philadelphia Orchestra, Cleveland Orchestra, Pittsburgh Symphony, Minnesota Orchestra, Baltimore Symphony and Washington National Symphony under conductors Zubin Mehta, Stanislaw Skrowaszewski, Antal Dorati, Andre Kostelanetz and Sergiu Commissiona. Her European orchestra concerts range from the B.B.C. Symphony, Royal Philharmonic, Concertgebouw, Orchestre Nationale de France and the Radio Orchestras of Brussels, Paris, Turin, Cologne, Rome, The Hague, Helsinki and Barcelona, with Pierre Boulez, Jean Martinon, Gary Bertini, Nello Santi, James Levine and Sir John Pritchard.

Her recordings include Beethoven's "Symphony No.9" with Antal Dorati and the Royal Philharmonic, "And Vienna Dances" with Andre Kostelanetz, Tchaikovsky "Opera Arias" under Jose Serebrier for RCA Records, Strauss' "Guntram" with the B.B.C. Symphony Orchestra and Sir John Pritchard, Marschner's "Der Vampyr" with RAI Rome Orchestra and scenes from Strauss' "Daphne" and "Capriccio".

Carole Farley starred in the acclaimed production of "The Merry Widow" over 50 times in Paris, and her Lyubimov-staged "Lulu" for Teatro Regio in Turin was awarded the famed Abbiati prize for the best production of an opera in Italy in 1983.

She has additionally recorded and filmed Poulenc's opera *La Voix Humaine* and Menotti's *The Telephone* for Decca Laser Disc and Video. She received the Diapason d'Or for her recordings of French songs, and the Grand Prix du Disque for her recordings of songs by A. Lemeland.