

# STOKOWSKI CONDUCTS MANUEL DE FALLA

## El Amor Brujo (Love the Magician)

- 1 Introduction and Scene (0:28)
  - 2 In The Cave (Night time) (2:00)
  - 3 Song of Love's Sorrow (1:41)
  - 4 The Apparition (0:12)
  - 5 Dance of Terror (1:44)
  - 6 The Magic Circle (The Fisherman's Story) (2:15)
  - 7 Midnight (Witchcraft) (0:20)
  - 8 Ritual Fire Dance (3:08)
  - 9 Scene (1:04)
  - 10 Song of the Will o' the Wisp (1:34)
  - 11 Pantomime (4:30)
  - 12 Dance of the Game of Love (2:30)
  - 13 Finale (The Bells of Morning) (1:30)
- Nan Merriman, mezzo-soprano  
Recorded at Carnegie Hall, 21st March 1948

## Nights in the Gardens of Spain (Noches in los jardines de España)

- 1 En la Generalife (9:19)
  - 2 Danza lejana (4:28)
  - 3 En los jardines de la Sierra de Còrboda (8:01)
- William Kapell, piano  
Recorded at Carnegie Hall, 13th November, 1949

New York Philharmonic Symphony Orchestra, conducted by Leopold Stokowski

Sourced from tapes in the Jack Baumgarten archive from the collection of Edward Johnson  
Tape transfers and XR remastering by Andrew Rose at Pristine Audio, June-July 2009  
Cover artwork based on a photograph of Manuel de Falla

Total duration: 44:44 © 2009 Pristine Audio.

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## MANUEL DE FALLA

**El amor brujo** (Love, the Magician) is a piece of music composed by Manuel de Falla. It was initially commissioned in 1914-15 as a gitanería (gypsy piece) by Pastora Imperio, a renowned gypsy dancer, and was scored for voice, actors, and chamber orchestra. Unfortunately, it was barely successful. In 1925, Falla transformed it into a ballet scored for a full symphony orchestra with three short songs for mezzo-soprano. In this form, El amor brujo succeeded.

El Amor brujo tells the story of Candela, a gypsy girl, whose love for Carmelo is tormented by the ghost of her faithless former lover.

The work is distinctively Andalusian in character with the songs in the Andalusian dialect of the Gypsies. The music contains moments of remarkable beauty and originality and includes the celebrated Ritual Fire Dance and the Dance of Terror. The song *¡uego fatuo* ("Will O' The Wisp") was included in the celebrated Miles Davis-Gil Evans collaboration *Sketches Of Spain*.

**Nights in the Gardens of Spain** (Noches en los Jardines de España) is a piece of music by the Andalusian composer Manuel de Falla (1876-1946). Falla began this work as a set of nocturnes for solo piano in 1909 but on the suggestion of the pianist Ricardo Viñes turned the nocturnes into a piece for piano with orchestra. Falla completed it in 1915 and dedicated it to Ricardo Viñes. The first performance was given on April 9, 1916, at the Teatro Real in Madrid with the Orquesta Sinfónica de Madrid conducted by Enrique Fernández Arbós. The piano part was played by José Cubiles.

The work depicts three gardens:

*En el Generalife* (In the Generalife): The first gardens are in the Generalife, the jasmine-scented gardens surrounding the summer palace of the king's harem at the Alhambra.

*Danza lejana* (Distant Dance): The second garden is an unidentified distant one in which there is an exotic dance.

*En los jardines de la Sierra de Córdoba* (In the Gardens of the Sierra de Córdoba): The third gardens are in the Sierra de Córdoba in Spain and feature lively gypsy dancing and singing for the feast of Corpus Christi.

Falla referred to Nights in the Gardens of Spain as "symphonic impressions." The piano part is elaborate, brilliant, and eloquent but rarely dominant. The orchestral writing is lush. It is Falla's most "impressionistic" score.

**This remastering** was sourced from open-reel tapes compiled by Stokowski's assistant, Jack Baumgarten. Both concerts had originally been captured on disc, and both exhibited unusual sonic deficiencies - the tape box has the words "unfocussed sound" pencilled in next to the details of *El amor brujo*, which is no great surprise as my XR remastering revealed a loss of up to 20dB between 3 and 5kHz, as well as a 15dB drop centred around 550Hz, both of which sucked a huge amount of life out of the recording. A similar frequency loss, about 18dB, was noted above about 4.5kHz in *Nights in the Gardens of Spain*, leaving a very muffled top end. Restoring these missing frequencies brought both recordings very much to life - the transformation of the first in particular was truly remarkable - but also then required considerable noise reduction targeted at those same frequency ranges as bringing up the music has inevitably also amplified the tape hiss. Both recordings then required extensive close attention to deal with individual defects now revealed by the severe re-equalisation required. The end results do, I hope, speak for themselves, as do these two absolutely wonderful performances.

NOTES BY WIKIPEDIA & ANDREW ROSE - FURTHER NOTES ONLINE AT [WWW.PRISTINECLASSICAL.COM](http://WWW.PRISTINECLASSICAL.COM)