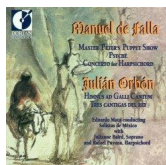


Falla - Master Peter's Puppet Show; Psyche; Concerto for Harpsichord (1995)

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Manuel de Falla (1876-1946) Master Peter's Puppet Show [1] *The Proclamation* (1.1-1.2) [2] *Master Peter's Symphony* (2.1-2.3) [3] *The Court of Charlemagne* (3.1-3.2) [4] *Entrance of Charlemagne* (4.1-4.2) [5] *Melisendra* (5.1-5.6) [6] *The Moor's Punishment* (6.1-6.2) [7] *The Pyrenees* (7.1-7.2) [8] *The Escape* (8.1-8.10) [9] *Finale* (9.1-9.15) [10] *Psyché*

Julián Orbón (1925-1991)

[11] *Himnus ad Galli Cantum*

Tres cantigas del rey

[12] *Cantiga No.65 (Allegro semplice)* [13] *Cantiga No.134 (Lento, molto libero)* [14] *Cantiga No.133 (Vivo)*

Falla Concerto for Harpsichord

[15] *Allegro* [16] *Lento* [17] *Vivace*

Julianne Baird – Soprano Rafael Puyana – Harpsichord Solistas de Mexico Eduardo Mata - Conductor

One of the most famous salons of the French capital in the second decade of the twentieth century was that of Princesse Edmond de Polignac (née Winnaretta Singer), where outstanding artists and intellectuals gathered frequently. The Princesse de Polignac was a generous patroness of the arts, contributing important sums of money towards all kinds of musical, stage and dance projects, and commissioning works from the most important composers of her time. Many of these works received their first performances at the Princesse's salon, including *Les malheurs d'Orphée* by Darius Milhaud (1892-1974), *Renard* by Igor Stravinsky (1882-1971) and *Master Peter's Puppet Show* by Manuel de Falla. -- Juan Arturo Brennan, rockian.biz

The puppet opera *El retablo de maese Pedro* ('Master Peter's Puppet Show'), based on an

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episode in the classical Cervantes novel Don Quixote, was completed in 1922.

Among chamber works by de Falla may be included the Concerto for Harpsichord, Flute, Oboe, Clarinet, Violin and Cello, which makes use of the early keyboard instrument that had played an important part in his puppet opera El retablo de Maese Pedro.

Son of the Spanish composer and pianist Benjamín Orbón, Julián Orbón studied in Cuba at the Orbón Conservatory, continuing his studies in Spain at the Oviedo Conservatory before returning once more to Cuba, where he played an important part in contemporary Cuban music.

Orbón's musical language, influenced at first by composers such as Manuel de Falla, was developed under Copland in a productive second phase of his career, to be followed by the sadness of final exile. His Concerto grosso dates from 1958, the Dansas sinfónicas from 1956, and his Tres versiones sinfónicas from 1953. --- naxos.com

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