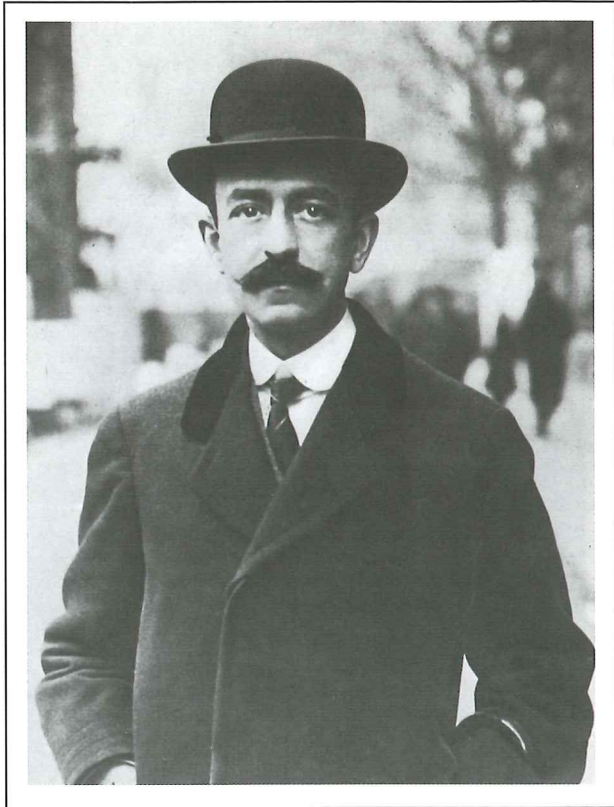


SOMMCD 059



Manuel de Falla

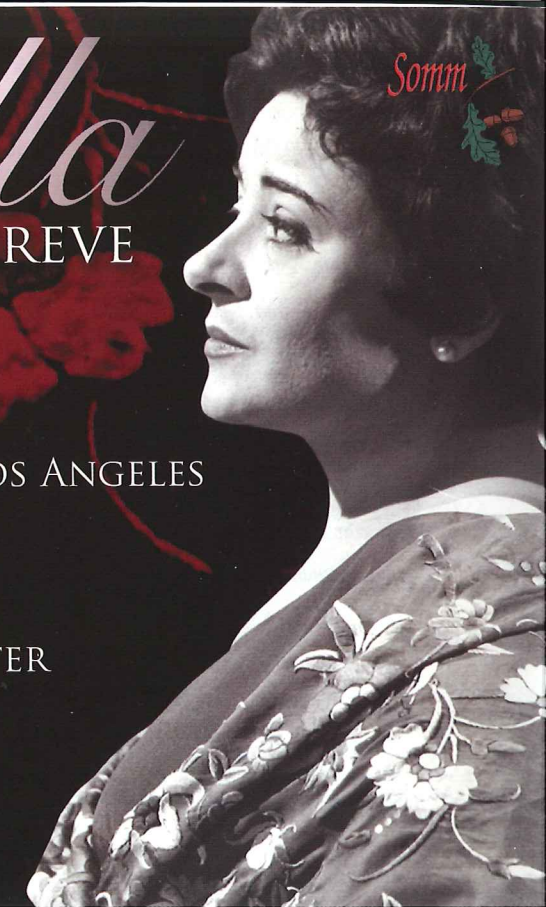
# Falla

LA VIDA BREVE

*With*  
VICTORIA DE LOS ANGELES  
*As Salud*

*Conductor*  
ERNESTO HALFTER

Somm



Manuel de Falla (1876 - 1946)

## LA VIDA BREVE

Opera in two acts

Libretto by Carlos Fernández Shaw

Sung in Spanish

### THE CAST

Salud, *soprano*  
Abuela (Grandmother), *mezzo-soprano*  
Carmela, *mezzo-soprano*  
First Street Vendor, *soprano*  
Second Street Vendor, *mezzo-soprano*  
Third Street Vendor, *soprano*  
Paco, *tenor*  
Úncle Sarvaor (Salvador), *baritone*  
The Singer, *baritone*  
Manuel, *baritone*  
A Voice in the Forge & A Voice in the Distance, *tenor*  
Voice of a Hawker, *tenor*

VICTORIA DE LOS ANGELES  
ROSARIO GOMEZ  
JOSEFINA PUIGSECH  
CARMEN GOMBAU  
AGUSTINA TURULLOLS  
PILAR TELLO  
PABLO CIVIL  
EMILIO PAYÁ  
JOSÉ SIMORRA  
FERNANDO CACHADIÑA  
MIGUEL PUJOL  
AMADEO CARTAÑA

Orquesta Sinfonica de la Opera de Barcelona and Capilla Clasica Polifonica  
(Chorus Master: Enrique Ribo)  
Conductor: ERNESTO HALFFTER  
Musical Supervision: Rafael Ferrer

### ACT I

#### First Tableau, First Scene

- [1] ¡Ah! ¡Ah! ¡Ande la tarea! (*Ah! Ah! That's it! Keep on going!*) 3:13  
[2] Mi querer es como el hierro (*My love is like iron*) 3:22

- [3] ¡Ramicos de claveles! (*Buy my carnations!*) 2:26

#### Second Scene

- [4] Abuela, ¡no viene! (*Granny, he's not coming!*) 2:12  
[5] Solo tengo dos cariños (*I only have two loves in my life*) 2:30

#### Third Scene

- [6] ¡Ande la tarea! (*That's it! Keep on going!*) 1:58  
[7] ¡Vivan los que rien! (*Long live those who laugh!*) 3:20  
[8] ¡Malhaya el hombre (*Wretched the man*) 1:42

#### Fourth Scene

- [9] ¡Salud! ¿Qué? ¿Qué pasa? (*Salud! What? What is it?*) 1:05

#### Fifth Scene

- [10] ¡Paco! ¡Paco! ¡Mi Salud! (*Paco! Paco! My Salud!*) 1:44  
[11] Dime, Paco (*Tell me, Paco*) 1:47

#### Sixth Scene

- [12] ¡Paco! ¡Paco! ¡Mi chavala! (*Paco! Paco! My darling!*) 0:43  
[13] ¿Ande vás (*Where are you going?*) 1:02  
[14] ¡Malhaya la jembra pobre... (*Wretched the women of the poor...*) 2:18

#### Second Tableau

- [15] Intermezzo (Granada) 8:31

### ACT II

#### First Tableau, First Scene

- [16] ¡Olé ¡Ay! Yo canto por soleares! (*Ay! I am singing soleares*) 2:35  
[17] Danza (Dance) 3:20

#### Second Scene

- [18] ¡Allí está! Riyendo, (*There he is, laughing!*) 3:40  
[19] ¡Ay qué mundo y ay qué cosas! (*Ay, it's a lovely world! The things that happen!*) 0:37

### Third Scene

[20] ¿No te dije? ¿La ves? ( <i>Didn't I tell you? Do you see her?</i> )	2:45
[21] Malhaya la jembra pobre! ( <i>Wretched the women of the poor...</i> )	1:45
[22] Intermezzo	3:42

### Second Tableau

[23] Danza ( <i>Dance</i> )	3:42
[24] ¡Carmela mia! ( <i>My darling Carmela!</i> )	1:38
[25] ¡Qué Gracia! ( <i>How nice of you!</i> )	1:02
[26] ¡No! ¡¡No!! ¡Yo no vengo a cantar! ( <i>No! No! I haven't come here to sing!</i> )	3:30

**Total duration: 66:27**

Recorded in the Palacio de la Musica, Barcelona.  
Source: HMV LP 1050/51 released in 1954.  
Digitally remastered by Bryan Crimp.

**Notes & Synopsis by Ernesto Halffter are on page 10.**

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## VICTORIA DE LOS ANGELES and LA VIDA BREVE

The role of Salud in Manuel de Falla's opera *La vida breve* proved to be very significant in the early days of the career of the celebrated Catalan soprano Victoria de los Angeles.

Shortly after the young singer won First Prize in the Geneva International Competition in 1947 a BBC producer became aware of her through some visiting Spanish musicians. As a result of his interest, in 1948 de los Angeles was heard on the BBC (in a Third Programme broadcast), in two recitals of Spanish songs and as Salud in a performance of *La vida breve*. Her performance won great critical acclaim. The eminent critic Ernest Newman commenting on the broadcast wrote:

*"I have been waiting 35 years, ever since La Vida Breve was first published, to hear a performance of this little opera. The Salud, Victoria de los Angeles, whom I cannot remember hearing before, is evidently a singer of unusual distinction, and she is the only one who knew how the 'oriental turns' in Spanish melody should be sung".*

On another occasion he wrote that he was "*struck by the beauty of her voice and the genuine musical quality of her singing*".

As a direct result of the broadcast of *La vida breve* de los Angeles signed an exclusive EMI/HMV contract and started a relationship with the company which lasted for over 30 years. The first recordings for EMI were two arias from *La vida breve* released on 78rpm in 1949. Her first complete recording of the opera, re-issued here for the first time on CD, was made in Barcelona and released in 1954. The recording was welcomed by the critic of *The Record Guide*, who highly recommended it, adding that "*it enables Victoria de los Angeles to repeat the glowing performance with which she first made her name in this country*".

Victoria de los Angeles was born in Barcelona in 1923. Her mother was a good amateur singer and her uncle taught her guitar. (Victoria often accompanied herself on the guitar in her recitals. A favourite *encore* was *Adios Granada* which she sang, to the audience's delight, perched on a piano stool. On one occasion the legendary Spanish guitarist Andrés Segovia was present. Meeting her afterwards he

addressed her as *maestra*. For Victoria there could be no higher praise). She studied at the Barcelona Conservatoire and made her concert début in 1944, followed by her operatic début, singing the Countess in *Le Nozze di Figaro* at the Teatro de Liceu, Barcelona. She subsequently appeared there as Massenet's Manon, Marguerite (*l'aust*), Mimi (*La Bohème*), Elisabeth (*Tannhäuser*), Elsa (*Lohengrin*) and Agathe (*Der Freischütz*). She made her Madrid début as Mimi in *La Bohème* opposite Beniamino Gigli. Following her success in the Geneva International Festival, the auspicious broadcast of *La Vida Breve* and her recording contract, de los Angeles was in great demand in the most important opera houses of the world and for complete opera recordings in those early days of the long playing record. Important opera débuts were Paris Opera (1949), Covent Garden and La Scala, Milan (1950), Metropolitan, New York (1951), Teatro Colon, Buenos Aires (1952), Vienna State Opera (1957) and Bayreuth Festival (1962). She recorded 22 complete operas between 1952 and 1970, appearing with many of the greatest singers of the day, including Jussi Bjorling, Boris Christoff, Franco Corelli, Giuseppe di Stefano, Tito Gobbi and Robert Merrill.

For many music lovers it will be the song recitals, which de los Angeles gave worldwide over much of her career, for which she will be most remembered. She varied her programmes and chose her repertoire carefully but with real musical discernment. The first half would feature music by Handel, Scarlatti, Mozart, Schubert, Schumann and Brahms. She was also a memorable performer of songs by Debussy, Ravel, Fauré and Reynaldo Hahn. The second half of her concerts invariably included songs she performed perhaps better than anyone else; those written by 20th century Spanish composers. She knew and had worked with, among others Joaquin Rodrigo, Federico Mompou and Xavier Montsalvatge and one felt she *must* have known Granados, Falla and Lorca! In singing the colourful and dramatic songs by these and other composers one felt that the music was an extension of the singer herself. Truth and beauty came together on many unforgettable occasions to the delight of Victoria's legions of admirers. Hers was a most intimate art. The Victoria whose smiling warmth embraced the whole audience was the same smiling Victoria you greeted backstage after the concert. With the voice and the musicianship there was grace, integrity, honesty and love for the music she sang.

This first-ever complete recording of *La vida breve* is valuable for the superb performance of Victoria de los Angeles at the beginning of her illustrious career. It was recorded in Barcelona with a cast of Spanish singers, whose presence helps give this recording its dramatic intensity and textural authenticity. The performances of Rosario Gomez (Abuela) and of Emilio Payá (Salvador) in particular, are outstanding in this dramatic tale of duplicity and oppression. Most importantly the conductor, Ernesto

Halffter, was a pupil of Manuel de Falla. Halffter's association with Falla dated from the 1920s, when he, a young composer still in his teens, first took lessons in composition from the Spanish master. He remained in close contact with Falla and after his death in 1946, Halffter spent several years completing the unfinished score of Falla's scenic cantata *Atlántida*. Halffter, therefore, may be considered a unique authority on the music of Falla and of *La vida breve* in particular.

Although this 1954 production was the first recording of the complete opera, many recordings have been made of the dances from Act 2, which are often performed as separate items in orchestral concerts. *Danza No. 1* has been transcribed for violin and piano and recorded by many of the great violinists, including Jascha Heifetz and Fritz Kreisler.

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VICTORIA DE LOS ANGELES  
et  
LA VIDA BREVE

Le rôle de Salud dans l'opéra *La vida breve* par Manuel de Falla s'est montré très important dans les premières années de la carrière de la soprano catalane renommée, Victoria de los Angeles.

Peu de temps après que la jeune cantatrice avait gagné le premier prix du concours international de Genève de 1947, un réalisateur de la BBC a entendu d'elle par des musiciens espagnols en visite. Sa curiosité l'a amené à nous la faire connaître dans deux récitals de chansons espagnoles et dans le rôle de Salud dans une émission de *La vida breve* de la BBC. Son interprétation a reçu de grandes acclamations critiques. Le critique distingué Ernest Newman a écrit:

"Pendant 35 années, depuis la première publication de *La vida breve*, j'ai attendu une interprétation de ce petit opéra. L'interprète du rôle de Salud est Victoria de los Angeles, que je ne me rappelle pas avoir entendue jusqu'à maintenant. Elle est évidemment une cantatrice d'une distinction exceptionnelle; elle était la seule interprète à savoir chanter correctement les 'doubles orientaux' de la mélodie espagnole."

A une autre occasion il a écrit: "J'ai été frappé par la beauté de sa voix et par la vraie qualité musicale de son chant."

En conséquence directe de l'émission de *La vida breve*, de los Angeles a signé un contrat exclusif avec EMI/HMV, ce qui a commencé un rapport qui a duré plus de 30 années. Ses premiers enregistrements pour EMI furent deux arias de *La vida breve*, sorties sur un disque de 78 tours par minute, en 1949. Cet enregistrement fut accueilli par le critique du *Record Guide*, qui l'a hautement recommandé en ajoutant qu'il "permet à Victoria de los Angeles de répéter l'interprétation éclatante qui l'a rendue célèbre ici dans une émission du Third Programme de la BBC."

Victoria de los Angeles est née à Barcelone en 1923. Sa mère était bonne cantatrice amateur, et son oncle lui a appris la guitare. (Dans ses récitals elle s'est souvent accompagnée à la guitare. Un "bis" favori était *Adios Granada*, qu'elle chantait, à la joie des auditeurs, perchée sur un tabouret de piano. À une occasion, le guitariste renommé Andrés Segovia a assisté. En la rencontrant après le concert il l'a adressée comme *Maestra*. Pour Victoria, c'était un compliment des plus élogieux!)

Elle a étudié au conservatoire de Barcelone et a débuté en concert en 1944, et en opéra peu de temps plus tard, dans le rôle de la Comtesse dans *Le Nozze di Figaro* au Teatro de Liceu à Barcelone, où elle a paru par la suite comme Manon de Massenet, Marguerite (*L'aust*), Mimi (*La Bohème*), Elisabeth (*Tannhäuser*), Elsa (*Lohengrin*) et Agathe (*Der Freischütz*).

Elle a débuté à Madrid comme Mimi dans *La Bohème*, en partageant la vedette avec Beniamino Gigli. À la suite de son succès au Festival International de Genève, de l'émission à la BBC et de son contrat d'enregistrements, de los Angeles a été très demandée par les théâtres d'opéra les plus importants du monde, et pour des enregistrements complets d'opéras pendant les débuts du disque de 33 tours par minute. Pendant ses débuts importants d'opéra furent l'Opéra de Paris (1949), Covent Garden et La Scala de Milan (1950), l'Opéra Métropolitain de New York (1951), le Teatro Colón de Buenos Aires (1952), le Staatsoper de Vienne (1957) et le Festival de Bayreuth (1962). Entre 1952 et 1970 elle a enregistré 22 opéras complets, en partageant la vedette avec beaucoup des chanteurs les plus célèbres de l'époque, y compris Jussi Bjorling, Boris Christoff, Franco Corelli, Giuseppe di Stefano, Tito Gobbi et Robert Merrill.

Pour beaucoup de mélomanes, les souvenirs les plus précieux sont ceux des récitals de chansons que de los Angeles a donnés mondialement presque tout au long de sa carrière. Elle a varié ses programmes et a choisi son répertoire avec soin et avec un vrai discernement musical. Avant l'entr'acte elle faisait figurer souvent la musique de Handel, Scarlatti, Mozart, Schubert, Schumann et Brahms. Elle était aussi une interprète mémorable des chansons de Debussy, Ravel, Fauré et Reynaldo Hahn. La seconde

moitié de ses récitals comprenait toujours les chansons qu'elle savait interpréter mieux que n'importe qui d'autre: celles composées par des compositeurs espagnols du 20<sup>e</sup> siècle. Elle avait connu et collaboré avec, entre autres, Joaquin Rodrigo, Federico Mompou et Xavier Montsalvatge, et l'on a l'impression qu'elle *doit* avoir connu Granados, Falla et Lorca! En l'entendant interpréter les chansons pittoresques et dramatiques de ceux-ci et d'autres, on sent la musique comme une extension de la cantatrice elle-même. À beaucoup d'occasions inoubliables, la vérité et la beauté se sont réunies, à la joie des milliers de ses admirateurs. Le sien était un art essentiellement intime. Son sourire embrassait chaque auditeur; La Victoria qui chantait sur la scène était la même Victoria souriante qu'on allait rencontrer dans le foyer des artistes. La voix et la maestria se joignaient à la grâce, à l'intégrité, à la sincérité et à l'amour de la musique qu'elle chantait.

Cet enregistrement tout premier de *La vida breve* est de grande valeur pour l'interprétation superbe de Victoria de los Angeles au début de sa carrière illustre. Il fut enregistré à Barcelone avec un ensemble de chanteurs espagnols qui mettent en valeur l'intensité dramatique et l'authenticité de l'interprétation. Les interprétations en particulier de Rosario Gomez (La Abuela) et d'Emilio Payá (Sarvaor) se distinguent dans ce drame de duplicité et d'oppression. Ce qui est au plus important, c'est que le chef d'orchestre, Ernesto Halffter, a étudié avec Manuel de Falla. Le rapport de Halffter avec de Falla date des années vingt, lorsque Halffter, compositeur adolescent, a pris ses premières leçons de composition du maître espagnole. Il sont restés en contact proche et, après la mort de Falla en 1946, Halffter a passé plusieurs années à achever la partition incomplète de la cantata scénique de Falla, *Atlantida*. On peut donc considérer Halffter comme une autorité unique sur la musique de Falla, et en particulier sur *La vida breve*.

Bien que cet enregistrement de 1954 soit le premier de l'opéra complet, on a enregistré plusieurs fois les danses de l'Act 2, qu'on joue souvent comme pièces indépendants dans les concerts orchestraux. La *Danza No. 1*, transcrite pour violon et piano, a été enregistrée par plusieurs violonistes célèbres, y compris Jascha Heifetz et Fritz Kreisler.

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Traduction: Denys Becher et Nadia Jackson

NOTES ON FALLA, *LA VIDA BREVE*  
and SYNOPSIS OF THE OPERA  
by ERNESTO HALFFTER

*La vida breve* was composed by Manuel de Falla in 1904, with words by Carlos Fernández Shaw, a Spanish writer who was in great vogue at that time because of the great success then enjoyed in Madrid by the “Zarzuelas” (farces) of which he was the librettist. When it was presented in a competition organised by the Real Academie de Belas Artes (Royal Academy of Fine Arts) of Madrid in 1905 for the best Spanish lyrical work, it won the first prize. The opera consisted of only one act, and this award encouraged the authors to remould it with the intention of improving its presentation. It was extended to two acts, each of which contained two scenes, and in this way it achieved its final form.

In spite of this academic distinction, it did not succeed in getting a presentation in the Spanish capital by 1907, when Manuel de Falla left for Paris, where he soon became on very close terms with Paul Dukas, Debussy, Ravel, Albéniz and Ricardo Vines. *La vida breve* had its première in Nice on the 1st April 1913. Months later, on the 7th January 1914, it was presented to the Parisian public in the Theatre de l’Opéra Comique. Once it had been launched, it was given in Madrid on the 14th November of the same year, and the first presentation there was received with great enthusiasm and loud ovations, as were the 26 performances which followed. From that time onwards it has been performed countless times and in many different countries.

Even though Manuel de Falla expressed the desire that *La vida breve* should be looked upon as his first work as a composer, the way in which he thus tried to repudiate his entire earlier output only shows, as one of his biographers writes, that “his demands grew ceaselessly in proportion to his successes”. In fact, among the works of chamber music, dramatic music and piano music which he wrote in his initial period as a composer, this period which he repudiated, that is to say from 1899 to 1904, works such as the *sainete Amores de la Ines*, the song *Tus ojillos negros* and, above all, the zarzuela *La casa de tocame Roque*, it is easy to see the path he would have had to take rather along the lines of “the more Spanish inspirations of Domenico Scarlatti”, until he reached the doctrines, which he eagerly embraced and learned, to be found in the musical nationalism of Felipe Pedrell.

It is not here for us to accompany Manuel de Falla on the singular route which he then followed, from the contact with the impressionism of Debussy and the discovery of the Russian school – which

produced that already clear and burning exhalation of Andalusian essence in *Nights in the Gardens of Spain* – to the marvellous alchemy of penetration in the typical and popular substance which is transmuted into universal language – bewitching and tragic in *Love the Magician (El amor brujo)*, rustic and mocking in *The Three-cornered Hat (El sombrero de tres picos)* – to reach to more limpid coming to life of the ancestral substratum of his race in *Master Peter’s Puppet Show (El retablo de maeses Pedro)* or the austere spiritual condensation which makes the *Harpichord Concerto* the musical exaltation *par excellence* of Castillian mysticism.

The indication given by Falla for *La vida breve* to be considered as his first work is a definite proof of the conscientiousness with which the musician dominated all his work and imposed himself upon it. In truth, this score is a resumé of the influences undergone – the Wagnerian purity of Tristan and the aesthetics of national essence which Pedrell proclaimed – and is also already a sure sign of the vigorous personality which was clearly emancipating itself to convert itself into a universal figure. Although this was Falla’s first and only lyrical drama and a work of his youth, still today it has never been surpassed by any other from his homeland. It is this which distinguished it from the *zarzuela*, because it is situated on the level of the grand operas and is the starting point of that renaissance of Spanish music of which Manuel de Falla was so generously the creator and the summit.

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Now to the story of the opera:

ACT I

*First Tableau* – A few bars, before the curtain rises, admirably establish the mysterious and sad environment of the characters who will appear on the stage.

*First Scene* – This takes place in the interior courtyard of a house of gypsies in Albaicín, a district of Granada. At the back, a happy little street. At the side, a forge illuminated by the light from the fire. The smiths’ song [1] & [2] opens with the rhythmic beating of the hammers, cursing the hardness of the work. The *grandmother*, (*Abuela*) who is looking after two cages of birds, fixes her attention on a little sick bird, which, she says, must be suffering from lovesickness, just like her granddaughter. [3] Outside the fruit and flower sellers pass by, far off can be heard the bells of Granada and of the Albaicín; a group of girls cross the street, laughing. “Let them laugh,” the *grandmother* murmurs,

“one day they will have to weep.” The whole of this scene, fraught with delicious melodies of a popular character and a rich and transparent orchestration, is a superb musical introduction, which immediately evokes the mysterious atmosphere of Granada.

**Second scene** – [4] *Salud*, the granddaughter, appears disconsolate and sad. Paco, the man she loves, is late arriving. The *grandmother* tries to comfort her [5] but *Salud* declares that she would die of grief if she lost either of the only loves which keep her alive: that of Paco and that of her grandmother. She finishes by asking the latter to go up to the terrace and look on the square to see if Paco is coming. The music perfectly expresses the contrast between the chill fear which afflicts *Salud* and the tenderness of the grandmother, who doubts the perfection of her granddaughter’s lover. We now hear for the first time the principal theme of the love duet.

**Third Scene** – [6] Once again we hear the chorus of smiths. [7] & [8] *Salud* then sings her first aria: “*Let those who laugh, live; let those who weep, die*”. This aria is one of the most beautiful moments in the work. It is admirably written for the voice and lends itself to the greatest magnificence in the soprano. It is a summary of melodies of the popular Andalusian style handled by a master.

**Fourth Scene** – [9] Once again the *grandmother* appears and says she has seen Paco already on his way. *Salud* now sings exuberantly with joy and hope.

**Fifth Scene** – [10]& [11] With the entry of *Paco* is heard the great love duet. To his promises of fidelity *Salud* replies with exalted oaths, with heart-stirring credulity and enchantment. It is the most intensely lyrical passage of the opera: passionate phrases in ample melodies – an orchestral palette of moving and sparkling colour. The mastery of the composer is shown in the torrent of a noble and happy passion.

**Sixth Scene** – [12] While *Paco* is continuing to swear fidelity, [13] *Uncle Salvador* arrives and confirms to the *grandmother*, his sister, the truth of the rumours that are going round: Paco will be married in a few days’ time to a girl of his own class, rich and pretty. [14] In the background, from time to time, we hear the melancholy voices of the smiths.

[15] **Second Tableau, Intermezzo** – Granada is seen, in full daylight, from the Sacro Monte, the boundary of the Albaicín. The whole of this interlude is a musical impression with full melody for the strings, with contributions from the chorus, sounds of feminine voices, echoing through the streets. It

suggests a tranquil twilight which descends on the perfumed horizon. It is an episode of Andalusian purity, in which there vibrates all the heat, all the anxiety, all the sensualism of the eternal Andalusia; and with that the first act comes to an end.

## ACT II

**First Tableau, First Scene** – A narrow street in Granada, with the house of *Carmela* and her brother *Manuel*. Through the spacious windows can be seen the fiesta which is being held to celebrate the marriage of *Carmela* with Paco. [16] There are songs accompanied on the guitar and a dance [14] which has rhythms similar to those of Andalusian folklore. (This dance has also been taken out of the opera and today figures in the repertory of the great pianists and dancers. Kreisler made a famous arrangement of this for violin and piano.)

**Second Scene** – [18] *Salud* enters and running to the windows, feels an excruciating anguish. She now sings her second aria. It is a dramatic lament in which there is expressed the fatal bitterness of her destiny. When she was just beginning to live, she has to accept death as a consolation. To live suffering for her lost love – far better to live a short life! [19] A singer and the guitars interrupt her aria. But *Salud*, with sudden passion cries out in despair against her betrayal. The orchestra, varying the theme of the love duet with vigorous accents, emphasises the dramatic effects of the action.

**Third Scene** – [20] The *grandmother* and *Uncle Salvador* appear in the street. Their endeavours to hide the truth from *Salud* had been in vain. She knows everything! *Salud*, in the arms of her grandmother bewails the unhappiness which is killing her. Meanwhile, the old gypsy *Uncle Salvador* hurls violent curses upon Paco and his deed of shame. In this trio there are Wagnerian chords which turn this into one of the most gripping musical moments in the drama. [21] *Salud*, at the windows once again, repeats melodies from the smiths’ chorus, and from her first aria. The noise of the fiesta lessens. *Carmela* and her brother *Manuel* are seen at the side of *Paco*, the latter troubled and showing anguish. *Salud* and *Uncle Salvador* wish to go into the house. The *grandmother*, calling upon the Virgin of Sorrows, asks for pity on the granddaughter in her sorrow. This is followed by an interlude in which the fundamental leitmotifs are interwoven with one another, so as to serve as a transition to the section which follows.

[22] **Second Tableau, Intermezzo** [22] – We are inside *Carmela*’s house. [23] A new dance is taking place, livelier than the first one, with choirs taking part and accompanied by the clapping of hands.

Here the popular themes attain the greatest sonority of tone. [24] Anxiety takes possession of *Paco*. In an aside he blames himself for not having prevented the scandal. [25] The two gypsies, *Salud* and *Uncle Salvador* enter in confusion. *Paco*, pretending not to know *Salud*, seeks to push her away. It is *Carmela* who stops him. [26] *Salud*, pouring out her soul and declaring the cruel abandonment which has wounded her fatally, pleads with *Paco* to finish killing her. A cello solo repeats the love theme with great sweetness. *Salud*, pronouncing the name of *Paco* for the last time and with infinite tenderness, falls dead at his feet. *Paco* lets out a sob of horror. The *grandmother* appears like a madwoman, calling out in despair for her grandchild and heaping invective upon *Paco*, whom she condemns for his villainy. The orchestra brings the piece to a climax with a *crescendo* which reaches dramatic fullness around the *leitmotifs* of the work, and the curtain falls.

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Victoria de los Angeles