

Mastering Equipment Used In Our Recordings

Digital: Weiss ADC2 Analog to Digital Converter

Aria tape head pre-amp by ATR Services

Mytek ADC192 Modified by Steve Nugent
of Empirical Audio

Manley Tube Tape Pre-amps Modified by
Fred Volz of Emotive Audio

Lynx AES16 used for digital I/O

Cables: Purist Audio Design, Pure Note, Siltech

Antelope Audio Isochrone OCX Master Clock

Power Cords: Purist Audio Design,
Essential Sound Products

Weiss Saracon Sample Rate Conversion Software

Vibration Control: Symposium Acoustics Rollerblocks,
Ultra platforms, Svelte shelves

Weiss POW-r Dithering Software

Analog: Studer 810 Reel to Reel with
JRF Magnetics Custom Z Heads & Siltech wiring

Sonic Studio CD.1 Professional CD Burner using
Mitsui Gold Archival CD's

Facts about this Recording

**El sombrero de tres picos: Transferred from a Angel 4-track tape
Recorded 1963, Kingsway Hall, London, England**

**Zarzuela Arias: Transferred from a RCA 4-track tape
Recorded 1966**



"La Morenita con Chal Blanco" painted by Ignacio Zuloaga in 1913

Manuel de Falla

El Sombrero de Tres Picos (The Three-Cornered Hat)

R. Frühbeck de Burgos conducts the
Philharmonia Orchestra
Victoria de los Angeles (Soprano)

Montserrat Caballé

Sings

Zarzuela Arias

Orchestra conducted by
Eugenio M. Marco conducting

El Sombrero de Tres Picos

(The Three-Cornered Hat)

Act One

After a short fanfare the curtain rises revealing a mill in Andalusia. The miller is trying to teach a pet blackbird to tell the time. He tells the bird to chirp twice, but instead it chirps three times. Annoyed, the miller scolds the bird and tells it to try again. The bird now chirps four times. The miller gets angry at the bird again and his wife offers it a grape. The bird takes the grape and chirps twice. The miller and his wife laugh over this and continue their work.

Soon the magistrate, his wife, and their bodyguard pass by, taking their daily walk. The procession goes by and the couple returns to their work. The dandified, but lecherous, magistrate is heard coming back. The miller tells his wife that he will hide and that they will play a trick on the magistrate.

The miller hides and the magistrate sees the miller's wife dancing. After her dance she offers him some grapes. When the magistrate gets the grapes the miller's wife runs away with the magistrate following her. Finally he catches her, and the miller jumps out of a bush with a stick. The miller chases the magistrate away and the miller and his wife continue working.

Act Two

That night, guests are at the miller's house. The miller dances to entertain them. His dance is interrupted by the magistrate's bodyguard, who has come to arrest him on trumped-up charges. After the miller is taken away, the guests leave one by one. The miller's wife goes to sleep and soon the magistrate comes to the mill. On his way to the door the magistrate trips and falls in the river. The miller's wife wakes up and runs away.

The Governor undresses and hangs his clothes on a tree and goes to sleep in the miller's bed. The miller has escaped from prison and sees the magistrate in his bed. The miller thinks that the magistrate is sleeping with his wife and plans to switch clothes with the magistrate, and avenge himself by seducing the magistrate's wife. The miller leaves, dressed as the magistrate, and the magistrate soon wakes up. He goes outside and sees that his clothes are gone, so he dresses in the miller's clothes. The bodyguard comes and sees the magistrate dressed as the miller and goes to arrest him. The miller's wife sees the bodyguard fighting with what looks like her husband and joins in the fight. The miller comes back and sees his wife in the fight and joins it to protect her. The magistrate explains the entire story and the ballet ends with the miller's guests tossing the magistrate up and down in a blanket.

Zarzuela is a Spanish lyric-dramatic genre that alternates between spoken and sung scenes, the latter incorporating operatic and popular song, as well as dance. The name derives from a Royal hunting lodge, the Palacio de la Zarzuela near Madrid, where this type of entertainment was first presented to the court.

There are two main forms of zarzuela: Baroque zarzuela (c.1630–1750), the earliest style, and Romantic zarzuela (c.1850–1950), which can be further divided into two. main sub-genres of género grande and género chico although other sub-divisions exist.

Zarzuela spread to the Spanish colonies, and many Hispanic countries – notably Cuba – developed their own traditions. There is also a strong tradition in the Philippines where it is also known as zarzuela. Other regional and linguistic variants in Iberia include the Basque zartzuela and the Catalan sarsuela.

A masque-like musical theatre had existed in Spain since the time of Juan del Encina. The zarzuela genre was innovative in giving a dramatic function to the musical numbers, which were integrated into the argument of the work. Dances and choruses were incorporated as well as solo and ensemble numbers, all to orchestral accompaniment.

Montserrat Caballé was born in Barcelona and studied music at the Liceu Conservatory and singing technique under Napoleone Annovazzi, Eugenia Kemény and Conchita Badía. She graduated with the gold medal in 1954. Her first steps were rather modest, until she moved to Basel, Switzerland, where she made her professional debut in 1956, as Mimi in *La bohème* and became part of the Basel Opera company between 1957 and 1959, covering a repertoire that included Mozart (*Erste Dame in The Magic Flute*) and Strauss (*Salome*), unusual for Spanish divas, and all sung in German, but which was very useful for her next professional step in the Bremen Opera (1959-1962). In 1962, Caballé returned to Barcelona and made her first performance at the Liceu, singing the title-role in Richard Strauss' *Arabella*. From the Fall of 1962 through the Spring of 1963 she toured Mexico, notably portraying the title role in Jules Massenet's *Manon* at the Palacio de Bellas Artes. This was followed by several more successful appearances at the Liceu in 1963.



Manuel de Falla

El Sombrero de Tres Picos (The Three-Cornered Hat)

R. Frühbeck de Burgos conducts the Philharmonia Orchestra

Victoria de los Angeles (Soprano)

- 1) Part I: Introduccion (Introduction) 1:24
- 2) Part I: La tarde (Afternoon) 5:34
- 3) Part I: Danza de la molinera (Fandango) (Dance of the Millers Wife) 3:40
- 4) Part I: Las uvas (The Grapes) 4:01
- 5) Part II: Danza de los vecinos (Seguidillas) (The Neighbours Dance) 3:12
- 6) Part II: Danza del molinera (Farruca) (Millers Dance) 7:50
- 7) Part II: Danza del corregidor (Corregidors Dance) 6:55
- 8) Part II: Danza final (Jota) (Final Dance) 6:13

Montserrat Caballé

Sings

Zarzuela Arias

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- 9) La Cancion del Olvido 2:20
- 10) El Rey Que Rabio 5:08
- 11) Bohemios 4:14
- 12) El Cabo Primero 4:35
- 13) Marina 4:40
- 14) El Barquillero 6:40
- 15) El Nino Judio 6:47
- 16) La Rosa del Azafran 3:35

Please Note: In the interest of preserving the superb sound quality of these historic recordings, they have been preserved in their original, pristine state for maximum fidelity. Transferred from commercially released, analog reel-to-reel tapes (some of which are more than 50 years old), the recordings themselves can be subject to certain "artifacts" which are an inseparable part of the original analog recording process, such as tape "hiss" or other defects, and these may be audible on certain music tracks.

Because your CD or DVD-A was individually "burned" in order to realize superior sound quality to stamped, mass-produced versions, microscopic cosmetic blemishes may be visible. Please regard these tiny marks as evidence of the "human touch" in the care and individual attention that each and every HDTT disc receives during its very demanding manufacturing process.



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