

Wednesday,  
February 28, 2024

8:00pm

Thursday,  
February 29, 2024

8:00pm



February 29 Performance Sponsor

*Gustavo Gimeno's  
appearances are generously  
supported by Susan  
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*The North American  
Première of Francisco  
Coll's Ciudad sin sueño is  
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**TORONTO SYMPHONY ORCHESTRA**

Gustavo Gimeno, Music Director

## *Spanish Reflections*

**Gustavo Gimeno**, conductor

**Javier Perianes**, piano

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**Manuel de Falla**

*Fantasia Baetica* for Solo Piano

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**Francisco Coll**

*Ciudad sin sueño*: Fantasia for Piano  
and Orchestra

North American Première/TSO Co-commission

I. Desplantes

II. Duende

III. Orgia

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**Intermission**

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**Manuel de Falla/orch. Francisco Coll**

*Fantasia Baetica*

North American Première/TSO

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**Manuel de Falla**

Suites Nos. 1 & 2 from

*The Three-Cornered Hat*

Suite No. 1

I. Introduction: Afternoon

II. Dance of the Miller's Wife (Fandango)

III. The Corregidor

IV. The Grapes

Suite No. 2

I. The Neighbours' Dance (Seguidillas)

II. The Miller's Dance (Farruca)

III. Final Dance (Jota)

Manuel de Falla (1876–1946)

## *Fantasia Baetica* for Solo Piano

Composed 1919

12 min

**MANUEL DE FALLA** was born in Cádiz, an ancient port city deeply embedded within the cultural history of southern Spain. Gifted with precocious talents for writing both prose and music, Falla found early success as a piano student in Madrid, receiving prizes and recognition for his pianistic skill and the promise of his youthful compositions. His earliest student works stayed close to 19th-century Romantic ideals, but the financial strains of launching his career soon led him to compose several *zarzuelas*, a slightly unglamorous style of stage drama that was then popular in Madrid. After a stint in Paris where Falla encountered Debussy, Ravel, Stravinsky, and other cultural changemakers, he returned to Madrid. Now, Falla had a renewed sense of musical purpose and a sharper focus on bringing his Andalusian cultural influences into dialogue with the pianistic and orchestral innovations taking place elsewhere in Europe.

Writing in the foreword to a 1933 guitar method book by Emilio Pujol, Falla expressed that the guitar “concentrates within itself the essential values of many noble instruments of the past, and has acquired these values as a great inheritance without losing those native qualities which it owes, through its origin, to the people themselves.” In this and countless other quotes, Falla showed

his fondness for the guitar, an instrument that itself dabbled in both popular and classical styles. But Falla was not a guitarist, and instead admired the instrument from afar—its resonance, gestures, range of subtle tonal qualities, and intimate connection with Spain’s vibrant flamenco and folk dance traditions. All of these qualities feed into a body of work that is rich in nuance and cultural allusion.

The *Fantasia Baetica* was commissioned in 1919 by the great Polish-American pianist Arthur Rubinstein. Even for a pianist

as accomplished as Rubinstein, the piece posed such significant difficulties that he had to delay its first performance; instead of a planned première in Barcelona in 1919, Rubinstein first performed it in New York in 1920. Rubinstein ultimately excluded it from his regular concert repertoire, complaining of its challenge and frequent employment of guitaristic figures. Indeed, despite Falla’s ample abilities as a pianist, the *Fantasia* does not lie comfortably under the performer’s hands—it

is not, in performers’ vernacular, “pianistic.” Instead, Falla prioritized a style that freely borrowed musical figurations from the guitar and elsewhere outside classical traditions. In his pursuit of a work that celebrated Andalusian culture on its own terms, Falla seems to have considered a difficult piano part to be a worthwhile price to pay.

—Program note by Arlan Vriens



↑  
Manuel de Falla—by Kalya Ramu

Francisco Coll (b. 1985)

## *Ciudad sin sueño*: Fantasia for Piano and Orchestra

North American Première/TSO Co-commission  
Composed 2021–2022

25 min

**FROM THE COMPOSER:** *Ciudad sin sueño* (*City That Does Not Sleep*) shares its name with a poem from the third section of Federico García Lorca's *Poet in New York*. Much of its musical material derives from Spanish flamenco. Like Manuel de Falla's *Noches en los jardines de España*, this 20-minute work is almost—but not quite—a concerto. Tracing one arc over its three parts, it behaves more like a fantasia: developing its material freely, in a manner that is ostentatious, intense, and almost improvisatory.

A rich, exotic, and unique musical style born out of Spain's nature as a crossroads of cultures, flamenco is something I feel born into. In this work I dive into my inheritance, reworking traditional material as a sculptor molds clay. Filtered through my own imagination, these familiar tropes become more like hallucinations.

"Desplantes", the first part, takes its name and character from some of flamenco's signature gestures; rude, flamboyant movements imbued with a particular kind of effrontery.

"All that has dark sound has duende," wrote Lorca, "that mysterious power that everyone feels but no philosopher can explain." *El duende*—the ineffable, untranslatable, spirit of earthiness, authenticity, possession ...

In the last part, "Orgía", the music takes on a festive character. It moves erratically through angular and repetitive rhythms in a kind of excessive spiral, in which the soloist becomes the leader of the group.

I wrote *Ciudad sin sueño* at the invitation of Javier Perianes—a wonderful champion of and ambassador for Spanish music. It is dedicated to him in the form of a musical portrait.

**COMPOSER BIO:** The Spanish composer-conductor Francisco Coll has received the advocacy of some of the world's leading orchestras and ensembles, including the Orchestre Philharmonique du Luxembourg (OPL), LA Philharmonic New Music Group, City of Birmingham Symphony Orchestra, and Lucerne Symphony Orchestra. Coll has been Composer-in-Residence to both the Orquestra de València (2018–2020) and Camerata Bern (2018–2019), conducting the première of his *Les Plaisirs Illuminés* with the latter together with Patricia Kopatchinskaja and Sol Gabetta as soloists. The double concerto was later released on Alpha records. A violin concerto for Kopatchinskaja, commissioned by the OPL, London Symphony Orchestra, Seattle Symphony, NTR ZaterdagMatinee, and Bamberger Symphoniker, was premièred in February 2020 and features on an orchestral portrait disc from the OPL and Gustavo Gimeno, released on Pentatone.

Born in Valencia in 1985, Coll studied at the Valencia and Madrid conservatoires before moving to London to work privately with Thomas Adès (as his only pupil to date) and with Richard Baker at the Guildhall School of Music and Drama. In 2019 he became the first composer to receive an International Classical Music Award (ICMA). Since 2012, Coll has made his home in Lucerne. Future projects include a cello concerto for Sol Gabetta, and an opera.



Manuel de Falla (1876–1946)/  
orch. Francisco Coll (b. 1985)

## *Fantasia Baetica*

North American Première

Composed 2022

12 min

**MANUEL DE FALLA'S PREFERENCE** as a composer was for smaller forces of musicians: his oeuvre leans heavily toward repertoire for solo piano, chamber ensembles, and voice. His orchestral compositions are far fewer in number. Two suites from his ballet *The Three-Cornered Hat* are performed with some regularity, alongside just two other major orchestral works: *Nights in the Gardens of Spain* and *Homages*.

Given Falla's skill for evoking colourful timbres and stories, even his non-orchestral works have proven to be provocative fodder for symphonic retellings. Such is the case with the *Fantasia Baetica*, which is, at its core, a celebration of the cultural depth and complexity of Spain's Andalusia region. Falla added the descriptor "Baetica" in reference to the ancient Roman name for the area. After Roman presence faded, the region only acquired further layers of cultural influence, with notable impacts from Islamic rule, the kingdoms of northern Spain, and the Roma. Shortly after composing the *Fantasia*, Falla moved to a hillside house in Granada, directly at the foot of the grand Islamic/Spanish fortress of Alhambra.

Drawing on the full range of orchestral timbres, this orchestration of the *Fantasia*, by Spanish composer Francisco Coll, outlines the contrasting sounds of Andalusia in sharp relief. As just one example, the striking flamenco rhythm of the opening bars is transposed from the piano's left hand to the more traditional instruments of the castanet and tambourine, lending a piquant and immediate quality to the dance rhythm. Elsewhere, winding melodies find new

sensuality and expression, afforded by the string section's ability to sustain and shape long notes. The gestures of dancing are omnipresent, tightly controlled, and highly rhythmic.

Falla's harmonic choices here occasionally allude to the tuning of a guitar's strings, and his melodies are shaped by scales borrowed from Roma music and the extended modal writing of Stravinsky and Bartók. Throughout, Falla notated frequent, detailed ornamentation for the performer to interpret. These clever ornaments are a kind of sleight of hand that could evoke a flamenco singer's microtonal ornaments even within the context of a piano's fixed pitches. In this orchestral reimagining, the wider range of instrumentation allows for an even more nuanced interpretation of these ornamental figures. As in much of Falla's work, the structural form of the *Fantasia* resists easy classification; it might best be understood as a kind of deliberate patchwork of short interludes or scenes. As in Andalusian culture itself, these diverse influences layer rather than compete, forming an utterly unique and enthralling synthesis.

—Program note by Arlan Vriens

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*The harmonic effects produced unconsciously by our guitarists are one of the miracles of natural art.*

—MANUEL DE FALLA

Manuel de Falla (1876–1946)

## Suites Nos. 1 & 2 from *The Three-Cornered Hat*

Composed 1916–1919

22 min

**THE PREMIÈRE OF** Manuel de Falla's ballet *El sombrero de tres picos* (*The Three-Cornered Hat*) was given by the Ballets Russes in London on July 22, 1919, with Ernest Ansermet conducting. In 1916, Falla composed a score for a stage pantomime based on Pedro de Alarcón's novel *The Corregidor and The Miller's Wife*. Sergei Diaghilev, Artistic Director of the Ballets Russes, heard it during a visit to Madrid and suggested that Falla expand it into a full-scale ballet, to which the composer agreed eagerly. Léonide Massine created the choreography for the new piece, rechristened *The Three-Cornered Hat*, and Pablo Picasso designed the curtain, sets, and costumes.

The story takes place in the Spanish countryside, wherein the principal characters are a miller and his wife, plus the Corregidor—a local official whose three-cornered hat symbolizes his rude, snobbish nature. The Corregidor sets his sights on the miller's wife, but his clumsy efforts at courting her come to nothing and the couple resumes their happy life.

Falla drew two concert suites from the full score of the ballet. Suite No. 1 opens with "Introduction: Afternoon". A bold fanfare is followed by highly descriptive and colourful music for the various activities around the mill. "Dance of the Miller's Wife" (*fandango*) is a vigorous number expressing the woman's fiery temperament and her deep love for her husband. In "The Corregidor", Falla mocks the pompous official by characterizing him with a well-known traditional children's song. "The Grapes" is a light, teasing dance in

which the miller's wife pretends to flirt with the Corregidor, but ends up humiliating him instead.

The second suite opens with "The Neighbours' Dance" (*seguidillas*), a warm, sweet piece based on fragments of authentic Spanish folk tunes. "The Miller's Dance" (*farruca*) is a fiery number in flamenco style. The concluding section grows to a dazzling climax. To the strains of the exciting "Final Dance" (*jota*), the entire cast rushes about madly as they try to solve the plot's many comical complications.

—Program note by Don Anderson



↑ Pablo Picasso's costume design for *The Three-Cornered Hat* (1919–1920).

For a biography of Gustavo Gimeno, please turn to page 8.



### Javier Perianes, piano

Javier Perianes made his TSO debut in February 2018.

The international career of Javier Perianes has led him to perform in the most prestigious concert halls with the world's foremost orchestras, working with celebrated conductors including Daniel Barenboim, Charles Dutoit, Zubin Mehta, Gustavo Dudamel, Klaus Mäkelä, Gianandrea Noseda, Gustavo Gimeno, Santtu-Matias Rouvali, Simone Young, Vladimir Jurowski, and François-Xavier Roth.

His 2023/24 season features an array of high-profile concerts, including the US and Canadian premières of Jimmy López Bellido's

*Ephemerae* with the Philadelphia Orchestra and Orchestre symphonique de Montréal, the world première of a new concerto by Francisco Coll with the London Philharmonic Orchestra, and its North American Première with the Toronto Symphony Orchestra.

Perianes frequently appears in recitals across the globe, with performances this season in Bilbao, Frankfurt, Regensburg, the Canary Islands, San Francisco, Montreal, and Vancouver. A natural and keen chamber musician, he regularly collaborates with violist Tabea Zimmermann and the Quiroga Quartet and appears at music festivals such as the BBC Proms, Lucerne, Argerich, and Salzburg Whitsun festivals, the Festival de La Roque d'Anthéron, Grafenegg, the Prague Spring International Music Festival, the Ravello and Stresa festivals, the San Sebastián Musical Fortnight, Festival International de Santander, Festival de Granada, Bravo! Vail, the Blossom Music Festival, Ravinia Festival, and the Canary Islands International Music Festival. This season sees Perianes and Zimmermann tour to the Pierre Boulez Saal, SPOT Groningen, and the Heidelberg Festival.

Career highlights have included concerts with the Wiener Philharmoniker; the Leipzig Gewandhausorchester; the San Francisco Symphony; the Chicago, Boston, Washington National, Yomiuri Nippon, and Danish National Symphony Orchestras; the Oslo, London, New York, Los Angeles, and Czech Philharmonic Orchestras; the Orchestre de Paris, the Cleveland Orchestra; Orchestre symphonique de Montréal; Philharmonia Orchestra; the Swedish and Norwegian Radio Orchestras; Mahler Chamber Orchestra; and the Budapest Festival Orchestra.

Recording exclusively for Harmonia Mundi, Perianes has developed a diverse discography ranging from Beethoven, Mendelssohn, Schubert, Grieg, Chopin, Debussy, Ravel, and Bartók to Blasco de Nebra, Mompou, Falla, Granados, and Turina. The 2020/21 season saw the release of *Jeux de Miroirs* and *Cantilena*. *Jeux de Miroirs* centres around Ravel's Piano Concerto in G recorded with the Orchestre de Paris and Josep Pons, and includes the piano and orchestral versions of *Le tombeau de Couperin* and *Alborada del gracioso*. Together with Tabea Zimmermann, he released *Cantilena* in April 2020, an album that celebrates music from Spanish and Latin America. His other recent albums pay tribute to Claude Debussy on the centenary of his death with a recording of the first book of his *Préludes*; his *Estampes*; and *Les Trois Sonates, The Late Works* (with Jean-Guihen Queyras), which won a Gramophone Award in 2019. In July 2021, Perianes released his latest album featuring Chopin's Sonatas No. 2 and No. 3 interspersed with the three mazurkas from Op. 63. Perianes was awarded the National Music Prize in 2012 by the Ministry of Culture of Spain and named Artist of the Year at the International Classical Music Awards (ICMA) in 2019.