

KATIA & MARIELLE LABÈQUE
SISTERS



SCHUBERT / MOZART

SISTERS

RAVEL / GERSHWIN

STRAVINSKY / DEBUSSY

SATIE

DE FUEGO Y DE AGUA

FRANZ
SCHUBERT



WOLFGANG
AMADEUS
MOZART



SCHUBERT / MOZART

TWO PIANOS AND FOUR HANDS PIANO WORKS

total duration ____ **52'56**

Franz Schubert (1797-1828)

- **Fantasy in F minor for piano duet, D 940/Op 103**

1. *Allegro molto moderato* 5'05
2. *Largo* 2'57
3. *Allegro vivace* 6'25
4. *Tempo I* 6'05
5. **Andantino varié in B minor** for piano duet, D 823/Op 84: II 8'03

Wolfgang Amadeus Mozart (1756-91)

- **Sonata in D major for two pianos, K 448 (375a)**

6. *Allegro con spirito* 8'27
7. *Andante* 9'20
8. *Allegro molto* 6'34

Franz Schubert

Fantasy in F minor for piano duet, D940/Opus 103

Andantino varié for piano duet, Op. 84, n°. 1/D823

W. A. Mozart

Sonata in D major for two pianos, K. 448 (375a)

IN THE LATE 18TH AND EARLY 19TH CENTURY THERE WAS A CLEAR DISTINCTION BETWEEN COMPOSITIONS DESTINED FOR PUBLIC PERFORMANCE AND THOSE MEANT FOR DOMESTIC USE. MOZART, FOR EXAMPLE, WROTE CONCERTOS FOR HIS PUBLIC “ACADEMIES,” WHILE HIS PIANO AND PIANO-VIOLIN SONATA OUTPUT WAS MEANT FOR AMATEURS IN THE SALON. THIS DISTINCTION BETWEEN MUSIC FOR AMATEURS AND MUSIC FOR PROFESSIONALS HAS BEEN VIRTUALLY ELIMINATED FROM OUR CONSCIOUSNESS SINCE THE ADVENT OF RECORDINGS; WE ARE USED TO HAVING THE WORLD’S GREATEST PIANISTS AND STRING QUARTETS PLAYING FOR US IN OUR LIVING ROOM, AND MANY OF US NO LONGER FEEL THE NEED TO PLAY FOR OURSELVES. BUT THE SEPARATION REMAINS AN IMPORTANT ONE IN OUR UNDERSTANDING OF THE MUSICAL LIFE OF PAST CULTURES.

WHEREAS MANY COMPOSERS HAVE WRITTEN IMPORTANT COMPOSITIONS FOR THE FOUR-HAND (PIANO DUET) MEDIUM, IT IS PRINCIPALLY MOZART AND SCHUBERT WHO WROTE FOR IT PROLIFICALLY, WITH SCHUBERT’S OUTPUT SOME FOUR TIMES GREATER THAN MOZART’S. DESPITE THE FACT THAT THIS WAS HAUSMUSIK — MUSIC DESIGNED FOR DOMESTIC USE — BOTH COMPOSERS LAVISHED SOME OF THEIR GREATEST CREATIVE INSPIRATION ON THESE PIANO DUETS. THE SONATA IN F MAJOR, K.497, FOR EXAMPLE, IS ONE OF MOZART’S LARGEST AND MOST PROFOUND WORKS IN ANY MEDIUM, AND IN THE OPINION OF MORE THAN ONE WRITER, SCHUBERT’S F-MINOR FANTASY IS HIS FINEST WORK FOR PIANO ALTOGETHER. WORKS FOR TWO PIANOS HAVE BEEN RARER THAN THOSE FOR FOUR HANDS, PERHAPS BECAUSE FEWER HOUSEHOLDS POSSESSED TWO PIANOS.

SOME OF SCHUBERT’S MOST SPLENDID FOURHAND WORKS WERE COMPOSED AT ZSELIZ, THEN IN HUNGARY (NOW ZELIEZOVCE, SLOVAKIA), IN THE SUMMERS OF 1818 AND 1824, WHEN HE ACTED AS

MUSIC TUTOR TO COUNT JOHANN ESTERHÁZY'S TWO DAUGHTERS, THE PRINCESSES MARIE AND CAROLINE. SCHUBERT WAS ALLEGEDLY INFATUATED WITH CAROLINE, WHO WAS 19 IN 1824. HE LATER DEDICATED THE F-MINOR FANTASY TO HER, BUT SUPPOSEDLY TOLD HER, IN THE WORDS OF MAURICE J.E. BROWN, "THAT SUCH DEDICATIONS WERE UNNECESSARY, SINCE ALL HIS WORK WAS DEDICATED TO HER." THE ZSELIZ FOUR-HAND WORKS INCLUDE THE MILITARY MARCHES AND THE SO-CALLED "GRAND DUO" IN C, D812/OP. POST. 140.

THE FANTASY IN F MINOR, D940/OP.103, WAS COMPOSED BETWEEN JANUARY AND APRIL 1828 AND FIRST PERFORMED BY SCHUBERT AND FRANZ LACHNER ON 9 MAY 1828. THE OPENING MEASURES BEAR A STRIKING RESEMBLANCE BOTH TO BARBARINA'S CAVATINA THAT OPENS ACT IV OF MOZART'S THE MARRIAGE OF FIGARO, AND TO THE SONG "*LIED DER TRENNUNG*," K. 519. BOTH WORKS ARE IN F MINOR, A DARK AND GLOOMY KEY, OFTEN DESCRIBED IN THE 18TH CENTURY AS THE "KEY OF DOOM" BUT IN PARTICULAR THAT OF PASSION — CF. HAYDN'S SYMPHONY NO. 49 IN F ("LA PASSIONE") AND BEETHOVEN'S PIANO SONATA IN F, OP. 57 ("APPASSIONATA"). SCHUBERT USES A VASTNESS OF SCALE TO DEEPEN DESPONDENCY TO ENORMOUS INTENSITY.

VULNERABILITY AND HOPELESSNESS ARE COLORED THROUGH HIS DISTINCTIVE TONAL AUDACITY AND ADROIT USE OF THE SOUND CHARACTERISTICS OF THE VIENNESE PIANOS OF THE TIME. LIKE THE "WANDERER" FANTASY, D760/OP.15, THE F-MINOR FANTASY SUBSUMES THE STANDARD FOUR-MOVEMENT SHAPE OF ALLEGRO–SLOW MOVEMENT – SCHERZO–FINALE INTO A CONTINUOUS STRUCTURE IN WHICH MATERIAL INTRODUCED IN ONE SECTION RECURS IN OTHERS. THUS THE RHYTHMIC FOUR-NOTE MOTIVE OF THE LOUDER MUSIC IN THE OPENING SECTION BECOMES THE SUBJECT OF A FUGATO IN THE FINAL ONE, AND THE HARMONIC PROGRESSION OF THE F-MINOR FRENCH OVERTURE IN THE SECOND SECTION IS USED AS THE BASIS FOR THE SCHERZO. THE FURY OF THE CLIMAX PRECIPITATED BY THE FUGATO IN THE FINAL SECTION LEADS TO A FINAL RESTATEMENT OF THE OPENING, IN WHICH AGONY

OPENING, IN WHICH AGONY AND RESIGNATION MAKE NO CONCESSION TO THE LISTENER'S LONGING FOR RELEASE.

THE ANDANTINO VARIÉ IS ONE OF THE MOST EXQUISITE SETS OF VARIATIONS IN THE KEYBOARD LITERATURE. IT MAY WELL HAVE BEEN INSPIRED BY MOZART'S FOUR-HAND ANDANTE AND FIVE VARIATIONS IN G, K.501, WITH WHICH IT SHARES A DELECTABLE SENSITIVITY TO THE SONORITIES AFFORDED BY THE SPREAD-OUT SPACINGS OF THE PIANO DUET TEXTURE. THE FRENCH TITLE REFLECTS ITS STATUS AS THE SECOND MOVEMENT OF SCHUBERT'S DIVERTISSEMENT SUR DES MOTIFS ORIGINEAUX [SIC] FRANÇAIS. THE DIVERTIMENTO MAY HAVE BEEN COMMISSIONED BY ITS PUBLISHER, THADDÄUS WEIGL, WHO ISSUED THE FIRST MOVEMENT (TEMPO DI MARCIA) AS OP. 63, NO. 1 ON 17 JUNE 1826 AND THE LAST TWO (THE PRESENT MOVEMENT AND A RONDO (RONDEAU BRILLANT) AS OP. 84, NOS. 1 AND 2. PERHAPS WEIGL ORIGINALLY INTENDED TO ISSUE ALL THREE MOVEMENTS UNDER OP. 63, AS NO FURTHER WORK WAS EVER ISSUED UNDER THAT NUMBER AFTER THE INITIAL MOVEMENT. IT IS UNKNOWN WHETHER THE DELAY IN THE PUBLICATION OF THE REMAINING MOVEMENTS WAS DUE TO COMMERCIAL REASONS OR SCHUBERT'S FAILURE TO DELIVER THEM PROMPTLY. THE "ORIGINAL FRENCH MOTIVES" USED BY SCHUBERT HAVE YET TO BE IDENTIFIED. FEW WORKS, EVEN BY SCHUBERT, APPROACH THE FORLORN LONELINESS OR THE FLOATING ECSTASY THAT ANIMATE THESE VARIATIONS. THEIR FRAGILE ELOQUENCE MAKES THE LISTENER ACHE WITH EMPATHY.

THE MANUSCRIPT TO MOZART'S ONLY SONATA FOR TWO PIANOS IS SIGNED BUT UNDATED; KÖCHEL THOUGHT IT WAS COMPOSED IN 1784. HE MAY HAVE FORMED THIS OPINION FROM READING MOZART'S LETTERS TO HIS FATHER OF JUNE 9 AND 12, 1784, IN WHICH MOZART MENTIONS THAT HE WILL PERFORM HIS "GRAND SONATA FOR TWO KEYBOARDS" WITH BARBARA VON PLOYER THE NEXT DAY. ON THE OTHER HAND, MOZART REPORTED THE PERFORMANCE OF HIS NEW "SONATA FOR TWO" ON NOVEMBER 24, 1781, AND HE REFERS TO THE WORK IN HIS LETTERS NUMEROUS TIMES OVER THE ENSUING SIX

WEEKS. BEARING THIS IN MIND, EINSTEIN REDATED THE WORK IN NOVEMBER 1781 AND ASSIGNED IT THE NEW NUMBER 375A. ALAN TYSON'S PATHBREAKING STUDIES OF THE MUSIC PAPER TYPES USED BY MOZART REVEALED THAT THE D-MAJOR SONATA IS WRITTEN ON THE SAME TYPE OF PAPER USED FOR OTHER WORKS COMPOSED DURING 1781, SO THAT EINSTEIN'S REVISED DATING APPEARS TO BE CORRECT.

TWO-PIANO MUSIC ALLOWS EACH PLAYER GREATER FREEDOM THAN THAT FOR ONE PIANO, FOUR HANDS. WHEREAS FOUR-HAND MUSIC LIMITS EACH PLAYER TO THE UPPER OR LOWER HALF OF THE KEYBOARD AND IMPOSES OBVIOUS PHYSICAL CONSTRAINTS, TWO-PIANO WORKS ALLOW THE PERFORMERS TO RANGE OVER THE ENTIRETY OF EACH KEYBOARD AND TEND AS A RESULT TO BE MORE BRILLIANT. THIS IS CLEARLY TRUE OF THE D-MAJOR SONATA, WHOSE MUSIC IS A TOUR DE FORCE IN EVERY WAY. ITS OUTER MOVEMENTS ARE AUDACIOUSLY VIRTUOSIC WITHIN A STRUCTURE OF REMARKABLE ECONOMY: FLAMBOYANCE IS NEVER ALLOWED TO TRIUMPH OVER MUSICAL SUBSTANCE. THE ANDANTE PRESENTS A SEAMLESS DIALOGUE BETWEEN THE PLAYERS; WHILE THE FIRST PIANO PRESENTS THE PRINCIPAL THEME, THE SECOND PLAYER OPENS THE SECOND HALF WITH AN EIGHT-MEASURE SOLO PASSAGE. BEYOND THE UNDENIABLE EXHILARATION THE WORK AFFORDS TO PERFORMERS AND LISTENERS ALIKE, IT DISPLAYS A RHETORICAL SUAVITY AND A PERFECT EQUILIBRIUM OF CONTENT AND FORM THAT THE TWENTY-FIVE-YEAR-OLD MOZART HAD LONG SINCE MADE HIS HALLMARK.

IT IS INTERESTING THAT MOZART WROTE THE FIRST PIANO PART FOR HIS STAR PUPIL JOSEPHA VON AUERNHAMMER AND THE SECOND FOR HIMSELF. WE KNOW THIS BECAUSE HE SAID SO IN A POSTSCRIPT TO HIS SISTER IN A LETTER TO HIS FATHER DATED JANUARY 9, 1782. MOZART HAD PREVIOUSLY SENT THE SONATA TO SALZBURG ALONG WITH SEVERAL OTHER WORKS AND NANNERL APPEARS TO HAVE QUESTIONED MOZART, IN A LETTER NOW LOST, AS TO WHICH PART HE PLAYED. AS MOZART'S FORMER KEYBOARD PARTNER IN THE FOUR-HAND SONATAS IN C (K.19D) (IF THIS CONTESTED WORK IS INDEED

KEYBOARD PARTNER IN THE FOUR-HAND SONATAS IN C (K.19D) (IF THIS CONTESTED WORK IS INDEED AUTHENTIC), D (K.381/123A), AND B-FLAT (K.358/186C) AND THE CONCERTO FOR TWO PIANOS IN E-FLAT (K.365/316A), ALL OF WHICH WERE COMPOSED EXPRESSLY FOR PERFORMANCE WITH HER, IT IS NATURAL THAT NANNERL WOULD BE CURIOUS ABOUT THIS. BUT MORE THAN MERE CURIOSITY MAY HAVE PROMPTED HER QUERY: THE FIRST PIANO PART OF THE TWO-PIANO SONATA CONTAINS A HIGH F-SHARP (f#'"') IN THE THIRD MOVEMENT — A NOTE OTHERWISE NEVER USED BY MOZART IN A KEYBOARD WORK. THE NORMAL RANGE OF THE FORTEPIANO AT THAT TIME WAS FF- f'"' (FIVE OCTAVES) AND HE DID NOT EXCEED IT EXCEPT THIS ONCE. IT WOULD APPEAR THAT FRÄULEIN VON AUERNHAMMER HAD A NEWER INSTRUMENT THAT HAD THE F-SHARP ON IT (AND THUS A, G AS WELL, FOR KEYBOARDS NEVER TERMINATE WITH SHARPS) AND MOZART AMUSED HIMSELF BY WRITING ONE FOR HER.

ROBERT D. LEVIN

Schubert / Mozart

KATIA & MARIELLE LABÈQUE ____ *pianos*

MARCO POSTINGHEL ____ *artistic director*

MICHAEL SEBERICH ____ *sound engineer*

BRIGITTE LACOMBE ____ *cover photo*

Pianos Steinway D / Fabio Angeletti

Recorded at Gustav Mahler Hall, Dobbiaco Italy in January 2007

Produced by Marco Postinghel & Katia Labèque

SISTERS



SISTERS

FOUR HANDS PIANO WORKS

total duration ____ **57'08**

Piotr Ilyich Tchaikovsky (1840-1893)

- 1. Swan Lake, Op. 20, Act III: Russian Dance 4'26

Johannes Brahms (1883-1897)

21 Hungarian Dances, WoO 1

- 2. N°. 1 in G Minor 3'02
- 3. N°. 20 in E Minor 2'58
- 4. N°. 5 in F-Sharp Minor 2'49

Antonín Dvořák (1841-1904)

- 5. Slavonic Dances, Op. 72: II. Dumka in E Minor
(Allegretto grazioso) 5'19
- 6. Slavonic Dances, Op. 46: VIII. Furiant in G Minor
(Presto) 3'54

Georges Bizet (1838-1875)

- 7. Children's Games, Op. 22: Little Husband, Little Wife 2'45

Johann Strauss II (1825-1899)

- 8. Pizzicato Polka 2'33
- 9. Polka auf der Jag, Op. 373 2'06

Gabriel Fauré (1845-1924)

- 10. Dolly Suite, Op. 56: I. Berceuse 2'53

Francis Poulenc (1899-1963)

- 11. L'embarquement pour Cythère, FP 150 2'19

Darius Milhaud (1892-1974)

- 12. Scaramouche: Brazileira 2'37

Percy Aldridge Grainger (1882-1961)

- 13. Country Gardens (Handkerchief Dance) 2'11

George Gershwin (1898-1937)

Three Preludes

- 14. I. *Allegro ben ritmato e deciso* 1'30
- 15. II. *Andante con moto e poco rubato* 4'38
- 16. III. *Allegro ben ritmato e deciso* 1'09

Igor Stravinsky (1882-1971)

- 17. 3 Easy Pieces : Valse (Waltz) 1'54
- 18. 5 Easy Pieces : Galop 1'53

Witold Lutosławski (1913-1994)

- 19. Variations on a Theme of Paganini 5'07

Adolfo Berio (1847-1942)

- 20. Polka 1'05



A NOS PARENTS, PIERRE ET ADA

SISTERS IS A SERIES OF SONIC IMAGES, BORN OUT OF OUR DESIRE TO BRING TOGETHER THE MUSIC THAT HAS MADE UP THE SOUND TRACK TO OUR LIVES AT ONE MOMENT OR ANOTHER. ONE SHOULD LISTEN TO *SISTERS* AS IF SCROLLING THROUGH A PHOTO ALBUM, EACH IMAGE RECALLING A PRECISE MEMORY, OTEN FROM OUR CHILDHOOD.

BERCEUSE BY GABRIEL FAURÉ IS THE PIECE WE FIRST PLAYED AT SIX AND EIGHT YEARS OLD. *SCARAMOUCHE* BY MILHAUD, WHICH WE HEARD SO OFTEN PLAYED BY THE STUDENTS OF OUR MOTHER...

LATER, THE *SLAVONIC DANCES* OF DVORAK, OR THE BRAHMS' *HUNGARIAN DANCES* THAT OUR FATHER LOVED SO MUCH TO HEAR US PLAY AT HOME. THE FAMOUS *POLKA* OF ADOLFO BERIO, GIVEN TO US BY LUCIANO BERIO, HIMSELF AN ADMIRER OF HIS GRANDFATHER'S MUSIC!

AND LIKE ALL PIANO DUOS IN THE WORLD, IN OUR FIRST RECITALS WE PLAYED *VARIATIONS SUR UN THÈME DE PAGANINI* BY LUTOSLAWSKI. THE MUSIC OF GEORGE GERSHWIN MARKED OUR DEBUT IN THE UNITED STATES AND THE BEAUTIFUL MEETING WITH IRA GERSHWIN IN LOS ANGELES. A PARTICULARLY MEMORABLE MOMENT ALSO : FILMING ON THE DANUBE THE *POLKAS OF JOHANN STRAUSS*, WHICH WAS BROADCAST BY ORF DURING THE INTERMISSION OF NEW YEAR CONCERT.

TO THESE WORKS WE HAVE ADDED AN HOMAGE TO THE UNFORGETTABLE VERSION OF *COUNTRY GARDENS* BY PERCY GRAINGER AS PLAYED BY ROWLFAND FOZZIE ON THE MUPPETS SHOW, WHICH CAN BE SEEN ON THE YOUTUBE. *PETIT MARI, PETITE FEMME* BY GEORGE BIZET IS PART OF *JEUX D'ENFANTS*, WHICH WE IDENTIFY WITH GAMES WE PLAYED AS CHILDREN. SHARING GAMES BECAME SHARING MUSIC, SHARING LIFE...

SISTERS IS NOT A COMPILATION OF PRE-EXISTING RECORDINGS, AND THERE IS NO REAL LINK BETWEEN ALL OF THE SMALL PIECES. IT IS A RECOLLECTION OF CERTAIN MOMENTS FROM THE PAST AND PRESENT, OF OUR STORY BETWEEN SISTERS...

KATIA, MARIELLE

SISTERS

KATIA & MARIELLE LABÈQUE _____ *piano*

Coved photo from Labèque family album

***Recorded, mixed and mastered November - December 2013
by David Chalmin @ Studio KML, Rome***

Produced by Katia Labèque & David Chalmin

*Thanks to Angelo Fabbrini and Tonino Rappoccio for
the beautiful Steinways model D pianos*

MAURICE
RAVEL



GEORGE
GERSHWIN



RAVEL / GERSHWIN

TWO PIANOS AND FOUR HANDS PIANO WORKS

total duration ____ **56'28**

Maurice Ravel (1875-1937)

- **Rhapsodie Espagnole**

Deux pianos quatre mains.

- | | | |
|----|--------------------------|------|
| 1. | <i>Prélude à la nuit</i> | 4'52 |
| 2. | <i>Malagueña</i> | 2'00 |
| 3. | <i>Habanera</i> | 2'59 |
| 4. | <i>Feria</i> | 6'24 |

- **Ma Mère l'Oye**

Piano quatre mains.

- | | | |
|----|--|------|
| 5. | <i>Pavane de la belle au bois dormant</i> | 1'50 |
| 6. | <i>Petit poucet</i> | 2'57 |
| 7. | <i>Laideronnette impératrice des pagodes</i> | 3'35 |
| 8. | <i>Les entretiens de la belle et la bête</i> | 4'17 |
| 9. | <i>Le jardin féerique</i> | 3'56 |

- 10. **Pavane pour une infante défunte** 6'32

Adaptation pour piano quatre mains.

- 11. **Prélude** 2'06

Piano solo K.

George Gershwin (1898-1937)

- 12. **Rhapsody in Blue** 15'00

Original version two pianos by the composer.

FOR THE FIRST DISC TO BE RELEASED BY THEIR LABEL, KML RECORDINGS, KATIA AND MARIELLE LABÈQUE WANTED TO RETURN TO THEIR ROOTS: TO THE BASQUE COUNTRY (THEY WERE BORN IN BAYONNE) AND TO CHILDHOOD. THEIR MOTHER, ADA CECCHI, WAS THEIR FIRST TEACHER. SHE WAS A STUDENT OF MARGUERITE LONG, WHO WAS MAURICE RAVEL'S FRIEND. "EVERY SUNDAY, MAMAN TOOK US TO SEE RAVEL'S HOUSE, OVERLOOKING THE PORT IN CIBOURE. FOR HER, THERE WAS NO ONE BUT RAVEL, DEBUSSY AND FAURÉ. THOSE WERE THE THREE COMPOSERS SHE ADORED." IF, FOR KATIA AND MARIELLE, THE BASQUE COUNTRY REPRESENTS TRACES OF THEIR CHILDHOOD, THE SAME WAS CERTAINLY TRUE FOR MAURICE RAVEL. A NATIVE OF CIBOURE, HE SPENT ONLY THE FIRST THREE MONTHS OF HIS LIFE THERE, GROWING UP AND LIVING IN PARIS. "NONETHELESS, THROUGHOUT HIS LIFE, THE BASQUE COAST MUST HAVE CONSTITUTED THE MUSICIAN'S OTHER HOMELAND", POINTS OUT DAVID SANSON IN A RECENT BOOK [1], CLEARLY SUMMARISING THE LINKS THAT JOINED RAVEL AND THE BASQUE COUNTRY. FROM THE TOROS DE FUEGO OF SAINT-JEAN-DE-LUZ TO THE BEACHES OF BIARRITZ OR THE PELOTARIS OF CIBOURE, THE IMAGES OF THIS HOMELAND, OF WHICH HE SPOKE AND WROTE THE LANGUAGE, WERE AN INTEGRAL PART OF HIS UNIVERSE, AN IDEAL COUNTERBALANCE TO THE HUSTLE AND BUSTLE OF THE CITY. ON MANY OCCASIONS HE WENT BACK TO RECHARGE HIS BATTERIES IN THIS REGION, WHICH, AS HIS LETTERS ATTEST, EXERTED A HIGHLY EXHILARATING INFLUENCE ON HIM. "IN 'MOTHER GOOSE', TOM THUMB LEAVES HOME IN THIS SPECIFICALLY BASQUE MODE, FIRST IN TWO STEPS, IN 2/4 TIME, THEN IN THREE STEPS (3/4), FOUR (4/4) AND FIVE (5/4) AT THE END OF WHICH HE SEEMS TO GET LOST." AS FOR HÉLÈNE JOURDAN-MORHANGE, A MUSICIAN AND GREAT FRIEND OF RAVEL'S, SHE RELATED [2] THAT WHEN THEY WERE ON HOLIDAY IN SAINT-JEAN-DE-LUZ, THEY NEVER MISSED GOING TO SEE THE WOMEN OF THE REGION DANCE THE FANDANGO IN THE TOWN'S MAIN SQUARE. SHE ADDED THAT RAVEL LOVED DANCES - INDEED, PAVANES, MINUET AND WALTZES PUNCTUATE HIS OEUVRE - AND THIS ONE IN PARTICULAR. MICHEL SENDREZ EMPHASISES: "IN THE FERIA OF THE 'RHAPSODIE ESPAGNOLE', A VERY POPULAR FANDANGO THEME TRIGGERS THE FATAL SPINNING THAT HURLS IT INTO A CHASM, FROM WHICH IT REEMERGES ONLY TO DISAPPEAR." RAVEL'S BASQUE COUNTRY IS LOCAL

COLOUR BUT ALSO AESTHETIC FANTASY, AN UNDENI- ABLE INFLUENCE YET ONE NEVER TRULY AVOWED, AND THUS ALL THE MORE TELLING.

1 David Sanson Maurice Ravel, Actes Sud 2005. 2 Vlado Perlemuter et Hélène Jourdan-Morhange Ravel D'après Ravel, Alinéa 1989.

"I SEE FIREWORKS WHEN THOSE GIRLS PLAY!" THE WORDS OF IRA GERSHWIN UPON HEARING KATIA AND MARIELLE LABÈQUE'S GROUND-BREAKING RECORDING OF HIS BROTHER GEORGE'S RHAPSODY IN BLUE. THE 1981 PHILIPS DISC OF THE ORIGINAL TWO-PIANO ARRANGEMENT OF THE ORCHESTRAL MASTERPIECE WAS A WORLD PREMIERE AND GOLD-RECORD SENSATION - A FIRST FOR PHILIPS CLASSICS IN FRANCE - AND LAUNCHED THE LABÈQUE SISTERS'S AMERICAN CAREER. BUT ONLY AFTER IRA'S THEN ASSISTANT, MICHAEL FEINSTEIN, FISHED OUT A PRE-PROMOTIONAL COPY OF THE RECORD FROM THEIR HEAP OF MAIL AND BROUGHT IT TO IRA'S ATTENTION.

NOW, THIRTY YEARS ON, IN A NEW KML RECORDING, ONE CAN RELIVE MICHAEL AND IRA'S AMAZEMENT AT WHAT THEY HEARD. THE SPRINGINESS, SEXINESS, NOISINESS AND NOBILITY OF GERSHWIN'S RIOTOUS MASTERPIECE, JAZZ AND CLASSICAL STYLES JIVING TOGETHER AS IF THEY HAD NEVER BEEN BORN APART, IS SUMMONED UP IN QUINTESSENTIAL LABÈQUE STYLE. IT WAS A STYLE THAT REMINDED IRA SO MUCH OF HIS BROTHER'S PLAYING THAT HE INVITED THEM TO LOS ANGELES AND INSISTED THAT THEY INAUGURATE THE GERSHWIN COLLECTION AT THE LIBRARY OF CONGRESS IN WASHINGTON DC ON IRA AND GEORGE'S OWN PIANOS PLAYING THE RHAPSODY. GERSHWIN-PLAYING DOESN'T GET MORE AUTHENTIC THAN THIS.

IGOR TORONYI LALIC

"IT WAS ON THE TRAIN, WITH ITS STEELY RHYTHMS, ITS RATTLE-TY BANG, THAT IS SO OFTEN SO STIMULATING TO A COMPOSER – I FREQUENTLY HEAR MUSIC IN THE VERY HEART OF THE NOISE... AND THERE I SUDDENLY HEARD, AND EVEN SAW ON PAPER – THE COMPLETE CONSTRUCTION OF THE RHAPSODY, FROM BEGINNING TO END. NO NEW THEMES CAME TO ME, BUT I WORKED ON THE THEMATIC MATERIAL ALREADY IN MY MIND AND TRIED TO CONCEIVE THE COMPOSITION AS A WHOLE. I HEARD IT AS A SORT OF MUSICAL KALEIDOSCOPE OF AMERICA, OF OUR VAST MELTING POT, OF OUR UNDUPLICATED NATIONAL PEP, OF OUR BLUES, OUR METROPOLITAN MADNESS. BY THE TIME I REACHED BOSTON I HAD A DEFINITE PLOT OF THE PIECE, AS DISTINGUISHED FROM ITS ACTUAL SUBSTANCE."

GEORGE GERSHWIN

Maurice Ravel

KATIA & MARIELLE LABÈQUE _____ *pianos/artistic producers*

FRANCOIS ECKERT _____ *sound engineer*

Recorded at Ircam May 2006

George Gershwin

KATIA & MARIELLE LABÈQUE _____ *pianos*

DAVID CHALMIN _____ *mixed and mastered at Studio KML, Rome*

Pianos Steinway Model D

Tuner Michel Brandjes

Recorded by Ferran Conangla in Cento Cultural Miguel Delibes Valladolid, 2011

Produced by Katia Labèque & David Chalmin

BRIGITTE LACOMBE _____ *cover photo*

IGOR
STRAVINSKY



CLAUDE
DEBUSSY



STRAVINSKY / DEBUSSY

TWO PIANOS AND FOUR HANDS PIANO WORKS

total duration ____ **57'48**

- **Concerto**

(*Stravinsky, 1882-1971*) 2 pianos

1. <i>Con moto</i>	6'02
2. <i>Notturmo</i>	4'27
3. <i>Variazione 1</i>	1'08
4. <i>Variazione 2</i>	0'47
5. <i>Variazione 3</i>	1'05
6. <i>Variazione 4</i>	1'07
7. <i>Preludio</i>	1'17
8. <i>Fuga</i>	3'19

- **En blanc et noir**

(*Debussy, 1862-1918*) 2 pianos

9. <i>Avec emportement</i>	4'25
10. <i>Lent. Sombre</i>	6'48
11. <i>Scherzando</i>	4'27

- **Five Easy Pieces**

(*Stravinsky*) piano 4 hands

12. <i>Andante</i>	1'02
13. <i>Española</i>	0'54
14. <i>Balalaïka</i>	0'48
15. <i>Napolitana</i>	1'04
16. <i>Galop</i>	1'49

- **Three Easy Pieces**
(*Stravinsky*) piano 4 hands
 - 17. *March* 1'15
 - 18. *Waltz* 1'44
 - 19. *Polka* 0'51

- 20. **Ragtime**
(*Stravinsky*) Marielle Labèque piano * 5'11

- **From “The Five Fingers”**
(*Stravinsky*) Katia Labèque piano
 - 21. *Larghetto* * 1'23
 - 22. *Moderato* * 1'13
 - 23. *Lento* * 1'16

- 24. **Valse des fleurs**
(*Stravinsky, 1914*) piano 4 hands * 1'04

- 25. **Tango, for 2 pianos**
(*Stravinsky, 1940*) arrangement Victor Babin 3'22

Stravinsky Concerto

Original Score for Two Pianos

I BEGAN THE COMPOSITION OF THE CONCERTO FOR TWO PIANOS IN VOREPPE IN 1931 ALL MY LIFE I HAVE TRIED OUT MY MUSIC AS I HAVE COMPOSED IT, ORCHESTRAL AS WELL AS ANY OTHER KIND, FOUR HANDS AT ONE KEYBOARD. THE CONCERTO IS SYMPHONIC IN BOTH VOLUMES AND PROPORTIONS, AND I THINK I COULD HAVE COMPOSED IT AS AN ORCHESTRAL WORK, ESPECIALLY THE VARIATION MOVEMENT. BUT MY PURPOSE WAS OTHERWISE. I NEEDED A SOLO WORK FOR MYSELF AND MY SON, AND I WISH BOTH TO INCORPORATE THE ORCHESTRA AND TO DO AWAY WITH IT.

THE VARIATIONS – ORIGINALLY THE SECOND MOVEMENT – WERE SEPARATED FROM THE CON MOTO MOVEMENT BY THREE YEARS AND MUCH CHANGE OF MUSICAL FOCUS. I AM VERY FOND OF MY FUGUE, AND ESPECIALLY OF THE AFTER-FUGUE OR FUGUE-CONSEQUENT. BUT, THEN, THE CONCERTO IS MY ‘FAVOURITE’ AMONG MY PURELY INSTRUMENTAL PIECES.

IGOR STRAVINSKY

I SAW DEBUSSY FOR THE LAST TIME ABOUT NINE MONTHS BEFORE HIS DEATH (IN 1918), A TRISTE VISIT. PARIS WAS GREY, QUIET, WITHOUT LIGHTS AND MOVEMENT. HE DID NOT MENTION THE PIECE FROM EN BLANC ET NOIR THAT HE HAD WRITTEN FOR ME, AND WHEN I RECEIVED MUSIC IN MORGES, LATE IN 1919, I WAS MOVED BY THE DEDICATION AND EQUALLY PLEASED TO SEE THAT IT WAS SUCH A GOOD COMPOSITION. I WAS MOVED, TOO, WHILE COMPOSING MY SYMPHONIES TO HIS MEMORY, AND, IF I MAY SAY SO, IT, TOO, IS “A GOOD COMPOSITION”.

IGOR STRAVINSKY

Stravinsky five easy pieces

Original Score 4 Hands

THE OTHER FIVE PIECES WERE COMPOSED AS MUSIC LESSONS FOR MY CHILDREN THEODORE AND MIKA. I WISHED TO CULTIVATE A LOVE OF MUSIC IN THEM AND TO DISGUISE MY PIANO PEDAGOGY BY COMPOSING VERY EASY PARTS FOR THEM TO PLAY, RESERVING THE MORE DIFFICULT PARTS FOR THE TEACHER, IN THIS CASE MYSELF, HOPING THEREBY TO GIVE THEM A SENSE OF PERFORMANCE PARTICIPATION. ESPANOLA WAS JOINED TO THE ALBUM AFTER A TRIP TO SPAIN, THE NAPOLITANA AFTER A TRIP TO NAPLES. TWO OF THE RUSSIAN SOUVENIRS, THE BALALAIKA, WHICH I LIKE THE BEST OF ALL THE EIGHT PIECES, AND THE GALOP, WERE ADDED AT A LATER DATE., AND THE ANDANTE, LIKE MANY PRELUDES, WAS TACKED ON LAST. THE GALOP IS A CARICATURE OF THE ST PETERSBURG VERSION OF THE FOLIES BERGÈRES, WHICH I HAD WATCHED IN THE TUMPAKOV, A DEMI-RESPECTABLE NIGHT CLUB IN THE ASTRAVA.

IGOR STRAVINSKY

Stravinsky Ragtime

Original Score Piano Solo (Marielle Labèque)

A JAZZ INFLUENCE, THE BLANKET TERM, CAN BE FOUND THROUGHOUT MY MUSIC. I BEGAN THE RAGTIME IN OCTOBER 1918 AND FINISHED IT ON THE MORNING OF THE ARMISTICE. WHEN THE RAGTIME WAS COMPLETED, I ASKED PICASSO TO DESIGN A COVER.

IGOR STRAVINSKY

Stravinsky Three Easy Pieces

Original Score 4 Hands

HIS EASY PIECES WERE COMPOSED IN MORGES – THE POLKA, MARCH AND VALSE JUST BEFORE RENARD, IN 1914-15, THE OTHERS JUST AFTER. THE POLKA WAS WRITTEN FIRST, AS A CARICATURE OF DIAGHILEV, WHOM I SAW AS A CIRCUS ANIMAL-TRAINER CRACKING A WHIP. I PLAYED THE POLKA FOR HIM AND ALFREDO CASELLA IN A HOTEL ROOM IN MILAN IN 1915, AND I REMEMBER THE AMAZEMENT OF BOTH MEN THAT THE COMPOSER OF “THE RITE OF SPRING” SHOULD HAVE PRODUCED SUCH A PIECE OF POPCORN. CASELLA WAS SO ENTHUSIASTIC ABOUT THE POLKA THAT I PROMISED TO WRITE A LITTLE PIECE FOR HIM, TOO. I COMPOSED THE MARCH FOR HIM IMMEDIATELY ON MY RETURN TO MORGES, AND A LITTLE LATER ADDED THE ICE-CREAM-WAGON VALSE IN HOMAGE TO ERIK SATIE, A SOUVENIR OF A VISIT TO HIM IN PARIS SATIE, A VERY TOUCHING AND ATTRACTIVE PERSONALITY, SUDDENLY HAD BECOME OLD AND WHITE, THOUGH NOT LESS WITTY AND GAY.

IGOR STRAVINSKY

Stravinsky Five Fingers

Original score for piano solo (Katia Labèque)

I WROTE THE FIVE FINGERS IN 1921, ONE PIECE A DAY, AT GARCHES. MY IDEA WAS TO ASSIGN EACH FINGER OF THE RIGHT HAND TO A SINGLE NOTE, THUS LIMITING MYSELF TO A FIVE NOTE SERIES.

IGOR STRAVINSKY

Stravinsky / Debussy

KATIA & MARIELLE LABÈQUE ____ *pianos/artistic producers*

FRANCOIS ECKERT ____ *sound engineer*

BRIGITTE LACOMBE ____ *cover photo*

Pianos Steinway & Sons

Recorded Ircam Paris July 2006

Produced by Katia & Marielle Labèque

ERIK SATIE



ERIK SATIE

1866-1925

PIANO AND FOUR HANDS PIANO WORKS

total duration ____ **61'38**

• **Trois Gymnopédies, 1888**

1. <i>1ere Gymnopédie</i>	Katia	3'34
2. <i>2ème Gymnopédie</i>	Marielle	3'15
3. <i>3ème Gymnopédie</i>	Katia	2'53

• **Trois Morceaux en forme de Poire, 1903**

Katia & Marielle **14'58**
(pour piano à quatre mains)

4. <i>Manière de commencement</i>		3'35
5. <i>Prolongation du même. Au pas</i>		0'47
6. <i>I. Lentement</i>		1'14
7. <i>II. Enlevé</i>		2'17
8. <i>III. Brutal</i>		2'52
9. <i>En plus</i>		2'37
10. <i>Redite</i>		1'13

• Trois Gnossiennes, 1890	Katia	9'28
11. <i>Gnossienne n°1</i>		3'50
12. <i>Gnossienne n°2</i>		2'24
13. <i>Gnossienne n°3</i>		3'14
14. • 4eme Gnossienne, 1891	Katia	2'04
15. • 5ème Gnossienne, 1889	Katia	3'04
16. • 6ème Gnossienne, 1897	Katia	1'38
• Trois petites Pièces montées, 1920		
Katia & Marielle (pour piano à quatre mains)		3'16
17. I. <i>De L' Enfance de Pantagruel (rêverie)</i>		1'13
18. II. <i>Marche de Cocagne (démarche)</i>		0'58
19. III. <i>Jeux de Gargantua (coin de polka)</i>		1'45
• Embryons Desséchés, 1913		
20. II. <i>d'Edriophthalma</i>	Katia	2'24
• Avant-dernières Pensées, 1915		
21 I. <i>Idylle, à Debussy</i>	Marielle	1'05

• **Sports et Divertissements, 1914**

Marielle 13'18

22.	<i>Choral inappétissant</i>	0'53
23.	<i>La Balançoire</i>	0'35
24.	<i>La Chasse</i>	0'16
25.	<i>La Comédie italienne</i>	0'36
26.	<i>Le Réveil de la mariée</i>	0'27
27.	<i>Colin-Maillard</i>	0'51
28.	<i>La Pêche</i>	0'49
29.	<i>Le Yachting</i>	0'35
30.	<i>Le Bain de mer</i>	0'33
31.	<i>Le Carnaval</i>	0'38
32.	<i>Le Golf</i>	0'31
33.	<i>La Pieuvre</i>	0'30
34.	<i>Les Courses</i>	0'20
35.	<i>Les Quatre-Coins</i>	0'47
36.	<i>Le Pique-nique</i>	0'26
37.	<i>Le Water-Chute</i>	0'37
38.	<i>Le Tango perpétuel</i>	1'13
39.	<i>Le Traîneau</i>	0'23
40.	<i>Le Flirt</i>	0'38
41.	<i>Le Feu d'artifice</i>	0'27
42.	<i>Le Tennis</i>	0'42

• **Véritables Préludes Flasques pour un chien, 1912**

43.	<i>I.Sévère réprimande</i>	Marielle 0'55
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Erik Satie by Katia and Marielle Labèque

For Two and Four Hands

TO ORDINARY LISTENERS, USED TO THINKING OF KATIA AND MARIELLE LABÈQUE AS A FABULOUS TWIN-HEADED BEING EMITTING EXQUISITE SOUNDS, IT WILL DOUBTLESS COME AS A SURPRISE TO LEARN THAT THIS BEING CAN AT TIMES DIVIDE ITSELF IN TWO, LIKE A RIVER THAT FORKS AND JOINS WITH ITSELF AGAIN SEVERAL TIMES BETWEEN ITS SOURCE AND ITS MOUTH, WITHOUT LOSING ANY OF THE QUALITIES THAT DISTINGUISH IT. IN FACT, HAVING SOLOS AND DUETS BY TURNS IS A DOUBLE PLEASURE, ALLOWING THE LISTENER TO DISCERN THE INDIVIDUAL STYLE OF EACH OF THE TWO PERFORMERS, AND APPRECIATE ALL THE BETTER HOW VERY COMPLEMENTARY THEY ARE.

IT IS TO ERIK SATIE—TO WHOM MARIELLE AND KATIA HAVE ALWAYS BEEN ATTRACTED THOUGH WITHOUT HAVING FULLY EXPLORED HIS OEUVRE TILL NOW—THAT WE OWE THIS PLEASURE. SINCE HE IS A COMPOSER OF “INTIMATE AND SECRET” MUSIC, THEY FELT THAT, TO BEGIN WITH AT LEAST, THEY OUGHT TO APPROACH HIS WORK SEPARATELY—NO DOUBT ALSO ENCOURAGED IN THIS BY THE “CONFIDENTIAL” DIRECTIONS HE WROTE ON THE SOLOS.

HIS PLAYING INSTRUCTIONS, WHICH HAVE LONG FASCINATED AND INTRIGUED (“ON THE TIPS OF YOUR THOUGHTS”, “OPEN YOUR HEAD”, “POSTULATE DEEP INSIDE YOURSELF”) MAY BE EXPLAINED BY THE FACT THAT HE HAD TO WAIT TILL LATE IN LIFE BEFORE HIS WORKS WERE PERFORMED IN CONCERT HALLS, AND THAT AS HE WROTE IN TOTAL SOLITUDE FOR SUCH A LONG TIME, HE HAD ADOPTED THE HABIT OF NOTING DOWN HIS FEELINGS AND MOODS AS THEY CAME SO THAT HE COULD REMEMBER THEM MORE EASILY.

WHEN, EARLY IN THE 1910S, HE FINALLY MET AN IDEAL INTERPRETER, THE CATALAN PIANIST AND POET RICARDO VIÑES, HIS PLAYING INSTRUCTIONS BECAME A DIALOGUE FULL OF WIT AND COMPLICITY. AS FAR AS HE WAS CONCERNED, THEY SHOULD EVEN HAVE REMAINED A “SECRET” TO BE SHARED ONLY WITH HIS INSTRUMENTALIST, AND COMMUNICATION OF THEIR CONTENT TO THE CONCERT-GOING PUBLIC—CONSIDERED ALMOST AS ANNOYING INTRUDERS—STRICTLY FORBIDDEN.

IN FACT, SATIE NEVER WROTE FOR CONCERT HALLS, WHERE EVEN TODAY HIS WORKS ARE RARELY BILLED. ENVYING PAINTERS AND POETS WHO, UNLIKE COMPOSERS, ARE ACCESSIBLE TO ALL AND

SUNDRY WITHOUT NEEDING INTERPRETERS, HE WROTE HIS PIANO PIECES PRIMARILY FOR PIANISTS, INCLUDING THOSE AMATEURS WHO, IN THE DAYS BEFORE RECORDS, PLAYED THE SCORES THEMSELVES WHEN THEY WANTED TO LISTEN TO MUSIC.

PARADOXICALLY, SATIE'S FAME HAS ACTUALLY INCREASED NOW THAT PIANOS HAVE BECOME A RARE SIGHT IN THE HOME, AND LISTENING TO RECORDS IN PRIVATE HAS PROVED THE MOST APPROPRIATE WAY TO INCREASE HIS AUDIENCE.

KATIA AND MARIELLE, FOR THEIR FIRST RECORDING OF SATIE'S MUSIC, HAVE DELIBERATELY CHOSEN HIS BEST-KNOWN PIECES, THOSE WHICH, AFTER HAVING BEEN THUNDERED AGAINST WHEN FIRST THEY APPEARED BEFORE A PUBLIC, ARE NOW IN CONSTANT DEMAND A HUNDRED YEARS LATER.

AFTER HAVING TAKEN IT IN TURNS TO INTERPRET HIS SEMINAL *GYMNOPÉDIES*—"ANCIENT DANCES FOR NAKED CHILDREN", RECONSTRUCTED THROUGH THE USE OF HIS IMAGINATION, FOR WANT OF DOCUMENTS—KATIA AND MARIELLE DIVIDED THE OTHER PIECES AMONGST THEMSELVES IN HARMONY WITH THEIR RESPECTIVE TEMPERAMENTS.

MARIELLE, WITH HER CLEAR-SIGHTEDNESS AND FINELY STRUCK NOTES, CHOSE THE EYE-OPENING MUSICAL SNAPSHOTS *SPORTS AND GAMES*, AND THE TASK OF DEMONSTRATING THAT THE *GENUINE FLOPPY PRELUDES (FOR A DOG)* WILL BE IN NO WISE FLOPPY OR LIMP IN HER HANDS, LIKE THE EXEMPLARY DOG IN RABELAIS' ADVICE TO THE READER THAT, RATHER THAN BEING PUT OFF AT THE SIGHT OF A DRY BONE, TURNS IT EVERY WHICH WAYS UNTIL IT HAS "SUCKED OUT THE MARROW".

AS FOR THE DREAMIER KATIA, SHE PLUNGED INTO THE SPIRALLING DEPTHS OF THE *GNOSSIENNES* WHERE—AS IN ANY LABYRINTH DRAWN FROM THE MYTH OF THE MINOTAUR AT GNOSSE, OR KNOSSOS—THE WINDING WAYS THAT SEEM TO LEAD OUTSIDE INEVITABLY TAKE YOU ROUND AND ROUND.

WITHOUT RENOUNCING THE PLEASURES OF ONE OF SATIE'S HUMOROUS BORROWINGS, KATIA LAUNCHES INTO *DRIED EMBRYOS OF EDRIOPHTHALMIANS*, IN WHICH THE SCIENTIFIC TERM EMPLOYED ONLY BY SPECIALISTS FOR AN ORDER OF CRUSTACEA VEILS AN "EMBRYONIC" QUOTE FROM ONE OF THE MOST

MOST POPULAR PIECES OF CLASSICAL MUSIC OF ALL TIME: CHOPIN'S *FUNERAL MARCH*, THE THIRD MOVEMENT OF THE SONATA No. 2 IN B FLAT MINOR, WHICH SATIE HAS FACETIOUSLY TRANSPOSED INTO C MAJOR—THE BRIGHTEST KEY OF THEM ALL.

THE PAIR ARE FINALLY REUNITED IN THE DUETS, HAVING DETERMINED UPON THE VERY FIRST AND VERY LAST COLLECTIONS OF SATIE'S PIECES FOR FOUR HANDS, THE TITLES OF WHICH ALSO HAPPEN TO CONTAIN PUNS THAT UNLOCK THEIR OWN SECRETS.

THE TITLE OF THE FIRST COLLECTION, *TROIS MORCEAUX EN FORME DE POIRE* (LITERALLY "THREE PIECES IN THE FORM OF A PEAR"), PUNS ON THE WORD *POIRE* ("GORMLESS MUGS", IN SLANG). WHILST POKING FUN AT OLD FOGEYS DEVOTED TO MOTH-EATEN ACADEMIC FORMS, IT ALSO CONJURES UP THE IMAGE OF A PEAR-SHAPED SPINNING-TOP, REVOLVING ABOUT ITS OWN AXIS LIKE THE MUSIC.

THE LAST COLLECTION OF DUETS, *TROIS PETITES PIÈCES MONTÉES*, INSPIRED BY THE CHILDHOOD EXPLOITS OF GARGANTUA AND PANTAGRUEL, REFERS IN ITS TITLE BOTH TO THE CULINARY ART OF CONFECTING PATISSERIES, SINCE A *PIÈCE MONTÉE* IS A TIERED CAKE (WORTHY OF THE TWO BABY GIANTS' TEA-TIME TREATS), AND TO THE DELICATE MECHANISM OF COMPOSITION ("*PIÈCES MONTÉES*" MAY ALSO BE TRANSLATED "MOUNTED CLOCKWORK PARTS") ASSEMBLED AND WOUND UP BY SATIE HIMSELF.

ORNELLA VOLTA

Translated from the French by Paul Edwards (Ouphopo)

Erik Satie

KATIA & MARIELLE LABÈQUE ____ *piano*

DAVID CHALMIN ____ *mixed and mastered at Studio KML, Rome*

FERRAN CONANGLA ____ *sound engineer*

ROBERTO CALBUCCI ____ *cover artwork*

Piano Steinway D / Michel Brandjes

Recorded at Studio K, June 2009

Produced by Katia Labèque & David Chalmin

MAYTE MARTIN



DE FUEGO Y DE AGUA

DE FUEGO Y DE AGUA

VOICE & TWO PIANOS

total duration ____ **46'19**

- 1. **Vidalita** 6'24
Juan Valderrama (1916-2004) arr. Luis Vidal, Mayte Martín
- 2. **Canción de amor for two pianos** 5'22
Paco de Lucia / Joan Albert Amargós
- 3. **Gacela del amor imprevisto** 5'21
Mayte Martín arr. Joan Albert Amargós, Federico García Lorca (1898-1936)
- 4. **Adela (canciones españolas)** 2'09
*Joaquín Rodrigo (1901-99), Traditional adapted
Victoria Kamhi de Rodrigo (1905-97)*
- 5. **La maja dolorosa (colección de tonadillas)** 2'20
Enrique Granados (1867-1916), Fernando Periquet (1873-1940)
- 6. **Nana (siete canciones populares españolas)** 2'27
Manuel de Falla (1876-1946), Traditional
- 7. **Pastorcito santo (retablo de navidad)** 3'32
Joaquín Rodrigo, Lope Felix de Vega Carpio (1562-1635)
- 8. **Acaríciame por Dentro** 4'44
Mayte Martín arr. Joan Albert Amargós
- 9. **Soneto de amor** 6'26
Mayte Martín arr. Joan Albert Amargós, Rafael de León (1908-82)
- 10. **Sus ojos se cerraron** 4'38
*Carlos Gardel (1890-1935) arr. Joan Albert Amargós,
Alfredo le Pera (1900-35)*
- 11. **Inténtalo encontrar** 2'56
José Luis Montón arr. Joan Albert Amargós, Mayte Martín

De Fuego y de Agua

... cómo nació ...

CREO QUE FUÉ EN ABRIL DE 2005 CUANDO RECIBÍ LA NOTICIA DE QUE LAS HERMANAS LABÈQUE ME BUSCABAN PARA REALIZAR CONMIGO UN PROYECTO BASADO EN MÚSICA ESPAÑOLA

SE ME ENSANCHÓ EL ALMA UNOS CUANTOS CENTÍMETROS CUANDO ME DÍ CUENTA DE QUE ENTRE TODAS LAS VOCES QUE KATIA Y MARIELLE PODÍAN HABER ESCOGIDO PARA LLEVAR A CABO SU IDEA, HABÍAN ESCOGIDO LA MÍA. PERO, AÚN ASÍ, PUEDO JURAR QUE SI HUBIESE TENIDO QUE OPTAR ENTRE VIVIRME LA PARTE HUMANA O ARTÍSTICA DE LAS HERMANAS LABÈQUE, HUBIESE ESCOGIDO LA PRIMERA, PORQUE ME ENCONTRÉ CON DOS MUJERES ABSOLUTAMENTE ENCANTADORAS, EXQUISITAS Y GENEROSAS; DE UNA CALIDAD Y UNA CALIDEZ FUERA DE LO COMÚN

LAS TRES SALIMOS A SEDUCIRNOS COMO SE HACÍA ANTES: DESPACIO, CON RESPETO Y CON SUTILEZA. CREAMOS EL REPERTORIO Y LA ESTÉTICA DEL ESPECTÁCULO SIN TENER JAMÁS UN PROBLEMA DE ENTENDIMIENTO NI UN CONFLICTO DE INTERESES. LAS TRES QUERÍAMOS LO MISMO Y FUIMOS A BUSCARLO DE LA MANO; DISFRUTANDO DE CADA MOMENTO QUE VEÍAMOS CRECER Y EMBELLEVERSE NUESTRO PROYECTO

CADA IDEA, CADA PROPUESTA, CADA ENSAYO Y CADA TISANA, ERAN UN GRAN ACONTECIMIENTO PARA MÍ, Y CADA MINUTO QUE COMPARTÍA CON ELLAS ERA CONSCIENTE DE LA SUERTE QUE TENÍA Y DE LO MUCHO QUE HABÍA DESEADO TODA MI VIDA QUE ME OCURRIESE ALGO ASÍ; Y ES QUE YO SIEMPRE ME HE SENTIDO MUY CERCANAA LO CLÁSICO; CREO QUE MI FORMA DE HACER FLAMENCO TIENE ESE ESPÍRITU Y ESE LÍRISMO. DE HECHO, KATIA Y MARIELLE, QUE HABÍAN DESCUBIERTO MI VOZ ESCUCHANDO TEMAS MIOS EN DISCOS RECOMPILATORIOS, ME PIDIERON INCLUIR EN NUESTRO REPERTORIO OTROS TEMAS COMPUESTOS POR MÍ, Y LES OFRECÍ UNOS TEMAS INÉDITOS QUE TENÍA COMPUESTOS Y ARREGLADOS PARA VOZ Y QUINTETO DE CUERDA

LO QUE HACE MÁGICO Y ETERNAMENTE CONMOVEDOR A UN DISCO ES HABERLO VIVIDO. DARLE VIDA DE MODO QUE SEA LA CONSECUENCIA DE UN ACTO DE AMOR. ESO ES PARA NOSOTRAS “DE FUEGO Y DE AGUA”, Y CELEBRAMOS CON ÉL LA ALEGRÍA DE HABERNOS CONOCIDO Y DE COMULGAR LA TRES CON EL MISMO AMOR POR LO DELICADO Y LO NATURAL

MAYTE MARTIN

Of Fire and Water, of Emotion, Passion and Duende

EMOTION.

THAT WORD BY ITSELF WOULD SUFFICE TO DESCRIBE THIS ACHIEVEMENT. THERE IS NO BETTER ONE IN EXISTENCE.

A PROFOUND EMOTION THAT COMES FROM WITHIN, FROM DEEP INSIDE US, FROM THE VERY DEPTHS OF OUR BEING. FROM THAT INTANGIBLE REGION WHERE DREAMS AND HOPES ARE BORN. WHERE FIRE AND WATER ARE ONE AND THE SAME. DESIRES, PASSIONS AND NOSTALGIA THAT WELL UP BENEATH THE SKIN AND BURST FORTH IN A THOUSAND COLOURS, YET WITHOUT PULLING THEIR ROOTS FROM THE GROUND.

EMOTION WHICH IS BORN OF THE LAND, IN THIS CASE THE LUMINOUS IBERIAN LAND BATHED BY THE STILL MORE LUMINOUS WATERS OF THE MEDITERRANEAN. AN EMOTION THAT GROWS, IN ITS POPULAR WISDOM, UNTIL IT BECOMES UNIVERSAL, AND WHICH, THANKS TO THE SKILL OF MAYTE, KATIA AND MARIELLE, CAN BE SHARED BY ALL THOSE WHO SEEK WHAT LIES BEYOND THE HORIZON.

WHICH BRINGS US TO FEDERICO GARCÍA LORCA. ONE OF THE BEST THINGS ABOUT THIS MUSIC IS THAT IT AWAKENS IN US THE URGE TO REREAD FEDERICO, AND IF ONLY FOR THAT REASON, IT WOULD ALREADY BE INDISPENSABLE.

FEDERICO WROTE IN 1918:

*Poesía es Amargura,
Miel celeste que mana
De un panal invisible
Que fabrican las almas.
Poesía es lo imposible
Hecho posible. Arpa
Que tiene en vez de cuerdas
Corazones y llamas.
Poesía es la vida
Que cruzamos con ansia
Esperando al que lleve
Sin rumbo nuestra barca. **

HOW EASY IT IS TO SEE IN THE WORD 'POETRY' THE MUSIC OF MAYTE, KATIA Y MARIELLE!
IN ESSENCE, DE FUEGO Y DE AGUA IS NOTHING BUT A LONG, INTRICATE, SWAYING POEM, THE KIND THAT
GRABS YOU AND PENETRATES EVERY PORE OF YOUR SKIN.

HERE IS POPULAR MUSIC IN THE MOST LITERAL SENSE OF THE TERM: OF THE PEOPLE, FOR THE PEOPLE.
MUSIC THAT IS PROFOUND AND AT THE SAME TIME ACCESSIBLE, CUTTING AND CARESSING, WHICH WAS
BORN OF THE LAND AND UNCONSCIOUSLY EVOLVED INTO FIESTAS AND PROCESSIONS, WHICH HAS
SHARPENED ITS STEEL IN LOVE AFFAIRS AND DISAPPOINTMENTS, IN DROUGHTS AND DOWNPOURS,
BETWEEN FAMINE AND ABUNDANCE WASHED DOWN WITH AROMATIC WINES, UNTIL IT CAME INTO THE
HANDS OF COMPOSERS OPEN TO THE WORLD WHO GATHERED ALL ITS BOUNTIES, AND OTHERS, IN THEIR
WORKS.

MAYTE, KATIA AND MARIELLE HAVE LONG FREQUENTED THE WORLD OF MUSIC: THEY HAVE WANDERED THE MOST INACCESSIBLE PATHS WITH HEARTENING BRIO . THEY HAVE TEASED OUT THIS EMOTION, THIS DUENDE, THIS PASSION .. IT WAS LOGICAL THAT THEIR PATHS, GUIDED BY THIS PASSION, SHOULD END UP MEETING. THIS IS NO COINCIDENCE: IT HAD TO BE. AND IT IS A FINE THING THAT IT HAPPENED IN THE VICINITY OF A HANDFUL OF PIECES THAT GO STRAIGHT TO THE HEART OF ANYONE WHOSE FEET ARE (ALSO) ROOTED IN THIS LAND WHICH BELONGS TO ALL OF US. THE LAND WHERE THE TREES GROW OF WHICH PIANOS AND GUITARS ARE MADE.

TODAY, THE ROSE IS IN THE THROAT AND HANDS OF THESE THREE WOMEN.
AND FEDERICO IS SMILING.

MIGUEL JURADO
Villassar de mar, II 2008

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De Fuego y de Agua

MAYTE MARTÍN____ *voice*

KATIA & MARIELLE LABÈQUE____ *pianos*

JOAN ALBERT AMARGÓS____ *artistic director/composer*

UMBERTO NICOLETTI ____ *cover photo*

Michael Seberich ____ *balance engineer*

*Ferran Conangla*____ *mixed and mastered at **FCM Studios**
Barcelona, January 2008*

Pianos Steinway D / Fabio Angeletti

Recorded at Gustav Mahler Hall, Dobbiaco Italy, July 2007

Produced by Katia Labèque & David Chalmin

KATIA & MARIELLE LABÈQUE
SISTERS

- 1_ SCHUBERT / MOZART
- 2_ SISTERS
- 3_ RAVEL / GERSHWIN
- 4_ STRAVINSKY / DEBUSSY
- 5_ SATIE
- 6_ DE FUEGO Y DE AGUA

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