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José ARRIOLA

ORCHESTRAL
MUSIC

Real Filharmonía de Galicia
Maximino Zumalave

José Arriola 1895-1954
Orchestral Music

CD1	59'16	CD2	56'45
Concertino for piano and orchestra		Seis poesías de Antonio Machado	
1. I	Allegro ma non troppo	9'53	
2. II	Largo	9'48	
3. III	Allegretto	6'22	
Divertimento concertante for 2 pianos and orchestra		2. VIII La primavera besaba	3'10
4. I	Allegro ritmico – Vivo e scherzando – Moderato appassionato	20'13	3. IX Epílogo (Antonio Machado. Su destino)
5. II	Lento	6'31	1'06
6. III	Presto	6'21	
		Tres textos cervantinos	
		4. Aquí lloró Don Quijote	8'42
		5. Mal me guardareis	4'29
		6. Marinero soy de amor	4'38
		Concerto for horn and orchestra	
		7. I Deciso	13'06
		8. II Andante calmo	10'19
		9. III Allegro ma non troppo	6'33

Real Filharmonía de Galicia

Maximino Zumalave *conductor*

Joaquín Soriano *piano* (Concertino for piano and orchestra)

Victor & Luis del Valle *piano duo* (Divertimento concertante)

Carmen Durán *soprano* · Ainhoa Zubillaga *alto* · Javier Franco *baritone*

Francisco Santiago *tenor* · David Fernández Alonso *horn*

José Arriola – A Revelation

These are the first ever recordings of music composed by José (Pepito) Arriola, whose works are virtually unknown. Born in Betanzos in the northern Spanish region of Galicia in 1895 and officially named José Rodríguez Carballeira, Arriola was a celebrated child prodigy – a pianist dubbed the “Galician Mozart”, who dazzled audiences around the world, performing in Germany for Kaiser Wilhelm II and at such prestigious venues as the Berlin Staatsoper, the Bayreuth Festival, and New York’s Metropolitan Opera and Carnegie Hall, as well as on stages in Canada, Mexico, Argentina and California, where he drew an audience of twenty thousand, demonstrating the level of fame he had achieved and the excitement elicited by his appearances.

Our aim with this album is to do justice to a musician doomed to be known for ever as “Pepito the kid”, and to be remembered only for his childhood achievements. These recordings restore a measure of power to the adult musician and composer José Arriola. The story behind their making is one of mixed fortunes (a little like Arriola’s own life as an artist, and that of the figures who featured in his childhood – including his aunt, Aurora, who later achieved notoriety when she murdered her eighteen-year-old daughter Hildegart, having brought her up to be an intellectual prodigy and political activist): it begins with the happy discovery of the original manuscripts in the old people’s home in Ferrol where the composer’s sister and heir, Pilar Osorio, had ended her days. Just a few months later, however, when there had barely been time to photocopy the scores for publication, in editions by Joám Trillo, they mysteriously vanished again, and their whereabouts have remained unknown ever since. This chain of events makes it particularly special, therefore, to be able to enjoy these works, magnificently performed here by the Real Filharmonía de Galicia conducted by Maximino Zumalave. The recordings represent the culmination of several years of research into an aspect of Galicia’s musical heritage. The project – which began in Ferrol and continued in Santiago de Compostela, with the support of

the Music and Performing Arts Department of the Council for Galician Culture – led to the publication of a meticulously assembled edition of Arriola’s surviving scores and a book entitled *Sobre Arriola* (About Arriola), which tells his life story as well as providing a detailed commentary on the editing of the scores, and is now crowned by this double album of recordings of the “rescued” orchestral music, enabling listeners to discover a body of work of historical significance and great artistic merit.

Arriola was in fact a prolific composer, but most of his production was sadly lost, along with his library of books and recordings, when his Berlin home was destroyed during World War Two. The music recorded here was written in the final decade of his life: in 1946 he settled in Barcelona, where he lived a modest existence, out of the public eye, until his death in 1954. Chronologically speaking, Arriola’s works belong to the second golden age of Spanish music, that of Albéniz, Granados, Turina and Falla (and, a little later, Joaquín Rodrigo), when nationalism was establishing itself, along with a *verismo* that looked to the ordinary people of Spain and their suffering (as mirrored in Carmen, or Candela in *El amor brujo*) – composers who took their inspiration primarily from the rich Spanish folk tradition, and also drew on a somewhat “anarchic” current. This was very different from earlier forms of expression and from other lines of thinking such as that of Nietzsche, whose philosophy, with its “superman” (*Übermensch*) concept, was gaining ground in Europe, and in the enlightened and affluent Ferrol home of the young José. Nietzschean ideas also had a profound influence on Arriola’s composition teacher in Leipzig – no less a figure than Richard Strauss.

Arriola spent substantial periods of his life in Germany. In that country and in these years, post-romantic voices in thrall to a nineteenth-century individualistic, hugely nostalgic form of expression, were still to be heard; refusing to die, they were implacably opposed to the “Neue Musik” and its cathedrals of sound, as represented by composers such as Debussy, with his mystical ideas and exquisite colours; Schoenberg, immersed in a world of intellectual speculation; or Stravinsky

and Bartók with their radical innovations in rhythm. The dominance of tonal music was fading, harmonic connections were changing, as composers looked for the kind of new formulas seen in Viennese atonality; and, as noted above, nationalist currents were leading to the production of high-quality music in countries with little tradition of this kind of art music. Like the post-romantics, Arriola was keen to cling on to a fast-vanishing life by seeking out the world of beauty, experimenting with colour, texture, chromaticism, unusual tonal combinations, harsh dissonances and chords full of colour, sensuality and emotion, creating music laden with meaning and melancholy lyricism.

We can hear the results in these recordings of his dazzling and poetic *Concertino for piano and orchestra*; the agile and expressive *Divertimento concertante* (“a way of playing with various ideas and schools”); two songs from his *Seis poesías de Antonio Machado*: firstly, *El cadalso* (“La aurora asomaba” (*The gallows/Day was breaking*), whose dramatic character is accentuated by the bass-drum introduction, and secondly, the very different “La primavera besaba” (“Spring was gently kissing”), with its final lines “¡Juventud nunca vivida,/quién te volviera a soñar!” (Youth never lived,/ who would dream of you again!), and the solemnly evocative instrumental Epilogue. The *Tres textos cervantinos* (of which a two-piano version also exists) – “Aquí lloró Don Quijote” (Here wept Don Quixote), “Mal me guardareis” (In vain you try to guard me) and “Marinero soy de amor” (Love’s sailor am I); and, finally, the *Horn Concerto*, in which the composer’s exquisite writing transports a Classical idiom into the present day, the work ending with a virtuoso passage for the soloist.

Still to be recorded are Arriola’s String Quartet and his solo piano works, including his earliest composition, the habanera *Aurora*, which he wrote at the age of three (thereby outdoing Mozart), *Impresiones argentinas* and *Homenaje a Manuel de Falla*; five short pieces that include a ballade and a song, both for soprano and piano; the *Pequeña serenata* for cello and piano; and a *Melodía* for violin and piano.

In short, therefore, José Arriola’s music reveals a composer of clear and compelling

personality and with a profound knowledge of his craft – a man of cultivated literary tastes, sensitivity and considerable substance. This latter quality in particular leads me to conclude that he was not only the most cosmopolitan Galician composer of his time but also one of Spain's leading composers, worthy of being ranked alongside Falla and the other eminent members of his generation. This is, without doubt, a rare and unexpected revelation.

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Transcriptions by Joam Trillo

Translation by Susannah Howe

José Arriola: La Revelación

Se presenta en primicia la desconocida obra de José Arriola- José Rodríguez Carballeira (Betanzos 1895-Barcelona1954), conocido como el “Mozart Gallego”, el celebrado “Pepito Arriola”, capaz de deslumbrar al mundo con sus precoces cualidades pianísticas que lo llevarán a tocar en las Cortes Imperiales y en los más grandes escenarios internacionales: Ópera de Berlín, Festival de Bayreuth, Metropolitan, Carnegie Hall y teatros de Canadá, México, Argentina o California, en donde es escuchado por 20.000 espectadores, dato que ilustra su éxito y la expectación que despertaba.

Hoy, con esta recuperación histórica, queremos hacer justicia al eterno “niño Pepito” condenado a vivir y perdurar en el recuerdo como un permanente infante. Retorna ahora, en este trabajo discográfico, la fuerza del hombre maduro, el músico, el compositor José Arriola. Ciertamente es que no pocas vicisitudes acompañaron - como el transcurso de la propia vida del artista y la de los personajes de leyenda que poblaron su decisiva infancia, protagonistas incluso de casos de conmoción social (recordemos a Hildegart)- a la presentación de esta música, empezando por la singular recuperación de los manuscritos de la misma, que aparecen por casualidad

en la residencia de ancianos “Mi casa” de Ferrol. Es en esta residencia en donde acaba sus días la hermana del compositor, Pilar Osorio, su legataria, y donde son localizadas las partituras inéditas (hasta la fecha) de José Arriola. Tan solo unos meses más tarde, sin apenas tiempo para fotocopiar las partituras de cara a la edición de las mismas, llevada a cabo por Joám Trillo, imprevisiblemente se extravían de nuevo, desconociendo en la actualidad su paradero. Esta concatenación de hechos convierte en excepcional que podamos escuchar esta música, magníficamente interpretada en estos dos discos por la Real Filharmonía de Galicia, orquesta de espíritu universal, dirigida por el maestro Maximino Zumalave quien, en “tempus perfectus”, ofrece al gran público la culminación de un proceso de investigación y recuperación del patrimonio musical gallego. Este proceso, iniciado en Ferrol y continuado en Santiago de Compostela, a través de la Sección de Música y Artes Escénicas del Consello da Cultura Galega, recoge una esmerada edición de las partituras conservadas de José Arriola y el libro “Sobre Arriola”, que trata de aspectos tanto biográficos como documentales y de difusión, se culmina ahora con la grabación de este doble CD con las partituras orquestales “rescatadas” y dando a conocer una obra de trascendencia histórica y plena vigencia artística.

Estamos, pues, ante la música de un pródigo autor del que, desafortunadamente, se perdió la mayor parte de su obra, junto a la biblioteca y la discografía, cuando su casa de Berlín en donde tenía su residencia es bombardeada por las tropas del ejército aliado durante la II Gran Guerra. La obra grabada en este trabajo discográfico nos sitúa en la última etapa creativa y vital del compositor, con obras escritas a partir de 1946, cuando establece su domicilio en Barcelona y donde transcurre su vida discreta y modestamente. Cronológicamente, la obra de Arriola se corresponde al segundo momento más luminoso de la creación musical de España, con figuras de primer rango como Albéniz, Granados, Turina o Falla (Joaquín Rodrigo como miembro más tardío), cuando el nacionalismo se arraiga con un verismo que mira hacia el pueblo y la expresión de sus sufrimientos (ahí están Carmen la cigarrera o Candela en el Amor

Brujo...), que encuentran en nuestro rico folklore la principal fuente de inspiración y sustentadas en una corriente un tanto “anarquista”. Una fórmula de controvertida expresión frente a postulados anteriores y otras líneas de pensamiento como la del propio Friedrich Nietzsche que, con su idea del “super hombre”, prende en Europa y en el ilustrado y acomodado hogar ferrolano del niño Arriola así como también prende en su profesor de composición en Leipzig, nada más y nada menos que Richard Strauss, quien asimila todo el lenguaje del postulado nietscheniano.

José Arriola pasa importantes períodos de su vida instalado en Alemania. En este país y en aquellos años, todavía se oyen las voces postrománticas subyugadas a la expresión individualista y de naturaleza salvajemente nostálgica del XIX que se niegan a morir en un colonialismo que ofrece resistencia implacable contra la “Nueva Música” y sus propias catedrales sonoras. Son reflejo de esto figuras como Debussy, de ideas místicas y exquisitos colores; Schoenberg, sumergido en el mundo de la especulación intelectual o las profundas innovaciones rítmicas de Stravinsky o Béla Bartók. En este tiempo, el imperio tonal y las conexiones armónicas se diluían en búsqueda de nuevas fórmulas reflejadas en el atonalismo vienés y los nacionalismos, como antes apuntábamos, hacían aflorar música de elevado rango culto en países sin apenas tradición. Se trata de una miscelánea concepción del arte en la que podemos incluir a Arriola que, como en la obra de los postrománticos, muestra el deseo de retener una vida que se escapa buscando el mundo de la belleza, experimentando con colores, texturas, cromatismos, inusuales combinaciones tonales, dolorosas disonancias y acordes refinados con sonidos plenamente coloristas, sensuales, sentimentales... en una música cargada de significado y melancólico lirismo. Suena así aquí su brillante y poético Concertino para piano y orquesta; el ágil y expresivo Divertimento Concertante (“como un juego sobre diversas ideas y escuelas”); dos canciones de las Seis Poesías de Antonio Machado: La Aurora asomaba (El Cadalso), marcada por un profundo dramatismo acentuado por la presencia de un tambor anunciador y con carácter muy diferente La Primavera besaba “juventud nunca

vivida, quién te volviera a soñar...” como también el instrumental y solemne Epílogo dejando abierto un sugerente espacio. Los Tres Textos Cervantinos (de los que existe también versión para dos pianos) con Aquí lloró Don Quijote (ausencias de Dulcinea...), Mal me guardareis y Marinero soy de amor y finalmente el Concierto para Trompa en el que el lenguaje “clásico” es transportado a la contemporaneidad por el autor con un tratamiento exquisito, concluyendo la obra con un virtuoso pasaje para el solista.

Quedan todavía pendientes de grabación en disco el Cuarteto de cuerdas y la obra pianística, con su creación más temprana, la Habanera Aurora, compuesta a los 3 años (antes que Mozart), las Impresiones Argentinas y el Homenaje a Manuel de Falla y también cinco piezas cortas, en las que se incluyen una balada y una canción, ambas para soprano y piano, la Pequeña Serenata para violonchelo y piano y la Melodía para violín y piano.

En definitiva, la obra de José Arriola muestra una fuerte y marcada personalidad, un profundo conocimiento del oficio, un sensible gusto, cultivado incluso en la selección literaria y una enjundia importante que, particularmente, me lleva a concluir que estamos ante el compositor gallego más universal de su tiempo y ante uno de los más relevantes dentro del panorama compositivo nacional, junto a Falla y los otros destacados maestros de su generación. Es, sin duda, una insólita e inesperada revelación.

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Real Filharmonía de Galicia

The Real Filharmonía de Galicia (Royal Philharmonic Orchestra of Galicia) was founded in 1996 by the Galician Regional Government (Xunta de Galicia). Its cosmopolitan outlook echoes that of the city in which it is based, Santiago de Compostela (where it is administered by the Consorcio, a body established to promote and coordinate the city's cultural life).

The orchestra fosters an open and welcoming environment, reflecting the qualities of diversity and inclusivity so key to successful music-making. It is made up of fifty musicians of different nationalities, all of whom share the experience of their own musical training and traditions, as well as bringing enormous commitment and enthusiasm to their work. Since its foundation, the RFG has been guided in turn by Helmuth Rilling, its first Principal Conductor, whose necessary energy and drive set the orchestra and its work in motion; Antoni Ros Marbà, who consolidated its position over a period of fourteen years; and Paul Daniel, who has been Principal Conductor and Artistic Director since January 2013. Maximino Zumalave has been Associate Conductor since the orchestra was first established.

Their work has led to the orchestra's enjoying productive collaborations with a wide range of the world's leading musicians, including violinists Frank Peter Zimmermann, Daniel Hope and Vadim Repin; cellists Natalia Gutman, Lluís Claret and Enrico Dindo; pianists Joaquín Achúcarro, Rudolf Buchbinder and Eldar Nebolsin; singers Teresa Berganza, Thomas Quasthoff and Matthias Goerne; and, of course, guest conductors such as Frans Brüggen, Juanjo Mena, David Afkham, Hansjörg Schellenberger, Josep Pons, Christoph König and Jonathan Webb, the RFG's current Principal Guest Conductor.

As well as hosting an annual season at Santiago's Auditorio de Galicia, the Real Filharmonía de Galicia performs and undertakes tours in countries including Germany, Austria, France, Brazil, Argentina and, above all, Portugal, as well as regularly visiting the main cities of Spain, a particular highlight being its participation in the cultural life of the city of Vigo.

With Helmuth Rilling the RFG recorded Schubert's first four symphonies; with Ros Marbà an album of music by Rodrigo; and with Amancio Prada a selection of works by Galician composers. The orchestra's discography also includes an album of music by Falla and Mompou (2009) and another devoted to Ravel (2012). 2013 saw the release of *Variaciones*, a tribute to Antón García Abril with soprano María Bayo, while in 2016 the orchestra recorded an album featuring three works for guitar (Rodrigo's *Concierto de Aranjuez*, Leo Brouwer's *Concierto de Benicàssim* and Martin's *Guitare*), with conductor Óliver Díaz and guitarist Miguel Trápaga.



Recording: between March 2010 and May 2011,
Auditorio de Galicia, Spain
Mobile unit of the Arquivo Sonoro da Radio Galega
Engineer: Pablo Barreiro
Cover: José Arriola, photo from the family archive
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