

JOSEPH LAUBER (1864-1952)

*Piano Quintet in F major, op. 6*

01	I. Allegro moderato .....	11:53
02	II. [Theme and Variations]. Andante con moto .....	9:26
03	III. Scherzo .....	6:41
04	IV. Allegro vivace .....	8:12

CHRISTOPH BLUM (1990)

05	<i>Wildwüchse aus Schweizer Volksliedern, for String Trio*</i> .....	6:05
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FRANCISCO COLL (1985)

06	<i>Cantos, for String Quartet</i> .....	5:46
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MANUEL DE FALLA (1876-1946)

*El Amor Brujo (arr. for Cantaora and Piano Quintet by José Luis Turina)\*\**

07	I. Introducción y escena .....	0:30
08	II. En la cueva .....	1:52
09	III. Canción del amor dolido .....	1:49
10	IV. El aparecido .....	0:13
11	V. Danza del terror .....	2:02
12	VI. El círculo mágico. Romance del pescador .....	2:16
13	VII. A media noche. Los sortilegios .....	0:31
14	VIII. Danza ritual del fuego .....	3:53
15	IX. Escena .....	1:08
16	X. Canción del fuego fatuo .....	1:42
17	XI. Pantomima .....	4:30
18	XII. Danza del juego de amor .....	3:00
19	XIII. Final. Las campanas del amanecer .....	1:29

TOTAL TIME  
73:10

All works are first recordings. \*Composed for Ensemble Bayona. \*\*Arranged for Ensemble Bayona.

# CUANDO EL FUEGO ABRASA

LAUBER · BLUM · COLL · FALLA



Eros Jaca

ENSEMBLE BAYONA

& María José Pérez



eudora

## ENSEMBLE BAYONA

María Florea *violin*

Simone Roggen *violin*

María Moros *viola*

Eros Jaca *violoncello*  
*and artistic director*

Camille Sublet *piano*



# CUANDO EL FUEGO ABRASA

**Eva María Sandoval Díez**

The pianist Pilar Bayona (1897-1979) from Zaragoza was one of the most outstanding Spanish performers of her generation. Not only did she meet the most influential musicians and intellectuals of her time, but her commitment to the art of new creation led her to premiere and publicize works by contemporary composers. These key aspects of her career are highlighted by the Ensemble Bayona, led by cellist Eros Jaca since its creation in 2017. Jaca elaborates:

“Our first recording project presents the hallmarks of the group’s identity: the fruitful and close Spanish-Swiss collaboration with the promotion and dissemination of music from the early 20th century. In contrast, folklore has consistently played a significant role in shaping the unique identities of various regions, making it a valuable source of inspiration for all form of art. That is why we wanted to present the works of the current composers Francisco Coll (Spain) and Christoph Blum (Switzerland) coupled with two works from the beginning of the last century that respond to this same guiding principle: *El amor brujo* by Manuel de Falla (arranged for quintet and cantaora by José Luis Turina) and in collaboration with the University of Lausanne, a historical recovery of the *Quintet on Swiss Themes* by Joseph Lauber. The title of the album

‘Cuando el fuego abrasa’ (When the fire burns), uses the famous phrase from Falla’s *ballet* to evoke the magical tradition of sharing stories and songs between the generations, around the heat of a campfire.”

The Swiss composer, pianist and organist Joseph Lauber (1864-1952) is currently in the process of rediscovery. He studied in Zürich and Munich, and later at the Paris Conservatoire where he was taught by Jules Massenet. He worked for several years as an organist and choirmaster, and later moved to Geneva where he was Music Director of the Grand Théâtre and taught at the local music school. Frank Martin was one of his pupils. He left a legacy of more than 200 works in a wide variety of genres including opera, oratorio, symphony, symphonic poem and concerto, as well as writing vocal works and numerous chamber music pieces. Many of his compositions can be found in the archives of the University and Cantonal Library of Lausanne, where the Ensemble Bayona discovered his Op. 6.

In 1899, when Lauber co-founded the Schweizerischen Tonkünstlerverein (Association of Swiss Musicians), he wrote his *Quintett über schweizerische Themen (Quintet on Swiss Themes) Op. 6*, for two violins, viola, cello and piano. In this early work, the composer’s language draws on late German Romanticism, notably in the formal structures, motivic development and contrapuntal work, as well as in the virtuosic piano writing. It is not known when it was premiered, but we know that it was certainly performed in Interlaken in 1930. The Swiss composer dedicated the work to Carl Russ-Suchard, the master chocolatier responsible for the worldwide success of Milka and Suchard, whom Lauber met in Neuchâtel.

The *Quintet* is structured in four movements. The “Allegro moderato” begins with a piano accompaniment in sixteenth notes in 6/8 over which the cello unfolds the main theme of this section: a lyrical and expressive folk-like melody. In the “Andante con moto”, Lauber offers us

an original series of continuous variations on a simple melody, which the cello introduces over a staccato piano accompaniment. This is the *Guggisberglied*, probably the oldest known Swiss folk song. The danceable “Scherzo” is lighthearted and spirited, with an elaborately textured melody, accompanied by a motoric eighth-note rhythm in the piano that becomes sweet and gentle in the central trio. Finally, in the concluding “Allegro vivace”, the cello reveals a naïve and playful line that is treated canonically, first between the strings and then with the piano. In addition to this material, two other themes appear in succession: the second, which through its languid melody of long notes verges on the melancholic and dramatic; and a rhythmic and lively third, which is also presented in canon.

In 2023, more than 120 years after Lauber wrote his quintet, the Swiss composer Christoph Blum (b. 1990), who is also interested in traditional music, took this chamber music work as a basis for his piece *Wildwüchse aus Schweizer Volksliedern (Wild growths of Swiss folk songs)* for string trio which he dedicated to the Ensemble Bayona. He writes:

“I wanted to bring the compositional principle by which Lauber bases an ambitious chamber music score on folk song themes, into the present day. While fifty-minute pieces that develop simple material were welcome in his time, today the shortened attention span encouraged by digital platforms would have made for a much shorter work. Therefore, cheerfully following the current trends and with a touch of humor, I chose to write ten seamless miniatures based on Swiss folk songs that propose new music full of contrasts and escapades - so as not to have to ‘leave the screen’. And hence the title: Swiss folk songs sprout wildly”.

The types of folk tunes Blum has chosen for his *Wildwüchse aus Schweizer Volksliedern* are as follows: *Ratzlied* (mocking song), *Alpsegen* (Alpine prayer), *Schlaflied* (Lullaby), *Appenzeller*

*Yodel*, *Schnitzelbank* (satirical verse), *Tanzversli* (rhythmic nursery rhyme), *Klagegesang* (funeral song), *Trinklied* (drinking song) and *Lockrufen* (hollering). As a result, Blum achieves a jovial and unprejudiced creation that deconstructs the harmony, rhythm, timbre and melody of the folk tunes without renouncing virtuosity, by using extended techniques on the violin, viola and cello.

For his part, the Valencian composer and conductor Francisco Coll (b. 1985) is also regularly inspired by popular sonorities, from Spanish and other origins. His work *Cantos* for string quartet, commissioned for the 56th edition of the Semana de Música Religiosa de Cuenca, was premiered in 2017 by its dedicatee, the Casals Quartet. Since then it has become one of his most performed works worldwide. Coll reworked it in 2023 and incorporated it into his first string quartet *Códices*, as the second movement. *Cantos* in turn, comes from a reinvention of the material used in the solo violin work *Hyperlude V* (2015). The four performers focus on the micro-scale of that solo work to reveal different aspects of it. The composer describes *Cantos* as a piece “whose written cadences are intended to imitate the inflections of the human voice, hence its title”. The leisurely discourse in notes of long duration, the enriching of the high register, the meticulous writing, and evocative harmonic clashes generate an iridescent texture in which time seems to be suspended.

Also dedicated to Ensemble Bayona in 2022, is a transcription for cantaora and piano quintet by José Luis Turina (b. 1952) of *El amor brujo* by Manuel de Falla (1876-1946), who was a friend and contemporary of his grandfather Joaquín Turina. The original work came about in response to a commission for the gypsy singer/dancer Pastora Imperio. Her mother, the dancer Rosario Monje “La Mejorana”, was also a popular narrator, telling mysterious gypsy legends and singing different flamenco palos. Thus, María Lejárraga, the real author of the libretto, developed the



Eros Jaca

violoncello and artistic director



María José Pérez  
cantaora

well-known story of Candelas, and Falla refined into his score the rhythms, cadences and modes of the Andalusian sound language. The popular heritage of his country was the most fertile source of inspiration for Falla, who managed to develop an “imagined folklore” that consolidated Spain’s place in European art and thought.

The hybrid genre of *El amor brujo* was a mixture of chamber opera, ballet, choreographic fantasy and pantomime. The first version of the work, premiered in 1915, was called “gitanería en un acto con dos cuadros” (gypsy tale in one act with two scenes) and was conceived for voice and chamber orchestra. The composer continued to work on it and formulated a refined “concert version” without voice and with an extended orchestration, which was performed in 1916. In the 1920s, Falla achieved the most satisfying form of *El amor brujo*: a ballet with songs, for mezzo-soprano and symphony orchestra in one act, which was presented in 1925. In José Luis Turina’s compact arrangement, the latter’s vigour and idiosyncrasy are maintained through the lightness, precision and elegance of the string instruments, alongside the harmonic, melodic and percussive support of the piano. The connection with the authenticity, heartbreak and duende of the traditional folksongs, is reinforced by the choice of a cantaora for the vocal parts rather than a mezzo-soprano. According to Turina himself:

“In a way, my chamber version of *El amor brujo* would be a journey back to that work, which began as a ‘gitanería’ (gypsy piece) written for a chamber group and ended up as a symphonic work in a journey that spanned eleven versions between 1914 and 1925. I have taken the last of these as my starting point to rework it in a chamber format that Falla never intended. In any case, it is executed with the utmost respect, that which corresponds to a beloved figure and an admired work”.



## RECORDING DATA

Recording: July 31 - August 3, 2023, Auditorio de Zaragoza,  
Sala Mozart, Zaragoza, Spain

Piano: Steinway & Sons  
Piano technician: Fernando Lage  
Producer and recording engineer: Gonzalo Noqué  
Equipment: Sonodore LDM-54, Neumann,  
Pearl Samar Audio & Schoeps microphones;  
Merging Horus microphone preamplifier and AD/DA  
converter; Pyramix Workstation; Hifiman headphones;  
Dutch & Dutch 8c speakers

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Surround version: 5.0

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Graphic design: Gabriel Saiz (Filo Estudio)

This SACD was recorded using the DSD (Direct Stream Digital™) recording system. There are three programs contained in this SACD: the first is a standard CD stereo version that will play on any device that will play a CD, and that any CD player will simply find and play. The second and third versions are high definition DSD stereo and surround (5.0) versions that can only be played on an SACD player, which must be instructed as to which program you wish to play. MQA-CD plays back on all CD players. When a conventional CD player is connected to an MQA-enabled device, the CD will reveal the original master quality.

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