

CONVIVIUM
RECORDS

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CamaHort
quintet iberian colours

MARIA CAMAHORT
VIOLETA GARCÍA LAURA RUHÍ
SERGIO SERRA PABLO DOMÍNGUEZ



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Maria Camahort \ guitar and arrangements

Violeta García \ violin and voice

Laura Luki-Vidal \ soprano

Sergio Serra \ cello

Pablo Domínguez \ percussion and guitar

MARIA CAMAHORT QUINTET PRESENTS A UNIQUELY ORIGINAL PROJECT OF MUSIC BY SPANISH COMPOSERS, SHARING WITH THE AUDIENCE THE VIVID COLOURS, EARTHY TEXTURES AND RHYTHMS OF SPANISH MUSICAL ART.

IBERIAN COLOURS IS A JOURNEY THROUGH THE RELATIONSHIP BETWEEN SPANISH CLASSICAL REPERTOIRE AND INFLUENCES FROM IBERIA'S TRADITIONAL MUSIC.

Traditional music in Spain has long been an important source of inspiration for many Spanish composers: De Falla, Mompou, Granados, Albéniz, Toldrà, and Gasull to name a few. More intensely since the end

of the 19th-century—and especially through the 20th as a consequence of Musical Nationalism—Spanish composers have been inspired by the lyrics, melodies, rhythms and harmonies of traditional music. The guitar, as the predominant instrument of Spanish folk heritage, was one of their main sources of inspiration.

On this record, we have aimed to create honest and beautiful performances, bringing to the audience the musicality and flavour of the stories that are held in the music of Spanish composers. Throughout the arranging process and in rehearsal, achieving this has been forefront of mind, as we constantly explore new ways to tell these musical stories.

Maria Camahort Quintet

mcq

was created with the aim of originating new possibilities in chamber music. The originality of the ensemble is borne in the intense collaboration between musicians from different musical traditions, creating its characteristic timbre, and performed in the specific choice of classical repertoire and their adaptation to this quintet. These features provide great charisma and personality to this unique ensemble.

Since its foundation in November 2011, *mcq* has performed at some of the most prestigious venues and festivals in UK, including St. Martin-in-the-Fields, The Forge, Kings Place, Southbank Centre (Purcell Room), St James's Church Piccadilly, St Michael at the North Gate (Oxford), Bath Guitar Festival, London Guitar Festival, Kings Place Festival, and Edinburgh Guitar and Music Festival. Forthcoming performances in 2015 include Buxton Festival and the Milton Court (London, Barbican).

mcq

Maria Camahort

Maria Camahort completed her studies in Classical performance at ESMUC (Barcelona). Graduating with a distinction in MMus Performance from the Guildhall School of Music and Drama, she was awarded the prestigious Guildhall Artist Fellowship 2010-12.

Maria's main influences were Feliu Gasull, Emilio Molina, David Dolan and Christian Burgess; in relation to instrumental skills and repertoire, Zoran Dukić, Àlex Garrobé, Robert Brightmore and John Parricelli. As a performer, Maria is particularly interested in the fields of chamber music, creative and collaborative performances, being involved in many varied projects such as Quartet

Galiu (guitar quartet), The Voice of Strings (music and poetry), Tango Magnètic (dance project), Farsa Moneda (Spanish Traditional Music), The L5Y (musical), Maria Camahort & Jamie McCredie (jazz and classical), Maria Camahort & Lucy Driver (duo with flute) and many other chamber ensemble projects. She has also created and directed her own artistic projects, including the UK Premiere of F. Gasull's compositions and Maria Camahort Quintet.

Relevant interdisciplinary collaborations include: Composer and MD at the Guildhall theatre production of Blood Wedding by F. García-Lorca, Little Soldier

Productions Clown theatre version of Don Quixote, as composer and cast musician, and her appearance in CNN interview with F1 Driver F. Alonso.

With these and other projects Maria has performed in concert halls of many cities, such as Barcelona, Madrid, St Petesburg, Warsaw, Cracow, Paris, Sevilla, Valencia, Gijón, Orléans, Oxford, Edinburgh, Liverpool, Newcastle, etc. She has performed in several festivals such as Barcelona Guitar Festival, Segovia Music Festival, City of London Festival, International Conservatoire Week Festival, IGF Bath Guitar Festival, London Guitar Festival, Kings Place Festival, and Edinburgh Fringe.

iberian colours



Frederic Mompou



FREDERIC MOMPOU (1893—1987), Catalan composer and pianist, was a modest and thoughtful person and this is reflected in his wonderful music. He wrote no operas, concertos or symphonies, and some choral works are as close as he got to producing large-scale works—he was predominantly a composer of lyric songs and piano miniatures. His music is imbued with the colours, sounds,

and images of his beloved Catalonia, the style ranging from elegantly impressionistic to simplistic and minimal.

Mompou studied piano at the Conservatorio del Liceo in Barcelona. His shy nature, however, did not predestine him to become a virtuoso performer; he instead resolved to become a composer. With a letter of recommendation from Granados, he went to Paris to study harmony and piano, where he became influenced by the French impressionism of Debussy and Satie. At the outbreak of the First World War he returned to Barcelona for a period of seven years and began

composing his earliest works for piano. In 1921 he moved back to Paris, living there until his return to Barcelona in 1941, where he remained until his death in June 1987.

Cançons i danses (Songs and dances, composed between 1921 and 1962) is a collection of Catalan popular pieces harmonized by Mompou for solo piano. His intent was to harmonize some of the more beautiful popular themes and melodies of the Catalan musical tradition, charged with his own personal and original language. Each of the 12 pieces (13 including the one composed for solo guitar in 1972) uses the combination of a song and the air of a dance, creating a form that con-

trasts a slow, melodic and evocative part, with a vigorous, rhythmical one.

Song and Dance n.7 (composed in 1944) is inspired by the traditional songs *Muntanyes regalades* and *L'hereu Riera*, while *n.8* (composed in 1946) brings together the song *El testament d'Amèlia* with the dance *La Filladora*.

In our arrangements from the original piano works, I have included the original lyrics of the songs Mompou used in his compositions, keeping as much as possible his harmonizations, and accenting the flavour of Traditional music.

Cantar del Alma (Song of the soul, composed in 1951) is based on the

wonderful poem *La Fonte* by San Juan de la Cruz, the mystic poet who Mompou loved to read, and whose verses would years later inspire Mompou's masterpiece, *Música Callada*.

In his original form, following a very peculiar structure, *Cantar del Alma* presents a recitative voice (inspired by Gregorian chant) alternating with a chorus of solo piano, voice and instrument never matching at any occasion.

Although the arrangement involves the full quintet playing, it keeps in essence the original structure of the piece, alternating throughout between voice and instrumental interludes.

Cantar del Alma

BY SAN JUAN DE LA CRUZ
FROM CANTAR DEL ALMA

Aquella eterna fuente está escondida,
Qué bien sé yo do tiene su manida.
Aunque es de noche.

That eternal fountain is hidden,
I know well where it lies,
even though it is night.

Su origen no lo sé, pues no le tiene,
Mas sé que todo origen de ella viene,
Aunque es de noche.

I do not know its origin, since it has none,
But I know that every origin comes from it,
Even though it is night.

Sé que no puede ser cosa tan bella.
Y que cielos y tierra beben de ella,
Aunque es de noche.

I know there cannot be anything as beautiful
And heaven and earth drink from it,
Even though it is night.

Sé ser tan caudalosas sus corrientes,
Que infernos, cielos riegan, y a las gentes,
Aunque es de noche.

I know its streams to be so full
that they water Hell, Heaven and people
Even though it is night.

El corriente que nace de esta fuente
Bien sé que es tan capaz y tan potente,
Aunque es de noche.

The stream that pours forth from this fountain
I know who capable it is, and how strong,
Even though it is night.

Aquesta viva fuente, que yo deseo,
En este pan de vida yo la veo,
Aunque es de noche.

This living fountain that that I desire
I see it in this bread of life
Even though it is night.

San Juan de la Cruz

*Translation by Mac McClure
Copyright © 2003*

mccg

Le Testament d'Amèlia

AMÈLIA'S WILL FROM SONG & DANCE N. 8

L'Amèlia està malalta,
la filla del bon rei,
Comtes la van a veure,
comtes i noble gent.

Amelia is very ill
the daughter of the good king.
Counts come to visit her.
counts and wealthy people.

Filla, la meva filla,
de quin mal us queixeu?
El mal que jo tinc, mare,
bé prou que me'l sabeu.

Oh my daughter, my dearest
which disease afflicts you?
you know, quite well, mother
which of them it is.

Filla, la meva filla,
d'això us confessareu.
Quan sereu confessada
el testament fareu.

Oh my daughter, my dearest
you must all of it confess.
Having being confessed
your testament will make.

Un castell deixo als pobres
perque resin a Déu.
Quatre al meu germà en Carles.
Dos a la Mare de Déu.

I give a castle to the poor people
for them to pray God.
Four to my brother Carles,
two for the mother of God.

I a vós, la meva mare,
us deixo el marit meu
perquè el tingueu en cambra
com fa molt temps que feu.

And to you, my beloved mother
I give you my husband
for you to keep him in your room
as you've been doing long time ago.

Ai, que el meu cor se'm nua
Com un pom de clavells.

O my heart it's been stripped
as a bunch of carnations.

Traditional song

Translation by Laura Maria Nicosia

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La Presó de Lleida

This traditional song has its origins in late medieval secular music.

Catalonia and adjacent areas were the home for numerous troubadours, itinerant composer-musicians whose influence and aesthetics were decisive in the formation of this and many other well-known catalan traditional songs—the same traditional songs that were the inspiration for Mompou to compose his cycle *Songs and Dances*.

The dramatism of its lyrics, and sad and melancholic melody in minor mode creates in *La*

presó de Lleida one of the most moving songs of its kind.

Today there exist many different versions of this traditional song, in many different instrumentations and musical genres.

This particular arrangement for voice and guitar was composed in 2014 for the Catalan celebration of St George's Day in London.



mcq

A la ciutat de Lleida
n'hi ha una presó;
de presos mai n'hi manquen,
petita, bonica,
prou n'hi porta el baró,
lireta, liró.

Hi ha trenta-tres presos;
canten una cançó;
l'han tret i l'ha dictada,
petita, bonica,
el més jove de tots,
lireta, liró.

—Com cantarem, senyora,
si estem en greu presó?—
—Canteu, canteu, bons presos,
petita, bonica,
d'aquí us en trauré jo—,
lireta, liró.

—Ai, pare, lo meu pare,
jo vos deman un do;
—Ai, filla, Margarida,
petita, bonica,
qui do vols que jo et do?—,
lireta, liró.

—Ai, pare, lo meu pare,
les claus de la presó.—
—Ai, filla, Margarida,
petita, bonica,
això no pot ser, no;
lireta, liró.

In the city of Lleida
there is a prison
no shortage of prisoners there,
my little, my lovely,
the Baron brings in plenty,
“lireta, liró”.

There are thirty-three prisoners;
singing a song;
composed and written,
my little, my lovely,
by the youngest of all,
“lireta, liró”.

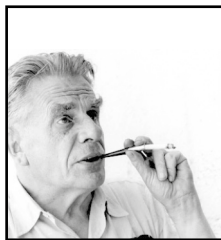
—How shall we sing, my lady,
if all of us live in prison?—
—Please Sing, good prisoners
my little, my lovely,
I will rescue you from here—,
“lireta, liró”.

—Oh, Father, my father,
I ask you for a gift;
—Oh, daughter, my Margarida,
my little, my lovely,
What would you like me to do?—,
“lireta, liró”.

—Oh, Father, my father,
give me the keys of the prison.—
—Oh, daughter, my Margarida,
my little, my lovely
this cannot be;
“lireta, liró”.

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Eduard
Toldrà



EDUARD TOLDRÀ SOLER (1895—1962) was a Catalan violinist, conductor and composer who played an important role in the culture of the city of Barcelona. After a few successful years as the founder and leader of a string quartet called *Renaixement*, he embraced a new career from 1921 as composer, only interrupted during the years of the Spanish Civil War.



Some of his major works from this period include *Vistes al mar* (1921), *Sis sonets* (1922—for violin and piano), *El giravolt de maig* (1928—opera), *La rosa als llavis* (1936—a collection of songs with orchestra), and an extensive collection of lieder.

In 1941 he founded the Barcelona Symphony Orchestra at the Palau de la Música Catalana, and from that moment until his last day, he dedicated himself entirely to conduct and lead the first professional orchestra of Catalonia. Eduard Toldrà became the composer who best translated

into music the spirit of *Mediterraneanism*, vigorous conciseness and luminosity values from the aesthetics of the *Noucentisme*—a Catalan cultural movement originating in the early 20th-century, and whose main representative were the grammarian Pompeu Fabra, the politician Enric Prat de la Riba and the writer Josep Carner.

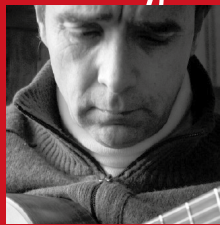
By the same Josep Carner is the poem that inspired Toldrà in 1923 to write *Canticel*, one of his most well-known songs for voice and piano. As the lyrics written by Carner portray maritime scenes (the

poem starts with the words “For a sail in the blue sea...”), Toldrà created for this song an ambiance reminiscent of the Barcarole, with an affable, meditative and peaceful rhythm. With its moderated tempo, the calmed momentum evokes the motion of the ships moving with the waves.

This arrangement for voice, violin and guitar was created especially for this record, and creates a clear contrast with *La Presó de Lleida*; contrast especially present in the treatment that Laura Ruhí-Vidal gives to her beautiful voice in each of the two songs.



Feliu Gasull



FELIU GASULL (1959—), one of Spain's leading composers and guitarists, lives in Barcelona, where he holds a chair in composition at the Escola Superior de Música de Catalunya.

Gasull has developed a musical language combining the complexities of contemporary themes and variety of Spanish folk idioms, including *flamenco*. Many of his chamber and symphonic works include

the guitar, either as a solo instrument or as part of the ensemble. Feliu's idiomatic style incorporates techniques clearly derived from *flamenco*, such as the *rasgueado* or the concept of *compàs* (strong sense of pulse), while the complexity of his writing situates his works at the avant-garde of guitar repertoire.

Bosc ('woods') and *Fe* ('faith') are two of the six movements from Feliu Gasull's *Suite for cello and guitar*. This Suite comes from his previous work *6 cançons per bariton i guitarra* (1989), a collection of songs including poetic lyrics from the catalan writer Gabriel Fer-

rater (particularly from his work *Les dones i els dies*). *Bosc* was recorded with Sergio Serra, following Feliu's original score. In *Fe* the lyrics that inspired Feliu Gasull's writing have been added to the cello melodies through Violeta's voice.

Lullaby (1999)—originally for guitar quartet and mezzo-soprano—is a wonderful song, the lyrics of which come from a poem under the same name by the Catalan writer Josep Palau i Fabra. This version for two voices, violin, cello and two guitars is one of the most challenging arrangements of the record.

Fe (faith)

FROM SUITE FOR CELLO AND GUITAR

La tens als teus braços.

Dorms i la somnies,
i saps que és un somni
tot el que veus d'ella.

I el cor se t'arrenca,
tremola de Fe.

Només una cosa
Que tu li proposes
et dóna penyora
que et voldrà despertar.

I el cor se t'arrenca,
Tremola de Fe.

Coneix que és un somni
el que li dius d'ella,
però que per sota
del somni, és ella
que tens als teus braços.

Gabriel Ferrater

She is in your arms.

You sleep, dreaming of her,
and you know everything
you see in her is a dream.

And your heart is rent,
trembling with faith.

Only one thing
you propose to her
gives you assurance

that she wants you awake.

And your heart is rent,
trembling with faith.

She knows it's a dream,
what you say of her
but she knows that,
under the dreams, it is she
who is in your arms.

Gabriel Ferrater

*Translated from the catalan by J.M. Sobre
in collaboration with Joseph Miles.*

LULLABY

FELIU GASULL i ALTISENT

The image shows a handwritten musical score for guitar, titled "LULLABY" by FelIU GASULL i ALTISENT. The score is written on four staves, labeled "GUITARRA 1", "GUITARRA 2", "GUITARRA 3", and "GUITARRA 4". Each staff has a legend for string numbers: (1) = MI, (2) = SOL, (3) = RE, (4) = LA, (5) = RE, (6) = RE. The score includes a tempo marking of 180 and a "LIBERO" box. The music is in 4/8 time and features a large melodic line with many slurs and fingerings. Annotations include "MOLTO CANTATO ED A PIACERE", "A M T A M A M A ETC", "Poco Rit... PIU CALMO", and "PRESS THIS NOTE WITH THE FOREFINGER NAIL IN ORDER TO GET A MORE CRYSTALLINE SOUND". The score ends with a double bar line and a fermata.

Chano Domínguez



Chano Domínguez is one of the most celebrated jazz musicians recruited by flamenco. Chano has achieved an unusual integration between rhythms and languages of jazz and flamenco; he plays tangos, alegrías, bulerías, soleás etc. on his piano within a traditional jazz structure.

Today, Domínguez is one of the most sought

after musicians on the global Spanish music scene. He has worked with an extensive range of artists including Enrique Morente, Paco de Lucía, Joe Lovano, Herbie Hancock, Jack DeJohnette and Wynton Marsalis with the Lincoln Center Jazz Orchestra.

Pa mi niño (To my child) is a tune dedicated to his son Pablo Domínguez (our percussionist and guitarist), first released in the album *Chano* (1993), with Carles Benavent (electric bass), Guillermo McGill (percussion and drums), Javier

Colina (bass) and Jorge Pardo (flute). The original song is formed by two parts: the first part presents a sweet tune that keeps adapting through different key changes, while the second part is a development of the first; played with a stronger groove and a much more improvised feeling.

This arrangement includes only the first part of the song, respecting the different melodies created by Chano in his original tune, but also including new voices and played with a slightly different feel.

mcg

Maria Camahort



ferent projects related with classical music, flamenco, Cuban music, jazz etc.

I was asked to write these two songs with poetry by Lorca in a style that could recreate in some way flamenco music. This represented a great challenge for me, as I deeply respect this music. To collaborate with Lina gave me plenty of ideas to develop, until I managed to compose something that I was happy with. The rest was just a matter of recreating musically the powerful images that Lorca describes in two of his most well-known poems: *La Cogida y la muerte* and *Poema de la Soleá* —¡Ay!

In this recording the voice is Violeta García (our violinist and singer). Violeta and

These two compositions with poetry by Federico García-Lorca were created thanks to a collaboration with flamenco singer Lina León. I met Lina for the first time years ago in Barcelona, during a project held at Escola Superior de Música de Catalunya, and we had the opportunity to work again together in London in different occasions. Lina also enjoys a successful career as a flautist, and her strong musicianship allows her to collaborate across many dif-

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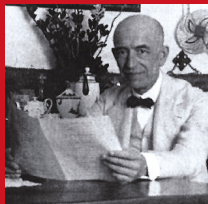
I have worked during years on different project around Spanish traditional songs (the genre of Coplas), and her way of finding relationships between text and music has always been a strong influence for me. Violeta's voice gave to the compositions a different tone, more intimate on one side although very rich in contrasts and details.

Poema de la Soledad. Ay!

El grito deja en el viento una sombra de ciprés. (Dejadme en este campo, llorando).	The shout leaves on the wind a cypress shadow. (Leave me in this field, weeping).
Todo se ha roto en el mundo. No queda más que el silencio. (Dejadme en este campo, llorando).	Everything has broken in the world. Nothing but silence remains. (Leave me in this field, weeping).
El horizonte sin luz está mordido de hogueras. (Ya os he dicho que me dejéis en este campo, llorando)	The horizon without light is bitten by bonfires . (I have already told you to leave me in this field, weeping).

Published in Madrid; Buenos Aires: ed. Ulises,
Iberoamericana, 1931

mcs



MANUEL DE FALLA (1876—1946) began to be interested in traditional Spanish music when he became a student of Felipe Pedrell in late 1890s. Pedrell—musicologist and composer—was the man who inspired Granados, Albéniz, Falla and other composers to take draw their references from native Spanish music.

The influence of traditional music, particularly Andalusian *flamenco*, can be strongly felt in many of his works.

A few years after meeting Pedrell, de Falla moved to Paris, where he met a number of composers who had also an important influence on his style, including the impressionists Ravel, Debussy and Dukas.

Homenaje pour le tombeau de Debussy, is de Falla's only composition for solo guitar. This work was published for the first time in the music supplement to

the special issue of '*La Revue Musicale*', dedicated to the memory of Claude Debussy, in which de Falla wrote about the influence of Spanish music on this composer. De Falla continued his homage with this three-minute work in the rhythm of a slow habanera—at the end of the composition, he briefly quotes Debussy's piano work *Soirée dans Grenade*, honouring Debussy directly and also the city of Granada, which is where the piece was composed.

iberian colours

Manuel de Falla

Enrique Granados



ENRIQUE GRANADOS (1867—1916) was a Spanish pianist and composer. Influenced also by the work of the musicologist Felipe Pedrell, Granados' music is in a uniquely Spanish style and, as such, representative of musical nationalism.

Granados studied piano and composition with Pedrell in Barcelona, moving in 1887 to Paris to continue his studies with Bériot, and returning to Barcelona in 1889 to establish himself as a world class pianist. His *12 Danzas españolas* achieved great popularity and his music won recognition in Spain for his contributions

to the *zarzuela*, a Spanish lyric-dramatic genre that alternates between spoken and sung scenes. Granados also wrote extensively and fluently for piano, in a diffuse, Romantic style, with further works in chamber music, songs, and an orchestral tone poem based on Dante's *Divine Comedy*. His masterpieces, the *Goyescas* (1911–13), are reflections on Francisco de Goya's paintings and tapestries. They were adapted into an opera that received its premiere in New York City in 1916, and it was on his return voyage from this performance aboard the ship *Sussex* that Granados drowned, the vessel listing after being torpedoed by a German Uboat.

Probably one of Granados' most popular works, *12 Danzas españolas para piano*

(1980) is a collection of pieces in a dance form that take inspiration from different Spanish regions and traditions. Granados melodies don't quote folk melodies, as it's the case of Mompou's Songs and Dances. However, in their rhythms and scale-types, many of these dances exude a Spanish fragrance, sometime of an Arabesque kind suggestive of Andalusia, as in the case of *Danza Oriental*.

Many of Enrique Granados' piano compositions have been transcribed for the classical guitar, becoming very popular within the guitar repertoire; examples are *Dedicatoria*, *Danza n.5*, *Goyescas*, *Tonadillas en estilo antiguo*, and *Danza Oriental*. This particular arrangement of *Danza Oriental*, recorded with Violeta's violin, comes from an earlier version that was written for a duo project with wonderful flutist Lucy Driver.

Frederico García-Lorca

traditional Spanish songs

FEDERICO GARCÍA-LORCA is one of Spain's most deeply appreciated and highly revered poets and dramatists of all times. As well as his friend Manuel de Falla, Lorca had a great passion for traditional Spanish music, especially for *flamenco*. One of his best poems, *Cante Jondo*, is a personal tribute from the writer to this particular form of music.

Lorca was a pianist himself, and he collected and harmonized a cycle of Spanish Traditional Songs with accompanying *flamenco* singer La Argentinita. This collection of songs has long formed part of the Spanish classical repertoire for voice and piano, but today, by contrast, is remixed in many variations by talented *flamenco* musicians, as in the case of Carmen Lin-

ares o Paco de Lucía. The last songs of the record, *Las Morillas de Jaén*, and *El Café de Chinitas*, are included in this collection.

Las Morillas de Jaén comes originally from a Spanish manuscript of Renaissance Music known as *Cancionero de Palacio*. The works in it were compiled during a time span of around 40 years, from the mid-1470s until the beginning of the 16th-century, and it constitutes an anthology of the polyphonic music performed during the reign of the Catholic Monarchs. The themes found in the songs are the most varied: romantic, religious, festive, pastoral, burlesque, historical, accompanied by music of all styles: from popular folk songs to elaborate compositions >

Las Morillas de Jaén is a *zéjel* or *zaýal*, a form originated from a fusion between the traditional poetry from the Andalusian pre-Arabic period, and the poetry brought by the Arabs to Al-Andalus.

This arrangement of *Las Morillas de Jaén* is inspired by the recordings recreating the song as included at Cancionero de Palacio and by the version Lorca recorded with the *flamenco* singer La Argentinita.

El Café de Chinitas is a popular song in the form of a *Petenera* (a *flamenco palo*, or type of song). The song tells a story from the 19th-century, a fight between a famous bullfighter called Francisco Montes Cádiz (known as 'Paquiro') and a 'Germano' (a low-class criminal) in the prestigious *Tablao flamenco El Café de Chinitas*, in the city of Málaga. This arrangement of *El Café de Chinitas* is inspired by the version recorded by Lorca, and the orchestration by Felix Gasull created for a project with the Chamber Orchestra of Teatre Lliure (Barcelona) and *flamenco* singer Ginesa Ortega.

Las Morillas de Jaén

Tres moricas me enamoran en Jaén:

Axa y Fátima y Marién.

Tres moricas tan garridas iban a coger olivas,
y hallábanlas cogidas en Jaén:

Axa y Fátima y Marién.

Y hallábanlas cogidas y tornaban desmaídas
y las colores perdidas en Jaén:

Axa y Fátima y Marién.

Tres moricas tan lozanas
iban a coger manzanas

y hallábanlas tomadas en Jaén:

Axa y Fátima y Marién.

Díjeles: ¿Quién sois, señoras,
de mi vida robadoras? Cristianas que
éramos moras en Jaén:

Axa y Fátima y Marién.

FROM CANCIONERO DE PALACIO
TRADITIONAL SPANISH SONG

Three Moorish girls caught my eye in Jaén:

Axa, Fátima and Marién.

Three Moorish girls so poised went to pick olives,
and found them already picked in Jaén:

Axa, Fátima and Marién.

And found them already picked and returned in
dismay and their colours vanished in Jaén:

Axa, Fátima and Marién

Three Moorish girls so lively

went to pick apples,

and found them already picked in Jaén:

Axa, Fátima and Marién.

I said to them: Who are you, ladies that have
robbed me of my life? We are Christians who were
once moor in Jaén:

Axa and Fátima and Marién.

Popular song from the 15th-century



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MARIACAMAHORT.COM

mcq



FREDERIC MOMPOU—
SONG AND DANCE N.7-8
AND CANTAR DEL ALMA
“Cantar Del Alma”
“Cancion Y Dansa N°7”
“Cancion Y Dansa N°8”

Composed by Federico Mompou
(ARR. MARIA CAMAHORT)
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EDUARD TOLDRÀ—CANTICEL
“Canticel”
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iberian colours

mca iberian colours

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