

Piano Maria Parra



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Complete artist information including video, audio and interviews are available at www.pricerubin.com

Maria Parra – Biography

Parra sees a mountain and goes directly to it. Little by little. Step by step. She is one of those artists who are full of strength and power, able to achieve anything. There is an exquisite technique under this. And above all, a sound which encourages the listener to remember her name”. (Ylenia Álvarez, Hoy es Arte).

Maria Parra is a pianist, composer and founder of the Bouquet Festival in Tarragona (Spain). After studying at conservatories in Vilaseca and Tarragona, she completed her higher studies with honours. She perfected her methods in Paris under the supervision of professors from the Conservatoire Supérieur, such as Jacques Rouvier and Prisca Benoit, and then studied modern music and jazz at “Taller de Músics” in Barcelona. She possesses a Master Diploma in Spanish Music – received under the guidance of Alicia de Larrocha- from the Marshall Academy, created by Granados in Barcelona. She also took master classes taught by celebrated maestros, such Alexander Jenner, Josep Colom, Richard Beirach, Leslie Howard, Barry Douglas and Dimitri Bashkirov.

She also developed her pedagogical activity in diverse Catalan institutions (conservatoires in Reus, Tarragona, Vilaseca and Taller de Músics), and she offered Master’s level classes in Germany. She has performed in numerous venues and festivals in Spain, as well as at various festivals in Europe (France, Italy, Austria and Germany).

As a composer, she conceived the theme “Tarragona’s Song”, which accompanies the images in the exhibition “Time-Lapse Tarragona”, envisioned by the photographer Pep Escoda as a way to promote the city.

She is the founder and director of the Bouquet Festival in Tarragona, which combines historical heritage, music and wine culture and aims to support young talent. This year she will start an other festival in Reus (Vermusic) with the same philosophy.

The release of her album “Rêverie” in late 2014 through the label Verso, and the backing of “La Quinta de Mahler” in Madrid, helped launch her career as a

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pianist, and her professional activity has been covered by both specialized press and almost all Spanish media. She has received excellent reviews in the magazines Ritmo, Hoy es Arte, El Arte de la Fuga and Scherzo, as well as at RNE (Spanish National Radio) and RTVE (Spanish National Television), among others. She was awarded the “Melómano de oro” (Golden melomano) by Melómano Magazine for the best recording of 2014.

She performed as a soloist with the Camera Musicae Orchestra, conducted by Tomàs Grau, at the celebration of its tenth anniversary.

Her latest release Mouvement is being the confirmation and recognition of this pianist. She has been the Cover of RITMO magazine in January 2017.

Recently she was named honorary senator in Tarragona for her contributions to the culture sphere of the city.

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Maria Parra – Press

PLATEA MAGAZIN-ENGLISH TRANSLATION

PM :Your current passes through the new CD which has just been released, Mouvement, which arises with apparent links and any difference with your first album, RÊVERIE. How does this « Mouvement » come out?

MP : In fact I conceive as a diptych, the second does not make sense without the first, although they can be heard separately. There is a period in my life very important that gives meaning in some way to the two CD's and that I lived prior to my studies with Alicia de Larrocha in the Marshall Academy: Paris. I arrived in Paris without much sense of knowing how to play the piano, at least as I wanted. The circumstances took me up there and even though I was unable to stay, live there with a piano at home and attending classes, I found a way to be able to go and return by train from Barcelona, every fifteen days, and for three years. Paris was my awareness of what was supposed to be a pianist of truth.

PM : Certainly, it is necessary to have it clear to go every 15 days by train to Paris. At what point is convinced yourself that it was worth this?

MP :One is advancing with the courses of conservatory and you are encountering difficulties, particularly technical, but I had a vocation and eager, and I decided that I would not. I realized that I had a lot to learn and little by little you will realize that the learning process is continuous. That city was my baptism of fire, we could say, and that time I framework, under my piano and made me grow.

PM : I am surprised at the ease with which you talk about your career, your serenity and awareness about the work that was done and what is about to do...

MP : The point is that the artist cannot stay suspended in the laurels. Maybe that is one of the pollutions in which an artist can fall today, with the speed at which this business. Be plunged in a single flash of success assumes that the subsequent step has to be equal to or faster and equal or larger.

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If the artist only knows how to handle his instrument, if only this fact at an artistic level and not human, there are a number of things by very good pianist you are, by very good artist you are, if you don't know how to assimilate that on the basis of a life experience, you can completely losing contact with the ground. You should not burn stages quickly but all facets of life have to go in parallel.

PM : Have the Poso, the patience, the head, it is probably one of the hardest things...

MP : I perceive it as well. I think we're a whole. You cannot be an artist on one side and on the other side a person. No. You have to be the most coherent and cohesive as possible. If not, you will always be a basket with holes that by more water than you within, you will end up losing. You have to maintain, at least as I see it, the consistency. This takes you to be honest with what you say, with what you do, with others and with yourself. That you can experience what you do and you hold what you say.

PM : And that you can transfer to the piano?

MP : At the end you can't fool anyone. With the instrument you can mislead, make games of mirrors and sell. But the essential thing is not seen, as Saint-exupéry, but he feels. In art, as in life, in the end, the heart is the one that governs everything. Or should be! But unfortunately society and the business does prevail this imposture of what you believe. In any case, The artist has to get thrill the public, if it does not return to its home minimally transformed, even minimally, in your work as an artist you will have failed.

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Maria Parra – Press

PM : The artists of today, especially the younger ones, seem to have the need to differentiate themselves in any way...

MP :I give you all the reason. We enter into the field of the ego on one side. I am, therefore I am, ergo I impose. But the business, the mercantilism of art is the one who pushes to do this on many occasions. The key is to be able to look in the mirror and honestly say to yourself that everything is progressing well. If at that time you feel good, then everything goes well. The ego pushes you to lend on a path that we all walk of life. I understand that in the life of an artist is best explored this line of ascension, in all senses, to give meaning to the path that you have chosen and explore it step by step until the end of your days. I remember Pau Casals with 90s and so many years getting their long notes each morning and saying, "Now it seems that I'm starting to sound good." It may sound exaggerated, but it is significant. Best move forward in life and feel good. Otherwise, obviously, it is contradictory and can happen in those who seek short-cuts and non-artistic formulas. The decline or discouragement comes when you change the art with success.

PM : Let us return to the diptych speaking to me at the beginning. From the beginning it was clear to the add-in to the first CD, that is to say, that there should be a second?

MP : No, comes after. The first had given me many satisfactions, put me on the map. The first, *Rêverie*, speaks of the childhood dreams, which are mine, that at no time don't forget but if i had to postpone, much to my regret, for various reasons throughout my life. In fact if ever i leave the piano note how my life was extinguished. So the first CD had to be devoted to the tittle Maria who was always dreaming of with the piano. The works of this the CD are pieces that evoke the elements that made me grow: Paris, the French composers, children's games, pieces that I studied with Alicia de Larrocha...

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The second CD could have focused with another totally different repertoire, but I wanted to round off the draft *Rêverie*, somehow complete. And since I already knew that I came to live in Madrid, which in some way would be a cataclysm in my life, that there was going to be an important movement. To this end he returned to Debussy, with some of their parts in this tribute French-Spanish and the name is taken from the third image of the first book of Debussy, "mouvement", tittle cohering very well the intent of this second CD.

PM : Of course you have a special connection with Paris...

MP : Paris is to go back to my teenage years. From then it is a very strong connection with the city and its music. In Paris, when I was 16 years old, in front of the Opera Garnier, I told a friend "in Paris I will do great things." And I found myself there studying piano toward my 20... and now, the 29 of November is my debut in Paris.

PM : And that would have been of pianism spanish without that Paris at the beginning of the 19th century...

MP : Paris and its artists were great hosts of the Spanish musicians that at the turn of the century, sought inspiration and grow as artists.

And of course! It is also what collects *Mouvement*, on the one hand my personal growth, the dream materialized, but also composers that converge in Paris when I ended up there looking to grow, ... Therefore, I always try to find a everything, something that embraces the CD, the project.

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PM : It is very appreciated when the artist presents a project, from a CD to a live recital, in which there is to be a whole, giving it coherence. It is somewhat of the piano now, I don't know if before the artist or the managers had other parameters.

MP : may have contexts in which the artist is subject to a schedule for a concert or a certain repertoire for a disc. At the moment I am free to decide which played or recorded and I think an artist that is not very well known, as is my case, best reflected in a program type "recital" its versatility in different registers and styles. In the final accounts tried to live my life and my career with maximum freedom. It is the only way to really enjoy it.

PM : Let's go back to Mouvement: What differences are there between the Debussy from his first album and this?

MP :The third element that collects the CD: the nature and its elements. In this album there is movement in a pure state and concrete. Debussy's images are completely pictorial. And in the pictorial Impressionism, when you see it, also listen to the water, the wind... well in the musical happens the other way around, you can see the water, feel the wind, as occurs in the three preludes that I have chosen... That is the great art of Debussy, to see him with the imagination!

PM : After Debussy comes Granados. It is impossible not to ask you about your Mistress Alicia de Larrocha at this point, but to what extent is easy, difficult, separate your Granados of it, have their own vision about a work that is so marked by this Master?

MP: I confess that I find it difficult to separate the concept of pianism of Alicia and more especially in Granados because she was the carrier of tradition from the own Granados passing by Marshall. The music is written for anyone to interpret it to remain faithful to what the composer, of course, but in my case I

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have a kind of "lock" to Spanish music, since the vision of Alice is for me so dogmatic that everything that I have recorded it is because this really worked with her and assimilated.

Granados reflects a compendium of styles, typical of the time in which he lived, and ranging from the romantic spirit, passing by the nationalist, but in many cases also impressionistic in colors. To ubicarse Granados cannot in any site. With the better is the one with which I identify. Is very pure at the time of expressing their music, also very convoluted at certain times, as is the case in their Goyescas...

PM : After Granados happens to fail, with the dances of The three Cornered Hat and...

MP : And ended with a titan! Having recorded the most essential parts of Albéniz, Granados, or Fantasy Baetica of fails, I believe that I have already given you all my best in the Pianism. Now I'll go on to something different.

PM : Talking about the fantasy, Rubinstein, whom Falla dedicated it, reneged on it by its complication... along with Iberia, perhaps the most complicated of pianism..

MP : I particularly was pleasant to study, I have to say. I am happy with it. Is one of the last works I played to Alicia, who told me that the was fine, so I felt with the blessing of continue working on it. It is, curiously, the parts that more war has given me, any part of Goyescas, with all those voices intertwined, with all those fingers fingering... i has meant more headaches than the Fantasia Baetica.

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Maria Parra – Press

PM : What has to have a work for that to Maria Parra will attract your attention, you want to get involved in it and want to spend your time?

MP : Identify with the work, with the composer, with its whys and its context. Feel it physically and psychically as someone who could also be yours but having very clear that it is the creation of another artist. I have also worked perfectly the fact admire who played these works and say to myself, I want to play...

PM : The artist must, you can admire?

MP : This is how everything in life. The term admiration not suppose... (think)... it has to be assumed imitation, but if as a stimulant, as reference! It has been heard of everything and know with what sounds you identify yourself, but in the end you know distill it all and make it yours. I would like to know from the experience of someone who never listened to anyone touching a particular work and listen and see you interpret it directly from the score.

PM : I talked you to identify with a work taking clear that is from another. To what extent this shift toward the personal vision of the interpreter can derive in the genius of interpretation or the interpretation as... farce?

MP : Everything comes up of what you asked me about the differentiation at any price. The essence and the work are there, are not yours and you have to respect, must have a lot of respect for the work and the composer and not lose sight of. From the respect you can provide your own essence without losing the essence of the composer. At the end of the day the interpreters are not more than mere transmitters. The act of listening to music has always have the three basic channels of communication. Interpreter, message and audience. If the chain is working and the receiver is excited in some way, the thread of communication has worked. If the message is distorted and the public do not understand still believing that if it has done so, it does not work.

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Maria Parra – Press

PM : At this point I would like to ask you by your facet as a composer, which has given good shows how close to the two CDs, with your works.

MP :This facet comes at a time in my life, very young, before going to Paris, where I doubted if my music was the classical repertoire or other music, to study and even I taught modern and jazz classes for a few years. I learned all of this to be more spontaneous, to have the ability to improvise and not be cloistered by the scores.

Improvising, improvising, I ended up giving way to pieces that considered as mine, and that is how they came my first compositions.

PM : And this in particular: Maria-Martha tango?

MP : It is so called because it is dedicated to Martha Argerich, whom I admire. I remember have coincided for the first time with her after a Piano concert of Shostakovich at the Salle Pleyel. For years now this. I ran to be able to speak with her and I found her with a cigarette in one hand and a banana in the other, super cool!(Laughs). He looked at me with a mixture of surprise and a little phlegmatic and I told her that I called Maria Parra. "I also called me Maria! All who know me call me Maria Martha!". I told her that I was going to call her Maria Marta and I have done that many times I've seen her. After listening to her playing a tango of Piazzolla, I wrote a Tango dedicated to her. I offeres it to her but she insisted that I should also play it. I hesitate a lot but here it is!

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Maria Parra – Press

PM : There is a phrase yours: the artist must always seek the beauty and truth in the music What is the beauty and the truth in music?

MP : Go a little of the hand, is very sui generis. The beauty has to do with the goodness, the harmony, with transparent... At the end when one is good, comfortable, quiet, serene... anyone! Makes emanates its beauty, that comes as a result of a truth! It is the beauty of a goodness, a look at the other, the truth of the delivery, of giving to the other. Art has always be an act of giving. When you openly, there is the truth. Any intention to give the best to the other, that is beautiful, and when you offer your gift without brake, without thinking of nothing else to do good to the other, more through art, that is beautiful... and therefore it is true.

Maria Parra: "The true artist seeks the beauty and truth" by David Rodríguez Cerdan

With the heart between the region of « La Mancha », Tarragona and Paris, the pianist Maria Parra has spent years preparing her swan song. Could not be before, but nor should postponed much more. It had to be now. At this very moment. And so it has happened *Rêverie*, her debut in the prestigious spanish label *Verso*. It is not denied: There have been many years of a few obstacles to overcome during a trip that not only has allowed her to heal the wounds of the past or to know if same as prescribed by the famous aphorism delfico, but also to develop her pianism until ripen the fruit. For a perfectionist as she, the rush is a bad counselor. Especially if precipitates to the cheap lights of fame instead of driving to those livelihoods last of the artist that are truth and beauty. I think and feel a student cum laude of the venerated Alicia de Larrocha, for whom the music - that life freed of all heaviness, as she likes to say - is as natural as the pace of the lungs. Like her illustrious preceptor, Maria Parra knows that the fairness of interpretation is accomplished after many hours in front of the score and that the restraint is not an obstacle for that too much of the heart which meant Arnold Lieberman to purpose of Granados. But far from being in their

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Maria Parra – Press

recent joys confined to a dream of concentric tracks or a series of cathartic recitals, our pianist also welcomes other these days of autumn: two wonderful daughters who have been her Lighthouse in the road and the success of a second edition of the Bouquet Festival Tarragona which, as director, the last month of September encouraging prospects for the future.

ADF: To begin with, how would you describe Maria Parra herself in front of a mirror?

MP: Fighter, tenacious, passionate, perfectionist, sensitive, empathetic, dreamy, committed, rebellious (cause), supportive, patient...

ADF: In your web page gives us a clue on one of its most eloquent as a person and as an artist - the tenacity- the thread of a thought of Antonio Porchia: "If we do not want the impossible, we do not wish to, or have ceased to be desired". Would you say that the journey to this point has been very hard?

MP: Very hard, without a doubt, with many crossings of the desert, with moments of doubt and discouragement, impulses and falls, but always, always, I've become to lift and I said to myself: "Go ahead, follow..." At the end the only thing that gives meaning to a life is to believe in something and put all your energy into it; otherwise, one feels lost and invaded by the emptiness and fear.

ADF There is another sentence hung in his web page - in this case, homegrown- that describes very beautifully what is for you the music: "Music is the life freed of all heaviness". Do you consider that, in view of the "heaviness", has been devalued the art of listening?

MP: in that regard would differ by one side to the "doer" of this music - the "creator" or "interpreter"- on the receiver of this music. The first searches for a particular way of conceiving life through the sound world, own or foreign, and in this vital plane I would venture to say that the musician, in all its facets, is relieved of that existential heaviness to which I allude. On the other hand is the listener, which can in turn be relieved or transported to another dimension also less "mundane" or more "light" that is rewarding and liberating. Of course, there may be another type of listener may not be able to get involved both in the process of listening to and is therefore unable to respond to that input or stimulus of sound with a halo of light or emotion.

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Maria Parra – Press

ADF: ...Still without leaving your web page, and just a few lines above, a regret about the commodification of life and art... It is a mistake to apocalyptic thinking that we are committed to a cultural implosion?

MP: That is the danger to which we human beings at all times and in all scope: I am referring to make the effort and time employees without delving into the spiritual realm that is inherent and, which, unfortunately, is in many cases neglected. Every society, by highly developed as it may seem, you will not be able to boast of nothing if it cares for and protects the cultural education of its citizens from early childhood, and this neglect of our rulers can have serious consequences, even to the point of making havoc in the mental and emotional health of people. Far from the cliché that the musician or artist lives in the air, if it is true that the true artist is going in the search for beauty and truth; this is your motivation first, and that premise, in certain cases, took all his time.

ADF: judging by your artistic vision and ethics in the world, we would say that borders and boundaries do not go with you. In addition to the Berlin, how many walls must fall to be something more free?

MP: I am utterly convinced that we are all here to do something that would be involved in a vital project of its own which is, at the same time, we embark toward a "somewhat" or "someone" more universal. To be free there is to lose the fear of the tax and to the well-known and take risks. The wall is needed more is precisely that of breaking down the barriers that each one of us built by conventions or as a response to the expectations of others... That is the real revolution! "Changes in you what you don't like or do what makes you happy and you will change the world" is not a topic, since we all function as a mirror.

ADF: Among the many teachers that have marked your training as a pianist, drew particular attention to its passage by the Marshall Academy under the close supervision of the unforgettable Alicia de Larrocha, one of the great ladies of the piano. We understand that you were one of the few pianists who obtained a master's degree while she directed the institution...

MP: By the Marshall Academy, Temple indisputable, since its creation by Granados, the Pianism and Spanish repertoire, have spent many pianists who have undoubtedly been impregnated by the influence of the spirit of this centenary institution. However it is also true that there are but few, under the

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Maria Parra – Press

master of Spanish Music, under the close supervision of Alicia de Larrocha, became eligible for the diploma. It was a very accurate in the few we were able to enjoy, with some regularity, of their art and delivery as educator, since at that time not frequented both the scenarios and spent a lot of time in Barcelona.

ADF: often the critical traveller qualitatively between interpreters and others based on a mechanical procedure understood as virtuosity and perhaps avoiding other types of artistic commitment that don't have as much to do with the execution, but with the internalization of an aesthetic. I think of Keith Jarrett, Josep Colom or Fazil Say, pianists who have chosen to follow a path of greater expressive freedom... Don't you think that we continue to rely on too much of the 18th century stereotype of the virtuous?

MP: I would like to hear through a crack in time If you really virtuosos of the eighteen were so neat... Clara Schumann, virtuoso pianist, known and respected by their peers and contemporaries, musicians, recognized, since then, that if he gave in to the passion and excitement was very hard not to make any false note - As noted, very honestly, in his diary and letters. I believe that, as humans, we have the obligation to internalize as soon as a certainty: we are not perfect. If we were, we would be machines, but the machines not thrilled. We must not forget that we work with sensitive material and emotional and that involves risk. What is most interesting is the limit honest between the technical skill and emotional delivery.

ADF: Your debut album "Rêverie-, has been described as 'a dream come true', in reference to the title of the album. Beyond the easy play on words, What has meant for you the gestation and production of their debut album? How much do you have of biography this walk through the pianos of Schumann, Debussy, Albéniz and Granados?

MP: Rêverie is a project that fall from the sky like a ripe fruit at the right moment, neither before nor after. It is true that there is a process, a gestation - as well says, "and in the same there are several biographical aspects concatenated in time. On the one hand, and after arduous vicissitudes, the fact realize, with great joy, that everything has a meaning; that having devoted a lifetime to the music has a consistency. That all that music that I heard of the

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great even before you begin to babble my first words, that sound world that nurtured me from the beginning of time, that intimate childish desire to become a concert pianist despite the discrepancies of one or the other, it has not been in vain. There are, then, in this album, a tribute to the child Maria - or to children in general- which he did not give up his dreams: to represent the works of Schumann kinderszenen and the Children's Corner of Debussy. Both were composers who, as adults and parents, rummaged inside to find that child who never left. The Works of Albéniz and Granados constitute a repertoire that I carry with me for years and is a tribute and gratitude to Alicia de Larrocha by the transmission of a musical legacy of which she was the highest authority. Finally, the bonus track is a nod to Paris and the personal discovery that had taken place in relation to what was supposed to be professional pianist. It was my true initiation and awareness.

ADF: Shortly before the recording had the opportunity to play a few months before the same Eutherpe program in the living room or in the Ateneo in Madrid... In what way influenced this grease at the time of undertaking the recording sessions of the album?

MP: Any occasion to interact as a musician with an audience makes the music, sound in the air, as i like to call it, copper and copper life. No matter how much you take within an aesthetic idea, a profound work - many times intellectual and technical support- only to the public the works they mature and find their speech fluid, its reason for being. In the case of the recording of Rêverie, was paramount to the fact of having played the program just two days before in my city, my festival, still with the heart pounding by the emotion of that day and the good reception of the public. In the recording session check out the rest.

ADF : Its thumbnail It Rains on Paris, beyond being a loving dedication to the city of light, says a lot about you as a creator. Among other things, that the repertoire of the classical piano shares in its interior room with jazz. Tell us about your musical love...

MP : I have many rooms inside and many loves! [laughs]. There is also a flamenco, another for the tango, one for sacred music, another for popular and rock music... Is perhaps my spirit open and curious what has allowed me to delve into other kinds of music and find which, apart from the classic, fill me and

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Maria Parra – Press

stimulate. At the time of composing is when more free rein to other styles, I suppose that as a way to achieve a balance.

ADF: Who can more, Maria Parra interpreter or the Maria Parra songwriter? Or we were wrong to think that get along very well with each other?

MP : Are Great. The Maria interpreter because it is the one that I have grown. The composer is a second very modest and without great pretensions but that contributes to satisfy both my innovative aspect as the creator.

ADF: not to mention the third Maria in discord - or in harmony-: the Maria Parra manager. And is that not content with a career as a performer and composer, two years directing the very successful Bouquet Festival of Tarragona, a singular encounter of classical music, flamenco, jazz and wine. Tell us your secret...

M.P: It all began as a result of certain reunions with friends, excellent musicians all. Talking with them came the widespread complaint that certain musical proposals more minority languages as interpreters that they lead, could not enjoy a platform of expression of dignity. Almost by chance came the opportunity to have a space of historical heritage and a grand piano, and both factors prompted me to create a festival. It was a huge risk since it was born out of nothing, no budget, but it lacked the desire and the push needed. The public response was what legitimate their existence. I told myself that if even putting all the flesh on the bones of the project did not work, it would be... but it worked!. Already in France had the privilege of enjoying as an interpreter of heritage sites. On the other hand, the wine world haunts me since I was a girl... My grandfather was a winegrower. I spent some time in Bordeaux and later lived in the "Priorat" in the province of Tarragona, a viticultural zone of international prestige. Certain interventions in Germany that combined music, wine and gastronomy Spaniards left me a good memory that resurfaced to create the Bouquet Festival, which in some way comes to consolidate all these rewarding experiences of the past. We have just enjoyed a second edition which has strengthened the success of the first.

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Maria Parra – Press

ADF : And what comes next, with that sounds currently Maria Parra ?

MP : My dream is to remain free, in spite of the enormous price that it implies. My dream is to be able to give more and better about myself through the universal language that is the music, to anyone who wants to receive it and enjoy it. I dream of a country more cultured, more open to the arts. In this respect, and as far as I am concerned, I will provide my grain of sand from the Bouquet Festival.

EN PORTADA RITMO-ENGLISH

Maria Parra
Music in motion

by Gonzalo Pérez Chamorro
Photographs © Michal Novak

Mouvement is the new album from the pianist and composer Maria Parra. But Mouvement is action, live music and, above all, "it is a hymn to life, peaceful but without concessions, with all its connotations". In the process of the CD with the label Orpheus, Alfonso Parra, painter and father of Maria, left this world. "In full edition, in the midst of the pain, this album found its sense, even more if possible." "Life is movement, requires all our energies to face it with courage, solving their outs, overcoming our fears. It is evolution, overcoming. Like the Spanish composers such as Granados or failing that, to survive, they had to leave for Paris". Paris, decisive in the formation of the pianist, "The City of Light welcomed them with unbeatable hosts such as Debussy, to unleash their talents, as I did in its day marche there to open a new path". This French influence can be seen not only in the titles of your CD's (the previous, Rêverie, was already an excellent letter of introduction), the repertoire of Maria Parra is based, in one of its pillars, in the french music.

"Mouvement is also nature, that which silently with us without ask nothing in return, that nourishes us from the earth, we shake with its winds, we soaked

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with water and warms us with their fires". To Music mode, the elements are present in the Mouvement, discovering a link between them, the piano of Maria Parra.

After *Rêverie*, has gone from being musically in a "dream" to be in "movement"...

These two albums are conceived really as a diptych, they are like a global thinking autobiographical. So much so that, by life circumstances, I am dreaming or rethinking a few years ago what I had always wanted to be my life, being, at a given moment, a little impaired to be able to move on to the action. The exact time that has passed to the action coincides precisely with the Mouvement; the action is a torrent of events that push me, for example, to move to another city, but also to know the disgrace of the death of a loved one. Death and its parallels to an irrational fear, to paralysis or to a frustration, everything that is not moving. As life goes on, Mouvement has taken more sense than at any other time. Editing the disc, I receive the terrible news of the death of my father. Felix Ardanaz, responsible for the label Orpheus, told me to stop it all and take the time needed to recover. The next day to return to bury my father was editing the disc, if that is possible, with much more force. That was my tribute to the person who instilled in me, from my childhood, the love for the Art in general and the Music in particular and to him this Cd dedicated.

At what age do remember that studying music is going to be essential in your life...

Well, when I was 10 years old. In a piano class my teacher, who fell asleep and in line with a clock in order to meet the 20 minutes of each class. I was totally devoted and enthusiastic, even though he didn't put anything on his part. How to grace my passion, I asked, "And what do you want to be when you grow up?". I replied that I wanted to be a pianist and playing in important concert's halls, as well of rotunda was my answer... The man laughed at me... It didn't take it very well, what sense had to teach me piano if he laughed at my illusions? That attitude I served as a revulsive...

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That little Maria dreamed of being the Maria of today? Is it today in which you dreamed of becoming?

I'm going to be what i hope on the fly, making the path as you go. There is something that I repeat, that life is a long journey and it ends just exactly when you leave this world. At any time you need to say "I have arrived," because that is when there would be no motivation whatsoever to follow. If you lose the illusion is how to cry to death, physical or spiritual...

Comes from a family where Art is a very alive and active, what gives value to the music, art or entertainment?

For me the music is what binds me to life, that is to say, if I removed that, and I tested it, I'm going extinct. Is like oxygen, at least in my case, for how I perceive the existence, if it were not for the music and the love that I professed to my children, I would not be alive. And spoke live physically! I think I have answered your question...

And the contact with the instrument is daily...

In my case there has to be a physical daily contact with the music, where there is a waste of energy. It is as a priesthood but at the same time a struggle against the elements, get challenges and overcome them... this is what makes me feel alive. The instrument is a measure myself in that i can't deceive. There is the challenge. In the same way as a pianist who plays for an audience, my duty is to awaken the sensibility in the public, an emotion, if this is not the case, there is something that does not work. If there is not a delivery, a give everything for making the other happy, without expecting anything in return, neither music nor the love they make sense.

What are the differences between the Maria Parra of *Rêverie* and Maria Parra of *Mouvement*...

That Maria Parra was surprised much of the echo and the good reception of the album *Rêverie*. En *Mouvement* is materialized with "movement", with energy and gives meaning to the work that I do. That Maria gave steps to get to the current Maria...

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Maria Parra – Press

Let's talk about Music?

Let's go !!

En Mouvement merges Debussy with spanish music by Granados and Falla... As in Rêverie, which also were intermingled, with the addition of Schumann...

Debussy has always been one of the composers with whom I have been identified, as well as with Schumann. Small I had the luck to be able to listen to a lot of music and fantasized about what I heard. With Debussy were projected images in my mind and his music was the script perfect for creating my own stories. I saw stories. In fact, Debussy always has caused me pleasure to hear by its visuality and its plasticity. The painting of my father also played a part in these associations and my passion for the impressionist painting also should influence... In each stay in Paris should I make my visit to the Musée d'Orsay, and my steps, without the guide, I always carry to the halls of the Impressionism.

In Spain a Spanish pianist of French influence, but in France believe the opposite, which is a French pianist, with Spanish influence...

Perhaps both things... My musical training is spanish and french, i had specializations for three years with the prestigious professors of the Conservatory of Music in Paris, Jacques Rouvier and Prisca Benoit. It is curious, the last time I was in Paris, very recently, talking to people in french, They asked to me which part of France I was... Those who know me know that I am Spanish, but some here call me "the parisian girl...".

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If for you Debussy are images, nothing casual has been recording the first book of the Images...

The first book of the Images is a cycle that had recently worked. The concept "mouvement" fully identifies with this cycle, since the last piece of the same is entitled Mouvement. If Rêverie the disc took the title of one of the parts of the Scenes of children of Schumann, perhaps the most well known, Dreaming, this second album, which is a diptych with Rêverie, was to take his title is also one of the parts of the content. It is also imposed a feeling franco-Spanish, both in the repertoire as in the close link of the Spanish composers who had to move to Paris because the lock that they felt in Spain, without being able to evolve as they wanted as musicians, meeting in Paris with the real movement that they needed to grow up. Again the word movement...

Hommage à Rameau is a very personal interpretation...

When I study this Debussy, and when you study in general, meet and look much in the "guts" of the music, in harmony, in the framework of the own music. Is how to find the internal connections that are not visible to the naked eye. I've always thought and i also have publicly expressed, that the interpreter must have absolute respect for what the composer, but there is only one way to interpret it. And within the recreation, that it would be the interpretation, (the next step is to give life to the music), if we can and must contribute something from us, that is what gives us a seal of identity to each interpreter. In my case, on fire the Impressionism, I tried to find the connections, the "stroke" which I believe is the most suitable for this music. In Hommage à Rameau, being a slow tempo, I've recreated more, my easel and my brush have had more time to develop an idea...

If right now you had to choose a program to offer a recital in extremis, what would it be?

Would depend on a few things, but would be the works that I recorded for this album, *Mouvement*. It would probably be a Franco-Spanish repertoire, incorporating any Goyesca of Granados, although it is not in the disc... surely would be « *The Love and Death* »...

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Before the Granados that you recorded for this album, the wind takes center stage with three preludes of Debussy...

There are three different ways of air movement... On the one hand Voiles (Sails blowing in the wind), to go to Le Vent dans la plaine (Wind that runs on the plain) and culminate with the energy that unfolds in Ce qu'a vu le Vent d'Ouest (which has seen the West Wind). It is an ascending progression of the air, of their implication on things and its consequence. There is in this group of preludes a vital pre-Socratic element, air, while in Debussy would be the water and in the failure of that now we will talk would be the fire...

We would lack the earth, perhaps Granados and its beautiful Spanish dances that you worked with Alicia de Larrocha, who gained a Master of Spanish Music in the Marshall Academy.

When designing the content of the disc, I wanted to take into account Granados, I thought, perhaps, in some of the Goyescas, but they are pieces that, although to be played independently of each other, I see it as a cycle unit, although he has mentioned « The Love and Death », without a doubt my favorite, or « Complaints or the Maja and the Nightingale », which already appears in RÊVERIE. On the other hand, Spanish dances with a music if they are acting independently of each other, that without ceasing to be a Granados, have a nature more humble than the Goyescas and cause a melancholy special with its delicate beauty, both the East and the Andalusian, the two that I chose to record as the intermezzo before failure and after Debussy.

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Your experience with Alicia de Larrocha was like being in Wonderland?

Alicia was in itself a wonder, a force of nature. I remember that, (by answering your question in relation to my experience with her), she accentuated, with much emphasis on different aspects of the study. I remember particularly its highly original explanation of how to organize the rubato. For this was natural and that I understand, on the first page of the *Requiebros* She painted a picture frame, where drawing curves, which served to organize the RUBATO, as the framework could not leave one, that would be like the measures involved in the within of the score. The Rubato In spanish music is a delicate matter... After gave importance to a coherent architecture from beginning to end, with a construction both vertically with its harmonies and low (very important for example in Iberia) as in the melodic line horizontally. The Rhythm was a exquisite neatness, well organized in their hierarchies of times or parts of forte time in relation to the weak. But I would highlight the beautiful sound that she was able to pull out of the piano. And, in general, to say that it was rigor, honesty, dedication and a tireless worker of the instrument.

More Spanish music, Falla... I was surprised by his vision so pure, so clean and clear of the Baetica Fantasy...

As I told you, when I was a chil I listened a lot of music. Especially a left a very deep impression, which was the « Concert for Clave » of Falla, in which logically there is no pedal in the soloist... as did the Altarpiece of Maese Pedro. Falla goes to the essence, to the bones, and I suppose that unconsciously I have influenced...

I heard that the heiress of Falla, Isabel Garcia de Paredes, who is the niece-granddaughter of the composer, is delighted with your version of Falla, both « The three-cornered hat » as the « Fantasy Baetica »...

Yes, it seems that she was delighted... talking to her recently, told me that Don Manuel, as she calls him, was a man who appeared to coldness, restraint and calm, but Isabel says that he was a man very passionate. Appearances cold Many people are like a layer of protection, which in no doubt served as such. Falla found in its music channel for the expression of his own fire, the essential element that combines with water and air. Falla is like a volcano, may be turned off, apparently, but explodes sooner or later.

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How has your Fantasy Betica evolved ?

Mainly my evolution with the Fantasia has been in the rhythmic parts, which I believe have perfected. It is a Rhythm »without concessions ». Fantasia Betica was the last work that I played to Alicia in 2004. Playing this titan to Alicia imposed me a great respect; I played what I understood that it was "my" Fantasy Betica. I remember that she liked my aesthetic conception of the work, the racial character, now improved for *Mouvement*; Alicia insisted that, above all, had not to make concessions with the rhythm in certain passages...

In RITMO (magazine) we have a passion for the answers with RITMO (rhythm), continue...

Sure... If you see my scores, my written directions are very clear: rhythm and more rhythm. However in the Intermezzo glimpse the impressionist influence with absolutely another character, another color, nothing sharp, to return, then, to the explosion rhythmic from the beginning... This music has accompanied me a lot during my life, I would venture to say that it is an extension of my personality, in which there is rhythm and energy, honesty and sensitivity.

Who could be their parents artistic?

Martha Argerich and Nelson Freire, no doubt. I could tell you many reasons why I admire since I was a little girl, fortunately also bind me more things.

He spoke of honesty and sensitivity, qualities also for a composer. In this album you show a small sample with « Maria Martha Tango »...

Yes, it is a tango dedicated precisely to Martha Argerich. I tell you the story... After a concert in Paris at the Salle Pleyel with Argerich, in January of 2012, in which I was in the first row, at the end I ran to the dressing rooms without knowing very well what I was doing. I was as agile as they left the heels. I had a very large stretch for those who don't shortened by the stage and went up the stairs. Martha was alone, smoking a cigarette and eating a banana, an strange, but typical, combination in a person like her. When she saw me asked me who I was, and I told her to call me Maria, Maria Parra more precisely, and that it was Spanish pianist. She told me she was also called Maria, Maria Martha for more precisely, and that she was pianist from Argentina... In fact, those who know her well, know that her full name is Maria Martha. A year later, in Barcelona, I heard

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her play like bis, with Gidon Kremer, a tango of Piazzolla. She had such a swing that motivated me to compose a tango. I told her that I had loved and thought compose one. "You compose?", She said... At that moment I realized of the temerity that I had committed, and the next day, I locked myself in my house to compose, and I must admit that I was a jerk... It was an intense and happy experience. In two days I already had written it. What I was handing it over, I did the following year. The situation is this, the coincidences arise and its consequences are, in this case, having composed a tango. My intention was not to be opportunistic, simply I composed of heart, on the basis of the spontaneity of the moment, sympathy and complicity. I do not expect anything more.

Comes from offer a recital in Paris based almost entirely on the repertoire of Mouvement...

It was on the occasion of the 30 anniversary of a French company very important, which aims to develop their financial activities with greater presence in Spain. My French was a crucial element to star in the recital and unite the two countries, the program also was purely french-spanish. The public was from the finance area. At first I had certain prejudices with them and that they didn't pay attention during the concert, but there my surprise. Not only did not have the usual tics of the business world, but also knew perfectly well that they were listening to. When I spoke with some of them at the end of the recital, aware of the musical and artistic world of Impressionism, but not only knew the French composers, but also the Spanish !! In addition they knew of the interpreters that motivated the works, such as Viñes, or of the artists peers in other branches, such as painting or literature. I was completely surprised and pleased that my efforts to reach an audience that knew how to recognize it. I had the luck, why not say so, I sold all the Cd's I had, there was no copy of Mouvement more...

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Madrid already knows your art because you have offered concerts in the Festival "Classics in the summer" of the Community of Madrid or the Fundación Olivar de Castillejo... and I know that you lead a Festival in Tarragona...

And with another in the making, this time in Reus, which Vermouth Miro is supporting very solid. My festivals are based on the combination of music, with not so well-known musicians but of great quality and tastings in unique environments of historical heritage. In Spain, in general, the musical managers choose the most current, what is more fashion. There are musicians who need support to be from the cultural managers. That is my work in my festivals, schedule of really good musicians although not to play in the first division league. On the basis of four years of work in the Bouquet Festival of Tarragona, Vermouth Miro has placed in me confidence to develop a new festival in Reus, next to the Art Nouveau heritage of that city, which will take into account the tastings, the historic environments and the bet by good musicians, preferably in the area, including me.

Among those musicians of the area is the Orquestra Camera Musicae, directed by Tomàs Grau and has complied with its tenth anniversary, with which you played a Concert for piano and orchestra MOZART, n.13...

13 is a number with which I feel very comfortable... I was born on a Tuesday and thirteen, if you put a 13 in my life i fired toward the 13 (laughs). I decided the n. 13 for its beauty but also for this reason, don't be surprised... Tomàs Grau is doing a very important work with this orchestra and with interventions of great names international soloists. It was a great collaboration which I learned a lot and that I sought to great satisfaction. We played it in various parts of Catalonia.

13 hurrah then, it has been a real pleasure.

Thank You!! And by the way, in « *Mouvement* », without meaning to, there is finally 13 tracks. Chance... (broad smile).

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THE ETHIC OF DREAMS

According to an inspiration postulated by Borges as a literary genre, there are at least three types of dream: those yearned for during a vigil and which take the form of an elusive happiness, those we contrive when sleeping and which Joseph Addison thought transfigure us in drama, public and theatre and, ultimately, those related to fantasy and in whose invention children are the masters. If all have something in common, beyond the lightweight and aqueous matter comprising them, it is their metaphysical convergence in the French image entitling this album. So dream must not be confused with reverie nor reverie with dream, as such negligence would elevate to the poetic level a voluble drift of the mind which persists in its biochemical inertia; far from that, reverie is projective and does not infatuate the mind with fraudulent marvels, but rather tends toward the materialisation of a longing.

It would seem as improbable that the composers María Parra invited to appear on this disc of dreams – and which death and myth have by the way converted into the dream of others – should take account of this argument in launching their thoughts with an *andantino*

sognando, for example, as that the legions of virtuosos who have preceded her in this office of fantasiers, should entrust the quality of that argument to their fingering. Her superiority in facing this infinitely performed repertoire does not lie in mere mechanical skill or the aesthetic absorption of a particular musical cartography, but rather in the science which precisely obliterates that 'facing' – that is the distance from the object – and which has sublimated, not just wearing out the world's little bit of black and white, but living without distorting the smile or submitting to the ephemeral temptation of the elusive dream. So it is not surprising that María should proclaim music to be life relieved of all burden or which, on the basis of wishing, has become in her words used to wishing for the impossible – or not wishing for anything at all – so that being and dreaming – or rather *reverie* – become one and the same. Here then, none of what critics or musicology define as 'interpretation' or 'reading', but rather what at any rate the ontologists call pure *being*. Thus the true art of María Parra or, to express it better, her gift to the world with this, her first disc, is not – the speciality of so many false *dreamlovers* – to convert us into (fainthearted) dreamers, like Fridolin in Schnitzler's *Traumnovelle*, but to allow us to hear a reverie – hers – which is also, in turn, a form of ethic.

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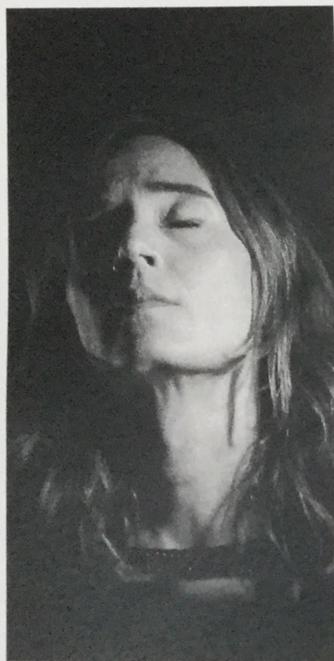
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RÊVERIE

The most difficult art is to become once more a child. Picasso said he spent his entire life learning to draw like a child. How right. To return to childhood means delving into the unknown, and leaving preconceived notions aside, going to the heart of things directly and spontaneously, contemplating the world with a mixture of magic and astonishment. Schumann's *Kinderszenen* is not the work of a composer describing the realm of infancy, rather that of a composer who has become a child again. Thus he wrote to his future wife Clara: "It was like an echo of Your words when you wrote that at times I seemed to you like a child – in short I seemed precisely to be a child, then composing some thirty short pieces from which I have chosen a dozen and have called them "childhood scenes".

Compared with *Kreisleriana*, Schumann's other cycle from that same year, 1838, the piano writing in *Kinderszenen* seems far less demanding, the dimensions of each piece more reduced. This does not however in any way mean that this is music for children, conceived for didactic ends. The composer himself offered the key to a proper understanding of the *Kinderszenen*, defining them as "reminiscences for adults of part of an adult". They represent a look at the infant world from a grownup perspective, Schumann also emphasising that they are reminiscences. More than music of a descriptive nature (remembering that he gave

each a title only on second thoughts), the *Kinderszenen* are thus interior scenes, giving form in musical terms to a set of experiences proper to the phase of infancy.

The simplicity the *Kinderszenen* exude must be understood more as product of purification rather than simplification. Beneath the apparent veil of innocence, Schumann's world pulses in all its ambiguous complexity. Without the listener realising, as naive a piece as *Träumerei* challenges the classical organisation of musical discourse, with its asymmetrical and irregular phrases. The importance of the inside voices (learned so well by Brahms) is confirmed in episodes like *Bittendes Kind* or *Kind im Einschlummern*; the way of *Fast zu ernst* becomes erratic with the continuous syncopations and suspensions; not to mention the many changes of mood in the scant bars of *Fürchtenmachen*. In the last, *Der Dichter spricht*, a poignant melody, harmonised in four voices, frames the ineffable suspension of the central segment as it frees itself of the grid of the bar.

Ultimately in *Kinderszenen* it is the poet rather than the child who speaks. Schumann suggests that only through poetry may we recover that infancy from which we were one day expelled and yet which we carry within as recall or nostalgia. For Debussy on the other hand that infancy, yearned for and distant, can be won back (or can at least be approached) with the adult arm of irony, which is play and lightness. Debussy dedicated *Children's Corner* to his

beloved daughter Emma-Claude (nicknamed Chouchou) in 1908 "with her father's tender apologies for what follows". He may genuinely have wondered whether his little one would be able to appreciate all the nuances the score encapsulates.

Once more, *Children's Corner* is not music for children, but rather about children. That is how the virtuosic filigree of *Doctor Gradus ad Parnassum* must be understood, a poetic parody of the didactic exercises in Clementi's *Gradus ad Parnassum* which the fingers of all beginner pianists must confront. Nor does Debussy hesitate to parody himself: *The Little Shepherd* begins with a gesture which almost quotes the opening of the *Prelude to the afternoon of a faun*. For its part, the sonorities of *Jimbo's Lullaby* oscillate between clumsiness and sweetness as Jimbo, the protagonist, Chouchou's stuffed elephant. *Serenade for the Doll* is on the other hand all grace and lightness, while *The snow is dancing* pivots upon the idea of an obstinate, monotonous movement, like the gentleness of falling snowflakes. The closing piece, *Golliwog's cake walk*, offers a nod to the music from the other side of the Atlantic and its typical syncopated rhythms. In the central part, marked by insistent use of *acciaccatures*, Debussy introduces *avec une grande émotion* an ironic quote from the first bars of Wagner's *Tristan*.

For Maria Parra, becoming once more a child also means being faithful to the dreams of

infancy, keeping them alive over the years despite the difficulties life puts in our way. *Rêverie* is precisely this: a homage to childhood dreams which should never be forgotten. Alongside the works of Schumann and Debussy, those of Albéniz and Granados speak of another infancy, that of the pianist herself, and of a vocation which was able to overcome inevitable obstacles and sacrifices. Engraved in Maria Parra's memory is the image of a record cover, *Nights in the gardens of Spain*, recorded by Alicia de Larrocha, which her father played for her when she was small. Years later, her path crossed that of Alicia de Larrocha who had indirectly "accompanied" her in her initial passion for the piano. After completing her training in Paris with Jacques Rouvier and Prisca Benoît, for seven years Maria Parra followed Alicia de Larrocha's master classes in Barcelona, studying with her, "bar by bar", virtually the whole of *Iberia* by Albéniz. In 2004, she earned her "Master in Spanish Music" at the school where de Larrocha taught – the Marshall Academy founded in 1901 by Enrique Granados. Thus the programme for this *Rêverie* makes a series of connections which to a degree make up an emotional autobiography of the performer herself. Other less obvious elements also play a significant role. For example the choice of *Kinderszenen* reflects the admiration Maria Parra professes for the interpretation of this work by Martha Argerich, with whom she maintains a reciprocal bond.

In homage to Alicia de Larrocha, Maria Parra has chosen three movements from Albéniz's *Iberia*: two from Book One and the other from Book Three. The presence of *Evocación* at the start of the suite is a clear declaration of principles. Given that "impression" and "sensation" are the very substance of *Iberia*, why not dedicate the first piece to evocation as such, uncoupled from any specific reference? This would make *Evocación* an evocation of evocation: a peaceful melody which the composer focuses from multiple perspectives, always new, like a prism which, turning on itself, offers ever-new flashes and forms.

In *El Puerto* on the other hand, Albéniz places the listener in a geographically recognisable framework: of Puerto de Santa María in the province of Cádiz. This does not mean that the piece must be treated as a sonorous postcard, or that each aspect of the music has an exact descriptive connotation. But there is, in the lively succession of aural figurations, a feeling of walking the streets and coming at each corner upon a hubbub of people and places. In *El Albaicín*, Albéniz reaches one of the summits of *Iberia* and of his entire output. He was himself aware of his achievement and wrote so to Enrique Moragas: "I have finished a movement for *Iberia* which is sentimental and boisterous, epic and noisy, which is guitar, the sun and the lice. But I have been able – as Paul Dukas says – to envelope *El Albaicín* in much tenderness, indeed in much elegant tenderness". In evoking this district of the city of Granada, Albéniz

defines piano writing nourished with guitar memories: sharp and dry but at the same time able to fold into an unprecedented range of shades and dynamics (from *fff fortissimo* to *pppp pianissimo*). As Enrique Franco notes perceptibly, "*El Albaicín* is probably Albéniz's masterpiece, capturing mystery and perspective, all echoing in a superimposition of distances, like Granada herself".

The *Allegro de concierto* and *La maja y el ruiseñor* (*Beauty and the nightingale*) may symbolise the two faces of the art of Enrique Granados – the first virtuosic and extrovert, the second intimate and lyrical – although both facets are expressions of a fundamentally romantic temperament unwilling to fit into the formal structures established. With the *Allegro de concierto*, in 1904 Granados won a competition promoted by Tomás Bretón for a set graduation work for Madrid Conservatory students. A brilliant score, unabashedly virtuosic, the *Allegro de concierto* is of clearly Lisztian substance, seasoned with a very light hispanising aroma in a language which as a whole adheres to the aesthetic principles of late romanticism. The architecture of the work follows the sonata form model – unusual in Granados – and succeeds in giving some order to the composer's often anarchical and prolix inspiration. *La maja y el ruiseñor*, from the *Goyescas* suite, unfolds in a climate of dream. A single melody provides the common thread to the piece, a sort of amorous plaint which returns time and again, obsessive

though ever-changing and refined in its treatment both in harmony and accompaniment, notable for its fast-flowing polyphony and the beautiful decorative working of the sonorous lines (turns, ornaments, trills...). From the initial engrossment, *La maja y el ruiseñor* gradually expands in texture and volume until finally configuring a realist picture where the song of the nightingale is represented.

Finally, Maria Parra has wished to include a composition of her own (another of her interests) in the *Rêverie* programme, inspired by her years of study at the Paris Conservatoire. *Il Pleut sur Paris* is a mournful evocation of the rainy landscape with which the French capital greeted her on arrival from Spain at Austerlitz station. The melancholy impregnating these bars is perhaps the most appropriate culmination as a gloss for the long journey of dreams which should never be forgotten.

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Maria Parra – Press Excerpts

“MOUVEMENT” THE NEW JEWEL OF MARÍA PARRA

“The overall tone is feminine, uninhibited and committed to the composers. Parra get imbue character and endorse the pieces, while at the same time with its careful technique remains true to the style of its creators”.

- 02/17/2017 - Opera World. Signed: Carlos Javier López

“MOUVEMENT” PIANO MUSIC

“We are dealing with a neat and elegant technique, with touches of dynamism and gallantry. Beautiful phrases and clear and correct rhythm. Thank you Maria, for this gift, thank you for your music that rejoices the soul and accelerates the heart”.

- 02/06/2017 - MELÓMANO. Signed: Alberto Oliver

CD REVIEW OF “MOUVEMENT” BY SCHERZO MAGAZINE FEBRUARY 2017

“The sound of the pianist is slender but dictated of flesh, of reflections not exempt of sensuality”.

- 02/06/2017 - Revista SCHERZO. Arturo Reverter

INTERVIEW-“ EN PORTADA”- RITMO MAGAZIN-JANUARY 2017

“Life is movement, requires all our energies to face it with courage, solving their outs, overcoming our fears. It is evolution, overcoming.”...“Mouvement is also nature, that which silently with us without ask nothing in return, that nourishes us from the earth, we shake with its winds, we soaked with water and warms us with their fires”

- “MARIA PARRA: MUSIC ON MOTION” Signed: Gonzalo Pérez Chamorro
01/02/2017 - REVISTA RITMO

FALLA IS THE FIRE FOR ME

Parra completes with ‘Mouvement’ an autobiographical diptych that has taken her from the infantile dreams of Schumann to the ‘Fantasy’ of Manuel de Falla.

- 11/27/2016 - Diario de Sevilla. Signed: Pablo J. Vayón

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PIANIST AND COMPOSER MARIA PARRA PRESENTS HER SECOND CD “MOUVEMENT”

“Maria Parra immerses us in a sound universe that invites intimate thought, intense and kaleidoscopic feeling, full of nuances and intensities, and the understanding of a secret world that slips between the conscious and the unconscious.”

- 11/23/2016 - Clasica2.com/ Signed: Manuel López-Benito

MARÍA PARRA- MOUVEMENT

“We noticed under the closed eyes, listening to the recording, a floating sensation in space and time. Fine impressionistic brushstrokes that lead us to the imagination of being between the water and the air, surrounding an indefinite moment that only the great beauty Of the layout on the piano is capable of offering. ”

- 11/20/2016 - Revista La Tecla 88/ Signed: Luis Suárez

CD “RÊVERIE” -VERSO-

“Great technique and musicality, homogeneous sound musical context, where there is virtuosity but also depth”.

- 06/08/2016 - El Cultural de la Vanguardia/ Signed: Jorge de Persia

DISCOVERING MARIA PARRA

” Her first record , Rêverie , describes the profile of an experienced interpreter , a nomadic style pianist that travels between Romanticism and Impressionism . The pianist is nomadic space and time too, because she goes back to childhood and walk bright between childhood dreams “

- 05/23/2015 – Melómano/ Signed: Cristina Parapar

A DREAM EVENING

Review in magazine RITMO, in section “we have listened to...” “we have listened to a pianist who has deployed a well-balanced dialog among different voices and has shown an elegant and remarkable character...”

(Concert in Madrid 01/31/2015)

- 03/02/2015 –RITMO Magazine. Signed: Juana García

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MARÍA PARRA OFFERS A PIANO RECITAL FULL OF ELEGANCE AND POETRY

“With “Rêverie”, we have discovered a magnificent pianist, of a gentleness not fragile at all. Emotion is constant but does not overwhelm. In Schumann, she draws a legato as if somebody was spreading out a cloth on a large table and the cloth was delicately falling on the table, embracing it with its silk and smell of cleanliness”.

- 03/02/2015 - Revista RITMO./ Signed:Gonzalo Pérez Chamorro

THE PIANIST AND THE CHILDHOOD

“The personality of the pianist is imposed and her ability to involve the listener in a world which seems somewhat descriptive, which holds the value of sincerity”.

- 03/07/2015 - ABC Cultural/ Signed: A.G.Lapuenta

A LOOK AT MARÍA PARRA’S CHILDHOOD

Soria pianist makes her recording debut with a demanding program of Schumann, Debussy, Albéniz, Granados and a piece composed by herself. “. .. is a clearly autobiographical album where several tributes are reflected: to childhood, to her teacher Alicia de Larrocha and to the city of Paris, which was very important in her education”.

- 01/24/2015 - El Correo (Bizkaia y Alava). César Coca

PIANO DREAMS

Pianist María Parra has recorded “Rêverie”. “Like Audrey Hepburn in Ariane, María Parra -pianist and creator-, dreamt of her music by the Seine and was later confirmed as a professional musician under the tutelage of masters like Jacques Rouvier and Prisca Benoit. She has also flirted with jazz and completed her education in Spanish music under the supervision of Alicia de Larrocha . Her tireless musical activity reaches as far as becoming Director of Tarragona Bouquet Festival, a successful festival that fuses historical heritage, music and wine, not necessarily in that order. “Rêverie”, her first album with the prestigious Madrid recording company VERSO, will be published next December

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Maria Parra – Press Excerpts

and that is what we will be talking about in this interview.

- 12/01/2014 – RITMO Magazine. Gonzalo Pérez Chamorro

MARÍA PARRA’S RÊVERIE

« Parra sees a mountain and goes directly to it. Slowly. Step by step. She is one of those artists full of strength and power, able to achieve anything. There is an exquisite technique under this. And above all, a sound which encourages the listener to remember her name”.

- 11/23/2014 - Hoyesarte.com. Ylenia Alvarez

TRUE ARTISTS LOOKS FOR BEAUTY AND TRUTH

“Rêverie”, her recording debut with the prestigious label Verso. She does not deny it: the truth is she has been fighting for many years and has had to overcome many obstacles in a trip that has not only allowed her to heal the wounds of the past or to know herself as prescribed by the famous Delphic aphorism, but also to mature her pianism. The saying matches a perfectionist like her: more haste, less speed. Especially when haste throws you into the cheap lights of fame rather than drive you to the last livelihoods of an artist: truth and beauty.

- 11/8/2014 - El Arte de la Fuga/ Signed: David Rodríguez Cerdán

LOCAL PIANIST MARÍA PARRA FASCINATES THE AUDIENCES IN THE BOUQUET FESTIVAL

“She made a big audience dream and wrapped it in the magic world of sound that she unstrung with great sensitivity , passion and commitment ... ”

- 09/2/2014 - Diari de Tarragona/ Signed: Francisco Montoya

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THE SPANISH MUSIC WAS THE STIGMA THAT HAS MARKED MY CAREER

LVdA: The experience of having met Alicia de Larrocha has changed your life and musical career?

MPP: Obviously, the Spanish music up that time has been the stigma that has marked me a peculiar way. It is precisely as I opened my way abroad. Following the death of Alicia de Larrocha is when I most aware took that I had a duty so that flame will not turn off.

- 08/15/2010 - La Verdad/Maria Belén Belotto

GREAT ART IN ST ANTONIN

..."We have been able to corroborate the significance of being an artist totally involved in her demanding work, not only in her technically perfect performance but, especially, in the closeness, the fusion of hand and piano and, definitively, her completely devoted soul. It was a strange moment, intense as it takes place sometimes in a miraculous kind of way, where the audience and the performer reach, if we can call it like, "the perfect harmony".

- 08/23/2006 - La Dépêche du Midi/ France

SPANISH FLIRTING WITH A PIANO

"...When she devotes herself to the piano with full emotion and energy, she flirts with the keys. She is here tonight to help us enjoy the heritage of Alicia de Larrocha.."

- 06/01/1999 - WESTDEUTSCHE ZEITUNG/ Germany

EMOTIONAL DIALOGUE WITH THE PIANO

"...The piano is an instrument where the hammers, through the keys, strike the strings. However, there are pianists who, with their instrument, obtain soft sonorities like those of a violin. María Parra is among them..."

- 06/14/1997 - WESTDEUTSCHE ZEITUNG/Germany/Von Horst M.Becke

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Maria Parra – Press Excerpts

AN ARTIST FULL OF ENERGY AND EMOTION

...The works she has chosen have given her the chance to reveal an impressionist wide sonorous palette, soft and tender as if by art of enchantment. And, at the same time, she has convinced us through her virtuosity and expressive strength as opposed to her modest presence.
- 06/13/1997 - RHEINISCHE POST/Germany

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Maria Parra – Discography



Mouvement



A Reverie



Ritmo

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Maria Parra – Repertoire

Basically I prefer to distinguish myself by the Repertoire of Spanish music, which was that I worked with Alicia de Larrocha personally, as well as works that integrate my two Cd's, above other repertoires.

CD MOUVEMENT

PIANISTA : MARÍA PARRA

Images Book I

Claude Debussy (1862-1918)

- "Reflets dans l'eau"
- "Hommage à Rameau"
- "Mouvement "

3 Preludes BOOK I

- II ... Voiles
- III ... Le vent dans la Plaine
- VII ... Ce qu'a vu le vent d'Ouest

Danza nº 2 « La Oriental »

Enrique Granados (1867-1916)

Danza nº 5 « La Andaluza »

El Sombrero de Tres Picos

Manuel de Falla (1876-1946)

- Danza del Molinero
- Danza de la Molinera
- Danza de los Vecinos

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Maria Parra – Repertoire

Fantasia Bética

María Martha tango

María Parra Peñafiel

CD RÊVERIE

MARÍA PARRA PEÑAFIEL

Kinderszenen op.15

Robert Schumann (1810-1856)

01 . Von fremden Ländern und Menschen

02 . Kuriose Geschichte

03 . Hasche-Mann

04 . Bittendes Kind

05 . Glückes genug

06 . Wichtige Begebenheit

07 . Träumerei

08 . Am Kamin

09 . Ritter vom Steckenpferd

10 . Fast zu ernst

11 . Fürchtenmachen

12 . Kind im Einschlummern

13 . Der Dichter spricht

Children's corner

Claude Debussy (1862-1918)

Docteur Gradus ad Parnassum

Jimbo's Lullaby

Serenade for the Doll

The snow Is Dancing

The Little Shepherd

6. Golliwogg's Cake-walk

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Maria Parra – Repertoire

Evocación	(Iberia 1)	Isaac Albéniz (1860-1909)
El Puerto	“	“
El Albaicín	(Iberia 3)	“
Quejas o La Maja y el Ruiseñor	(Goyescas)	Enrique Granados (1867-1916)
Allegro de Concierto		“
Il Pleut sur Paris		María Parra Peñafiel

NEXT CD (WORK IN PROGRESS)

RACHMANINOV : Sonate op.36 nº 2
Etudes Tableaux op. 33

SPANISH MUSIC (WORKED DIRECTLY WITH ALICIA DE LARROCHA)

ALBENIZ

SUITE IBERIA VOL.I : Evocación, EL Puerto
SUITE IBERIA VOL II : Rondeña, Málaga, Triana
SUITE IBERIA VOL III : El Albaicín

GRANADOS

GOYESCAS : Requeiebros, Coloquio en la Reja, Fandango de Candil, Quejas o la Maja y el Ruiseñor, El Amor y la Muerte, El Pelele.

DANZAS ESPAÑOLAS : nº 2,5, 6,7
ALLEGRO DE CONCIERTO
ESCENAS ROMANTICAS

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Maria Parra – Repertoire

MANUEL DE FALLA

EL SOMBRERO DE TRES PICOS/ The three Cornered hat : Danza del Molinero,
Danza de la Molinera, Danza de los vecinos.

DANZA DEL RITUAL DEL FUEGO/Ritual Fire Dance

FANTASIA BETICA

Piano CONCERT : Noches en los jardines de España (Nights in the Spanish
Gardens)

FREDERIC MOMPOU

MUSICA CALLADA : VOL.I : 1, 2 ,3

CANCIONS Y DANZAS : 4, 6

SCÈNES D 'ENFANTS

4HANDS : Comptines (Mompou)

PADRE SOLER : Selection of sonates

NIN CULMELL : Sonate

MONTSALVATGE : Sonatine pour Ivette

MARSHALL : Suite Catalonia

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Maria Parra – Repertoire

CONCERTS PIANO & ORCHESTRA

MOZART : KV 466 rem # 20
KV 415 Do M # 13

RAVEL : Concert G

FALLA : Nights in Spanish Gardens

BEETHOVEN : #1 C Major op.15

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Maria Parra – Mouvement Project

Introduction:

“*Mouvement*” is the title of the second recording project of the Spanish pianist María Parra. As in the case of her first album *Rêverie* (a term taken from Schumann’s *Kinderszenen*, *Mouvement* gets its name from the third piece of the first book from the very well-known cycle *Images*, composed by Claude Debussy.

A listener who knows *Rêverie* already, and now approaches *Mouvement*, will soon understand that there is an extremely coherent conceptual trajectory between both titles, a conducting line in terms of the aesthetics, with autobiographical traits. This allows us to disclose the personality of this outstanding pianist, whose artistic life has been developed between Spain and France.

If *Rêverie* was an homage to childhood dreams which should not be dismissed (with the works *Kinderszenen* by Schumann and *Children’s Corner* by Debussy, among others), then in *Mouvement*, María Parra immerses us in a dynamic aura, full of vitality and action. The movement concept has two sides in this recording project: the first part suggests the natural movement of air and water, whereas in the second part it is expressed in a more organic way, strictly associated to dance.

This is materialized in a direct way through the subtle language used by Debussy in *pianissimo*, the two graceful dances by Enrique Granados, the three vigorous dances from *The three-corned hat* by Falla and, finally, his very difficult *Baetic Fantasy* as a final culmination. Additionally, with the popular and touching Spanish dances Oriental and Andaluza, María Parra wanted to honour its author, Enrique Granados, on the centenary of his death.

For María Parra, the term *mouvement* references the realization of a dream, but at the same time it immerses us in the cultural halo of Paris during the late 1800s and the beginning of the 20th century. More precisely, it was an aesthetic

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Maria Parra – Repertoire

and cultural movement which transformed Paris into the indisputable capital of culture: this is of course *Art Nouveau*, which was born in the context of the Universal Exposition in Paris in 1889. Curiously, it was not only one of the most important movements in the history of art which was forged in this exposition, but also the emblem of the nation itself: the Eiffel Tower.

In this bohemian Paris, which acted as a bridge between two centuries of upheaval, the most important artists coexisted. This included, among others, a crowd of musicians who found in the French capital the best place to spread their output. This was the case of the three composers covered in this recording: Debussy, Granados and Manuel de Falla treated each other with admiration and respect, drinking from the sources of impressionism, Spanish nationalism and fragments of romanticism in Central Europe.

Debussy :

Few revolutions in the history of music can be compared to the one Claude Debussy launched during his life. At the age of 50, the French genius admitted to Edgard Varèse “I love painting as much as music” – words which are as striking as they are revealing. This confession is reminiscent of how Robert Schumann expressed his multidisciplinary artistic interest: “The painter can learn from a symphony by Beethoven, just as the musician can learn from a work by Goethe”.

In any case, it is undeniable that Debussy’s music possesses a remarkably pictorial and suggestive quality; the cycle for piano *Images* is a perfect example of that. For Debussy, music and painting communicate the intangible and the inexpressible through words. A lot has been said about the connection between Debussy’s musical creations and Claude Monet’s paintings. Curiously, however, Debussy systematically refused to be categorized as an artist assigned to the movements of impressionism and symbolism, though decades later the history of music would consider him as the main exponent of musical impressionism.

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Maria Parra – Repertoire

Debussy expressed his passion for painting in 1905, when he started to compose the cycle *Images*, which would eventually comprise six pieces for piano divided into two notebooks and three orchestral pieces.

In fact, the first work of the album (*Reflets dans l'eau*, first piece of the first book from *Images*), seems to make a direct allusion to Monet's paintings, the celebrated *Nymphéas* that took up so many years of his life. Water is, indeed, the favourite element of the French impressionism époque; a leitmotiv that alludes to the notion of movement which inspires this CD, and which invades so many paintings and compositions of impressionistic nature. One only has to look at *Jardins sous la pluie*, *La mer*, *The snow is dancing*, *Poisson d'or* and many other pieces by Debussy; or of course, Ravel's masterpiece *Jeux d'eau*, as well as his piece *Une barque sur l'océan*.

Reflets dans l'eau builds a progressive crescendo, using water as inspiration and reaching a grandiose climax of lisztian traits which seems to evaporate quickly in the timid final coda.

Claude Debussy professed an enormous admiration for the French culture of the 18th century and, logically, it is understandable that his attention was focused on the great master of the French school in this époque: Jean Philippe Rameau, who is considered by many as one of the precursors of the modern technique for piano, which can be glimpsed in his ergonomic compositions for the harpsichord.

The composer indicates in *Hommage à Rameau* that the piece flows with the style of a Sarabande, one of the traditional numbers of the conventional structure of the French suite in the 18th century. Debussy uses all possible timbral resources by combining different piano registers to induce an archaic feeling at the beginning of the piece, which directly evokes melodic profiles from the past and is mixed with more romantic reminiscence as the composition evolves. *Hommage à Rameau* is the longest piece of the cycle *Images*,

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Maria Parra – Repertoire

epitomising modal harmony.

The third piece of the cycle that gives a name to the album *Mouvement* is an expression of virtuosity in its purest state. Its musical tone allows us to trace a direct link to the French harpsichord school, which would evolve towards the eminently digital piano technique which is still used in France today. Indeed, the use of *perpetuum mobile* (perpetual movement) in the accompaniment of the ostinato depicts the idea of toccata that infuses this piece, approaching somehow the famous piano *Toccatà* composed by Ravel (*Le tombeau de Couperin*), and evoking at the same time the writing of *Jardins sous la pluie* by Debussy. The work *Mouvement* requires not only an impeccable digital activity by the pianist, in order to perform the development of the musical piece with clarity, but also a fast and very active pedal activity, so that the pianist is able to faithfully transmit the subtle indications given by the composer: “*les notes marquées sonores, sans dureté, le reste très léger mais sans sécheresse*” (the marked notes resounding, but without hardness, the rest very light but without dryness), “*presque plus rien*” (almost nothing more).

After the first book of *Images*, María Parra introduces us to the fascinating world of Claude Debussy’s *Préludes*, through a selection of three of them: *Voiles*, *Le vent dans la plaine* and *C’est qu’a vu le vent d’ouest*. The cycle of 24 preludes for piano is divided into two volumes, of 12 preludes each.

Two other great composers had conceived in the past prelude cycles for keyboard: these are, of course, Johann Sebastian Bach and Frédéric Chopin. However, when comparing the three cycles, a noticeable difference is immediately revealed: while Bach and Chopin employed a strict pattern to organize the tonalities, Debussy uses a totally free criteria in this sense.

Voiles is the second prelude of the first book, published in 1910, and it is inspired by the sails of a ship; in other words, it takes inspiration from the element of air as a counterpoint of water, thereby also a direct allegory of

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Maria Parra – Repertoire

movement. Almost in its totality, the prelude is built by taking the whole tone scale as its compositional base; a scale formed by six notes which the great Olivier Messiaen would call his first mode of limited transposition, and which would eventually become a sign of the French compositional school.

As is traditionally the case for Claude Debussy, he uses a binary-ternary structural form (A-B-A), inherited from the 19th century. The exposition and the recapitulation, marked by their remarkably aerial spirit (the dynamics *piano* and *pianissimo* are the most common ones), contrast with a much more turbulent central part, with *forte* dynamics. *Voiles*, from the first bars, builds free and light musical phrases, of an irresistible placidity, that the composer himself introduces with the suggestive words “Dans un rythme sans rigueur et caressant” (in a rhythm without rigour and caressing).

Le vent dans la plaine (El viento en la llanura), the third prelude of the first book, constitutes equally a direct allusion to the element air, which was already referenced

in *Voiles*. It is one of the most dichotomous preludes of the cycle: the music is built by combining fragments of a frenetic ostinato in *pianissimo* with descending chords in a much more unhurried tempo. In this way, the composer seems to be suggesting the idea of gusts of wind which flow at two different speeds.

In the central part, violent chords which are linked together in *forte* appear in brief lapses of time, as if they were short hurricane-like gusts. *Le vent dans la plaine* is, for this reason, the sublime expression of movement in its purest state.

The selection of preludes by Debussy in this CD is concluded with *C'est qu'a vu le vent d'Ouest* (What the West Wind Saw), one of the most well-known preludes of the cycle and probably the most complicated to perform. The prelude is inspired by the story *The Garden of Paradise* by Hans Christian

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Maria Parra – Repertoire

Andersen, which had been translated into French two years before the conception of the prelude.

C'est qu'a vu le vent d'Ouest evokes a tumultuous – almost violent – nature; a real exaltation of the notion of movement, once again associated to air. Debussy seemed to be aware of the enormous technical difficulty of this prelude, which is reminiscent of Liszt's works in some passages. Maybe for this reason, it was placed between the two easiest preludes of the cycle, as if to provide some respite to the pianist: *Des pas sur la neige* and *La fille aux cheveux de lin*. The initial arpeggios of *C'est qu'a vu le vent d'Ouest* immerse us in an aura of post-romantic inspiration, with arpeggios played by both hands and, as stated before, figures that remind one very much of Liszt's style. As opposed to the previous pieces by Debussy which are included in this CD, this prelude seems to move away from Impressionism, instead embracing the expressionist aesthetic through spectacular and virtuoso writing.

Enrique Granados:

The second part of the CD, dedicated to the idea of movement associated to dance, begins with a selection of two dances from the cycle *Twelve Spanish dances Op. 37*, composed by Enrique Granados. Although the exact date of composition is unknown, it is believed Granados started writing them in 1892, when he was barely 15 years old.

To that effect, when we compare the writing of his *Spanish dances* with his most notable piano piece, *Goyescas*, it is evident that his language had not reached the complexity he would later achieve during his period of maturity. For this reason, the hypothesis of their early conception seems a likely possibility. Nevertheless, all of these dances are surprising in their rhythmical vigour and in the subtleness used by the composer to revive typical dances from Spanish folklore (*jotas, sardanas, zortzicos, etc.*), by putting them to piano music in a wonderful way.

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The Spanish dance no2, known as *Oriental*, consists of a kind of sentimental and tragic melody, played in a melancholy way by the right hand while the left hand depicts a circular and hypnotic accompaniment that seems to transmit an oriental inspiration to the piece. The central part comprises a cantabile section of great lyricism, strongly

rooted in the romantic era, but at the same time extremely Spanish as far as the melodic embellishment is concerned.

On the other hand, the Spanish dance no5, named *Andaluza*, is unquestionably the most popular of the cycle, and very often a mandatory encore in recitals devoted to Spanish music. The evocation of flamenco is evident through the ornaments played by the left hand, which successfully suggest the plucking of the Spanish guitar. This dance requires a subtle and well-conducted *rubato*, since the changes of tempo are constant, making the performance a difficult task.

Granados was a romantic, and perhaps because of this, his music was less affected by Parisian influence than that of Albéniz and Falla, and his links with piano writing from the 19th century were never completely severed. His comfortable position in Catalan society and his ties with the bourgeoisie of his era gave rise to music associated with Catalan ballrooms, whilst remaining nothing less than masterly. His tragic death (he was 48, and jumped into the sea trying to save his wife from a sinking ship), reinforces the idea of a nineteenth-century soul.

But Granados contributed to the evolution of piano not only through his compositions, but also through the pedagogical field: in 1901 in Barcelona, he founded the legendary Granados-Marshall Academy. The management of this institution was continued in 1920 by Frank Marshall, and after that by the great Alicia de Larrocha. Indeed, as María Parra herself studied under Alicia, the inclusion of these two dances is a tribute to the centenary of Granados' death,

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Maria Parra – Repertoire

which allows us to experience this legendary piano legacy directly.

Manuel de Falla:

Finally, the music by *Manuel de Falla* concludes the last part of the CD, beginning with three dances from the famous *El sombrero de tres picos* (*The Three-Cornered Hat*). To put this piece in context, one must look to the First World War: Spain's neutral position during the conflict allowed the country to receive an important influx of foreign artists who were fleeing the troubles in Paris and Berlin. Among them was the Russian impresario Sergei Diaghilev, owner and founder of the *Ballets Russes*, which was the most famous ballet company in the world at that time.

Diaghilev and Falla had discussions over their mutual collaboration, which finally materialized into the adaptation of the 19th century novella "*El sombrero de tres picos*", written by Pedro Antonio de Alarcón. The story depicts an intricate argument between a jealous miller, his young and beautiful wife and the chief magistrate (the Spanish Corregidor), a womaniser whose position is symbolized by the three-cornered hat.

Falla's extravagant orchestration of the original version (1919) was reduced for solo piano by the composer himself. While studying the piano score, the performer is able to find equivalents to almost every orchestral effect which appears in the original version, proof of Falla's brilliance.

The *Danza del molinero* (miller's dance, male version), the first of the three selected by María Parra, is also named *Farruca*, one of the most modern "palos" (dances) in flamenco. The beginning turned out to be a real emblem of *El sombrero de tres picos*, because of its dramatic and very Spanish character. The whole piece combines very rhythmical sections of chords with lyrical fragments in cantabile.

The *Danza de la molinera* (miller's dance, female version) is an authentic

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Maria Parra – Repertoire

fandango, literally transcribed. In this piece, Falla combines a rhythmical treatment rooted in Spanish folklore with impressionistic harmonies, alluding to the two countries which influenced his output throughout his entire life.

Finally, the *Danza de los vecinos (dance of the neighbours)*, transcribes in the rhythm of seguidillas the peaceful atmosphere suggested in the title. The continuous ornaments in the main melody and in the accompaniment evoke the plucking of the guitar, omnipresent in this piece, until it innocently vanishes in the volatile final coda.

The last chapter of Manuel de Falla contained in this CD is concluded by his piano masterpiece: the titanic *Fantasia Bética (Baetic Fantasy)*, also composed in 1919, which alludes to the composer's own origins. The fantasy is dedicated to the great pianist Arthur Rubinstein, who premiered it in New York a year after its conception.

It is unanimously considered that this piece masterly depicts the Andalusian folklore better than any other composition by Falla. The *Fantasia Bética* contains the most audacious timbre innovations of his ballets, showing a less ornamental vision of Spain than Albéniz's *Iberia*, i.e. much more austere and unadorned. The evocation of "cante jondo" and its vocal traits are evident in many passages, proof of the love that Falla felt for the gypsy character of Andalusia. The typical sweetness of Granados is left far behind, and numerous rough sonorities in *fortissimo* are used, moving away from romantic pianism and transcribing with purism the roots of flamenco.

In the same way, Spanish guitar is evoked everywhere in *Fantasia Bética*, its sound described by the composer as "a marvellous revelation of the most unsuspected and impossible sounds". This inspiration from the guitar would culminate in Falla's work *Noches en los jardines de España (Nights in the Gardens of Spain)*, becoming here a conceptual leitmotiv.

The final piece in this recording project is the bonus track "Maria-Martha

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Tango”, composed in December 2013 and dedicated to the great Argentinian pianist Martha Argerich, from a promise that Maria Parra made to her after being moved by Argerich’s performance of a tango by Astor Piazzolla. Martha Argerich offered the tango by Piazzolla as an encore at the Palau de la Musica in Barcelona with the violinist Gidon Kremer on 28th November 2013.

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Maria Parra – Proposition of Concert

FRENCH-SPANISH PROGRAM

« SPAIN IN PARIS »

I PART

Images Book I

Claude Debussy (1862-1918)

- “Reflets dans l’eau”
- “Hommage à Rameau”
- “Mouvement “

3 Preludes BOOK I

- II ... Voiles
- III ... Le vent dans la Plaine
- VII ... Ce qu’a vu le vent d’Ouest

From GOYESCAS

« The Love and the Death »

Enrique Granados (1867-1916)

II PART

From SPANISH DANCES

Enrique Granados (1867-1916)

Danza nº 2 « La Oriental »

Danza nº 5 « La Andaluza »

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El Sombrero de Tres Picos

- Danza del Molinero
- Danza de la Molinera
- Danza de los Vecinos

Manuel de Falla (1876-1946)

Fantasia Bética

Approx : 85 minutes

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Maria Parra – YouTube Links

MIRADAS AL SUR

https://www.youtube.com/watch?v=hV_ekEngpsI

TARRAGONA'S SONG

https://www.youtube.com/watch?v=xen1eS_PF1o

Promotional Video "Rêverie"

<https://www.youtube.com/watch?v=dQ13PXxVexM>

Danza nº5 "La Andaluza" - Enrique Granados

<https://www.youtube.com/watch?v=tZZ21zlxqvA>

La Maja y el Ruiseñor de Enrique Granados

<https://www.youtube.com/watch?v=zu3V9Gpx38c>

EL ALBAICIN - Isaac Albéniz

<https://www.youtube.com/watch?v=sf4ejzyuCBw>

Artist Website: <https://mariaparrapianist.com>

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