

GRANADOS

Dante – Symphonic Poem

La nit del mort • Intermezzo from Goyescas

Gemma Coma-Alabert, Mezzo-soprano

Jesús Álvarez Carrión, Tenor • Lieder Càmera

Barcelona Symphony Orchestra • Pablo González



Enrique Granados (1867-1916)

Orchestral Works • 2

To mark the centenary of Granados's death in March 1916, Naxos has joined forces with the Orquestra Simfònica de Barcelona i Nacional de Catalunya and Pablo González to make a series of recordings of the composer's orchestral music. This second volume brings together a selection of works that vary widely in style and character, from the intense drama of the famous *Intermezzo* from *Goyescas* and the reworking of gypsy and Andalusian music in the two dances, to the Modernism of *La nit del mort* and the Wagnerian influences discernible in the symphonic poem *Dante*, one of the masterpieces of early twentieth-century Spanish orchestral music.

"In *Goyescas*, rhythm, colour, a portrait of quintessentially Spanish life and a sense of emotion that leaps from the amorous to the passionate, the dramatic or even the tragic, all mingle together, just as in Goya's works you find aspects of both love and tragedy, and both quarrels and flirtations." This is Granados's own description of his Goya-inspired opera, which grew out of the original *Goyescas*, a suite for solo piano he composed in 1910. The opera dates from 1915 and is still one of the few Spanish works in the genre to have achieved success on an international level, thanks largely to the fresh feel of its eighteenth-century-style melodies and the composer's own prestige, and not to the undistinguished Valencian writer Fernando Periquet's clichéd and badly constructed libretto.

Cast in one act and three scenes, *Goyescas* includes an orchestral intermezzo which is both Granados's most popular work and one of the best-known pieces in all Spanish music. Barely five minutes long, it is a work of intense lyricism, with a direct, heart-on-sleeve melodic appeal. It was composed in a single night, just days before the world première of the opera at the "old Met" in New York, on 28th January 1916, where it formed half of a double bill with Leoncavallo's *Pagliacci*. Granados wrote the Intermezzo to accommodate a longer than planned scene change between Scenes 1 and 2; very soon,

however, it acquired a life of its own, and over the years it has been arranged and adapted many times for a wide range of instrumental combinations.

A few days after the New York première of *Goyescas*, another Granados work also received its first performance, at the city's Maxine Elliott Theatre, as part of an evening of dance given by flamenco artist Antonia Mercé, known as "La Argentina" (1890-1936). *Danza de los ojos verdes* (Dance of the green eyes – a title with pre-echoes of the poetry of Lorca) was written for and dedicated to Mercé. A conventional piece of writing, it does not stray beyond the nineteenth-century gypsy-tinged orientalism that so marked – and restricted – Spanish music in particular at this time. The dance opens with an introduction based on a pizzicato passage for strings reminiscent of the *Scherzo* of Tchaikovsky's *Fourth Symphony*. Melodic and unpretentious, the piece is enlivened by the use of tambourine and castanets and the inclusion of flamenco-style augmented intervals. The *Danza*'s lively rhythms and festive atmosphere seem to evoke the gypsy celebrations held in the Sacromonte district of Granada. Or, at a distant remove, the considerably more ambitious dances in Strauss's *Salome*.

The *Danza gitana* (Gypsy Dance) is similar in feel to the *Danza de los ojos verdes*. Dating from the spring of 1915, it was dedicated to another dancer, Tórtola Valencia (1882-1955), one of the most attractive and enigmatic artists in early twentieth-century Spain. The score, whose opening is marked "Allegretto ritmico, con nobleza y donaire" (Rhythmical Allegretto, with nobility and grace), was conceived for sizeable orchestral forces, thereby limiting its opportunities for performance.

The symphonic poem *La nit del mort* (Night of the dead man) was written in 1897, making it one of the first of Granados's mature works – the composer was thirty by this time, and the work is steeped in the Modernism that was so influential on Catalan music at that time. Written for tenor, chorus and large orchestra, this evanescent piece, influenced by Franck and Debussy, is headed

"Very slowly, with great calm". However, the initial serenity soon takes on an a certain epic quality, and the orchestration becomes grandiloquent and bombastic, within an unmistakably descriptive and sombre ambience, reflecting Granados's subtitle, "poem of desolation".

Dante is the most ambitious and substantial of the works on this album. Far removed from the superficial Hispanic elements of the two dances, it is, as Carol A. Hess has pointed out, a vast and sombre work with little hint of the traditional images of a lively, sunlit Spain. It was premièred in June 1908 at Barcelona's newly built Palau de la Música Catalana, inaugurated just a few months earlier, and soon gained widespread popularity. Granados went on to make a series of revisions to the score, and before long the definitive version was gaining ground outside Spain as well: on 9th September 1914 it was given in London by the Queen's Hall Orchestra under the baton of Sir Henry Wood, and it was also performed twice the following year, on 5th and 6th September, by the Chicago Symphony Orchestra and their music director, Frederick Stock, with a very young Sophie Braslau as the contralto soloist. American critics praised the new work, calling it a "revelation", and comparing it favourably with Elgar's very successful *Symphony No. 1*, also written in 1908.

Dante focuses on two episodes from *The Divine Comedy*, although Granados said his original inspiration had come from the work of artist Dante Gabriel Rossetti,

as well as from the Italian poet's life and work. He added, "When writing *Dante*, it wasn't my intention to mirror *The Divine Comedy* line by line, but to give my impression of a life and a work: the lives of Dante and Beatrice and *The Divine Comedy* are, for me, one and the same thing." *Dante* is a large-scale, narrative symphonic poem in two parts, the second of which includes a vocal line for mezzo-soprano. Although it was originally intended to be four-part work, only the first two movements were ever completed: *Dante e Virgilio* and *Paolo e Francesca*, the latter based on Canto V of *The Divine Comedy*. A third movement, *La laguna Estigia* (The Stygian Lake), survives in sketch form only.

The score's imposing orchestration steers away from nationalist Spanish elements – instead, the influences of Franck, Fauré and, in particular, Wagner, can be heard, the latter notably in the sustained chromatic writing that adds a mysterious, Tristanesque colouring to certain passages. Despite the success it achieved in the years immediately following its première a century ago, Granados's *Dante* then fell inexplicably into neglect. As one of the most significant Spanish orchestral works of its time, it fully deserves to be revived by today's performers and programmers.

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English translation: Susannah Howe

Enrique Granados (1867-1916)

Música Orquestal - 2

Este segundo cedé que Naxos, la Orquesta Sinfónica de Barcelona i Nacional de Catalunya y Pablo González dedican a la obra sinfónica de Enric Granados con motivo de la conmemoración del primer centenario de su trágica muerte en aguas del Canal de la Mancha, el 24 de marzo de 1916, agrupa obras de diverso pelaje. Desde el intenso dramatismo del conocido *Intermedio de Goyescas* o la recreación de aires y giros gitanos y andalucistas de las dos danzas que contiene, al modernismo bien arraigado de *La nit del mort*. Como colofón, la que sin duda es una de las páginas cumbre del sinfonismo español de las primeras décadas del siglo XX: el poema sinfónico *Dante*.

“En *Goyescas*, el ritmo, el color, la vida netamente española y la nota de sentimiento, tan pronto amoroso, apasionado, como dramático, y a momentos trágico, se mezclan como se confundían en Goya los aspectos trágicos y los amorosos, las disputas y los requiebros”. Así describe Enric Granados la esencia expresiva de su ópera basada en pinturas de Goya y escrita originariamente en 1910 como suite pianística. *Goyescas* data de 1915 y constituye uno de los pocos títulos operísticos españoles que han alcanzado cierta difusión, más por la frescura de su melodismo de corte dieciochesco y por el prestigio de su creador que por el tópico y mal hilvanado libreto, firmado por el discreto escritor valenciano Fernando Periquet.

La ópera, estructurada en un acto y tres cuadros, incluye un intermedio sinfónico que ha logrado erigirse como uno de los fragmentos más conocidos de la música española y, por supuesto, el más popular de la obra de Granados. Apenas cinco minutos de música de intenso calado lírico, con un melodismo a flor de piel que llega directamente a la sensibilidad del oyente. Fue compuesto en una noche, precisamente en los días que precedieron al estreno absoluto de la ópera, en el viejo Metropolitan de Nueva York, el 28 de enero de 1916, programada en una doble función que también incluyó *Pagliacci*, de Leoncavallo. El origen responde a la necesidad de

disponer de tiempo suficiente para realizar un cambio de escenografía entre los cuadros I y II surgido en el último momento. Muy pronto el fragmento adquirió vida propia y se convirtió en objeto de un sinfín de arreglos y adaptaciones para muy diversas combinaciones instrumentales.

Pocos días después del estreno de *Goyescas* Granados da a conocer en el Maxine Elliott Theatre de Nueva York una pequeña obra orquestal con título de inesperadas resonancias casi lorquianas: *Danza de los ojos verdes*. Fue el 10 de febrero de 1916, y en el estreno participó la célebre bailaora Antonia Mercé “La Argentina” (1890-1936), a quien figura dedicada. Sus convencionales compases se ciñen a la decimonónica tendencia del orientalismo teñido de tintes cíngaros que tanto marcó -y encorsetó- a la música de la época, y especialmente a la española. Se inician con una introducción basada en un pasaje en *pizzicati* a cargo de la sección de cuerdas que recuerda al *Scherzo* de la *Cuarta sinfonía* de Chaikovsky. Pronto se impone un melodismo fácil y sin pretensiones, de pandereta y castañuelas, adobado por los característicos intervalos aumentados. El ambiente rítmico y festivo parece evocar alguna fragua del Sacromonte granadino. O, muy de lejos, las bastante más ambiciosas danzas de la *Salome* Straussiana.

En la misma línea se inscribe la *Danza gitana*, fechada en la primavera de 1915 y dedicada a la fascinante bailarina Tórtola Valencia (1882-1955), una de las figuras artísticas más atractivas y enigmáticas de la España de principios del siglo XX. La partitura, presidida por una indicación de “Allegretto rítmico, con nobleza y donaire”, fue concebida para una plantilla orquestal de considerables requerimientos instrumentales, lo que dificultó su expansión.

El poema sinfónico *La nit del mort* (La noche del muerto) data de 1897, por lo que se emplaza entre las primeras obras de madurez de Granados, que cuenta 30 años cuando lo da a conocer imbuido de la corriente modernista que tanto alentó la creación catalana de la

época. Concebido para tenor, coro y una generosa plantilla orquestal, sus difuminados compases de aromas francianos y aires casi debussytas discurren bajo una indicación genérica de “molt pausat, respirant gran calma”. Sin embargo, el sosiego inicial adquiere pronto tintes épicos y la orquestación se torna grandilocuente y ampulosa, dentro de un ambiente inequívocamente descriptivo y sombrío, fiel al subtítulo “poema desolación” que Granados incorpora en el encabezamiento.

Dante es la composición más enjundiosa y extensa de este cedé. Nada que ver con el españolismo de cartón piedra de las dos danzas precedentes. “Obra vasta y oscura que distaba mucho de las tradicionales imágenes de una España alegre y soleada” al decir de Carol A. Hess, conoció rápida difusión tras su estreno en Barcelona, en junio de 1908, en el flamante Palau de la Música Catalana, inaugurado sólo cuatro meses antes. Granados revisó posteriormente el manuscrito en varias ocasiones, que pronto traspasó fronteras en su versión definitiva: el 9 de septiembre de 1914 se escuchó en Londres dirigido por Henry Wood al frente de la Queen's Hall Orchestra; un año después, en 1915, apareció programado en la temporada de la Sinfónica de Chicago, que lo interpretó los días 5 y 6 de septiembre bajo la dirección de su titular, Frederick Stock, y con la célebre contralto Sophie Braslau como jovencísima solista. La crítica estadounidense acogió favorablemente la nueva obra, a la que consideró como una “revelación” y llegó a comparar con la exitosa *Primera sinfonía* de Elgar, escrita también en 1908.

Granados recurre a una ampulosa orquestación que elude la vena nacionalista para centrarse en dos episodios de *La divina comedia*, aunque los cuadros de Dante Gabriel Rossetti sobre la misma obra también le sirvieron de inspiración. “Mi idea al escribir *Dante*”, notó, “no ha sido seguir paso a paso *La divina comedia*, sino dar mi impresión sobre una vida y una obra: Dante-Beatriz y *La divina comedia* son para mí una misma cosa”. Sus compases, de carácter narrativo y claramente descriptivos, se configuran como un extenso poema sinfónico articulado en dos partes, en la segunda de las cuales interviene una mezzosoprano. Sin embargo, la concepción inicial era en cuatro movimientos, pero sólo llegó a culminar los dos primeros: *Dante e Virgilio* y *Paolo e Francesca*, este último basado en el Canto V de *La divina comedia*. Del tercero, *La laguna Estigia*, apenas dejó algunos esbozos.

En la partitura conviven las influencias de Franck y Fauré con la decidida pasión wagneriana de Granados, particularmente presente en el uso de un avanzado cromatismo que tiñe algunos pasajes de nebulosos y misteriosos acentos tristanescos. Un siglo después de su creación, y a pesar del éxito que alcanzó en sus primeros años, el *Dante* de Granados ha quedado inexplicablemente relegado al olvido. Hora es de que orquestas y programadores recuperen la que es una de las obras más relevantes del sinfonismo español de la época.

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④ La nit del mort

Tenor solo

Jo sóc la mort, nineta meva,
mon cor ja tan sol demana foc d'amor, d'amor.
Jo sóc lo teu company, jo sóc ton estimat, nina meva.
Jo sóc la mort.

Coro

Descansi al cel lo ben aimat.

Sopranos y tenores

Ja sona la trompa de guerra.
Ja crida la patria als seus fills del cor sos defensors.

La patria ja crida als seus infants.
Aviat la batalla començarà.
Qui morà defensant la patria gloriós no morirà.

Apel·les Mestres (1854-1936)

⑥ Dante: Il. Paolo e Francesca

Francesca

Se fosse amico il Re de l'universo,
noi pregheremmo Lui della tua pace,
poiche hai pietà del nostro mal perverso.

Di quel che udire e che parlar ti piace,
noi udiremo e parleremo a voi,
mentre che 'l vento, come fa, si tace.

Siede la terra dove nata fui
sulla marina dove il Po discende
per aver pace co' seguaci suoi.

Amor, che al cor gentil ratto s'apprende,
prese costui della bella persona
che mi fu tolta; e il modo ancor m'offende.

④ Night of the dead man

Tenor solo

I am death, my girl,
and all my heart asks for now is the fire of love.
I am your friend, I am your beloved, my girl.
I am death.

Chorus

May your sweetheart rest in heaven.

Sopranos and tenors

The horns of war are sounding.
Your country is calling from its heart on its sons,
its defenders.
Your country is calling on its children.
The battle will soon commence.
Those who die defending their country
will be glorified and will not die.

⑥ Dante: Il. Paolo and Francesca

Francesca

Were the King of the universe our friend,
we should entreat Him to give you peace,
since you have shown pity for our unhappy fate.

We shall listen and speak to you
of that about which you wish to hear and talk,
while the wind, as now, falls silent.

The place where I was born stands
upon the shore where the Po runs down
to rest in peace with its followers.

Love, which soon takes possession of a good heart,
filled this man with longing for the fair figure
that was then taken from me; and its method offends me yet.

Amor, che a nullo amato amar perdona,
mi prese del costui piacer sì forte
che, come vedi, ancor non m'abbandona.

Amor condusse noi ad una morte: [...]

Nessun maggior dolore
che ricordarsi del tempo felice
nella miseria; [...]

Noi leggevamo un giorno per diletto
di Lancillotto come amor lo strinse;
soli eravamo e senza alcun sospetto.

Per più fiate gli occhi ci sospinse
quella lettura, e scolorocci il viso;
ma solo un punto fu quel che ci vinse.

Quando leggemmo il disiato riso
esser baciato da cotanto amante,
questi, che mai da me non fia diviso,

la bocca mi baciò tutto tremante.
Galeotto fu il libro e chi lo scrisse.
Quel giorno più non vi leggemmo avanti.

*From Canto V, Inferno, Divina Commedia
(Dante Alighieri, c. 1265-1321);
text adapted by Granados*

Love, which absolves no loved one from loving,
filled me with a passion so powerful for this man
that, as you can see, it consumes me yet.

Love led us to a single death: [...]

There is no greater agony
than recalling happy days
when one is in misery; [...]

One day, we were reading for pleasure
about how love took hold of Lancelot;
we were alone, and innocent of mind.

Several times our reading caused
our eyes to meet, and our cheeks to grow pale;
but we were conquered by a single moment.

When we read of the longed-for lips
being kissed by such a lover,
this man, who will never more be parted from me,

kissed my lips, trembling as he did so.
That book and its writer were our Gallehault.
On that day we read no further.

English translations: Susannah Howe

Gemma Coma-Alabert



Mezzo-soprano Gemma Coma-Alabert won first prize at the Conservatoire National in Paris, attended the Guildhall School of Music in London and was in residence at the Opera Studio of the Opéra National de Lyon. She has performed at the Aspen Opera Theater (USA) as Medea in Cavalli's *Giasone* and returned to Aspen as a guest artist for a recital of Spanish songs with guitarist Sharon Isbin, with whom she made her New York début at the 92nd Street Y. Her repertoire includes rôles ranging from Monteverdi to Britten and she has performed at the Liceu Barcelona, Teatro Real Madrid, Palau de les Arts Valencia, Ópera de Bilbao, Ópera de Oviedo, Ópera de Catalunya, Ópera de Sabadell, Opéra National de Montpellier, and the Théâtre des Champs-Élysées, Paris, amongst others.

Jesús Álvarez Carrión



Photo: May Circus

Jesús Álvarez Carrión studied with Ana Luisa Chova in Spain and with Patricia McCaffrey in New York, and has also worked with Darrell Babidge, Francisco Araiza, Tobias Truniger, Laurent Pillot, Kevin Murphy, Pierre Vallet, W. Rieger, Rubén Fernández Aguirre, Hsuan Park and John Lidal. In the 2011-2012 season he was a member of the Centre de Perfeccionament Plácido Domingo in the Palau de les Arts, Barcelona, where he took part in productions of *Amelia al ballo*, *Le nozze di Figaro*, *Boris Godunov*, *Dido and Aeneas*, *Il trovatore* and *Tristan und Isolde*, working with Plácido Domingo, Ruggero Raimondi, Jean-Louis Grinda, Philipp Himmelfmann, Omer Meir Wellber and Zubin Mehta. His rôles have included Ernesto (*Don Pasquale*), the lover (*Amelia al ballo*), Pedrillo (*Die Entführung aus dem Serail*), Don Ottavio (*Don Giovanni*), Gerardo (*L'isola disabitata*), Nemorino (*L'elisir d'amore*), and Ferrando (*Così fan tutte*) among others. His career also brings appearances in concert-halls in Spain and abroad.

Lieder Càmera

Chorusmaster: Xavier Pastrana



Photo: Josep Molina

The Lieder Càmera chamber choir was founded in Sabadell in 1990. Its aim has always been to cultivate choral music – both Catalan works and the broader international repertoire – with high-quality performances based on a wide-ranging and deep-rooted knowledge of the techniques involved in choral singing. The choir was founded by Josep Vila i Casañas, who later took on the role of artistic director. The current chorusmaster is Xavier Pastrana. Lieder Càmera is made up of singers with a high level of musical education and considerable experience in choral singing. The choir has worked with many leading choral conductors and with numerous Spanish and international orchestras, and has performed at music festivals across Spain and beyond, including a number of appearances in operas staged as part of the Castell de Perelada Festival. During the Teatre Nacional de Catalunya's 2010-11 season, it was part of the artistic team behind "Joan Maragall, la llei d'amor", a production celebrating the life and work of one of Catalonia's greatest poets. Lieder Càmera has recorded five CDs, including two featuring Catalan folk songs, one featuring works for chorus and piano and another of musical settings of poems by Miquel Desclot. In 2010, to mark its 20th anniversary, Lieder Càmera set up its CançóNova project, which included the recording of an album of "Nova Canço" songs (a Catalan-language genre born during the Franco régime). Since the 2012-13 season Lieder Càmera has been an associate choir of the Barcelona Symphony Orchestra and L'Auditori concert hall.



Photo: Josep Molina

Xavier Pastrana was born in Tarragona in 1977. He studied choral direction with Pierre Caó and composition with Manuel Oltra, undertaking further studies with conductors such as Frieder Bernius, Jorma Panula and Salvador Mas. Between 2005 and 2006 he studied conducting with Uroš Lajovic and Simeon Pironkoff at the Universität für Musik und darstellende Kunst in Vienna. He has been recognised on several occasions by the Premis Ciutat de Reus de Composició de Corals Infantils (the City of Reus Awards for Compositions for Children's Choir) and won the Orfeo Manresa composition prize in 2003. He has also written choral-orchestral works in response to commissions from institutions such as Tarragona's Escola Municipal de Música and the Orfeo Català's choir school. He has directed Tarragona's Cor Mos Cantars and Jove Cor, and been assistant chorusmaster of the Orfeo Català and of the Coro de la Orquesta Ciudad de Granada. Until last season he was chorusmaster of the Cor St. Esteve de Vila-seca, and he has also conducted Badalona's Coblà Marinada (an instrumental group performing traditional Catalan music) and the orchestras of the Cerverí Conservatory. As well as being chorusmaster of the Lieder Càmera chamber choir he is also currently conductor of the vocal group Ensemble O Vos Omnes and of the Orquesta de Cambra de Vila-seca.

Barcelona Symphony Orchestra – the National Orchestra of Catalonia

Music director: Kazushi Ono • Principal guest conductor: Jan Willem de Vriend



The OBC (Barcelona Symphony Orchestra – the National Orchestra of Catalonia) was founded in 1944 by Eduard Toldrà. Its commitment is to promote classical and contemporary music of all cultures, giving special attention to Catalan composers. Since its foundation more than 70 years ago, the orchestra's Music Directors have been Eduard Toldrà, Rafael Ferrer, Antoni Ros Marbà, Salvador Mas, Franz-Paul Decker, García Navarro, Lawrence Foster, Ernest Martínez Izquierdo, Eiji Oue and Pablo González. Kazushi Ono took over as Music Director in September 2015. The OBC has enjoyed collaboration with renowned conductors and soloists as well as major Spanish institutions and festivals, with regular performances at the Gran Teatre del Liceu, Palau de la Música, Festival Grec, Festes de la Mercè, Sonar, Mercat de les Flors and Festival Castell de Peralada. It has made more than 100 recordings for Decca, EMI, Auvidis, Koch, Claves, Naxos, Telarc, Tritó, Columna Música and BIS, combining Catalan with wider repertoire. The OBC has visited some of the world's major concert halls, including New York's Carnegie Hall and Amsterdam's Concertgebouw, and has taken part in international festivals including the Proms in London at the Royal Albert Hall and the Schleswig-Holstein Festival. The OBC belongs to the Consorci de l'Auditori i l'Orquestra, formed by the Catalan Government and the City of Barcelona. Since April 1999, the OBC has performed in its own venue, L'Auditori of Barcelona, designed by Spanish architect Rafael Moneo.

Pablo González



The conductor Pablo González was born in 1975 in Oviedo. He studied at the Guildhall School of Music and Drama in London and went on to become winner of the Donatella Flick Competition and the Cadaqués International Conducting Competition. He has held the positions of Associate Conductor with both the London Symphony Orchestra and Bournemouth Symphony Orchestra, as well as Principal Guest Conductor of the Orchestra of the City of Granada. From 2010 to 2015 he was Music Director of Orquestra Simfònica de Barcelona i Nacional de Catalunya. He enjoys a wide reputation as a conductor, working with orchestras such as the London Symphony Orchestra, NHK Symphony Orchestra, Orchestre National du Capitole de Toulouse, Royal Liverpool Philharmonic Orchestra, Scottish Chamber Orchestra, Netherlands Philharmonic, Orchestre Philharmonique de Radio France, Gürzenich-Orchester Köln, Konzerthaus-orchester Berlin, the Deutsche Kammerphilharmonie Bremen and many orchestras in Spain. Also active in opera, he made a highly successful British operatic début conducting *L'elisir d'amore* for Glyndebourne on Tour, leading to another major collaboration in 2016/17. Other work has included *Carmen* in San Sebastián, *Don Giovanni*, *Madama Butterfly* and a double bill of Poulenc's *La voix humaine* and Montsalvatge's *Una Voce in Off* for Opera de Oviedo and *Die Zauberflöte*, Strauss's *Daphne* and Wagner's *Rienzi* (in concert) at the Gran Teatre del Liceu, Barcelona. His recordings include Prokofiev's *The Prodigal Son* with the SWR Sinfonie-orchester Baden-Baden und Freiburg and discs with the Deutsche Radio Philharmonie-Saarbrücken Kaiserslautern with whom he has enjoyed an ongoing collaboration for many years. His recording of Schumann's works for violin and orchestra with Lena Neudauer and the Deutsche Radio Philharmonie won the International Classical Music Award.

www.pablogonzalez.eu

Revered as one of the greatest Spanish composers for the piano, Enrique Granados also wrote a wide-ranging body of orchestral music. His one-act opera *Goyescas* contains an intensely lyrical *Intermezzo* that is his most popular work and one of the best-loved pieces in all Spanish music. The gypsy-tinged orientalism of *Danza de los ojos verdes* and *Danza gitana* contrast with the sombre and epic *La nit del mort* and the ambitious large-scale symphonic poem *Dante*, one of the most significant Spanish orchestral works of its time. This is the second in a series commemorating the centenary of Granados' death. Volume 1 can be heard on Naxos 8.573263.



Enrique
GRANADOS
(1867-1916)

- | | | |
|----------|---|--------------|
| 1 | Goyescas: Intermezzo (1915) | 5:35 |
| 2 | Danza de los ojos verdes (Dance of the green eyes) (1916)* | 3:48 |
| 3 | Danza gitana (Gypsy Dance) (1915)* | 3:21 |
| 4 | La nit del mort (Night of the dead man) (1897)* | 10:50 |
| | Dante – Symphonic Poem (1908) | 33:23 |
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***WORLD PREMIÈRE RECORDING**

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Lieder Càmera (Xavier Pastrana, Chorusmaster) 4

Barcelona Symphony Orchestra

(Orquestra Simfònica de Barcelona i Nacional de Catalunya)

Pablo González

The sung texts and translations are included in the booklet, and may also be accessed at
www.naxos.com/libretti/573264.htm

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