

SPANISH MUSIC FOR CELLO AND PIANO

ANDREW SMITH, cello

ALFREDO OYÁGÜEZ MONTERO, piano



DE 3492



SPANISH MUSIC FOR CELLO AND PIANO

ENRIQUE GRANADOS: Intermezzo from *Goyescas*, arr. G. Cassadó

GASPAR CASSADÓ: Sonata Nello Stile Antico Spagnuolo
Danse du Diable Vert
Requiebros

XAVIER MONTSALVATGE: Cinco Canciones Negras

JOAQUIN TURINA: El Jueves Santo a Medianoche from *Suite Pittoresque, Sevilla*

MANUEL DE FALLA: Suite Populaire Espagnole
after *Siete Canciones Populares Españolas*, arr. M. Marechal

TRADITIONAL CATALONIAN: El Cant dels Ocells, arr. P. Casals

Total Playing Time: 65:24

ANDREW SMITH, cello
ALFREDO OYÁGÜEZ MONTERO, piano

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ENRIQUE GRANADOS:

1. **Intermezzo** from *Goyescas*,
arr. G. Cassadó (5:12)

GASPAR CASSADÓ:

- Sonata Nello Stile Antico Spagnuolo** (14:08)
2. Introduzione e Allegro (4:25)
3. Grave (4:10)
4. Danza con Variazione (5:34)

XAVIER MONTSALVATGE:

- Cinco Canciones Negras** (12:44)
5. Cuba al Dentro de un Piano (4:47)
6. Punto de Habañera (1:51)
7. Chévere (1:56)
8. Canción de Cuna para Dormir a un Negrito
(2:54)
9. Canto Negro (1:17)
10. **CASSADÓ: Danse du Diable Vert** (4:03)

JOAQUIN TURINA:

11. **El Jueves Santo a Medianoche**
from *Suite Pittoresque, Sevilla* (6:27)

MANUEL DE FALLA:

- Suite Populaire Espagnole**
after *Siete Canciones Populares Españolas*
arr. M. Marechal (13:17)
12. El paño moruno (2:08)
13. Asturiana (2:37)
14. Jota (3:19)
15. Nana (2:26)
16. Canción (1:23)
17. Polo (1:24)

CASSADÓ:

18. **Requiebros** (5:43)

TRADITIONAL CATALONIAN:

19. **El Cant dels Ocells**, arr. P. Casals (2:52)

Total Playing Time: 65:24

ANDREW SMITH, cello
ALFREDO OYÁGÜEZ MONTERO, piano

My collaboration with pianist Alfredo Oyágüez Montero began in 1999 at the Adriatic Chamber Music Festival in Italy. Following the festival that summer, Alfredo invited me to play in a recital he was giving in a beautiful village called Banyalbufar, in Majorca. That would turn out to be the first of many recitals together and would lead to the creation of Camerata Deiá, a resident ensemble of the Deiá International Music Festival.

The following year, Alfredo introduced me to Manuel de Falla's *Suite Populaire Espagnole*, which we performed in a recital in Santa Barbara, California. The Falla suite triggered my interest in Spanish music and ultimately led to a program of all-Spanish works, which Alfredo and I have performed together on several tours in Europe, as well as Japan, Argentina, New Zealand, and the United States.

**Enrique Granados (1867 – 1916) –
*Intermezzo*** (from the opera *Goyescas*)

Gaspar Cassadó (see below), whose presence is felt throughout this disc, transcribed this orchestral interlude from *Goyescas*. Cassadó made numerous transcriptions for cello, and this one remains popular today. I love the singing lines and the rhythmic poise.

**Gaspar Cassadó (1897 – 1966) –
*Sonata Nello Stile Antico Spagnuolo,
Danse du Diable Vert, Requiebros.*** It would be hard to imagine putting together a collection of Spanish music for cello without including

any works of Gaspar Cassadó, a child prodigy cellist from Barcelona. At the age of nine he began studying cello with the great Pablo Casals after Casals heard his first public performance. He later studied composition in Paris with Manuel de Falla and Maurice Ravel.

The three original Cassadó works presented in this program are quite distinct in style. In the *Sonata Nello Stile Antico Spagnuolo* (sonata in an old Spanish style), the composer creates a kind of fusion of late Baroque and the classical era's "stile galante," mixed with romantic harmonies, resulting in a work not unlike other fashionable pieces of the twenties and thirties by composer-performers such as Fritz Kreisler or Henri Casadesus. *Danse du Diable Vert* is a virtuosic showpiece for cello, with a playful, mischievous air. The opening theme has a pentatonic quality that creates an exotic flavor. *Requiebros*, perhaps Cassadó's best-known work, is romantic in style and strongly Spanish in character. Its title refers to flirtatious compliments or flattering comments, and the spirit is one of exalted nobility.

**Xavier Montsalvatge (1912 - 2002) –
*Cinco Canciones Negras***

This is my transcription of Xavier Montsalvatge's Cuban-themed song cycle for mezzo-soprano. Using Kochanski's transcription of the Falla suite as a model, I varied the octave level of the vocal line and borrowed from the piano accompaniment to make the cello part more instrumental. The themes of the poetry that Montsalvatge sets in these songs are affectionately portrayed

in the music. Listen for the wistful nostalgia of *Cuba al Dentro de un Piano*, the playful rhythm of *Punto de Habañera*, the violence of *Chévere*, the delicate tranquility of *Canción de Cuna para Dormir a un Negrito* and the sheer exuberance of *Canto Negro*.

**Joaquin Turina (1882 – 1949) –
*El Jueves Santo a Medianoche***

This is the second movement from Turina's *Suite Pittoresque, Sevilla, Op. 2* (1908) for solo piano. Turina himself transcribed this movement for cello and piano in 1924 at the request of Gaspar Cassadó, to whom the piece was dedicated. In the suite, Turina depicts three scenes of life in Seville. In this movement he presents the midnight processional on Holy Thursday. As the piece begins, we hear drums, as if from far away, in the left hand of the piano, with bugle calls suggested by harmonics from the cello. A plaintive melody emerges, softly at first, then building to a point of passionate exaltation before returning to tranquility as the processional passes: another opportunity to exploit the singing quality of the cello.

**Manuel de Falla (1876 – 1946) –
*Suite Populaire Espagnole***

Originally titled "Siete Canciones Populares Españolas," for voice and piano, the piece was transcribed for violin and piano by Paul Kochanski (and subsequently for cello and piano by Maurice Marechal), who omitted one of the songs and changed the title. In addition to spurring my interest in Spanish music, this beloved Falla work also fostered my interest in

playing vocal music on the cello. I never grow tired of this inspiring piece: each performance renews the challenge of trying to capture the inflections of the words and the unique connections between notes that singers create. For me, no other piece reflects the passion and spiritual strength of the Spanish people as poignantly and elegantly as this one.

***El Cant dels Ocells*, arr. P. Casals**

This piece, translated as "The Song of the Birds," is a traditional song from Catalonia made famous by the great Catalan cellist Pablo Casals. This spiritual work has become a symbol of national identity for the Catalan people, but it has personal significance for me as well. I have a vague recollection of hearing Casals play this piece on television when I was a boy (perhaps it was when Casals famously performed at the U.N. to promote peace in 1971). Also, when I was a student of Bernard Greenhouse years later, I participated in a performance of it in New York in a version for cello ensemble with Mr. Greenhouse playing the solo part. Its inclusion on this disc is in part a tribute to him.

– Andrew Smith

Cellist Andrew Smith is an Associate Professor of music at the University of Nevada, Las Vegas (UNLV), and the Principal Cellist of the Las Vegas Philharmonic. An avid chamber musician, he has performed chamber music concerts throughout the United States, as well as in Italy, Spain, England, Germany, Denmark, Ukraine, Peru, and Brazil. He is an original member of the Camerata Deiá, a group founded in 2001 to be the resident ensemble with the Deiá International Music Festival, a summer festival in Majorca, Spain. He was also a founding member of the Adriatic Chamber Music Festival, a summer music program in southern Italy, where he taught and performed from 1998 to 2008. An active recitalist, Andrew has collaborated with pianists Alfredo Oyágüez Montero and Carl Pontén in cello-piano recitals in Spain, Italy, Germany, Sweden, and Japan, as well as in Kosovo, Serbia, and Macedonia. During summers, in addition to the Deiá International Music Festival in Spain and the Adriatic Chamber Music Festival in Italy, Smith has taught and performed in a number of other festivals, including the Marrowstone Music Festival, Festival Mozaic in San Luis Obispo, the Rocky Ridge Music Center, the Blue Mountain Festival, Dakota Chamber Music, the Green Valley Chamber Music Festival, the Tuacahn Summer Arts Institute, and the Las Vegas Music Festival.

Prior to his appointment at UNLV, Mr. Smith played with the Nicoletti String Quartet in Santa Barbara, where he also performed regularly with the Santa Barbara Symphony and the Santa Barbara Chamber Orchestra. For two years he was Principal Cellist with the West Virginia

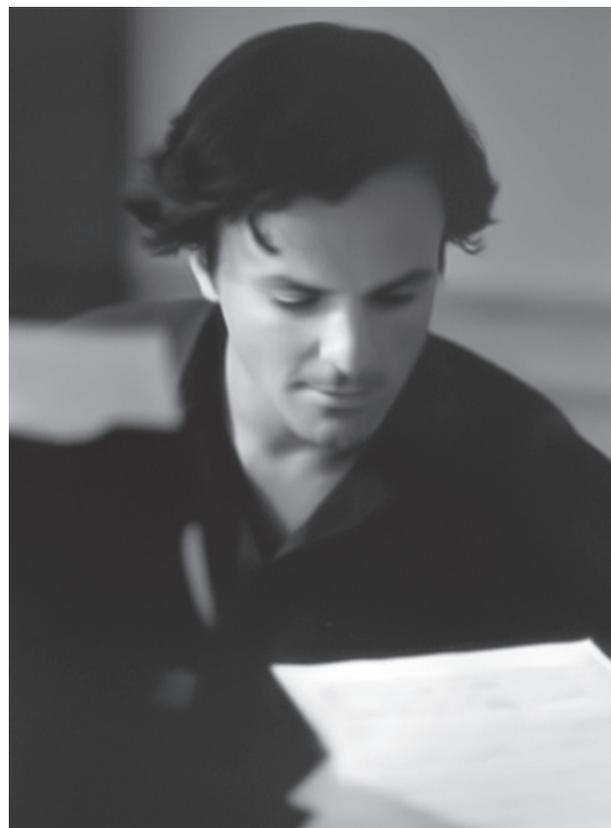


Symphony, where he was in residence as a member of the Montani String Quartet. He has won several awards and prizes, including first prize in the Performing Arts Scholarship Foundation competition in Santa Barbara, and an Esperia Foundation grant to study with the eminent Hungarian cellist Csaba Oncay at the Liszt Academy in Budapest. He has studied cham-

ber music with such notable musicians as Felix Galimir, Leon Fleischer and Julius Levine, as well as members of the Juilliard, Guarneri, Emerson, Alban Berg, Vermeer, Muir, and American string quartets. He has also participated in numerous chamber music festivals, among them the Taos School of Music, Kneisel Hall, The Quartet Program, and *Bravo! Vail*.

Mr. Smith is a recipient of the Doctor of Musical Arts degree from the University of California, Santa Barbara, where he was a member of the Young Artists String Quartet. He has also earned a master's degree from The Mannes College of Music in New York and a Bachelor of Music degree from the Hartt College of Music in Hartford, CT. He has studied cello with Timothy Eddy, Bernard Greenhouse, Leslie Parnas, Ron Leonard, and Geoffrey Rutkowski.

Pianist Alfredo Oyágüez Montero is the head of the conducting program and the orchestra program at The Conservatorio Superior de Las Islas Baleares, where he conducts both the symphony and the chamber orchestra. He is on the faculty of the Palma de Mallorca Conservatory in the Balearic Islands, and he serves as the Artistic Director of the Deiá International Music Festival, the Palau March Chamber series, and as the Director and founding member of the Camerata Deiá. He serves as a professor at the Folkwang Universität der Künste in Essen, Germany, and the International Music Seminars "Musica en Compostela." He is a fellow of Ministerio de Asuntos Exteriores, JONDE, Fun-



dacion Loewe, Comunidad de Madrid, Musica en Compostela, Fundacion "La Caixa" and the "Comite Conjunto Hispano-Norteamericano." An active recitalist, Oyágüez has performed in concerts and at festivals worldwide, collaborating with other professional musicians including violists, cellists, violinists, clarinetists, saxophonists, pianists, string quartets, and other chamber musicians.

Prior to joining the faculty at the Palma de Mallorca conservatory, Oyágüez was a member of the Ensemble for Contemporary Music at the

University of California, Santa Barbara (UCSB), where he produced a festival featuring the music of Spanish composers. He was accompanying pianist at Madrid State Conservatory, Associate Pianist for the Lisbon Metropolitan Orchestra and Production Manager of the Santa Barbara Orchestra. He has been the recipient of several prizes and grants, including first prize in the 1996 Santa Barbara Performing Arts Foundation competition.

A native of Spain, Mr. Oyágüez studied with professors Almudena Cano, Consuelo Mejias, and Josep Colom; he graduated from the Ma-

drigal Royal Conservatory with a "High Degree in Music" and the "Piano Professor Diploma." He spent three years in Poland and the Czech Republic pursuing postgraduate studies at the Frédéric Chopin Music Academy (Warsaw University) and the Prague Fine arts Academy with pianists Andrej Stefansky, Ivan Moravec, and Boris Krainj. He earned a MM degree at Yale, where he studied piano with Professor Boris Berman. He has also completed dual MM degrees at the University of California, Santa Barbara, where he studied conducting with Professor Heiichiro Ohyama and piano performance with Professor Paul Berkowitz.

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I dedicate this CD to the memory of my mother, Jane Llewellyn Smith.
– Andrew Smith

Alfredo Oyágüez Montero would like to thank his son Lukas, his wife Rosa, his brother Guillermo, his parents Mariangeles and Felix, and "Pilichin."

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