

instrument from composers across the globe – around 25 different nationalities. In addition to this, he has performed the Spanish premiere of works by composers such as B. Tchaikovsky, G. Chitchyan, E. Hayrapetyan and M. Israelyan, and has revived and recorded lesser-known works by composers such as R. Holloway, Ch. Bochmann, E. Mainardi and S. Tsintsatze. Juan recently released his first and second solo albums, *Casiopea* and *Vulneraria*, both double CDs, and both on the NIBIUS label, consisting entirely of new works for solo cello. The albums were highly recommended by Melómano and Scherzo Magazines. His studio recording of Bach Cello Suites is soon to be released. Juan is also an avid chamber musician, performing frequently with pianist Santiago J. Báez. Juan currently serves as professor of violoncello at Granada Conservatory. He plays a superb instrument built by David Bagué. He is also currently writing a book, *Conversations with Mstislav Leopoldovich Rostropovich*.

Santiago Báez is a pianist and composer born in Córdoba, Spain, in 1982. He studied with M^a Paz Ramos Millán, Juan Miguel Moreno Calderón, Peter Bithell, Manuel Carra, Novel Sámano, Daniel Sprintz and Antón García

Abril. A prizewinner at several national competitions, including Intercentros, Pedro Bote and Alnafir, he has, since 2002, collaborated with a number of Andalusian orchestras, including Orquesta de Córdoba, Seville Chamber Orchestra, Almería Orchestra and the Andalusian Youth Orchestra. In addition, he has performed his own works with the Szczecin Philharmonic Orchestra, Netherlands Chamber Orchestra, Gran Canaria Philharmonic Orchestra and with conductors Michael Thomas, Manuel Hernández Silva, Lorenzo Ramos, Bas Wiegers, Xavier Puig and Rodrigo Tomillo, among many others. His works have been premiered and performed at numerous international festivals in Europe as well as in Venezuela, Argentina, Cuba, Chile, the US, Singapore and Japan. Santiago has received commissions from Arno Bornkamp, Pacho Flores, Luis González, Ensemble Squillante, Ensemble NeoArs, the Fundación Autor and The Eduard van Beinum Foundation, among many others. A dedicated chamber musician, he plays in multiple groups, including his duo with Juan Aguilera Cerezo. He is currently professor of piano at the Rafael Orozco Music Conservatoire of Córdoba.

Samuel Lord Kalcheim

Music for Cello

Juan Aguilera Cerezo, cello
Santiago Báez, piano

Samuel Lord Kalcheim: Sonata for Violoncello and Piano in E minor

1	I	Allegro ma non troppo	(30:34) 14:18
2	II	Tema e Varizioni	16:16

Samuel Lord Kalcheim: Sonata for Violoncello Solo, “Three Maxims of Delphi”

3	I	Γνῶθι σεαυτόν (Know thyself)	(31:16) 10:29
4	II	Μηδὲν ἄγαν (Nothing in excess)	9:14
5	III	Ἐγγὺ πάρα δ’ ἄτη (A pledge brings ruin)	11:33

Total Time: 61:53

Recorded June 1, 2024 at FJR Estudio de grabación, Granada, Spain. Produced by Fernando Javier Romero. Engineered by Fernando Javier Romero and Nicholas Emerson. Cover Painting: *Long Pond*, by Eleanor Lord.



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Samuel Lord Kalcheim

Music for Cello

Juan Aguilera Cerezo, cello
Santiago Báez, piano



**Sonata for Violoncello
and Piano in E minor (2023)**

This large-scale sonata represents perhaps my most mature fusion of Romantic and Modern influences into an expressive and individual vision. The first movement revels in winding chromatic harmony while making ample space for lyricism, and of course, dialogue between the two instrumental protagonists. The movement’s structure is an individual take on the classical sonata form: a prolonged allegro exposition, already rich in development, and in place of a development, a nested slow movement—something of an eye in the center of the more turbulent and stormy exposition and recapitulation. The movement’s coda retreats to the inner slow movement’s tempo and figuration, and amidst the starkest of textures, sets the main allegro theme in this more tragic context. The second movement is a large theme-and-variations-qua-finale in the tradition of Beethoven’s op. 109 and op. 111 piano sonatas. Based on a simple theme presented in starkest terms, variations 1-3 increase in chromatic complexity and chaotic sense of rhythm. Variation 4 is slow and melancholically expressive—perhaps the emotional heart of the set. Variation 5 picks up the tempo, only to yield to

another slow variation, this time more lilting, a lullaby reminiscent of Brahms, and the only variation in major. The final variation ends the work with fitting intensity, and briefly recalls the main theme of the first movement.

Samuel Lord Kalcheim

**Sonata for Violoncello Solo,
“Three Maxims of Delphi” (2022)**

Each movement of this substantial work, commissioned by Juan Aguilera Cerezo, takes inspiration from one of the three famous pieces of wisdom inscribed on the portico of the Temple of Delphi: “Gnothi seauton” (Know thyself), “Meden agan” (Nothing in excess), and “Eggua para d’ate” (A pledge brings ruin). Each of these statements forms a starting point for musical reflection—the first movement’s intense polyphony emphasizes emotional honesty and self-awareness, not only in the music itself, but also in highlighting the vulnerability of the performer; the second describes a world that while full of emotion, is elegantly circumscribed and refined; the third, a passacaglia, “pledges” itself to follow a repeating pattern, and struggles to hold itself together amidst increasingly intense musical consequences.

Samuel Lord Kalcheim

Performer’s Note:

No suele decirse de primeras que la música de Samuel Lord Kalcheim sea una música de su tiempo. Y sin embargo, lo es. La sonata para cello solo es monumental desde su propia inspiración. A mi petición, Samuel desarrolló una escritura muy polifónica para un chelo solo. El resultado es una obra gigante en su voluntad y gigante, a mi juicio, en su riqueza. Pero hay que estar dispuesto a profundizar en el sonido, sobre todo en la passacaglia. Disfruté enormemente ser el primer intérprete de esta sonata llamada a la permanencia, y todo ello a mi juicio. La sonata para chelo y piano mantiene la vocación de grandeza, pero en solo dos movimientos. La apuesta es arriesgada, y a Samuel le ha salido una preciosa sonata, con muchos momentos de una intimidad y sinceridad que Santiago y yo tuvimos el gusto de hacer sonar por primera vez. Samuel Lord Kalcheim muestra en todo momento virtudes que tienen que ver con su propia limpieza como compositor y con su excelsa formación, y todo ello a mi humilde juicio. Finalmente, trabajar con Samuel en persona ha sido, ambas veces, una experiencia profesional de las que atesoro como más ricas y verdaderas.

It is not usually said at first that the music of Samuel Lord Kalcheim is music of his time. And yet, it is. The sonata for cello solo is monumental in its very conception. At my request, Samuel developed a highly polyphonic way writing for a solo cello. The result is a work gigantic in its will and gigantic in its wealth. But you have to be willing to delve deeper into the sound, especially in the passacaglia. I greatly enjoyed being the first performer of this sonata, one which I believe deserves a place in the repertoire. The sonata for cello and piano maintains the aspiration for greatness of scope, but in only two movements. It’s a risky proposition, but Samuel has produced such a beautiful sonata, with many moments of intimacy and sincerity, which Santiago and I had such pleasure in premiering. Samuel Lord Kalcheim shows the virtues of being a precise composer, reflecting his excellent training. Finally, working with Samuel in person has been, in both instances, a professional experience that I treasure as rich and true.

Juan Aguilera Cerezo
Granada, 12-11-2024

Samuel Lord Kalcheim composes in a variety of styles, old and new, and is dedicated to writing music both emotionally and intellectually satisfying, balancing tender lyricism with tight, complex formal architecture. Building on an expertise in 18th and 19th c. styles and forms, Samuel writes expressive new music for today’s sensibilities. New York City Concert Review wrote of Samuel’s 2023 New York concert, “*Mr. Kalcheim is proving to be a promising and accomplished young composer with much to offer the world.*” Samuel has collaborated with artists such as TAK Ensemble, soprano Estelí Gomez, the Delgani String Quartet, University of Oregon’s Musicking Conference, the Elsewhere Ensemble, and pianists Asiya Korepanova and Ilya Kazantsev. A master of classically inspired musical form, Samuel’s largest body of work is chamber music. He has more recently completed two major song cycles—one for non-binary tenor Kristyn Michele based on his own translations of ancient texts, and a more recently, *A New*



York Litany, written for three major U.S. opera singers. Samuel is an experienced teacher of music theory, musicianship and composition in university settings as well as privately, and is currently working on a keyboard harmony textbook.

Andalusian cellist **Juan Aguilera Cerezo** (www.aguileracello.com) is a major champion of new music and has dedicated a large part of his musical activity to expanding the repertoire for unaccompanied cello, especially in the genre of sonatas for solo cello. Juan has commissioned over sixty new works for his