

CHANDOS

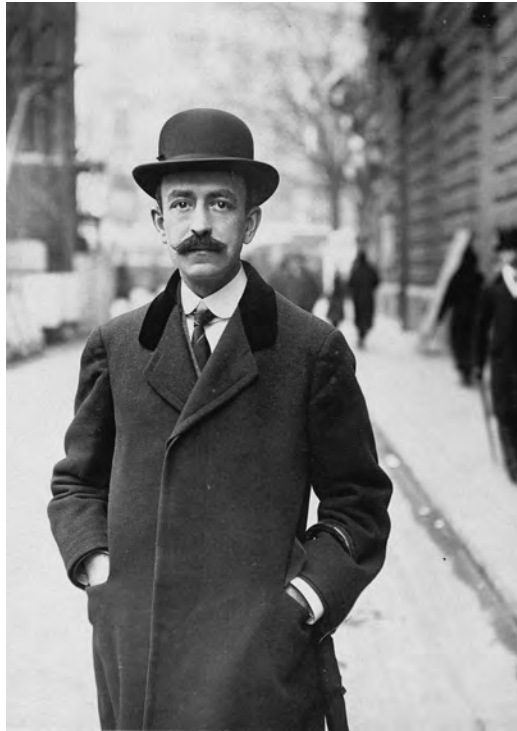
MEISINGER THE SPANISH ALBUM

KRZYSZTOF
MEISINGER
GUITAR

PATRYCJA BETLEY PERCUSSION

MEISINGER SOLOISTS





Photographer unknown, photograph now in the Casa Museo
Manuel de Falla / AKG Images, London / Fine Art Images

Manuel de Falla, Paris, 1910

Meisinger: The Spanish Album

première recordings in these arrangements

Manuel de Falla (1876 – 1946)

1

Danza española No. 1 (1904 – 05)

3:32

from *La vida breve*

Lyric Drama in Two Acts

Arranged for Guitar and String Quintet by Krzysztof Meisinger

Molto ritmico

Traditional

2

Romance de amor

4:02

(*Romance anónimo*)

Arranged for Guitar and String Quintet by Krzysztof Meisinger

♩ = 80

Manuel de Falla

- 3** **Danza del molinero** (1916 – 17, revised 1916 – 19) **3:23**
from *El sombrero de tres picos*
Originally Pantomime in Two Scenes, revised as Ballet
Arranged for Guitar and String Quintet by Krzysztof Meisinger
Poco vivo

Francisco Tárrega (1852 – 1909)

- 4** **Recuerdos de la Alhambra** (1899) **4:21**
for Solo Guitar
Arranged for Guitar and String Quintet
by Krzysztof Meisinger and Gregg Nestor
Andante
- 5** **Gran jota Aragonesa** (c. 1872) **9:11**
for Solo Guitar
Arranged for Guitar and String Quintet by Krzysztof Meisinger
Lento – Vivace

Maurice Ravel (1875 – 1937)

6

Pavane pour une infante défunte (1899)

5:19

for Solo Piano

Transcribed for Orchestra (1910) by the Composer

Arranged for Guitar and String Quintet by Krzysztof Meisinger

Lent

Traditional

7

El Vito

2:58

Andalusian Folksong

Arranged for Guitar and String Quintet by Krzysztof Meisinger

Allegro

Manuel de Falla

- 8 **Canción del fuego fatuo** (1915, reworked 1916 – 17) **1:34**
from *El amor brujo*
Gitaneria, later Ballet, in One Act
Arranged for Guitar and String Quintet by Krzysztof Meisinger
Vivo

Traditional

- 9 **El noy de la mare** **5:59**
Catalan Christmas Carol
Arranged for Guitar and String Quintet by Krzysztof Meisinger
Andante

Luigi Boccherini (1743–1805)

10

Introduction and Fandango (1798) **5:29**

from Guitar Quintet in D major, G 448,
itself arranged from String Quintet in D major, G 270 (1771)
and String Quintet in D major, G 341 (1788)
Arranged for Guitar and String Quintet
by Krzysztof Meisinger and Gregg Nestor
[Introduction.] Grave assai – Fandango

Isaac Albéniz (1860–1909)

11

Preludio, Op. 232 No. 1 (1892) **7:31**

('Asturias')
for Solo Piano
Arranged for Guitar and String Quintet by Krzysztof Meisinger
Andante

Vicente Amigo (b. 1967)

	Requiem y Roma (2013 – c. 2014)	10:22
	for Solo Guitar	
	Arranged for Guitar and String Quintet by Krzysztof Meisinger	
12	Requiem (c. 2014). Lento	5:38
13	Roma (2013). Vivo	4:43
	TT 64:32	

Krzysztof Meisinger guitar

Patrycja Betley percussion

Meisinger Soloists

Anna Maria Staśkiewicz violin

Kamil Staniczek violin

Marek Czech viola

Marcel Markowski cello

Michał Sobuś double-bass

Maria Wilgos lute



Patrycja Betley

Meisinger: The Spanish Album

Introduction

Ranging from traditional songs to one of the leading flamenco composers of the present day, through music inspired by the sights and sounds of Spain from the 1700s to the early 1900s, *Meisinger: The Spanish Album* presents the guitar as the main protagonist in a programme of arrangements accompanied by strings and percussion: reworkings that are perhaps no more surprising than the music itself, much of it filtered through the creative imaginations of composers from Boccherini to Falla. The string accompaniments on this recording add warmth, colour, and sustaining harmonies to support the guitar, and to these have been added improvised percussion parts – from red-blooded castanets to the delicate, atmospheric sounds of bar chimes. Through all this, the guitar is the eloquent soloist, and the musical embodiment of Spain.

Boccherini: Introduction and Fandango

The Italian Luigi Boccherini (1743 – 1805) was born in Lucca, continued his studies in Rome, and first worked as a cellist at the Burgtheater in Vienna. But it was his move

to Madrid, in 1768, which would have the most decisive influence on his career – and on his very large output of chamber music (as well as more than thirty symphonies). In 1770 he began working for Don Luis Antonio (brother of King Charles III of Spain) and would spend the rest of his life in the country. Don Luis died in 1785 and Boccherini found new patrons: the Duke de Benavente Osuna appointed him to direct his court chamber orchestra, and Boccherini also received a stipend from the music-loving Friedrich Wilhelm II of Prussia (1744 – 1797). The last few years of the composer's life were more difficult, though Boccherini was given some financial support by Lucien Bonaparte (Napoleon's younger brother) who was appointed French Ambassador to Spain in 1800. The *Introduction and Fandango*, from Boccherini's Guitar Quintet, G 448, was derived from movements originally written for string quintets composed in 1771 and 1788, but the reworking for guitar and strings was almost certainly made in 1798. This music presents a fascinating illustration of a highly inventive composer steeped in the music of Haydn (eleven years Boccherini's senior)

and his contemporaries, drawing fresh and exciting influences from the dance forms of his adopted home.

Tárrega: Recuerdos de la Alhambra

Francisco Tárrega (1852–1909) had a volatile childhood. His musical gifts were apparent early on, but after a brief time studying in Barcelona with the guitarist Julián Arcas, he ran away, at the age of ten, and attempted to earn a living playing in cafés and restaurants. His father found him and took him home, but three years later Tárrega ran away again – twice – on both occasions to Valencia. He made music constantly through his teenage years and in 1874 he was admitted to the Madrid Conservatory where he studied the guitar and composition (with Emilio Arrieta). After graduation, Tárrega was sought after as a guitar teacher, as a travelling virtuoso, and, increasingly, as a composer. In 1885 he settled in Barcelona where his friends included the two leading Spanish composers of the period, Isaac Albéniz and Enrique Granados. It was his patron, Concepción Gómez de Jacoby, who took Tárrega to visit the Alhambra, in Granada, and he dedicated the first version of *Recuerdos de la Alhambra* to her. The autograph manuscript (preserved in the Museu de la Música de Barcelona) shows that Tárrega's original title had been

Improvisación ¡A Granada! Cantiga Árabe and the dedication, to Conchita G. de Jacoby; the work was signed and dated Málaga, 8 December 1899. By the time it was published, by Ildefonso Alier, in Madrid, Tárrega had not only changed the title but also the dedication: to the Parisian guitarist Alfred Cottin (1863–1923). The music is extremely evocative of the great Islamic palace of the Alhambra, and of Andalusia more generally, the theme sustained with *tremolo* effects over arpeggios in the opening minor key section, and in the major key section which follows. In this arrangement, Tárrega's original guitar writing is kept as written, but is now enhanced by additional lines for strings and delicate percussion.

Tárrega: Gran jota Aragonesa

Tárrega's biographer Adrián Ruis has shed useful light on the history of the *Gran jota Aragonesa*. Under various titles (including *Gran jota*, *Variaciones sobre la Jota*, and *Aires Nacionales Españoles*) it was a work which Tárrega often played in recitals and the earliest known manuscript dates from 1872. Tárrega would often vary the number of variations (several of them composed by his first teacher, Julián Arcas) and on other occasions he would play a different introduction. The work was first published,

by Alier, in Madrid, soon after Tárrega's death, in 1909, with the title *Jota sobre motivos populares*. In spite of this confusing composition history, it is a strikingly effective piece which was often a highlight of Tárrega's own concerts. Given the extremely flexible nature of the work itself, the addition of strings and percussion seems entirely appropriate.

Albéniz: Preludio, Op. 232 No. 1 ('Asturias')
Tárrega's friend Isaac Albéniz (1860–1909) was a virtuoso pianist who also played the guitar and is known to have strummed accompaniments for himself in traditional songs. But even though he evoked the guitar brilliantly on the piano, he never composed any music for the instrument. First published for solo piano in 1892 (with the title 'Preludio'), the piece known as 'Asturias' is – like *Recuerdos de la Alhambra* – imbued with the spirit of southern Spain. The work only acquired its geographically confusing title of 'Asturias' (on Spain's north coast) after Albéniz's death. It was a natural step to prepare a transcription of this piece for guitar, and several arrangements were published, of which one of the most successful was undertaken by the great Spanish virtuoso Andrés Segovia. Krzysztof Meisinger's version follows Segovia in transposing

the music from Albéniz's original key of G minor into E minor, but also adds string accompaniment. The outer sections are marked by urgency and unease (emphasised by repeated notes) while the slower central part of the work suggests the improvisatory style of Andalusian *cante jondo*.

Ravel: Pavane pour une infante défunte
Maurice Ravel (1875–1937) was born in the Basque town of Ciboure, a short distance from the Spanish border, and his mother had grown up in Madrid. In other words, Ravel's use of Spanish sources (in works such as the *Rapsodie espagnole*, *L'Heure espagnole*, and *Boléro*) was less a case of musical tourism and more a way of quietly asserting his Basque heritage. The *Pavane pour une infante défunte* (1899), originally composed for piano while Ravel was still a student at the Paris Conservatoire (and later orchestrated by him), is one of the first examples of his fascination with earlier dance forms (something which the composer would develop in later works such as *Le Tombeau de Couperin*), and of the inspiration of Spain – though Ravel apparently chose the title more for its poetic sound than for any specific reason. The music – clearly influenced by Chabrier, another great Hispanophile – represents the kind of pavane that a young

princess (Infanta) might have danced at the Spanish court. In Ravel's lifetime, recordings of the *Pavane* appeared in arrangements for cello, violin, saxophone, and mixed chamber ensemble, and in 1939, part of it was borrowed for the hit song *The Lamp Is Low*. The present arrangement puts the main theme on the guitar, cushioned by strings with some colouristic percussion touches.

Falla: Danza española No. 1

Manuel de Falla (1876 – 1946) wrote only one original piece for guitar (the *Homenaje* in memory of Debussy) but he often imitated the instrument in his other works. Three dances from Falla's stage works have been arranged by Meisinger for this recording. The 'Danza española No. 1' is taken from the opera *La vida breve* (written in 1904 – 05 but not performed until 1913) and quickly became one of the work's most popular numbers, in part owing to Fritz Kreisler's successful transcription for violin and piano. Meisinger's arrangement is perhaps truer to the Spanish spirit of the original, with a good deal of local colour in the accompaniment.

Falla: Canción del fuego fatuo

The 'Canción del fuego fatuo', a song about the anguish of unrequited love, forms part of *El amor brujo*, a work which started as an

entertainment first performed in 1915 and dedicated to the flamenco singer and dancer Pastora Imperio. The next year, Falla revised it, adding three songs for mezzo-soprano (including the 'Canción del fuego fatuo'), but it was not until its reworking as a one-act ballet (with full orchestra) that it became an international success. Decades later, it found a new audience when Miles Davis and Gil Evans recorded an arrangement of it (as 'Will o' the Wisp') on their 1960 album *Sketches of Spain*.

Falla: Danza del molinero

Falla's ballet *El sombrero de tres picos* was commissioned by Diaghilev for the Ballets russes and first performed by the company during its London season at the Alhambra Theatre, on 22 July 1919, conducted by Ernest Ansermet. After a dramatic introduction, the 'Danza del molinero' is dominated by driving Andalusian rhythms which had their origins in music originally played by guitars in traditional songs and dances, and are here reinvented by Falla to striking effect.

Amigo: Requiem y Roma

As well as enjoying a career as a composer, Vicente Amigo (b. 1967) has worked as the guitarist on numerous recordings by flamenco singers. Amigo aims to rediscover the spirit of



Sisi Cecyllia



The musicians during the recording sessions

traditional flamenco through the use of more modern idioms, incorporating elements of jazz and contemporary classical music. *Requiem* was composed in memory of his friend Paco de Lucía (1947 – 2014) and the more animated *Roma* was written a little earlier (Amigo included it in his album *Tierra*, released in 2013). These two pieces make admirable companions, and present an opportunity to hear the 'nuevo flamenco' style of which Amigo has become one of the leading living exponents.

Traditional: Romance de amor

The *Romance de amor* (sometimes called 'Romance anónimo') has been attributed over the years to several different composers, including Antonio Rubira and Fernando Sor. It was already popular in the late nineteenth century and first recorded on a Spanish cylinder in about 1900.

Traditional: El noy de la mare

El noy de la mare is a traditional Catalan Christmas Carol which became famous thanks to a transcription made by Miguel Llobet (1878 – 1938), but there are surviving manuscript sources for this lovely tune dating back to at least 1820. In the arrangement performed here the guitar offers an introduction before the melody is first heard on a solo violin.

Traditional: El Vito

El Vito is a traditional Andalusian dancing song celebrating St Vitus (patron saint of dance) and in the nineteenth century it became associated with steps in bullfighting. In quick triple time, it is lively and vibrant.

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A note by the performer

It is my expectation that almost all of you will have had similar experiences in your life: that moment when an idea comes into your mind, but its implementation is postponed for reasons you cannot easily explain. That is what happened with this album...

The plan to record it formed in my head (and heart) almost five years ago. I put together a programme and the number of orchestras willing to record it was considerable. However, I still felt the proverbial 'pebble in my shoe' regarding this project. Sometimes the dates on which both musicians and venue were available would not match, and then, on further reflection, the album programme did not fully suit me. When the recording was at last fully planned, in October 2022, unexpected problems arose with the availability of the chosen recording studio and it became necessary, once again, to move the realisation of this idea to an

unspecified future. I was waiting for the right time, but simultaneously felt that it was necessary to keep doing so.

It was then that Patrycja Betley appeared on the horizon of my musical discoveries – a phenomenal drummer who agreed to complement this project with her talent and unlimited imagination.

I decided to record the album with the Meisinger Soloists – a group of my truest friends, with whom sharing the stage is always a great joy and a special honour for me. I felt that I was now ready to bring the project into the recording studio, and I guess I was right. Sometimes it is better to wait for the right people and for the right time, at which point real miracles can happen...

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Born in 1984, **Krzysztof Meisinger** is one of the most fascinating and charismatic classical guitar players of our time, his artistic development having benefited from the profound influence of such teachers and music authorities as Aniello Desiderio (Italy) and Christopher Parkening (USA). His talent compared to that of the pianist Piotr Anderszewski and fellow guitarist Pepe Romero, he has performed all over the world – from Tokyo to Los Angeles and Buenos Aires –

in such halls as the Wiener Musikverein, Berliner Philharmonie, Wigmore Hall, London, Théâtre du Châtelet, Paris, Ryutopia Concert Hall, Niigata, Tokyo International Forum, National Philharmonic Concert Hall, Warsaw, Witold Lutosławski Concert Studio of Polish Radio, Warsaw, Grand Theatre of Polish National Opera, Warsaw, Théâtre du Palais-Royal, Paris, Raitt Recital Hall, at Pepperdine University, Malibu (California), Großmünster, Zürich, and Hatch Recital Hall, at the Eastman School of Music, Rochester (New York). His débuts at the Berliner Philharmonie and Wiener Musikverein met with standing ovations. He has performed at festivals such as the Festival 'Music in Old Krakow', National Philharmonic Festival, Warsaw, Usedomer Musikfestival, Music Festival in Łańcut, La Folle Journée de Varsovie, 'Toruń: Music and Architecture' International Summer Festival, Festival of Polish Music, Krakow, and Festival of Music Competition Winners, Bydgoszcz. Since September 2017 he has been the founding artistic director of the annual Meisinger Music Festival, in Szczecin, which has attracted artists of the calibre of Ivo Pogorelich, Mariza, Piotr Anderszewski, Simone Kermes, Janoska Ensemble, Daniel Stabrawa, and L'Arpeggiata.

Krzysztof Meisinger has given concerts with such orchestras and ensembles as

the Academy of St Martin in the Fields, PKF-Prague Philharmonia, Sinfonia Varsovia, Bilkent Symphony Orchestra, Ankara, Sinfonietta Cracovia, Philharmonia Quartett Berlin, Amadeus Chamber Orchestra, Poznań, National Philharmonic Chamber Orchestra, Warsaw, and NFM Leopoldinum Chamber Orchestra, Wrocław, under Łukasz Borowicz, José Maria Florêncio, Agnieszka Duczmal, Wojciech Michniewski, Krzysztof Urbański, and Michał Klauza, among others. He has collaborated with internationally acclaimed musicians such as Sumi Jo, Agnieszka Rehlis, Iwona Sobotka, and Daniel Stabrawa. His discography of a dozen albums has received many international awards and much critical acclaim. In May 2020 he signed an exclusive contract with Chandos Records, his début album on the new label, *Elogio de la Guitarra*, earning stunning reviews and named 'Best of 2021' by AllMusic. In May 2022, the British portal uDiscoverMusic declared him one of the twenty greatest classical guitarists of all time. Krzysztof Meisinger plays a copy of a guitar by Ignacio Fleta Pescador (1897 – 1977), built by Anders Sterner.

A charismatic multi-percussionist, composer, music therapist, and teacher, **Patrycja Betley** is a co-founder of leading Polish folk and jazz bands: Karolina

Cicha & Spółka, the Betley / Miró duo, the Moździer / Betley / Smoliński jazz trio, and Kayah & Transoriental Orchestra. She co-initiated the creation of the female bands Same Suki and Pamaruna. As a session musician for over twenty-seven years, she has gained experience by performing alongside many artists and musically supporting various bands. She has collaborated with artists such as Zbigniew Namysłowski, with the Aukso chamber orchestra conducted by Marek Moś, and with Adam Pierończyk, Zygmunt Konieczny, Carrantuohill, Zakopower, Tadeusz Woźniak, and Stanisław Soyka, and played in bands including Shannon, Hoboud, Balkan Sevdah, Danar, Maria Pomianowska, and Mamadou & Sama Yoon. She creates melodies by means of rhythm: when thinking about music and creating it on rhythmic instruments, she follows the melody, attributing this technique to the fact that her first instrument was the Irish flute, the tin whistle; such rhythmic melodies distinguish her from percussionists. However, multicultural percussion instruments have become her domain, and she has always been fascinated by the combination of percussion instruments from around the world with traditional, classical drum sets, and even with electronic instruments and synthesisers. She also writes music for

performance, and plays in various theatres, among them Teatr Dramatyczny and Teatr Ateneum, in Warsaw, and Teatr Pantomimy, in Wrocław. A dedicated educationist, Patrycja Betley is a certified art therapist, a graduate of the first-degree Gordon course, and has completed a course devoted to the playing of gongs, with a particular emphasis on their impact in individual and group therapy. This artist and teacher now conducts her own classes, entitled 'With an Instrument on the Map', for young people as well as adults. Since 2022, she has been an official endorser of Meinl, one of the world's largest drum brands. www.patrycjabetley.pl

Anna Maria Staśkiewicz graduated with honours from the Ignacy Jan Paderewski Academy of Music, Poznań, where in 2007 she pursued her master's degree in the violin studio of Professor Marcin Baranowski. She perfected her skills with Professor Wanda Wilkomirska and with Tatiana Grindenko. Mastering a vast range of solo violin literature and chamber music, she has performed as a soloist in Poland as well as Albania, Brazil, China, Estonia, Georgia, Germany, Italy, Lithuania, Russia, Scotland, Slovakia, Sweden, Switzerland, Turkey, and the USA. She has appeared with the Polish National Radio Symphony

Orchestra, Katowice, National Philharmonic Orchestra, Warsaw, Sinfonia Varsovia, Amadeus Chamber Orchestra of Polish Radio, NFM Leopoldinum Orchestra, Wrocław, Toruń Chamber Orchestra, and Sinfonietta Cracovia, and also collaborated with the symphony orchestras of Bydgoszcz, Lublin, Łódź, Zielona Góra, and Poznań. Abroad, she has worked with Sinfonia Viva, Nottingham, the Presidential Symphony Orchestra, Ankara, Göttinger Symphonieorchester, Zürcher Kammerorchester, and Orquestra Sinfônica Municipal de São Paulo, among others. As a soloist, she has performed under distinguished conductors such as Łukasz Borowicz, Agnieszka Duczmal, José Maria Florêncio, Robert Kabara, Vladimir Kiradjiiev, Jerzy Maksymiuk, Wojciech Michniewski, Marek Moś, and Maxim Vengerov, in such renowned venues as Theatro Municipal de São Paulo, Römer Kaisersaal, Frankfurt am Main, and National Philharmonic and Witold Lutosławski Concert Studio of Polish Radio, Warsaw. As an active chamber musician, she has appeared with José Gallardo, Robert Kabara, Olga Pasiecznik, Ewa Pobłocka, and Marcin Sikorski. Anna Maria Staśkiewicz has won numerous scholarships and awards, has been the concertmaster of Sinfonia Varsovia since February 2015, and is a lecturer at the Sinfonia Varsovia Academy, an educational



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The musicians during the recording sessions

project devoted to refining the playing skills of orchestral musicians.

Kamil Staniczek began playing the violin under the tutelage of his father, the violinist and teacher Waldemar Staniczek. He was a finalist, with the Chopin Piano Quintet, for the Gianni Bergamo Classic Music Award, Lugano, in 2009. In April 2011, he joined the I, Culture Orchestra project, organised by the Adam Mickiewicz Institute to commemorate the Polish Presidency of the European Union, and in autumn of that year embarked with the Orchestra on a concert tour of Europe, performing in such venues as the Berliner Philharmonie, Palais des Beaux-Arts, Brussels, Royal Festival Hall, London, Teatro Real, Madrid, Berwaldhallen, Stockholm, Kyiv Opera House, and National Philharmonic, Warsaw, under the direction of Paweł Kotla and Sir Neville Marriner. In September 2011, he graduated from the Fryderyk Chopin University of Music, Warsaw, in the class of the teacher, soloist, and chamber musician Professor Jan Stanienda. He has taken part in international music courses under the direction of renowned musicians such as Marina Yashvili, Kazimierz Olechowski, Bartosz Bryła, Tadeusz Gadziński, Hatto Beyerle (of the Alban Berg Quartett), Márta Gulyás, Avedis Kouyoumdjian, and Peter

Schumayer (of the Artis-Quartett Wien). He has performed as soloist with the Silesian Chamber Orchestra, Katowice, Gliwice Chamber Orchestra, and Fryderyk Chopin University of Music Symphony Orchestra. Currently leader of the second violin section of Sinfonia Varsovia, he has played in countries across Europe, as well as in Turkey, China, Japan, South Korea, and Oman, under conductors including Jerzy Maksymiuk, Krzysztof Penderecki, Marc Minkowski, Alexander Vedernikov, Jean-Jacques Kantorow, Hubert Soudant, and Marek Janowski, with soloists such as Anne-Sophie Mutter, Yuri Bashmet, Maxim Vengerov, Julian Rachlin, and Augustin Dumay. Together with the concertmaster and leaders of this Orchestra, Kamil Staniczek formed the Sinfonia Varsovia String Quintet, which in 2019 recorded a CD with music by Shostakovich, Penderecki, Roxanna Panufnik, and Lutosławski. He is also concertmaster of the Gliwice Chamber Orchestra and a member of #Ensemble.

Born in 1977, in Białystok, where he began his adventure in music under the direction of Henryk Najda, **Marek Czech** continued his education, in 1996 – 2001, at the Fryderyk Chopin Academy of Music (now Fryderyk Chopin University of Music), Warsaw, in the class of Professor Marek Marczyk. From 2000 to 2018 he was a member of the Royal

String Quartet, with which he gave regular performances in Poland and abroad. A turning point in the career of the Quartet was the invitation to join the BBC New Generation Artists programme (2004 – 06), which promotes the world's most talented young musicians. The team gained a reputation as one of the most interesting and dynamically developed string quartets of its generation. In autumn 2021, he joined Prima Vista String Quartet, with which he maintains a lively concert and phonographic activity. He is also a member of I Solisti di Varsavia and collaborates with many other orchestras and ensembles. He has participated in prestigious festivals in Poland and abroad, working with renowned artists such as Angela Hewitt, Sir Thomas Allen, Dame Ann Murray, Mark Padmore, Stephen Kovacevich, Antoine Tamestit, Christian Poltéra, Lawrence Power, Freddy Kempf, Cédric Tiberghien, Martin Fröst, Tzimon Barto, Llyr Williams, Ingolf Wunder, Andrzej Bauer, and Janusz Olejniczak. He has made numerous appearances at Wigmore Hall and Cadogan Hall, London, Koninklijk Concertgebouw, Amsterdam, Bridgewater Hall, Manchester, National Gallery of Art, Washington DC, Grand Théâtre de Bordeaux, Bohuslav Martinů Hall, Prague, Palais de Beaux-Arts, Brussels, Wiener Konzerthaus, and Konzerthaus Berlin. Polish Radio 2, BBC Radio 3, MEZZO television, and

other European stations broadcast concerts of the Quartet. Marek Czech is an assistant professor of viola and chamber music at the Fryderyk Chopin University of Music and, since 2019, a viola teacher at the State Music School Complex No. 1, Warsaw.

Born in 1989, **Marcel Markowski** is considered one of the most captivating and charismatic Polish instrumentalists of his generation. He studied cello under Professor Stanisław Firlej, in Łódź, and Michael Flaksman and Jelena Očić, in Mannheim. Among his many achievements is winning the Dezyderiusz Danczowski National Cello Competition, in 2007 and 2012, and the Yamaha National Scholarship Competition, in 2010. He has participated in master-classes given by Ivan Monighetti, Maxim Vengerov, Dominik Polański, Tomasz Strahl, Jeroen Reuling, Pablo de Naverán, Niall Brown, and Alexander Gebert. In 2012, at the age of twenty-three, he was appointed principal cello of Sinfonia Varsovia, Poland's leading symphony orchestra, co-founded by Lord Yehudi Menuhin, thereby becoming the youngest musician to hold a principal position in the orchestra's history. In 2014 – 15, at the personal invitation of its artistic director, Maxim Vengerov, he attended the International Menuhin Music Academy, in Switzerland. In 2021, he also became

the cello concertmaster of the Orchestra of Teatr Wielki, home of Polish National Opera, Warsaw, where he has received continued praise from music critics. In addition to his role as principal and concertmaster in two of Poland's top orchestras, with which he frequently tours Europe, Asia, and the Middle East, and performing with renowned conductors and soloists, Marcel Markowski is a member of the Sinfonia Varsovia String Quintet and a guest cellist of the Polish Cello Quartet, with whom he has performed at many renowned European festivals and major concert halls. As a soloist, he has performed with Krzysztof Penderecki, Jerzy Maksymiuk, Paweł Kotla, Fuad Ibrahimov, Daniel Stabrawa, Benjamin Ellin, and Alexander Sladkovsky.

A graduate of the Karol Szymanowski School of Music Complex, Rzeszów, the Fryderyk Chopin University of Music, Warsaw, and the University of Southern California Thornton School of Music, the double-bass player **Michał Sobuś** is professionally associated with the Polish National Opera, Warsaw, where he is group leader. He is also the vice group leader of Sinfonia Varsovia. He teaches orchestral studies at the Grażyna and Kiejstut Bacewicz Academy of Music, Łódź, also conducting such classes at the Sinfonia Varsovia Academy. A deeply engaged

chamber musician, he is a founder-member of the Sinfonia Varsovia String Quintet. He also participates in projects involving film, theatre, and entertainment music. For many years, Michał Sobuś has been recording and performing as a soloist with Krzysztof Meisinger, in Poland and abroad.

A skilled instrumentalist who plays Renaissance lute, baroque lute, baroque guitar, classical guitar, and theorbo, **Maria Wilgos** began learning the guitar at age eleven and studied lute in Kraków and Bydgoszcz with teachers such as Anton Birula and Anna Kowalska. Since graduating, with honours, in 2016, she has performed worldwide, collaborating with renowned early music ensembles and appearing at numerous festivals and events. In 2023, she earned a master's degree in classical guitar. As a dedicated teacher, she gives master-classes and lectures at music schools, focusing on nurturing the talents of students. She has performed with prestigious ensembles such as the National Philharmonic Orchestra, Warsaw, Arte dei Suonatori, Poznań, Lautten Compagny, Berlin, and {oh!} Historical Orchestra!, Katowice. She has also contributed to more than a dozen CD recordings and participated in renowned festivals such as the International Akaroa

Music Festival, New Zealand, and Bach Festival, Swidnica. As a basso continuo player, she has tackled significant baroque works including pieces by Lully, Handel, Purcell, Monteverdi, Bach, Vivaldi, and Corelli. Her solo repertoire reaches from John Dowland to Roland Dyens.

She performs in chamber groups such as the lute duo AbsoLutes and collaborates with various vocal and instrumental ensembles. Maria Wilgos deeply values the challenge of the stage, emotional expression in music, and fostering creativity in others.



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The musicians during the recording sessions

Also available



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Chandos Records Ltd, Chandos House, 1 Commerce Park, Commerce Way, Colchester, Essex CO2 8HX, UK.
E-mail: enquiries@chandos.net Telephone: + 44 (0)1206 225 200 Fax: + 44 (0)1206 225 201



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Chandos 24-bit / 96 kHz recordings

The Chandos policy of being at the forefront of technology is now further advanced by the use of 24-bit / 96 kHz recording. In order to reproduce the original waveform as closely as possible we use 24-bit, as it has a dynamic range that is up to 48 dB greater and up to 256 times the resolution of standard 16-bit recordings. Recording at the 44.1 kHz sample rate, the highest frequencies generated will be around 22 kHz. That is 2 kHz higher than can be heard by the typical human with excellent hearing. However, we use the 96 kHz sample rate, which will translate into the potentially highest frequency of 48 kHz. The theory is that, even though we do not hear it, audio energy exists, and it has an effect on the lower frequencies which we do hear, the higher sample rate thereby reproducing a better sound.

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Executive producer Ralph Couzens

Recording producer Ewa Guziołek-Tubelewicz

Sound engineer Ewa Guziołek-Tubelewicz

Editor Ewa Guziołek-Tubelewicz

Chandos mastering Alexander James

A & R administrator Karen Marchlik

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Design and typesetting Cass Cassidy

Booklet editor Finn S. Gundersen

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Chandos Records Ltd, Colchester, Essex CO2 8HX, England

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MEISINGER: THE SPANISH ALBUM

PREMIÈRE RECORDINGS IN THESE ARRANGEMENTS

MANUEL DE FALLA (1876–1946)

1 Danza española No. 1 (1904–05) 3:32

TRADITIONAL

2 Romance de amor 4:02

MANUEL DE FALLA

3 Danza del molinero (1916–17, revised 1916–19) 3:23

FRANCISCO TÁRREGA (1852–1909)

4 Recuerdos de la Alhambra (1899) 4:21

5 Gran jota Aragonesa (c. 1872) 9:11

MAURICE RAVEL (1875–1937)

6 Pavane pour une infante défunte (1899) 5:19

TRADITIONAL

7 El Vito 2:58

MANUEL DE FALLA

8 Canción del fuego fatuo (1915, reworked 1916–17) 1:34

TRADITIONAL

9 El noy de la mare 5:59

LUIGI BOCCHERINI (1743–1805)

10 Introduction and Fandango (1798) 5:29

ISAAC ALBÉNIZ (1860–1909)

11 Preludio, Op. 232 No. 1 (1892) 7:31

VICENTE AMIGO (b. 1967)

12–13 Requiem y Roma (2013–c. 2014) 10:22

TT 64:32

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KRZYSZTOF MEISINGER GUITAR

PATRYCJA BETLEY PERCUSSION

MEISINGER SOLOISTS

ANNA MARIA STAŚKIEWICZ VIOLIN

KAMIL STANICZEK VIOLIN

MAREK CZECH VIOLA

MARCEL MARKOWSKI CELLO

MICHAŁ SOBUŚ DOUBLE-BASS

MARIA WILGOS LUTE