

The NAXOS logo is located in the top left corner. It features the word "NAXOS" in a bold, white, serif font, centered within a blue square. Above the text is a stylized white graphic of a classical building facade with columns.

# CATALAN VIOLIN WORKS

Cassadó • Cervelló • Granados  
Mompou • Montsalvatge

Janna Gandelman, Violin  
Laia Martín, Piano

	<b>Enrique Granados (1867–1916)</b>	
1	<b>12 Danzas españolas – No. 6. Rondalla aragonesa</b> (c. 1888–90)	<b>4:07</b>
2	<b>Romanza in E flat major</b> (pub. 1971)	<b>6:22</b>
	<b>Federico Mompou (1893–1987)</b>	
3	<b>Combat del Somni – No. 1. Damunt de tu només les flors</b> (1942) (arr. Xavier Turull [1922–2000] as <i>Elegía</i> , 1963)	<b>3:38</b>
	<b>Gaspar Cassadó (1897–1966)</b>	
	<b>Violin Sonata in D minor</b> (pub. 1926)	<b>16:27</b>
4	I. Fantaisie	7:07
5	II. Pastorale	4:23
6	III. Finale (dans le style populaire)	4:57
	<b>Federico Mompou</b>	
7	<b>Altitud</b> (1928)	<b>5:40</b>
	<b>Enrique Granados</b>	
	<b>12 Danzas españolas</b> (c. 1888–90)	<b>7:43</b>
8	No. 5. Andaluza (arr. Fritz Kreisler [1875–1962])	3:37
9	No. 2. Oriental	4:06
	<b>3 Preludios</b> (pub. 1971)	<b>3:21</b>
10	No. 1. La góndola	0:46
11	No. 2. El toque de guerra	1:26
12	No. 3. Elevación	1:09
	<b>Federico Mompou</b>	
13	<b>Scènes d'enfants – V. Jeunes filles au jardin</b> (1918) (arr. Joseph Szigeti [1892–1973], 1937)	<b>2:30</b>
	<b>Enrique Granados</b>	
14	<b>12 Danzas españolas – No. 10. Melancolica</b> (c. 1888–90)	<b>4:11</b>
	<b>Xavier Montsalvatge (1912–2002)</b>	
15	<b>Cinco Canciones negras – No. 4. Canción de cuna para dormir a un negrito</b> (1945) (arr. as <i>Lullaby</i> , 1957)	<b>2:31</b>
	<b>Jordi Cervelló (b. 1935)</b>	
	<b>Prova di violino</b> (2012)	<b>13:00</b>
16	I. Introduzione	1:51
17	II. Burlesca	2:41
18	III. Ricordando	3:37
19	IV. Finale	4:51

## Catalan Violin Works: Gaspar Cassadó (1897–1966) • Jordi Cervelló (b. 1935)

### Enrique Granados (1867–1916) • Federico Mompou (1893–1987) • Xavier Montsalvatge (1912–2002)

In the first half of the 20th century, Catalan instrumental music was dominated by the piano and the cello. For the former instrument, pianist-composers Enrique Granados and Isaac Albéniz contributed a great deal of original music, combining a knowledge of Spanish and Catalan heritage with original material in works such as Granados's *Goyescas* and Albéniz's *Iberia*. For the cello, Pablo Casals, who had rediscovered the Bach cello suites in the 1890s, wrote and commissioned a good deal of original music expressing the pride he felt in his home region.

As a result of this relative dominance, the importance of the violin in Catalan music is often overlooked. The first-time listener to this collection will recognise a number of popular tunes and their versatility in arrangements for violin and piano, while noting the ability and willingness of Catalan composers to embrace the violin in original works.

The piano music of Enrique Granados is laden with suitable melodies for transcription, in particular the *12 Danzas españolas*, published in 1890. In this unidentified arrangement the *Rondalla aragonesa* begins with the pizzicato violin seemingly imitating a guitar, before switching to rustic double stopping over the piano's drone accompaniment. *Andaluza* has proved one of the most popular of the *Danzas españolas*, existing in many arrangements. One of the best known is from Fritz Kreisler, published in 1915. The melody is an easy fit for the violin, while the piano playfully probes with ornamented accompaniment. The unknown arrangement of *Oriental*, the second dance in Granados's set, occupies a high register to deliver the plangent melody, doubled by the piano in octaves and thirds. *Melancolica*, the tenth dance, has proved extremely popular with guitarists but in this unknown arrangement the melody is shared between the violin and the right hand of the piano.

Granados wrote a number of original pieces for violin and piano, unknown in date and published after the composer's death. These include a one-movement sonata for Jacques Thibaud and the *Romanza in E flat major*. A fulsome piece, the *Romance* was dedicated to Lauro Clariana, professor of mathematics at the University of Barcelona and a fine violinist. Granados writes an appealing legato line for the main theme, and in the central section gives the option for the 'G' string to be lowered by a semitone, heightening the contrast with the serene outer sections.

Although predominantly a composer for the piano, Federico Mompou wrote a number of fine songs. *Damunt de tu només les flors*, the first of three settings of Josep Janés collectively entitled *Combat del Somni*, was published in 1948. It was subsequently picked up by fellow Catalan Xavier Turull, a fine violinist who studied with Casals and premiered Roberto Gerhard's *Violin Concerto* in 1964. His arrangement brands the song as an '*Elegía*', assigning the tender melody to the violin before adding expression with a passionate double-stopped tune.

Gaspar Cassadó was a great Catalan cellist, spotted by Pablo Casals at the age of nine. Joining his new mentor in Paris, he studied composition with Ravel and Falla. Though his compositions understandably favour the cello, Cassadó learned a great deal about the violin in chamber music performances with Yehudi Menuhin and Joseph Szigeti, among others. Cassadó's chamber music output includes a piano trio, three string quartets and this violin sonata of 1926, written in memory of his brother Agustín.

The sonata begins with a fiery fantasy, checked by an *Allegro calmo* section, where the piano's limpid backdrop supports a sweeping violin melody. The second movement, a *Pastorale*, explores calmer waters, with a light-hearted second theme offering the violin greater freedom before the mood calms once more. The *Finale*, subtitled '*dans le style populaire*', begins with a peal of bells from the piano before the violin strides confidently to the front with a popular melody from the well-known Catalan song *Els tres tambors*. A furtive second melody finds the instruments in close dialogue, but the brightly voiced music, a little reminiscent of Ravel, wins through. Cassadó's brief implication that the work will end quietly is swept away by a quickfire coda.

*Altitud*, Mompou's only published work for violin and piano, began as a series of sketches for an uncompleted string quartet. Written in Paris for the violinist Francesc Costa, it is a rhapsodic composition that nonetheless makes a strong impact. The broad melody at the start progresses to upper register musings in keeping with its subject matter, though a central section of greater density is more earthbound.

The *Tres preludios* for violin and piano are more original works, again undated, from Granados' output. They are short and colourful enough to resemble musical postcards. *La góndola* features a bright melody and rocking accompaniment, then *El toque de guerra* pits the violin and piano squarely against each other before unity is achieved on the intimate *Elevación*.

Following Kreisler's lead, a number of violin virtuosos looked to Catalan piano music for inspiration. Hungarian virtuoso Joseph Szigeti arranged *Scènes d'enfants*, the final movement of Mompou's *Jeunes filles au Jardin*, in 1937. The violin begins with atmospheric harmonics before a playful discourse unfolds.

Born in Girona, Xavier Montsalvatge was a prolific song writer, his output headed by the *Cinco canciones negras* of 1946, which contain his most popular song, *Canción de cuna para dormir a un negrito*. Recognising its suitability for the violin, Montsalvatge renamed it *Lullaby*, its soulful melodic line becoming the ideal foil for a swaying habanera in the bass line.

The violin's importance to Catalan musical expression has continued well into the 21st century. Jordi Cervelló's *Prova di violino*, completed in 2012, is dedicated to the luthier David Bagué. Cervelló tried out a newly completed instrument in his workshop and, fascinated by the craftsmanship, recreated personal memories of Italian luthiers 70 years previously. Using 'all the principal techniques and expressive devices of the instrument', Cervelló completed a 'test piece' with similar outlines to a sonata. Each movement is longer than its predecessor with elaboration on dynamics, colour and expression. A mysterious *Introduzione* suggests an impressionistic picture of the dusty workshop, before the *Burlesca* trades bustling motifs between the instruments. The slow *Ricordando* contains rich double stopping, which becomes progressively more discordant. The *Finale* balances assertive violin statements with equally forceful ripostes from the piano before its central section takes on a nocturnal air. The sparkling coda ends on a high.

**Ben Hogwood**

## Laia Martín



Spanish pianist Laia Martín has completed studies in various areas of music including a PhD in Music Performance at the University of Aveiro, a Bachelor's degree in piano at the Liceu Conservatory of Music, a Master in Musical Performance degree at the Conservatory F. Venezzes in Rovigo, and a Master in Music Research degree at the Valencia International University. She performed her first recital for Jeunesses Musicales Spain, and has since performed at venues in Spain, Germany, Italy, France, Andorra, Portugal, Greece and Israel. She is a piano teacher at the Issi Fabra School of Music and the Pirineus Music Conservatory, and a music history teacher at the Universitat Oberta de Catalunya. She is the co-director of the Puigcerdà Music Festival and of the Musical Nights of Santa Cecilia with Dmitry Yablonsky and Janna Gandelman, and the director of the Conference on Artistic Research in Music of the Pyrenees.

## Janna Gandelman

Photo courtesy of I Classical Academy



Janna Gandelman was born in Kishinev, Moldavia in 1967. She started violin lessons at the age of five and won numerous competitions in the former Soviet Union. After immigration to Israel in 1979 she continued her studies and was accepted to be a part of the American-Israel Cultural Foundation, performing in many countries around the world and winning several competitions. Gandelman has been a member of many acclaimed music ensembles in Israel as well as being concertmaster of the Israel Camerata, the Jerusalem Symphony Orchestra and the Flemish Chamber Orchestra. As a soloist, she has performed with many great conductors including Gary Bertini, Asher Fisch and Mendi Rodan, and with Gidon Kremer, Isaac Stern, Eliso Virsaladze and Sol Gabetta as a chamber musician. Gandelman has given masterclasses all over the world and teaches at the Hassadna Jerusalem Music Conservatory and Nazareth Conservatory. Since 2017 she has taught at the Buchmann-Mehta School of Music at Tel Aviv University. Gandelman plays a G.B. Guadagnini loaned generously by the Yehuda Zisapel Foundation.

The versatility of Catalan songs has seen them much in use in arrangements for violin and piano, with Fritz Kreisler and Joseph Szigeti enthusiastic champions of their virtuoso potential and melodic charm. In addition to arrangements, this programme has plenty of original works for violin including Gaspar Cassadó's substantial *Violin Sonata*, Enrique Granados's fulsome *Romanza* and Federico Mompou's rhapsodic *Altitud*, with Jordi Cervelló's sparkling 'test piece' *Prova di violino* bringing us well into the 21st century.



Diputació de Girona

## CATALAN VIOLIN WORKS

<b>1</b>	<b>Enrique Granados: Rondalla aragonesa</b> (c. 1888–90)	<b>4:07</b>
<b>2</b>	<b>Granados: Romanza in E flat major</b> (pub. 1971)	<b>6:22</b>
<b>3</b>	<b>Federico Mompou: Elegía</b> (1942, arr. X. Turull 1963)	<b>3:38</b>
<b>4–6</b>	<b>Gaspar Cassadó: Violin Sonata in D minor</b> (pub. 1926)	<b>16:27</b>
<b>7</b>	<b>Mompou: Altitud</b> (1928)	<b>5:40</b>
<b>8</b>	<b>Granados: Andaluza</b> (c. 1888–90, arr. F. Kreisler)	<b>3:37</b>
<b>9</b>	<b>Granados: Oriental</b> (c. 1888–90)	<b>4:06</b>
<b>10–12</b>	<b>Granados: 3 Preludios</b> (pub. 1971)	<b>3:21</b>
<b>13</b>	<b>Mompou: Jeunes filles au jardin</b> (1918, arr. J. Szigeti 1937)	<b>2:30</b>
<b>14</b>	<b>Granados: Melancolica</b> (c. 1888–90)	<b>4:11</b>
<b>15</b>	<b>Xavier Montsalvatge: Lullaby</b> (1945, arr. 1957)	<b>2:31</b>
<b>16–19</b>	<b>Jordi Cervelló: Prova di violino</b> (2012)	<b>13:00</b>

**Janna Gandelman, Violin • Laia Martín, Piano**

A detailed track list can be found inside the booklet.

Recorded: 10 **2–7** **9–12** and 11 **1** **8** **13–19** October 2022 at the Auditori Josep Carreras, Vila-seca, Spain • Producers and editors: Andriy Mokrytsky, Oleksii Grytsyshyn  
Engineer: Ronald Ayala • Booklet notes: Ben Hogwood • Publishers: Unión Musical Ediciones S.L.  
**1** **9** **14**, Editorial de Música Boileau **2** **10–12** **16–19**, Éditions Salabert **3** **13**,  
Universal Edition **4–6**, Editorial de Música Española Contemporánea, ed. Xavier Turull  
(1922–2000) **7**, Schott Music **8**, Peermusic **15** • Sponsored by Diputació de Girona  
Cover: *Sunset at Sau, Catalonia* by Cristian Ionut Zaharia (www.shutterstock.com)

© & © 2024 Naxos Rights (Europe) Ltd • www.naxos.com