

NAXOS

SARASATE

Spanish Dances

Serenata Andaluza • Balada

Tianwa Yang, Violin
Markus Hadulla, Piano



Pablo Sarasate (1844-1908)

Spanish Dances

The great Spanish violinist Pablo Sarasate was born in Pamplona in 1844, the son of a military bandmaster. After study in Madrid with Manuel Rodríguez Sáez, a pupil of Jules Armingaud, the leader of the quartet of which Edouard Lalo was a member, he entered the Paris Conservatoire at the age of twelve, with the aid of a scholarship from Queen Isabella and the Province of Navarre. Here he became a pupil of Jean-Delphin Alard and also embarked on the study of composition. He won first prize for violin in 1857 and the following year for *solfège*, and in 1859 for harmony as a pupil of Henri Reber. By the age of fifteen, however, Sarasate had launched himself on a concert career, at first winning a reputation in Spain and France, before more extended tours to North and South America and throughout the rest of Europe. Composers who wrote for him included Saint-Saëns, Bruch, Lalo, Wieniawski and Dvořák, and he remained distinguished for the purity and beauty of his tone, perfection of technique and musical command. He refused, however, to play Brahms's *Violin Concerto*, claiming that the only proper melody in the work was given to the oboe. His playing was in contrast to that of his older contemporary Joseph Joachim, who represented a more characteristically German attitude to performance.

For his own use Sarasate wrote a number of works for violin and piano or violin and orchestra, including, as might be expected, compositions based on Spanish themes and rhythms. Following the common practice of his time, he also wrote concert fantasies based on themes from popular operas of the day, of which the best known remains his *Carmen Fantasy*.

The great violinist Carl Flesch described Sarasate's music as 'like a fresh, rosy-cheeked peasant girl'. It is music of infinite charm and elegance. There is also the element of passion and virtuosity, and at times, great imagination. As a composer, Sarasate was prolific. His works can be divided into five general groups. The first

group contains compositions in the folk idiom, the second consists of opera fantasies, the third group are 'original' compositions and the fourth group are some excellent transcriptions, with the last group consisting of a few cadenzas to violin concertos.

This first album of Sarasate compositions includes eleven works definitely in the Spanish folk idiom, and one work which hints at its Spanish heritage.

① Taking the pieces in performance order, we know that the *Habanera, Op. 21, No. 2*, is based on the aria 'De la patria del cacao, del chocolate y del café' (From the country of cocoa, chocolate and coffee) from a popular Spanish operetta, the zarzuela *La Gallina Ciega* (The Blind Hen) by Fernando Caballero. Sarasate's friend Lalo used the same theme in his cello concerto.

② The *Playera, Op. 23, No. 1*, is an example of the *canto hondo*, a passionate gypsy song from Southern Spain, and very flamenco in its passion.

③ *Malagueña Op. 21, No. 1*, is probably an original work. The middle section demonstrates Sarasate's guitar-like left hand pizzicato.

④ *Capricho Vasco* (Basque Caprice), *Op. 24*, uses several motifs of the Basque *zortico*, a dance in 5/8 rhythm. Two of these are 'Desde que nace el día' (From Break of Day), and 'Tres Señoritas de San Sebastián' (Three Girls from San Sebastián).

⑤ *Romanza Andaluza, Op. 22, No. 1*, is an original work in Andalusian style.

⑥ *Jota Navarra, Op. 22, No. 2*, contains quotations from a zarzuela by Ondrid and also the jota ¡*Viva Navarra!* by Joaquín Larregla.

⑦ *Serenata Andaluza, Op. 28*, is certainly the most virtuoso of all the compositions of Sarasate. Here he comes very close to Paganini. This work combines the brilliant guitar-like figures of the flamenco with the passion of the *canto hondo*.

⑧ *Jota Aragonesa, Op. 27*, originates in a song to freedom by the Navarese composer Apolinar Brull.

9 *Balada, Op. 31*, is a haunting piece, and one of Sarasate's most interesting. It hints at many types of Spanish music, but it cannot be called a Spanish dance. There are so many "hidden faces" that it is impossible properly to describe this work. It includes a number of fascinating elements: the bewitching Celtic, the Navarrese virtuosity, the Andalusian languor, Sarasate's famous flying staccato, and the uncharacteristic quiet ending.

10 *Zapateado, Op. 23, No. 2*, is an original Spanish dance.

11 *Spanish Dance No. 7* is more like a transcription than an original work. It consists almost entirely of the song

by Fermin Maria Alvarez known as 'La Partida' (The Parting). The recording of the song by Enrico Caruso (Naxos 8.110726 and 8.110752) makes an interesting comparison.

12 The final selection is the second *Habanera* of the set of two songs, *Op. 26, No. 2*. The first is similar to the song 'Yo me voy a Puerto Rico en un cascarón de nuez' (I am going off to Puerto Rico in a walnut-shell). The second is 'Nena mia' (My Baby) by Fernandez Caballero.

**Joseph Gold and
Keith Anderson**

Tianwa Yang

Tianwa Yang was born in 1987 in Beijing and started studying the violin at the age of four. Phenomenal progress quickly followed, as testified by her victory at six of the seven violin competitions she entered. At the age of ten she was accepted as a student by the well-known violin teacher Lin Yaoji at the Central Conservatory of Music. Within a year she had many invitations for solo recitals and appearances with orchestras. Since then she has performed at major cities across Asia, including Beijing, Shanghai, Taiwan, Hong Kong, Singapore and Tokyo. International masters such as Isaac Stern, who invited her to the United States, praised her talent and in 2004 she was awarded the prize as the Best Young Violinist in China by Seiji Ozawa. At the age of thirteen she recorded Paganini's *24 Caprices* and in 2001 she made her European debut in Prague, performing Mendelssohn's *Violin Concerto* with the Czech Broadcasting Symphony Orchestra. There followed recitals in Paris, Stockholm, Frankfurt and Vienna. In 2003 she played Prokofiev's *Violin Concerto No. 2* in the Munich National Theatre with the orchestra of Bavarian State Opera. Awarded a German government scholarship in 2003 for the study of chamber music, she currently studies with Lin Yaoji in Beijing and Jörg-Wolfgang Jahn in Karlsruhe, with further training from Gerhard Schulz of the Alban Berg Quartet and from Anner Bylisma for baroque music.



Thanks to Mr and Mrs Rin Kei Mei (Singapore) for their generous support in the loan of the violin made in 1749 by Michel Angelo Bergonzi.

Markus Hadulla

Born in Cologne, the pianist Markus Hadulla began his studies in the Lieder class of Mitsuko Shirai and Hartmut Höll in Karlsruhe, continuing at the Paris Conservatoire National Supérieur de Musique and subsequently at Yale with the Hungarian pianist Peter Frankl. He won the prize for best Lieder accompanist at the Seventh International Hugo Wolf Competition in Stuttgart in 1994 and was invited by Dietrich Fischer-Dieskau to join his Lieder class in Berlin. Other influences on his musical development were Elisabeth Schwarzkopf and Ralf Gothóni. He has collaborated with a number of well-known singers, vocal ensembles, writers and actors, as well as with instrumentalists and chamber ensembles. With the viola-player Antoine Tamestit he was nominated among the Rising Stars (ECHO) in 2005 through the Paris Cité de la Musique, followed by concert engagements at, among others, Carnegie Hall, the Vienna Konzerthaus, the Cologne Philharmonic and the Amsterdam Concertgebouw. He has appeared at the Schleswig-Holstein, Ludwigsburg, Rheingau, Radio France, Montpellier, La Roque d'Anthéron Festivals, and at venues throughout Europe, Asia and the United States. He holds a senior teaching position at the Berlin Hanns Eisler Musikhochschule, and has a number of recordings, broadcasts and television appearances to his credit.





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Playing Time
68:03

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Among the great virtuoso violinists of his generation, Pablo Sarasate not only inspired concertos and other works for solo violin from leading contemporary composers, but demonstrated his incredible skill in a series of compositions based on dances from his native Spain. This recording is devoted principally to works of this kind, in which he made full use of his own incomparable technical command of the instrument. In 2004 the violinist Tianwa Yang was awarded the prize of Best Young Violinist in China by Seiji Ozawa.

Pablo
SARASATE

(1844-1908)

Music for Violin and Piano • 1

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| 1 | Danza Española No. 2: Habanera, Op. 21, No. 2 | 4:47 |
| 2 | Danza Española No. 5: Playera, Op. 23, No. 1 | 4:20 |
| 3 | Danza Española No. 1: Malagueña, Op. 21, No. 1 | 4:10 |
| 4 | Capricho Vasco (Basque Caprice), Op. 24 | 6:52 |
| 5 | Danza Española No. 3:
Romanza Andaluza, Op. 22, No. 1 | 4:58 |
| 6 | Danza Española No. 4: Jota Navarra, Op. 22, No. 2 | 5:22 |
| 7 | Serenata Andaluza, Op. 28 | 6:48 |
| 8 | Jota Aragonesa, Op. 27 | 5:13 |
| 9 | Balada, Op. 31 | 10:23 |
| 10 | Danza Española No. 6: Zapateado, Op. 23, No. 2 | 3:45 |
| 11 | Danza Española No. 7: Vito, Op. 26, No. 1 | 6:31 |
| 12 | Danza Española No. 8: Habanera, Op. 26, No. 2 | 4:54 |

Tianwa Yang, Violin • Markus Hadulla, Piano

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