


 DYNAMIC



A homage by
**RUGGIERO
RICCI**

Graeme Mc Naught, piano

S A R A S A T E

PABLO DE SARASATE (1844-1908)
A HOMAGE BY RUGGIERO RICCI

① - Pateneras Op. 35	6'56"
② - Rumanian Melody	2'06"
③ - Jota de S. Fermin	5'35"
④ - Miramar (Zortzico) Op. 42	3'07"
⑤ - Serenata Andalusia Op. 28	4'07"
⑥ - Chansons Russes Op. 49	6'17"
⑦ - Jota Aragonesa Op. 27	5'00"
⑧ - Adios montanas mias Op. 37	2'15"
⑨ - Jota de Pablo Op. 52	4'39"
⑩ - Zortzico d'Iparaguirre Op. 39	2'08"
⑪ - The Song of the Nightingale Op. 29	6'53"
⑫ - Faust Fantasie (on themes by Charles Gounod)	10'56"

Tot. 60'55"

RUGGIERO RICCI violin

GRAEME MC NAUGHT piano

PABLO SARASATE
COMPOSIZIONI PER VIOLINO E
PIANOFORTE

Sarasate fu forse l'unico musicista che potesse vantare un nome e cognome che supera ogni ragionevole lunghezza: Pablo Martin Meliton de Sarasate y Navascuez. Il grande violinista spagnolo dovette molto alla Francia quando vi si recò per perfezionarsi al Conservatorio di Parigi sotto la guida di Delphin Alard, successore di Baillot, che conobbe Paganini e gli dedicò tre *capricci*. Ben presto Sarasate iniziò una carriera strepitosa in Europa ma anche negli Stati Uniti, dove fu accolto sempre trionfalmente. (Saint-Saëns scrisse per lui due concerti per violino e l'*Introduzione e Rondò capriccioso*, composizioni che sembrano fatte "su misura" e che, quindi, consentono di ricreare uno stile e una tecnica soprattutto brillanti, E. Lalo la *Sinfonia Spagnola* per violino e orchestra).

Nei numerosi concerti pubblici Sarasate fu sempre salutato entusiasticamente, tanto che gli si chiedeva di ripetere in parte (se non interamente) il programma da lui

eseguito.

La critica riconobbe in lui senza riserve, l'intonazione infallibile, un preciso senso ritmico e una purezza di suono forse propiziata dai due Stradivari (1713 e 1724) con i quali si esibiva.

Come compositore, Sarasate scrive per dimostrare praticamente se stesso e le possibilità indubbiamente virtuosistiche della sua tecnica avanzata e raffinata.

Bicordi e tricordi, suoni armonici, pizzicati con la mano sinistra, estensione stratosferica, si pongono come caratteristiche essenziali di una tecnica che però non mette in minoranza il respiro melodico che spesso si rivolge alla quarta corda così vicina alla voce umana.

Se è francese la sua formazione tecnica, quella compositiva è rivolta al patrimonio della musica popolare della sua terra. La *Jota*, per esempio, riprende i ritmi di questa vecchia danza (5/8) che, secondo alcuni studiosi, sarebbe stata introdotta in Spagna dagli arabi; ma anche se così fosse, tutte le antiche reliquie modali e l'impiego di quarti di tono, dovettero lasciar posto ad una sensibilità di carattere ottocentesco cui

anche Sarasate aderisce.

Questi antichi balli venivano eseguiti generalmente da un rudimentale flauto a becco azionato da una mano mentre l'altra percuoteva un tamburino.

Qualche chiarimento meritano le *Peteneras* e lo *Zortzico* pur essi di origine popolare. La prima è l'equivalente del "Cante Jondo" o "Hondo" ("Canto profondo")

soprattutto d'intonazione melancolica e abbastanza simile al "Flamenco".

Lo "Zortzico" è una danza popolare basca in 5/8, dove l'accento cade sulla seconda e quarta nota della battuta, nota che viene così allungata di mezzo valore.

Sarasate segue scrupolosamente questa prassi, restituendo questi esiti con l'eleganza del suo violino e con dovizia di effetti. (Cfr. l'Op. 39 e 40).

Ma il violinista spagnolo guardò con interesse anche ad altri patrimoni folklorici (la Scozia, l'Italia, la Romania e la Russia). In questo disco sono presenti la *Melodia Rumena* colta nella sua propria cantabilità affidata in particolar modo alla terza e quarta corda. Le *Canzoni Russe* sono invece suddivise in quattro sezioni: *Andantino - Allegretto - Andantino - Presto*. Come nell'opera precedente, Sarasate tiene a

sottolineare la parte del violino con l'indicazione "molto cantante" per porre in rilievo l'origine vocale dei brani.

D'impostazione diversa sono le composizioni: *Il canto dell'usignolo* e la *Fantasia* su temi del *Faust* di Gounod: La prima di esse è un vero e proprio gioiello, oltre a costituire l'ennesima dimostrazione del virtuosismo del violinista spagnolo. In questa splendida pagina, egli ricorre alla tessitura acuta del cantino, a passaggi di agilità e per suoni armonici quasi ad imitare i gorgeggi del canoro volatile.

La *Fantasia* su arie del *Faust* s'inscrive nella moda seguita anche dai suoi contemporanei e sistematicamente adottata da Liszt. Sarasate, oltre alla ormai celeberrima *Fantasia* sulla *Carmen* di Bizet, ne scrisse altre su arie di Flotow, Herold, Mozart, Verdi e Weber. In questo ambito, Sarasate recupera alcuni temi di Gounod, trattandoli non come oggetto di variazioni, ma sempre in senso listziano, con grande libertà e sino al punto di "trasfigurare" con bravura incredibile i temi stessi su quelle "misere quattro corde", come le aveva definite Liszt.

Edward Neill

PABLO SARASATE VIOLIN AND PIANO WORKS

Sarasate was perhaps the only composer who could boast a name and surname exceeding any reasonable length: Pablo Martin Meliton de Sarasate y Navascuez. The great Spanish violinist owed much to France when he went there to complete his studies at the Paris Conservatoire with Delphin Alard, successor to Baillot, who had known Paganini and had dedicated three "Caprices" to him. Very soon Sarasate began a highly successful career in Europe and in the United States where he was always welcomed triumphantly. (Saint-Sans wrote two Concertos and the Introduction and Rondò capriccioso for Sarasate — pieces which seem "made to measure" and which therefore allow us to recreate his predominantly brilliant style and technique — and E. Lalo wrote the Sinfonia Spagnola for violin and orchestra for him). In his many public concerts Sarasate was always received enthusiastically, so much so that he was asked to repeat parts of or indeed entire programmes performed during concerts. Critics unhesitatingly acknowledged the perfect intonation, the precise rhythmic sense and the purity of sound, which was perhaps favoured by the two Stradivari (1713 and 1724) on which he played.

As a composer, Sarasate wrote to demonstrate his own abilities and the undoubtedly virtuosic possibilities of his advanced and refined technique. Double and triple stops, harmonics, pizzicato with the left hand and incredibly long

extensions are the essential characteristics of a technique which does not however undervalue breadth of melodic line, often given to the fourth string which is so similar to the human voice. If his technical training was French, in his compositional style Sarasate leaned towards the inheritance of the popular music of his country. The Jota, for example, takes the rhythm of this old dance (in 5/8) which, according to some scholars was introduced into Spain by the Arabs. But even if this were the case, the use of quarter tones and all of the ancient modal elements were to give way to a nineteenth century sensibility to which Sarasate also subscribed. These ancient dances were usually performed on a rudimentary recorder played with one hand while the other beat a small drum.

The Peteneras and Zortzico, likewise of popular origin, also require some explanation. The first is the equivalent of the "Cante Jondo" or "Hondo" ("Deep Song") being of a melancholy nature and quite similar to "Flamenco". The "Zortzico" is a popular Basque dance in 5/8, in which the accent falls on the second and fourth beats of the bar, and these notes then become lengthened by half their value. Sarasate followed this practice faithfully, achieving his aims through the elegance of his violin and through a wealth of technical effects (cf. Op. 39 and 42). The Spanish violinist also looked with interest towards the musical inheritance from the popular music of other countries (Scotland, Italy, Rumania and Russia). On this disc are presented the Rumanian Melody with its characteristic cantabile given to the third and fourth strings.

The Russian Songs however, are divided into four sections: Allegretto — Andantino — Andantino — Presto. As in the previous work, Sarasate takes care to mark the violin part with the indication "molto cantabile" to emphasise the vocal origin of the pieces. The Song of the Nightingale, and the Fantasia on a Theme from Gounod's Faust are works of a different character. The former is a real jewel of a piece, as well as being yet another demonstration of Sarasate's virtuosity. In this splendid work he makes use of high lines on the E string, of passages requiring great agility and of harmonics, almost as though imitating the warbling of the singing bird.

The Fantasia on a Theme from Faust is in the same style as that followed by his contemporaries and which was used systematically by Liszt. As well as the by now celebrated Fantasia on Bizet's "Carmen", Sarasate wrote others on arias by Flotow, Herold, Mozart, Verdi and Weber. In this work Sarasate takes a number of themes from Gounod and treats them as the object of variations, but always in the Lisztian sense, with great liberty even to the point of "transfiguring" the themes themselves through his incredible bravura upon those "four little strings" as Liszt had called them.

Translated by Andrew Thompson

PABLO SARASATE COMPOSITIONS POUR VIOLON ET PIANO

Sarasate fut sans doute le seul musicien à pouvoir se vanter de porter un prénom et un nom dépassant toute longueur raisonnable: Pablo Martin Meliton de Sarasate y Navascuez. Le grand violoniste espagnol dut beaucoup à la France quand il s'y rendit pour se perfectionner au Conservatoire de Paris sous la conduite de Delphin Alard, successeur de Baillot, qui connut Paganini et lui dédia trois "Caprices". Sarasate entreprit rapidement une carrière éblouissante en Europe et aussi aux Etats-Unis, où on l'accueillit toujours triomphalement. (Saint-Saëns écrivit pour lui deux Concertos pour violon et l'Introduction et Rondo capriccioso, compositions qui semblent faites "sur mesure" et qui, de ce fait, permettent de recréer un style et surtout une technique brillante; E.Lalo, la Symphonie espagnole pour violon et orchestre.) Sarasate fut toujours acclamé avec enthousiasme lors de ses concerts, au point qu'on lui demandait de rejouer une partie ou même l'intégralité du programme qu'il venait d'exécuter.

La critique reconnut en lui sans réserve l'intonation infailible, un sens rythmique précis et une pureté de son sans doute favorisée par les deux Stradivarius (1713 et 1724) avec lesquels il s'exhibait. Comme compositeur, Sarasate écrit pour se montrer pratiquement lui-même, avec son indubitable bravoure et toutes les possibilités offertes par sa technique avancée et raffinée. Doubles cordes, triples cordes, sons harmoniques, pizzicati de la main gauche, clavier

astronomique, tels sont les caractères essentiels de sa technique qui ne met toutefois pas en minorité le souffle mélodieux qui se tourne souvent vers la quatrième corde si proche de la voix humaine. Si sa formation technique est française, son art de la composition provient en revanche du patrimoine de la musique populaire de sa terre. La Jota, par exemple, il reprend les rythmes de cette vieille danse (5/8) qui, selon certains spécialistes, aurait été introduite en Espagne par les arabes; mais quoi qu'il en soit, toutes les reliques modales du passé et l'utilisation des quarts de ton, durent laisser la place à une sensibilité propre au XIXème siècle auquel Sarasate appartient. Ces vieilles danses étaient généralement exécutées par une flûte à bec rudimentale actionnée par une main, tandis que l'autre frappait sur un petit tambour.

Les Peteneras et le Zortzico méritent quelques éclaircissements bien qu'ils soient également d'origine populaire. Les premières sont l'équivalent du "Cante Jondo" ou "Hondo" ("Chant profond"), le plus souvent d'intonation mélancolique et assez semblable au "Flamenco". Le "Zortzico" est une danse populaire basque en 5/8, où l'accent tombe sur la deuxième et sur la quatrième note de la mesure, qui sont ainsi prolongées de la moitié de leur valeur. Sarasate suit scrupuleusement cette pratique, obtenant les mêmes résultats avec en plus l'élégance de son violon et des effets à profusion (Cfr. l'Op. 39 et 42).

Mais l'intérêt du violoniste espagnol se tourne également vers d'autres patrimoines folkloriques (l'Ecosse, l'Italie, la Roumanie et la Russie).

Sont inclus dans ce disque: la Mélodie roumaine saisie dans sa propre musicalité confiée la plupart du temps à la troisième et à la quatrième corde. Les Chansons russes, elles, sont divisées en quatre sections: Andantino - Allegretto - Andantino - Presto. Comme dans l'oeuvre précédente, Sarasate tient à souligner la partie du violon avec l'indication "molto cantabile" pour mettre en relief l'origine vocale des morceaux. Les compositions suivantes sont posées différemment: Le Chant du Rossignol et la Fantaisie sur des thèmes du Faust de Gounod; la première, outre à constituer l'ennemi démonstration de la virtuosité du violoniste espagnol, est un véritable joyau. Dans cette page splendide, il recourt à la tessiture aigüe de la chanterelle et à des passages de grande agilité propres à produire des sons harmoniques imitant presque le chant de l'oiseau.

La Fantaisie sur des airs du Faust s'inscrit dans la mode suivie également par ses contemporains et systématiquement adoptée par Liszt. En plus de la désormais très célèbre Fantaisie sur la Carmen de Bizet, il en écrivit d'autres sur des airs de Flotow, Herold, Mozart, Verdi et Weber. Dans le même domaine, Sarasate récupère des thèmes de Gounod qu'il traite non pas comme des objets de variations, mais, à la façon de Liszt, avec une grande liberté, au point de "transfigurer" ces thèmes avec une incroyable virtuosité, sur ces "misérables quatre cordes", comme les avait définies Liszt.

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













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■ PABLO DE SARASATE (1844 - 1908)

❖ A HOMAGE BY RUGGIERO RICCI

- | | | |
|---|---|--------|
|  | 1 - Pateneras Op.35 | 06'56" |
|  | 2 - Rumanian Melody | 02'06" |
|  | 3 - Jota de S. Fermin | 05'35" |
|  | 4 - Miramar (Zortzico) Op.42 | 03'07" |
|  | 5 - Serenata Andalusica Op.28 | 04'07" |
|  | 6 - Chansons Russes Op.49 | 06'17" |
|  | 7 - Jota Aragonesa Op.27 | 05'00" |
|  | 8 - Adios montanas mias Op.37 | 02'15" |
|  | 9 - Jota de Pablo Op.52 | 04'39" |
|  | 10 - Zortzico d'Iparaguire Op.39 | 02'08" |
|  | 11 - The Song of the Nightmare Op.29 | 06'53" |
|  | 12 - Faust Fantasie (on themes by Charles Gounod) | 10'56" |

▶ **TOT: 60'55"**

RUGGIERO RICCI, violin
GRAEME MC NAUGHT, piano

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Edward Neill

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