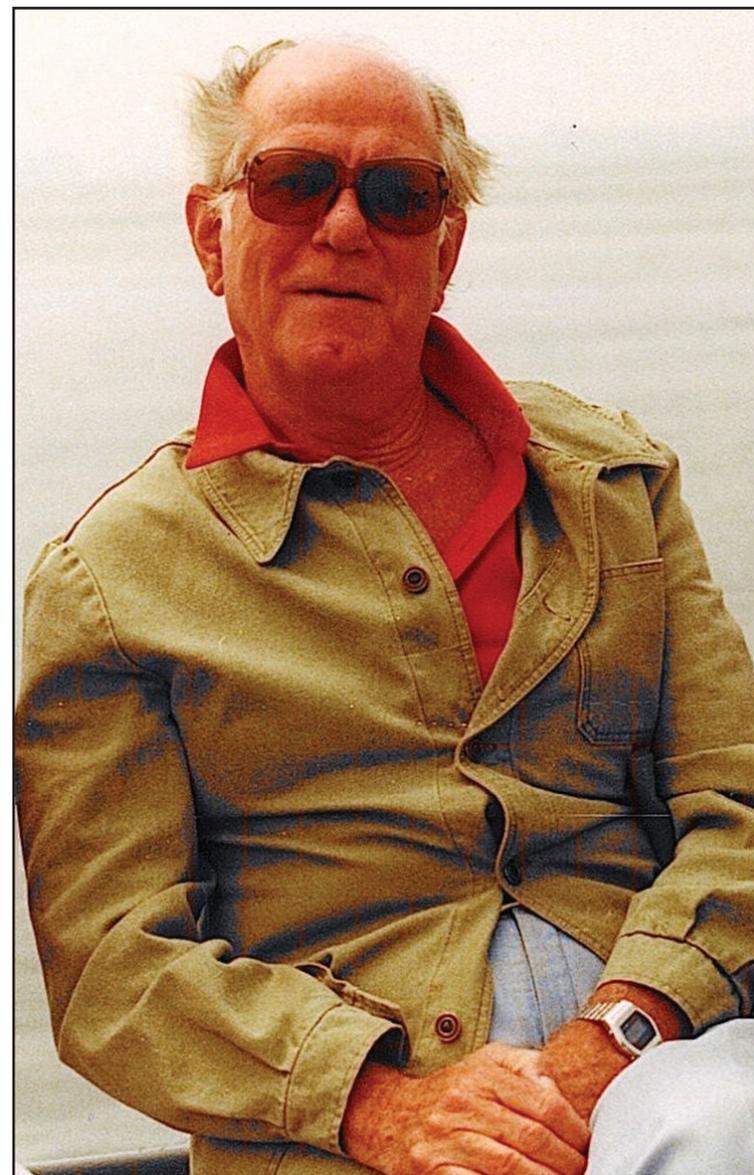




**Xavier
MONTSALVATGE**

**Madrigal
Cinco invocaciones
al Crucificado
Folia daliniana
Concertino 1+13**

**Sasha Cooke, Mezzo-Soprano
Tim Fain, Violin
Perspectives Ensemble
Sato Moughalian
Angel Gil-Ordóñez**



Xavier Montsalvatge (1912–2002)
Folia daliniana · Madrigal sobre un tema popular · Concertino 1+13
Serenata a Lydia de Cadaqués · Cinco invocaciones al crucificado

Xavier Montsalvatge, the great Spanish Catalan composer and critic, was a dominant figure in the cultural life of his country in the second half of the twentieth century, writing three operas, works for orchestra, soloists, chamber music, ballets, film scores, choral music, and songs, a compositional legacy spanning seventy years. He was a member of the "lost generation", a term that referred to the artists who matured under the deeply repressive regime of Franco. Born in Girona, Spain, in 1912, Montsalvatge trained as a violinist, but chose instead to devote himself to the twin paths of his career: composition and music criticism. His frequent writing assignments for *Destino* and *La Vanguardia* kept him current with musical trends in Europe, and acquainted him with leading artists of his day, including Alicia de Larrocha, Victoria de los Angeles, Pablo Casals, Rosa Sabater, and Monserrat Caballé, who became champions of his compositions. His long-term associations with exceptional musicians were a tremendous inspiration and may have helped hone his skill in creating beautifully crafted pieces. Montsalvatge's early evolution as a composer came during a period when Wagner's influence prevailed in Spain, but the French, Ravel, Satie, and Poulenc among them, attracted him more. Although his music reflected the contemporary movements of his time, he nevertheless succeeded in synthesizing a language that was natural, clear, and identifiably his own.

Montsalvatge's music encompassed a wide range of styles, reflecting some major artistic trends of twentieth-century music: serial or dodecaphonic writing (as in *Cinco invocaciones al crucificado*), neoclassicism (as in *Concertino 1+13*), the restrained transparency of the French style (echoes of Satie's *Gymnopédies* in *Folia daliniana*), nationalism (*Madrigal sobre un tema popular*), polytonality, and also his well-known romance with the music and rhythms of the Antilles in the West Indies. This Caribbean-flavored musical language, which, as Montsalvatge said, "was itself originally Spanish, exported overseas and then re-imported into our country", flowed freely throughout his work, especially in two of his best-known compositions, the song cycle *Cinco canciones negras*, and the piano piece

Tres divertimentos. It also peacefully co-exists with the passionate dissonances of *Cinco invocaciones* and rhapsodic musings of *Serenata a Lydia*. Montsalvatge embraced the sounds of popular culture, incorporating not only dance forms like the waltz, chotis, habanera, and sardana (a typical Catalan dance), folk and children's songs into his work, but also the *saeta* (a type of religious improvisational singing, often practised during Holy Week), musical forms emblematic of the Spanish culture that produced them.

In 1995, the Orquestra de Cadaqués commissioned Montsalvatge to write *Folia daliniana*. The work, a sinfonietta for four solo wind instruments (flute, oboe, clarinet, bassoon), strings, and percussion, combines two iconic elements of Spanish culture: *La Folia* (also known as *Folie d'Espagne*), a dance variation form from the Iberian peninsula originating in the sixteenth century (and recently re-popularised by the brilliant Catalan viola da gamba player Jordi Savall), and the work of the Spanish surrealist painter Salvador Dalí. The word *folia* itself can mean "madness" or "folly" and Montsalvatge playfully exploits this idea by employing the unusual colours of glass chimes, güiro, whip and flextone, and giving each of the wind players a chance to shine both in "madcap" flights of fantasy and French-tinged, elegantly restrained waltzes. Montsalvatge echoed the renaissance form of *La Folia*, which generally started and ended with a theme in a dance metre, usually in a minor key, with sets of brilliant variations in between. The piece demonstrates an ebullient sense of humour, and it serves as a musical tribute to the fantastic imagery we associate with Dalí.

Madrigal sobre un tema popular is based on *El cant dels ocells* (Song of the Birds), a traditional Catalan Christmas carol. Montsalvatge wrote it for the closing ceremony of the 1992 Barcelona Olympic Games, featuring soprano Victoria de los Angeles and cellist Lluís Claret. The renowned cellist Pablo Casals, having already achieved international fame, exiled himself from his native Catalonia after the 1939 victory of Franco, but he adopted *El cant dels ocells* as a symbol of love for his homeland and played it in all of his concerts

thereafter. In 1971, at the age of 96, Casals performed it at the United Nations General Assembly, in a passionate plea for peace in Spain. It has become a national symbol of Catalonia, and is performed on solemn occasions throughout Spain. Montsalvatge adapted the carol's original text, which describes a joyous pastoral scene at the birth of Christ, to emphasize instead the birds and their songs anticipating the coming of spring. The beautiful cello solo in his version honours Casals, who brought the melody to worldwide recognition.

Concertino 1+13, for solo violin and thirteen string players, was commissioned for the XIII International Music Festival of Barcelona in 1975. The three-movement structure alludes to the classical period concerto form but the musical language plants it firmly in the twentieth century. The first movement juxtaposes a gently rocking ostinato with a solo violin part filled with irony, the violin presenting a melody of jaunty rhythms but dark and biting harmonies. The "one" and the "thirteen" then conduct a type of dialogue through the movement. The second movement begins with pizzicato strings, setting the stage for a most unusual "aria" for the solo violin, filled with trilled passages, slides, leaping intervals, and harmonics, creating an intense kind of lyrical expression. The compact third movement reprises earlier thematic material, energetically wrapping up the whole work.

In 1970 the Festival Internacional de Música de Cadaqués commissioned Montsalvatge to write a composition for the brilliant French flautist Jean-Pierre Rampal. Cadaqués is a picturesque seaside town in the province of Girona, Catalonia, which was frequented by many Spanish artists including Dalí, Picasso, and Miró, and the great Catalan writer Eugeni d'Ors. Lidia Noguera i Sabà, daughter of one of the last *brujas* (witches) of Cadaqués, was a fishmonger and ran a boarding-house. She hosted Dalí as well as d'Ors, to whom she later wrote obsessively, believing herself to be secretly the model for the heroine of one of his signature works, *La Ben Plantada*. After her death, Dalí and d'Ors collaborated on a book, *La verdadera historia de Lidia de Cadaqués* (The True Story of Lidia de Cadaqués). Around the same time, at the beginning of the twentieth century, many inhabitants of Cadaqués and the Costa Brava traveled to Cuba, carrying back with them knowledge of the habanera. Montsalvatge collected these languorous and nostalgic songs from the local sailors and fishermen and

published the *Álbum de habaneras* in 1948. Upon receiving this commission, he seized on the story of the mysterious and perhaps somewhat mad woman of Cadaqués whose life had intersected with some giants of twentieth-century art, and also paid homage to the region's history by including a habanera at the heart of the work. A most unusual piece, *Serenata a Lydia de Cadaqués*, begins with a three-minute long cadenza for the solo flute, which starts out teasingly exploring a single note, continues with exuberant bursts of flute and piano writing, Caribbean flavours, and in a dream-like manner ends where it began, on the same single sustained note.

Cinco invocaciones al Crucificado was commissioned in 1969 for the famous international festival *Semana de Música Religiosa* in Cuenca. Holy Week traditions have a long history of passionate observance in Spain. One can still witness public acts of mortification as the faithful try to draw closer to Christ's suffering, in processions traditionally followed by a drum and wind instrument corps. The work depicts different views of the Passion, using the unusual forces of mezzo-soprano, three flutes, five percussionists, harp, piano, celeste, and double bass. We hear the crack of the penitent's whip, as the singer intones the austere opening series of notes describing Christ's suffering on the cross in the words of the sixth-century Latin poet and Catholic bishop, Venantius Fortunatus. Some lighter Caribbean-inflected rhythms briefly interrupt the aural image of the penitential procession, much as we might encounter in the chaos of a busy street in modern life. The second movement, set to the Italian text of the thirteenth-century Franciscan friar Jacopone da Todi, is a tenderly lilting *siciliano*. It conveys the laments of Mary, with the delicate colouring of piano, harp and flutes and beautiful consonant harmonies giving intimacy to her perspective. The third movement, *La Vierge couronnée*, with a text by the twentieth-century French poet Albert Flory, describes the twelve drops of blood drawn by the crown of thorns. This stark movement employs the pure sonorities of the three flutes and harp, which underscore the plaintive vocal writing. At one point the flutes crescendo in a flutter-tongue effect, perhaps evoking the thorns. The small forces used here form a strong contrast to the rest of the piece. *Lamentación*, the longest movement, is filled with imagery of Mary's pain and her desire to join Jesus in his agony. Montsalvatge chose a

text written in *Castellano antiguo*, or medieval Spanish, by the fifteenth-century Castilian poet and politician Íñigo de Mendoza. The processional nature of the music parallels the strophic form of the poem, suggesting the instrumental corps we might see marching. It also gives some occasional and much needed respite from the narrator's pain, in episodes of gentle wind writing, before we are brought back to the relentless drums and ratchets of the march. The last movement takes the form of a prayer, with a text by the great thirteenth-century Catalan poet and philosopher Ramon Llull. Finally there is a ray of light and hope for the future. Montsalvatge brings together the full ensemble, choosing a text that in contrast to the others imagines Christ as a child, with the peace and hope implicit in that image. The vocal part soars joyously to the end of the piece, concluding this entire remarkable cycle on an ecstatic note.

Montsalvatge spent the greater part of his life in and around Barcelona, but collaborated closely with orchestras, conductors, festivals, and soloists throughout Spain and abroad. He was awarded an honorary doctorate from the Universitat Autònoma de Barcelona in 1985, and the highest forms of recognition from both the Spanish and Catalan

governments, among them the Premio Reina Sofia, and the Creu de Sant Jordi. Spain's active support of its cultural life through festivals and prizes encouraged the output of its composers, including Montsalvatge as well as the less well known Roberto Gerhard, Carlos Surinach, Eduard Toldrà, and Frederic Mompou, composers whose work now deserves greater international recognition. Montsalvatge continued an active pace of composition until his death in 2002, receiving a steady stream of commissions and composing prolifically even during a long and difficult period of Spain's history. Through much of his music we hear the imprint of Spain. Montsalvatge transfigured these reflections of Spanish and Catalan culture, in every case, into an eclectic and very personal musical language – the man and the place were inextricably bound together. We hope, with this recording, to bring some of these remarkably detailed and evocative pieces to a wider audience, and encourage greater exploration of his wonderful body of work.

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Artistic Director, Perspectives Ensemble

Perspectives Ensemble

Perspectives Ensemble was founded by its Artistic Director Sato Moughalian in 1993 and creates concerts and recordings that feature the works of living composers and historic figures, shedding new light on their work through explorations of their music in the context of their time and place. Perspectives Ensemble has been presented in Carnegie Hall, the Guggenheim Museum, Miller Theatre, the 92nd Street Y, Lincoln Center, Columbia, the Ethical Culture Society, and has recorded for Sony Classics, Newport Classics and New World Records, and served as a resident ensemble for the Miller Theatre's groundbreaking Pocket Concerto Project. They collaborate regularly with composers from Spain, premiering works by Benet Casablanças, Joan Valent, Gabriel Erkoreka, Cristina Pato, and Eneko Vadillo. The ensemble also performs works of Spanish and Catalan composers including Falla and Gerhard as part of their residency with the Foundation for Iberian Music in NY. Angel Gil-Ordóñez is the Principal Guest Conductor.

Violins I: Cyrus Beroukhim (leader), Annaliesa Place, Andrea Schultz, Keats Dieffenbach, Salley Koo
Violins II: Robin Zeh, Miho Saegusa, Elizabeth Young, Alessandra Jennings Flanagan
Violas: Nardo Poy, Jessica Meyer • *Cellos:* Wendy Sutter, Caroline Stinson • *Contrabass:* Kurt Muroki
Flutes: Sato Moughalian, Andrew Rehrig, Lance Suzuki
Harp: Bridget Kibbey • *Piano:* Blair McMillen • *Celeste:* William Hobbs
Timpani: Barry Centanni • *Percussion:* Jeffrey Irving, John Hadfield, John Ostrowski, Jared Soldiviero



Angel Gil-Ordóñez

Angel Gil-Ordóñez has conducted widely, appearing with the American Composers Orchestra, Opera Colorado, Pacific Symphony, Hartford Symphony, Brooklyn Philharmonic, Orchestra of St. Luke's, the Munich Philharmonic, at the Schleswig-Holstein Music Festival, and at the Bellas Artes National Theatre in Mexico. Born in Madrid and an American citizen since 2009, Gil-Ordóñez has made four recordings devoted to Spanish composers. Awarded the Royal Order of Queen Isabella by the King of Spain, he also received a WAMMIE award in 2011. He is Music Director of PostClassical Ensemble, Principal Guest Conductor of Perspectives Ensemble, and Music Director of the Georgetown University Orchestra.

Photo: Tom Wolff



Sasha Cooke

Mezzo-soprano Sasha Cooke caused a sensation as Kitty Oppenheimer in the Metropolitan Opera premiere of John Adams's *Doctor Atomic*, which won the 2012 Grammy Award® for Best Opera Recording. She has collaborated in premieres of works by Jack Beeson, William Bolcom, John Corigliano, Luigi Dallapiccola, John Musto and Augusta Read Thomas, and performed with orchestras including the Cleveland, the Chicago, Boston, San Francisco, Detroit and New Zealand symphonies, the Shanghai, Hong Kong, New York and Los Angeles philharmonics, Deutsche Symphonie-Orchester Berlin, Orpheus, St Paul Chamber Orchestra, and Orchestre de Lyon, with conductors including Bernard Haitink, Louis Langree, Leonard Slatkin, Michael Tilson Thomas and Edo de Waart.



Tim Fain

Avery Fisher Career Grant winning violinist Tim Fain was seen in the hit film *Black Swan*. International solo engagements include the Phillip Glass Ensemble, Baltimore Symphony with Marin Alsop, the Hague and Mexico City philharmonics, Orchestra of St. Luke's, Mostly Mozart Festival Orchestra, Ravinia Festival, the Concertgebouw, Amsterdam, the Kennedy Center and Carnegie Hall. Recipient of the Young Concert Artists International Award, he has toured with Musicians from Marlboro and the Chamber Music Society of Lincoln Center. His latest recording is *River of Light* (Naxos 8.559662). He plays a 1717 Francesco Gobetti, the "Moller", lent by Clem and Karen Arrison and the Stradivari Society.



Sato Moughalian

Flautist and Artistic Director Sato Moughalian has a multi-faceted performing career. She joined Quintet of the Americas in 1999, American Modern Ensemble in 2005, and has toured widely as a chamber musician and soloist. She is principal flute of Gotham Chamber Opera and has served as guest flautist with many ensembles including Imani Winds and Orquestra Sinfônica do Estado de São Paulo (OSESF), Brazil, in recordings of music by Villa-Lobos. An avid performer of new music, she has recorded chamber music for BIS, Sony Classics, Innova, American Modern Recordings, Albany, New World Records, and a solo CD, *The Operatic Flute* with pianist Mikael Eliassen.

Photo: Devon Cass



Wendy Sutter

The cellist Wendy Sutter has proven herself as one of the leading soloists of her generation. She has appeared as soloist with many prominent orchestras, including the Dallas, Seattle, Shanghai, Shenzhen Symphonies, the Brussels, Hong Kong and NNO Philharmonics and the Residentie Orchestra of the Hague. She has also toured extensively with composer/conductor Tan Dun at the podium performing *Crouching Tiger, Hidden Dragon* and *The Map* cello concertos, and as soloist in Tan's *Water Passion*.



Blair McMillen

Blair McMillen is one of the most versatile and sought-after pianists today. He has performed in major venues including Carnegie Hall, the Moscow Conservatory, Lincoln Center, Miller Theatre, and the Library of Congress. A member of the Naumburg Award-winning Da Capo Chamber Players and the American Modern Ensemble, McMillen serves on the music faculty at Bard College and Conservatory.



James Austin Smith

The oboist James Austin Smith is an artist of the International Contemporary Ensemble (ICE), The Declassified, and the Talea Ensemble and a regular guest with the Orpheus Chamber Orchestra. He is a member of CMS Two at the Chamber Music Society of Lincoln Center and the faculty of the Conservatory of Music at Purchase College. His festival appearances include Marlboro Music, Lucerne, Chamber Music Northwest, Mecklenburg-Vorpommern, Stellenbosch, Schleswig-Holstein, OK Mozart, Schwetzingen, and Spoleto USA.



Todd Palmer

Clarinetist Todd Palmer is a multiple GRAMMY®-nominated artist and a soloist with the Atlanta, Houston, Colorado, BBC Scotland orchestras, St. Paul, the Cincinnati, Montréal, and Metamorphosen chamber orchestras, and many others. He has collaborated with the St. Lawrence, Brentano, Borromeo, Pacifica, and Daedalus quartets and sopranos Kathleen Battle, Renée Fleming, and Dawn Upshaw. He was a winner of the Young Concert Artist International Auditions, and a participant in the Spoleto Festival USA and the Marlboro Festival. At the Tanglewood Institute he was awarded the Leonard Bernstein Fellowship.

Photo: Christian Steiner photography



Monica Ellis

Monica Ellis, bassoonist, began her musical studies in Pittsburgh at the age of four, with her father, jazz saxophonist Clarence Oden. She is a founding member of the GRAMMY®-nominated and groundbreaking woodwind quintet, Imani Winds, now in its sixteenth season, which maintains a vigorous touring schedule, both domestically and internationally throughout the year. As a teacher, she is on the faculty of Purchase (NY) and Brooklyn College Conservatories and has taught at Mannes College of Music Preparatory Division and Juilliard's Music Advancement Program. A highly respected clinician, she has given master-classes and solo recital performances across the country.

2 Madrigal sobre un tema popular

(Adapted by Xavier Montsalvatge from the Catalan folk-song El cant dels ocells (The Song of the Birds))

En veure despuntar
el major lluminar
en la nit més joiosa.

Els ocellets cantant
a festejar-lo van
amb sa veu melindrosa.

Ocells veniu, veniu
a festejar l'aurora
i la millor Senyora.

La garsa, griva i gaig
diuen: "Ja ve lo maig".

Respon la cadenera:
"tot arbre reverdeix
tota planta floreix
com si fos la primavera".

Madrigal on a Popular Theme

When all the bright stars
shine in the sky
in this, the most joyous night

All the little birds sing
to celebrate it
with their sweet chirping.

Little birds come forth,
come forth to celebrate the dawn
and the Best Lady.

The magpie, thrush, and jay they all say:
"May is here."

The goldfinch responds:
"all the trees are becoming greener
all the plants are blooming
as if it were already spring."

Cinco invocaciones al Crucificado

7 I. De passione Christi *(Venantius Fortunatus, s. VI)*

Vexilla regis prodeunt,
fulget crucis mysterium,
quo carne carnis conditor
suspensus est patibulo.

Confixa clavis viscera,
tendens manus, vestigia,
redemptionis gratia
hic immolata est hostia.

Quo vulneratus insuper
mucrone dirae lanceae,
ut nos lavaret crimine,
manavit unda, sanguine.

Salve ara, salve victima.
de passionis gloria,
qua vita mortem pertulit
et morte vitam reddidit.

8 II. Pianto della madonna *(Jacopone da Todi, s. XIII)*

Figlio, l'anima t'è uscita,
figlio de la smarrita,
figlio de la sparita,
figlio attosseccato!

Figlio bianco e vermiglio,
figlio senza simiglio,
figlio, a chi m'appiglio?
Figlio, pur m'hai lassato!

Figlio bianco e biondo,
figlio volto iocondo,
figlio, perché t'ha il mondo,
figlio, così sprezzato?

Five Invocations to the Crucified Christ

I. On the Passion of Christ *(Venantius Fortunatus, sixth century)*

The banners of the King go forth,
the mystery of the Cross shines out
where in flesh the Creator of flesh
is suspended in suffering.

His body pierced by nails
stretching out his hands, his feet,
for the sake of redemption
here the victim is sacrificed.

Where wounded deeply
by the blade of the dreadful lance
to cleanse us of sin
water with blood flowed.

Hail altar, hail victim,
with the glory of the Passion
in which life bore death
and by death restored life.

II. The Madonna's Lament *(Jacopone da Todi, thirteenth century)*

My son, your soul has left you,
son of one who grieves,
son of one bereaved,
my tormented son!

My son white and scarlet,
my son without compare,
my son, on whom shall I lean?
My son, you have forsaken me!

My son white and fair,
my son of joyful face,
my son, why has the world,
o my son, scorned you thus?

Figlio dolce e placente,
figlio de la dolente.
Figlio, hatte la gente
malamente trattato!

9 III. La Vierge couronnée
(Albert Flory (1890–1978))

10 IV. Lamentación
(Fr. Iñigo de Mendoza, s. XV)

Fijo mio, ya espirastes:
¡ay, que no puedo valeros!
Yo, mi bien, me muero en veros;
¡quán diferente quedastes,
que no puedo conosceros!
Vuestras penas fenescieron
y las mias començaron,
pues mis ojos que las vieron
lloren bien, pues que perdieron
cantos bienes desearon.

Pues la causa es conocida
de mi nuevo sentimiento,
a lo bivo del tormento
mi triste boz te combida,
¡o mundo lleno de viento!
Las lagrimas justas son
para ti en dolor tan cierto,
pues que le diste ocasión
desta muerte de pasión
con que está en mis ojos muerto!

Conmigo lloren las gentes
y los montes agua suden;
los rayos del sol se muden
y sangre manen las fuentes
por las ansias que me acuden.
Perded, cielos, el color,
y peñas, hazeos pedaços;
o mar, brama con temor
por mi vida y tu señor,
como está muerto en mis braços.

My son mild and gentle,
son of one who mourns,
my son, ill have
the people treated you!

III. The Virgin Crowned

IV. Lamentation
(Brother Iñigo de Mendoza, fifteenth century)

My son, you have breathed your last:
alas, I cannot save you!
I too, my beloved, die on seeing you;
how changed you are,
scarce do I know you!
Your suffering is over,
mine is just beginning,
my eyes bore witness to your pain,
let them now weep bitterly, for they have lost
everything for which they yearned.

Since the cause of my sudden grief
is well known,
at the height of my torment
my sad voice calls to you,
o world of turmoi!
In such true sorrow, it is right
that tears be shed for you,
since you brought about
his death and passion
whence he lies now before my eyes!

Let the grief afflicting me
cause the peoples to weep with me,
the mountains to sweat torrents,
the rays of the sun to be altered
and springs to run with blood.
Skies above, may your colour fade,
and crags, may you crumble to dust;
o sea, roar with fear
for the sake of my life and your lord,
who lies dead in my arms.

Fijo mío muy precioso
más fermoso que la vida,
un punto non se me olvida
¡quán lindo y quán glorioso
te parí de luz vestida!
agora cochillo eres
que me das penas extrañas;.
¡Llorad conmigo, mugeres,
la muerte de mis plazerres
y el morir de mis entrañas!

11 V. D'Oració de temps
(Ramon Lulio, s. XIII)

Jesucrist, Sènyer, ah, si fos
en aquell temps que nasqués vos
e vos vesés infant petit,
vostres carns nues e poe llit,
pobre de draps, ple de bondat!
Ah, con fóra enamorat
en vós esser, venir, tocar
e contra ergull contrastar,
veent lo rei del cel e del tro
jaer en paubre lliteló!
Ah, qui fos en cell temps nutrit
que Jesús fo infant petit,
a com tots jorns ab ell anàs,
ab ell estés, ab ell jugàs!
Ah, com fóra gauig de plaer!
Ah, qui volgra als mais haver!
E quan Jesús hac sa etat,
que hom lo servis a son grat!
E quan fo lliat a pres,
que hom son companyó estés
en tota la greu passió
e en la greu mort! Anc gauig no fo
major que cell que hom pogra haver!

My son so precious,
more beautiful than life,
I shall never forget
how fair and glorious you were
when I gave birth to you, clothed in light;
now you are a blade
that pierces me with untold pain.
Weep with me, o women,
for the death of all my joys
and of the fruit of my womb!

V. On a Prayer about Time
(Ramón Lull, thirteenth century)

Lord Jesus Christ, ah, if only I had lived
in the time in which you were born
and seen you as a little child,
lying naked in a humble crib,
bare of covers but full of goodness!
Ah, how I would be filled with love
were I to see, hold, touch you,
were I to fight my pride
on seeing the king of heaven and the firmament
lying in such a lowly little bed!
Ah, to have been nurtured in the time
when Jesus was a little child,
and walked with him every day,
been with him, played with him!
Ah, what sheer delight it would have been!
Ah, who could wish for more!
And when Jesus became a man,
to have served him as he wished!
And when he was bound and imprisoned,
to have been his companion
throughout his grievous passion,
and in his grievous death! No greater joy
could man ever have than that.

English Translations by

2 Mary Ann Newman

7 Keith Anderson

8–11 Susannah Howe

Perspectives Ensemble with Tim Fain

Photo by Juan Padron



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Spanish – and Catalan music in particular – was hugely enriched by the contribution made to its development in the latter part of the twentieth-century by Xavier Montsalvatge. Both as a composer and critic, his influence was widespread, and his music stylistically broad. *Folia daliniana* explores elements of fantasy and French-tinged refinement whilst one of his major song cycles, *Cinco invocaciones al Crucificado*, is a passionately intense meditation on Christ's suffering. Whether rhapsodic or invoking rhythmic or popular dance forms, Montsalvatge's music remains brilliant, clear and individualistic.

Xavier MONTSALVATGE

(1912–2002)

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2 Madrigal sobre un tema popular (El cant dels ocells) (1991)	5:15	Cinco invocaciones al Crucificado (1969)	21:16
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4 II. Moderato	5:06	9 III. La Vierge couronnée	2:59
5 III. Moderato energico	2:05	10 IV. Lamentación	6:16
		11 V. D'Oració de temps	2:53

Sasha Cooke, Mezzo-Soprano^{2, 7–11} • **Tim Fain, Violin**^{3–5}

Perspectives Ensemble

Sato Moughalian, Artistic Director, Flute^{1, 6}

Wendy Sutter, Cello² • **Blair McMillen, Piano**⁶

James Austin Smith, Oboe; Todd Palmer, Clarinet; Monica Ellis, Bassoon¹

Angel Gil-Ordóñez, Conductor^{1–5, 7–11}

Includes available sung texts, which can also be accessed at www.naxos.com/libretti/573101.htm

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