

Granados – Goyescas (suite for piano) [1999]

Written by bluesever

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1 *Los Requebros (Flattery)* 9:52 2 *Coloquio En La Reja (Dialogue At The Window)* 11:45
3 *El Fandango De Candil (Candlelit Fandango)* 6:13 4 *Quejas O La Maja Y El Ruiseñor
(Laments Or The Maja And The Nightingale)* 6:19 5 *El Amor Y La Muerte (Love And Death)*
11:40 6 *Epílogo: Serenata Del Espectro (Epilogue: The Ghost's Serenade)* 8:17 7 *El Pelele
(The Straw Man)* 4:53 8 *Serenata Goyesca (Serenade In The Style Of Goya)* 3:35
Douglas Riva – piano

The American pianist Douglas Riva has gained international recognition for his profound knowledge of Spanish music, and no less an authority than the distinguished Spanish composer Xavier Montsalvatge has described him as an exceptional pianist. Douglas Riva's interpretations of the works of Enrique Granados, in particular, have earned him a place as one of this composer's leading exponents worldwide, praised in the Spanish press and elsewhere. His recordings for Naxos of the complete piano works of Granados have won critical acclaim, notably in Spain, the United Kingdom, Japan and the United States. --- naxos.com

Enrique Granados left relatively few works. The best known is Goyescas, the suite of piano pieces he composed between 1909 and 1912 and subtitled *Los Majos Enamorados* – "the majos in love" – inspired by the paintings of Goya. Granados later used the works as the basis of his opera of the same name. It's a substantial cycle. The six pieces last over 50 minutes, and though all of them are descriptive, programmatic almost, incorporating Spanish inflections such as popular songs and verse and dance forms, the style of the piano writing can be traced back to Chopin and Liszt. It's that side of Granados's music that is brought out in Garrick Ohlsson's technically immaculate performances. Other pianists might play up the music's nationalism, but it's the connection with the 19th-century mainstream Ohlsson emphasises. As an appendix, he

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also includes El Pelele, the "Goyescan scene" Granados composed in 1913, and a much earlier Concert Allegro in which the Lisztian connection is obvious. --- theguardian.com

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