

A TRIBUTE TO DANNY GRANADOS
BRAHMS ♦ PIAZZOLLA ♦ GOLIJOV



DE 3562

FIDELIS STRING QUARTET AND FRIENDS
DANNY GRANADOS, CLARINET (1964-2018)



A TRIBUTE TO DANNY GRANADOS

JOHANNES BRAHMS

Clarinet Quintet in B Minor, Op. 115 (37:02)

OSVALDO GOLIJOV

"Lullaby and Doina" from *The Man Who Cried* (6:44)

ASTOR PIAZZOLLA

La Muerte del ángel (arr. Pablo Zinger) (3:40)

Allegro tangabile (arr. Carlos Franzetti) (3:04)

Milonga para tres (arr. Pablo Zinger) (7:17)

Libertango (arr. Pablo Zinger) (5:53)

Fidelis String Quartet

Rodica Oancea-González and **Mihaela Oancea-Frusina**, violins
Joan DerHovsepian, viola ♦ **Jeffrey Butler**, cello

Danny Granados, clarinet

Judy Dines, flute ♦ **Erik Gronfor**, bass ♦ **Pablo Zinger**, piano

Total Playing Time: 63:41

In memory of Danny Granados

Devoted father, accomplished musician and passionate arts administrator, Danny Granados leaves a legacy of excellence that will forever inspire those who knew him.

As a clarinetist, Danny studied with the legendary clarinet pedagogue Robert Marcelus at Northwestern University and went on to become his teaching assistant while he was earning his master's degree there. He also studied at the Hochschule für Musik und Theater in Hannover, Germany. His other clarinet mentors include Russel Dagon, David Shifrin and Hans Deinzer. Upon graduation from Northwestern, Danny served as Principal Clarinetist of the Alabama Symphony Orchestra, working as well with the Orquesta Sinfonica de Galicia in Spain and The New Hampshire Music Festival Orchestra, among others. Danny also freelanced actively in New York City, where he played on numerous occasions with the Metropolitan Symphony Orchestra.

As a chamber musician, Danny was a member of Quintet of the Americas, and performed at many Music Festivals; among them Italy's Spoleto Music Festival, Chamber Music Northwest, The Chamber Music Society of Lincoln Center and the New Hampshire Music Festival.

To realize his dream of bettering the plight of orchestral musicians, Danny decided to leave the Alabama Symphony and pursue an MBA degree at Rice University. Upon graduation, he began working as head of marketing, and later as director of finance, at Applied Diagnostics, where he fulfilled a calling to serve those who were ill. After many years in these positions, he became the Chief Financial Officer of the Houston Symphony Orchestra, thereby achieving his dream of being able to serve the music industry in the realm he loved best: that of the orchestra.

In his short tenure at the Houston Symphony Orchestra, Danny implemented—and was able to secure financing to sponsor—the orchestra's highly successful European tour in 2018, during which the orchestra played to sold out houses and received glowing reviews everywhere it performed.

Danny lost his battle with cancer in May of 2018. His legacy includes a great sense of hope and inspiration to continue on the path of service to others in whatever capacity and ability we are able to give.

—Marco Granados (Danny's brother)



Notes on the Program: Brahms Meets Argentina

This project grew from a simple idea that arose by chance during a conversation about Brahms' beginnings as well as the struggles and setbacks that artists must endure in order to realize their passion.

History tells us that during his youth, Brahms contributed to his family's income by playing the piano at brothels in his native city of Hamburg. Not much is made of this period of Brahms' adolescent life, but it makes for interesting speculation as we explore the effects of this experience in a young man's life and music.

Music is at its best when it reflects people's hopes and aspirations while elevating our souls and conscious dreams. Conceivably, Brahms' music and the tango genre are not that far removed from each other. Both can be said to embody the emergence into the world of romanticism and passion that is perhaps best expressed in our lonely searches for completeness in our lives...even if at the dark and squalid brothels, bars and dance halls that formed the unsavory underbellies of the ports of Hamburg and Buenos Aires.

Regardless of tango's beginnings or the veracity of the accounts of Brahms' youth-

ful experiences, it could be said that nothing can transport one to a world of spiritual yearning like the second movement of Brahms' clarinet quintet—or Piazzolla's 'Milonga para tres'.

We can therefore conclude that this recording is a celebration of the best that can come from such humble, yet true beginnings...a memorial of those lonely ports in Hamburg and Buenos Aires.

JOHANNES BRAHMS (1833-1897) Quintet in B Minor for Clarinet and String Quartet, Op. 115.

Written for clarinetist Richard Mühlfeld in 1891, the quintet seems to communicate deep yearning and traces of sadness in every movement. Not unlike the tango, one is seduced by beautiful melancholic lines and led to experience a highly personal story.

Unlike other works written for this combination of instruments, where the string quartet assumes more of an accompanying role, Brahms allows all instruments to blend and have equal voice in the ensemble. The quintet received its public premiere in Berlin on December 12th, 1891. Not surprisingly, the Gypsy-like second movement, with its passionately rhapsodic interlude, was performed as an encore.

OSVALDO GOLIJOV (b. 1960)
“Lullaby and Doina”

Osvaldo Golijov grew up in an Eastern European Jewish household in La Plata, Argentina. Golijov was raised surrounded by classical chamber music, Jewish liturgical, klezmer music, and the tangos of Astor Piazzolla.

“Lullaby and Doina” (2001) was composed in 2001 for the film *The Man Who Cried*. The film explores the fate of Jews and Gypsies in Europe during the middle years of the 20th century, through a romance between a Jewish woman and a Gypsy man.

ASTOR PIAZZOLLA (1921-1992)
Tango selections

The creator of the “New Tango” (“Nuevo Tango”) style, Piazzolla moved to New York City with his family when he was only three years old. After returning to Argentina in 1937, Piazzolla became a sought-after bandoneon player with traditional tango bands. Piazzolla studied composition with Alberto Ginastera and—at Ginastera’s urging—with Nadia Boulanger. His style combines elements of traditional tango, klezmer, baroque, jazz and avant-garde music.

In Pablo Zinger’s version of *Libertango*, the main theme is preceded by an original clarinet cadenza based on the theme’s harmonic structure. The main section features an ostinato in the piano and strings. The piece has been arranged countless times for a variety of instrumental combinations, and Piazzolla himself recorded the piece numerous times with various artists.

La Muerte del ángel was originally conceived as music for a play of the same name by the Argentinian playwright Alberto Rodríguez Muñoz. The melody quotes the first seven notes of Carlos Gardel’s famous *Mi Buenos Aires querido*.

Milonga para tres was written for the show “Tango Apasionado” (New York City, 1987), inspired by the writings of Jorge Luis Borges. Pablo Zinger was the show’s musical director and recorded the music with the composer. The tune was used for the soundtrack of the Hong Kong movie *Happy Together* and became extremely popular in East Asia.

Allegro tangabile is part of *María de Buenos Aires* (1968)—a poetic oratorio (aka “Operita Porteña,” or Buenos Aires little opera) written to a libretto by Uruguayan poet Horacio Ferrer—which has become one of the most widely performed works

of Latin American musical theater. It features Piazzolla's typical device of a fugue-like exposition leading into a forceful *tutti*, with the piano prominently featured. The *Allegro* represents the spirit of the poet being conveyed by its messengers in order to perform the miracle of the impregnation of María's dead spirit.

—Danny Granados

RODICA OANCEA-GONZALEZ

first violin, Fidelis String Quartet (FSQ)

Romanian violinist Rodica Oancea-Gonzales, has been playing violin since the age of four. She has been a member of the first violin section of the Houston Symphony since 1990. Originally from Romania, Rodica studied, as a child, at the George Enescu Music School, giving her first solo performance with an orchestra at the age of eleven. At age 18, she enrolled in the Ciprian Porumbescu Conservatory in Bucharest. In the mid-eighties she was awarded scholarships at prestigious music academies in Italy and Switzerland. It was then that she met Sergiu Luca, who invited her to study with him at Rice University's Shepherd School of Music, where she received her master's degree in violin in 1990. Rodica has performed extensively as a recitalist and chamber player throughout

Romania, Austria, Italy, Switzerland, Canada, Mexico and the United States. She made her Carnegie Hall debut in 2002 and has performed there several times since. At the time of this release, Mrs. Rodica Oancea-Gonzalez will make her London recital debut in May 2019 at St. John's Smith Square. Rodica is a founding member of the Fidelis Quartet and the Tre Voci piano trio.

MIHAELA OANCEA-FRUSINA

second violin, FSQ

Mihaela Oancea-Frusina was born in Bucharest, Romania, and began playing the violin at the age of five. She gave her first public performance at the age of 12 while studying at the George Enescu Music School. Mrs. Oancea-Frusina received her Bachelor's and Master's Degrees in violin performance from Rice University in Houston under the tutelage of Sergiu Luca. Mrs. Oancea-Frusina is currently a member of the Houston Symphony and has performed extensively as a recitalist and chamber player throughout Romania, Italy, Mexico and the United States.

JOAN DERHOVSEPIAN, viola, FSQ

Joan DerHovsepien holds the position of Associate Principal Viola of the Houston Symphony. She is an Artist-Teacher of Vio-

la at Rice University's Shepherd School of Music. Ms. DerHovsepien performs regularly in the Grand Teton Music Festival, the Mimir Chamber Music Festival and as principal viola of the Peninsula Music Festival in Wisconsin. She was the Principal Violist of the Charleston Symphony and a member of the Rochester Philharmonic Orchestra. Ms. DerHovsepien won second prize in the William Primrose Memorial Scholarship Competition.

JEFFREY BUTLER, cello, FSQ

Jeffrey Butler has been a cellist in the Houston Symphony since 1986. He holds degrees in music performance from Boston University and the University of Michigan, where he was recipient of that school's highest award, the Stanley Medal. He began cello studies at an early age with his parents, both professional cellists, and continued studies with Jerome Jelinek, Claus Adam and George Neikrug. Prior to joining the Houston Symphony, he was a faculty member at the Stetson University School of Music and a member of the Detroit Symphony. He is a founding member of the Fidelis Quartet as well as the Houston Symphony's Bad Boys of Cello, and recently performed the premiere of a new cello concerto written for him by composer Donald Appert.

ERIK GRONFOR, double bass

Mr. Gronfor is the Assistant Principal Bass of the Houston Grand Opera Orchestra. Before moving to Houston he was Principal Bass of the Charleston Symphony Orchestra, and taught at the College of Charleston. He holds degrees from the Curtis Institute of Music and Rice University's Shepherd School of Music. Erik is a member of the River Oaks Chamber Orchestra, the Grand Teton Music Festival and Wisconsin's Peninsula Music Festival. He teaches at the American Festival for the Arts.

JUDY DINES, flute

Flutist Judy Dines, a member of the Houston Symphony, is an active performer in Houston and beyond. In the orchestra world, Ms. Dines has performed with the National Symphony Orchestra, the St. Louis Symphony Orchestra, and the Chautauqua Symphony Orchestra. Born in Washington, DC, she attended Temple University in Philadelphia, and the Peabody Institute in Baltimore.

DANNY GRANADOS, clarinet (See *In Memory of* piece above)

PABLO ZINGER, piano

Born in Uruguay and living in New York since 1976, Pablo Zinger is a conductor, pianist, writer, composer, arranger and lecturer. Mr. Zinger specializes in the music of Astor Piazzolla, tango, Spanish zarzuela, and Latin American vocal and instrumental music. In 1987, he was asked by Astor Piazzolla to serve as musical director for the premiere production of *Tan-*

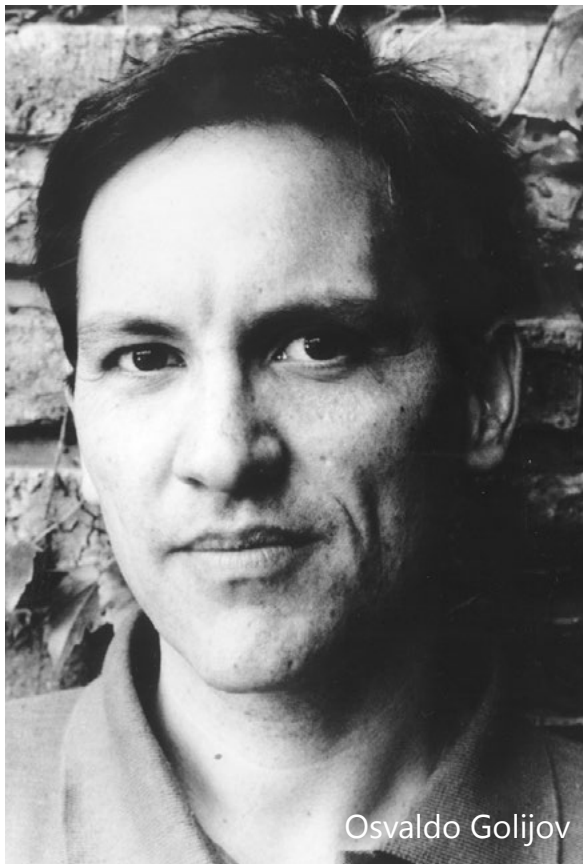
go Apasionado at New York's Westbeth Theater Center. His critically acclaimed CDs include *Tango Apasionado* with Astor Piazzolla, *Chamber Music from the South* and the Grammy-nominated *The Clarinetist* with Paquito D'Rivera, *Las Puertas de la Mañana* (songs of Carlos Guastavino), and two albums of Carlos Suriñach. In 2009, he accompanied Plácido Domingo at Washington's Constitution Hall, played and conducted the Moscow premiere of



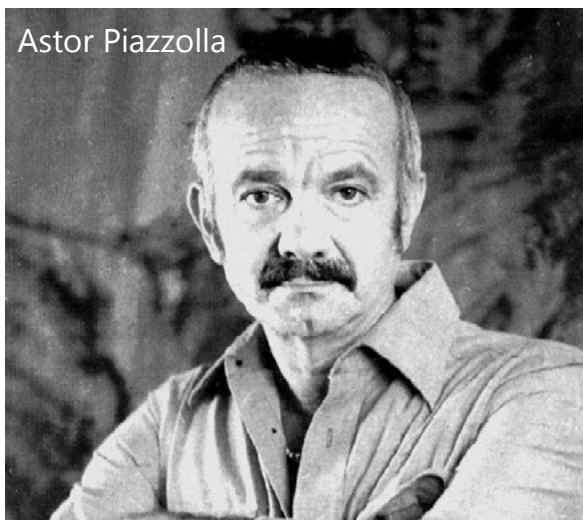
Piazzolla's *María de Buenos Aires* (2006), and conducted the closing of Paquito D'Rivera's Carnegie Hall 50th Anniversary Concert (2005). Mr. Zinger has conducted

and played with orchestras, singers and chamber groups throughout the Americas as well as in Spain, Russia, Poland, Slovenia, South Africa, Germany and Norway.

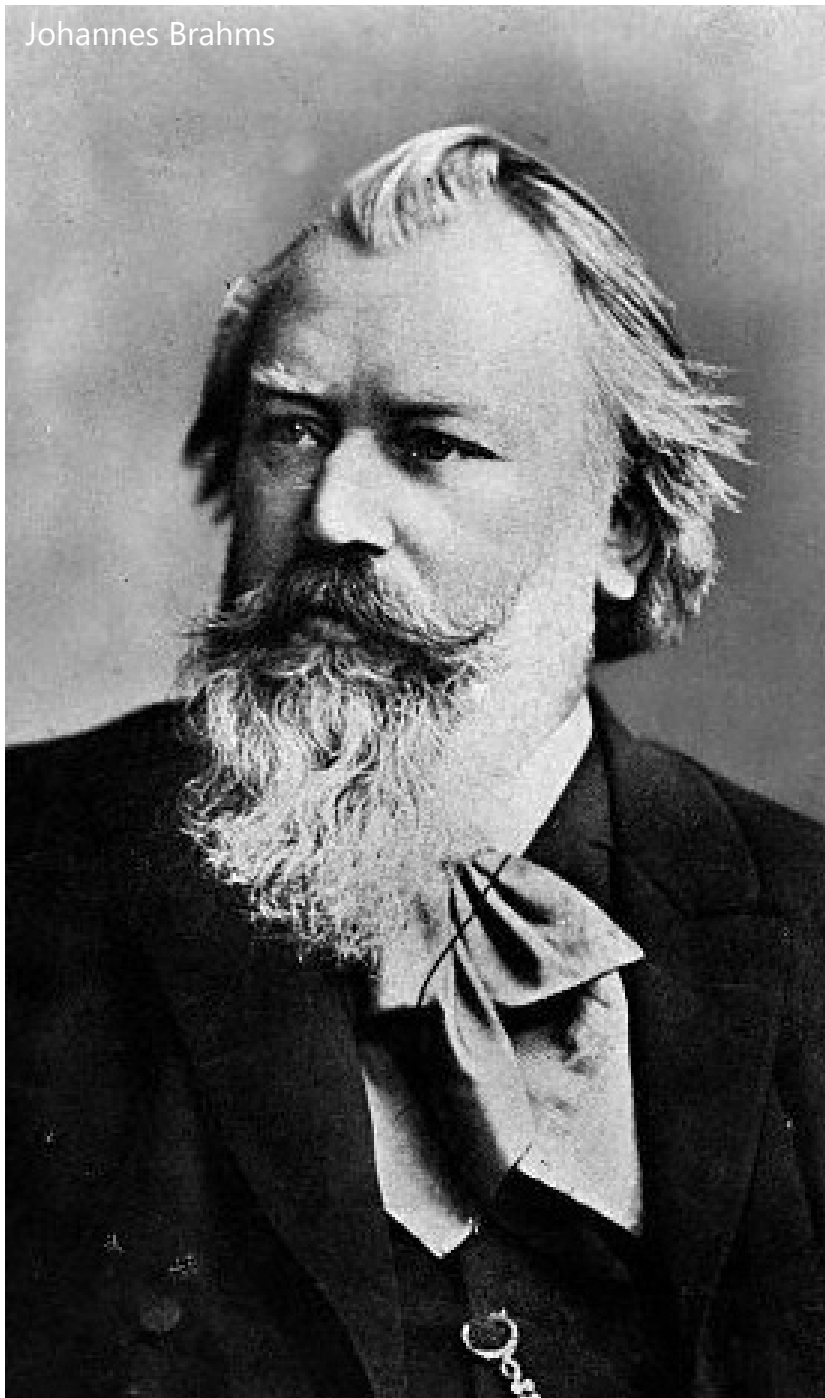




Osvaldo Golijov



Astor Piazzolla



Johannes Brahms

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A TRIBUTE TO DANNY GRANADOS

JOHANNES BRAHMS

Clarinet Quintet in B Minor, Op. 115 (37:00)

1. **Allegro** (12:18)
2. **Adagio** (11:15)
3. **Andantino** (4:28)
4. **Con Moto** (8:59)

OSVALDO GOLIJOV

5. "Lullaby and Doina," from *The Man Who Cried* §, * (6:44)

ASTOR PIAZZOLLA – Tango selections §, ♪

6. **La Muerte del ángel** (arr. Pablo Zinger) (3:40)
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