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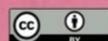
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PAULA HERNÁNDEZ-DIONIS¹, DAVID PÉREZ-JORGE², SUSANA BLANCO-NOVOA³, ANTHEA GARA SANTOS-ÁLVAREZ⁴

¹ Universidad de La Laguna, San Cristóbal de La Laguna, Spain, <https://orcid.org/0000-0002-6735-9822>, phernadi@ull.edu.es

² Universidad de La Laguna, San Cristóbal de La Laguna, Spain, <https://orcid.org/0000-0003-4691-3449>, dpjorge@ull.edu.es

³ Universidad de Vigo, Vigo, Spain, <https://orcid.org/0000-0003-0619-8399>, susblanco@uvigo.es

⁴ Universidad de La Laguna, San Cristóbal de La Laguna, Spain, <https://orcid.org/0000-0002-4872-3828>, asantosa@ull.edu.es

ABSTRACT: This article focuses on the life and work of Marçal Cervera i Millet (1928-2019). Marçal was a Catalan violoncello and viola da gamba player and teacher, with a prominent role in the Hochschule für Musik Freiburg and several Spanish music conservatories. As a musician, he contributed to the international enhancement of the Spanish cello through his activity as a performer and teacher. This work gathers the unpublished testimony of Marçal, recorded in an interview in April 2006 in Begur (Girona, Spain). In an autobiographical style, he narrates much of his life as a student, soloist, and teacher. The analysis of this testimony allows us to evaluate his influence and that of some important musicians who accompanied him during his life. As a result, we collected his opinions and contributions to the violoncello performance: a set of basics for a good interpretation, study, and teaching practice of the instrument. The aim of this investigation is to show the living story of Marçal Cervera, about whom very little has been written, despite being one of the most outstanding contemporary musicians of the international violoncello scene.

KEYWORDS: Cassadó; Casals; Massiá; Cellist; Viola da gamba.

RESUMO: Este artigo centra-se na vida e obra de Marçal Cervera i Millet (1928-2019). Marçal foi um violoncelista e professor de violoncelo e viola da gamba catalão, com um papel proeminente na Hochschule für Musik Freiburg e em vários conservatórios de música espanhóis. Como músico, contribuiu para a valorização internacional do violoncelo espanhol através da sua atividade como intérprete e professor. Esta obra reúne o testemunho inédito de Marçal, gravado numa entrevista realizada em abril de 2006 em Begur (Girona, Espanha). Num estilo autobiográfico, ele narra grande parte da sua vida como estudante, solista e professor. A análise deste testemunho permite-nos avaliar a sua influência e a de alguns músicos importantes que o acompanharam durante a sua vida. Como resultado, recolhemos as suas opiniões e contributos para a performance do violoncelo: um conjunto de bases para uma boa interpretação, estudo e prática pedagógica do instrumento. O objetivo desta investigação é dar a conhecer a história viva de Marçal Cervera, sobre o qual muito pouco se tem escrito, apesar de ser um dos mais destacados músicos contemporâneos do panorama internacional do violoncelo.

PALAVRAS-CHAVE: Cassadó; Casais; Massia; Violoncelista; Viola da gamba.

The cello phenomenon in Cataluña in the 20th century

Cataluña is one of the most prolific Spanish regions in cellists, the number of instrumentalists that have emerged from schools in this region justify the objective of this work, focused on one of the most relevant. There are documented references from the middle of the 18th century, where we find cellists such as Pablo Vidal (circa 1730) who stood out as a pedagogue and a cellist musician of the Spanish court (Pidre, 2017, p. 24). Entered in the 19th and early 20th centuries, many cellists triumphed both nationally and internationally (Hernández-Dionis et al., 2022a; Hernández-Dionis et al., 2022b; Hernández-Dionis et al., 2023), being soloists of orchestras such as the Pau Casals Orchestra, Municipal Orchestra or Liceo Orchestra and conservatories, or schools in Barcelona. Tables 1 and 2 show the most outstanding ones for their facet as teachers or interpreters, according to Arizcuren (1992), Kaufman (2017), and Bassal and Tortella (2015).

Table 1

Most relevant Catalan cellists born in the 19th century.

Musician	Date	Salient facts
Josep García Jacot	1855-1912	Professor of Pau Casals and Bonaventura Dini, he worked at the Conservatory of the Lyceum and the Municipal School of Music in Barcelona.
Josep Soler i Ventura	1872-1946	Professor at the Municipal School of Barcelona, professor of Antonio Sala and Josep Trotta. He was a soloist of the Liceo Orchestra
Bonaventura Dini i Facci	1876-1936	Vendrell coetaneous of Pau Casals, as a chamber musician, highlights his performances with Granados and Malats. He was the first cello in the Liceo Orchestra and the Pau Casals Orchestra in Barcelona.
Francesca Vidal y Puig	1880-1955	A student of Pau Casal, she was a professor at the Institut Musical Casals of the outstanding cellists such as Luis Millet and Ernest Xancó.
Joaquim Marés i Gribbin	1888-1964	Founder of the Barcelona Trio and professor of cello at the Marshall Academy.
Antoni Sala	1893-1945	Professor at the Municipal School of Barcelona, he made an extensive career as a soloist and chamber music musician.
Josep Ricart i Matas	1893-1978	Musicologist, founder of the Music Museum of Barcelona, and professor of the Municipal Conservatory.
Sants Sagra i Anglada	1893-1983	A student of Gaspar Cassadó, he was part of the Pau Casals Orchestra and a member of the Barcelona Quartet and the Catalan Quintet.
Ricard Lamotte de Grignon	1899-1962	Son of Joan Lamotte de Grignon, he was a composer and director of the Banda Municipal de Barcelona, Orquesta Sinfónica de Girona, Orquesta Municipal de Valencia and Orquesta Municipal de Barcelona.

Table 2

Most relevant Catalan cellists born in the 20th century.

Musician	Date	Salient facts
Gabriel Rodó i Vergés	1904-1963	Cello soloist of the Liceu Orchestra and professor of the same institution. Conducted the Las Palmas Philharmonic Orchestra.
Josep Trotta Millán	1907-1979	Professor of the Municipal Conservatory, Cello soloist of the Municipal Orchestra, Liceo Orchestra, and member of the Barcelona Quartet.

Luis Millet ¹	1911-1976	Student of Gaspar Cassadó, winner of the Parramon Prize. He studied at the Institut Musical Casals in Barcelona and later in Paris.
Joan Pich Santasusana	1911-1999	Professor and director of the Municipal School of Music, he stood out as an orchestra conductor and composer. He composed the famous Glosa Al Arrorró Canario (1948).
Ricard Boadella i Sanabra	1912-1977	A student of Gaspar Cassadó, he oversaw premiering works by such well-known composers as Hindemith, Txerepnin, and Strauss.
Ernest Xancó	1917-1993	A student of Pau Casals, he conducted the orchestra of the Liceu and taught at the conservatory of that institution. He emigrated to Argentina and on his return, he was appointed professor of the Conservatory of the Liceu.
Pilar Casals i Vidal	1920-2000	Outstanding concert performer, in 1945 receives the National Award for Cellists.

Three names stand out internationally: Pau Casals, Gaspar Cassadó and Marçal Cervera. The first of them, Pau Casals, (1876-1973), was a cellist, orchestra conductor, and composer, and without a doubt, one of the most renowned Spanish musicians internationally. He toured throughout Europe and America, went into voluntary exile in Prades in protest against the regime of Francisco Franco (Prieto, 1998, p. 32). He composed works for cello, piano, choir, and string, etc. In 1971 he oversaw composing the official anthem of the United Nations Organization, directing at the age of ninety-five, being the premiere of this work on 24 October 1971 (Fundació Pau Casals, 1999, p. 116). The president of this organization, U-Thant, awarded him that day the Medal of Peace (Descals, 2006, p. 116).

Gaspar Cassadó (1887-1966) was one of only three students Pau Casals had in Paris (Kaufman, 2017, p. 251), in addition to studying harmony with figures of the stature of Ravel and Falla. According to Casares (2002), Cassadó was a member of the Generation of 27 (p. 28). A great international concert performer, he has performed premieres by such important composers as Honegger, Rodrigo, Hindemith, Ricardo Malipiero, Halffter, Khachaturian, Martinu, among others. He was a professor in the courses of «Music in Compostela», in the «Acadèmia Musicale Chigiana» of Siena from 1946 to 1963 and in Cologne (Germany) from 1958. As a composer, he made transcriptions for cello, cello and piano, chamber music, and several pieces for solo piano (Pagès, 2000).

A life dedicated to music

Marçal Cervera i Millet was born in 1928 in a family with a long musical career in Santiago de Cuba. Within a few months, his family moved to Barcelona where, from a very young age, his parents (both pianists) educated him in music. His father was Ernest Cervera i Astor, pianist, composer, and conductor of choirs. He was a professor at the Conservatory of the Lyceum and director of the Schola Cantorum of the University. Together with his sister, a year older than him, they were going to see the concerts of the Municipal Band of Barcelona, directed by the maestro Joan Lamotte de Grignon. This conductor was founder and director of one of the most important orchestras in Barcelona. He was as well a close friend of Marçal Cervera's father since they worked together as conductor and conductor of choirs respectively. In one of these concerts, his uncle Lluís Millett, his mother's younger brother, played as a soloist, who performed the Haydn D Major Concert and the Boellman Symphonic Variations. According to Marçal, «after arriving home, I took two pieces of wood and played the cello». This reaction led his parents to give him a small cello.

It was in this way that Lluís Millet became his first cello teacher (teaching that lasted until he was 19 years old), while his father gave him the first notions of musical language. He began with three and half years to read music with small songs written by his father: «he could read music but not read books»². As a curiosity, it should be noted that the godfather of his uncle was the founder of the Orfeó Catalán, the brother of his

² All the textual quotes from this article are part of the recordings made in 2006 at the master's house in Begur (Girona).

maternal grandfather also called Lluís Millet. According to Ceballos (1999), Millet was the creator of the *Revista de Música Catalana* and promoter of the construction of the *Palau de la Música Catalana* (p. 198).

At the age of 13, he expanded his musical training with the assistance of a listener to his sister's violin lessons with Joan Massià. According to Casanovas (1992), Master Marçal Cervera considers himself a disciple of Joan Massià, and on many occasions interpreted some of his works (p.26). A year later, Massià began teaching chamber music at the Barcelona Conservatory (then called the Municipal School of Music) which Marçal attended for three years.

The first time he left Spain, at the age of 18, he taught with Professor Gaspar Cassadó. His first steps as a professional cellist were several small concerts in churches and some temporary substitutions as a soloist. All the possibilities he had were performances, substitutions, small concerts at *El Café Español* in Barcelona, which had the program *Café Concert*.

First stay in Switzerland

To further his studies, Marçal tried to go to Paris to study with Pierre Fournier, friend, and acquaintance Joan Massià (who wrote him a letter of recommendation). Political problems caused Fournier to resign from the Paris Conservatory, which coincided with the closing of borders between these countries (Ceballos, 1999, p. 206). All this made him go to Zurich (Switzerland) to study with Rudolf Von Tobel (student of Pau Casals in Prades during his exile and he has made one of the most famous biographies of this Catalan cellist), where he combined his studies with Von Tobel, with auditions for different orchestras, in which he quickly got work. The beginnings were difficult: «I went to Switzerland with 30 Swiss francs in my pocket and was taken in by a friend and her family. [...] I went to audition different orchestras, without any title [...] but with the cello under my arm».

At the age of 20, he worked in the Zurich Chamber Orchestra under the direction of Edmond de Stoutz, becoming a soloist in several of these concerts. He obtained work thanks to Paul Sacher (patron of the composers of the time, musicologist, orchestra conductor and president of the Zurich Concert Society), who had under his patronage the Collegium Musicum Chamber Orchestra conducted by Paul Hindemith. In just seven months (between March to November 1948) he went on to play in one of the best orchestras in Europe along with the most famous musicians of the moment: «I left Spain in March and had already found work in Zurich in November. [...] I went for performances to finding work in one of the best orchestras in the world, with excellent musicians and under the direction of Hindemith».

Two years later, he auditioned for the Musik Kollegium orchestra in Winterthur, working under the direction of Hermann Scherchen, Marçal said that: «Winterthur's orchestra was great, the best musicians in Europe were there».

For some years, he worked as a freelance musician playing in the three orchestras of Zurich, specifically in the orchestra of Winterthur he had the opportunity to work with the great pianist Edwin Fischer with whom he made two tours, the first in Switzerland and Germany is playing the Bach Concertos for four pianos, and the second in Germany, Switzerland, and Italy play the Beethoven Concertos.

After a few years he was offered a fixed place in this orchestra, but the rhythm and hard work and the fact that he was never offered to be a soloist made Marçal Cervera unwilling to continue. At that time, the orchestra was getting contracts to play in small towns with programs that were unattractive to musicians, and he realized that he was not following the rhythm and evolution he expected from his curriculum.

At the age of 22, in 1950, he attended the first festival of Pau Casals in Prades, the following year, he also attended the second festival given by the teacher in the same city.

Casals was very happy because «I made all the bows and fingerings that he had taught his student», (referring to Rudolf von Tobel), and besides, he always tuned «[...]one of the greatest compliments I've ever received was: I thank you because I finally hear someone tuning. Prepare something else and come back», in words of Pau Casals towards Marçal Cervera.

Over these prolific years in Switzerland, and having the need to find a new teacher, he moved in 1952 to Paris, where he met Paul Tortelier with whom he decided to continue his studies. He had the opportunity to expand his knowledge by taking harmony classes at the Paris Conservatory. When Tortelier was on tour, he received lessons from his wife (Maud Monique Martin, also known as Maud Martin-Tortelier after her

marriage), who was also «an excellent cellist and who had a sense of contact with the super bow». About this time, Marçal Cervera comments: «There I discovered that I could play again, that I could sing, sound...».

At the end of that year in Paris and facing the prospect of having to return to Spain (from which he was completely disconnected [Ceballos, 1999, p. 208]), Marçal Cervera decided to move back to Switzerland where, after getting work as a first cello in the orchestra of St. Gallen, finished his studies.

Career development

During the five years he stayed in the St. Gallen orchestra, he was invited to collaborate in some chamber music concerts in Lausanne, until in 1958 he was offered a solo cello position in the Lausanne Chamber Orchestra.

It was in this new position that, for five years, he had the opportunity to play as a soloist, touring Italy, Germany, Austria, etc. With the soloists of this orchestra, he formed a string quartet called the Lausanne Quartet, an occupation which he combined with teaching at the Conservatory of this city. In this conservatory, he was the professor of the Spanish cellist Elías Arizcuren (1915-2019) (Arizcuren, 1992, p.137).

On a visit to Rome, his sister Monserrat Cervera, who had chosen Rome for his studies, proposed to him to form a quartet with piano, called the Brahms Quartet of Rome. He decides to move his residence to this city where he still is for 14 years as an orchestra musician. Monserrat Cervera studied with George Enescu and with Remy Príncipe. She was also the second violin of the Gabrielli Quartet and founder of the I Musici string orchestra in Rome.

For six years he toured with this group in Europe, the United States, Canada, etc., and combined his chamber activity with that of the Boccherini Quintet, of great prestige at the time, formed by two cellos (Fernández-Cid, 1967, p. 153).

Touring with both groups, coupled with high concert activity as a soloist (concerts performing baroque music with viola da gamba), led him to give more than 80 concerts a year.

Maestro Cervera

During this maelstrom, his career as a teacher was forged, replacing Gaspar Cassadó in his classes at the Staatliche Hochschule für Musik in Cologne, when he could not go because he was on tour, ended Cassadó's contract with the institution upon his death.

A year later, he obtained a professorship at the Hochschule für Musik in Freiburg. He settled in this city for 21 years, which allowed him to combine his family life with his concert career, both as a soloist and as a chamber musician (his performances include flute player Aurèle Nicolet and oboist Heinz Holliguer). The teacher stated: «After World War II, German musicians understood that they did not have a German school». They hired several non-German teachers to do school», «[...] as a collaborator of Cassadó I benefited from this, as well as cellists like Janigro, Tortelier or Navarra who were invited to Germany».

Commenting on her experience as a teacher at the Musik Hochschule in Freiburg, Marçal said: «I could very well combine my concerts with teaching in Freiburg because there was freedom and total trust with the teachers. They were glad that they had great concert activity because this gave them prestige».

In recent years, he intensified his contact with Spain, giving some concerts around the peninsula with various chamber groups (trios and quartets). He taught with Gaspar Cassadó in the course of Music in Compostela until 1978, the year in which he left them after an accident with one leg. He supported contact with the city until 1989: «In this way, I finally met Spain. When I left Barcelona, all I knew was Badalona, by its beach», «[...] for example Galicia, Andalucía, with my colleagues who were also coming for the first time». Marçal Cervera resumed his classes at the Compostela Music Course in 2004.

The definitive return to Spain occurs when Marçal Gols, opens the Centre Internacional d'Ensenyaments Musicals in Barcelona and offers him the position of cello teacher. Unable to combine work in Freiburg and Barcelona, he was forced to retire early Freiburg and return to Spain.

Already in Spain, he forms a trio with the most important Catalan musicians of the time: Gonçal Comellas (violin) and Ramón Coll (piano). On March 25, 1988, at the Palau de la Música Catalana in Barcelona, they gave a concert on the occasion of the group's presentation. The journey lasted only three years as Comellas stopped playing the violin due to various problems. With them and as a soloist, he performs about 30 concerts a year, among which his performances of the Bach Suites stand out.

He formed a highly successful duo with the pianist Sofía Puche (1916-2015), a student of Joan Massià and Lluís Millet, and later a professor at the Professional Conservatory of Music in Cervera. Together, they performed concerts throughout Catalonia. It is noteworthy the criticism made by Xavier Casanovas (1992) in which he states:

His interpretations are characterized by an overwhelming expository logic, which finds its exponents in a millimetric control of phrasing and in the systematic rejection of any decorative excess that, for the benefit of a given passage, could tarnish the Doric severity with which each work is built. But, thanks to the exceptional sound quality of his cello, this restraint does not engender the slightest sense of austerity (...), the listener is literally mesmerized by the nobility of the accents of the instrument (p.26).

Marçal Cervera decided to move a few years later, together with all his students, to the Juan Pedro Carrero Music School, also in Barcelona.

In 2001, the Superior Degree is created in the Conservatory of Music of Mallorca, the director of the conservatory decides to call musicians of the stature of Agustín León Ara, Enrique Santiago, Ramón Coll, Manolo Carra, and Marçal Cervera himself to teach in this center. The start was quite hard, as he could not go regularly to teach every week, proposing Sergi Boadella as his assistant. Marçal Cervera left the weight of the classes to Sergi and began teaching master classes at the conservatory once a month. Sergi Boadella studied with Marçal Cervera in Germany in 1990 and was his assistant for 15 years at that Conservatorio. He was also his assistant at the Centre Internacional d'Ensenyaments Musicals, Escuela de Música «Juan Pedro Carrero» and Escola Luthier d'Arts Musicals until 2007. This relationship of co-professor (as Marçal Cervera described it), came from long before, since prior to this, in 1993, Marçal asked him to help with the 34 students he had in a course in Denia (Alicante). They also took courses together in Tárrega, Camprodón and Tortosa (Boadella, S., Personal Communication, 26 February 2021).

In 2001, one of these first students of the Centre Internacional d'Ensenyaments Musicals, José Enrique Bouché (outstanding student of Marçal Cervera, is currently professor of cello at the Conservatorio Superior de Castellón and artistic director of the Encuentro de Violonchelos «Cellomagics»), invited him to teach a summer course in Vila-real that was repeated during the following years, at the higher conservatory of Castellón. About these classes, the teacher says: «These classes work very well because this is how I see the work that teachers do with students [...] it is a very good time in my teaching activity».

Finally, he decided to change schools in Barcelona, moving to the Escola Luthier d'Arts Musicals where he taught until his definitive retirement, in the Postgraduate Course authorized by the Ramón Llull University, where the main author of this research was a student of the teacher in this last stage.

He died at the age of 91 on September 20, 2019, in what was his home, for 15 years, in Begur, a town in Girona (Catalonia). In recent years, Marçal Cervera has received several tributes to his brilliant career: Escola Luthier d'Arts Musicals (14 February 2013), Conservatorio de Amanuel in Madrid (3 May 2014), Palau de la Música Catalana (29 July 2014) (Bassal & Tortella, 1998, p. 173). Posthumously, one has been attempted in Begur, although it has had to be postponed on several occasions due to the pandemic situation with respect to the Covid19.

A full professional life

The teacher's relationship with ancient music was very intense, especially as regards his dexterity with the viola da gamba, an instrument he played for about 6 years. «I was interested in the instrument and the repertoire. I liked what I knew about baroque music. Playing the viola da gamba, I opened myself up to other styles of music played with the original instrument. This instrument was a very important complement to my musical culture, I knew a lot of repertoires and I understood things of style that otherwise would have been impossible».

Thanks to this, he performed numerous concerts with various instruments such as the clave, cello, flute, violin, and even duo with another Viola da Gamba. His success as a viola da gamba player led them to want to associate him with this instrument: «People wanted to pigeonhole me with this instrument, so I gradually stopped playing it. Besides, I was an orthodox gambist: the things that were not difficult were played with the bow in the manner of Viola da Gamba but everything that was more difficult was played with the bow in the manner of the cello. In Freiburg, they tried to associate me with the speciality of Viola da Gamba, but I wanted to be a cellist».

Thanks to this fact, he had the possibility to record many albums with great critical acceptance, among which the recording of Suites and Sonatas for Viola da Gamba with Christina Jaccottet (Couperin, Forqueray and Telemann 1967) and the recording of the three Bach Sonatas in collaboration with the harpsichordist Rafael Puyana (Bach 1970). «This album was recorded in July 1969 during the days when the first man arrived on the moon, an event I experienced from the recording studio».

The teacher's predilection for Bach's music is clear in the multiple recitals and concerts performed in the 6 Suites for solo cello: «Many students interpret these suites with my bows and fingerings. My way of playing them is very considerate, but I know that it is not the only one and I admit other interpretations». On the recording of Bach's Suites for Solo Cello, the master comments: I have had many projects to record these Bach suites, but they have never been realized. Right now, I would very much like to do it, but with good acoustics and a good recording system». He would also have liked to have recorded the works of Cassadó; «for there are few people who have known and drank directly from its source».

He made a large number of recordings for German radio and other institutions. Of particular note are those with the groups to which he has belonged, such as the Winterthur String Orchestra or the Baroque Ensemble in Lausanne, although he also recorded with other artists such as Heinz Holliger, Monserrat Cervera, Hermann Prey, Kaufman, Christiane Jaccottet, Antoni Besses or Arturo Soria. See table 3.

Table 3

Discography by Marçal Cervera i Millet.

Year	Title	Performers	Record Label
n.d.	Weltliche Musik Des 16. Jahrhunderts. Geistliche Musik Des 16. Und 17. Jahrhunderts.	Ensemble Baroque de Lausanne.	Communauté de Travail pour la Diffusion de la Musique Suisse.
n.d.	Padre Soler. Two Quintets for Strings and Harpsichord No 1 & No 2.	Marçal Cervera, Violoncello; Christiane Jaccottet, Harpsichord; André Vauquet, Viola; Andrée Wachsmuth y Montserrat Cervera, Violin.	Harmonia Mundi France.
n.d.	Antonio Vivaldi. Concerto In D Major For Two Violins And Orchestra / Concerto Grosso In B Minor For Four Violins And Orchestra, Op. 3, No. 10 / Concerto In G For Violoncello And Orchestra.	Winterthur String Orchestra.	Concert Hall Limited Recordings.
1952	Trio in F minor op. 65. Antonin Dvorak.	Marçal Cervera, Violoncello; Arthur Balsam, Piano; Louis Kaufman, Violin	Concert Hall Society, Inc.
1967	Meisterwerke Der Gambe. Suiten und Sonaten für Viola da Gamba und Cembalo.	Marçal Cervera, Viola da Gamba y Christiane Jaccottet, Harpsichord.	Concert Hall.
1969	Händel, Vivaldi, Bach. Oboensonaten.	Marçal Cervera, Violoncello; Edith Picht-Axenfeld, Harpsichord; Heinz Holliger, Oboe.	Philips.
1970	3 Sonaten Für Viola Da Gamba & Cembalo., Harpsichord	Marçal Cervera, Violoncello y Rafael Puyana.	Italy, Philips.
1971	Antologia Històrica De La Música Catalana. Quintets Nums 5 i 6.	Marçal Cervera, Violoncello; Christiane Jaccottet, Harpsichord; André Vauquet, Viola; Andrée Wachsmuth y Montserrat Cervera, Violin.	Compañia Del Gramofono-Odeon, S.A.E.
1973	Lieder & Arien Des Barock. Baroque Songs & Arias	Hermann Prey, Baritone; Leonard Hokanson, Harpsichord; Marçal Cervera, Viola da Gamba; Eduard Melkus, Violín; Members of Capella Academica Wien	Philips
1974	Bach / Couperin / Marais. Sonata G Minor, BWV 1030. Concert No. 9 «Il	Heinz Holliger, Oboe; Christiane Jaccottet, Harpsichord; Marçal Cervera, Viola da Gamba.	Philips

	Ritratto Dell'Amore». Couplets Sur «Les Folies D'Espagne».		
1974	Vom Minnesang bis zu Beethoven und Loewe.	Hermann Prey, Baritone; Leonard Hokanson, Harpsichord; Marçal Cervera, Viola da Gamba; Eduard Melkus, Violin and other.	Philips
1996	Debussy, Janacék, Gerhard, Webern. Messiaen.	Antoni Besses, piano y Marçal Cervera, Cello.	Ediciones Albert Moraleda.
1997	Complete pianoworks; vol.7 «Andaluz». Suite for piano, op. 2, «Sevilla»; El jueves santo a medianoche. Track 1.	Albert Moraleda, Piano; Marçal Cervera, Cello	Castilla La Mancha.

He was a professor of the International Course on Music in Barcelona in whose staff were musicians as important to the national musical scene as Albert Attenelle (piano), Agustín León Ara (violin), or Ashan Pillai (viola). In the same way, he taught courses such as the Isaac Albéniz Music Festival in Campodrón, and in other places such as Granada, Poitiers, Montreux (Francia), Amecy, Poitiers, Salamanca, Tortosa, Sevilla, Córdoba, Denia, Llança, Cervera, Seúl (Corea del Sur), Lahr y Karlsruhe (Alemania) and Valencia etc. In the latter city, he also held a concert to culminate the workshop, where it is worth mentioning the criticism published on March 15, 1977, in the newspaper El País:

In the first part were performed the Suites first in G major and the Sixth in re May (...) skip the exquisite sensitivity of cellist, who performed a performance full of nuances, Beautiful, with an absolute mastery of the cello technique within a perfect orthodoxy. In the second part, accompanied by the pianist Perfecto García Chornet, the second sonata for cello and harpsichord or piano was performed. The hearing stood out for its clarity, beauty, and brilliance, being the conjunction of both performers absolute, creating very precious sound qualities, highlighting the realization of the third time, andante who was magnificent (Domenech, 1977, s.f)

At the same time, he works intensively as a jury of various national and international competitions and as a teacher in courses and competitions throughout Spanish geography. Highlights include the International Geneva Competition, the Gaspar Cassadó Competition in Florence, the National Cello Competition in Zamora, and in other cities such as Salou, Ourense, etc.

A teacher surrounded by teachers

Marçal talks about various musicians with whom he had the opportunity to share experiences. About the maestro Joan Lamotte de Grignon, Marçal Cervera comments: «When I was 13 years old, I had not turned 14, once my father invited him to come home to me and my brother to play for him, and I played the Concert of Saint Saëns [...] He was one of the people who were punished after the civil war since he was representative of Catalan culture [...] He was not allowed to lead anymore in Catalonia. [...]. Finally, he again founded and conducted with the Symphonic Orchestra of Valencia. [...] He was not Catalan origin, but his symphonic work was extraordinary».

The maestro Cervera had the opportunity to attend the violin lessons given by Joan Massiá to his sister, being amazed by how he played the instrument. He said that «he was an excellent violinist, pianist, composer, and musician of an extraordinary human personality. [...] He was a person who did not speak much and did not told many things, but when he said them, they were definitive and opened perspectives».

Marçal Cervera met Pau Casals when he was just a 6-year-old boy. Casals was in Barcelona and occasionally passed by the Institut bearing his name, where his uncle Lluís Millet had studied. The teacher who taught there invited her uncle and her parents to stop by with Marçal to play for her. His parents say that this teacher took the instrument («a toy»), tuned it, and when returning it to Marçal, he said: «It is not in tune». This caused a stir among those present.

Pau Casals was at the Institute that day and he was asked to go and see that child prodigy play. When he finished playing, he congratulated him and asked: «Will you let me play?». Pau Casals sat in the small chair, surrounding his feet on the stage where he stood, the cello leaning on the floor and performed the song *El noi*

*de la mare*¹, a Catalan traditional carol. «I remember the sound he made and his fingering: 1, 2, 3. This fingering was due to the tiny size of my cello».

About Alberto Ginastera, with whom he met on some occasions, Marçal Cervera comments that: «He was a good composer... a great composer! admirable, one of the greatest musicians of Latin America».

Speaking about the Suite for *Cello Solo*² by Gaspar Cassadó, Ginastera told Marçal: «This work is perfect, it is so well built... [...]. I'll make my wife touch it» (referring to Aurora Nátola, the famous cellist of Argentine origin). Following this, Marçal said about the Suite: «It was a unanimous opinion of all the musicians who had heard this work». This masterpiece was published in 1926 and was dedicated to the cellist, actor, and theatre director Francesco von Mendelssohn (Dinoá, 2011, p. 26).

About the cello

The influence of great masters such as Tortelier or Cassadó on the cellist's technique of Cervera, and the development of a great career as a concert and teacher, makes it of vital importance to collect their advice. He attaches the utmost importance to mastering the technique of the instrument, in this regard Marçal says:

Our body must be in a comfortable, relaxed, and comfortable and natural position, that is, that the body is erect», being necessary that «while sitting, the shoulders are well relaxed». He is passionate about stressing that «the cello must adapt to the cellist» as if it were an extension of his own body. To do this, explain the times it is necessary, how to place it: The cello has to be taken from the top of the hoops and without the slightest effort, soft and relaxed, making the least commitment, that is, the shoulders should be relaxed (...), place it without moving the shoulders on the inner face of the knees on which the back cover is placed below the rings, so that we turn off as little as possible the vibration of any point of the instrument (...), we must feel that the back opens from the spine, which is completely liberated and the result does not offer an annoying and artificial posture (...) at that time we are ready to catch the bow (interview of the authors to Marçal)

When playing the instrument, it should have an inclination of 45° with respect to the musician, for which it is necessary to lean on the right knee rather than on the left, with straight and firm feet, which should be supported on the ground. «As for the long endpin and an angle of 45°, it can be interesting, not obligatory, the endpin of the master Tortelier, consisting of a first vertical part and another part having an angle of 45° with respect to the interpreter so that the weight of the cello is carried downwards towards the ground and does not influence the chest (...), I played with it a long time, but no longer (...), Tortelier had a very different complexion to mine».

Regarding vibrato, Marçal comments:

Without exaggeration, the most natural position of the left hand is that which allows the thumb to fall automatically behind the second finger, with the hand slightly inclined, which guarantees the balance, and we benefit from the weight of the law of gravity. As long as there are no problems, this has relative importance, but they are basic principles that in the long-run serve (...) Obviously, all this will have repercussions on vibrato. What matters is that the starting position is the best possible, that the hand finds its balance. It is also important that the last phalanx of the fingers, works well (...). As a child, I was taught forearm movement for vibrato, the same movement that is used for jumping in the change of position. We must not forget to vibrate the note that precedes a jump (interview of the authors to Marçal)

With regard to the right hand, he always reminds his students that: «When we grab anything, the natural position is the one that drops the thumb behind the middle, without forcing it, (...) has to be free, resulting in a kind of ring between the thumb and the rest of the fingers, the same as with the balance of the left hand with the thumb».

For Cervera, the extensions are one of the most important sections in the cello technique. Emphasize that they consist of extending the hand and fingers, not making a jump with the whole hand. Rarely does he allow a *glissandi* out of context or period, setting as an example Gaspar Cassadó, who, in his works, hardly uses them. It recommends «studying between 4 and 5 hours a day, divided into 3 groups of an hour and a half and rest of a quarter of an hour, performing two hours of chamber music (quoting the great violinist and pedagogue Carl Flesch) at the end of the day». About the hours of study, he tells as an anecdote that: «I heard a great master pianist, professor in Siena, called Guido Agosti [...] who said that even when a pianist is preparing an international competition, he does not need more than 5 hours a day of study».

Conclusions

The quantity and quality of the Catalan cellists from the end of the 18th century to the present day, suggests the importance that this instrument had inside and outside the Spanish borders. Names such as Bonaventura Dini or Josep Soler at the end of the 19th century or Antonio Sala, Josep Trotta, Gabriel Rodó and Lluís Millet at the beginning of the 20th century, took over much of the musical and teaching life in the orchestras, and conservatories of Barcelona. However, the almost subsidiary relationship between Pau Casals, Gaspar Cassadó, and Marçal Cervera together with the international success achieved by all of them stands out very well.

The figure of the master Marçal Cervera i Millet, becomes very important in the national and international musical scene. There are many hits as a soloist, chamber musician, and viola da gamba player in Switzerland, Italy, and Germany. Many recordings made that can be found today together with great musicians of the stature of Holliger or Prey, are the fruit of years of their good work.

The interest in teaching and the success achieved as a teacher in all the institutions where he was able to work, is clear in the immense number of students who currently stand out as musicians in the Spanish and world context. Despite all this, there are very few references in primary and secondary sources for the life of this Catalan cellist and musician. For this reason, these recordings make up a heritage of incalculable value for the historical international cellist memory, which proves the high artistic and human value of the maestro Cervera.

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