



Benet
CASABLANCAS
(b. 1956)



Siete Haikus • Pastoral
Albumblatt für Arriaga • Seis Glosas

Tim Lee, Narrator
Ensemble New Babylon
Lorenzo Ferrándiz, Conductor



Benet Casablanças
(b. 1956)

Siete Haikus • Dos Piezas • Albumblatt für Arriaga • Seis Glosas • Pastoral

Siete Haikus ('Seven Haikus')		8:02	'Six Glosses on texts by		19:11
for flute, clarinet, piano, violin, cello and double bass (2013)			Cees Nooteboom' for flute, piccolo, clarinet, percussion, piano, violin and cello (2010)		
			Cees Nooteboom, <i>Roads to Santiago</i>		
			(English version; translated from the Dutch by Ina Rilke; London: The Harvill Press, 1997)		
1	I. Molto adagio	1:26	12	I. 'The road ends here'	2:51
2	II. Assai mosso	0:53	13	II. 'In the Footsteps of Don Quixote'	3:54
3	III. Poco andante	1:28	14	III. 'Whispers of Gold and Brown and Grey'	2:15
4	IV. Con moto assai. Giocoso	0:57	15	IV. 'Poverty is silent'	3:36
5	V. Poco mosso	0:54	16	V. 'The Black Madonna in her Golden Grotto'	2:52
6	VI. Trist i lent	1:37	17	VI. 'Arrival'	3:36
7	VII. Allegro	0:39	18	Una pàgina per a Chopin	2:16
'Two Pieces' for clarinet and piano (2000)		11:06	('A Page for Chopin') for piano (2015)		
8	I. Poema (1996)	5:13	Epigramas cervantinos		5:34
9	II. Moment musical (2000)	5:51	('Cervantine Epigrams') for piano (2016)		
10	Ricercare para Chillida	7:39	19	I. Con anima, spiritoso	1:27
('Ricercare for Chillida') for cello (2014)			20	II. Lento e dolce, sempre un poco rubato	2:23
11	Albumblatt für Arriaga		21	III. Con moto	1:40
('Album Leaf for Arriaga')			22	Aria for flute and piano (1977)	4:48
for piano, violin and cello (2015)		9:17	23	Pastoral , Concertino for Alto Saxophone and sextet (2012)	11:26

Tim Lee, Narrator **12–17**

Ensemble New Babylon

Isabelle Raphaelis, Flute **1–7**, **22–23**, Flute, Piccolo **12–17**

Nayoung Cheong, Clarinet **1–7**, **23**

Martin Abendroth, Clarinet **8–9**, **12–17**, Alto Saxophone **23**

Benedikt Bindewald, Violin **1–7**, **11–17**, **23** • Lynda Anne Cortis, Cello **1–7**, **10–17**, **23**

Beltane Ruiz Molina, Double Bass **1–7** • Hsin Lee, Percussion **12–17**, **23**

Daria-Karina Iossifova **1–7**, **12–17**, **23** • Mireia Vendrell del Álamo **8–9**, **11**, **18–22**, Piano

Lorenzo Ferrándiz, Conductor **1–7**, **12–17**, **23**

Benet CASABLANCAS (b. 1956)

Siete Haikus • Dos Piezas • Ricercare para Chillida • Albumblatt für Arriaga

Seis Glosas sobre textos de Cees Nooteboom • Una página per a Chopin

Epigramas Cervantinos • Aria • Pastoral. Concertino para saxo contralto y sexteto

Benet Casablanças' compositional trajectory, which spans over four decades and comprises some 120 works, has been one of continuous evolution. There are no abrupt aesthetic or stylistic shifts in his output, which issues most immediately from a profound engagement with the musical legacy of the first half of the 20th century. His music combines a refined and individual harmonic palette with an almost obsessive attention to textural detail, and a highly developed sense of dramatic and narrative form.

In recent years, Casablanças has cultivated approaches to the extremes of formal scale. On the one hand, he has produced a remarkable series of imposing works for large orchestra, in which events tend to develop inexorably, and with great dramatic sense towards crisis or catharsis. On the other, he has developed a balancing impulse towards the miniature, producing – individually or in sets – compact, intimate and evocative statements for reduced forces which transmit an acute consciousness of the present moment. This has not been at the expense of a middle position: his works for string quartet and for piano trio (one example of which is included on this album) present tightly woven counterpoint in the context of large-scale narrative. A recent development in his compositional style is the inclusion of a

concertante element in works for ensemble, an example of which, *Pastoral*, is included on this album. The composition of his first opera, *L'Enigma di Lea*, scheduled for production in 2019, strives to reconcile dramatic form with poetic observation – forms which are complementary, but not always compatible.

The *Siete Haikus* ('Seven Haikus') (2013) are concise, compact statements, with an expressive range that belies their miniature timespan. Casablanças conjures a wealth of atmospheres, textures and colours from the ensemble, which adds a double bass – indicative of the importance of low pedal-notes in the work – to the famous *Pierrot lunaire* quintet instrumentation. For all their reduced scale, each piece – falling into two or three clearly articulated and contrasted sections – presents a fully-composed argument. Some end abruptly, others fade into the distance, but both resolutions point more to our – the listener's – transience, while the music seems freely to emerge from, and subsequently return to, its own sphere.

The *Dos Piezas* ('Two Pieces') (2000) were composed separately, but are regarded by the composer as forming a diptych. *Poema* (1996) starts with the clarinet winding melodically upwards, accompanied by dark piano chords. A dotted motif in the piano provokes a brief

climax, followed by a return to a calmer, musing mood. Interludes for piano articulate the progress of the work, which includes a lighter middle section, with dry and somewhat scattered textures, and a more lyrical tone which broadens and finally darkens. *Moment musical* (2000) opens with agile riffs, followed by a quieter and more continuous discourse. The work tends at first towards instability, although this later coalesces into moments of concerted action and ethereal beauty. There is a pervasive playful energy throughout, extending at times to exuberant virtuosity.

Ricercare para Chillida ('Ricercare for Chillida') (2014) was composed for inclusion in an act of homage to the sculptor Eduardo Chillida (1924–2002). A brief and abstract presentation of the main colouristic and expressive elements used in the work leads to a long melody, rising in the instrument's range, and bifurcating. A contrasting idea, which opposes specific technical resources, gives way to a serene extended passage. Brief pizzicati introduce dance-like material, which first alternates and then combines with previous material, and a new more agitated mood. These various elements are worked through to a dark conclusion, which lightens in the final seconds.

Casablanças' fourth contribution to the genre of the piano trio is a work in one continuous movement, divided into three main sections marked by brief pauses. A homage to composer Juan Cristóstomo Arriaga (1806–1826), *Albumblatt für Arriaga* (2015) opens with crystalline piano notes, whereupon a brief

moment of tension leads to an extended melody in the cello, joined by the violin. A contrasting and somewhat angular figure in a regular rhythm is passed between the instruments, typifying the flexible interplay of lyricism with driving, insistent rhythms that characterises the remainder of the piece. Space is found for birdsong-like interjections and dense harmonic formations, and a central section traces tremolos and small ostinatos amid resonant harmonies. The final section starts tempestuously but gradually subsides into a drawn-out and luminous conclusion.

The *Seis Glosas* ('Six Glosses') (2010) short pieces of music similar to variations and are part meditation, part evocation. They engage with excerpts from writings by Cees Nooteboom, which are themselves works of intense contemplation. But while the overall sense is of epiphany and disclosure, the music itself is fully alive: shimmering, active and restless, subject at certain times to abrupt shifts in mood and at others drawing us into a miniature hermetic drama. Just as the texts evoke concrete objects or images and use them to reflect upon metaphysical issues, so the music creates microcosms in which timescale is irrelevant to depth of experience.

Una pàgina per a Chopin ('A Page for Chopin') (2015) was commissioned by the Festival Chopin de Valldemossa in Mallorca. An atmospheric, somewhat tentative opening presents lilting melodic fragments, punctuated by spread chords, which gradually increase in tension. A passage of running figures and trills

leads to a climax based around four dense harmonies, after which brief melodic fragments descend to the lowest register.

The first of the *Epigramas Cervantinos* ('Cervantine Epigrams') (2016) opens with an angular gesture, which gains energy from broken chords and tremolos, before embarking on a faster and more regular rhythm. A gentler melody, harmonised in block chords, provides the contrast to be worked out over the rest of the concise form. The central movement, generally wistful, opens with melodic lines, mostly in a mid-high register, the simplicity of which is complemented by richer harmonies. The second half polarises into fuller textures and accompanied lines. The third piece, energetic and rhythmically incisive, starts from a single line and builds to more complex polyphony. The score includes such indications as *jazzy* and *playful*.

Aria (1977), one of Casablancas' earliest compositions, presents the flute and piano separately. The two instruments then proceed in a quasi-improvisatory fashion, as if negotiating a *modus vivendi*. The flute opens with a series of disconnected figures played across its whole range, gradually forming them into continuous thoughts. The piano interrupts with its own abrupt gestures, in part based on repetitions of individual notes and chords. Battled between the two instruments, the music reaches a high

point, followed by a more introspective section, itself not immune to sudden outbursts. A further flute solo, with *glissandi* and a shrill rapid passage, leads to the generally calm ending, albeit an agitated and brusque brief peroration.

The attractiveness of the chamber concerto is that it allows the exploration of the relationship between individual and collective while permitting that very collective a high degree of internal individuation. The resulting kaleidoscope of relationships depend more on co-operation than antagonism. *Pastoral* (2012) opens serenely, establishing the default mood. Then, starting with flute and clarinet, the ensemble instruments play foil to the soloist, who must develop appropriate ploys in each case. A second section explores more volatile material, including somewhat 'jazzy' rhythms and angular riffs, but the energy remains generally playful, and the more involved, rapid passages lead naturally to respite and repose. At around the halfway point, the whole ensemble alights on the the saxophone's 'own' E flat. Subsequent tensions are mostly quickly overcome, and give way to a luminous ending, where lilting figures accompany long notes in the soloist. Only one brief reminiscence of stormier moments interrupts the pervasive serenity.

Benjamin Davies

Benet CASABLANCAS (nacido en 1956)

Siete Haikus • Dos Piezas • Ricercare para Chillida • Albumblatt für Arriaga

Seis Glosas sobre textos de Cees Nooteboom • Una página per a Chopin

Epigramas Cervantinos • Aria • Pastoral. Concertino para saxo contralto y sexteto

La trayectoria compositiva de Casablanacas, que se extiende a lo largo de cuatro décadas y comprende unas 120 obras, pone de manifiesto una continua evolución. No hay cambios estéticos o estilísticos abruptos en su obra que surge de un profundo compromiso con el legado musical de la primera mitad del siglo XX. Su música combina una paleta armónica refinada y personal con una atención casi obsesiva a los detalles texturales y un sentido altamente desarrollado de la forma dramática y narrativa.

En los últimos años ha cultivado diferentes estrategias respecto a los extremos de la escala formal. Por un lado, ha producido una notable serie de obras imponentes para grandes orquestas, en las que los acontecimientos tienden a desarrollarse inexorablemente y con un gran sentido dramático hacia la crisis o la catarsis. Por otra parte, compensa estas inmensas obras con su orientación hacia la miniatura, produciendo - individualmente o en conjuntos - declaraciones compactas, íntimas y evocativas para ensembles reducidos que transmiten una aguda conciencia del momento presente. Esto no ha sido a expensas de una posición intermedia: sus obras para cuarteto de cuerda y para trío con piano (un ejemplo de las cuales se incluye en este álbum) presentan contrapuntos muy estrechamente entretejidos

en el contexto de la narrativa a gran escala. Un aspecto reciente en su música es la inclusión de un elemento *concertante* en obras para ensemble, un ejemplo de lo cual, *Pastoral*, se incluye también en este CD. El paso definitivo (por ahora) para reconciliar las preocupaciones paralelas, aunque no siempre compatibles, de la forma dramática y la observación poética, es la composición de su primera ópera, *L'Enigma di Lea*, cuya producción está prevista para 2019.

Los *Siete Haikus* (2015) son afirmaciones concisas, compactas, con una gama expresiva que desmiente su duración minúscula. Casablanacas evoca una riqueza de atmósferas, texturas y colores con el conjunto, que añade un contrabajo – indicativo de la importancia de las notas pedal graves en la obra – al famoso quinteto de '*Pierrot lunaire*'. A pesar de su reducida escala, cada pieza, dividida en dos o tres secciones claramente articuladas y contrastadas, presenta un argumento compositivo redondeado. Algunas piezas terminan abruptamente, otras se desvanecen en la distancia, pero ambas estrategias apuntan más a la transitoriedad de los oyentes, mientras que la música parece emerger libremente de, y posteriormente regresar a, su propia esfera.

Las *Dos Piezas para clarinete* fueron compuestas por separado, pero son

consideradas por el compositor como un díptico. *Poema* (1996) comienza con un movimiento melódico ascendente del clarinete, acompañado de acordes oscuros del piano. Un motivo punteado en piano provoca un breve clímax, seguido de un retorno a un estado de ánimo más tranquilo y reflexivo. Interludios para piano articulan el progreso de la obra, que incluye una sección media más ligera, con texturas secas y algo dispersas, y un tono más lírico que se amplía y finalmente se oscurece. *Moment musical* (2000) se abre con figuras ágiles repetidas, seguidas por un discurso más tranquilo y continuo. La obra tiende en un primer momento a la inestabilidad, aunque luego se fusiona en momentos de acción concertada y otros de belleza etérea. Hay una energía penetrante y juguetona en todas partes, extendiéndose a veces a un virtuosismo exuberante.

Ricercare (2014) fue compuesta para ser incluida en un acto de homenaje al escultor Eduardo Chillida. Una breve y abstracta presentación de los principales elementos coloristas y expresivos utilizados en la obra da paso a una larga melodía que asciende por el registro del instrumento y se bifurca. Una idea contrastante da lugar a un pasaje sereno y prolongado. Unos breves pizzicatos introducen una componente de danza, que primero se alterna y luego se combina tanto con ideas anteriores como con un nuevo tono más agitado. Estos diversos elementos se elaboran hasta llegar a una conclusión aparentemente oscura que se ilumina en los segundos finales.

La cuarta aportación de Casablanacas al género del trio con piano es una obra en un solo movimiento continuo, dividido en tres secciones principales marcadas por breves pausas. Homenaje al compositor Juan Crisóstomo de Arriaga (1806-26), *Albumblatt* (2015) se abre con notas cristalinas del piano, tras lo cual un breve momento de tensión desemboca en una extensa melodía de violonchelo, a la que se une el violín. Una figura contrastante y un tanto angular pasa de un instrumento a otro, tipificando la interacción flexible del lirismo con ritmos más enérgicos e insistentes que caracterizan el resto de la pieza. Se encuentra espacio para interjecciones a modo de cantos de pájaros y densas formaciones armónicas, y una sección central traza trémolos y pequeños ostinatos en medio de armonías resonantes. El tramo final comienza de forma tempestuosa, pero poco a poco se calma, derivando hacia una conclusión prolongada y luminosa.

Las *Seis Glosas* (2010) son piezas breves similares a la variación, en parte meditación, en parte evocación, haciendo referencia a extractos de escritos de Cees Nooteboom, que son a su vez actos de intensa contemplación. Pero mientras que el sentido general es de epifanía y revelación, la música en sí misma está plenamente viva: resplandeciente, activa e inquieta, en ciertos momentos está sujeta a cambios abruptos de humor y en otros lleva al oyente a un drama hermético. Así como los textos evocan objetos o imágenes concretos y los utilizan para reflexionar sobre cuestiones metafísicas, también la música

crea microcosmos en los que la escala de tiempo es irrelevante para la profundidad de la experiencia.

Una Pàgina per a Chopin (2015) fue encargada por el Festival Chopin de Valldemossa en Mallorca. Un inicio atmosférico, un tanto tímido, presenta fragmentos melódicos cantarines, puntuados por acordes desplegados, que aumentan gradualmente en tensión. Un pasaje de figuraciones veloces y trinos conduce a un clímax sobre cuatro armonías densas, tras las cuales breves fragmentos melódicos descienden hacia el registro más grave.

El primero de los *Epigramas Cervantinos* (2016) se abre con un gesto travieso y anguloso que gana energía a partir de acordes desplegados y trémolos, antes de embarcarse en un ritmo más rápido y regular. Una melodía más tierna, armonizada con acordes en bloque, proporciona el contraste que será elaborado por el resto de la forma concisa. El movimiento central, generalmente melancólico, se abre con líneas melódicas, sobre todo en un registro medio-agudo, cuya simplicidad se complementa con armonías más ricas. La segunda mitad se polariza en texturas más plenas y líneas acompañadas. La tercera pieza, enérgica y rítmicamente incisiva, parte de una sola línea para luego construir una polifonía más compleja. La partitura incluye indicaciones tales como “jazzístico” y “juguetón”.

Aria (1977), una de las composiciones más tempranas de Casablanacas, presenta los dos instrumentos por separado, y luego procede

de manera casi improvisada, como si estuviera negociando un *modus vivendi*. La flauta empieza con una serie de figuras inconexas a lo largo de todo su registro, transformándolas gradualmente en ideas más continuas. El piano interrumpe con sus propios gestos abruptos, en parte basados en repeticiones de notas individuales y acordes. Alternándose los dos instrumentos, estos materiales alcanzan un punto culminante, seguido de una sección más introspectiva, pero no inmune a los estallidos repentinos. Otro solo de flauta, con *glissandi* y un pasaje rápido y chillón, conduce al final en general tranquilo, pero no exento de una breve perorata agitada y brusca.

El atractivo del concierto de cámara es que permite la exploración de la relación entre el individuo y el colectivo, a la vez que facilita a ese colectivo un alto grado de individuación interna. El caleidoscopio resultante de las relaciones depende más de la cooperación que del antagonismo. La obra *Pastoral* se abre serenamente, estableciendo así el ambiente básico. Luego, comenzando con la flauta y el clarinete, los instrumentos del conjunto tocan contraponiéndose al solista, quien debe desarrollar las tácticas apropiadas en cada caso. Una segunda sección explora materiales más volátiles, incluyendo ritmos algo jazzísticos y pequeños motivos angulares reiterativos (*riffs*), pero la energía sigue siendo generalmente juguetona, y los pasajes rápidos, más comprometidos, llevan naturalmente al descanso y al reposo. Aproximadamente a mitad de camino, todo el conjunto se posa

sobre la 'propia' nota Mi bemol del saxofón. La mayoría de las tensiones posteriores se superan rápidamente, dando paso a un final luminoso, donde figuras cantarinas acompañan las notas largas del solista. Sólo una breve

reminiscencia de momentos más tormentosos interrumpe la serenidad dominante.

Benjamin Davies

Spanish translation by Beate Löwe Navarro

Six Glosses on texts by Cees Nooteboom

[12] I. -The road ends here-

"What divides us is time, what connects us is the stone artefact I am leaning against, sheltering from the rain which is unchanged. Before me a white snow-covered plain stretches away. I see a far-off horizon of peaks among which sail dreamy clouds. I think I can hear the stone groaning, but it is only the silence that I hear, so tense that sooner or later it must break. It was the worst? No, the worst is the blue, so absolute, so utter, so removed from the earth that it ought to invent a new name for it."

[13] II. -In the Footsteps of Don Quixote-

"They are mills, to be sure, but with that one dead eye marking the pivot of the four revolving sails they are also living creatures in a menacing battle formation. I linger among the slate-coloured rocky outcrops, gaze over the plateau stretching limitlessly westwards, past the crumbling crenellated walls, and each time I turn I see the ever-watchful windmills silhouetted against the darkening, doom-laden sky. No, up there on the crest you are not in the ordinary

world, but in the world of the imagination. Below lies La Mancha of the Earth: the fields, the pigs, the hams and cheeses, a material world of tangible things. But from up there that same material world acquires a dream-like, unconscionable quality, where nothing is at it seems. The world of Cervantes and his hero, of whom Nabokov said: 'We no longer laugh at him, his escutcheon is compassion, his banner is beauty. He stands for everything that is gentle, lost, pure, altruistic, and gallant'."

[14] III. -Whispers of Gold and Brown and Grey-
"Zurbarán. The name comes from the Basque and that is why some critics have tried to attribute his gloom to the northern heritage. Many of his paintings have a glow that, however subdued, has an ecstatic affect. In these paintings he breaks free from the meditations in black and white, but the expertise he gained therein enabled him to create a burst of flames, always within a fixed linear framework which, much later on in life, he would cast aside in favour of the delicate atmospheric effect of *sfumato*. [...] And there you have the

paradox: that the idea of mysticism is not evoked by the representation, even if the subject is a mystical experience, but that two squares metres of white or black, over which the anecdotal eye slides so casually (just a portion of the tunic in the lower right hand corner, say) do actually produce that effect.”

15 IV. -Poverty is silent-

“Two griffin-like creatures, one holding a small human face between its predatory claws, crane their necks, their beaks wide open in soundless fury. You see the noise, you don’t hear it, but by seeing it you can hear it. That effect is achieved by the angle of the open beaks, the shape of the cavity shows you the sound, a high-pitched and terrible cry. Someone, once upon a time, must have felt great sorrow at the death of this knight. He is not less dead than we will be one day, but the grief over his parting has gone on for seven centuries, with unabating intensity chiselled in stone.”

16 V. -The Black Virgin in Her Golden Grotto-

“The bells of the cathedral start pealing. It is not quite what we would call ringing, but it is not striking either, rather a mixture of the two, as if the bells want to speak about other things than time itself. One bell sounds shrill, purposeful and rousing, the other muffled and fleeting, pointing, between those pressing summonses, to the place where time is now. [...] But

what sort of a world is this in which some obscure figure may wander across a space that looks covered in snow? And suddenly I dream of the silence which must have reigned here while Zurbarán was painting: the silence of the monastery, the silence of the empty countryside all about. The only noises are those made by the animals, the wind, human voices, the monastery bells, the monk’s chant.”

17 VI. -Arrival-

“I ought to have a parallel life, a sea of time in which I would be able to remake those earlier journeys in the course of my present journey, to Silos, to León, to Oviedo. As it is, I must distil that reservoir of time from my own memory, but even if the appropriate images are evoked they can never be enough – it is all about proximity, tangibility, running your fingers over the stone, and about the impossible, because what you really want by now is not another life but a longer life, one in which you go round and round in the same circles of leave-taking and revisiting until such time as you feel so sated and tired that you lie down in a nook of one of those chapels, and slip into a dream of stone.”

Cees Nooteboom, *Roads to Santiago*
(English version; translated from the Dutch
by Ina Rilke; London: The Harvill Press, 1997)

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Benet Casablanças



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Benet Casablanças is widely acclaimed as one of the leading Spanish composers of his generation. Born in Sabadell, Barcelona in 1956, he studied Philosophy and Doctorate in Musicology in Vienna and at the Universitat Autònoma de Barcelona. His pieces have been performed internationally by ensembles such as BBC Symphony Orchestra, Deutsche Radio Philharmonie, NHK Tokyo, London Sinfonietta, Arditti and Casals quartets and Seattle Players, and have been conducted by Vladimir Jurowski, Oliver Knussen, Josep Pons, Vasily Petrenko and Ángel Gil-Ordóñez. He was appointed First Composer in Residence at L'Auditori, Barcelona from 2013 to 2015, presented with a Carte Blanche by the Filmoteca de Catalunya in 2014 and awarded the National Prize of the Generalitat de Catalunya in 2007 and the National Music Prize of the Ministry of Culture of Spain in 2013. Casablanças' works have been recorded on record labels such as Sony Classical, Naxos, Stradivarius, and Columna Música. He has been a professor at both the Pompeu Fabra University and the University of Alcalá, Pedagogical Director of the Young National Orchestra of Catalonia and director of the Conservatori Superior de Música del Liceu from 2002 to 2014. His book, *The Humour in Music* was published by Galaxia Gutenberg in 2014, who also released *Arquitecturas de la emoción*, *La música de Benet Casablanças*, a portrait of the composer and his works. In February 2019 his first opera, *L'Enigma di Lea* with texts by Rafael Argullol and commissioned by the Gran Teatre del Liceu (Barcelona), was premiered in Barcelona.

Lorenzo Ferrándiz



Lorenzo Ferrándiz began conducting in 2010 after a long and successful career as a percussionist, having had the privilege of playing under renowned conductors with the Royal Concertgebouw Orchestra, Amsterdam. A recipient of several prestigious awards, he has conducted the Orquesta de Extremadura, the Orquesta de Córdoba, the Orquesta Filarmónica de Catalunya, and the Orquesta Simfònica de l'Esmuc, as well as numerous chamber groups with whom he has performed throughout Europe and South America and festivals such as the Huddersfield Contemporary Music Festival, Festival Mixtur, and the Sampler Sèries, Barcelona. Currently principal guest conductor of Ensemble New Babylon and the CrossingLines Ensemble, he has premiered and recorded many pieces as part of his commitment to promote new works, and his activity as a conductor covers a diverse range of styles. Aside from his work

as a conductor, Ferrándiz maintains a long career as a renowned pedagogue in percussion and chamber music at the Centro Superior de Música del País Vasco (Musikene) and at the Escola Superior de Música de Catalunya (ESMUC) where he also conducts the Esmuc Ensemble, a chamber orchestra dedicated to interpreting works by composers from the 20th century.

Ensemble New Babylon



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Ensemble New Babylon's debut concert was in November 2012 under the patronage of the mayor of Bremen, with the aim of reintroducing contemporary music to the cultural life of the city, and since its foundation it has performed over 40 world premieres. An integral part of the ensemble's concept is devising around specific themes and unusual performance spaces, and as a result it has received numerous awards from the Deutscher Musikrat (the 'German Music Council') for projects such as a collaboration with funk group Watson's Mother in 2013, a

48-hour non-stop spectacle *The show must go on* at the Theater Bremen in 2016 and a collaboration with TanzKollektivBremen at the Tanz Bremen international festival for contemporary dance in 2017. Ensemble New Babylon works on two basic fundamentals: the performance of contemporary works and encouraging peace and understanding through the power of music. The ensemble has toured to Greece, Poland, Israel, Argentina and Chile and Iceland, and has performed at festivals including the 2018 20 Biennale Aktueller Musik – pgnm-festival in Bremen and the 2017 Festival Internacional Muchas Músicas in Buenos Aires.

www.EnsembleNewBabylon.com

Benet Casablanças' distinguished career spans over four decades, his music prized for its intensely individual harmonic palette, highly developed sense of dramatic and narrative form and, as with the chamber works on this recording, his tightly woven and intimately evocative statements both miniature and monumental. The playful, virtuosic energy of the *Siete Haikus* complements the shimmering *Seis Glosas* which are part meditation and part evocation, while the improvisatory *Aria* contrasts with the chamber concerto interactions of *Pastoral*, all performed by musicians from the versatile and sophisticated Ensemble New Babylon.



**Benet
CASABLANÇAS**
(b. 1956)



Siete Haikus • Pastoral
Albumblatt für Arriaga • Seis Glosas

1–7	Siete Haikus ('Seven Haikus') (2013)	8:02
8–9	Two Pieces for clarinet and piano (2000)	11:06
10	Ricercare para Chillida ('Ricercare for Chillida') (2014)	7:39
11	Albumblatt für Arriaga (2015)	9:17
12–17	Seis Glosas sobre textos de Cees Nooteboom (‘Six Glosses on texts by Cees Nooteboom’) (2010)	19:11
18	Una pàgina per a Chopin ('A Page for Chopin') (2015)	2:16
19–21	Epigramas Cervantinos ('Cervantine Epigrams') (2016)	5:34
22	Aria for flute and piano (1977)	4:48
23	Pastoral, Concertino for Alto Saxophone and sextet (2012)	11:26

Tim Lee, Narrator 12–17

Ensemble New Babylon

Lorenzo Ferrándiz, Conductor 1–7, 12–17, 23

A detailed track list can be found on page 2 of the booklet

Recorded: 27–28 June 2017 at the Sendesaal Bremen, Germany

Producer: Radio Bremen – Wolfgang Stapelfeldt • Recording Producer: Renate Wolter-Seevers

Engineers: Klaus Schumann and Frank Jacobsen • Editor: Renate Wolter-Seevers • Booklet notes: Benjamin Davies

Publishers: Unión Musical Ediciones **1–7, 10–21, 23**; La Mà de Guido **8**; Editorial de Música, Boileau **9**; EMEC **22**

Cover image: *Mond über Landschaft* by Paula Modersohn-Becker. With grateful thanks to the Paula-Modersohn-Becker-Stiftung

Co-production credits: Instituto Cervantes Bremen – Radio Bremen