

CATALAN WIND MUSIC

Oltra • Garreta • Moraleda

Barcelona Symphonic Band • Salvador Brotons



Catalan Wind Music

Manuel Oltra (1922-2015) • Juli Garreta (1875-1925) • Joan Lluís Moraleda (b. 1943)

As an institution, the Barcelona Municipal Band is indispensable for an understanding of the history of music in Catalonia over the past 100 years. Its rôle has evolved and is still evolving far beyond concert programming and participating in official city events: it has promoted the dissemination of music in a country with very few symphony orchestras, where the popularisation of the international repertoire – be it classical or contemporary – has often been an uphill task. The Band has always shunned elitism and tried to be accessible to the public at large by including in its programmes the greatest classical, Romantic and contemporary pieces in history, composed or arranged for concert band. In its quest for both the promotion of music and performing excellence, under the baton of great conductors and with an ever-increasing repertoire, the Band fulfils a public-service rôle. At the same time, it is also committed to local composers, many of whose symphonic works have thus been premièred by a first-rate instrumental ensemble.

The primary architect of the band's success was Joan Lamote de Grignon, who, upon taking it over in 1914, reorganised it from the top down, increasing the staff to 85 and giving it a professional structure as well as an artistic personality that soon turned it into an internationally-renowned musical institution. One of the peculiarities of the Band – organised into wind instrument families – was the addition of a section of Catalan shawms, consisting of a *tible* and two *tenores*, in 1921. The inclusion of these instruments can be read from two complementary points of view. On the one hand, they acted as solo instruments in Catalan compositions, with their unique timbre reminiscent of the sound of the *cobla* and the concepts associated with it – dance, tradition, celebration, Catalan identity. On the other hand, their bright piercing sound contrasts with the opaque sound of single-reed instruments (clarinets and saxophones) when brightness of timbre is required. It is worth mentioning that Lamote de Grignon, who was an excellent orchestrator, used the *tenora* and *tible* in his adaptations

of symphonic music (such as the finale of Beethoven's *Fifth Symphony* or Wagner's *Tannhäuser* overture) not in order to make international repertoire "sound more Catalan", as far as timbre is concerned, but in order to find the orchestral brightness he was unable to achieve with the usual band instruments.

The three compositions on this recording are a representative sample of 20th-century Catalan music. There is a good reason for the presence of traditional Catalan instruments – the three shawms incorporated by Lamote de Grignon as well as the *flabiol* flute, added to the Band in the late 1970s by Narcís Paulis and Jordi León – in all of these works: Manuel Oltra's symphonic poem and Joan Lluís Moraleda's symphonic suite were originally composed for *cobla*. It is only natural that they wanted to preserve their peculiar timbre in their adaptation for band. As for Juli Garreta's suite, although it was composed for symphony orchestra, its original orchestration already featured a *flabiol* and two *tenores*.

Manuel Oltra (Valencia, 1922 - Barcelona, 2015) moved as a child to Barcelona, where he developed his career as pianist, composer and pedagogue. His output includes hundreds of compositions: original works, arrangements and instrumentations, many of which are deeply rooted in traditional Catalan music: folk ballets, *sardanas*, chamber pieces, choral music... *L'Alimara* is a symphonic poem with medieval echoes, originally scored for two *cobles* and percussion. It was premièred at the Plaça del Rei in Barcelona, in a performance conducted by the composer himself in July 1983. A few years later, Oltra wrote a version for orchestra and, in 2014, his former pupil Jordi León – an oboist and a *flabiol* player with the Barcelona Municipal Band – wrote this arrangement.

Juli Garreta (Sant Feliu de Guíxols, 1875-1925) is one of the outstanding Catalan composers. Although he began his career composing exclusively *sardanas* for *cobla* – with a uniquely original symphonic dimension – after he met Pau Casals he became an assiduous composer of orchestral works that would eventually be

accepted as undisputed milestones in Catalan symphonic music, including symphonic poems such as the *Pastoral* and *Les Illes Medes*, or the *Suite empordanesa*, premièred in 1921 by the Orquestra Simfònica de Barcelona under the baton of Joan Lamote de Grignon. A few years later, in 1933, Ricard Lamote de Grignon wrote an instrumentation for the Barcelona Municipal Band that kept the parts originally scored for the *tenora* while adding a *tible* that, as has already been said, had been added to the Band over a decade before. The part originally scored for *flabiol*, which in Ricard Lamote's instrumentation had been given to the piccolo because there was no *flabiol* in the Band at the time, has been recovered over the past decades and has been used on this recording. The work describes the composer's impressions during a boat trip from Sant Feliu de Guíxols to the Cap de Creus with some friends, one of whom was nicknamed *Llicorella* ('Slate'). Shortly

after the trip, Garreta composed his *sardana Llicorella* (1911) and, later on, he used the central themes of this *sardana* as a basis for this great symphonic work.

Joan Lluís Moraleda (Santa Maria de Palautordera, 1943-) is an oboist, conductor and composer. In all three capacities, he has enjoyed a close relationship with the Barcelona Municipal Band, of which he was also a member. *Tirant lo Blanc* is a milestone in symphonic music for *cobla*. It was awarded the Premi de Música per a Cobla Ceret-Banyoles, granted by Foment de Banyoles, in 1986 and has enjoyed an ever-increasing success since its premièred. Its epic nature transports audiences to the world of fights, feasts and amorous play of the eponymous knight created by Joanot Martorell. The transcription for band was made by the composer himself.

David Puertas Esteve

Música Catalana per a Vents

Manuel Oltra (1922-2015) • Juli Garreta (1875-1925) • Joan Lluís Moraleda (b. 1943)

La Banda Municipal de Barcelona és una institució indispensable per entendre la història de la música a Catalunya en els darrers 100 anys. El seu paper ha anat, i hi va encara, molt més enllà de la programació de concerts i de la participació en actes oficials de la ciutat: ha estat garant de la divulgació musical, en un país on les formacions simfòniques sempre han estat escasses i el repertori internacional –clàssic o contemporani– ha costat molt de difondre. La Banda, amb un esperit que sempre ha defugit l'elitisme i ha buscat apropar-se a tothom, ha posat als seus faristols les millors obres clàssiques, romàntiques, contemporànies i populars de la història, fossin obres originals per a banda o arranjaments específics per a la formació. Així, amb aquest ànim popular i exigent alhora, sota la batuta de grans directors i ampliant el repertori constantment, la Banda ha acomplert la funció de servir el públic i, alhora,

la d'assumir un compromís amb els compositors de casa que han pogut estrenar moltes de les seves obres simfòniques amb una formació instrumental de primer nivell.

El gran artífex de l'èxit de la nostra banda va ser Joan Lamote de Grignon que, en assumir-ne la direcció el 1914, la va reorganitzar de dalt a baix ampliant-la fins als 85 membres i dotant-la d'unes estructures professionals i d'una personalitat artística que va fer que aviat esdevingués un conjunt de referència internacional. Una de les singularitats d'aquesta formació –plantejada per *famílies* completes d'instruments de vent– va ser la incorporació, a finals de 1921, d'una *corda* de xeremies consistent en un *tible* i dues *tenores*. La inclusió d'aquests instruments es pot llegir des de dues perspectives complementàries: d'una banda, feien de solistes en les composicions de música catalana

aportant-hi el timbre característic que ens apropa al so de la cobla i als seus valors intangibles –dansa, tradició, festa, catalanitat– i, al mateix temps, presentaven un so brillant i punyent que podia compensar l'opacitat pròpia dels instruments de canya simple (clarinets i saxos) a la recerca d'una tímbrica més lluminosa. Recordem que Lamote de Grignon era un gran orquestrador i que, des del punt de vista tímbric, quan feia servir la tenora o el tible en instrumentacions de música simfònica (com al final de la *Cinquena* de Beethoven o a l'obertura de *Tannhauser* de Wagner) no era amb la idea de “catalanitzar” el repertori internacional, sinó de buscar aquesta brillantor orquestral que no trobava en els instruments de la plantilla convencional.

Les tres obres d'aquest CD són una mostra ben variada de la música catalana escrita al segle XX i en totes elles la presència dels instruments catalans —les tres xeremies incloses per Lamote de Grignon més el flabiol, que es va incorporar a la Banda a finals de la dècada de 1970 de la mà de Narcís Paulis i Jordi León— hi té una raó ben fonamentada: la de Manuel Oltra i la de Joan Lluís Moraleda van ser escrites originalment per a instruments de cobla i per això és lògic que s'hagi volgut mantenir el seu timbre característic en la versió per a banda. Pel que fa a la de Juli Garreta, es tracta d'una obra per a orquestra simfònica que, ja en la versió original, incloïa un flabiol i dues tenores.

Manuel Oltra (València, 1922 – Barcelona, 2015) es va establir a Barcelona de molt jove i hi ha desenvolupat tota la seva carrera com a pianista, compositor i pedagog. La seva obra completa inclou centenars de títols entre obres originals, arranjaments i instrumentacions, moltes de les quals estan arrelades a la música tradicional catalana: ballets populars, sardanes, obres de cambra, corals... *L'Alimara* és un poema simfònic de ressons medievals, escrit originalment per a dues cobles i percussió. Va ser estrenat a la Plaça del Rei, sota la direcció de l'autor, al juliol de 1983. Uns anys després, el mateix compositor en va fer una versió per a orquestra i l'any 2014, el seu deixeble Jordi León —intèrpret d'oboè i flabiol de la Banda Municipal de Barcelona—, n'ha fet aquesta instrumentació.

Juli Garreta (Sant Feliu de Guíxols, 1875—1925) és un dels compositors catalans més rellevants. Malgrat que inicialment només escrivia sardanes per a cobla —a les que va donar una dimensió simfònica única i original— arrel de conèixer Pau Casals va començar a compondre assiduament obres per a orquestra que, a la llarga, han esdevinguts referents incontestables de la música simfònica catalana, com els poemes *Pastoral* i *Les Illes Medes*, o aquesta *Suite Empordanesa*, estrenada el 1921 per l'Orquestra Simfònica de Barcelona que dirigia Joan Lamote de Grignon. Anys després, el 1933, Ricard Lamote de Grignon la va instrumentar per a la Banda Municipal de Barcelona tot mantenint els papers originals de tenora i afegint-hi un tible que, recordem-ho, ja feia anys que formava part de la plantilla habitual. El paper original de flabiol que en la transcripció de R. Lamote s'havia confiat al flautí —ja que el flabiol no existia en la plantilla de la Banda de l'època— ha estat recuperat en les darreres dècades i també per al present enregistrament. L'obra descriu les impressions que l'autor va rebre en una passejada en barca entre Sant Feliu de Guíxols i el Cap de Creus, acompanyat d'uns amics, entre els qual n'hi havia un a qui anomenaven “Llicorella”. Poc després de l'excursió, Garreta va compondre la sardana *Llicorella* (1911) i, més tard, aprofitant els temes centrals de l'esmentada sardana va bastir aquesta gran obra simfònica.

Joan Lluís Moraleda (Santa Maria de Palautordera, 1943) a més de director i compositor va ser intèrpret d'oboè i en les tres facetes ha tingut una estreta relació amb la Banda Municipal de Barcelona, de la que també va ser-ne membre. *Tirant lo blanc* és una de les obres de referència en la música simfònica per a cobla. Va ser guardonada amb el “Premi de Música per a Cobla Ceret-Banyoles”, convocat pel Foment de Banyoles, l'any 1986 i des de la seva estrena ha gaudit d'un èxit creixent. El seu caràcter èpic ens transporta a les batalles, les festes i les aventures amoroses del famós cavaller creat per Joanot Martorell. La versió per a banda ha estat feta pel mateix autor.

David Puertas Esteve

Barcelona Symphonic Band (Banda Municipal de Barcelona)



The Barcelona Symphonic Band (Banda Municipal de Barcelona) was founded as a wind and percussion orchestra in 1886, bringing together a timeless tradition of musical formations that had played at the City Council's solemn ceremonies. Between 1915 and 1939, the Barcelona Symphonic Band experienced one of its most glorious ages under the leadership of Joan Lamote de Grignon, who firmly established the band and secured its ties with the people of the city. Since then, the band has come a long way and is celebrating its 130th anniversary in 2016. It has lived in different parts of the city, it has been led by different conductors and, in its new phase, is looking towards a future filled with challenges. It is presently the resident band at L'Auditori, where it offers a established season of concerts. Since 2008 its resident conductor has been Salvador Brotons. Under his leadership, the band aims to expand its repertoire by performing newly-created works and strengthening the classical repertoire from around the world. It is also taking on the new challenge of playing its music beyond the city, with performances all over Catalonia and Spain. www.auditori.es/en

Barcelona Symphonic Band (Banda Municipal de Barcelona)
Salvador Brotons, conductor

Clarinet

Àngel Errea, Principal
 José Miguel Micó, Soloist
 Natàlia Zanón, Soloist
 Joana Altadill
 Valeria Conti
 Joan Estellés
 Victòria González
 Montserrat Margalef
 Manuel Martínez
 José Joaquín Sánchez
 Antonio Santos
 Joaquín Tarín
 Àngel Belda
 Javier Olmeda
 Enric Enguix
 Javier Vilaplana,
 E flat clarinet
 Martí Guasteví,
 Alto clarinet
 José Vicente Montesinos,
 Bass clarinet
 Víctor de la Rosa,
 Bass clarinet

Saxophone

Juana Palop, Soprano
 Ernest Orts, Soprano
 Daniel Molina, Alto soloist
 Marta Romero, Alto
 David Abad, Tenor
 José Jaime Rivera, Tenor
 Joan Soler Baritone
 Samuel Sánchez Baritone
 Alejandro Pons, Bass

Flute

Manel Reyes, Soloist
 Elisabet Franch
 Sergi Gili
 Josep Ma. Llorens,
 Piccolo

Oboe

Pilar Bosque, Soloist
 Jordi León
 Miquel Morellà
 Aitor Limerà, Cor anglais

Bassoon

Xavier Cervera, Soloist
 Jordi Moraleda
 Laura Guasteví,
 Contrabassoon

Flabiol

Jordi León

Tible

Armand Franco

Tenora

Jordi Figaró
 Jordi Guixé

French Horn

Germán Izquierdo, Soloist
 Miquel Zapata, Soloist
 Manuel Montesinos
 Josep Miquel Rozalén

Trumpet / Flugelhorn

Jesús Munuera, Soloist
 Patricio Soler, Soloist
 Santiago Gozálbex
 Jesús Pascual
 José Joaquín Salvador
 Ignacio Martínez

Trombone

Emilio Bayarri, Soloist
 Eduard Font
 Francesc Ivars
 Francisco Palacios, Bass

Euphonium

Rubén Zuriaga, Soloist
 David Pantín
 Víctor Ferragut

Tuba

Antonio Chelvi, Soloist
 Vicenç Navarro
 Francisco Javier Molina

Timpani

Rafael Reig, Soloist

Percussion

Mateu Caballé, Soloist
 Ferran Carceller
 Jordi Simó

Double Bass

Antoni Cubedo, Soloist
 Cristina Membrive

Salvador Brotons



Photo: May/Zircus

Salvador Brotons was born in Barcelona into a family of musicians. He studied the flute with his father and continued his studies at the Conservatori Superior de Música de Barcelona, where he obtained advanced qualifications in flute, composition and orchestral conducting. In 1985 he was awarded a Fulbright scholarship and moved to the United States, where he took a Doctorate in Music at Florida State University. As a composer he has written more than 130 works, mainly for symphony orchestra and chamber orchestra. He has received sixteen prizes for composition, including the Premio Nacional de España (1977), the Premi Jove d'Or (1980), the Premi Ciutat de Barcelona (1986), the Southeastern Composers League Prize (1986), the Flute Choir Composition Award from Madison University (1987) and the Reina Sofia Prize (1991). He has also received numerous commissions and several of his works have been recorded and released in Europe and the United States on labels such as EMI, Auvidis, Albany Records, Naxos, Claus, and RNE, among others. He has been Music Director of the Vancouver Symphony Orchestra since 1991. He was also Music Director of the Vallès Symphony Orchestra (1997-2002) and the Balearics Symphony Orchestra in Palma de Mallorca (1998-2001; 2009-2013). In 2002 he received the Florida State University Alumni Award for his professional achievements. He currently combines a busy schedule as a conductor and composer. He has been Music Director of the Barcelona Symphonic Band since September 2008.

www.salvadorbrotons.org

CATALAN WIND MUSIC

- 1 Manuel Oltra (1922-2015) (arr. Jordi León for symphonic band): *L'Alimara* (The Bonfire) – Symphonic poem (1983/2014) **8:57**

Juli Garreta (1875-1925) (arr. Ricard Lamote de Grignon (1889-1962) for symphonic band): *Suite Empordanesa* (1921/1933) **35:31**

- 2 I. Introduction 13:56
3 II. Sardana 4:51
4 III. Scherzo 7:17
5 IV. Final 9:27

Joan Lluís Moraleda (b. 1943):
Tirant lo Blanc – Symphonic suite
(version for symphonic band) (1986) **16:25**

- 6 I. Casament del rei d'Anglaterra
(The King of England's Wedding) 2:43
7 II. Desfeta i mort del gran turc
(Defeat and Death of the Great Turk) 3:44
8 III. Prometage d'en Tirant i na Carmensina
(The Betrothal of Tirant and Carmesina) 4:09
9 IV. Balls i festes de la gran victoria
(Dances and Celebrations of the Great Victory) 5:49

WORLD PREMIÈRE RECORDINGS

Barcelona Symphonic Band
(Banda Municipal de Barcelona)
Salvador Brotons

Recorded at the Tete Montoliu Hall, L'Auditori, Barcelona, from 9th to 13th June, 2015 • Produced, engineered and edited by Albert Moraleda • Publishers: Brotons & Mercadal Edicions Musicals (track 1); unpublished (tracks 2-5); Dinsic Publicacions Musicals (tracks 6-9) • Booklet notes: David Puertas Esteve • Cover: *Catalonia Square, Barcelona* by Kavalenkava Volha (iStockphoto.com)



The three colourful works on this world première recording are a representative sample of 20th century Catalan music, all of them including popular *cobla* band instruments such as the *tible* and the *tenora* with their bright, piercing reeds, and the *flabiol* flute with its high tones. Manuel Oltra's music is deeply rooted in Catalan tradition, and *L'Alimara* is a symphonic poem with medieval echoes. Both Juli Garreta's *Suite empordanesa* and Joan Lluís Moraleda's epic *Tirant lo Blanc* are considered milestones in Catalanian symphonic music, the latter transporting us to the fights, feasts and chivalric romance of its eponymous hero.

**BANDA MUNICIPAL
DE BARCELONA**

www.naxos.com

Playing
Time:
60:54