



Leonardo Balada

Nació en Barcelona el 22 de Septiembre de 1933. Tras cursar sus estudios de piano y teoría en el Conservatorio del Liceu de Barcelona, se trasladó a Nueva York en donde concluyó sus estudios de composición en la Juilliard School en 1960. Entre sus maestros figuran Aaron Copland, Vincent Persichetti y Igor Markevitch. En la actualidad es catedrático de Composición en la Universidad Carnegie Mellon de Pittsburgh, EE.UU. Algunas de sus obras más conocidas fueron compuestas en un estilo de gran drama dentro de la vanguardia de los años sesenta (*Guernica*, *Maria Sabina*, *Steel Symphony*, *No-res*). Posteriormente se le reconoce como pionero en la simbiosis de música étnica con las técnicas vanguardistas, con lo que ha creado un estilo personal e influyente, estilo iniciado con *Sinfonía en Negro: Homenaje a Martin Luther King* (1968), *Homenajes a Casals* (1975) y *Homenajes a Sarasate* (1975). Ha recibido varios premios internacionales y una distinción de la American Academy of Arts and Letters por su "relevante carrera y en reconocimiento a su personalidad artística".

Su extensa lista de obras se interpreta regularmente en Europa y América por las principales orquestas y solistas. Entre las primeras figuran las filarmónicas de Nueva York, Los Ángeles, Israel; la Orquesta de Filadelfia; las sinfónicas de Pittsburgh, Dallas, Cincinnati, Detroit, New Orleans, Praga, México, São Paulo, Barcelona, Düsseldorf; Orquestas Nacionales de Washington, Irlanda, España, Colombia, Lima, Lyon, Toulouse, Jerusalén; Philharmonia de Londres; orquestas de las radios de Luxemburgo, BBC (Manchester), Berlín, Leipzig, Helsinki, Hannover, RTV Española, Moscú, Orquesta de Cámara de Chicago, de Lausana, y Sinfonietta Checa.

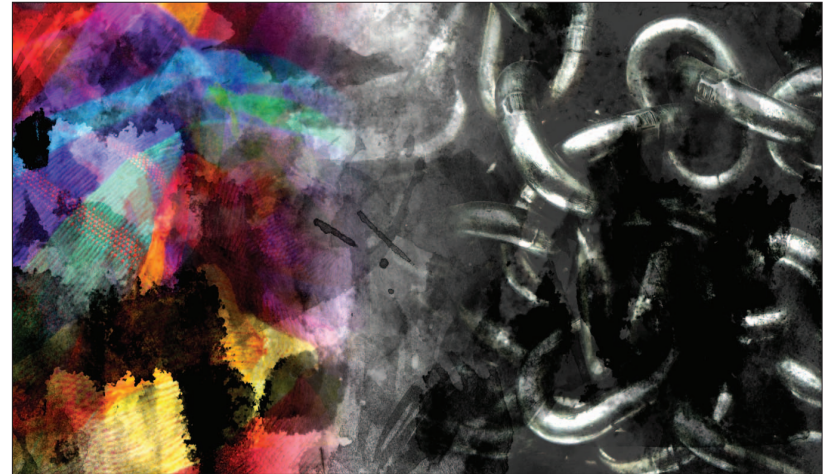
Tiene grabadas un elevado número de sus composiciones en sellos discográficos como Deutsche Grammophon, The Louisville Orchestra Editions, New World, Albany, Columna Musica y Naxos Records entre ellas *Steel Symphony* y *Música para Oboe y Orquesta* con la Pittsburgh Symphony Orchestra dirigida por Lorin Maazel. Naxos Records está grabando la obra completa de Balada. Ha recibido encargos de un elevado número de prestigiosas instituciones: la Opera de San Diego, Teatro Real de Madrid, Aspen Festival, Benedum Center for the Performing Arts, Pittsburgh, The National Endowment for the Arts, Sociedad Estatal del V Centenario (la ópera *Cristóbal Colón*), Orquesta de Cámara de Lausana, la sinfónicas de Pittsburgh, Cincinnati, Hartford, Nacional de España, RTV Española, Barcelona, y Radio Berlín.

Compositor primordialmente sinfónico y lírico, ha compuesto varias óperas, entre ellas *Zapata* y *Cristóbal Colón*. Esta ópera se estrenó en el Gran Teatro del Liceu de Barcelona en 1989 interpretada por José Carreras y Montserrat Caballé atrayendo atención internacional. La crítica del *Washington Times* calificó la música de la ópera de "obra maestra" y el *New York Times* de "...un regalo a su tierra natal". Esta ópera y su secuela *La Muerte de Colón* [Naxos 8.660193-94] han sido recientemente editadas en CD por Naxos Records. Recientemente se ha estrenado *Concierto para Tres Violoncelos y Orquesta* por la Orquesta Sinfónica de Radio Berlín, *Una Pequeña Música Nocturna en Harlem* por la Orquesta Sinfónica de Cámara Húngara y *Caprichos No. 4*, para contrabajo y orquesta por la Pittsburgh Symphony Chamber Orchestra. Las óperas de cámara *Hangman*, *Hangman* y *The Town of Greed* se estrenaron en el Teatro de la Zarzuela de Madrid y en el Gran Teatre del Liceu de Barcelona. Su ópera *Faust-bal* encargo del Teatro Real de Madrid con libreto del dramaturgo surrealista Fernando Arrabal tuvo su estreno en Febrero 2009.

Leonardo BALADA

Sinfonía en Negro: Homage to Martin Luther King

Emanuel Abbühl, Oboe • Joan Enric Lluna, Clarinet
Málaga Philharmonic Orchestra • Edmon Colomer



Leonardo Balada (b. 1933): Sinfonía en Negro: Homage to Martin Luther King (Symphony No. 1) Double Concerto for Oboe, Clarinet and Orchestra • Columbus: Images for Orchestra

I grew up in a liberal family in Barcelona and my youth in the 1940s coincided with the hard days under the Spanish dictator Francisco Franco. Freedom of expression and equality among men were something my parents injected into my psyche. While growing up in a suburb of Barcelona, Sant Just Desvern, I and my friends from high school, Joaquim Moreno and Emili Carbo, were outspoken teenagers opposing the fascist doings of the government. We almost went to jail for that. We were encouraged by our high school teacher, Josep Ma. Bas, a brilliant man whose lessons were not only about his speciality, maths and science, but literature, music, chess and the socio-political world of the moment. Among our discussions were the politics in our country as well as international issues. The United States seemed to us the high-ideal model in a post-World War II world. We admired its freedom and equality. But something was blurring that admiration: the mistreatment of blacks. In that the United States was a great disappointment to us idealistic youngsters.

Upon my immigration to New York in 1956 as a student of composition, I felt that finally I could express my ideas freely without concerns, which had not been the case in Spain at the time. One of the first things I did was to date a black girl. I brought her to a "high class" cultural event in Manhattan... I had the freedom of doing so but I will never forget the bewildered looks of the guests attending the event. Years later while travelling on a streetcar in New Orleans shortly after blacks were allowed to sit next to whites, I noticed a black woman sitting alone while a lot of whites were clustered in other parts of the vehicle. I made my statement by sitting next to the lonely black soul...

I met Martin Luther King in New York in 1967 during an event to which I had been invited by Helen Phillips, a good friend and the first black singer in the Metropolitan Opera Chorus. She had been a solo singer at Saint Francis de Sales church on West 96th street in Manhattan, where I was an organist at the time. The

murder of the black leader one year later was a national tragedy and when Spanish National Radio gave me a commission to compose a work for their symphony orchestra, Martin Luther King was my chosen subject.

This was not the first or the last work in which I used belief as a theme. In 1966 I composed *Guernica* [Naxos 8.557342], an anti-war orchestral work inspired by Picasso's mural; in 1974 the cantata *No-res* [Naxos 8.557343], which is a protest against death; in 1980 the cantata *Torquemada*, a confrontation of modern Spanish people with the Inquisition; in 2005, *Symphony No. 6 – Symphony of Sorrows – dedicated to the Innocent Victims of the Spanish Civil War*.

Sinfonía en Negro: Homage to Martin Luther King (Symphony No. 1) (1968)

This is one of my better known compositions. It was composed in 1968 and was premiered with great success at the Teatro Real in Madrid on 21st June, 1969 by the Spanish RTV Symphony Orchestra conducted by Enrique García Asensio. This work contains an avant-garde ethnicity still unexplored at the time. It anticipates what would be my third period with works such as *Homage to Casals* (1975) and *Homage to Sarasate* (1975) in which folk material is blended with all kinds of avant-garde techniques. After its première the symphony was taken on tour by the orchestra in the Americas, including Carnegie Hall, New York, and Kennedy Center in Washington DC, and Mexico. It has been widely performed in Europe and America. As the titles of the four movements suggest – *Oppression, Chains, Vision, Triumph* – the composition describes the journey of black people in the Americas from slavery to freedom. The orchestra recorded it on Albany Records.

En 1967 conocí a Martin Luther King en Nueva York durante un evento al que fui invitado por Helen Phillips, buena amiga mía y la primera persona de raza negra en cantar en el coro de la Metropolitan Opera. Ella había sido solista en la iglesia Saint Francis de Sales en el oeste de la calle 96 en Manhattan donde yo había ejercido de organista. El asesinato del líder negro un año después fue una tragedia nacional y cuando la Radio Nacional de España me encargó una obra para orquesta, escogí a Luther King como tema de la obra.

Esta no es la primera ni la última de mis obras en que utilizo mis ideologías como tema. En 1966 compuse *Guernica* [Naxos 8.557342] obra anti-guerra inspirada en el mural de Picasso; en 1974 la cantata *No-res*, una protesta contra la muerte [Naxos 8.557343]; en 1980 la cantata *Torquemada*, confrontación entre el hombre español contemporáneo y la Inquisición; en 2005 *Sinfonía No. 6 – Sinfonía de las Penas – dedicada a las víctimas inocentes de la Guerra Civil Española*.

Sinfonía en Negro: Homenaje a Martin Luther King (Sinfonía No.1) (1968)

Esta es una de mis las obras más conocidas. Compuesta en 1968 fue estrenada con gran éxito en el Teatro Real de Madrid el 21 de junio de 1969 por la Orquesta Sinfónica de la Radio TV Española dirigida por Enrique García Asensio. Es una obra en la que lo étnico se combina con las técnicas vanguardistas, estilo no explorado todavía en aquel momento. Es una anticipación de lo que será mi tercer periodo estilístico que con obras como *Homenaje a Casals* (1975) y *Homenaje a Sarasate* (1975) crea una simbiosis de ideas folklóricas con sonidos y texturas contemporáneas. Después de su estreno la orquesta llevó la sinfonía de jira por América incluyendo Carnegie Hall en Nueva York, y Kennedy Center en Washington D.C., y México. La obra ha sido interpretada extensivamente tanto en Europa como en América. Tal como los títulos de los cuatro movimientos sugieren – *Opresión, Cadenas, Visión, Triunfo* – la obra describe la lucha del pueblo negro desde la esclavitud hasta la libertad final. Ha sido previamente grabada en Albany Records.

Doble Concierto para Oboe, Clarinete y Orquesta (2010)

Este concierto usa de manera modernista dos melodías folklóricas mexicanas muy conocidas. La música fluye libre y constantemente entre lo étnico y lo abstracto, lo tradicional y la vanguardia. Las ideas se presentan unas veces con líneas claras y otras con texturas densas creando siempre contrastes y sorpresas. El concierto explora el virtuosismo no sólo de los solistas sino también de la orquesta. La obra fue compuesta por encargo de Rudy Weingartner y está dedicada a él y a la clarinetista Eleanor Weingartner y el oboísta Miguel Salazar. Ellos estrenaron la composición con la Orquesta Sinfónica de Querétaro de México – en julio de 2011.

Colón: Imágenes para Orquesta (1991)

Colón: Imágenes para Orquesta es una libre síntesis de cuatro escenas de la ópera *Cristóbal Colón* [Naxos 8.660237-38] que en 1989 fue estrenada en el Gran Teatre del Liceu de Barcelona con José Carreras y Montserrat Caballé como cantantes principales. *En el Puerto de Palos* una danza refleja la euforia de los marineros dispuestos a partir hacia el viaje descubridor. La música se desarrolla a partir de una idea folklórica con armonías que contrastan los sonidos clusters con las armonías tradicionales. "¡Almirante! ¡Almirante!" proviene de una aria de la Reina Isabel en la que ella da ánimos a Colón para que siga en su empeño descubridor. "¿En donde está la voluntad de Dios?" Colón medita, bajo gran depresión, sobre lo que está intentando conseguir. *Amanecer en las Indias* es parte de la última escena de la ópera, durante el triunfo final con cantos y ritmos de los indios. La composición se estrenó en 1992 en Madrid interpretada por la Orquesta Sinfónica de la RTV Española y se grabó para Albany Records.

Leonardo Balada

Edmon Colomer

Photo: Ros Ribas



Edmon Colomer has served as Artistic Director and Principal Conductor of the Daejeon Philharmonic in South Korea, Orchestre de Picardie in France, Simfònica de Balears, Simfònica del Vallès and Filarmónica de Málaga in Spain, and at the Eastern Music Festival in the United States. He has been awarded several prizes for his extensive recording activity with the Joven Orquesta Nacional de España, Orquesta Simfónica de Barcelona, English Chamber Orchestra, London Sinfonietta, Orchestre de Picardie, Filarmónica de Málaga, the Choeur Radio France and the BBC Symphony Chorus. His repertoire includes works by Beethoven, Bernstein, de Falla, Fauré, Ginastera, Honegger, Milhaud, Poulenc, Rodrigo (*Concierto de Aranjuez* with Paco de Lucía) Schumann, Tchaikovsky, Weill and living composers including Balada, Guinjoan, Nillni and Lavista. His recordings are available on Auvidis-Naïve, Assai, Calliope, Ensayo, Harmonia Mundi, Naxos, Philips, Triton and Virgin. Edmon Colomer often links his conducting career with music education. In 1983 the Spanish Ministry of Culture entrusted him with the creation of the Joven Orquesta Nacional de España and in 2002 he was appointed Chevalier dans l'ordre des palmes académiques by the French Ministry of Culture.

www.edmoncolomer.com

Leonardo Balada (nacido en 1933): Sinfonía en Negro: Homenaje a Martin Luther King (Sinfonía No.1) • Doble Concierto para Oboe, Clarinete y Orquesta • Colón: Imágenes para Orquesta

Crecí en el seno de una familia liberal en Barcelona y mi juventud en los años 1940 coincidió con la dura dictadura del general Francisco Franco. Mis padres me inculcaron libertad de expresión e igualdad entre los hombres. Durante este periodo y habitando en Sant Just Desvern, un suburbio de Barcelona, con mis amigos de bachillerato Joaquim Moreno y Emili Carbo expresábamos nuestro idealismo antifascista de manera contundente y abierta lo que casi nos llevó a la cárcel. Uno de los estímulos proveía de nuestro maestro de bachillerato Josep Ma. Bas, hombre brillante cuyas lecciones no sólo versaban sobre su especialidad, matemáticas y ciencias, sino también literatura, música, ajedrez y temas socio-políticos del momento. Las discusiones versaban no solo sobre la situación política en España sino también internacional. Los EE.UU. representaba para nosotros el modelo álgido de la post-II Guerra Mundial. Admirábamos como modelo

su afán de libertad e igualdad para todos. Sin embargo algo oscurecía esta admiración: el mal trato a la gente negra. Ello era decepcionante para nosotros, jóvenes idealistas.

Al emigrar a Nueva York como estudiante de composición en 1956, sentí que finalmente podría expresar mis ideas sin miedo, lo que no había sido el caso en España. Una de las primeras cosas que hice fue invitar a una chica negra a un acontecimiento cultural de "alta clase" en Manhattan... era libre de hacerlo pero jamás olvidaré la cara de sorpresa de los invitados al acontecimiento. Años después en Nueva Orleans y poco después de que la ley ya permitiera a la gente de color sentarse junto a los blancos, subí a un tranvía y vi a una mujer negra sentada sola no lejos de un grupo de blancos. Con gran teatralidad me senté al lado de esa alma solitaria...

Double Concerto for Oboe, Clarinet and Orchestra (2010)

The *Double concerto for Oboe, Clarinet and Orchestra* in one movement uses two very well known Mexican folk melodies in a modern way. The music fluctuates freely and constantly between the folk and the abstract, the traditional and the avant-garde. The ideas encompass clear lines and heavy textures, always creating contrast and surprise. This concerto exploits not only the virtuosity of the solo instruments, but also that of the orchestra. The work was commissioned by Rudy Weingartner and is dedicated to him and to Eleanor Weingartner, a clarinetist, and to Miguel Salazar, an oboist. They gave the première of the concerto with the Queretaro Symphony Orchestra of Mexico in July 2011.

Columbus: Images for Orchestra (1991)

Columbus: Images for Orchestra is a free look at four scenes from the opera *Christopher Columbus* [Naxos 8.660237-38] which had its première in 1989 at the Gran Teatre del Liceu in Barcelona featuring José Carreras and Montserrat Caballé.

The *Port of Palos* represents the height of euphoria as the sailors are preparing for the trip of discovery. The music develops around a motive of ethnic character in the midst of harmonic contrasts that span from tone clusters to traditional harmonies. *Admiral! Admiral!* is taken from one of Queen Isabella's arias as she encourages Columbus to continue his endeavour. In *Where is the Will of God?* Columbus meditates, in a deep depression, on what he is trying to accomplish. *Dawn in the Indies* is part of the last scene of the opera during the final triumph, and Indian chants and rhythms are heard. The composition was premiered in 1992 by the Spanish RTV Symphony Orchestra in Madrid conducted by Sergiu Comissiona and recorded on Albany Records.

Leonardo Balada

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Born in Barcelona on 22nd September, 1933, Leonardo Balada graduated from the Conservatorio del Liceu of that city and The Juilliard School in 1960. He studied composition with Vincent Persichetti, Aaron Copland and conducting with Igor Markevitch. Since 1970 he has been teaching at Carnegie Mellon University in Pittsburgh, Pennsylvania, where he is University Professor of Composition. Some of his best known works were written in a dramatic avant-garde style in the sixties (*Guernica*, *Maria Sabina*, *Steel Symphony*, *No-res*). He is credited with pioneering a blend of ethnic music with those avant-garde techniques, creating a very personal style starting with *Sinfonía en Negro: Homenaje to Martin Luther King* (1968), followed by *Homage to Casals* (1975) and *Homage to Sarasate* (1975). Balada has received several international awards. He also received an Academy Award from the American Academy of Arts and Letters that "honors outstanding artistic achievement and acknowledges the composer who has arrived at his or her own voice".

Balada's works are performed by the world's leading orchestras, such as the philharmonics of New York, Los Angeles, Israel; the Philadelphia Orchestra, the Philharmonia Orchestra of London, the symphonies of Pittsburgh, Cincinnati, Detroit, Dallas,

Washington D.C., Milwaukee, Oregon, Prague, Düsseldorf, Barcelona, São Paulo, Mexico; the radio orchestras of Leipzig, Berlin, Berne, Madrid, Hanover, Moscow, Helsinki, Luxembourg, BBC (Manchester), Jerusalem; the National Orchestras of Spain, Lyon, Toulouse, Marseille, Ireland, Colombia and Peru, among others, conducted by artists such as Lorin Maazel, Mstislav Rostropovich, Rafael Frühbeck de Burgos, Jesús López-Cobos, Lukas Foss, Mariss Jansons, Jorge Mester, Sergiu Comissiona, Neville Marriner and others.

A large number of Balada's compositions are recorded on Deutsche Grammophon, Naxos, Albany and New World Records. They include *Steel Symphony* and *Music for Oboe and Orchestra* with the Pittsburgh Symphony conducted by Lorin Maazel, and the cantatas *No-res*, *Torquemada* and *María Sabina*. One of his Naxos recordings – three concertos for piano, guitar and flute – was selected by Amazon.com as one of the "Ten Best Recordings of 2001" in the classical instrumental music category, and also won the prestigious Rosette awarded by the *Penguin Guide to Compact Discs*. Balada's large catalogue of works includes chamber and symphonic compositions, cantatas, two chamber operas and four full length ones: *Zapata*, *Christopher Columbus*, its sequel *Death of Columbus* and *Faust-bal*. *Christopher Columbus* was given its première in Barcelona in 1989 with José Carreras and Montserrat Caballé singing the leading rôles, and attracted international attention. *The New York Times* described the work as "a gift to his native Catalonia" while the *Washington Times* called it "a masterpiece... a landmark score in the lyric theater of our time". *Christopher Columbus* [Naxos 8.660237-38] and *Death of Columbus* [Naxos 8.660193-94] have been released on Naxos. Recent world premières include the *Concerto for Three Cellos and Orchestra* performed by the Berlin Radio Symphony Orchestra, *Una Pequeña Música Nocturna en Harlem* performed by the Hungarian Symphony Chamber Orchestra and *Caprichos No. 4* for Double Bass and Orchestra performed by the Pittsburgh Symphony Chamber Orchestra. The chamber operas *Hangman*, *Hangman!* and *The Town of Greed* [Naxos 8.557090] received their world première performances respectively at the Teatro de la Zarzuela, Madrid and the Gran Teatre del Liceu, Barcelona. The opera *Faust-bal*, to a libretto by Fernando Arrabal, was first performed in 2009 at the Teatro Real, Madrid.

Emanuel Abbühl



Emanuel Abbühl was born in Berne and studied with André Lardot and with Heinz Holliger, attending master-classes with Maurice Bourgue. He has received many major awards for wind instruments and was a prize-winner at the ARD Competition, the Geneva Competition and the Prague Competition. He has appeared as principal oboist and as soloist with the Rotterdam Philharmonic Orchestra, the Chamber Orchestra of Europe, the City of Birmingham Symphony Orchestra, the Boston Symphony, the Concertgebouw Orchestra, the Bavarian Radio Symphony Orchestra, the Budapest Festival Orchestra, the Northern Sinfonia, the Osaka Symphony, the Singapore Symphony Orchestra, the Amsterdam Sinfonietta, the Camerata Bern, the Bucharest Symphony and the Queensland Philharmonic under leading conductors. In 2006 he was appointed Principal Oboe with the London Symphony Orchestra. Until 2004 he taught at the Rotterdam Academy of Music and then at the Royal Academy in London. In 2005 he was appointed professor at the University of Music and Arts at Mannheim and the Academy of Music in Basel. He has given master-classes at the Conservatoire

National Supérieur de Musique et de Danse de Paris and in Lyon, at the Royal College, the Australian National Academy of Music in Melbourne, the Arts Centre in Seoul, UNAM in Mexico and The Juilliard School in New York.

Joan Enric Lluna



Joan Enric Lluna is a multi-talented musician who combines his work as a clarinetist with orchestral conducting and teaching. He performs regularly with leading string quartets and collaborates with distinguished international artists. He has given premières and commissioned a number of chamber works by contemporary composers, and in 2005 formed Moonwinds. Since 2009 he has directed the International Festival Residències de Música de Cambra in Godella, Valencia. As a soloist he has performed and recorded the clarinet concerto repertoire, and many composers have written new concertos for him. His interest in recovering and promoting Spanish music has produced five recordings for Harmonia Mundi and Clarinet Classics. In 2006 he was appointed by Lorin Maazel as principal clarinet of the Orquestra de la

Comunitat Valenciana del Palau de les Arts Reina Sofia in Valencia. He was previously a member of the Bournemouth Sinfonietta, and principal guest in orchestras including the Royal Philharmonic, Academy of St Martin-in-the-Fields, London Mozart Players, London Symphony, City of Birmingham, and the Chamber Orchestra of Europe. He was a co-founder of the Cadaqués Orchestra, where he remains principal clarinet. He teaches clarinet and chamber music at the Escola Superior de Música de Catalunya in Barcelona and at Trinity College of Music in London, and is regularly invited to give master-classes and recitals in major music centres.

Málaga Philharmonic Orchestra



The Málaga Philharmonic Orchestra gave its inaugural concert on 14th February 1991 and has since then maintained its commitment to offer the city good music along with the best conductors and soloists on the national and international scene. The orchestra's schedule includes the main works in international repertory, together with more challenging works and the first performances of new pieces, all of which constitute a constant and complex balance between the familiar and fully accepted and the new. Five principal conductors have left their personal mark: Octav Calleya, Odón Alonso, Alexander Rahbari, Aldo Ceccato and Edmon Colomer. The list of guest conductors includes Jesús López-Cobos, Sergiu Comissiona, Rafael Frühbeck de Burgos, and Krzysztof Penderecki, among others. Equally, the orchestra has been privileged to collaborate with soloists of great distinction, among them Alicia de Larrocha, Boris Belkin, Alfredo Kraus, Joaquín Achúcarro, Montserrat Caballé, Ainhoa Arteta, and Carlos Alvarez.