

Leonardo BALADA

Symphony No. 6 'Symphony of Sorrows' Concerto for Three Cellos • Steel Symphony

Eschenburg, Sanderling, Schmidt, Cellos

Galicia Symphony • Barcelona Symphony • Jesús López-Cobos

Berlin Radio Symphony • Eivind Gullberg Jensen



**Leonardo Balada (b. 1933): Symphony No. 6 ‘Symphony of Sorrows’
Concerto for Three Cellos ‘A German Concerto’ • Steel Symphony**

Some people relate my music to a romantic avant-gardism, because the avant-garde techniques used are paired with an emotional impact. It is true that I have a great affinity for historical events which inspire in me intimate and subjective musical statements. To me, the brother-against-brother in-fighting of the Spanish Civil War, and the resurrection and subsequent recovery of the German people after two catastrophic world wars, represent two unique recent historical events. Two of the works on this recording, *Symphony No. 6* and the *Concerto for Three Cellos and Orchestra*, are a result of that thinking.

In my compositions one also encounters transcendental themes, such as in the cantata *No-res* (Naxos 8.557343), a protest against death. Another such theme appears in *The Resurrection of Columbus*, in which I explore God's imperfect creation and the possibility of a second, perfect attempt.

In the cantata *María Sabina* (Naxos 8.570425), the librettist presents the tragedy of a Mexican Indian woman condemned by her own people. In *Sinfonia en Negro: Homage to Martin Luther King* (Naxos 8.573047) I explore the theme of the freedom of black people from American slavery. The anti-war subject inspires *Guernica* (Naxos 8.557342) and *Symphony No. 5 ‘American’* (Naxos 8.557749).

The third composition on this recording, *Steel Symphony (Sinfonia del Acero)*, does not present an ideology, but is a homage to the workers of the inhumane steel foundries.

That is not to say that all my compositions are inspired by extra musical ideas. I have composed many concertos for soloists and orchestra – for piano, guitar, cello, clarinet, violin, viola, bandoneon etc. – that are completely abstract.

**Symphony No. 6
‘Symphony of Sorrows’ (2005)**

(Dedicated to the Innocent Victims of the Spanish Civil War)

The catastrophic events of the Spanish Civil War (1936-39) resulted in the merciless fighting of a divided country and its consequent human tragedy. Both sides were losers, even the one which won.

In *Symphony No. 6* I have tried to portray the two opposing sides from a psychological perspective and, in so doing, the music brings desperate tensions as well as desolate intimate moments. The music does not present any programmatic or partisan perspective. The tragedy of the war resounds on both sides like a volcano and like an intimate dramatic cry caused by one's own actions.

As musical materials, I use aspects of two hymns: The *Himno de Riego* which was the flag song of the Republican forces and *Cara al Sol*, which identified the Falangist armies of General Franco. In addition a two-note melodic interval appears obsessively throughout the work. Its simplicity stresses the enormous pain. Martial rhythms of war are present throughout.

The symphony, in one single movement, blends avant-garde techniques with traditional melodic ideas, a style that I initiated in 1968 with *Sinfonia en Negro: Homage to Martin Luther King* and especially in *Homage to Casals and Sarasate* (1975).

The work was concluded in April 2005 commissioned by the Barcelona Symphony and National Orchestra of Catalonia and was given its première on 26th February, 2006, conducted by Salvador Mas. The American première took place in November 2013 performed by the Pittsburgh Symphony Orchestra, conducted by Rafael Frühbeck de Burgos.

**Concerto for Three Cellos and Orchestra
‘A German Concerto’ (2006)**

(Dedicated to the cellists Michael Sanderling, Wolfgang Emanuel Schmidt, Hans-Jakob Eschenburg and the Berlin Radio Symphony Orchestra)

This concerto is in one single movement consisting of three sections. It takes as its principal motif the famous German song *Die Moorsoldaten* (The Peat-Bog Soldiers) composed in 1933 by an anonymous political prisoner in a German concentration camp. The song was later taken to Spain by German volunteers on their way to fight against General Franco during the Spanish Civil War (1936-39). The concerto has an evolutionary form and conveys an emotional portrait of twentieth-century Germany. At the beginning the work is very abstract and modernistic; drama and tragedy gradually evolve into an ultimate triumph of the spirit. The German song is presented by the three cellos in a very high register but not in an obvious manner. It is like a lament, a cry set against the contrasting dramatic orchestral background. Throughout the first and second sections a slow evolution of the ideas takes place and little by little the music becomes more optimistic. The German song has become clear and obvious now. Towards the end of the second section that evolution leads the music to the third section which is optimistic and almost “folksy”. In this third section the happy character of a “marsch” is presented while the orchestra has become an earthy instrument imitating the sounds of the accordion with the woodwind and brass. Throughout the work all three soloists are afforded opportunities for both lyricism and virtuosity, sometimes as a team, sometimes as individuals. The concerto offers an almost surrealist technical and emotional transformation throughout, from the abstract to the ethnic, at times presenting a collage of techniques, from the sad and tragic to the positive and brilliant. I have been practising this ‘surrealist transformation’ approach to composition since 1975, starting with *Homage to Casals*. In ‘A German Concerto’ one also finds avant-garde techniques blending with traditional folk ideas. The work was finished in June 2006.

Steel Symphony (1972)

As a newcomer to the “Steel City” I was fascinated by the multitude and power of the factories in and around Pittsburgh. Before long I decided to write a symphony that would reflect some of the sounds produced by the steel plants. Each factory seemed to have its own rhythm and vibrations. The variety of metric pulsations was of special interest for my project. Noises of all kinds – whirling dynamos, buzzing saws, rivet guns, drilling machines – startled my musical imagination and I drew a variety of motivic material from them. Despite all these onomatopoeic sounds, the *Steel Symphony* is not a programmatic work; its form and intent are purely abstract with no extra-musical connotations. In short, the symphony is not a realistic imitation of the sounds heard in the mills; a tape could do this much better. My intention was to reflect the drama and poetry of the sonorities of the steel foundries in a sophisticated way.

The *Steel Symphony* has no formal beginning in the traditional sense. The musicians tune their instruments as they always do and without a break the tuning bridges into the opening bars of the symphony over an ostinato pattern. The form of the symphony is continuous with no melody and with an emphasis on polyrhythm. The rhythms are brusque and there are heavily moving masses of dissonant sounds. These sounds are impersonal like machinery and almost static like a big sculpture. They are a monument to the great industry that brought the industrial revolution to its summit and to the men whose rough work made it possible. The end suggests the metric climax of pulsation in a steel factory. Soon everything turns to a unison. The mass of sounds filters into one single note.

The *Steel Symphony* is dedicated to the steel workers of the world. It was given its première in 1973 by the Pittsburgh Symphony Orchestra, conducted by Donald Johanos and later recorded for New World Records by Lorin Maazel with that orchestra.

Leonardo Balada

Leonardo Balada



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 *Sinfonia en Negro: Homage 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 Rostropovitch, 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 *Maria 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 Musica 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.

Balada's principal publishers are G. Schirmer, Inc. and Beteca Music, and he is represented by Music Associates of America.

www.andrew.cmu.edu/user/balada/index.htm

Hans-Jakob Eschenburg



Principal cello in the Berlin Radio Symphony Orchestra, Hans-Jakob Eschenburg studied with Josef Schwab at the Hans Eisler Musikhochschule in Berlin. From 1984 to 1988 he was principal cello in the Leipzig Radio Symphony Orchestra, also serving as a principal in the Carl Philipp Emanuel Bach Chamber Orchestra. He was a founding member and long-serving cellist (1979-2000) in the Petersen Quartet, touring throughout Europe, North and South America, Australia and the Far East. He has served as a guest performer in music festivals and has made several commercial recordings. He is a professor at the Hans Eisler Musikhochschule and is active internationally as a chamber musician and soloist.

Michael Sanderling



Michael Sanderling began his musical training on the cello at the age of five. After successfully taking part in several competitions, he was engaged by Kurt Masur as principal cellist with the Leipzig Gewandhausorchester in 1987. Sanderling has appeared as soloist with orchestras throughout Europe and the United States, including the Bavarian Radio Symphony Orchestra, the Vienna Symphony, Orchestre de Paris and the Boston Symphony Orchestra. His chamber music partners have included Elisabeth Leonskaja, Julia Fischer, Martin Helmchen and Veronika Eberle. He was member of the Trio Ex Aequo from 1988 to 1996. He ended his career as a cello soloist in 2010 and launched a very successful career as a conductor. He has been Principal Conductor of the Dresden Philharmonic since the 2011-2012 season.

Wolfgang Emanuel Schmidt



Wolfgang Emanuel Schmidt studied with Aldo Parisot at The Juilliard School, and with David Geringas at the Musikhochschule Lübeck, and had the honour of working with Mstislav Rostropovich during his later career. He plays an instrument by Matteo Goffriller, which previously belonged to Hugo Becker. He was a first prize winner at the German National Music Competition in Bonn, the First International Adam Cello Competition in New Zealand, and the International Music Competitions in Bayreuth and Markneukirchen in Germany, and was awarded the Grand Prix de la Ville de Paris at the International Rostropovich Competition in Paris. He was a prize winner at the International Tchaikovsky Competition in Moscow and International Leonard Rose Cello Competition in the United States. He has performed worldwide with major orchestras, conductors and colleagues and has a number of successful recordings to his credit.

Galicia Symphony Orchestra



The Galicia Symphony Orchestra (Orquesta Sinfónica de Galicia) was established in 1992 by the municipal government of Coruña, where it has its base. The Music Director from the 2013-14 season has been Dima Slobodeniouk, with Víctor Pablo Pérez as Honorary Director. The orchestra has been in residence at the Coruña Mozart Festival since its foundation in 1998, and was the resident orchestra at the Pesaro Rossini Festival from 2003 to 2005. It has undertaken concert tours to South America and to other countries in Europe, appearing at home and abroad with distinguished soloists and conductors, as well as recording for major international companies. The orchestra was awarded the Gold Medal of the Royal Galician Academy of Fine Arts and the Galicia Cultural Prize for Music in 2010.

Barcelona Symphony Orchestra – the National Orchestra of Catalonia



The Orquestra Simfònica de Barcelona i Nacional de Catalunya (Barcelona Symphony Orchestra, the National Orchestra of Catalonia) was founded in 1944 by Eduard Toldrà. Rafael Ferrer took over from the latter in 1962 until 1967. Music Directors of the orchestra have also included Antoni Ros Marbà (1967-1978, 1981-1986), Salvador Mas (1978-1981), Franz-Paul Decker (1986-1991), García Navarro (1991-1993), Lawrence Foster (1996-2002), Ernest Martínez Izquierdo (2002-2006) and Eiji Oue (2006-2010) and from 2010 Pablo González. Emmanuel Krivine is the current Principal Guest Conductor. Kazushi Ono took over as Music Director from September 2015. Throughout its over seventy years of history, the OBC has recorded several albums for the Decca, EMI, Auvidis, Koch, Claves, Naxos, Telarc and BIS

labels, among others. The OBC has established an ongoing collaboration with Naxos for which it has recently recorded music by Meyerbeer, Montsalvatge, Massenet and Granados. Touring is an important part of the activities of the Orchestra, with appearances at some of the world's major concert halls. The OBC is part of the *Consorci de l'Auditori i l'Orquestra*, formed by the Catalan Government and the City of Barcelona.

Berlin Radio Symphony Orchestra



The Berlin Radio Symphony Orchestra (Rundfunk-Sinfonieorchester Berlin) dates back to the beginnings of music broadcasting in 1923. The orchestra's chief conductors, including Sergiu Celibidache, Eugen Jochum and Rafael Frühbeck de Burgos, have all helped to create the ensemble's exceptional sound. Since its foundation, important composers such as Sergey Prokofiev, Richard Strauss and Igor Stravinsky have conducted the orchestra as well as young

promising conductors such as Andris Nelsons, Vasily Petrenko and Alondra de la Parra. Alongside regular tours of Asia the orchestra also appears at European festivals. Since completing the ten-part Wagner cycle in 2013 the orchestra has secured its place among Europe's top concert orchestras. Part of the Rundfunk Orchester und Chöre GmbH Berlin (roc berlin), it has worked with its chief conductor and artistic director Marek Janowski since 2002.

Jesús López Cobos

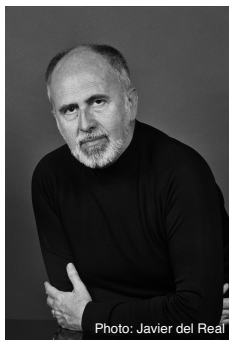


Photo: Javier del Real

After graduating in philosophy at Madrid University and in composition at the Conservatory of Madrid, Jesús López Cobos studied choral and orchestral conducting at the Music Academy of Vienna. A winner at the Besançon and Copenhagen Competitions, he made his début in Prague as an orchestral conductor, and in Venice as an opera conductor. He has been General Music Director of the Berlin Opera, Principal Guest Conductor of the London Philharmonic Orchestra, Artistic Director of the Lausanne Chamber Orchestra and the Cincinnati Symphony Orchestra, Artistic Manager of the French Youth Orchestra, Music Director of the National Orchestra of Spain, Music Director of the Teatro Real in Madrid, and Principal Conductor of the Madrid Symphony Orchestra. He is currently the Emeritus Director of the Symphony Orchestra of Castilla y León. Awards include the Príncipe de Asturias Arts Prize, the First Class Cross of Merit of the Federal German Republic, the Spanish Golden Medal for Fine Arts and Officier de l'Ordre des Arts et des Lettres, among others.

Eivind Gullberg Jensen



Photo: Mar Hennek

Eivind Gullberg Jensen studied conducting with the legendary Jorma Panula in Stockholm, and in Vienna with Leopold Hager. He had previously studied violin and musical theory at Trondheim. Gullberg Jensen completed five successful years as Chief Conductor of the NDR Radiophilharmonie in 2014, highlights of which included a mini-residency at the Bergen Festival, performances at the Festspiele Mecklenburg-Vorpommern, a tour of Eastern Europe, and appearances at the Bergamo and Brescia Festival. Equally adept as a concert and opera conductor, Eivind Gullberg Jensen has performed with such leading orchestras as the Berlin and Munich Philharmonic Orchestras, Orchestre de Paris, and BBC National Orchestra of Wales. Operatic engagements include English National Opera, Bayerische Staatsoper and Opernhaus Zürich.

Leonardo Balada (nacido en 1933): Sinfonía No. 6 'Sinfonía de las Penas'

Concierto para Tres Violoncelos y Orquesta 'Concierto Alemán' • Sinfonía del Acero

Hay quien me ha calificado de "vanguardista romántico" por la intensidad emocional que imparto en algunas de mis composiciones a la vez del uso de técnicas de la vanguardia. Ciertamente es que siento una afinidad por eventos históricos que me inspiran a expresar lo más íntimo y subjetivo en términos sonoros. Para mí la lucha fratricida de un pueblo- el español en su guerra civil- y el enderezo del pueblo alemán-tras su catástrofe en las dos guerras mundiales y subsecuente recuperación- representan dos hechos únicos en el siglo pasado. De ahí la *Sinfonía No. 6* y el *Concierto para Tres Violoncelos y Orquesta* ambas obras en este CD.

También figuran en mi producción temas trascendentales, como la muerte, sobre cuyo tema compuse la cantata *No-res* (Nothing) (Naxos 8.557343), una protesta contra la muerte. También como tema transcendental tengo la ópera *La Resurrección de Colón* en la que se debate la imperfecta creación de Dios y su posible segunda creación hacia algo mejor.

En la cantata *María Sabina* (Naxos 8.570425) se explora la tragedia de una india mejicana condenada por su pueblo y en *Sinfonía en Negro: Homenaje a Martin Lutero King* (Naxos 8.573047) se explora la liberación del pueblo negro de la esclavitud americana. El tema antibélico inspira *Guernica* (Naxos 8.557342) y *Symphony No. 5 'American'* (Naxos 8.557749).

La tercera composición en este CD, *Steel Symphony* (*Sinfonía del Acero*), no presenta una ideología, pero es un homenaje a los obreros en las inhumanas fundiciones de acero.

Sin embargo no hay que pensar que todas mis obras tengan una inspiración extra musical. Mis numerosos conciertos para solistas y orquesta-varios para piano, para guitarra, violoncelo, clarinete, violín, viola, bandoneón etc.- son estrictamente abstractos.

Sinfonía No. 6 'Sinfonía de las Penas' (2005) (Dedicado a las Víctimas Inocentes de la Guerra Civil Española)

El catastrófico evento de la Guerra Civil Española (1936-39) se puede medir con dos barómetros: una encarnizada lucha bélica a ultranza entre un pueblo dividido y la tragedia humana consecuente. Ambos lados fueron perdedores, incluso los que vencieron.

En *Sinfonía No. 6* se pretende crear un retrato musical de aquellos dos aspectos de la guerra en su aspecto psicológico y en consecuencia se revelan tensiones sonoras que llevan a desenlaces fulminantes y también a lamentos íntimos. Nada hay de programático ni partidista en la sinfonía. La tragedia de la guerra resuena por ambas partes como una erupción volcánica y como un dramático sollozo ocasionado por fuego propio.

Como elementos musicales se hace uso de dos himnos, presentados generalmente de manera poco obvia e incompleta: el *Himno de Riego* que identificó al lado republicano, y *Cara al Sol* que identificó el lado sublevado franquista. Además, un intervalo melódico de dos notas aparece obsesivamente a lo largo de la obra, que en su simpleza clama angustia. Presente están también ritmos marciales de guerra.

La sinfonía, en un solo movimiento, hace uso de técnicas vanguardistas en simbiosis con elementos melódicos de índole tradicional, estilo compositivo que inició en 1968 con *Sinfonía en Negro: Homenaje a Martin Luther King* y principalmente en *Homenajes a Casals y Sarasate* (1975). La obra fue terminada en abril de 2005 compuesta por encargo de la Orquesta Sinfónica de Barcelona y Nacional de Cataluña. Su estreno tuvo lugar el 26 de febrero 2006 dirigido por Salvador Mas. El estreno de la obra en EE.UU. tuvo lugar en noviembre 2013 por la Orquesta Sinfónica de Pittsburgh dirigida por Rafael Frühbeck de Burgos.

Concierto para Tres Violoncelos y Orquesta 'Concierto Alemán' (2006)

Este concierto, en un sólo movimiento, consta de tres secciones y su duración es aproximadamente de 23 minutos. La composición utiliza como tema principal la famosa canción alemana *Die Moorsoldaten* compuesta en 1933 por un anónimo prisionero político en un campo de concentración alemán. Más tarde la canción fue llevada a España por los voluntarios alemanes que fueron a luchar contra las fuerzas de Franco durante la Guerra Civil Española (1936-39). La forma del concierto es evolutiva y refleja la historia de la Alemania del siglo XX, con su drama y tragedia de las dos guerras mundiales primero y la elevación triunfal de su espíritu después. Al comienzo la obra es muy abstracta y modernista. Al principio la melodía alemana es presentada por los tres violoncelos en su registro agudísimo y de forma poco evidente. Es como un lamento, un sollozo, mientras la orquesta es agresiva y dramática. A lo largo de las dos primeras secciones acontece una lenta evolución de las ideas hacia algo más optimista mientras la melodía se hace obvia. Hacia el final de la segunda sección esa evolución llega a una tercera sección que es optimista y presenta las brillantes sonoridades y ritmos de un "marsch" en donde los metales y maderas imitan los sonidos del acordeón. A lo largo de la composición los tres solistas han contrastado lo lírico con el virtuosismo, a veces en equipo otras veces individualmente. El concierto presenta una transformación técnica y emotiva casi surrealista, de lo abstracto a lo étnico, de lo triste y trágico a lo positivo y brillante. Esta forma de transformación surrealista la he estado practicando desde 1975 cuando compuse la obra orquestal *Homenaje a Casals*. En este caso igualmente, las técnicas vanguardistas se unen a ideas folklóricas tradicionales. Este concierto fue terminado en junio de 2006.

Steel Symphony (Sinfonía del Acero) (1972)

Recién llegado a la "*Steel City*" ("*La Ciudad del Acero*") me quedé impresionado por la enorme cantidad de fundiciones del acero que existían en la ciudad, Pittsburgh y sus alrededores. Pronto decidí componer una sinfonía que reflejase algunos de los sonidos que se escuchaban en estas fábricas. Cada una de estas fundiciones parecía tener su propio ritmo y vibraciones. La variedad de las pulsaciones rítmicas eran de especial interés para mi proyecto. Los ruidos producidos por las máquinas de producción estimularon mi imaginación y de allí salieron motivos musicales. A pesar de estos sonidos –ruidos-onomatopéyicos, *Steel Symphony* no es una obra programática; su propósito y forma es puramente abstracto sin connotaciones extra-musicales. Resumiendo, la sinfonía no intenta imitar los sonidos escuchados en las fábricas de manera realista, una grabación de ellos hubiera sido más real. Mi propósito era reflejar las sonoridades de las fundiciones de manera sofisticada pero con drama y poesía.

La *Steel Symphony* no tiene un comienzo en el sentido estricto y tradicional. Los músicos afinan los instrumentos de manera habitual y ello sirve de puente hacia los primeros compases de la obra sobre un ostinato. La sinfonía es un continuo sin melodía pero de gran concentración poli rítmica. Los ritmos son bruscos y se mueven sobre masas de sonoridades disonantes. Estos sonidos son como una máquina, impersonales, estáticos como una enorme escultura. Es un monumento a la gran industria que llevó la revolución industrial a su cumbre y a los hombres cuyo esfuerzo lo hizo posible. El final de la sinfonía sugiere la pulsación rítmica de una fundición del acero. Pero pronto todo retorna a un simple unísono cuando la masa sonora se filtra a una simple nota.

Steel Symphony está dedicada a los obreros del mundo de la industria del acero. Se estrenó en 1973 por la Pittsburgh Symphony Orchestra dirigida por Donald Johanos y Lorin Maazel grabó la obra para el sello New World Records.

Leonardo Balada

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 Ópera 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.

Sus principales editores son G. Schirmer, Inc. de Nueva York y Beteca Music. Su representante es Music Associates of America.

www.andrew.cmu.edu/user/balada/index.htm

The 'romantic avant-gardism' of Barcelona-born Leonardo Balada pairs complex techniques with a very direct emotional impact. These characteristics have often been employed in exploring the impact of historical events, none more so than the wars of the 20th century. *Symphony No. 6 'Symphony of Sorrows'* (Dedicated to the Innocent Victims of the Spanish Civil War) embeds traditional melodic ideas in a coruscating single-movement exploration of the tragedies of war. The *Steel Symphony* reflects the sonorities – in an abstract, non-programmatic way – of Pittsburgh's steel foundries, while the *Concerto for Three Cellos*, inspired by Germany's recovery after two catastrophic world wars, combines complex techniques in a vivid work of almost surrealistic transformations.



Leonardo
BALADA
(b. 1933)

Deutschlandradio Kultur

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|----------|--|--------------|
| 1 | Symphony No. 6 'Symphony of Sorrows' (2005)* | 18:43 |
| 2 | Concerto for Three Cellos and Orchestra
'A German Concerto' (2006)* | 21:23 |
| 3 | Steel Symphony (1972) | 19:49 |



***WORLD PREMIÈRE RECORDINGS**



**Hans-Jakob Eschenburg, Michael Sanderling,
Wolfgang Emanuel Schmidt, Cellos **2**
Galicia Symphony Orchestra **1****

Berlin Radio Symphony Orchestra **2 • Eivind Gullberg Jensen **2**
Barcelona Symphony Orchestra (Orquestra Simfònica de
Barcelona i Nacional de Catalunya) **3** • Jesús López-Cobos **1 3****

Recorded in concert at the Palacio de la Opera, A Coruña, Spain, on 23rd November, 2012 (track 1),
at the Philharmonie Hall, Berlin, Germany, on 28th October, 2007 (track 2), and at the Auditori Hall,
Barcelona, Spain, on 14th February, 2010 • Produced and engineered by Pablo Barreiro Rivas
(track 1), Deutschlandradio Kultur (track 2), and Hugo Romano (track 3)

The Berlin Radio Symphony Orchestra is part of Rundfunk Orchester und Chöre GmbH Berlin (roc berlin)
Publishers: Beteca Music (ASCAP-SGAE) (tracks 1, 2); Alfred Publishing (track 3)
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