

MANUEL BLANCAFORT

Complete Songs • 2

Cançons de muntanya • Cançons per a infants • Cançons tradicionals catalanes

Anna Alàs i Jové, Mezzo-soprano • Miquel Villalba, Piano



	Cançons de muntanya (1917) (arr. Miquel Villalba [b. 1968] for voice and piano, 2020) Text: Josefina Pons (1941–2012) [1997]	13:48
1	Cançó del vent gronxant les branques	1:15
2	Cançó dalt del cingle	1:14
3	Canço de l'hivern	1:23
4	Cançó de l'adéu	1:28
5	Cançó de l'arribada al cim	0:57
6	Cançó de la tarda morint	1:37
7	Cançó d'enyorança	1:46
8	Cançó del silenci del capvespre	2:18
9	Cançó del matí lluminós	1:40
	Cançons per a infants (1917–19) (arr. M. Villalba [2020] 10–11 and M. Blancafort 12 for voice and piano) Text: Manuel Blancafort 10–11, Gabriel Blancafort (1929–2001) 12	4:06
10	S'ha perdut un anell (1918) (from <i>Jocs i danses al camp</i> , No. 1)	1:24
11	Cant per anar a la guerra (1919) (from <i>Jocs i danses al camp</i> , No. 5)	1:33
12	El bon Jesuset (1917) (version for voice and piano arr. from <i>Cançons de muntanya</i> , No. 6)	1:09
13	¡Ojalá! (1974) Text: José Antonio Primo de Rivera (1903–1936)	1:57
14	Remembrances (1981) (arr. M. Villalba for voice and piano, 2020)	0:54
	Cançons tradicionals catalanes (1919) (arr. M. Villalba for voice and piano, 2020) Text: Traditional (version by Teresa Verdager i Juvanteny [1925–2023] 15, edited by Joaquim Maideu i Puig [1938–1996] and selected by Anna Alàs I Jové [b. 1980] 16–18, version by Josep Carner [1884–1970] 19)	9:47
15	Muntanyes regalades	2:13
16	Rossinyol que vas a França	1:20
17	Senyora Isabel	2:14
18	El mal ric	1:25
19	La filla del Carmesí	2:35
20	Camí barrat (1979) Text: Núria Albó (b. 1930)	3:06
21	Serenata a l'infant (1930) Text: Josep Maria López-Picó (1886–1959)	3:00

22	L'aire del Montseny (1961) Text: Pere Ribot (1908–1997)	3:15
23	El torrent (1955) Text: Guerau de Liost (1878–1933)	3:11
24	Sonet penitencial (1954) Text: Octavi Saltor (1902–1982)	3:41
25	Romanç del goig de tenir germana (1955) Text: Guerau de Liost	2:47
26	Preguntes melangioses (1937) Text: Josep Maria López-Picó	3:24
27	Motius de cançó (1937) (version for voice, strings and piano) Text: Josep Maria López-Picó	3:27

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Manuel Blancafort (1897–1987)

Complete Songs • 2

Manuel Blancafort de Rosselló was born on 12 August 1897 in the spa town of La Garriga, near Barcelona, into an educated, middle-class Catalan family. His parents owned a famous hotel in the town which was frequented by many artists, intellectuals and politicians. An enterprising man, and an enthusiast for technological innovation, his father had also set up a factory in La Garriga to produce pianola rolls, and this in effect became Blancafort's music school.

Blancafort studied music first with his father, and then with Joan Alius, who taught him the basics of composition. Then, as a teenager, he began to work in the family factory. It was his job to examine music scores in minute detail and convert the notes into series of perforations on rolls of paper. He was therefore able to learn all about different styles of writing, from the Classical composers to the latest works by Debussy, Ravel and Schoenberg, among others, and to complete his musical education – to all intents and purposes he was self-taught. Life at the hotel also gave him the opportunity to meet a number of musicians and composers, including Joan Lamote de Grignon and Frederic Mompou, both of whom gave him advice and looked over his early compositions.

It was his meeting with Mompou, in 1914, that was to prove the most significant for the young Blancafort, not only musically but also aesthetically and spiritually. Mompou took on the role of elder brother, supporting Blancafort and guiding him as he took his first steps as a composer, as well as helping him find his way around the rich and innovative musical scene of 1920s Paris.

The premiere of Blancafort's *El parc d'atraccions* ('The Funfair'), given by the pianist Ricardo Viñes in Paris in 1926, was enthusiastically received by that city's demanding public, and Maurice Senart, one of the leading French publishing houses, took an interest in the young composer and went on to publish most of his works.

Unfortunately, a promising career was soon brought to an end: the demands of family life (he was to have eleven children), the closure of his father's factory (caused by the growing success of the gramophone), and problems arising from the Spanish Civil War combined to oblige Blancafort to set up home in Barcelona and spend most of the rest of his life working for an insurance company. Despite the restrictions this entailed, he was nevertheless able, with the support of his remarkable wife, to find a few precious moments in which he could compose, eventually building up a sizeable catalogue of works which represent 'the living synthesis of Catalan musical culture' (Manuel Valls).

Spanish isolation during the Franco years, and in particular the closure of the French border, made it difficult for Blancafort to achieve any international fame for his work, but he won prizes and official distinctions in his native country from 1949 until his death in Barcelona on 8 January 1987.

Blancafort's work is clearly rooted in Catalan traditions, and its emotional and aesthetic content is always bound to a stable formal structure. This 'classical' approach, in the strict sense of the word, where intellect reigns over sentiment, is present in even his earliest works. In these, despite numerous touches of Romanticism, the composer succeeded in creating, in his own words, 'something that stands up'. His music has a clarity and simplicity far removed from the German transcendentalism in fashion at the time, his aim being to compose music which was 'tonal, logical and concise'. To this end he took French music as his model, although he believed it was not a question of 'giving Catalan music a French flavour ... it has to speak of things Catalan in a European idiom'.

Miquel Vallalba

English translation by Susannah Howe

The Hour of Dawn: The Rise of the Catalan Lied

During *La Renaixença*, the 19th-century Romantic revivalist movement in Catalan language and culture, the composer and musicologist Felip Pedrell (1841–1922) established the assimilation of Lieder in Catalonia, as well as inspiring a renewed interest in the rich heritage of popular songs. He consolidated the Lied into the Catalan language through ambitious song cycles such as *Lais* (1879) and *La Primavera* (1880). A few years later, Barcelona witnessed the emergence of *Modernisme*, or Catalan Modernism, (1890–1914) across the arts – from Gaudí’s architecture and the music of Albéniz and Granados to the poetry of Maragall and Apel·les Mestres, and the paintings of Rusiñol and Casas. As a subsequent reaction to the avant-garde aesthetics of the movement, *Noucentisme* (1914–39) flourished with inspiration taken from Hellenic Classicism, which was so well theorised by the writer Eugeni d’Ors, and exemplified by the poetry of Josep Carner. Thus, after the period of Wagnerian and nationalist fervour, this ‘return to order’ rejected Romanticism, subjectivism and Wagnerian pathos, and marked a revival of Classicism and beauty. In addition to this it incorporated a new awareness of the artistic limits and a sense of proportion that could not be dissociated from the existential and cultural implications of Mediterraneanism.

Eduard Toldrà (1895–1962), Robert Gerhard (1896–1970), Frederic Mompou (1893–1987) and Manuel Blancafort (1897–1987) were the main quartet of composers who embraced Noucentist aesthetics. Their first songs represented a clear alternative to the modernist Lied, combining originality and subtlety in cycles such as Blancafort’s *Tres cançons de Nadal* (‘Three Christmas Songs’) and *Quatre cançons*.

In contrast to modernist decadence, four aesthetic attributes stand out in the Noucentist Lied: the apparent simplification of musical resources – sometimes more sophisticated than they may first appear; a desire for maximum symbiosis between the poem’s character and its musical correspondence; a greater interest in the structural elements; and the search for a stylistic purity. In short, *Noucentisme* provided a solution, or at least an answer, to the crisis of musical language caused by the Wagnerian legacy. And so it was during those years that the Noucentist Lied was consolidated in Catalonia.

The work of Manuel Blancafort must be understood in the context of this fertile aesthetic revolution. He first entered the public eye with piano works including *Cançons de muntanya* (‘Mountain Songs’) (1917), *12 Cançons* (1916–19/20), *Cants íntims I* (‘Intimate Songs’) (1918–20), *Camins I* (‘Roads’) (1920–23), *Cants íntims II* (1919–24) and *El parc d’attractions* (‘The Funfair’) (1922–24), all of which were premiered with great success in Paris by Ricardo Viñes. These compositions were evocative and remarkable by their design, an aesthetic that grew from cycle to cycle to reveal an increasingly personal imagination.

Concise, intimate, and often filled with an ironic and playful spirit, Blancafort’s work connected directly with Grieg’s *Lyric Pieces* and also with the music of Fauré, Debussy, Ravel and Satie, and then increasingly with what fellow Catalan composer Xavier Montsalvatge called ‘the little revolution of the Parisian post-Impressionism’. That is to say, with the aesthetics of the French composer group Les Six (especially Auric, Honegger, Milhaud and Poulenc). From 1929 to 1936, together with Toldrà, Gerhard, Lamote de Grignon, Mompou, Samper, Grau and Gibert Camins, Blancafort formed the ‘Group of Eight’ or Compositors Independents de Catalunya (CIC), which coincided with the political and cultural vitality of the Second Republic. This was a key period in the evolution of Catalan music, which sought to be both culturally authentic and internationally focussed, where the interaction of Noucentist, dodecaphonic and neo-Classical features implied a profound renewal. This was witnessed at the Festival of the International Society of Contemporary Music (ISMC), celebrated in Barcelona in 1936, in which Blancafort was one of the few Catalan composers invited to participate.

Blancafort’s words are truly revealing: ‘Fleeing from Wagner is the first commandment to be imposed on the new Catalan music’, he said, ‘It is not a question of *Frenching* our music ... It must be something more than a *sardana* and a popular song; we must speak about Catalan things in a European language.’ This declaration by Blancafort is particularly significant when we consider his Lieder production, magnificently interpreted on this album by the mezzo-soprano Anna Alàs i Jové and the pianist Miquel Villalba, alongside many other musicians. The two artists have reached a perfect mutual understanding and succeed in immersing the listener in the dreamy, elegiac world in which most of these songs linger.

During the Civil War (1936–39), Barcelona’s climate of cultural effervescence, the second ‘Golden Age’, was suppressed. Under the ashes of defeat and during difficult times, a minimal cultural life continued, but musical activities never ceased completely despite the exile of some of Barcelona’s most notable composers (including Gerhard and Samper). During this period, Blancafort’s work seems to abandon post-Impressionism and moves towards a music which is more formalist, structured, transcendent and devoid of its most playful and provocative elements, such as his two *String Quartets*, the two *Piano Concertos* and the *Symphony in E major* which was awarded the Premi Ciutat de Barcelona.

It is the cultivation of the Catalan Lied that allowed Blancafort a connection to the spirit of the past and explains why his collection of songs forms a homogeneous, compact and engaging whole that springs from the same creative impulses as those of his compatriot poets Maragall, López-Picó, Manent and Garcés, and from their common language. This is what explains the unmistakably Catalan atmosphere which goes beyond historical vicissitudes (we must remember that the Catalan language was banned during much of the Franco dictatorship). Therefore, it could be said that the dreams of a country aspiring to be free and cultured persist in all of the songs Blancafort composed during the course of his long life.

Àlex Susanna

English Translation: Xavier Calsamiglia

Edited by Naxos

Manuel Blancafort (1897–1987)

Integral de Cançons • 2

Manuel Blancafort de Rosselló va néixer al poble termal de la Garriga (província de Barcelona) el 12 d'agost de 1897. Provenient d'una família culta de la burgesia catalana, els Blancafort eren propietaris d'un prestigiós balneari freqüentat al llarg dels anys per nombrosos artistes, intel·lectuals i polítics de renom. El pare, un home inquiet i apassionat per les noves tecnologies, hi havia instal·lat una fàbrica de rotlles per a pianola (rotlles Victòria) que es convertiria en una veritable escola de música per al jove Blancafort des que va complir els 15 anys.

Després d'algunes lliçons del seu pare, que posseïa una sòlida formació musical, i de Joan Alius, que li va ensenyar les nocions bàsiques de l'escriptura musical, va començar a treballar a la fàbrica paterna on la seva activitat consistia a estudiar atentament les partitures més diverses per tal de transformar les notes, d'una en una, en una sèrie de perforacions sobre rotlles de paper. Aquest treball li va permetre aprendre amb detall els diferents estils d'escriptura musical, des dels clàssics fins a Debussy, Ravel i Schoenberg, cosa que el va ajudar a completar una formació que més aviat es podria qualificar d'autodidacta. Alhora, la seva vida al balneari va facilitar-li la trobada amb importants músics i compositors, com Joan Lamote de Grignon i Frederic Mompou, als qui va mostrar les seves primeres composicions, demanant-los consell.

La trobada amb Mompou, el 1914, va ser decisiva tant en l'aspecte musical com en l'estètic i espiritual. Com un germà gran, Mompou va donar suport des del principi al talent de Blancafort i va guiar els seus primers passos en la composició i la vida musical francesa (una de les més riques de l'època).

El 1926, el pianista Ricard Viñes va estrenar a París la seva obra *El parc d'atraccions* provocant l'entusiasme d'un públic exigent acostumat al millor i més novedós de la creació musical dels anys vint. De seguida un dels editors més prominents, Maurice Sénart, es va interessar per ell i va publicar la major part de les seves obres.

Malauradament, aquest fulgurant inici es va veure aviat truncat. Les necessitats d'una família que creixia any rere any (va tenir onze fills), el tancament de la fàbrica a causa de l'èxit creixent del gramòfon i els problemes derivats de la guerra civil van obligar Blancafort a establir-se a Barcelona i a treballar gairebé la resta de la seva vida en una companyia d'assegurances. No obstant això, tot i l'enutjós horari d'aquesta activitat i gràcies a la inestimable ajuda de la seva esposa, va poder trobar aquests preuats moments que li permetien compondre una obra la importància de la qual va advertir el compositor i musicòleg Manuel Valls en declarar que ens trobàvem davant "una obra que representa la síntesi viva de la cultura musical catalana".

L'aïllament provocat pel franquisme i, sobretot, el tancament de les fronteres amb França no va ajudar a la difusió internacional de la seva música encara que al seu país els premis i les distincions oficials es van succeir des de 1949 fins al dia de la seva mort a Barcelona el 8 gener 1987.

En l'obra de Blancafort, profundament arrelada a Catalunya, el contingut emocional i estètic es troba sempre lligat a una sòlida estructura formal. Aquesta actitud "clàssica", en el sentit estricte de la paraula, on la intel·ligència exerceix un control sobre el sentiment, està present des de les primeres obres. En elles, tot i les abundants connotacions romàntiques, el compositor procura escriure, segons les seves pròpies paraules, "una cosa que se sostingui". Clara, simple i lluny del transcendentalisme alemany en voga, la seva música intenta ser tonal, lògica i concisa en la forma. En aquest sentit, la música francesa li sembla el millor exemple a seguir "sense que això suposi afrancesar la nostra música, ella ha de parlar del que és català en llenguatge europeu".

Miquel Villalba

Traducció per Xavier Calsamiglia

Manuel Blancafort o “l’hora de l’alba”

Després d’una Renaixença en què Felip Pedrell (1841–1922) encarnà l’assimilació del *Lied* a Catalunya, la necessitat d’abeurar-se en el riquíssim patrimoni de les cançons populars i l’aposta pel *Lied* en llengua catalana a través de dos cicles tan ambiciosos com *Lais* (1879) i *La Primavera* (1880), a Barcelona es produí successivament l’eclosió esplendorosa del Modernisme (1890–1914) o Art Nouveau en totes les arts –des de l’arquitectura de Gaudí a la música d’Albéniz (*Ibèria*) i de Granados (*Goyescas*), passant per la poesia de Maragall i Apel·les Mestres, o la pintura de Rusiñol i Casas-, i el classicisme d’inspiració hel·lènica del Noucentisme (1914–1939), tan ben teoritzat per Eugeni d’Ors i exemplificat per la poesia de Carner o la plàstica de Torres-Garcia. Així doncs, després d’una etapa d’incontenible fervor wagnerià i nacionalista, aquest “ritorno all’ordine” suposava, per una banda, el rebuig del romanticisme, subjectivisme i *pathos* wagnerians, i, per l’altra, el restabliment d’uns canons de bellesa, una nova consciència dels límits i del sentit de la proporció, del tot lligats a l’assumpció de la pròpia mediterraneïtat existencial i cultural.

Eduard Toldrà (1895–1962), Robert Gerhard (1896–1970), Frederic Mompou (1893–1987) i Manuel Blancafort (1897–1987) formen el principal quartet de compositors adscrits llavors a l’estètica noucentista i, si ens cenyim només al conreu de la cançó, convindrem que tots ells van representar una clara alternativa al *Lied* modernista, amb cicles tan nous, originals i subtils com ara les *Sis cançons* (1915) de Toldrà, *L’infantament meravellós de Shaharazade* (1916–1917) de Gerhard, *L’hora grisa* (1915) -sobre un poema de Blancafort, per cert- o les *Quatre mélodies* (1924–25) de Mompou, o bé les *Tres cançons de Nadal* i *Quatre cançons* (totes compostes entre 1920–22) de Blancafort, per esmentar només les primeres obres per a veu i piano de cadascun d’ells.

En contraposició al decadentisme, arravatament i grandiloquència modernistes, destaca entre els atributs estètics del *Lied* noucentista l’aparent simplificació dels recursos musicals -de vegades molt més sofisticats del que a primera vista pot semblar-, un afany de màxima simbiosi entre l’atmosfera del poema triat i la seva transposició musical, un major interès pels elements estructurals i la recerca d’una essencialitat i puresa estilístiques. Ras i curt, el Noucentisme aportava una solució, o si més no una resposta, a la crisi del llenguatge musical originada per l’exhauriment de l’articulació tonal del llegat wagnerià. I fou així com durant tots aquells anys es consolidà el *Lied* noucentista a Catalunya: bona prova d’això són el centenar llarg de cançons publicades per Francesc Martí com a concessionari d’Unión Musical Española a Barcelona, o bé les exitoses sessions del cicle “Els poetes i els músics” que van tenir lloc al Palau de la Música Catalana durant els anys 1926 i 1927.

És en aquest context de fecunda renovació estètica que hem de situar l’aparició de l’obra de Manuel Blancafort, que es va donar a conèixer amb un conjunt de cicles d’obres per a piano -com ara *Cançons de muntanya* (1916–1918), *12 Cançons* (1916–1919), *Jocs i danses al camp* (1918–1920), *Cants íntims I* (1918–1920), *Camins I* (1920–1923), *Cants íntims II* (1919–1924) o *El parc d’atraccions* (1922–1924), estrenada amb gran èxit a París per Ricard Viñes-, tan suggerents com sorprenents per la seva forma, que de cicle en cicle creixia i desplegava un imaginari cada cop més personal.

Concisa, intimista, epigramàtica, elegíaca, irònica i sovint plena d’un esperit juganer, l’obra de Blancafort va connectar de primer amb les *Lyrische Stücke* de Grieg, després amb Fauré, Debussy, Ravel i Satie, i un cop més amb “la petita revolució del postimpressionisme parisenc” -com va dir Xavier Montsalvatge-, és a dir, amb l’estètica dels compositors del Groupe des Six (sobretot Auric, Honegger, Milhaud i Poulenc). En una entrevista de 1927, va arribar a dir: “A Catalunya, de fet, Mompou i jo hem estat el Grup dels Dos”. Poc després, juntament amb Toldrà, Gerhard, Lamote de Grignon, Mompou, Samper, Grau i Gibert Camins, formaria -del 1929 al 1936- l’anomenat Grup dels Vuit o Compositors Independents de Catalunya bo i coincidint amb l’efervescència política i cultural de la 2a República: una època clau en l’evolució de la música catalana, que es volia alhora genuïna i amb projecció internacional, on la interacció de trets noucentistes, dodecafònics i neoclàssics suposaria una renovació profunda, com va poder veure’s en el Festival de la Societat Internacional de Música Contemporània (SIMC), celebrat a la capital catalana el 1936, en què Blancafort va ser un dels pocs compositors catalans convidats a participar-hi.

Seves són aquestes paraules tan reveladores: “Fugir de Wagner és el primer dels manaments que cal imposar a la nova música catalana [...] No es tracta d’afrancesar la nostra música [...] Ha de ser quelcom més que una sardana i una cançó popular; ha de parlar de coses catalanes en llenguatge europeu”. Aquestes declaracions de Blancafort s’adiuen com anell al dit a tota la seva producció liederística, de la qual ara se’n publica un segon cedé, magníficament interpretat per la mezzosoprano Anna Alàs i Jové i el pianista Miquel Villalba, reputat intèrpret de tota l’obra pianística de Blancafort en aquest mateix segell, els quals conformen un duet perfectament compenetrat i afí al món entre somnis i elegíac en què es debaten la majoria d’aquestes cançons.

Tot i que la Guerra Civil va tallar de soca-rel el clima d'efervescència cultural que es vivia a Barcelona -bé pot dir-se que la cultura catalana havia recuperat tot el seu esplendor medieval i estava vivint una segona edat d'or-, sota les cendres de la desfeta i en els duríssims temps de la postguerra s'hi continuava covant una mínima vida cultural i mai no van cessar del tot les activitats musicals, malgrat l'exili d'alguns dels seus actors més notables (de Gerhard a Samper, sense anar més lluny). Llavors l'obra de Blancafort sembla abandonar els seus postulats postimpressionistes i derivar cap al conreu d'una música més formalista, estructurada, transcendent i desproveïda dels seus elements més vel·leïtosos, juganers i fins provocadors (estic pensant tant en els seus dos Quartets com en els dos Concerts per a piano i orquestra o en la Simfonia en mi, guanyadora del Premi Ciutat de Barcelona).

Ara bé, diria que és el conreu del *Lied* el que permet a Blancafort no trencar del tot amb l'esperit de l'etapa precedent, i alhora explica que el seu corpus de cançons formi un bloc homogeni, compacte i summament atractiu que se'ns lliura sense solució de continuïtat com si fos el fruit d'un mateix impuls creatiu: suposo que la fidelitat a uns mateixos poetes barcelonins -els seus dilectes Joan Maragall (1860–1911), Josep Maria López-Picó (1886–1959), Rossend Llates (1899–1973), Marià Manent (1898–1988) i Tomàs Garcés (1901–1993) essent els més recurrents, i els seus poemes recreant en molts casos la cançó d'arrel popular– i a una mateixa llengua -la catalana és el que explica el seu aire inconfusible de família, més enllà de vicissituds i daltabaixos històrics (pensem que la llengua catalana va ser del tot prohibida durant gran part dels anys de la dictadura franquista).

De fet, tot aquest corpus de cançons està agrupat sobretot en tres cicles -dos de primerencs, *Tres cançons de Nadal* (1920–22) i *Quatre cançons* (1929–22), i un de molt més tardà amb què clou la seva producció *liederística*, *Lírica catalana* (1982), però que significativament reprèn un cicle homònim per a veu, arpa i orquestra de corda també de (1920–22)- i una rastellera de cançons esparses en el temps, que solen reprendre motius temàtics semblants, i normalment fetes a partir de poemes dels mateixos autors ja esmentats. En tots ells Blancafort hi troba un clima melangiós i summament evocatiu, ja sigui de l'imaginari nadalenc tan ben reflectit en els tres poemes de Manent i Maragall; d'un de caire bucòlic en què la natura desfila amb un suggestiu joc de clarobscur, a partir dels poemes de Guasch, López-Picó, Apel·les Mestres i Carner; o, finalment, d'un de més metafísic i angoixant, ple de preguntes sense resposta, com ho veiem en els cinc poemes del darrer cicle escrits pels seus amics López-Picó, Llates i Garcés.

Per tant, bé podem dir que el somni d'un país que es volia lliure i culte va persistir d'alguna manera en totes aquestes cançons que Blancafort va anar component en el transcurs de la seva llarga vida, una mica com si el temps s'hagués aturat i encara ens trobéssim a "l'hora de l'alba", com se'ns diu en el darrer poema de Tomàs Garcés: "Donem-nos la mà,/és l'hora de l'alba./Donemnos la mà/que l'ombra se'n va".

Àlex Susanna

Cançons de muntanya

❶ Cançó del vent gronxant les branques

Dolç vent, m'has dut l'enyor
d'un bell record llunyà!
Torna!
Ploren les branques bressolant:
gronxa-les bé.
S'han vestit d'un abril joiós.

No saps que la cançó
porta la pau al bosc?
Canta!
Nius de moixons sardanejant
m'omplen de goig:
m'han tornat un amor perdut.

Torna, vent; torna, vent!

❷ Cançó dalt del cingle

Somrient, l'aura es desperta,
i al bosc s'obren les tendres flors;
tornaveu de fondalada,
la veu dolça d'amor.

Bocamut, cingle, t'atures;
sols la brisa sap la cançó:
és la veu que lluny em crida?
Calla, cor!

Espadat rocós que penges,
t'alces ferm per damunt la vall:
front gegant del temps que resta,
bell ressò d'etern cant.

❸ Cançó de l'hivern

Del cim dels serrats
véns mig arraulit, pastor;
el cel t'ha abraçat, vol ser germà teu,
gaudir de la pau del bosc:
jugant amb estels n'ha omplert la riera per tu.

Cançó de l'hivern:
s'acosta la nit, pastor;
la font s'ha glaçat, tremola el pinsà,
i el gos no sap res del foc.
L'escalf de la llar serà el teu caliu, amic meu.
Plorant, els estels et canten cançons d'amor.

Mountain Songs

❶ The Wind Swaying the Branches

Sweet wind, you have brought me the longing
of a beautiful distant memory!
Come back!
The branches weep as they cradle:
rock them well.
They've dressed in a joyful April.

Don't you know that the song
brings peace to the forest?
Sing!
Nests of birds dancing a sardana
fill me with joy:
they have returned a lost love to me.

Come back, wind; come back, wind!

❷ On Top of the Cliff

Smiling, the breeze awakens,
and in the forest, tender flowers bloom;
echo of a deep valley,
the sweet voice of love.

Silent, cliff, you stand still;
only the breeze knows the song:
is it the voice that calls me from afar?
Hush, heart!

Rocky crag that hangs,
you rise firm above the valley:
giant brow of unyielding time,
beautiful resonance of an eternal song.

❸ Winter Song

From the mountain peaks,
you come hunched, shepherd;
the sky has embraced you, it wants to be your brother,
to share in the forest's peace:
playing with stars, it has filled the stream for you.

Song of winter:
Night approaches, shepherd;
the spring has frozen, the finch trembles,
and the dog knows nothing of the fire.
The warmth of the hearth will be your comfort, my friend.
Weeping, the stars sing you songs of love.

④ Cançó de l'adéu

Adéu, amor, adéu; *(bis)*
tornarem dalt del pla
tot fent la drecera.

L'olor de romaní m'ha encisat:
tot el bosc respira la pau,
dolça és la flaire,
ens embruixa l'aire. *(bis)*

De jorn farem camins de records;
l'aire ens portarà la cançó:
fent de moixaina,
si l'amor no amaina. *(bis)*

Adéu, amor, adéu; *(bis)*
dintre el cor, fent de niu,
guarda una esperança.

⑤ Cançó de l'arribada al cim

Feliç, amic meu, tot crida;
ja toquem el cel, company.
Bé cal pujar amb alegria,
ferms com els guerrers més braus.

Dona'm la i servarem bells records,
d'un maig florit, d'un sentiment més dolç.
Llarg rierols a baix al pla se'n van
vers els conreus dels hortolans riu avall.

Serem fidels a la treva,
lliures com ocells al bosc;
la pau allunya la guerra,
i al cim hem trobat el goig!

⑥ Cançó de la tarda morint

S'emporta l'ocell cel enllà la tarda del somni breu:
mai més, va dient la cançó; recorda que mor d'amor.
L'hora és tranquil·la, gronxa dolces paraules del temps.
Va morint l'ull gegant, la nit ja desclou tresors del seu son.

Muntanya que saps la cançó, la tarda del roig més bell,
ha mort per donar més claror: per tu va morir d'amor.

⑦ Cançó d'enyorança

Se sent la cançó de fades dins el bosc,
exalcen la font que brolla perles blanques per tu.
Narcisos devots s'enlairen cap al cel com un prec:
tot és un niu de pau.

④ Goodbye Song

Goodbye, my love, goodbye; *(repeat)*
we'll return to the peak
taking the shortcut.

The scent of rosemary has enchanted me:
the whole forest breathes peace,
sweet is the fragrance,
the air enchants us. *(repeat)*

During the day, we'll walk paths of memories;
the wind will bring us the song:
like a caress,
if love does not wane. *(repeat)*

Goodbye, my love, goodbye; *(repeat)*
within the heart, making a nest,
keep a hope.

⑤ Arrival at the Summit

Happy, my friend, everything calls us;
we've touched the sky, companion.
It's good to climb with joy,
steadfast like the bravest warriors.

Give me your hand, and we'll keep beautiful memories,
of a blooming May, of a sweeter feeling.
Long streams flow down the plain
toward the farmers' fields, flowing downstream.

We will remain faithful to the truce,
free like birds in the forest;
peace drives away war,
and at the summit, we have found joy!

⑥ The Dying Afternoon

The bird carries the afternoon of brief dreams across the sky:
never again, the song keeps saying; remember it dies of love.
The hour is calm, rocking sweet words of time.
The giant eye fades, the night now unveils treasures
from its slumber.

Mountain, you who know the song, the afternoon of
the most beautiful red,
has died to bring more light: it died of love for you.

⑦ Longing

The fairies' song is heard within the forest,
they exalt the spring that gushes white pearls for you.
Devout daffodils rise toward the sky like a prayer:
everything is a nest of peace.

Mai no mor el record,
viu etern a dins el cor;
bleix diví, bleix suau,
aura que em deixes esclau.

Cau el temps sense por,
viu l'avet mig adormit;
l'au encén goig al pit:
deix d'una dolça cançó.

L'enyor del teu pas s'emporta la cançó,
se'n va de tornada l'au de ploma verda per tu;
et guia l'estel de blanca llum de plata silent.
Tu ja has trobat la pau.

8 Cançó del silenci del capvespre

Ja capvespreja sobre la plana
i el vel del somni resta fidel;
muntanyes i fondalades
ens plau dir-vos adéu.
La lluna dalt la brancada
s'adorm quan gronxa el vent.

Tot es silenci, ja mor la tarda,
alguna estrella pica l'ullet;
escolto l'amor que parla
i el plor em duu l'enyorament.
La nit no sap el miracle
del vespre ni del camp bell.

Les suaus notes d'una campana
diuen, llunyanes, l'oració;
les hores dormen besades
pel trist geni del bosc.
Els núvols vestits amb randes
s'allunyen al ponent.

Les aus nocturnes tenen enveja
de la lluernia vestida d'or;
lluerna, d'amor captaire,
emprens el camí millor.
Oh vespre! el silenci avança,
amb tu ens arriba el dolç son.

Ja capvespreja sobre la plana
i el vel del somni resta fidel.

9 Cançó del matí lluminós

Quatre ocells escolten la remor;
clar matí que cantes la cançó,
ets el goig preuat que redimeix.

The memory never dies,
it lives forever within the heart;
divine breath, gentle breath,
aura that leaves me enslaved.

Time falls without fear,
the fir tree half-asleep;
the bird ignites joy in its chest:
a trace of a sweet song.

The longing for your step carries the song away,
the green-feathered bird returns for you;
guided by the star of white, silent silver light.
You have found peace at last.

8 Dusk silence

Dusk falls over the plain,
and the veil of dreams remains faithful;
mountains and valleys,
we are pleased to say goodbye.
The moon, high in the branches,
sleeps, rocked by the wind.

All is silent, the evening fades,
a star winks from afar;
I listen to love as it speaks,
and tears bring me longing.
The night knows nothing of the miracle
of twilight or the beautiful fields.

The gentle notes of a bell
whisper, distant, a prayer;
the hours sleep, kissed
by the sad spirit of the forest.
The clouds, dressed in lace,
drift away to the west.

The nocturnal birds envy
the firefly dressed in gold;
firefly, beggar of love,
you take the best path.
Oh sunset! Silence advances,
and with you comes sweet sleep.

Dusk falls over the plain,
and the veil of dreams remains faithful.

9 Bright Morning Song

Four birds listen to the murmur;
bright morning singing its song,
you are the cherished joy that redeems.

Bosc de maig, la flor de nou somriu:
rosa primerenca, cel d'estiu.
Parca, fila llum que l'alba creix!

S'obre un somni novell: tu l'has dut a les mans.
La nit s'ha endut la por i el jorn refà la pau,
cançó d'eterna llum d'un matí florit.

Saps que el mantell t'escau: tot es tendresa i goig;
matí de bona sort, no deixis la cançó:
el vent la canta i bressa d'amor ungit.

Torna l'hora de volar l'ocell:
hora santa, vesses l'or més bell.
Crees, pare, una magna llum!

Josefina Pons (1941–2012)

Cançons per a infants

10 S'ha perdut un anell

S'ha perdut un anell, a veure qui el troba!
Busqueu-lo per qui: és de plata i és d'or fi.
La la la lara la la. *(bis)*
Qui serà qui el trobarà?

He perdut un anell, el busco i no el trobo;
saltant pel camí m'ha caigut en 'sent aquí.
La la la lara la la. *(bis)*
Ai!, si pogués tornar-lo a tenir.

S'ha perdut un anell, a veure qui el troba!
Busqueu-lo per 'lla tot cantant: Ja sortirà!
La la la lara la la. *(bis)*
Qui serà qui el trobarà?

11 Cant per anar a la guerra

Vine, vine, vine, corre, corre, corre! *(bis)*
Vine! Corre!

Som soldats i catalans,
ben avinguts com bons germans.
Fem la guerra sense foc:
a cops de puny i a cops de roc.

Som soldats i catalans,
ben avinguts com bons germans.
Vine, vine, vine, corre, corre, corre! *(bis)*
Vine! Corre!

Manuel Blancafort (1897–1987)

May forest, the flower smiles anew:
early rose, summer sky.
Fate, flee, for dawn is growing!

A fresh dream unfolds: you have carried it in your hands.
The night has taken fear away, and the day restores peace,
song of eternal light from a blossoming morning.

You know the mantle suits you: everything is tenderness and joy;
morning of good fortune, don't leave the song:
the wind sings it and cradles it, anointed with love.

The time returns for the bird to fly:
holy hour, you pour out the finest gold.
You create, Father, a great light!

Josefina Pons (1941–2012)

Children's Songs

10 A Ring Has Been Lost

A ring is lost, let's see who will find it!
Search everywhere: it's silver and fine gold.
La la la lara la la. *(repeat)*
Who will be the one to find it?

I've lost a ring, I search for it and can't find it;
jumping along the path, it fell right here.
La la la lara la la. *(repeat)*
Oh! If only I could have it back again.

A ring has been lost, who will find it now?
Search everywhere while singing: It will show up!
La la la lara la la. *(repeat)*
Who will be the one to find it?

11 Song for Going to War

Come, come, come, run, run, run! *(repeat)*
Come! Run!

We are soldiers and Catalans,
strongly united like good brothers.
We make war without fire:
with punches and with stones.

We are soldiers and Catalans,
strongly united like good brothers..
Come, come, come, run, run, run! *(repeat)*
Come! Run!!

Manuel Blancafort (1897–1987)

12 El bon Jesuset

El bon Jesuset, a la nit, de fred somicava.
Maria li diu: “Què faré fill meu per fer-te callar?”

Bon Jesuset, a la nit, de fred i d’amor somicava.
Bon Jesuset, a la nit, somicava atuit d’amor i de fred.

El bou i la mula, tots dos, diuen a l’aranya:
“Teixim-li un llençol ben espès folrat amb setí blau cel”.

Gabriel Blancafort (1929–2001)

13 ¡Ojalá!

Ojalá fuera la mía
la última sangre española
que se vertiera en discordias civiles.

Ojalá encontrara ya en paz
al pueblo español.

¡Ojalá! ¡Ojalá!

José Antonio Primo de Rivera (1903–1936)

14 Remembrances

Pensa, repassa, remou per dintre teu
records d’infantesa, dolces remembrances
que fan la vida lleu.

Vola i enlaira’t, deixa’t dur pel vent
des d’arran de terra cap al firmament!
Enlaira’t cap al firmament!

Manuel Blancafort

Cançons tradicionals catalanes

15 Muntanyes regalades

Muntanyes regalades
són les del Canigó,
que tot l’estiu floreixen,
primavera i tardor.

Jo que no l’aimo gaire,
jo que no l’aimo, no,
jo que no l’aimo gaire
la vida del pastor.

12 The Good Little Jesus

The good little Jesus, at night, whimpered from the cold.
Mary says to him: ‘What shall I do, my son,
to make you stop crying?’

Good little Jesus, at night, whimpered from cold and love.
Good little Jesus, at night, whimpered,
overwhelmed by love and cold.

The ox and the mule, both together, say to the spider:
‘Let’s weave him a thick blanket lined with sky-blue satin.’

Gabriel Blancafort (1929–2001)

13 I Wish

I wish mine
were the last Spanish blood
spilled in civil discord.

I wish the Spanish people
could finally find peace.

Oh, I wish! I wish!

José Antonio Primo de Rivera (1903–1936)

14 Remembrances

Think, revisit, stir within yourself
memories of childhood, sweet remembrances
that make life lighter.

Fly and rise, let the wind carry you
from the ground to the firmament!
Rise up to the firmament!

Manuel Blancafort

Traditional Catalan Songs

15 Gifted Mountains

Gifted mountains
are those of Canigó,
which bloom all summer,
spring, and autumn too.

I, who do not love much,
I, who do not love, no
I, who do not love much
the life of a shepherd.

El pare m'ha casada,
m'ha donada a un pastor.
Ell se'n va a la muntanya,
jo resto al Rosselló.

Jo que no l'aimo gaire...

Ell beu de l'aigua clara,
jo bec vi del millor;
ell dorm damunt la palla,
jo en llençols de cotó.

Jo que no l'aimo gaire...

Tradicional
Versió de Teresa Verdaguer i Juvanteny (1925–2023)

16 Rossinyol que vas a França

Rossinyol que vas a França, rossinyol,
encomana'm a la mare, rossinyol,
d'un bell boscatge, rossinyol, d'un vol.

Encomana'm a la mare, rossinyol,
i a mon pare no pas gaire, rossinyol,
d'un bell boscatge, rossinyol, d'un vol.

I a mon pare no pas gaire, rossinyol,
perquè a un pastor me n'ha dada, rossinyol,
d'un bell boscatge, rossinyol, d'un vol.

17 Senyora Isabel

Dotze cavallers, dotze camarades,
són anat a Tremp a robar una dama (*bis*)

Mon pare no hi és, ni tampoc ma mare,
són a l'Aragó, que volen casar-me
amb un mal vellot que a mi no m'agrada.

Ja l'agafen dos, un per cada banda;
amb escala d'or ja l'han davallada;
amb un cavall blanc se l'han emportada.

-¿On vas, Isabel, on vas desdixada?
-Amb aquests fadrins que me n'han robada.
-Bé que tu n'has vingut de molt bona gana.

-Baixa de cavall i anem-se'n a casa;
demà a missa iràs ben acompanyada,
lo patge al costat, com toca a una dama.

My father has married me off,
he gave me to a shepherd.
He goes up to the mountains,
I stay in Roussillon.

I, who do not love much...

He drinks from clear water,
I drink the finest wine;
he sleeps upon straw,
I on cotton sheets.

I, who do not love much....

Traditional
Version by Teresa Verdaguer i Juvanteny (1925–2023)

16 Nightingale going to France

Nightingale going to France, nightingale,
send my love to my mother, nightingale,
from a beautiful grove, nightingale, with a flight.

Send my love to my mother, nightingale,
but not much to my father, nightingale,
from a beautiful grove, nightingale, with a flight.

But not much to my father, nightingale,
because he gave me to a shepherd, nightingale,
from a beautiful grove, nightingale, with a flight.

17 Lady Isabel

Twelve knights, twelve comrades,
have gone to Tremp to steal a lady. (*repeat*)

My father is not here, nor is my mother;
they're in Aragon, planning to marry me
to an old man I do not like.

Two of them grab her, one on each side;
with a golden ladder, they've brought her down;
on a white horse, they've carried her away.

'Where are you going, Isabel, where are you going, unlucky?'
'With these young men who have stolen me away.'
'Well, you seem to have gone quite willingly.'

'Get off the horse and let's go home;
tomorrow you'll go to church well accompanied,
a page by your side, as befits a lady.'

18 El mal ric

El mal ric s'està en finestra;
passa un pobre pelegrí,
li diu, demanant almoïna,
si és que el vol afavorir.
Jesús i Maria, pregau per a mi.

-D'aquest pa que deu als gossos,
si me'n déssiu un bocí?
-Mira, pobre, si t'hi baixo
te'n faré fugir d'aquí.
Jesús i Maria, pregau per a mi.

Al cap de la mitja horeta
el mal ric ja va morir.
Truca a les portes del Cel,
les del Cel i Paradís.
Jesús i Maria, pregau per a mi.

-Tanca-li les portes, Pere,
les del Cel i Paradís.
Digues que vagi a les altres,
que l'Infern és son destí.
Jesús i Maria, pregau per a mi.

Tradicional

*Versió de Joaquim Maideu i Puig (1938–1996),
selecció d'Anna Alàs i Jové (b. 1980)*

19 La filla del Carmesí

Petiteta l'han casada,
la filla del Carmesí;
de tan petiteta que era,
no se'n sap calçar i vestir. *(bis)*
Han de bufar-li la sopa
i amorosir-li el coixí;
la calçaven dotze dames,
la vestien trenta-sis. *(bis)*

El comte diu a sa mare:
-Gentil muller m'heu triat;
rossa com la ginestera,
dolça com el sospirar. *(bis)*

Mes l'heu triada xiqueta,
que tota cap a la mà;
quan se lleva vol rondalles,
quan va al llit l'han de gronxar. *(bis)*

18 The Wicked Rich Man

The wicked rich man is at the window;
a poor pilgrim passes by,
asking for alms,
if he would be so kind.
Jesus and Mary, pray for me.

'From this bread meant for the dogs,
could you spare me a crumb?'
'Look, poor man, if I come down,
I'll make you flee from here.'
Jesus and Mary, pray for me.

Half an hour later,
the wicked rich man passed away.
He knocks at Heaven's gates,
the gates of Heaven and Paradise.
Jesus and Mary, pray for me.

'Close the gates on him, Peter,
the gates of Heaven and Paradise.
Tell him to go to the other,
for Hell is his fate.'
Jesus and Mary, pray for me.

Traditional

*Edited by Joaquim Maideu i Puig (1938–1996)
and selected by Anna Alàs i Jové (b. 1980)*

19 The Crimson Daughter

So young they married her,
the daughter of the Crimson Lord;
so little she was,
she didn't know how to dress or put on shoes. *(repeat)*
They must blow on her soup,
and soften her pillow;
twelve ladies would put her shoes on,
and thirty-six would dress her. *(repeat)*

The count says to his mother:
'You've chosen me a gentle wife;
blonde as the broom flower,
sweet as a sigh. *(repeat)*

But you've chosen her so little,
she fits entirely in my hand;
when she wakes, she asks for stories,
and at night she must be rocked. *(repeat)*

Si aixeca el ulls i no troba,
es posa a plorar i xisclar;
-Amb el rei me n'aniria
si em volgués al seu costat;
deixaré la Carmesina
a veure si creixerà.

Tradicional
Versió de Josep Carner (1884–1970)

20 Camí barrat

El bruc és florit. (*bis*)
De tant en tant plou i torna a fer fred.
El pins han crescut amb creixents vermells.
Has posat destorbs per barrar el camí
i l'has deixat buit de signes i mots.
Els faigs han brotat.
Ratlles de grisor marquen el torrent pel vessant d'alzines.
Uns arbres suaus hi creixen enmig,
¿pollanques o àlbers?
No es veu de tant lluny i encara amagats
per boira adormida.
Si el camí és barrat, per què encara em crides?
Per què, per què encara em crides?

Núria Albó (b. 1930)

21 Serenata a l'infant

Declinen els focs de la posta
i dauren els cims de ponent.
L'airet és fresquívol,
fresquívol a posta per fer-te adormir dolçament.
Teixiu rossinyols la cortina de l'ombra amb les notes del cant.

La tendra harmonia combina el cant i el teu son, mon infant.
Els àngels esguarden.
Mirada lluent d'espurneigs de la nit.
Oh! nit
de lleugera alenada respira l'infant adormit.
Declinen els focs de la posta...

Josep Maria López-Picó (1886–1959)

22 L'aire del Montseny

He trobat el meu terreny i la meua llibertat;
la muntanya, l'aigua, el prat,
l'aire del Montseny.

Cada timba, cada greny, misteri de soledat,
el parell, l'home, el ramat,
l'aire del Montseny.

If she raises her eyes and doesn't see me,
she starts crying and screaming;
–'I'd go with the king
if he wanted me by his side';
I'll leave Carmesina
to see if she will grow up.'

Traditional
Version by Josep Carner (1884–1970)

20 Closed Path

The heather is in bloom. (*repeat*)
Every now and then it rains and turns cold again.
The pines have grown with reddish shoots.
You have placed obstacles to block the path
and left it empty of signs and words.
The beeches have sprouted.
Grey streaks mark the stream through along the hillside of oaks.
Soft trees grow in the middle,
poplars or aspens?
You can't see from so far away, still hidden by slumbering mist.

If the path is blocked, why do you still call me?
Why, why do you still call me?

Núria Albó (b. 1930)

21 Serenade to the Child

The fires of sunset wane,
golden light gilds the western peaks.
The breeze is cool,
cool as if crafted to lull you sweetly to sleep.
Weave, nightingales, the curtain of shadow with the notes
of your song.
The tender harmony blends your song with the child's slumber.
The angels watch over,
glistening gazes of starlit night.
Oh! Night,
with soft breath, the sleeping child breathes.
The fires of sunset wane...

Josep Maria López-Picó (1886–1959)

22 The Air of Montseny

I have found my ground and my freedom;
the mountain, the water, the meadow,
the air of Montseny.

Every cliff, every crag, a mystery of solitude,
the plough, the man, the flock,
the air of Montseny.

Tot és pur, dolç i ferreny i fort com l'eternitat:
O silenci, pau i combat,
l'aire del Montseny.

Pere Ribot (1908–1997)

23 El torrent

Damunt la tranquil·la
blavor transparent
clapant-se amb l'argila
que hi deixa el torrent,

s'aplanen les mates
de vern ufanós
on furen les rates
cercant-hi redós.

L'anguila que forga
dispersa un estol
de barbs que en la gorga
dormiten al sol,

i fugen amb gràcil
temença. Nedant
un tòtil amb fàcil
destresa, galant

convida a son àpat
senzill (d'amagat
del pare galàpet)
l'alegre veïnat.

Hi van les reinetes
saltant per deport.
Hi acuden marietes
i alades de l'hort

profús d'estramonis,
de gresa i de call.
L'espiadimonis
fugint d'un cavall

de serp ¡com s'afua,
vibràtil, fulgent,
fregant amb la cua
la gorga dorment!

Divines falgueres,
d'un verd d'ombradís,
les prades voreres
cenyeixen d'un fris.

Everything is pure, sweet, rugged, and strong as eternity:
Oh silence, peace, and struggle,
the air of Montseny.

Pere Ribot (1908–1997)

23 The Stream

Over the calm,
transparent blue,
upon the clay stains
left by the stream,

spread the bushes
of the leafy alders,
where rats burrow,
seeking shelter.

The foraging eel
scatters a shoal
of barbel, lounging
in the sunny pool.

They flee with graceful
caution. Swimming along,
with easy skill,
a little toad, gallant

invites the cheerful
neighbourhood
to its simple meal,
hidden from the big toad.

Tree frogs arrive
jumping about for fun;
ladybugs arrive,
and winged ones from the garden,

abundant in jimsonweed,
of gravel and stones.
The dragonfly
fleeing from a mantis

how it swiftly,
trembling, bright,
rushes, brushing with its tail
the sleeping pool!

Divine ferns,
in shadowy green,
edge the meadows
with a frieze.

Apunten les banyes
dels tímids cargols,
moventes muntanyes,
concèntrics revolts,

d'un màgic imperi
de gnoms i follets
amics del platxeri.
Esquàlids i freds,

els pregadéus ploren
damunt els fanals
que, esplèndids, decoren
com flors cerebrals.

D'ufana pletòric,
sobrix el torrent,
brunyit, escultòric
com monstre d'argent.

I, fèril d'argúcies,
prodiga a ruixats
viventes minúcies
per boscos i prats,

com ona de vida
que baixa del cim,
com dea sorgida
marmòria del llim.

Salut! oh preclara
carícia fulgent!
Dels àmbits que amara,
s'amara el torrent.

Guerau de Liost (1878–1933)

24 Sonet penitencial

L'hora s'escola grisa en el ponent
arborat de sa pròpia agonia.
I en el precís instant que mor el dia
la ment assalta un greu defalliment.

Acuden, penetrants, al pensament
els records de tenebra i de fol·lia
en cavil·lós garbuix on no es destria
el passat del futur ni del present.

La vida, que entre l'ombra ara es consum,
trista, inútil, mortal cerca la llum
que revifi dins l'ànima apagada
l'eterna cobejança d'Infinit

Snails timidly poke out
their horns,
like moving mountains,
spiral coils turning,

in a magical realm
of gnomes and sprites,
friends of mischief.
Squalid and cold,

praying mantises weep
over the lanterns
that splendidly decorate,
like cerebral flowers.

Plentiful and proud,
the stream overflows,
gleaming, sculptural,
like a silver monster.

And fertile in artifices,
it pours out
living trifles
through the woods and meadows,

like a wave of life
descending from the peak,
like a marble goddess
rising from the silt.

Hail, oh radiant,
shimmering caress!
From the realms it soaks,
the stream is soaked.

Guerau de Liost (1878–1933)

24 Penitential Sonnet

The hour slides grey in the west,
exalted by its own agony.
And in the very instant the day dies,
the mind is seized by a heavy unrest.

Memories of darkness and madness
pierce the thoughts, in a tangled maze
where past, future, and present blur,
indistinguishable in their shadowy haze.

Life, now fading within the gloom,
sad, futile, and mortal, seeks the light
to rekindle in the soul, long dimmed,
the eternal longing for the Infinite

que encar glateix, remota, al mig del pit,
i ens menarà de nou a vostra Albada!
L'hora s'escola grisa...

Octavi Saltor (1902–1982)

25 Romanç del goig de tenir germana

Quina bella sort
de tenir germana!
Joveneta que és
i entenimentada,
joveneta que és,
en finir la mare
es vesteix de dol
i regeix la casa.

De tan bé que ho fa,
l'amen les criades
i la hisenda creix,
i somriu el pare
i somriu l'amor
tot plegant les ales,
i la deixa fer
sense destorbar-la.

De tan bé que ho fa
un estol de fades
baixa al seu entorn
i es parteix la tasca:
l'una fa el dinar,
l'altra les bugades,
l'altra estén i cus,
l'altra fa els dissabtes,
l'una desfà llits,
l'altra para taula,
i entre totes fan
el treball de casa.

Joveneta que és,
resta la germana,
resta pels germans,
resta pel seu pare.
Nostra dona diu:
"Noia casolana:
ton regent em plau
i la teva traça,
i la teva amor,
i la teva gràcia.

that still beats, distant, in the chest,
and will take us back to Your Dawn!
The hour slides grey in the west...

Octavi Saltor (1902–1982)

25 Romance of the Joy of having a Sister

What a beautiful blessing
to have a sister!
A young girl she is,
wise and understanding,
a young girl she is.
When our mother passes,
she dons mourning clothes
and manages the household.

She does it so well,
the servants love her.
The estate prospers,
Father smiles,
and love smiles too,
folding its wings,
leaving her to act
without disturbance.

She does it so well,
that a host of fairies
descends around her
to share the tasks:
one prepares the meals,
another does the laundry,
one hangs and sews,
another handles deep cleans,
one makes the beds,
another sets the table,
and together they complete
all the household chores.

A young girl she is,
our sister stays,
she stays for her brothers,
she stays for her father.
Our Lady says:
'Homely girl:
I like your governance,
your skill,
your love,
and your grace.

Cambrereta et faig
de l'altar del Carme.
Tingues-me'l lluent
com la teva casa".

Guerau de Liost

26 Preguntes melangioses

Seria, serà, no fou
la glòria com la cortina
de la llum vora el pou
entre els desmais de glicina?

Seria, serà el record
com l'abella desesmada
endins de la llum, que mor,
de la posta embriagada?

27 Motius de cançó

Em dius que la cançó t'agrada,
somris d'infant i raig de sol,
perfum en l'aire, enyor d'un vol,
llum que dilata la mirada...
...Quan dius que et plau, mor la tonada.

Sota la pluja violent,
la clariana el cel irisa
com la rialla de la brisa
amb parpelleigs de sol i vent.
...Quan dius que et plau, passa el moment.

I si refeies la tonada,
somris i brisa, sol i vent,
només em queda el pensament.
Quan la cançó altra vegada
diràs que et plau, serà acabada.

Josep Maria López-Picó

I make you keeper
of the altar of Carmel.
Keep it shining bright,
just like your home.'

Guerau de Liost

26 Melancholic Questions

Would it be, will it be, was it not
glory like the curtain
of light by the well
among the fading wisteria?

Would it be, will the memory be
like the bee disoriented
within the light, which dies
intoxicated by the sunset?

27 Motifs of a Song

You tell me you like the song,
a child's smile and a ray of sun,
perfume in the air, longing for a flight,
light that widens the gaze...
...When you say you like it, the tune dies.

Under the violent rain,
the clearing colours the sky
like the laughter of the breeze
with flickers of sun and wind.
...When you say you like it, the moment passes.

And if you redo the refrain,
smile, breeze, sun, and wind,
only the thought remains.
When you say again you like the song,
it will be finished..

Josep Maria López-Picó

English translations: Xavier Calsamiglia i Blancafort

Anna Alàs i Jové



Photo: Philip Brunnader

Catalan mezzo-soprano Anna Alàs i Jové trained internationally in Art Song interpretation and is a laureate of the International Art Song Competition in Stuttgart. She has performed recitals at venues such as the Konzerthaus Berlin, Heidelberger Frühling and Palau de la Música Catalana, and has also appeared at the Staatsoper Berlin, Oper Leipzig, Oper Köln and Teatro Real, among others, in roles including Cenerentola, Romeo, Rosina, Dido, Donna Elvira, and Bradamante. She has recorded for Sony Classical, Naxos, Seed Music, Musica Ficta and Discmedi and made radio and television appearances for Bayerische Rundfunk and Deutschlandfunk Kultur. She produces and hosts the podcast *EnliriCA'T*.

www.annaalasijove.com

Maria del Mar Humanes



Barcelona-born soprano Maria del Mar Humanes studied at Folkwang Universität der Künste. She has appeared on stages across Europe, including with the Theater Instituut Nederland, Dutch National Opera Academy and Dutch National Opera. As part of the art song duo Duo Aedea, alongside pianist Maxim Shamo, she was awarded Emerging Artist of the Art Song at the centennial International Summer Academy Mozarteum, and in 2016–17 the duo was selected for the Udo Reinemann International Masterclasses young artist programme – the Art of Lied. In 2024 she released *Un Paseo por los Jardines de España* (Genuin).

Aleix Vaqué Mur



Aleix Vaqué Mur received his training at the Escola Superior de Música de Catalunya, the Escola de Altos Estudos Musicais and the Staatliche Hochschule für Musik und Darstellende Kunst. He has been a member of the Joven Orquesta Nacional de España and the Schleswig-Holstein Musik Festival orchestra, and regularly collaborates with the Real Filharmonía de Galicia, Badische Staatskapelle Karlsruhe, Kammerorchester Mannheim, Quartet Gerhard and Staatsorchester Stuttgart. He has worked with Paul Daniel, Pablo González, Josep Pons and Gábor Takács-Nagy, among others. He is currently professor of flute and chamber music at the Conservatori de Música de Vila-seca.

Daniel Souto



Born in A Coruña, Daniel Souto trained at the Conservatorio della Svizzera Italiana, the Haute École de Musique in Lausanne and the Conservatoire de Strasbourg. He currently collaborates with orchestras in Spain such as the Orquesta Sinfónica de Galicia, Orquesta Sinfónica de Castilla y León and Orquesta Simfònica del Gran Teatre del Liceu, and more widely across Europe with the Sinfonieorchester Basel, Stuttgarter Kammerorchester and the Irish National Opera Orchestra, with whom he regularly appears as a guest oboe soloist. He has also performed in various chamber ensembles, and is a founding member of Quinteto InVento.

Jordi Cornudella Heras



Jordi Cornudella Heras studied at the Escola Superior de Música de Catalunya and the Hochschule für Musik Karlsruhe, where he received a Fundació Güell scholarship. He has collaborated with the Barcelona Symphony Orchestra (OBC), Festival Strings Lucerne, Barcelona 216, Cobla Sant Jordi, GIOrquestra and the Franz Schubert Filharmonia, for which he has been a solo clarinetist for four years. He is also a composer, being awarded a 2016 Butaca Award for his musical *73 Raons per deixar-te*, and a 2022 Premi Teatre Barcelona for his musical *Guillermotta*, and as an actor is a member of the Anemisko theatre collective.

Marta Carceller



Marta Carceller studied at the conservatories of Igualada with Joan Morera and Miquel Córdoba, and the Escola Superior de Música de Catalunya with Yuri Volguin. She has been a member of the Jove Orquestra Simfònica de l'Anoia and the Orquestra Terres de Marca, appearing with both as a soloist. She has also performed with the Orquestra Simfònica Segle XXI, and was a member of the Jove Orquestra Nacional de Catalunya. Carceller currently combines teaching with playing with orchestras such as the Orquestra Simfònica del Vallès, Camerata Eduard Toldrà and the Orquestra Nacional Clàssica d'Andorra.

Alfred Cots



Alfred Cots studied at the Conservatori Municipal de música de Manresa and the Conservatori Superior de Música del Liceu in Barcelona. He has also received instruction from Evelio Tiele, Àngel Soler, Kai Gleusteen, Evgeny Grach and Yair Kless, among others. He has won numerous competitions across Spain, both as a soloist and chamber musician. He has also been a member of the Carles Cases Strings Band, with whom he has performed many concerts and recorded an album, and he is currently a member of Trio Guillamí, which regularly gives concerts in different parts of Spain.

Maria Florea



Maria Florea studied at the Escuela Superior de Música Reina Sofía, Royal Academy of Music, Mozarteum University Salzburg and Musik-Akademie Basel. A founding member of the award-winning Grup Albéniz, she is a laureate of numerous international competitions including the International Jeunesses Musicales Competition in Bucharest and the Paper de Música de Capellades competition, and was a finalist in The Parkhouse Award chamber music competition at Wigmore Hall. Florea has appeared as a soloist in prestigious international venues including the Palau de la Música Catalana and Teatro Monumental, with orchestras such as the Orquesta Sinfónica de Radio Televisión Española.

www.mariaflorea.com

Cèlia Johé Martí



Born in Girona, Cèlia Johé Martí began her musical studies at a very young age, continuing her education at the Escola Superior de Música de Catalunya. She has participated in various training programmes with the Orquesta Sinfónica de Tenerife, Orquesta de la Comunitat Valenciana, Orquesta Simfònica del Gran Teatre del Liceu, Orquesta Sinfónica de Barcelona y Nacional de Cataluña and Schleswig-Holstein Musik Festival Orchestra. She is also passionate about chamber music, and has appeared with Trio Athenea, Trio Ridaura and Trio Andrée. She is currently a member of the GIO Symphonia.

Ernest Martínez Solà



Ernest Martínez Solà studied at the Escola Superior de Música de Catalunya, the Hochschule für Musik Freiburg and the Scuola di Musica di Fiesole. He has been a member of the Quartet Ausart, and a participant in the Jeunesses Musicales International Chamber Music Campus in Weikersheim where he was mentored by the Cuarteto Casals and Heime Müller. His discography includes an album on Solfa Recordings. Ernest Martínez Solà has performed with the Philharmonisches Orchester Freiburg, Basel Sinfonietta, Freiburger KammerSolisten, Orquestra de Cambra del Penedès, GIOrquestra, Orquestra Simfònica Camera Musicae and most recently Spira Mirabilis.

Luís Peña



Luís Peña studied at the CIM Padre Antonio Soler music school, the Conservatorio Superior de Salamanca, Tel Aviv University and The Buchmann-Mehta School of Music. In 2017 he was invited by the Fondazione Stauffer to study with the members of the Quartetto di Cremona. He has also been mentored by the Endellion String Quartet and the Cuarteto Casals. Peña has performed with the Quintet Fugato, with whom he has won several awards, and as a member of the Quartet Altimira won the 'Mirabent i Magrans' competition in Sitges and the Paper de Música de Capellades competition, among others.

Andrea Santiago



A member of the Folkwang Kammerorchester Essen, and regularly invited to play with the Münchener Kammerorchester, Camerata Bern and the Mozarteum Orchestra Salzburg among others, Andrea Santiago has performed at various festivals including the Festival International de Musique de Wissembourg, Lo Squero festival and Músics en Residència. She has been mentored by the Cuarteto Casals and Meesun Hong Colman, among others.

David Andújar



Violist David Andújar studied at the music school in Igualada and the Liceu Conservatory. He continues to train with Eyal Kless at The Buchmann-Mehta School of Music in Tel Aviv, and also works with Yair Kless. As a member of Quartet Altimira he has won, among others, the 'Mirabent i Magrans' competition in Sitges, CIM Les Corts and the Paper de Música de Capellades competition. He has also worked with the Cuarteto Casals, the Kuss Quartet and the Qvixote Quartet, and in 2017 was invited by the Fondazione Stauffer to study with the members of the Quartetto di Cremona.

Patricia Torres



Violist Patricia Torres studied at the IEA Oriol Martorell, the Conservatori Municipal de Música de Barcelona, from which she graduated with honours, the Escola Superior de Música de Catalunya and the Musik-Akademie Basel. In parallel, she completed a second specialisation in contemporary music, and focused on historical interpretation at the Kammerorchester Basel in an academic capacity during the 2018–19 season. She has been a member of the Jove Orquestra Nacional de Catalunya and the Joven Orquesta Nacional de España, and has collaborated with the Orquestra Simfònica del Gran Teatre del Liceu and the Basel Sinfonietta.

Gemma Pujol i Coderch



Violist Gemma Pujol i Coderch studied at the Escuela Superior de Música de Catalunya with Jonathan Brown before undertaking a Master's degree in interpretation at the Musik-Akademie Basel with Silvia Simionescu. She is currently a member of the Franz Schubert Filharmonia. In the field of viola pedagogy, she has completed a Master's degree in psychology and music at the Universidad Nacional de Educación a Distancia (UNED) and is currently a teacher at the Conservatori de Música dels Pirineus.

Nicolás Cobo Ramon



Nicolás Cobo Ramon studied at the Escola Superior de Música de Catalunya and the Conservatorium van Amsterdam. As a chamber musician, he has played with the Cuarteto Casals, Cuarteto Quiroga, Charles Tunnell and Gerhard Schulz, and has performed as a soloist with the Orquestra de Cambra de Tarragona and Jove Orquestra InterComarcal, among others. He has appeared with orchestras across Europe and at the Schleswig-Holstein Musik and Pacific Music festivals. He is currently a member of the Orquestra Simfònica Camera Musicae, and works with the Orquestra Sinfónica del Gran Teatre del Liceu and the Orquestra Sinfónica de RTVE.

Marion Platero



French cellist Marion Platero graduated with the highest qualifications from the Conservatoire de Paris. She subsequently studied at the Escuela Superior de Música Reina Sofía, Mozarteum University Salzburg and the Fondation Louis Vuitton. She has been honoured at numerous competitions including the European Union of Music Competitions for Youth and Concours Flame (Paris), and was nominated for the 2009 Révélation Classiques de l'Adami. She currently performs as a soloist and chamber musician, and has appeared at the Concertgebouw in Amsterdam, the Auditorio Nacional de Música, Théâtre des Champs-Élysées and the Salle Cortot in Paris, among many others.

Eduard Raventós



Photo: Michal Novak

Eduard Raventós studied at the Escola Superior de Música de Catalunya, the Conservatori Superior de Música del Liceu, the Conservatorio Superior de Salamanca and the Conservatorio Superior de Música de Aragón. He has collaborated with the Orquestra Simfònica de Barcelona i Nacional de Catalunya, Orquestra Simfònica del Vallés, Orquestra de Cambra Terrassa 48 and GIO Symphonia, among others. He is a member of the Alma Cello Quartet and the Leos Quartet. He has also participated in multidisciplinary shows including *Marceline* with La petita malumaluga theatre company. He currently teaches at the Centre de les Arts de l'Hospitalet.

Roger Azcona Saumell



For over 20 years Roger Azcona Saumell has participated in concerts and recordings with symphonic, chamber and Early Music ensembles including the Lleidart Ensemble, Simfònica del Vallés, Camera Musicae, Sinfónica de Galicia, Orquestra Sinfónica del Gran Teatre del Liceu, Orquestra de Cambra de Granollers, Orquestra de Cambra Terrassa 48, Orquestra Barroca Catalana, Los Músicos de Su Alteza, Forma Antiqua, Vespres d'Arnadí and Helsingin Barokkiorkesteri. He is a professor of double bass at the Conservatori Municipal de Música de Barcelona, and of double bass and electric bass at the Escola Municipal de Música de Tàrraga.

Miquel Villalba



A pianist of great versatility, Miquel Villalba trained at the Escolania de Montserrat and the C.S.M.M. de Barcelona, as well as with Claude Helffer in Paris and Frédéric Gevers. He has won prizes in national and international piano competitions, and has been honoured with the Associació Catalana de Compositors prize and the Generalitat de Catalunya award. He has recorded around 20 albums, including *Francesc Civil: Música per a Piano* and *Robert Gerhard – Ballets* (both on Ficta), *Bach – Goldberg Variations* (Aglae Música) and, for Naxos, *Manuel Blancafort – Piano Music Vols. 1–5* and the first volume in this current series (8.579012).

Manuel Blancafort's music has a concise tonal directness that draws on his fondness for French composers. His *Cançons* are not simply evocative but embody an increasing use of the *Noucentist* aesthetic: the Catalan cultural movement of the early 20th century that was a reaction against *Modernisme*. Blancafort rejected the Romanticism and Wagnerian pathos of the modernist Lied in favour of Classicism and beauty – sentiments he shared with his Catalan contemporaries Toldrà, Gerhard and Mompou. Intimate, sensitive and playful, his Catalan songs connect both to his country's past and also to a wider European musical culture.

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1–9	Cançons de muntanya (1917)	13:48	21	Serenata a l'infant (1930)*	3:00
10–12	Cançons per a infants (1917–19)*	4:06	22	L'aire del Montseny (1961)*	3:15
13	¡Ojalá! (1974)	1:57	23	El torrent (1955)*	3:11
14	Remembrances (1981)*	0:54	24	Sonet penitencial (1954)*	3:41
15–19	Cançons tradicionals catalanes (1919)**	9:47	25	Romanç del goig de tenir germana (1955)*	2:47
20	Camí barrat (1979)	3:06	26	Preguntes melangioses (1937)*	3:24
			27	Motius de cançó (1937)*	3:27

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