

GRANADOS

Suite sobre cantos gallegos

Torrijos (Incidental Music) • Marcha de los vencidos

Cor Madrigal • Barcelona Symphony Orchestra

Pablo González



Enrique Granados (1867-1916)

Orchestral Works • 1

Like Chopin, Liszt, Rachmaninov and his fellow countryman Isaac Albéniz, Catalan composer Enrique Granados (1867-1916) was very much a composer-pianist. A virtuoso performer, he focused much of his attention on his own instrument. Of his extensive catalogue of piano works, the best-known is *Goyescas*, the suite he completed in 1911 and which soon earned its status as an undisputed masterpiece of Spanish piano music, alongside Albéniz's luminous *Iberia* (1905-08) and Falla's revolutionary *Fantasia bética* (1919).

This album, however, focuses on the lesser-known Granados – the Granados who left the piano behind and threw himself into the complex world of the orchestra. Like Albéniz and so many other composer-pianists, he did not acquit himself in orchestral music with quite the same level of skill and virtuosity that he displayed when writing for the keyboard. Nevertheless, his musical intelligence, instinct, inspiration and sheer hard work enabled him to write works such as those appearing on this pioneering recording, which deserve to be revived and enjoyed by today's music-lovers.

When it came to the piano, Granados was inspired by Chopin, Liszt, Schumann and Grieg, but the influences in his orchestral writing include both Wagner – who was much admired by the Catalan modernists of the time – and the composers he met and spent time with in Paris, between 1887 and 1889 – men such as Debussy, D'Indy, Dukas, Fauré and Camille Saint-Saëns, with whom he became close friends. This weird and wonderful amalgam led to his developing a very personal neo-Romantic aesthetic, tinged with the musical nationalism that was by then emerging in Spain. His teacher, the eminent Catalan folk specialist Felipe Pedrell (who also taught Albéniz and Falla), was entirely right when he praised his pupil's facility for “creating works that combine different musical styles”. He was equally on the mark when he said that “if Albéniz is marked by inspiration and Falla by hard work and mastery, Granados is a man of poetry”.

Naxos has now joined forces with the Orquestra

Simfònica de Barcelona i Nacional de Catalunya to mark the centenary of Granados's premature death with a series of albums of his orchestral music. The composer died at sea – in the English Channel, on 24th March 1916. He was on his way home from New York, where he had been attending the world première of his opera *Goyescas* at the Metropolitan Opera, when the ship he was sailing on was torpedoed by a German U-boat during World War I.

All three works in this first volume bear witness to the varied range of influences that fed into his compositions. Both the opening piece, the *Marcha de los vencidos*, and the closing *Suite sobre cantos gallegos* date from 1899, the year in which both also received their first performance under the baton of Joan Lamote de Grignon, at a concert held on 31st October as part of a series promoted by Barcelona's Philharmonic Society. Granados was 32 years old and already a recognised composer, having had his first brush with success when he conducted the première of his opera *María del Carmen* at Madrid's Teatro de Parish on 12th November 1898. Four years earlier, in 1894, he had written the five numbers that make up his suite of incidental music for *Torrijos*, composed for orchestra and chorus.

Written in a rigorous minor mode and with overt medieval resonances, the *Marcha de los vencidos* (March of the Defeated) begins with an introduction reminiscent of the processional marches so typical of Holy Week in Spain. After this dark and enigmatic beginning, the soundscape is transformed by bright fanfares that have an age-old feel and evoke the painful trudging of the “defeated” in some unspecified battle. The central section contains episodes of melodic intensity and grandiloquence, in which the dominant presence of the brass and melodious woodwind solos anticipate the atmospheric Spaghetti Western soundtracks of Nino Rota and Ennio Morricone. The score ends, also in cinematic fashion, on an unexpectedly buoyant major chord which cuts short the mournful atmosphere that has prevailed throughout the work.

Granados's incidental music for the play *Torrijos*¹ sets texts by the Valencian writer and journalist Fernando Periquet (1873-1940) who, years later, wrote the libretto for *Goyescas* and the texts of the *Colección de tonadillas en estilo antiguo* (1911-15). The scenes from *Torrijos* reflect both Granados's talent for lyrical writing and his love of the stage – he was closely involved in the flourishing theatre world of Barcelona at the turn of the 20th century. This is vivid, narrative music, with touches of *verismo* and no pretensions other than a desire to illustrate and enhance the on-stage action. The score calls for pairs of woodwind, horns, trumpets and three trombones, timpani, percussion, harp and strings. Of its five numbers, three – the first, second and fourth – are also for chorus. Both the straightforward four-part vocal writing and the harmonies and modulations reveal an idiom that is innocent and conservative, occasionally slipping into naivety and cliché, but also displaying the fresh, flowing inspiration that characterises all of Granados's music.

The *Suite sobre cantos gallegos* (Suite on Galician Songs) is the most substantial and ambitious work on this album. It is also one of the rare works in which Granados draws on folk motifs, following the advice of his teacher Pedrell. Each of its four movements evokes a different aspect or landscape of Galicia, using melodies and dance rhythms from the region to do so. In the first movement, *Canto de la mañana* (Morning Song), also known as *En la montaña* (On the mountain), the oboe plays the leading role, imitating the sound of the *gaita* – the bagpipes typical of the region – and plays a melody very closely related to the theme of Grieg's *Morning Mood* (the opening movement of *Peer Gynt, Suite No. 1*, published in 1875).

The second movement is a Galician dance in scherzo form, set in motion by the bassoon with a skipping theme that then makes several reappearances as a bridge between different passages and which is played by the clarinet, flute and oboe in turn, while the strings provide accompaniment. A resounding drumroll leads into the lively rhythmic episode that forms the basis of the central section, with lyrical moments that are powerfully evocative and in which the strings come to the fore, enhanced by regular ascending arpeggios from the harp.

As Galician as the *gaita* is *morriña*, a word defined as meaning “sadness or melancholy, particularly nostalgia for one's homeland”. Both the word and the sentiment are characteristic of Galicia and its people but the Catalan Granados shows his fellow feeling with them in taking this as the title of his third movement, a beautiful interlude full of yearning, in which the oboe again appears as the *gaita*'s ideal alter ego. These five minutes of peace and introspection provide a perfect contrast with both the lyrical brilliance of the second movement and the light and energy of the festive finale.

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English translation: Susannah Howe

¹ In 1831, General José María Torrijos led an ill-fated attempt to bring down the absolutist regime of Ferdinand VII. Having sailed from England, via Gibraltar, he and his small band of followers landed on the coast not far from Málaga, where they found themselves the victims of an ambush. They were shot nine days later.

Enrique Granados (1867-1916)

Música Orquestal • 1

Como Chopin, Liszt, Rajmáninov o su paisano Isaac Albéniz, el catalán Enrique Granados (1867-1916) fue un compositor eminentemente pianista, instrumento del que era reconocido virtuoso y al que destinó la mayor parte de su labor creativa, que abarca un generoso corpus en el que destaca con fuerza universalizadora *Goyescas*, la suite que concluye en 1911 y pronto se erigiría como incuestionable cima del piano español junto a la luminosa *Iberia* de su gran amigo Isaac Albéniz y a la revolucionaria *Fantasia bética* de Manuel de Falla, compuesta ocho años más tarde.

Este compacto se adentra precisadamente en el Granados menos difundido, el que se distancia del piano y se vuelca en el universo complejo de la orquesta. Como Albéniz y tantos otros compositores/pianistas, el creador de *Goyescas* no se desenvuelve en el ámbito sinfónico con la destreza y virtuosismo con que sí escribe para el teclado. No obstante, su instinto, inspiración, oficio e inteligencia musical le validan para firmar obras que, como las tres que integran este novedoso cedé cargado de primicia, merecen ser reivindicadas y degustadas por el melómano contemporáneo.

A diferencia de sus influencias pianísticas -que miran a Chopin, Liszt, Schumann y Grieg-, en la obra orquestal de Granados las referencias combinan el peso de Wagner -tan presente en el *Modernismo* que con fuerza cristaliza en la Cataluña de su tiempo- con el de los compositores que, entre 1887 y 1889, conoció y trató en París, como Debussy, D'Indy, Dukas, Fauré y Camille Saint-Saëns, con quien forjó una estrecha relación. Esta curiosa amalgama de influjos desemboca en una singular estética neorromántica teñida de la inclinación nacionalista en boga en la España de la época. No se equivocaba su maestro, el ilustre folclorista catalán Felip Pedrell, cuando alababa la facilidad de su discípulo para "crear obras que aúnan diferentes estilos musicales". También acertaba el sabio Pedrell -profesor igualmente de Albéniz y de Falla- cuando decía que "si Albéniz es la inspiración y Falla el oficio y dominio, en Granados habita la poesía".

Es esta comunión de corrientes e influencias la característica y nexa de las tres obras que integran este primer volumen de la serie que Naxos y la Orquesta Simfónica de Barcelona i Nacional de Catalunya dedican a la música orquestal de Granados con motivo del centenario de su temprana muerte, ocurrida en el Canal de la Mancha el 24 de marzo de 1916, cuando el vapor en el que viajaba fue torpedeado por un submarino alemán durante la I Guerra Mundial. Granados regresaba de Nueva York, donde había asistido, en el Metropolitan, al estreno absoluto de su ópera *Goyescas*.

Tanto la pieza que abre el compacto -la *Marcha de los vencidos*- como la que lo cierra, la *Suite sobre cantos gallegos*, datan de 1899, año en que fueron estrenadas durante un concierto celebrado el 31 de octubre, en el marco de los ciclos promovidos por la Societat Filharmónica de Barcelona, dirigido por Joan Lamote de Grignon. Granados cuenta 32 años y es ya un compositor reconocido, que ha acariciado el éxito con el estreno en Madrid de su ópera *Maria del Carmen*, el 12 de noviembre de 1898, en el Teatro de Parish, dirigida por él mismo. Cuatro años antes, en 1894, compone los cinco números que integran la música incidental de *Torrijos*, para coro y orquesta, basada en textos de Fernando Periquet.

Escrita en riguroso modo menor y de indisimuladas resonancias medievales, la *Marcha de los vencidos* recuerda en su introducción las características marchas procesionales de la Semana Santa. Tras este tenebroso y enigmático preámbulo, el ambiente sonoro se transforma con brillantes fanfarrias de tintes ancestrales que evocan el lento y doloroso caminar de los "vencidos" en alguna indeterminada batalla. La sección central contiene episodios de intenso y grandilocuente melodismo, en los que la descriptiva presencia protagonista de los instrumentos de metal y el melódico canto solista de los de madera se anticipan a las eficaces músicas de cine que décadas después compondrían genios como Nino Rota o Ennio Morricone para los *Spaghetti Western*. La partitura se desvanece también con aires *precinematográficos*, en

un brillante e inesperado acorde final en modo mayor que trunca la dólida atmósfera que reina e inspira la obra.

Los cinco números de la música incidental de *Torrijos*¹ surgen de textos del literato y periodista valenciano Fernando Periquet (1873-1940), quien años después sería autor del libreto de *Goyescas* así como de los textos de *Colección de Tonadillas en estilo antiguo*, en las que Granados trabaja entre 1911 y 1915. Los cuatro cuadros y escena final de *Torrijos* reflejan el sentido lírico de Granados y su inequívoca vocación teatral, tan inserta en la eclosión escénica de la Barcelona de su tiempo. Música narrativa y brillante, de tintes veristas y sin más pretensión que ilustrar la escena y servirla. La suite está concebida para una plantilla instrumental que requiere maderas a dos, dos trompas, dos trompetas, tres trombones, timbales, percusión, arpa y cuerdas. De sus cinco números, tres de ellos -primero, segundo y cuarto- requieren participación coral. Tanto el sencillo tratamiento vocal a cuatro voces como sus armonías y modulaciones delatan una escritura aún párvula y conservadora, no exenta de ingenuidad y de asunción de lugares comunes, pero que, al mismo tiempo, es reveladora de la fresca y fácil inspiración que siempre alentó la obra de Granados.

La *Suite sobre cantos gallegos* es la composición más sustancial, valiosa y extensa del cedé. También uno de los contados casos en que Granados recurre al motivo folclórico, de acuerdo con los consejos de su maestro Pedrell. Sus cuatro movimientos plantean una hilvanada recreación de ambientes y paisajes de Galicia, reflejados tanto en el uso de melodías autóctonas como por los ritmos utilizados, que reproducen danzas características. En el primer número, *Canto de la mañana* (también conocido como "En la montaña"), el protagonista es el oboe, que imita el sonido de la gaita -instrumento típico de Galicia- y entona una melodía que bien podría ser hermana casi gemela de la famosa *La mañana* (*Morgenstemning*) que abre la primera suite de *Peer Gynt*, de Edvard Grieg, publicada en 1875.

El segundo movimiento es una danza gallega en forma de *scherzo*, que inicia el fagot con un saltarín tema que luego reaparece en varias ocasiones como enlace entre diferentes pasajes y que posteriormente cantan, sucesivamente, el clarinete, la flauta y el oboe sobre un cuidado fondo sonoro de la cuerda. Un pronunciado redoble de timbal da paso al brillante episodio rítmico sobre el que se basa la sección central, con momentos líricos de fuerte carácter evocador protagonizados por la cuerda enriquecida con puntuales arpeggios ascendentes del arpa.

Tan gallega como la gaita es la morriña, palabra que el diccionario de la lengua española define como "tristeza o melancolía, especialmente la nostalgia de la tierra natal". Es una palabra y un sentimiento típicos de Galicia y de los gallegos, pero que el catalán Granados entiende perfectamente al recurrir a ella para nominar el tercer número de la suite, que se erige como bellísimo interludio de carácter añorante, en el que el oboe reaparece como ideal *alter ego* de la gaita. Cinco minutos de introspección y quietud que contrastan con la lírica brillantez del movimiento precedente y con la desvelada luminosidad del festivo tiempo final.

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¹ El 2 de diciembre de 1831, el general José María Torrijos (1791- 1831) lideró un intento de golpe de estado liberal para derrocar al régimen absolutista de Fernando VII. Aquel día, desembarcó acompañado por 60 hombres en la costa malagueña procedente de Gibraltar, pero el grupo fue objeto de una emboscada tendida por las autoridades absolutistas. Nueve días después, Torrijos y 48 de sus compañeros fueron fusilados sin juicio previo.

Torrijos

2 Cuadro I

Sopranos y tenores

¡Ohé! ¡Tira que tira!
¡Ohé! el barco a la orilla!
¡Ay! de la barca, ¡Ay!
vuelve la proa, ¡ohé!
¡Ah! que ya avanza.

Bajos

¡Ay! que se acerca
¡Ay! de la barca, ¡Ay!
vuelve la proa, vuélvela bien.
¡Ya está cercana la barca!

Sopranos y tenores

¡Ohé! ¡Barca a la orilla!

Sopranos

Vuelve la proa ¡ohé!

Tenores

¡Ah! de la barca ¡ohé!

Bajos

¡Ah! de la barca, vuélvela bien.

Todos

Ya está salvada la barca.

Torrijos

2 Scene I

Sopranos and tenors

Hey now! Pull, pull!
Hey now! the ship to the shore!
Ah! Turn the prow, ah!
Ah! of the ship, hey now!
Ah! as it sails towards land.

Basses

Ah! As it gets closer,
ah! turn the prow
of the ship, turn the prow well.
Now the ship's close to shore!

Sopranos and tenors

Hey now! Pull the ship to the shore!

Sopranos

Turn the prow, hey!

Tenors

Ah, of the ship, hey!

Basses

Ah, of the ship, turn the prow well.

All

Now the ship's safely anchored!

3 Cuadro II

Sopranos y tenores

¡Ohé! ¡Tira que tira!
¡Ah! De la barca, ah!
Como se acerca, ¡Ah!
¡Ya está cercana la barca!

Bajos

¡Ah! que se acerca,
¡ah! que ya avanza ¡ah!
¡Como se acerca rápida, ved!
¡Ya está cercana la barca!

Todos

¡Ohé! ¡Tira que tira!
¡Ah! ¡De la barca tierra logró!
Ya entre la arena se hundió.

4 Cuadro III

Tacet

3 Scene II

Sopranos and tenors

Hey now! Pull, pull!
Ah! the ship, ah!
See how it's flying, ah!
Now the ship's close to shore!

Basses

Ah, it's getting closer,
ah, sailing towards land, ah!
See how fast it's flying!
Now the ship's close to shore!

All

Hey now! Pull, pull!
Ah! He's stepped down onto the shore!
And his feet have sunk into the sand.

4 Scene III

Tacet

4 Cuadro IV

Sopranos y tenores

Ya rendidos de trabajos,
ya rendidos de trabajar,
vamos allá.

Bajos

Por fin dichoso soy,
que da el reposo dichas al corazón.

Sopranos

Pronto el cuerpo descanso conseguirá.

Tenores

La la ra la la la la...
Vamos todos a descansar.

Bajos

Del campo el trabajo ya terminó.

Sopranos y bajos

Y ya por fin será feliz.

Tenores

La la ra la la la la...

Todos

¡Cuanta felicidad! Bendito Dios que nos da la paz.

Fernando Periquet (1873-1940)

4 Scene IV

Sopranos and tenors

Worn out by our work,
worn out by working,
let's go over there.

Basses

I'm happy at last,
for rest brings joy to your heart.

Sopranos

My body will soon be at ease.

Tenors

La la ra la la la la...
Let's all stop and get some rest.

Basses

Our work in the fields is done.

Sopranos and basses

And then at last it will be happy.

Tenors

La la ra la la la la...

All

What delight! Blessed be God who brings us peace.

English translations: Susannah Howe

Cor Madrigal

Mireia Barrera, Chorusmaster



Cor Madrigal was founded in Barcelona in 1951 by Manuel Cabero and has collaborated with a number of great conductors, including Celibidache, Cambreling, Frühbeck de Burgos, McCreesh, Decker, Gonzalez, Hager, King, Mena, Pinnock, Rostropovich and Soustrot. Mireia Barrera was appointed Chorusmaster in in 1993. The Cor Madrigal, under Manuel Cabrero, sang in the world première of Falla's *L'Atlantida*. Particularly noteworthy among its recordings is that of choral music by the Catalan composer Joaquim Homs, on the occasion of the centenary of his birth. In the Gran Teatre del Liceu the choir has participated in performances of *Katia Kabanová*, Enesco's *Oedipe*, Massenet's *Le portrait de Manon*, Poulenc's *Les mamelles de Tirésias*, and the cantata *The Plague* by Gerhard. The choir has toured to Euzkadi and Andalusia with the Orquesta Barroca de Sevilla, the Orquesta Barroca de Sevilla, with the Orquesta Sinfónica de Galicia to La Coruña and Lisbon, and has also performed with I Solisti Veneti, the Prague Philharmonic and the Staatskapelle Weimar. The Cor Madrigal has been the partner choir of the Auditorium of Barcelona and the Symphony Orchestra of Barcelona since the 2012-13 season.

Barcelona Symphony Orchestra – the National Orchestra of Catalonia

Music director: Kazushi Ono • Principal guest conductor: Jan Willem de Vriend



The OBC (Barcelona Symphony Orchestra – the National Orchestra of Catalonia) was founded in 1944 by Eduard Toldrà. Its commitment is to promote classical and contemporary music of all cultures, giving special attention to Catalan composers. Since its foundation more than 70 years ago, the orchestra's Music Directors have been Eduard Toldrà, Rafael Ferrer, Antoni Ros Marbà, Salvador Mas, Franz-Paul Decker, García Navarro, Lawrence Foster, Ernest Martínez Izquierdo, Eiji Oue and Pablo González. Kazushi Ono took over as Music Director in September 2015. The OBC has enjoyed collaboration with renowned conductors and soloists as well as major Spanish institutions and festivals, with regular performances at the Gran Teatre del Liceu, Palau de la Música, Festival Grec, Festes de la Mercè, Sonar, Mercat de les Flors and Festival Castell de Peralada. It has made more than 100 recordings for Decca, EMI, Auvidis, Koch, Claves, Naxos, Telarc, Tritó, Columna Música and BIS, combining Catalan with wider repertoire. The OBC has visited some of the world's major concert halls, including New York's Carnegie Hall and Amsterdam's Concertgebouw, and has taken part in international festivals including the Proms in London at the Royal Albert Hall and the Schleswig-Holstein Festival. The OBC belongs to the Consorci de l'Auditori i l'Orquestra, formed by the Catalan Government and the City of Barcelona. Since April 1999, the OBC has performed in its own venue, L'Auditori de Barcelona, designed by Spanish architect Rafael Moneo.

Pablo González



The conductor Pablo González was born in 1975 in Oviedo. He studied at the Guildhall School of Music and Drama in London and went on to become winner of the Donatella Flick Competition and the Cadaqués International Conducting Competition. He has held the positions of Associate Conductor with both the London Symphony Orchestra and Bournemouth Symphony Orchestra, as well as Principal Guest Conductor of the Orchestra of the City of Granada. From 2010 to 2015 he was Music Director of Orquestra Simfònica de Barcelona i Nacional de Catalunya. He enjoys a wide reputation as a conductor, working with orchestras such as the London Symphony Orchestra, NHK Symphony Orchestra, Orchestre National du Capitole de Toulouse, Royal Liverpool Philharmonic Orchestra, Scottish Chamber Orchestra, Netherlands Philharmonic, Orchestre Philharmonique de Radio France, Gürzenich-Orchester Köln, Konzerthaus-orchester Berlin, the Deutsche Kammerphilharmonie Bremen and many orchestras in Spain. Also active in opera, he made a highly successful British operatic début conducting *L'elisir d'amore* for Glyndebourne on Tour, leading to another major collaboration in 2016/17. Other work has included *Carmen* in San Sebastián, *Don Giovanni*, *Madama Butterfly* and a double bill of Poulenc's *La voix humaine* and Montsalvatge's *Una Voce in Off* for Opera de Oviedo and *Die Zauberflöte*, Strauss's *Daphne* and Wagner's *Rienzi* (in concert) at the Gran Teatre del Liceu, Barcelona. His recordings include Prokofiev's *The Prodigal Son* with the SWR Sinfonie-orchester Baden-Baden und Freiburg and discs with the Deutsche Radio Philharmonie-Saarbrücken Kaiserslautern with whom he has enjoyed an ongoing collaboration for many years. His recording of Schumann's works for violin and orchestra with Lena Neudauer and the Deutsche Radio Philharmonie won the International Classical Music Award.

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Although he is best known as the composer of some of the greatest masterpieces of Spanish piano music, Enrique Granados also wrote a much less well-known sequence of orchestral music. The cinematic *Marcha de los vencidos* evokes the painful trudging of ‘the defeated’ in an unspecified battle, while the incidental music for the play *Torrijos* demonstrates Granados’s talent for lyrical writing and his love of the stage. The ambitious *Suite sobre cantos gallegos* uses Galician folk melodies and dance rhythms to reflect the landscapes of the region. This is the first recording in a series marking the centenary of Granados’s death.



Enrique
GRANADOS
(1867-1916)

1	Marcha de los vencidos (March of the Defeated) (1899)	7:03
	Torrijos (Incidental Music) (1894)	17:28
	Texts by Fernando Periquet (1873-1940)	
2	I. Scene I: Prelude and Chorus*	3:32
3	II. Scene II: Introduction and Chorus*	3:27
4	III. Scene III: March	6:23
5	IV. Scene IV: Molto allegro*	2:36
6	V. Finale	1:30
	Suite sobre cantos gallegos (Suite on Galician Songs) (1899)	30:17
7	I. Canto de la mañana (Morning Song)	9:30
8	II. Allegro moderato	6:55
9	III. Morriña (Homesickness)	5:09
10	IV. Finale: La fiesta (The Party)	8:43

WORLD PREMIÈRE RECORDINGS

Cor Madrigal (Mireia Barrera, Chorusmaster)*

Barcelona Symphony Orchestra

(Orquestra Simfònica de Barcelona i Nacional de Catalunya)

Pablo González

The sung texts and translations are included in the booklet, and may also be accessed at
www.naxos.com/libretti/573263.htm

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