

Salvador
BROTONS

Symphony No. 6 'Concise'

Rebroll

Obstinacy

Glosa de l'Emigrant

Barcelona Symphonic Band

Salvador Brotons



Salvador Brotons (b. 1959)

Music for Wind Band

Symphony No. 6 'Concise', Op. 122

Symphony No. 6 'Concise' was written during the summer of 2011 for the Lira Castellonera Symphonic Band of Villanueva de Castellón (Valencia) and its conductor José Tello, to be presented as their free-choice work in the 2012 Bands Contest in Valencia. I conceived this symphony for the sonority of a large wind orchestra and percussion although I also wrote an adaptation for symphony orchestra.

After *Symphony No. 5 'Mundus Noster'* [Naxos 8.573163], a long, programmatic piece in four movements (premiered by the Orquestra Ciutat de Barcelona i Nacional de Catalunya in March 2011), this *Sixth Symphony* is considerably shorter and does not follow an established external programme. It is characterised as pure music. It has five direct movements, without much development or thematic manipulation, hence the subtitle 'Concise'. The movements proceed in the following order:

- I. Frontal
- II. Procession
- III. Scherzo
- IV. Passacaglia
- V. Finale

Frontal, as the title suggests, is a fast movement with a direct impact. A modified *sonata* form follows, with a spirited and energetic first theme while the second, presented by the oboe, is lyrical and intimate.

Procession has a ceremonial character. The main theme is first presented by the euphonium, over a march rhythm. Various relaxed solo interventions follow, after which a period of high tension leads to the reinstatement of the main theme, this time brightly orchestrated. A process of relaxation closes the movement as it disintegrates.

The *Scherzo* is short, colourful and very fast, with irregular and continuous metre changes. The rhythmic passages alternate with others of a very lyrical character,

which, along with the instrumental virtuosity, give the movement great vivacity and contrast.

A series of ten notes lifted from the *Scherzo* serves as the ostinato theme of the *Passacaglia*. Full of considerable dramatic contrast, the *Passacaglia* starts mysteriously in the lower register and gradually, following a complex contrapuntal process, expands to reach an explosive *fortissimo* which links to the *Finale*.

Lively and dynamic, the last movement matches the directness of the first. Two main themes dominate the movement, the first rhythmic, lively and very expansive, while the second is more lyrical. Brief references to themes from the first and second movements appear in the short central section to prepare a shortened recapitulation and a brilliant *coda* briefly recalling the *Passacaglia*.

Rebroll

Written in 1982, *Rebroll* (Rebirth) was the first piece I composed for symphonic band. Although it is an early piece, it has been widely performed all over the world, and is one of the big ensemble pieces of mine that is most often programmed.

As often happens to composers, contemporary events provide the inspiration to write new compositions. I grew up in a country with a dictatorship. The dictator came to power after a terrible civil war that finished in 1939. Thereafter followed almost 40 years of silence and lack of freedom. In 1977, democracy came, and with it hope started to emerge.

Rebroll is a symphonic poem in one continuous movement with three clearly delineated sections: 1) War and defeat; 2) Silence and desert; 3) Rebirth and hope.

The piece starts with an aggressive fast tempo. A brutal war envelops two sides in a fiery conflict. The first five minutes of the piece are full of action, energy and warlike music. After the initial first five notes, which form a leitmotif for the whole piece, the trombones introduce the first idea. After a transition, full of hectic music in the

woodwind, a subsequent theme is introduced by the trumpets. The music recapitulates with varied instrumentation in a completely different way, until, finally, several themes are combined in a sonorous and noisy climax. The horror of the defeat concludes this first part.

A very contrasting second section follows. *Silence and desert* depicts a dramatic time when nobody is allowed to talk: a dictator maintains a rule of silence. Only the tenor saxophone sings over a timpani roll. The bass clarinet and double bassoon are featured, interspersed with muted trombone interventions in a deathly ambience. Always softly nuanced, the main leitmotif of the piece comes back timidly in the saxophones. The sound of the vibraphone, like discreet sunlight, rises softly, bringing the first ray of hope.

The third part is the *Rebroll*: a Catalan word which means 'new growth', or 'rebirth'. A beautiful new theme starts very softly in the low register of the clarinets, a tonal theme in D flat major which represents the gradual emergence of hope and peace. Further representations of courage and light are provided by woodwind solos from the beginning of the piece, together with the main theme in augmentation. Played by the whole band, the D flat major theme returns victoriously, incorporating a prominent countermelody on the French horns which brings the work to its buoyant conclusion.

Obstinacy

Obstinacy was written during the months of October and November, 1991. My aim was to create a compact symphonic movement with no interruption whatsoever and with minimal thematic material. The whole composition springs from the first four measures of the piece, when the brass introduce the first eight notes of a row. The aleatory central section of the piece is full of surprising combinations of timbres and sudden colours. The first four notes (Eb4-A3-Db4-C3), treated with all kinds of transformations, are the basis of the whole composition. Despite using compositional methods of several origins (serial, minimalist, aleatory), this is not a work that has been approached scientifically. The means are used to obtain very specific results.

The rhythm is insistent and incessant throughout the piece. Several lyrical ideas emerge from the dense rhythmic interweaving and the orchestra shines out with its variety of textures, contrasts and colours, using all kinds of instrumental combinations.

The title of the piece suggests courage and tenacity, which evolves into heroism when the second (and only contrasting) idea of the piece is introduced by the woodwind playing in three octaves over a new rhythmic figure played by the snare drum and brass.

Glosa de l'Emigrant (The Emigrant's Ballad) – Variations on a Catalan folk song

Based on the well known Catalan folk song *The Emigrant*, my intention in *Glosa de l'Emigrant* was to write a *sardana* (the national dance of Catalonia) with no repetitions, preceded by an introduction and concluded by an epilogue.

The Emigrant is a nostalgic Catalan song, which expresses the feeling of longing for one's homeland when living in a foreign country. The piece has a prominent *tenora* part. The *tenora* is a beautiful folk instrument with a double reed, a sort of tenor oboe with strong presence and projection as well as great expressive possibilities. Although it is possible to perform the piece without the *tenora* (other instruments can substitute it), its inclusion gives the piece a characteristic Catalan flavour.

The piece starts with a short introduction in *sardana* tempo. The *tenora* presents *The Emigrant* song over a harp accompaniment. The clarinets, and later the horns, finish the rest of the song. The tempo accelerates to reach the dance movement. Two main themes are presented in the *sardana*, first independently, and then together in its culmination. General references to the song appear at various times throughout the dance.

The *sardana*'s conclusion is followed by an epilogue. The band suddenly drops dramatically in volume and gradually the music, now based on the first three pitches of the song, grows to a spectacular *tutti*. At the end, *The Emigrant* is combined with *Els Segadors* (The Reapers), the Catalan national anthem, in a triumphant ending.

Salvador Brotons

Salvador Brotons (b. 1959)

Música per a banda

Simfonia núm. 6 ‘Concisa’, Op. 122

La *Simfonia núm. 6 “Concisa”* fou escrita durant l'estiu de 2011 per encàrrec de la Banda Simfònica Lira Castellonera de Castelló de la Ribera (València) i del seu director José Tello per tal que fos presentada com a obra lliure en el Certamen de Bandes de Música de València, 2012. Es tracta d'una simfonia escrita per a la sonoritat d'una gran orquestra de vent i percussió tot i que, paral·lelament, també n'he fet una adaptació per a orquestra.

Després de la meua *Simfonia núm. 5 “Mundus Noster”*, estrenada per l'Orquestra Ciutat de Barcelona i Nacional de Catalunya el març de 2011, una obra llarga i programàtica en quatre moviments, aquesta sisena simfonia està concebuda considerablement més curta i no segueix un programa extern establert sinó que es caracteritza per ser música pura. Inclou cinc moviments directes, sense massa desenvolupaments ni manipulacions temàtiques. D'aquí ve el subtítol de “Concisa”. Els moviments planificats són els següents:

- I. Frontal
- II. Seguici
- III. Scherzo
- IV. Passacaglia
- V. Finale

Frontal, tal com indica el títol, és un moviment ràpid d'impacte directe. A continuació, hi ha una forma *sonata* modificada, amb un primer tema coratjós i ple d'energia, mentre que el segon és líric i íntim, presentat per l'oboè.

Seguici té un caràcter cerimonial. El tema principal és presentat pel bombardí baix amb un ritme de marxa. A continuació, hi ha un instant amb diverses intervencions relaxades de solistes per a iniciar un nou espai de gran tensió que portarà a la reexposició del tema principal, instrumentat de manera brillant. Un procés de distensió conclou el moviment, que es va desintegrant.

Scherzo és breu, colorista i molt ràpid, amb constants canvis de compassos irregulars. L'alternança de passatges rítmics amb d'altres de més lírics i el gran virtuosisme instrumental aporten al moviment una gran vivacitat i contrast.

Un seguit de deu notes, ja presentat a l'*Scherzo*, serveix com a tema obstinat de la *Passacaglia*. De gran desenvolupament dramàtic, la *Passacaglia* comença de manera misteriosa en el registre greu i, gradualment, tot seguint un complex procés contrapuntístic, s'expandeix fins a arribar a un *fortissimo* explosiu que enllaça amb el *Finale*.

Viu i dinàmic, el darrer moviment té el caràcter directe del primer. Dos temes principals dominen tot el moviment; el primer, rítmic i decidit, i el segon, expansiu i molt líric. En la curta part central, apareixen breus referències a temes del primer i segon moviment per preparar un reexposició abreujada i una brillant *coda* que recorda breument la *Passacaglia*.

Rebroll

Escrita l'any 1982, aquesta fou la meua primera peça composta originalment per a banda simfònica. Tot i ésser una obra de joventut, aquesta composició ha estat molt interpretada arreu del món i és una de les meves obres de gran format amb més èxit.

Com ens passa sovint als compositors, els esdeveniments contemporanis són una font d'inspiració per a escriure noves creacions. A casa nostra, sortíem d'una terrible dictadura i la transició cap a la democràcia obria esclatxes d'esperança per a un país més lliure.

La inspiració de l'obra em vingué motivada per la frase del filòsof català Francesc Pujols: “El pensament català rebrota sempre i sobreviu als seus il·lusos enterradors.”

Rebroll és un poema simfònic en un sol moviment sense interrupció que podem separar en tres parts ben diferenciades: 1) Guerra i desfeta, 2) Silenci i desert, 3) Esperança i Rebroll.

L'obra s'inicia amb un agressiu *tempo* ràpid. Som enmig d'una brutal guerra (la del 36 al 39). Després de les sis primeres notes inicials, *Leitmotiv* de tota l'obra, els tambors presenten el primer tema. Després d'una transició de molta activitat energètica a les fustes virtuoses, un segon tema sobresurt a les trompetes. Després d'una reexposició totalment diferent en instrumentació i textures, s'assoleix un punt culminant en combinar diversos temes i una gran intensitat sonora. Amb l'horror de la desfeta, finalitza aquesta primera secció. El poble queda destruït i aniquilat.

Una contrastant segona part segueix. “Silenci i desert” és el temps que ve després de la guerra. Sota la dictadura franquista, tot és silenci i opressió. Només un saxòfon tenor canta sota un trèmol del timbal. El clarinet baix i el contrafagot prenen protagonisme juntament amb uns amenaçadors trombons amb sordina en un ambient moribund. Sempre en dinàmiques molt fluïxes, el principal *Leitmotiv* de la peça retorna tímidament als saxòfons. El vibràfon, com un discret raig de sol, sobresurt en el primer bri de llum.

El *Rebroll* comença en l'inici de la tercer part. Un bell tema nou, melòdic i tonal, creix en el registre greu dels clarinets. Aquest nou tema en RebM, ple de pau i esperança, va creixent progressivament. Intervencions de la flauta, saxòfon soprano i oboè aporten més lluminositat en registres més aguts. El tema guerrer dels trombons a l'inici de l'obra retorna ara per augmentació sota un acompanyament de flautes i arpa. El tema de RebM torna amb plenitud mesclat en un contractac a les trompes per preparar un final plètoric i entusiàstic.

Obstinació

Obstinació fou escrita durant els mesos d'octubre i novembre de 1991. El propòsit del compositor ha estat el de crear un moviment simfònic compacte sense interrupció amb un material temàtic minimitzat. En els quatre primers compassos, el metall presenta les vuit primeres notes d'una sèrie de dotze que els saxòfons i els clarinets s'encarreguen de presentar tot seguit en la seva totalitat. Especialment les quatre primeres notes (Mib4, La3, Reb4, Do3) són la base de tota la composició

i esdevenen objecte de les transformacions més diverses. Malgrat que utilitza procediments de procedència vària (serials, minimalisme, aleatòria), no és pas una obra d'aproximació científica. Els mitjans són emprats per obtenir resultats molt definits.

El ritme és insistent i no s'atura en cap moment durant tot el decurs de l'obra. Diverses idees líriques sorgeixen sovint de l'intens entrellat rítmic i l'orquestra brilla per la varietat de textures, contrastos i colors amb l'ús de tota mena de combinacions instrumentals.

El títol de l'obra infon un coratge i una tenacitat que adquireixen un ressò heroic en la presentació de la segona i única idea contrastant de l'obra, quan les fustes canten a tres octaves sota un nou ritme, primer a càrrec de la caixa i, més tard, també dels metalls.

La Glosa de l'Emigrant

Aquesta és una obra d'inspiració popular catalana. La forma de la peça és la d'una sardana amb curts i llargs sense repetir, precedida d'una extensa introducció i amb un també extens postludi.

En la introducció, es presenta l'emotiva cançó catalana de *l'Emigrant* (lletra de Jacint Verdaguer i música d'Amadeu Vives). Destaca la intervenció de la tenora en la presentació de la melodia amb un acompanyament d'arpa.

La sardana té dos temes principals, un als curts i el segon presentat per la tenora als llargs. En la seva culminació, ambdós temes sonen junts. En el decurs de la dansa, sovintegen les al·lusions a la melodia de *l'Emigrant*.

Un cop acabada la sardana, la música esdevé sobtadament suau. Després d'unes petites referències al *Cant de la senyera*, un molt progressiu *crescendo* s'inicia al voltant de les tres primeres notes de *l'Emigrant*.

La culminació de tot aquest procés arriba en la presentació d'*Els segadors* (himne oficial de Catalunya) al metall al mateix temps que *l'Emigrant* sona a la tenora i fustes. Final brillantíssim d'exaltació nacional.

Salvador Brotons

Barcelona Symphonic Band



The Barcelona Symphonic Band (Banda Municipal de Barcelona, BMB) was founded as an orchestral wind band in 1886. This was in keeping with a centuries-old tradition of music ensembles which, since the Middle Ages, under the banner of 'Municipal music', had brought an air of solemnity to official events and City Council processions, and included the performance of serenades. The band's formation in 1886 emphasized the importance of the music itself and its dissemination among the population, taking precedence over the Band's official rôle which, never the less, remained unchanged. From its inception the BMB was highly regarded and took part in the 1888 Universal Exhibition in Barcelona where it performed programmes of quality music. Between 1915 and 1939, under the leadership of Lamote de Grignon, the band enjoyed one of its most successful periods. With municipal support De Grignon brought the BMB up to an unprecedented standard and, in 1925, when Richard Strauss visited Barcelona, he met the Band and invited it to perform in Frankfurt in 1927. The Band now numbers 56 musicians and, under the conductorship of Salvador Brotons, aims to showcase premières and performances of works by contemporary composers, to introduce the public to original repertoire for symphonic band and to produce varied and popular programmes with the aim of bringing music closer to the general public. Well-established in Barcelona, it offers a fixed season of concerts at the L'Auditori, as well as concerts in the city's neighbourhoods and for schoolchildren.

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

Clarinet

Àngel Errea, principal
 José Miguel Micó, Soloist
 Natàlia Zanón, Soloist
 Joana Altadill
 Valeria Conti
 Joan Estellés
 Victòria González
 Montserrat Margalef
 Gerard Martínez
 Manuel Martínez
 José Joaquín Sánchez
 Antonio Santos
 Maria Cañizares
 Ona Cardona
 Ximo Tarín
 Javier Vilaplana,
 E flat clarinet
 Martí Guasteví,
 Alto clarinet
 José Vicente Montesinos,
 Bass clarinet

Saxophone

Joan Soler, Soprano
 Daniel Molina, Alto soloist
 Marta Romero, Alto
 Ernest Orts, Alto
 Armand Franco, Tenor
 José Jaime Rivera, Tenor
 Juana Palop, Baritone
 Alejandro Pons, Bass

Flute

Manel Reyes, Soloist
 Carme Arrugat
 Marina Comas
 Josep Ma. Llorens, Piccolo

Oboe

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

Bassoon

Xavier Cervera, Soloist
 Jordi Moraleda
 Laura Guasteví,
 Contrabassoon

French Horn

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

Trumpet / Flugelhorn

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

Trombone

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

Euphonium

Rubén Zuriaga, Soloist
 David Pantín

Tuba

Antonio Chelvi, Soloist
 Vicenç Navarro
 Francisco Javier Molina

Timpani

Rafael Reig, Soloist

Percussion

Mateu Caballé, Soloist
 Ferran Armengol
 Ferran Carceller
 Salvador Soler

Double Bass

Antoni Cubedo, Soloist
 Mònica Serra

Harp

Laura Boschetti

Salvador Brotons



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

Salvador
BROTONS
(b. 1959)

Music for Wind Band

**Symphony No. 6 'Concise',
Op. 122 (2011)* 25:51**

- 1 **I. Frontal 6:31**
- 2 **II. Procession 5:22**
- 3 **III. Scherzo 3:48**
- 4 **IV. Passacaglia – 4:40**
- 5 **V. Finale 5:30**

Rebroll (Rebirth) (1982) 15:27

- 6 **I. War and defeat 6:04**
- 7 **II. Silence and desert 4:11**
- 8 **III. Rebirth and hope 5:12**

9 **Obstinacy, Op. 56 (1991, rev. 2013) 10:23**

10 **Glosa de l'Emigrant (The Emigrant's
Ballad) – Variations on a Catalan
folk song (2008) 8:19**

*WORLD PREMIÈRE RECORDING

**Barcelona Symphonic Band
(Banda Municipal de Barcelona)**

Salvador Brotons

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from 17th to 22nd June, 2013

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The acclaimed conductor and composer Salvador Brotons is renowned for his music for symphonic band. It was *Rebroll* (Rebirth), a symphonic poem in one movement inspired by contemporary events, which first earned him international recognition, and is performed worldwide. *Symphony No. 6 'Concise'* charts a dramatic course between rhythmic dynamism, ceremonial grandeur and lyrical intimacy. *Glosa de l'Emigrant* is a nostalgic song cast as a *sardana*, the national dance of Catalonia, and features the beautiful sound of the *tenora*, a Catalan folk instrument. Brotons' *Symphony No. 5* and his *Oboe Concerto* can be heard on 8.573163.

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DE BARCELONA**

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