



MODERNISME

— CATALÀ —

JOAN LAMOTE DE GRIGNON

ENRIC MORERA

ANTONI LAPORTA

ANTONI MASSANA

ENRIC GRANADOS

JAUME PAHISSA

ANTONI NICOLAU

JOSEP VENTURA

ISAAC ALBÈNIZ



— VEU —

ANTONI COMAS

— PIANO —

MAC McCLURE

MODERNISM



Musical Modernism in Catalonia constitutes a pivotal phenomenon of the late nineteenth and early twentieth centuries, closely linked to the broader cultural movement of Modernisme, parallel to European Art Nouveau. It was not merely an aesthetic tendency, but rather a conscious effort to place Catalan music within the sphere of European modernity while preserving a distinct cultural identity.

Catalan Modernism developed during a period of profound cultural renaissance (Renaixença) and national affirmation. In architecture, painting, and literature it found leading figures such as Antoni Gaudí and Santiago Rusiñol, while music participated in the same artistic impulse: the creation of an art form that was simultaneously modern, European, and distinctly Catalan.



CHARACTERISTICS

1. Refined musical nationalism
Inspiration drawn from Catalan folk melodies, treated through sophisticated compositional techniques

2. European influence
Particularly from late Romanticism, French Impressionism, and Wagnerism

3. Search for identity
Music became a vehicle for Catalan cultural expression.

4. Relationship with the arts
Strong interaction with poetry, theatre, and the visual arts, a defining characteristic of Modernisme.

PROGRAM

Joan Lamote de Grignon Endreça
(1872–1949) És juny

Enric Morera La font
(1865–1942)

Antoni Laporta Ginesta
(siglo XX)

Antoni Massana Canticel
(1890–1966)

Enrique Granados L'aucell profeta
(1867–1916)

Jaume Pahissa Per un bes
(1880–1969)

Antoni Nicolau La Mare de Déu
(1858–1933)

Josep Ventura Per tu ploro
(1817–1875)

Isaac Albéniz De San Antonio de La
(1860–1909) Florida

Sal morena de mi vida

Date otra vuelta

Duo Irene y Enrique *

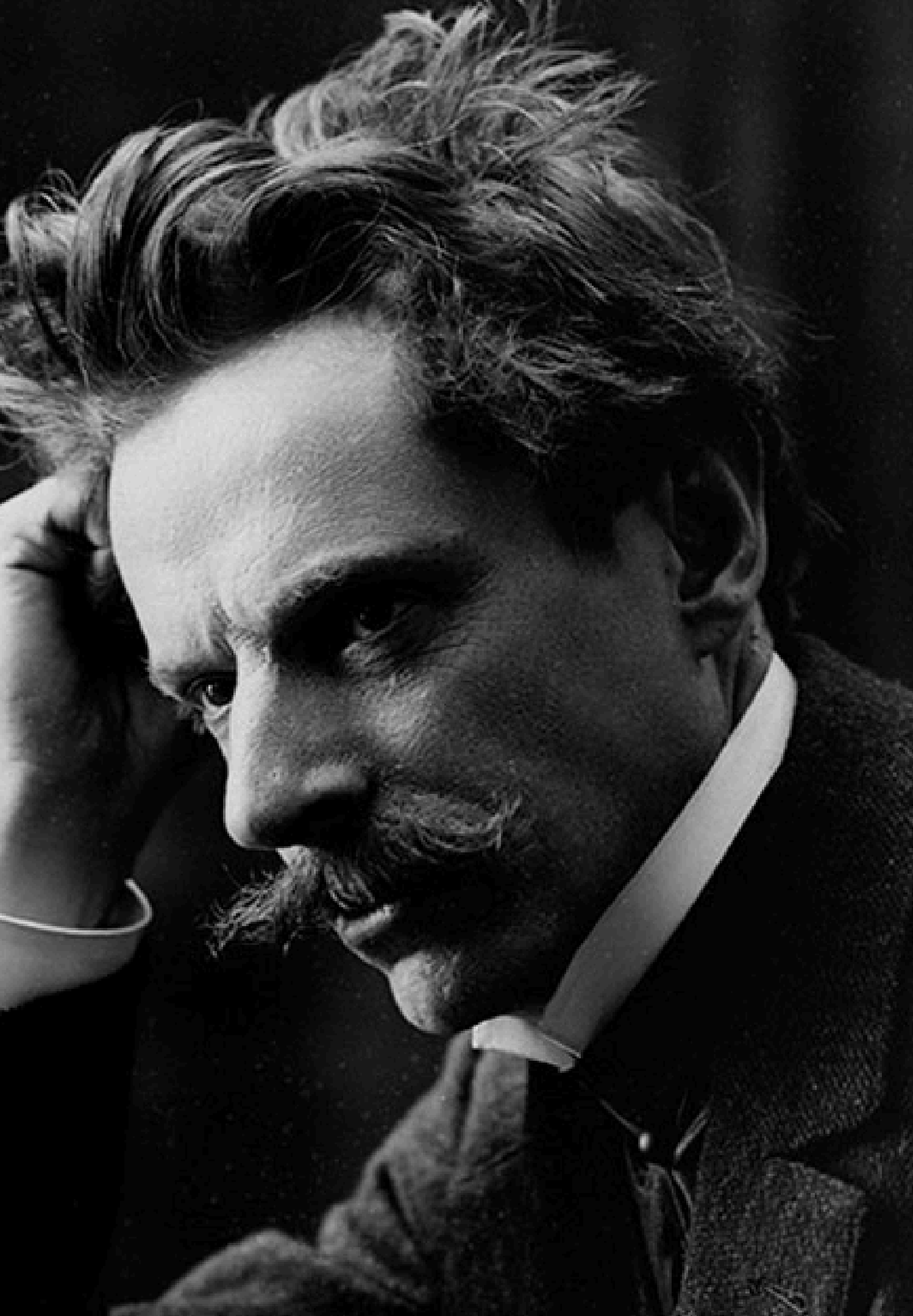
De Henry ery Clifford Una fata, ohime
Dulce Visione *

Joan Lamote de Grignon

(1872–1949)

A fundamental composer and conductor in Barcelona's musical life during the first half of the twentieth century, he founded and conducted the Barcelona Symphony Orchestra, contributing decisively to the institutionalization of symphonic music in Catalonia. His musical language combines the legacy of Modernism with a refined and elegant style, at times close to French Impressionism, particularly in his works for voice and piano. The two songs included in this program belong to the cycle *Les violentes*.





Enric Morera

(1865–1942)

A central figure of Catalan musical Modernism, he was a strong advocate for music as a vehicle of cultural identity.

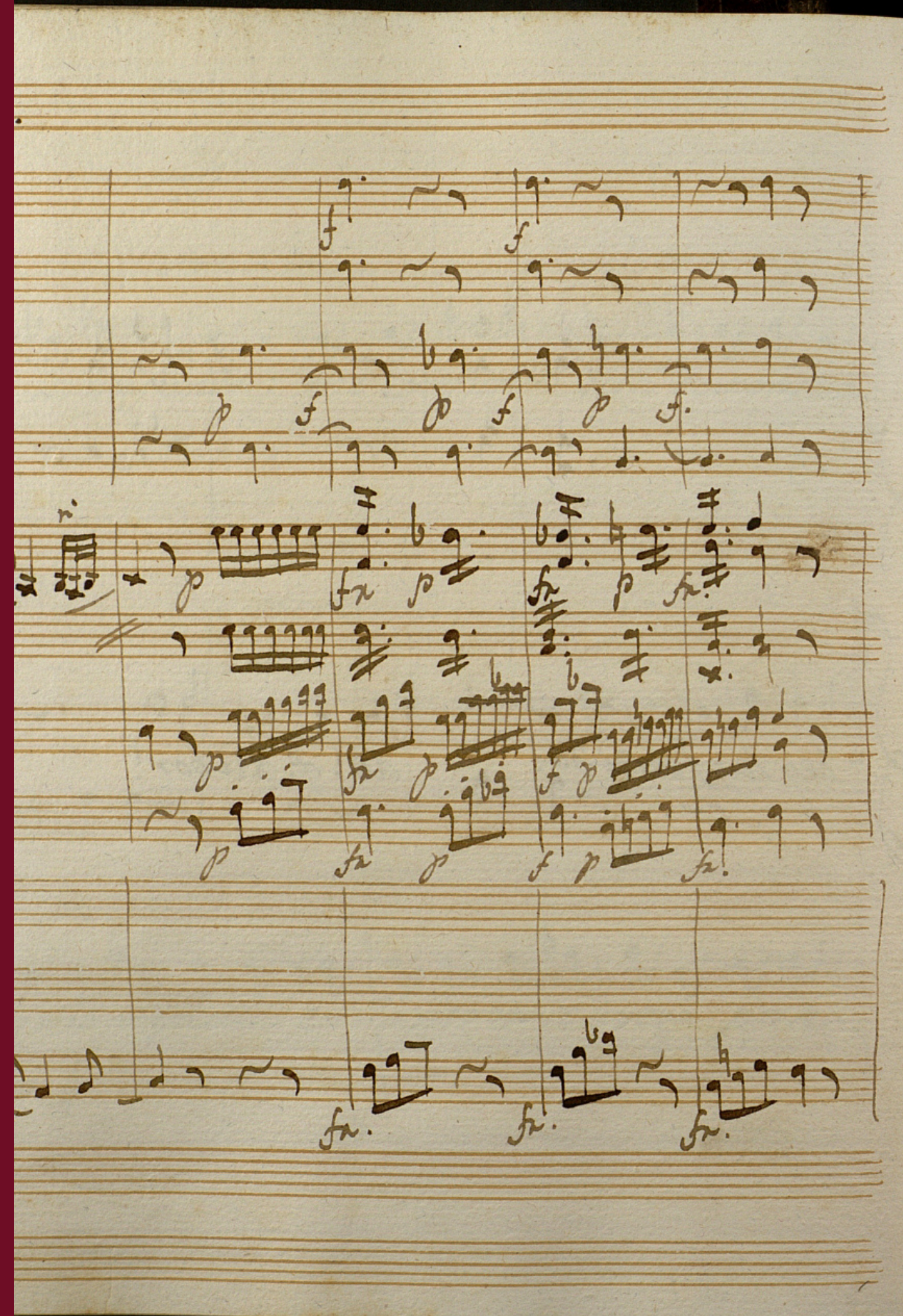
He promoted lyric theatre in the Catalan language and developed an important body of songs based on texts by contemporary poets.

His work reflects a balance between popular inspiration and the desire to construct a distinctive musical language. *La font* belongs to the song cycle *Cançons del carrer*, with poetry by Josep Maria de Sagarra.

Antoni Laporta Astorga (1885-1957)

A composer associated with late Modernism, his output focused primarily on the Catalan art song.

His style is characterized by expressive clarity, close attention to the text, and a particular sensitivity toward the evocation of landscape and nature.





Antoni Massana

(1890–1966)

Composer and priest, he distinguished himself both in sacred music and in the concert song repertoire.

His musical language, rooted in Modernism, evolved toward greater sobriety and refinement, with a marked spiritual dimension and especially careful treatment of vocal phrasing.

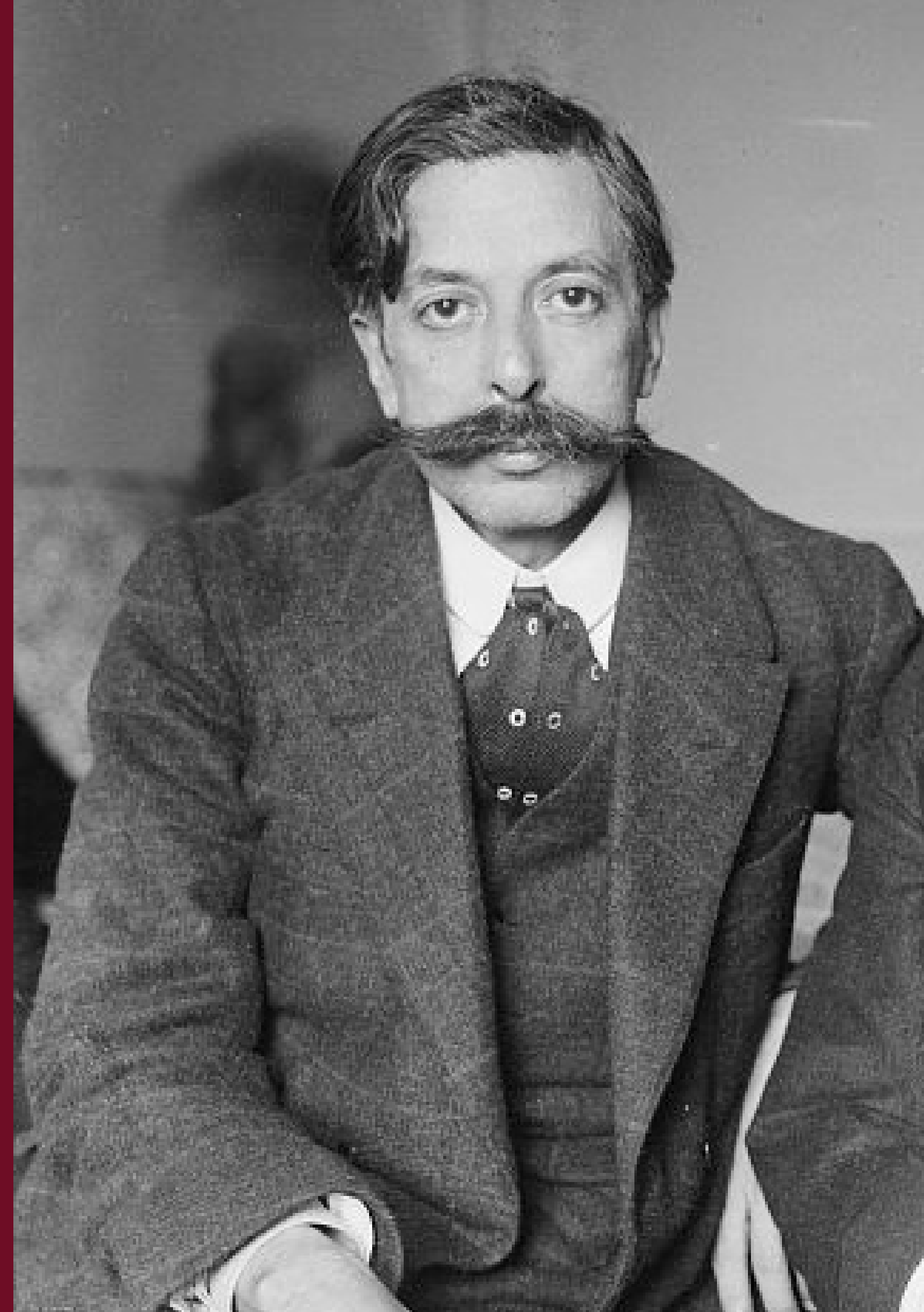
Canticle is one of the most celebrated poems by the poet Josep Carner.

Enrique Granados

(1867–1916)

One of the most significant Spanish composers of his time, he developed a deeply lyrical style combining Romantic tradition with refined pianistic writing.

His oeuvre encompasses both piano repertoire and song, genres in which he achieved an intense fusion of music and text. His legacy represents one of the culminating points of musical Modernism.





Jaume Pahissa

(1880–1969)

Composer and musical thinker, he represents the transition between Modernism and the musical languages of the twentieth century.

His work integrates elements rooted in popular tradition with freer and more advanced harmonic language, reflecting an evolution toward more personal and experimental forms of expression.

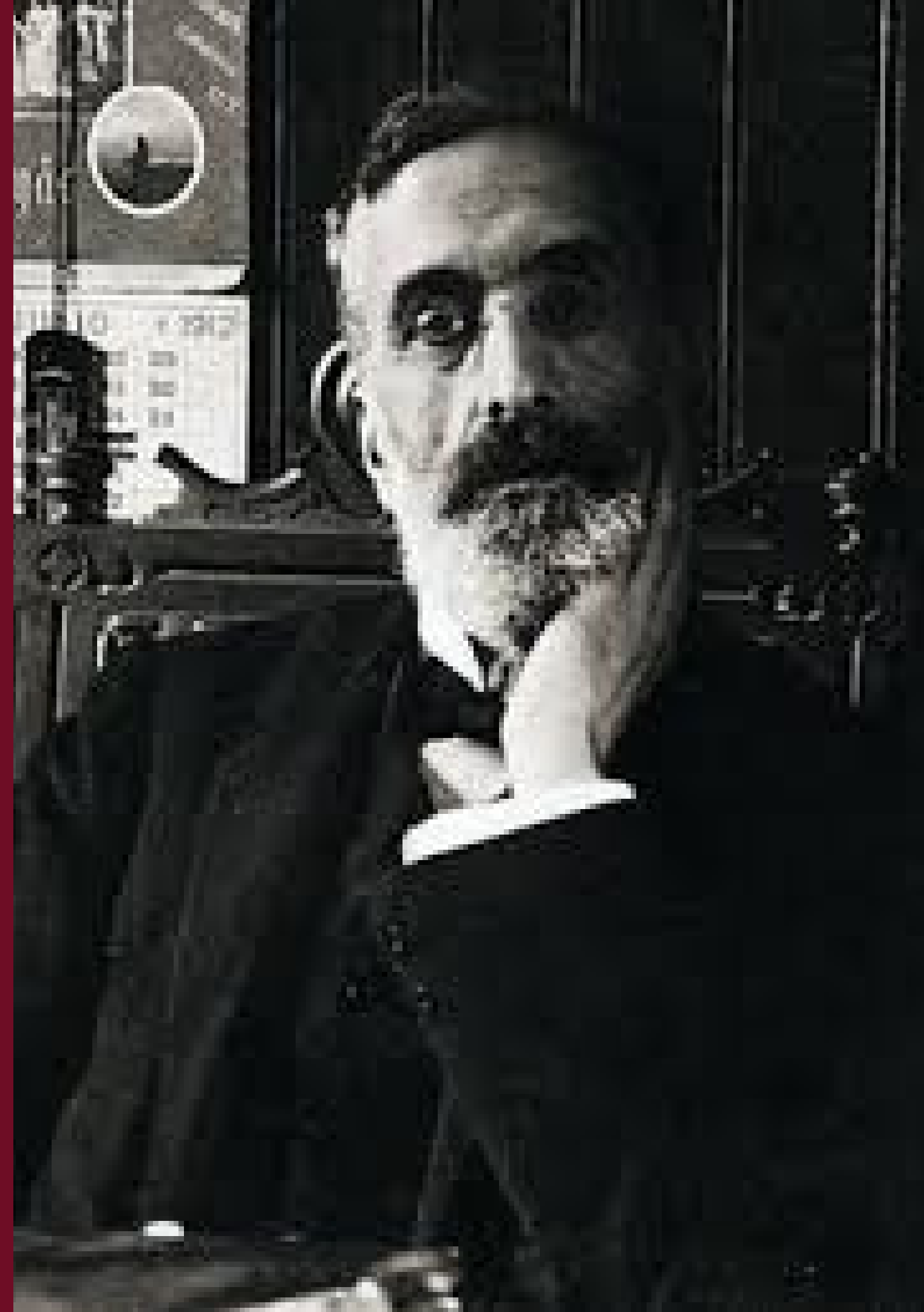
Following the Spanish Civil War, he moved to Argentina, where he composed a large part of his Catalan songs.

Antoni Nicolau

(1858–1933)

An important figure in the Catalan choral movement, he was also a pedagogue and composer.

Closely associated with the Orfeó Català, his musical production maintained strong ties with both popular and sacred traditions, forming a bridge between the nineteenth century and the cultural awakening of Modernism.





Josep Ventura

(1817–1875)

Known as Pep Ventura, he is a key figure in the history of Catalan music. He reformed the cobla ensemble and contributed decisively to the consolidation of the sardana as a national musical symbol.

His legacy constitutes one of the foundations upon which Catalan musical Modernism later developed. Two versions of the sardana *Per tu ploro* exist: the original version for cobla and a vocal version.

Isaac Albéniz

(1860–1909)

Spanish composer and pianist, he was one of the key figures in the international projection of Spanish music. Following an early period associated with pianistic virtuosity and musical theatre, he developed a highly personal musical language of great harmonic refinement, culminating in works such as *Iberia*.

His music combines popular elements with sophisticated compositional writing, placing him among the most important composers of his time.



From the zarzuela *San Antonio de la Florida* (1894), a youthful work by Granados, *Sal morena* reflects the popular atmosphere of traditional Madrid through a direct, rhythmic language and great theatrical vitality. Still far removed from the pianistic refinement of his later works, Granados here demonstrates his mastery of musical theatre and his ability to create expressive and immediately effective melodies, closely connected to the Spanish lyric tradition.

Composed between 1893 and 1895, *Henry Clifford* is one of Isaac Albéniz's principal operatic ventures, based on an English libretto by Francis Money-Coutts. Set in medieval England during the Wars of the Roses, the work reflects the strong influence of Wagnerism in its language, featuring dense orchestral writing, leitmotifs, and a pronounced dramatic sense. Far removed from the popular color of his earlier production, this opera reveals a cosmopolitan Albéniz, fully integrated into the European artistic currents of his time, and anticipates the aesthetic ambition of his later projects.

The premiere took place at the Gran Teatre del Liceu in 1895, translated into Italian in accordance with the operatic tradition of the period. The Italian version performed here corresponds to the first Italian edition.



ANTONI COMAS

(Born in Barcelona in 1961) is a Spanish tenor, musician, and actor especially recognized for his work in contemporary opera and musical theatre. Musically trained from childhood, he studied piano at the Marshall Academy and voice with the mezzo-soprano Montserrat Aparici. He made his debut at a very young age at the Gran Teatre del Liceu alongside figures such as Montserrat Caballé and José Carreras, thus beginning a solid career on Spain's principal operatic stages.

Throughout his career, he has distinguished himself as one of the foremost interpreters of contemporary Spanish repertoire, collaborating closely with the composer Carles Santos in numerous innovative productions. He has also worked with renowned directors and stage creators such as Albert Boadella, Mario Gas, and Xavier Albertí.

His artistic versatility has enabled him to combine opera, theatre, and performance art, participating in highly successful productions such as *The Opera Locos*, which received the Max Award for Best Musical Production. In addition to his activity as a singer, he has developed an important theatrical career as both actor and creator, consolidating his position as a singular figure within contemporary music and the performing arts in Spain.



ISABEL MONAR

Recognized for an extensive artistic career devoted both to opera and to the concert and Spanish chamber song repertoire, Isabel Monar pursued her musical studies at the Conservatory of Music of Valencia, where she received her vocal training. From her earliest years, she stood out for the expressive quality of her voice, her musicality, and her special sensitivity toward the Hispanic repertoire.

She made her professional debut at the Teatre Principal de València, beginning a career that led her to perform in major auditoriums and festivals across Spain, France, Italy, Germany, the United States, and several Latin American countries. Throughout her career, she has performed a wide operatic repertoire ranging from the Baroque period to contemporary music, with a particular emphasis on works by Mozart, Händel, Poulenc, Falla, and twentieth-century Spanish composers.

At the same time, Isabel Monar has developed an intense activity as an interpreter of Spanish and Catalan art song, becoming one of the voices most committed to the recovery and dissemination of the Iberian vocal heritage, both in concert performance and in recordings.

She has also carried out significant pedagogical work in the field of vocal instruction.

MAC McCLURE


Mac McClure is an American pianist internationally recognized for his special affinity with the Spanish and Latin American repertoire. Trained in the United States, he furthered his studies in Spain, where he developed a profound connection with the music of composers such as Isaac Albéniz, Enrique Granados, and Frederic Mompou.

Throughout his career, he has performed in major venues across Europe, the Americas, and Asia, both as a soloist and in chamber music ensembles. He is especially renowned for his work as a collaborative pianist with singers, particularly in the Spanish art song repertoire, where he has collaborated with distinguished international performers.

His interpretative style is characterized by expressive depth, refined sonority, and great sensitivity to phrasing and tonal color. The composer Xavier Montsalvatge praised his understanding of Spanish music, emphasizing the authenticity and musicality of his interpretations.

In addition to his concert career, Mac McClure has developed an important pedagogical activity. Since 2010, he has been affiliated as professor of piano at the Conservatory of Music of the Universidad Nacional de Colombia, where he has also served as Director of the Master's Program in Piano Studies and Director of the Conservatory.





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