

# MORERA • CASSADÓ • ALBÉNIZ

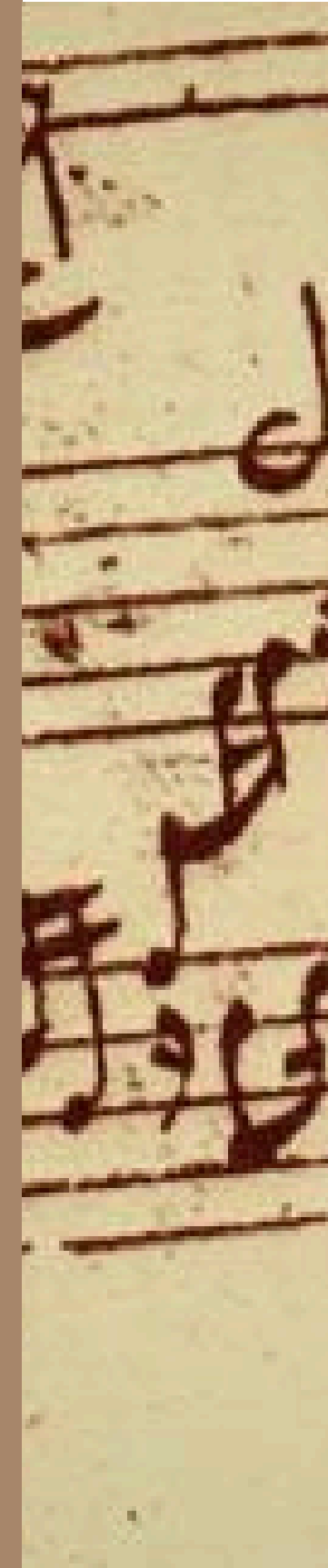


Enric Morera

Isaac Albéniz

# Program

- 1. Danza española, Op. 37 No. 3
- 2. Suite española, Op. 47: Granada
- 3. Iberia: El Albaicín
- 4. Toujours
- 5. Alborada catalane: Adieux des oiseaux au printemps
- 6. Gavotta
- 7. Tango Zerka
- 8. Mazurka
- 9. Col·lecció d'or: La més petit
- 10. Col·lecció d'or: Al bosc
- 11. Col·lecció d'or: A reveure
- 12. Col·lecció d'or: Cançó matinal
- 13. Col·lecció d'or: Cançó del fadri
- 14. Col·lecció d'or: L'orfaneta
- 15. Col·lecció d'or: Gavota
- 16. Col·lecció d'or: Cap al tard
- 17. Col·lecció d'or: Minuet
- 18. Col·lecció d'or: Per la muntanya



# Isaac Albéniz

(Camprodon, Ripollès, May 29, 1860 – Cambo-les-Bains, Aquitaine, France, May 18, 1909) was an internationally renowned Catalan pianist and composer. He wrote numerous works for piano, six operas (plus one unfinished opera and three sketched projects), more than two dozen songs, and several orchestral and chamber music compositions.

The Iberian Peninsula and its landscapes were an inexhaustible source of inspiration for him. A child prodigy, he traveled throughout the world and left behind an extensive and prolific musical output marked by remarkable instrumental innovations. In his hometown, visitors can immerse themselves in the life and legacy of one of the great figures in music history.

Albéniz died relatively young, at the age of forty-nine, but his life was intense and characterized by constant travels between numerous cities. This open, plural, and cosmopolitan character is reflected in his friendships with artists such as Enrique Fernández Arbós, Enrique Granados, Enric Morera, Antoni Noguera, Paul Dukas, and the modernist painters Ramon Casas and Santiago Rusiñol.

Through his work as an impresario, conductor, pianist, and composer, he became the first Catalan musician to achieve international fame. His piano music, particularly the collection of symphonic poems *Iberia*, expanded the piano's tonal palette and expressive possibilities. Isaac Albéniz's personal archive is preserved at the Library of Catalonia and at the Museum of Music of Barcelona, which received a donation from the composer's granddaughter, including biographical documents, original manuscripts, and personal belongings.

Spanish Dance No. 3 is an example of what is often referred to as the "Catalan Tango," essentially a habanera influenced by Caribbean musical traditions during the period when Catalan immigration to Cuba was particularly significant. Granada, from *Suite Española* Op. 47, and *El Albaicín*, from *Iberia*, are two works inspired by the city of Granada in Andalusia.



# Joaquim Cassadó i Valls

(Mataró, September 30, 1867 – Barcelona, May 25, 1926) was a Catalan composer. He began his musical training in Mataró with Father Manuel Blanch. At the age of nine, he started studying organ with Salvador Puigsech, organist of the Church of Santa Maria.

After moving to Sant Andreu del Palomar, he studied harmony and composition at the age of twelve with Julià Vilaseca, a former teacher at Montserrat. At fourteen, he entered the Conciliar Seminary.

Years later, he became assistant choirmaster at the Church of La Mercè in Barcelona and, in 1901, succeeded Bonaventura Frigola as director. Together with his wife, Agustina Moreu, he founded a piano business on Passeig de Gràcia in Barcelona, known as Cassadó & Moreu.

He subsequently lived in Paris for eight years, where he formed the Cassadó Trio with his two sons, Agustí and Gaspar. Upon returning to Barcelona, he devoted himself primarily to teaching and composition, while also directing several choral societies.

Cassadó was a versatile composer who wrote symphonic works, musical theatre, and sacred music. Among his most notable compositions are the Sinfonia Dramàtica, premiered in 1903 at Barcelona's Palau de Belles Arts; Hispania (Spanish Fantasy), a concerto for piano and orchestra that received an award from the Société Indépendante de Musique of Paris in 1911; and the opera Lo Monjo Negre (The Black Monk), premiered in 1920.

Although Cassadó's piano output is not extensive, it is of exceptional quality. Zerka and Adieux des Oiseaux reveal the influence of the Catalan tango tradition. Toujours and Gavota reflect the aesthetic ideals of Catalan Modernism, while Pour une Larme (1910) is a characteristic example of the refined salon style associated with the French Belle Époque.



## Enric Morera i Viura

(Barcelona, May 22, 1865 – March 11, 1942) was a prolific Catalan composer who wrote nearly fifty stage works, numerous symphonic compositions, choral poems, concert works, and a Requiem Mass. He is best known, however, for his sardanas: fifty-six for cobla ensemble and a smaller number of highly personal choral sardanas, including La Santa Espina, Les Fulles seques, and L'Empordà.

His music belongs to the neo-Romantic aesthetic of Catalan musical nationalism. Enric Morera's personal archive is preserved at the Library of Catalonia and the Museum of Music of Barcelona.

When he was barely twenty years old, Morera succeeded in traveling to Belgium, where he studied harmony with Professor Philippe Fiévez, although he never formally enrolled in the Conservatory. During his stay, he established friendships with distinguished musicians such as Paul Gilson, Eugène Ysaÿe, François-Auguste Gevaert, and Edgar Tinel.

In 1890, after five years in Belgium, Morera returned to Barcelona. This marked the end of the first stage of his artistic development, during which he absorbed a wide range of influences, from the music of Indigenous South American cultures to the latest European musical currents he encountered abroad.

Morera first gained recognition in Barcelona in 1893 through his orchestral work Dansa de Gnoms (Dance of the Gnomes), premiered by the venerable Associació Musical. He would later become one of the central figures in the development of a distinctly Catalan national musical language.



# Joaquín Zamacois y Soler

(Santiago, Chile, December 14, 1894 – Barcelona, September 8, 1976) was a Chilean-Spanish composer and musicologist. He was related to the historian and writer Niceto de Zamacois, the soprano Elisa Zamacois, the painter Eduardo Zamacois y Zabala, the actor Ricardo Zamacois, and the writers Eduardo and Miguel Zamacois.

Born in Santiago, Chile, to Spanish parents, his father was Basque and his mother Catalan. His father, Joaquín Zamacois y Zabala (born in Bilbao in 1869), was a composer, musician, and acrobat who came from a long lineage of artists.

Although the family was firmly rooted in Bilbao, the surname originated in Hasparren, in the French Basque Country, where it was recorded as “Samacoys” during the eighteenth century.


The family eventually settled in Barcelona, where Zamacois began his musical studies under his father’s guidance. He later attended the Conservatori Superior de Música del Liceu and the Municipal School of Music in Barcelona.

After completing his studies, he devoted himself to both teaching and composition. In 1914 he was appointed professor at the Conservatori del Liceu, and in 1940 he joined the Municipal School of Music, becoming its director in 1945 when it was elevated to conservatory status.

Zamacois is best known for his comprehensive treatise on harmony and for numerous pedagogical texts written primarily for the Conservatori del Liceu.

These publications became standard reference works for music education throughout Europe and Latin America.

He died in Barcelona on September 8, 1976, at the age of eighty-one.



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