

Retrato Musical

# Jorge Grundman

Escribiendo Música Clásica y Contemporánea



## Permítanme presentarme

Antes de nada, quisiera pedir perdón humildemente ya que no hay nada nuevo en la música que escribo y, además, por intentar que no lo haya. Quizás sea esa la razón por la que prefiero decir que me considero un escritor de música más que un compositor. Simplemente intento contar historias a través de la narrativa musical. Y, si puede ser, de la forma más sencilla posible y, por qué no decirlo, casi "naif". Pero si hay algo que me mueve cuando empiezo una obra, es procurar que lo que transmite mi obra no resulte cansado y aburrido, sino que sea sentimental y emotivo y que, en la medida de lo posible, apetezca escucharlo una vez más. Se trata, pues, de ser accesible para el oyente y los intérpretes. O, en otras palabras, no escribo para los compositores.

De hecho, creo que estos valores se encuentran bastante ocultos en mucha de la música que se escribe hoy en día y, es más, parece que es importante antes de escuchar una obra, conocer en qué fecha se ha escrito y cómo debe entenderse la obra. Permitanme un ejemplo, si Beethoven nunca hubiese escrito su Sinfonía N.º 6, la conocida como Pastoral, y alguien la escribiese hoy en día... ¿no podríamos tener el mismo derecho a disfrutarla y emocionarnos? ¿Por qué? ¿Porque no aportaría nada nuevo? ¿Es que no se entendería por sí sola?

Creo que la música, como todo arte, no debería tener fecha de caducidad, ni necesita de ninguna explicación para transmitir emociones. Y, por favor, no me malinterpreten. No puedo, ni por asomo, comparar la más mínima de mis semifusas, con la obra de Beethoven. Ojalá, pudiera escribir un silencio de corchea también como él.

Pero déjenme insistir, por si no me he expresado bien, que con esto no quiero decir que no haya que investigar y avanzar y aportar algo nuevo en la música, sino que creo que es posible que puedan coexistir ambas líneas de escritura. No creo, entonces, que a mi obra pueda aplicársele la máxima de Verdi "...Torniamo all antico, e sarà un progresso...". Lamento, pues, si alguien se acerca a mis partituras y espera encontrar otro tipo de música. No era esa mi intención.

Sólo pretendo contar historias. O, mejor dicho, ponerles música.

## El Escritor de Música

Jorge Grundman inicia sus estudios musicales a la edad de 12 años, realizando su primera composición a los 14 años. Comienza sus estudios de solfeo, piano y conjunto coral en el Real Conservatorio Superior de Música de Madrid, con Carmen Ledesma, en la Cátedra de Joaquín Soriano y ha continuado su formación hasta la actualidad, estando en posesión del título de

Doctor en Artes por la Universidad Rey Juan Carlos y habiendo cursado estudios de Máster en Creación e Interpretación Musical por la Universidad Rey Juan Carlos y el Real Conservatorio Superior de Música de Madrid; en la Licenciatura de Ciencias e Historia de la Música de la Universidad de La Rioja; de Ingeniero Técnico de Sonido e Imagen por la Universidad Politécnica de Madrid; y de Diplomado Técnico en Informática por la Universidad Pontificia de Comillas. También ha recibido clases magistrales de los maestros Jesús López Cobos y José Luis Temes y de dirección de orquesta por el maestro Navarro Lara.

Como musicólogo ha hecho suya la difusión de la música contemporánea consonante y ha realizado estrenos en España de obras de Vladimir Martynov, Michael Hurd, Gerald Finzi, Astor Piazzolla, Marjan Mozetich o Giovanni Sollima, entre otros. Ha sido cofundador de la Non Profit Music Chamber Orchestra junto al violinista Ara Malikian. Ha colaborado con la Orquesta de Extremadura y su director Jesús Amigo en la realización de primeras grabaciones mundiales de obras de Ernesto y Rodolfo Halffter y Julián Bautista, así como en la difusión y redescubrimiento de la obra del compositor bohemio Adalbert Gyrowetz (1763-1850) o del desaparecido compositor Robert Kahn (1865-1951) junto con el Trío B3 Classic.

También es Profesor Titular en la Escuela Técnica Superior de Ingeniería y Sistemas de Telecomunicación de la Universidad Politécnica de Madrid desde 1987, impartiendo docencia en la titulación de Graduado en Ingeniería de Sonido e Imagen en áreas como la Acústica Arquitectónica, Sonorización, Ingeniería de Audio o Producción y Postproducción de Audio.

Cuenta con más de veinticinco grabaciones discográficas desde 1981 publicadas por sellos como Sony Classical, Chandos, Virgin, Warner Music, Silenzio, BMG, RCA o Non Profit Music y trabajos en los campos de cine y televisión, nacionales e internacionales. Sus obras se han interpretado y han sido radiadas principalmente en Estados Unidos, Australia, Canadá, Francia, Alemania, Bélgica, Reino Unido, Suiza, Japón, Brasil y España.

La música de Jorge Grundman ha sido nominada y premiada en numerosas ocasiones. Así, Grundman ha recibido premios en Estados Unidos como el Narcissus Awards en 2005 y la nominación como "Best Instrumental Contemporary Album" en los NAR 2004 por su trabajo "We are the forthcoming past, take care of it". Recientemente ha recibido en el año 2013 el premio a la Mejor Obra Instrumental en Estados Unidos en la 12<sup>a</sup> edición de los International Independent Music Awards por su cuarteto de cuerda dedicado al Brodsky Quartet y denominado "On Blondes and Detectives", obra que también ha recibido en 2014 el Primer Premio como Mejor Obra Instrumental en la 12<sup>a</sup> Edición de International Songwriting Composition. En el año 2014 Jorge Grundman recibe dos premios de la Boston Metro Ópera por sus monodramas "Four Sad Seasons over Madrid", que recibe el BMO Concert Award, y "God's Sketches" que recibe el BMO Director's Choice.

Además, otras de sus obras se encuentran nominadas directamente o en discos nominados como también recientemente en el año 2013 y en la 5<sup>a</sup> edición de los Premios de la Música Independiente con God's Sketches como Mejor Álbum de Música Clásica e interpretado por el Brodsky Quartet, Susana Cordón y Jaime Fernández. En el año 2012 el álbum "Play it Again" interpretado por el Trío Arbós y que contiene su trio con piano dedicado al compositor ucraniano Nikolai Kapustin denominado "A Walk across Adolescence" fue nominado como Mejor Álbum de Música Clásica en la 4<sup>a</sup> edición de los Premios de la Música. En el año 2010 el

álbum "No Seasons" interpretado por Ara Malikian, Daniel del Pino, Susana Cordón y la NPM Chamber Orchestra y que contiene su obra "Four Sad Seasons over Madrid" para Violín, Soprano, Piano y Orquesta de Cuerda recibe la nominación como Mejor Intérprete de Música Clásica en los Premios de la Música. Además, en el año 2008 el álbum interpretado por Ara Malikian y la NPM Chamber Orchestra "Meeting with a friend" y que contiene su Concerto Sentido para Violín, Viola, Violonchelo y Orquesta de Cuerda, recibe la nominación como Mejor Intérprete de Música Clásica en los Premios de la Música.

Entre los intérpretes de sus obras encontramos a solistas de prestigio internacional como Brodsky Quartet, Ara Malikian, Christoph Otto Beyer, Albert Guinovart, Josu Okiñena, Daniel del Pino, Susana Cordón, Jiří Bárta, B3 Classic Trio, el Trío Arbós, Sydney Contemporary Orchestra, Orquesta de Cámara Catalana, The Winchester Orchestra of San José, la Orquesta Sinfónica Nacional de Ecuador, la Orquesta de Cámara de España o la Non Profit Music Chamber Orchestra. Sus obras han sido estrenadas en salas como el Auditorio Nacional de Música de Madrid, el Teatro de la Zarzuela, el Auditorio Conde Duque, el Auditorio del Palacio de Cibeles, la Catedral de Bilbao, el Carnegie Hall de Nueva York, la Berliner Philharmonikerel Teatro Nacional de Brasilia, la sala Rathaussal de Wasserburg, el Great Hall de la Universidad de Sidney, la Trinity Cathedral de California, el West Valley College Theater de California, el Palacio Foz de Lisboa o la Iglesia La Dolorosa en Quito, por citar algunas de ellas.

En abril de 2011 recibe el encargo del XVII Festival Internacional de Música de Toledo para escribir la obra encargo de ese año y que finaliza con su Sonata para Flauta y Piano denominada "Warhol in Springtime" que fue estrenada con rotundo éxito en dicho festival. Su sonata para violín y piano, "What Inspires Poetry", dedicada al compositor Marjan Mozetich, ha sido y continúa siendo emitida muchas emisoras estadounidenses, convirtiéndose en una de las obras españolas contemporáneas del siglo XXI más radiadas en Estados Unidos.

En 2011, el pianista y compositor ucraniano Nikolai Kapustin acepta la dedicatoria de su obra para violín, violoncelo y piano, denominada "Un paseo por la adolescencia" (A Walk across Adolescence), y que es estrenada ese mismo año en Toledo por Daniel del Pino, Roman Patocka y Jirí Bárta. Esta obra ha sido grabada recientemente por el Trío Arbós e incluida en su disco denominado Play It Again.

La prestigiosa revista estadounidense Fanfare Magazine le dedica su portada de Mayo/Junio 2012 incluyendo una extensa entrevista, la crítica de su última obra "Los Bocetos de Dios" interpretada por Brodsky Quartet y definiéndole como "el compositor que hace que fluyan tus sentimientos..."

Jorge Grundman es miembro con voto de la National Academy of Recording Arts and Sciences de Estados Unidos conocida por la concesión anual de los premios GRAMMY. Grundman es además miembro de la Sociedad Española de Musicología y de la Asociación Madrileña de Compositores Contemporáneos.

En 2013 el Brodsky Quartet junto con Susana Cordón, realizan la grabación de su Oratorio de Cámara en Latin "The Resurrection of Christ: A Mortuis Resurgere" y que fue publicado a nivel mundial por el sello londinense Chandos Records en Mayo de 2014. También en 2013 se realiza la grabación de su integral de sonatas para violín y piano por Daniel del Pino y Vicente

Cueva en un álbum denominado "The W Sonatas" y que contiene "What Inspires Poetry", "Warhol in Springtime" y "White Sonata: The Child Who Never Wanted to Grow".

Su obra "Why?" fue seleccionada en el año 2014 para el desarrollo de la Memoria Europea de la Danza dentro del programa internacional European Video Dance Heritage con la que ha recorrido museos como el Museo Nacional Centro de Arte Reina Sofía, la Biennale de la Danse de Lyon (Francia), en septiembre de 2014, la Body/Mind Contemporary Dance Festival de Warsaw (Polonia), a finales de septiembre de 2014 el Festival de Praga (República Checa), en octubre de 2014 el InShadow Festival de Lisboa (Portugal), en noviembre de 2014 y, finalmente el Festival de Porto (Portugal), en abril de 2015.

Ha sido designado por los herederos de Miguel Delibes y la agencia literaria Carmen Balcells como el compositor que ha convertido en ópera la obra maestra de Delibes "Cinco Horas con Mario", obra ya finalizada.

En el año 2016 las emisoras de radio de Chicago, New York, y Hawái, WFMT, WCNY Classical FM, KHPR/KKUA/KANO respectivamente, le dedican un programa monográfico de dos horas de duración.

En el año 2017 se publica la integral de su obra para piano en el sello Sony Classical y que ha sido presentada en el Carnegie Hall de Nueva York y su partita escrita en homenaje a las Víctimas del Holocausto "Shoah for Solo Violin and Sacred Temple" en el sello Non Profit Music.

Finalmente, en el año 2018, el XXVIII Festival Internacional de Arte Sacro le ha dedicado dos conciertos monográficos: Shoá para violín solo y templo sagrado, que se celebró el 9 de marzo en el Salón de los Pasos Perdidos del Congreso de los Diputados, y el 17 de febrero en la Iglesia de San Millán y San Cayetano tuvo lugar el estreno absoluto de la versión orquestal de A Mortuis Resurgere: The Resurrection of Christ para Soprano y Orquesta con la interpretación de Susana Cordón y la Orquesta de Cámara de España bajo la batuta de Javier Ulises Illán.

Sus partituras se encuentran publicadas a nivel internacional por la editorial Music Sales Classical.

**Octubre 2017**

## **Shoah for Solo Violin and Sacred Temple**

**Vicente Cueva**

Este disco contiene la primera grabación mundial de la partita dedicada a las Víctimas del Holocausto denominada Shoá para violín sólo y templo sagrado que se realizó con el Stradivarius "Auer".

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**Shoah for Solo Violin and Sacred Temple**  
Jorge Grundman (1961-)

- I. Yom HaShoa
  - II. Getto Warszawskie
  - III. Terezin Through the Eyes of the Children
  - IV. Babi Yar
  - V. Berge-Belsen
  - VI. The Last Breath
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**Fanfare Magazine**

"...Grundman's music contains passages of Bachian figuration, hence the term partita, interspersed with arching melodic and lyrical lines that offer a suggestion of Hebrew modes without the influence being obvious or distracting. There is not a great deal of stylistic variety between one movement and another, because that is not the point. In honing a language to fulfill the contemplative function of the score, the composer has succeeded with admirable subtlety, and of course the sonority of a solo violin carries its own Jewish connotations per se. Even so, there is more diversity and incident here than in a comparable work, the well-known Symphony of Sorrowful Songs by Górecki. Shoah does not invite the listener to drift off. In sum, Shoah is a unique work that cannot be compared to any other piece of music I know, even those by the same composer...."

**Henry Fogel** presenter of "Collectors' Cornell"

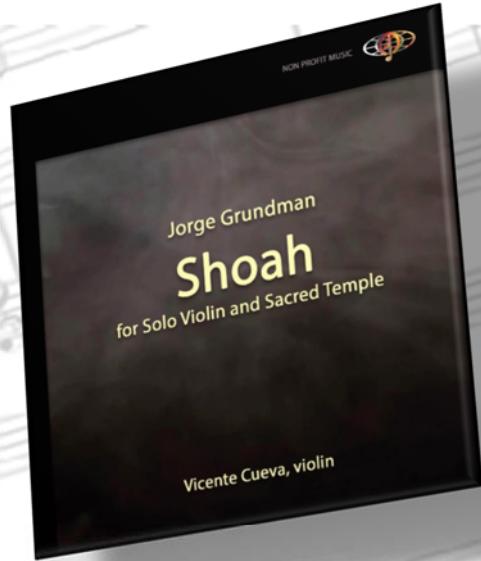
"...Shoah for Solo Violin and Sacred Temple is a remarkable, very beautiful, and deeply moving piece of music...this release is worth finding a place for in your collection..."

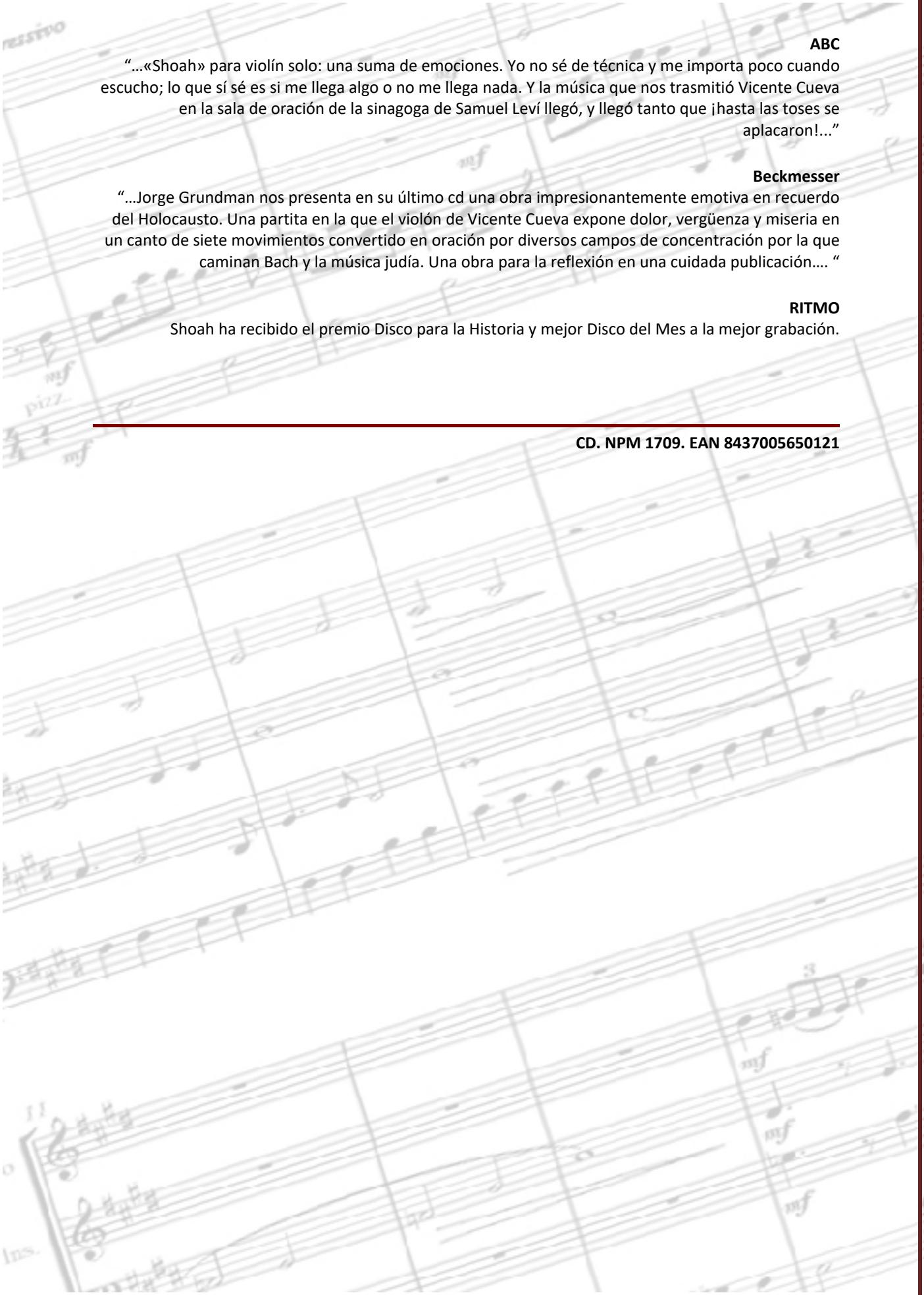
**Records International**

"... his sorrowing, eloquent and instantly communicative music also provides the ideal soundtrack for reading silently to oneself these essays on the aspects of the Holocaust that moved Grundman to write the piece. It is a beautiful and moving memorial elegy ..."

**Melómano**

Shoah ha recibido el premio Melómano de Oro que entrega la revista homónima a la mejor grabación.





**ABC**

“...«Shoah» para violín solo: una suma de emociones. Yo no sé de técnica y me importa poco cuando escucho; lo que sí sé es si me llega algo o no me llega nada. Y la música que nos trasmitió Vicente Cueva en la sala de oración de la sinagoga de Samuel Leví llegó, y llegó tanto que ¡hasta las toses se aplacaron!...”

**Beckmesser**

“...Jorge Grundman nos presenta en su último cd una obra impresionantemente emotiva en recuerdo del Holocausto. Una partita en la que el violín de Vicente Cueva expone dolor, vergüenza y miseria en un canto de siete movimientos convertido en oración por diversos campos de concentración por la que caminan Bach y la música judía. Una obra para la reflexión en una cuidada publicación....”

**RITMO**

Shoah ha recibido el premio Disco para la Historia y mejor Disco del Mes a la mejor grabación.

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**CD. NPM 1709. EAN 8437005650121**

Abril 2017

## Little Great Stories

*Eduardo Frías*

Este disco contiene la integral de la obra para piano escrita por Jorge Grundman.



### Two Etudes for Piano, Op. 2 & 8 (2003)

- Etude No. 1 "We Are the Forthcoming Past"
- Etude No. 2 "Hammering Nails"

### Genius Suite for Sara, Op. 11, 13 & 14 (2008)

- I. Haydniana
- II. Mozartiana
- III. Chopiniana

### Four Piano Fantasies, Op. 46, 48, 49 & 50 (2016)

- I. The Loneliness of The Central Park Runner
- II Will Not Remove My Hope
- III. Who Remembers Beauty When Sadness Knocks At Your Door?
- IV. Streams

### In the Still Of The Night, Op. 24 (2012)

**Lullaby For The Son Of A Pianist, Op. 40 (2014)**  
*Jorge Grundman (1961-)*

#### Fanfare Magazine

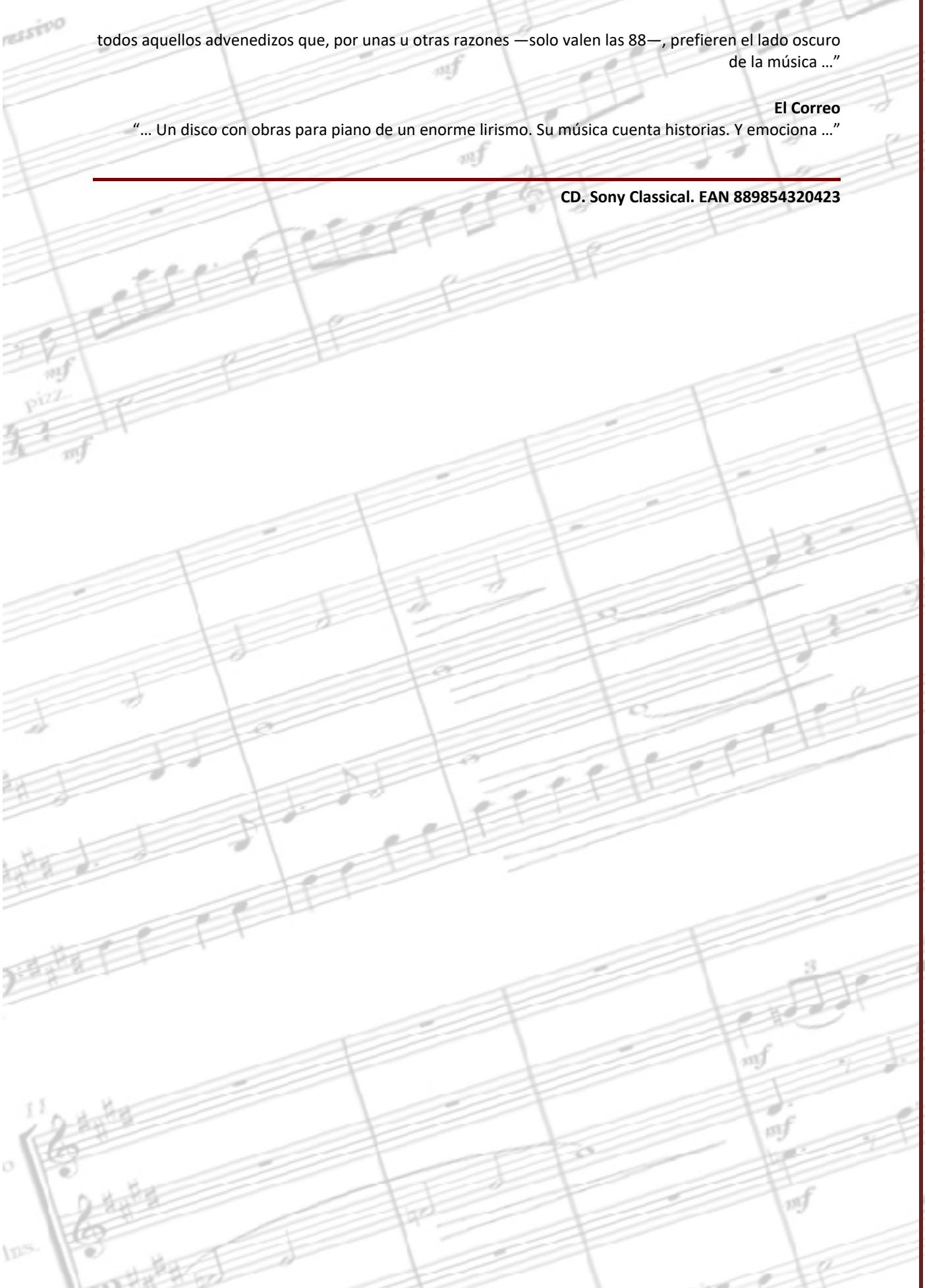
"...The piano music of Grundman is nonetheless moving, lyrical, and sentimental with a number of convincing moments and an accomplished tonal harmony. The disc is entitled little great stories; and there is no doubting that Grundman is a storyteller extraordinaire. Intriguingly individual and yet somehow hauntingly familiar, this is an eminently recommendable disc....."

#### RITMO

Little Great Stories ha recibido el premio Disco para la Historia y mejor Disco del Mes a la mejor grabación. "... Una música en estado puro donde solo hay que sentarse en el silencio y dejarse llevar por el sonido. Sentirse en el lugar de Grundman o Frías y disfrutar de un ensueño pianístico envuelto en este producto de alta calidad. Poesía musical en estado puro..."

#### Melómano

Little Great Stories ha recibido el premio Melómano de Oro que entrega la revista homónima a la mejor grabación . "... Estamos ante una obra pianística de referencia que a buen seguro dejará ojipláticos a



“... todos aquellos advenedizos que, por unas u otras razones —solo valen las 88—, prefieren el lado oscuro de la música ...”

**El Correo**

“... Un disco con obras para piano de un enorme lirismo. Su música cuenta historias. Y emociona ...”

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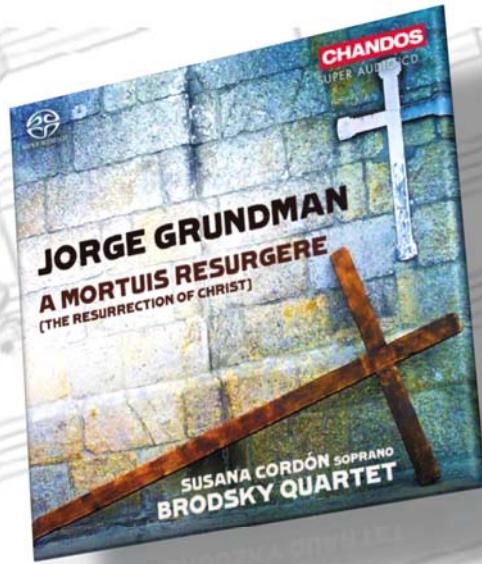
CD. Sony Classical. EAN 889854320423

**Junio 2014**

## A Mortuis Resurgere (The Resurrection of Christ)

*Brodsky Quartet. Susana Cordón*

Este disco contiene la primera grabación mundial del oratorio de cámara en latín para cuarteto de cuerda y soprano sobre el Evangelio según San Juan, escrito por Jorge Grundman.



### A Mortuis Resurgere: The Resurrection of Christ

*Jorge Grundman (1961-)*

#### The Arts Desk

"...Everything unfolds at a Brucknerian pace, with good reason – Grundman conceived the work for church performance, the slowness of movement accommodating the increased reverberation. Susana Cordón's soprano line unfolds with calm authority and clear diction, repeated listening revealing just how her singing reflects what's happening in the narrative. The relative lack of musical incident is never a problem, making the occasional changes of tack more surprising and effective, as with the more animated quartet writing accompanying the closing Hosanna. Beguiling, emotionally charged music, sensitively performed and beautifully recorded..."

#### Gramophone

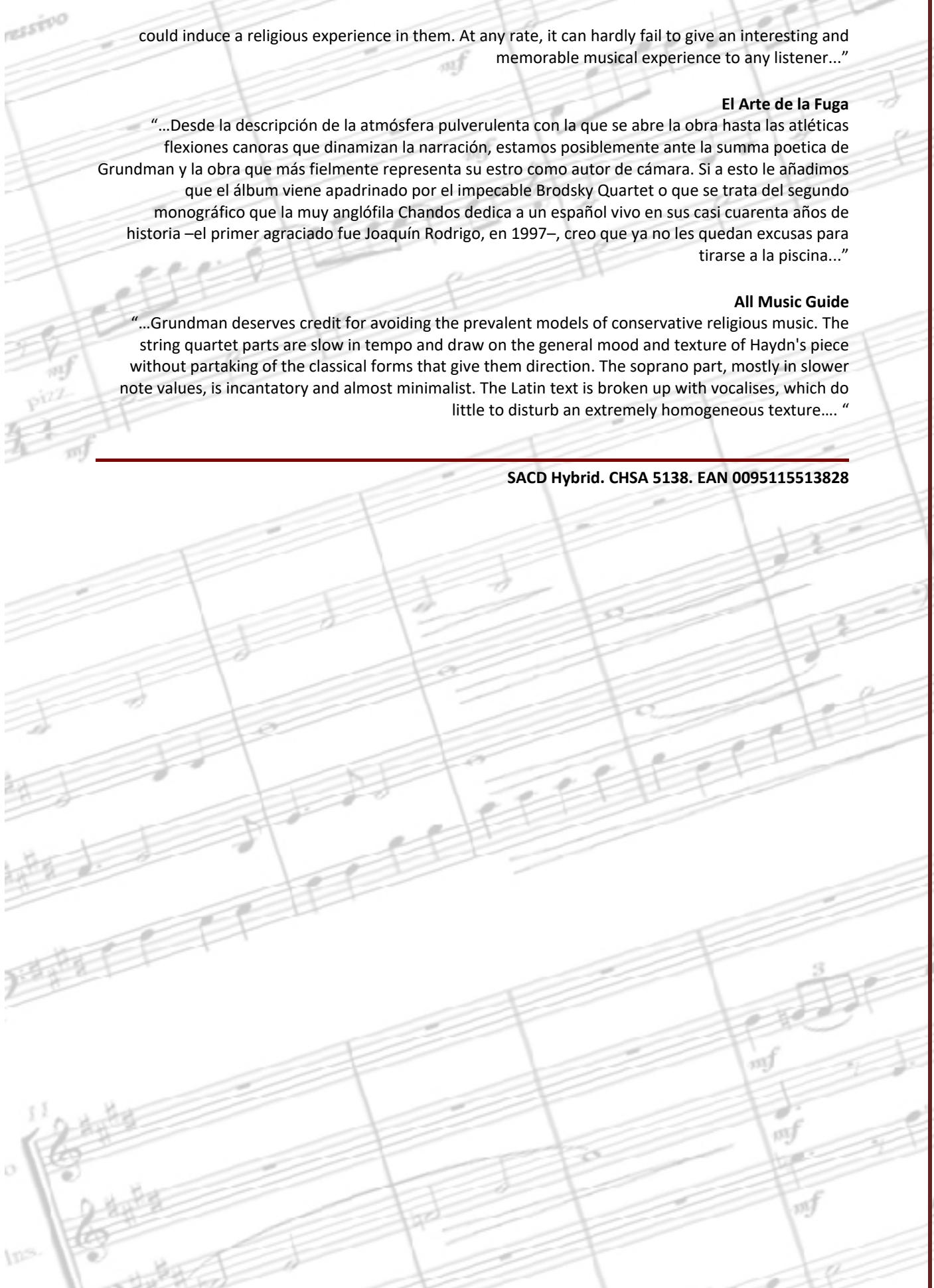
"...Grundman's writing for string quartet is expert and resourceful, his loose-limbed melodic lines and rich while rarely cloying diatonic harmonies providing a variegated context for soprano-writing which ranges from confiding to histrionic – all securely encompassed by Susana Cordón ... The Brodsky perform with their customary tonal warmth and attention to detail, the spaciously immediate sound testify to the composer's concern for presenting his music within a sympathetic ambience..."

#### International Record Review

"... The Brodsky Quartet, known for its adventurous programming, plays wonderfully well. Susana Cordón is an accomplished singer, and has the composer's blessing ..."

#### SA.CD.net (Five Stars)

I first came across Jorge Grundman's concert compositions when reviewing a disc from the Spanish Non-Profit Music label (God's Sketches - Brodsky Quartet), and was impressed by the honesty and intensity of emotions expressed eloquently in his self-styled 'music from a story' approach. Here he is with another musically unique approach to a story, that being from the Gospel of "John", relating the aftermath of the crucification of Jesus Christ, this time in the Brodsky's home stable of Chandos Records...To a non-believer, this human drama is beautifully portrayed and lavished with rich expressiveness by the relatively small, and thus intimate, musical forces, ending with energetic jubilation as it does. To a believer, this fine performance might well fulfil Grundman's hope that listening



could induce a religious experience in them. At any rate, it can hardly fail to give an interesting and memorable musical experience to any listener..."

#### **El Arte de la Fuga**

"...Desde la descripción de la atmósfera pulverulenta con la que se abre la obra hasta las atléticas flexiones canoras que dinamizan la narración, estamos posiblemente ante la summa poetica de Grundman y la obra que más fielmente representa su estro como autor de cámara. Si a esto le añadimos que el álbum viene apadrinado por el impecable Brodsky Quartet o que se trata del segundo monográfico que la muy anglófila Chandos dedica a un español vivo en sus casi cuarenta años de historia –el primer agraciado fue Joaquín Rodrigo, en 1997–, creo que ya no les quedan excusas para tirarse a la piscina..."

#### **All Music Guide**

"...Grundman deserves credit for avoiding the prevalent models of conservative religious music. The string quartet parts are slow in tempo and draw on the general mood and texture of Haydn's piece without partaking of the classical forms that give them direction. The soprano part, mostly in slower note values, is incantatory and almost minimalist. The Latin text is broken up with vocalises, which do little to disturb an extremely homogeneous texture.... "

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SACD Hybrid. CHSA 5138. EAN 0095115513828



Abril 2014

## W Sonatas for Violin and Piano

*Vicente Cueva. Daniel del Pino*

Este disco contiene la integral de obras para violín y piano escritas por Grundman cuyo título comienza por W, de ahí el nombre del CD.

El CD contiene las primeras grabaciones mundiales de su sonatas Warhol in Springtime y White Sonata y la miniatura Why? escrita expresamente para finalizar el recital.

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### What Inspires Poetry

*Jorge Grundman (1961-)*

- I. About loneliness and nostalgia
- II. About calm and serenity
- III. About rain and storm

### Warhol in Springtime

*Jorge Grundman (1961-)*

### White Sonata: The Child Who Never Wanted to Grow Up

*Jorge Grundman (1961-)*

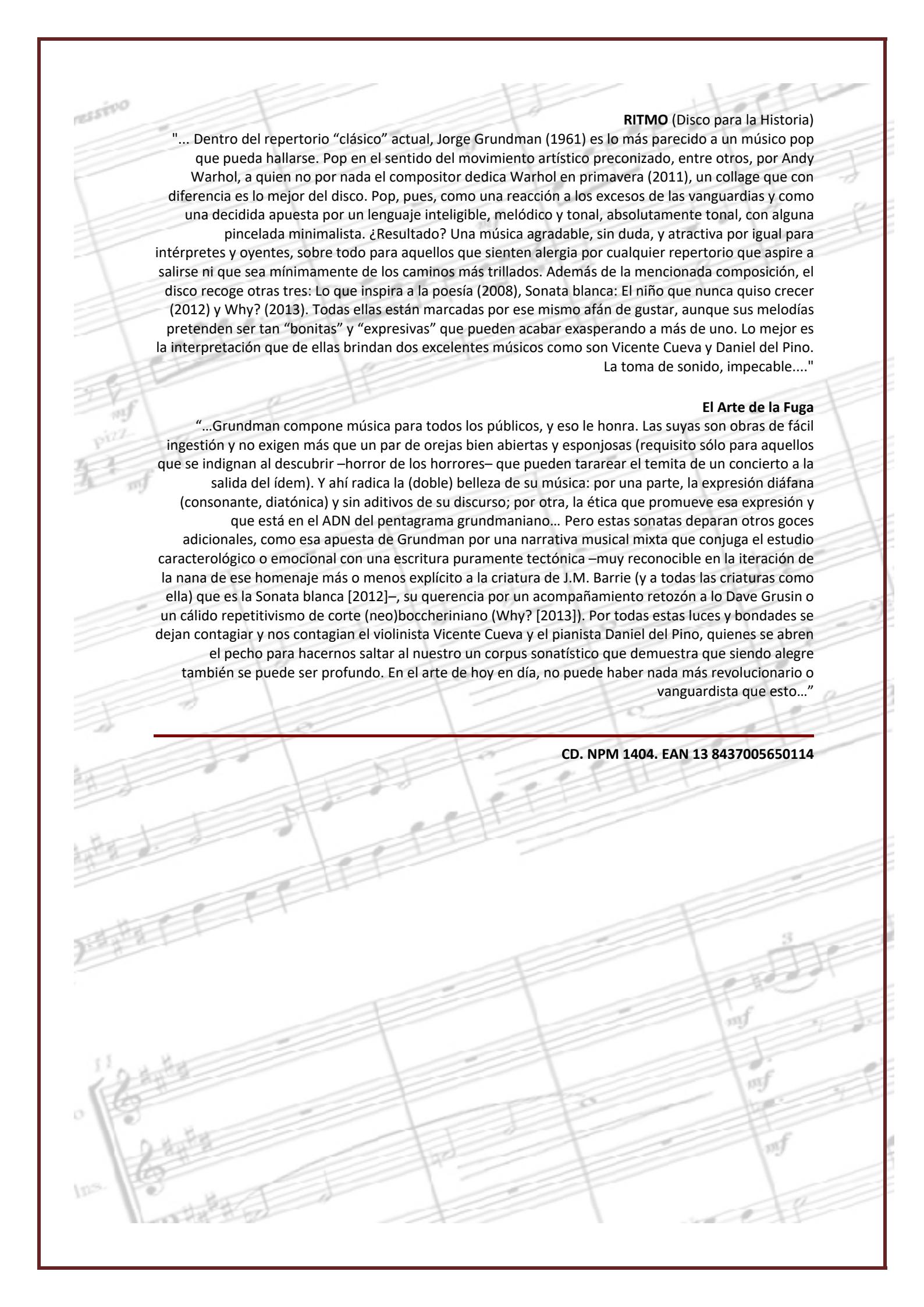
### Why?

*Jorge Grundman (1961-)*

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### Fanfare Magazine

"... demand a performance redolent with emotional suggestivity; and it's clear from the opening measures that that's just the kind of reading violinist Vicente Cueva and Daniel Del Pino give of it: They're both sensitive to its dynamic subtleties as well as its hauntingly fluid melodiousness.. Grundman dedicated the 15-odd-minute sonata Warhol in Springtime to Nikolai Kapustin. Andy Warhol influenced, according to him, the work's becoming a sort of collage (with its repetitions on different levels); and springtime appears in the trills that occur throughout. In this sonata, Cueva's tone production, exquisitely sensitive to timbres and textures, shows itself to optimum effect... Thank God, listeners (pace Babbitt) will decide where to seat Grundman's works and whether he can communicate intelligently without sticking pins in people's ears. In any case, this compilation represents a good place in which to start the evaluation. Strongly recommended"



### RITMO (Disco para la Historia)

"... Dentro del repertorio "clásico" actual, Jorge Grundman (1961) es lo más parecido a un músico pop que pueda hallarse. Pop en el sentido del movimiento artístico preconizado, entre otros, por Andy Warhol, a quien no por nada el compositor dedica Warhol en primavera (2011), un collage que con diferencia es lo mejor del disco. Pop, pues, como una reacción a los excesos de las vanguardias y como una decidida apuesta por un lenguaje inteligible, melódico y tonal, absolutamente tonal, con alguna pincelada minimalista. ¿Resultado? Una música agradable, sin duda, y atractiva por igual para intérpretes y oyentes, sobre todo para aquellos que sienten alergia por cualquier repertorio que aspire a salirse ni que sea mínimamente de los caminos más trillados. Además de la mencionada composición, el disco recoge otras tres: Lo que inspira a la poesía (2008), Sonata blanca: El niño que nunca quiso crecer (2012) y Why? (2013). Todas ellas están marcadas por ese mismo afán de gustar, aunque sus melodías pretenden ser tan "bonitas" y "expresivas" que pueden acabar exasperando a más de uno. Lo mejor es la interpretación que de ellas brindan dos excelentes músicos como son Vicente Cueva y Daniel del Pino.

La toma de sonido, impecable...."

### El Arte de la Fuga

"...Grundman compone música para todos los públicos, y eso le honra. Las suyas son obras de fácil ingestión y no exigen más que un par de orejas bien abiertas y esponjosas (requisito sólo para aquellos que se indignan al descubrir –horror de los horrores– que pueden tararear el temita de un concierto a la salida del ídem). Y ahí radica la (doble) belleza de su música: por una parte, la expresión diáfana (consonante, diatónica) y sin aditivos de su discurso; por otra, la ética que promueve esa expresión y que está en el ADN del pentagrama grundmaniano... Pero estas sonatas separan otros goces adicionales, como esa apuesta de Grundman por una narrativa musical mixta que conjuga el estudio caracterológico o emocional con una escritura puramente tectónica –muy reconocible en la iteración de la nana de ese homenaje más o menos explícito a la criatura de J.M. Barrie (y a todas las criaturas como ella) que es la Sonata blanca [2012]–, su querencia por un acompañamiento retozón a lo Dave Grusin o un cálido repetitivismo de corte (neo)boccheriniano (Why? [2013]). Por todas estas luces y bondades se dejan contagiar y nos contagian el violinista Vicente Cueva y el pianista Daniel del Pino, quienes se abren el pecho para hacernos saltar al nuestro un corpus sonatístico que demuestra que siendo alegre también se puede ser profundo. En el arte de hoy en día, no puede haber nada más revolucionario o vanguardista que esto..."

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CD. NPM 1404. EAN 13 8437005650114

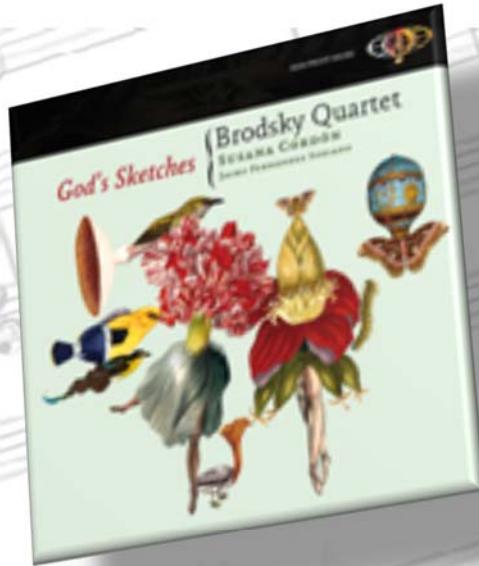
**Mayo 2012**

## **God's Sketches**

*Brodsky Quartet. Susana Cordón. Jaime Fernández*

Este disco contiene las primeras grabaciones mundiales de la música para cuarteto de cuerda escritas por Jorge Grundman (1961-).

Las obras incluidas son *Surviving a Son's Suicide* for String Quartet y *God's Sketches* for Soprano, String Quartet and Mallets (marimba, vibraphone y glockenspiel).



### **Surviving a Son's Suicide**

*Jorge Grundman (1961-)*

- I. Browsing His Childhood Photographs
- II. Remembering His Awkward Age
- III. His Room as He Left It

### **God's Sketches**

*Jorge Grundman (1961-)*

**SA-CD.net (Five Stars on Performance / / Five Stars on Sound)**

"...While the music is intensely communicative if you are aware of the story, I found the quartet also stands very well alone. It is a fine piece of music, with many ear-catching textures, gestures and themes.

The Brodsky put their heart and soul into it; it is typical of their deep commitment to new and experimental works. These two pieces are experimental not in an avant-garde style but in the extent of emotion which it bears...He has the gift of empathy and a moving way of expressing this musically. He also has something to say to us about being human, using music, as the most eloquent and articulate language of emotion, to initiate empathic thoughtfulness in his audience. I encourage music lovers to investigate this album."

**Fanfare Magazine (Cover Featured)**

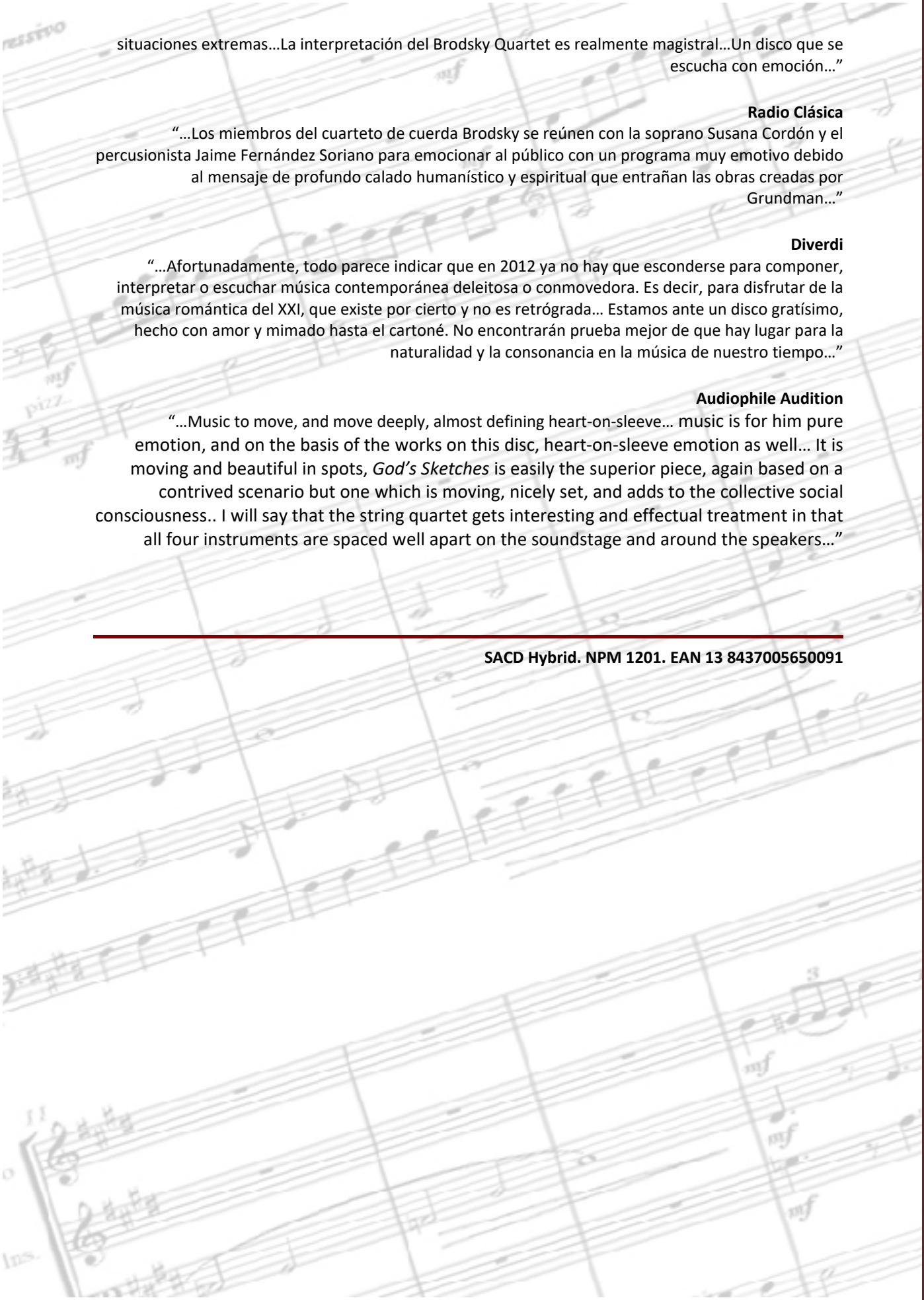
"...In short, Grundman will doubtless take his place among the pantheon of notable Spanish composers from Albéniz to Benguerel, and his CD will be a most worthwhile addition to the library of any music lover who would enjoy restful and beautiful music. I recommend this CD very highly..."

### **Possible Feedback**

"...From a listening standpoint I actually find Jorge Grundman's music quite new, exciting and unique...the beautiful pizzicato interplay between melody and harmony. And later, the entrance of the Argo line is mixed with the pizzicato lines... which to my ears is pure genius...."

**Scherzo (Diciembre 2012)**

".. Son tantas las actividades llevadas a cabo por Grundman que nos admira lo bien que ha aprovechado el tiempo...a sus obras no les falta personalidad ni enfoques nuevos...dos obras que nos llevan a



situaciones extremas...La interpretación del Brodsky Quartet es realmente magistral...Un disco que se escucha con emoción..."

**Radio Clásica**

"...Los miembros del cuarteto de cuerda Brodsky se reúnen con la soprano Susana Cordón y el percusionista Jaime Fernández Soriano para emocionar al público con un programa muy emotivo debido al mensaje de profundo calado humanístico y espiritual que entrañan las obras creadas por Grundman..."

**Diverdi**

"...Afortunadamente, todo parece indicar que en 2012 ya no hay que esconderse para componer, interpretar o escuchar música contemporánea deleitosa o conmovedora. Es decir, para disfrutar de la música romántica del XXI, que existe por cierto y no es retrógrada... Estamos ante un disco gratísimo, hecho con amor y mimado hasta el cartoné. No encontrarán prueba mejor de que hay lugar para la naturalidad y la consonancia en la música de nuestro tiempo..."

**Audiophile Audition**

"...Music to move, and move deeply, almost defining heart-on-sleeve... music is for him pure emotion, and on the basis of the works on this disc, heart-on-sleeve emotion as well... It is moving and beautiful in spots, *God's Sketches* is easily the superior piece, again based on a contrived scenario but one which is moving, nicely set, and adds to the collective social consciousness.. I will say that the string quartet gets interesting and effectual treatment in that all four instruments are spaced well apart on the soundstage and around the speakers..."

---

SACD Hybrid. NPM 1201. EAN 13 8437005650091

## Lista de Obras en Música Clásica

### **Chamber Orchestra**

Largo (2017) [05:20] for violin and chamber orchestra  
WATFP for Chamber Orchestra (2017) [06:50]

### **Choir**

Kyrie (SATB) (2006) [05:25]

### **Clarinet in Bb and Cello**

The Ant and the Breadcrumb (2012) [04:50]

### **Clarinet in A and Viola**

The Ant and the Breadcrumb (2012) [04:50]

### **Flute and Piano**

Warhol in springtime. Sonate for flute and piano (2011) [15:03] dedicated to Nikolai Kapustin

### **Flute Trio (Flute, Cello and Piano)**

De la Hermosura y Dignidad de Nuestras Almas (2015) [11:20] dedicated to Rebeca Grundman

### **Lute Quartet**

Surviving a Son's Suicide. Lute Quartet (2012) [19:00] dedicated to Joan Valent and Blau Kamara Quartet

- I. Browsing his childhood photographs
- II. Remembering his awkward age
- III. His room as he left it.

The Propagation of the Faith. Lute Quartet (2014) [17:49] dedicated to Paco Aguilar Lute Quartet

### **Opera**

Cinco Horas con Mario (2015) [01:54:40]

### **Orchestral with Choir**

El Comienzo de la Ausencia (2015) [14:21]  
A Debt with Bach (2016) [06:45] dedicated to my wife  
In Memoriam 11M. Kyrie (2018) [05:25]

### **Orchestral with Soprano**

A Mortuis Resurgere: The Resurrecion of Christ (2013) [51:03]  
for soprano and orchestra

### **Piano**

Etude Nº 1 "We are the forthcoming past" (2003) [01:40]  
Etude Nº 2 "Hammering Nails" (2003) [01:30]  
Genius Suite for Sara (2008) [10:30] dedicated to Sara Grundman

- I. Haydniana
- II. Mozartiana
- III. Chopiniana

In the Still of the Night (2012) [04:50] dedicated to Renée Reznek  
Lullaby for the Son of a Pianist (2014) [03:40] dedicated to Pablo del Pino  
Four Piano Fantasies (2016) [31:00]

- I. The Loneliness of the Central Park Runner (2016) [07:54] dedicated to Tito García Gaonzález
- II. Will Not Remove my Hope (2016) [06:44] dedicated to Josu Okiñena
- III. Who Remembers the Beauty When Sadness Knocks at Your Door? (2016) [06:54] dedicated to Eduardo Frías
- IV. Streams (2016) [07:34] dedicated to Ludmil Angelov

Siren Song (2017) [03:04]

### **Piano Trio**

A walk across adolescence (2011) [15:03] dedicated to Nikolai Kapustin  
Adagio (2003) [05:30]

### **Piano Quintet**

The Toughest Decision of God (2012) [15:40] dedicated to Daniel del Pino

### **Solo Violin**

Wisthling a Tune along a Stroll (2014) [01:25]  
Shoah for Solo Violin and Sacred Temple (2012-2016) [56:57]  
I. Getto Warzawskie (2016) [11:25]  
II. Terezin Through the Eyes of the Children (2012) [11:30]  
III. Bergen-Belsen. (2016) [07:30]  
IV. Babi Yar (2016) [06:40]  
V. Yom HaShoah (2016) [11:07]  
VI. The Last Breath (2016) [03:38]

### **Solo Cello**

Terezin Through the Eyes of the Children (2012) [11:30] dedicated to Miguel Borrego

### **String Orchestra**

Largo (2006) [05:20]  
for violin and string orchestra  
for cello and string orchestra  
Concerto Sentido (2007) [25:60] dedicated to Ara Malikian  
for violin, viola, cello and string orchestra  
I. Allegro  
II. Moderato  
III. Larghetto  
IV. Vivace

Four Sad Seasons Over Madrid (2008) [16:20] to the memory of Javier Terés Landeta  
for soprano, violin, piano and string orchestra

On the Back of a Nightingale. Concerto for Flute and String Orchestra (2012) [14:40] commisioned by Spanish Chamber Orchestra

WATFP for String Orchestra (2014) [04:18]

### **String Quartet**

Fragment for String Quartet (2004) [03:20]  
Surviving a Son's Suicide. String Quartet (2009) [19:00] dedicated to Joan Valent and Blau Kamara Quartet  
I. Browsing his childhood photographs  
II. Remembering his awkward age  
III. His room as he left it.

God's Sketches (2011) [29:25] dedicated to Susana Cordón  
for string quartet, soprano and mallets

On Blondes and Detectives. Cliché Music for String Quartet (2012) [08:14] dedicated to Brodsky Quartet

A Mortuis Resurgere: The Resurrecion of Christ (2013) [51:03]  
for soprano and string quartet

Credo for soprano and string quartet (2013) [11:00]

The Propagation of the Faith. String Quartet (2014) [17:49] dedicated to Paco Aguilar Lute Quartet  
Villa Medicea di Pratolino (2014) [09:35]

### **String Trio**

String Trio Nº 1 (2005) [12:11]  
I. Moderato  
II. Adagio molto expressivo  
III. Allegretto

String Trio Nº 2 (2005) [13:50]  
I. Allegretto  
II. Maestoso  
III. Moderato

String Trio Nº 3 (2005) [13:56]  
I. Moderato

II. Andante  
III. Adagio

### Symphonic Orchestra

WATFP for Symphonic Orchestra (2016) [06:50]

### Violin and Piano

What Inspires Poetry. Sonate for violin and piano (2008) [16:41] dedicated to Marjan Mozetich

- I. About the loneliness and the nostalgia
- II. About the calm and the serenity
- III. About the rain and the storm

Warhol in Springtime. Sonate for violin and piano (2011) [15:03] dedicated to Nikolai Kapustin

White Sonate for violin and piano: The Child Who Never Wanted to Grow Up (2012) [21:06] dedicated to Vicente Cueva

Why? for violin and piano (2013) [02:14]

First Rays of Light on Wet Asphalt (2014) [06:50] dedicated to Duo Deconet

### Voice and Piano

XXI Rhyme for soprano (2012) [01:53] after Bécquer dedicated to Programa de Mano

XXIII Rhyme for soprano (2012) [02:20] after Bécquer dedicated to Programa de Mano

XL Rhyme for tenor (2012) [03:10] after Bécquer dedicated to Antoni Comas

XXV Rhyme for tenor (2012) [03:15] after Bécquer dedicated to Albert Guinovart

XXX Rhyme for tenor (2012) [03:20] after Bécquer dedicated to Alberto García Demestres

XX Rhyme for mezzo and tenor (2012) [00:30] after Bécquer dedicated to Inés Moraleda

### Wind Trio

Adagio (2003) [05:30]

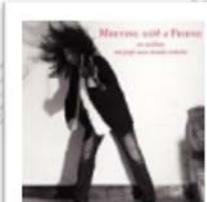
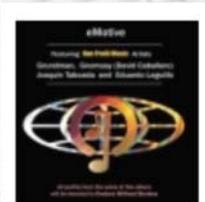
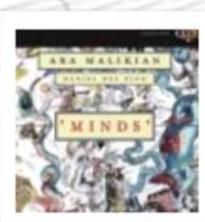
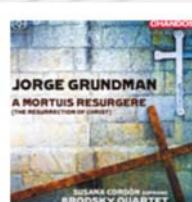
for Clarinet in Bb, Cello and Piano

for Oboe, Viola and Piano

for Oboe, Cello and Piano

for Flute, Cello and Piano

## Discos Publicados





## Conociéndo a Jorge Grundman

Las páginas siguientes incluyen la entrevista que fue publicada en la edición de Mayo/Junio de 2012 de la revista Fanfare Magainze

Fanfare Magazine on May/June 2012

BY DAVID DEBOOR CANFIELD

Spanish composer and record producer Jorge Grundman goes his own way in regard to music without paying too much attention to trends, customs, and such matters. I tend to resonate with someone with such an outlook, not to mention someone who is an owner of a small record label that issues interesting new works. Catching up with Grundman via the Internet in January of 2012, I engaged him in a discussion of these and other matters.

**Q. Right off the bat, the notes of your latest CD, God's Sketches, contain the provocative comment, “I would like to humbly say I am sorry because there is nothing new in the music I write and, moreover, it was not my intention. This might be the reason I consider myself a writer of music more than a composer.” Please allow me to play the devil’s advocate: Why would eschewing of originality make one more of a “writer of music” than a “composer”? Is “originality” or “novelty” necessarily a bad thing (as you seem to imply)? Cannot one be original simply by being true to one’s own artistic vision and personality?**

A. Originality or novelty is not a bad thing, but the opposite. My words come from one who sees himself as a musician who is not able to supply these virtues in my music. And precisely because I feel that I do not have this gift, I have found that the best way I can communicate with a listener is by telling a story that can move him. Most of the 20th-century musical works that came from Europe have come from visionary composers who saw (or see) music in a different way from that of classical composers

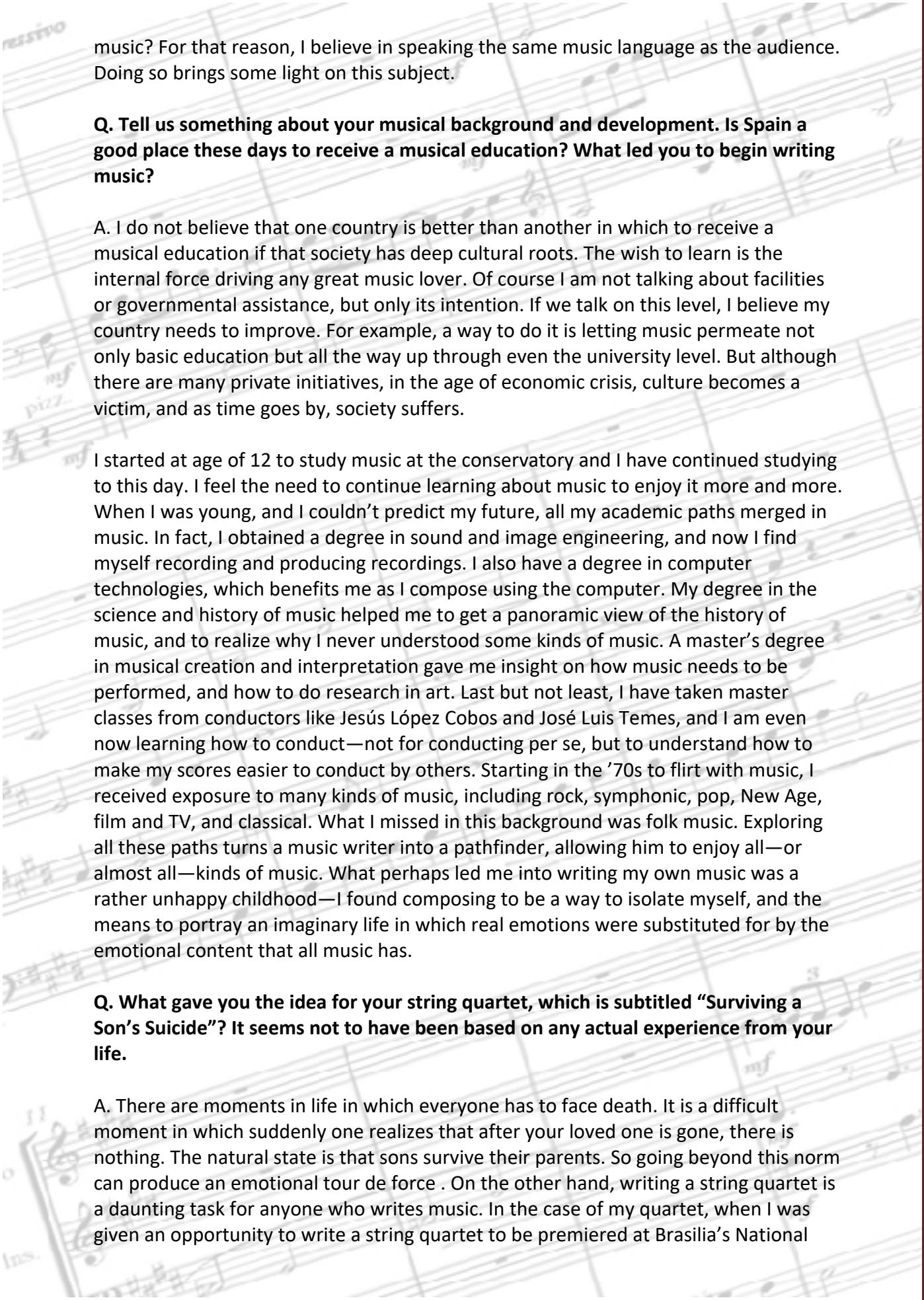
(using the term classical in its traditional sense). These contemporary composers have sought to offer something new, not just in terms of form but also in terms of sound. Most of them follow the ideas of Theodore Adorno when he defended the idea of New Music in opposition to more traditional musical concepts, criticizing anyone flirting with more traditional (for example, neoclassical) styles. Later came aleatoric music, which, as you know, erected further barriers between the composer and his potential listeners. And this barrier became more and more insurmountable for some people.

So how can someone appear nowadays on the musical scene with some music written with melody as its fundamental concept? For me, music is only music. I believe that I cannot be considered a composer like those to whom I refer above. I do not have their gifts. I only write notes that form melodies that tell a story, because I am convinced music is a universal language. From this point of view, my idea is to try to move the listener with emotion, even if I do not know him or know anything about his culture or the culture of his country, wherever he may reside in the world. Crying or loving are universal emotions, and do not need any explanation. Consequently, these are the sorts of things I try to portray in my music. For me, the subliminal difference between a music writer and a composer is the story you can tell. Nowadays a composer can make music with form, but without melody or rhythm. It's like an architect building a house in which no one would live. It would have walls, doors, windows, and even furniture, but for no human use. Similarly, if he wishes to communicate, a writer must not use letters to form meaningless words. They must make at least minimal sense. So with this view, I'd rather build my "house" and invite the listener to dwell there with the music I write. This was the reason I asked for pardon at the beginning of the notes: It's like a warning in a pack of cigarettes. Warning: There is nothing new inside, only music!

**Q. So, in stating that you want your music to be accessible to listeners and performers, and that you are not writing for composers, is there a place for a composer to stretch the musical horizons of his or her audience? Isn't this what most of the great composers have done?**

A. I am not sure if the great composers had the audience in mind when they were writing music, or they simply wrote the music they wanted to hear. Perhaps both were factors for them, or perhaps they found themselves victims of their own success. But beginning with the era of Adorno, wherein music began to be insulated from the real world, in which a listener is anyone with or without musical knowledge, our time has brought to us a lot of works that need to be explained before they can be understood or, even worse, before they can even be listened to. For better or worse, my music does not fall into this category. I don't mean that there is not significant work involved in producing music of that kind, but simply that I do not understand it, and do not have this sensibility.

Stretching the musical horizons of the composer's audience seems to be a goal for many composers, but not for all. In my opinion, those who do not do so are wrong. But if the goal is not to communicate something to one's audience, why bother writing the



music? For that reason, I believe in speaking the same music language as the audience. Doing so brings some light on this subject.

**Q. Tell us something about your musical background and development. Is Spain a good place these days to receive a musical education? What led you to begin writing music?**

A. I do not believe that one country is better than another in which to receive a musical education if that society has deep cultural roots. The wish to learn is the internal force driving any great music lover. Of course I am not talking about facilities or governmental assistance, but only its intention. If we talk on this level, I believe my country needs to improve. For example, a way to do it is letting music permeate not only basic education but all the way up through even the university level. But although there are many private initiatives, in the age of economic crisis, culture becomes a victim, and as time goes by, society suffers.

I started at age of 12 to study music at the conservatory and I have continued studying to this day. I feel the need to continue learning about music to enjoy it more and more. When I was young, and I couldn't predict my future, all my academic paths merged in music. In fact, I obtained a degree in sound and image engineering, and now I find myself recording and producing recordings. I also have a degree in computer technologies, which benefits me as I compose using the computer. My degree in the science and history of music helped me to get a panoramic view of the history of music, and to realize why I never understood some kinds of music. A master's degree in musical creation and interpretation gave me insight on how music needs to be performed, and how to do research in art. Last but not least, I have taken master classes from conductors like Jesús López Cobos and José Luis Temes, and I am even now learning how to conduct—not for conducting per se, but to understand how to make my scores easier to conduct by others. Starting in the '70s to flirt with music, I received exposure to many kinds of music, including rock, symphonic, pop, New Age, film and TV, and classical. What I missed in this background was folk music. Exploring all these paths turns a music writer into a pathfinder, allowing him to enjoy all—or almost all—kinds of music. What perhaps led me into writing my own music was a rather unhappy childhood—I found composing to be a way to isolate myself, and the means to portray an imaginary life in which real emotions were substituted for by the emotional content that all music has.

**Q. What gave you the idea for your string quartet, which is subtitled “Surviving a Son’s Suicide”? It seems not to have been based on any actual experience from your life.**

A. There are moments in life in which everyone has to face death. It is a difficult moment in which suddenly one realizes that after your loved one is gone, there is nothing. The natural state is that sons survive their parents. So going beyond this norm can produce an emotional tour de force . On the other hand, writing a string quartet is a daunting task for anyone who writes music. In the case of my quartet, when I was given an opportunity to write a string quartet to be premiered at Brasilia's National

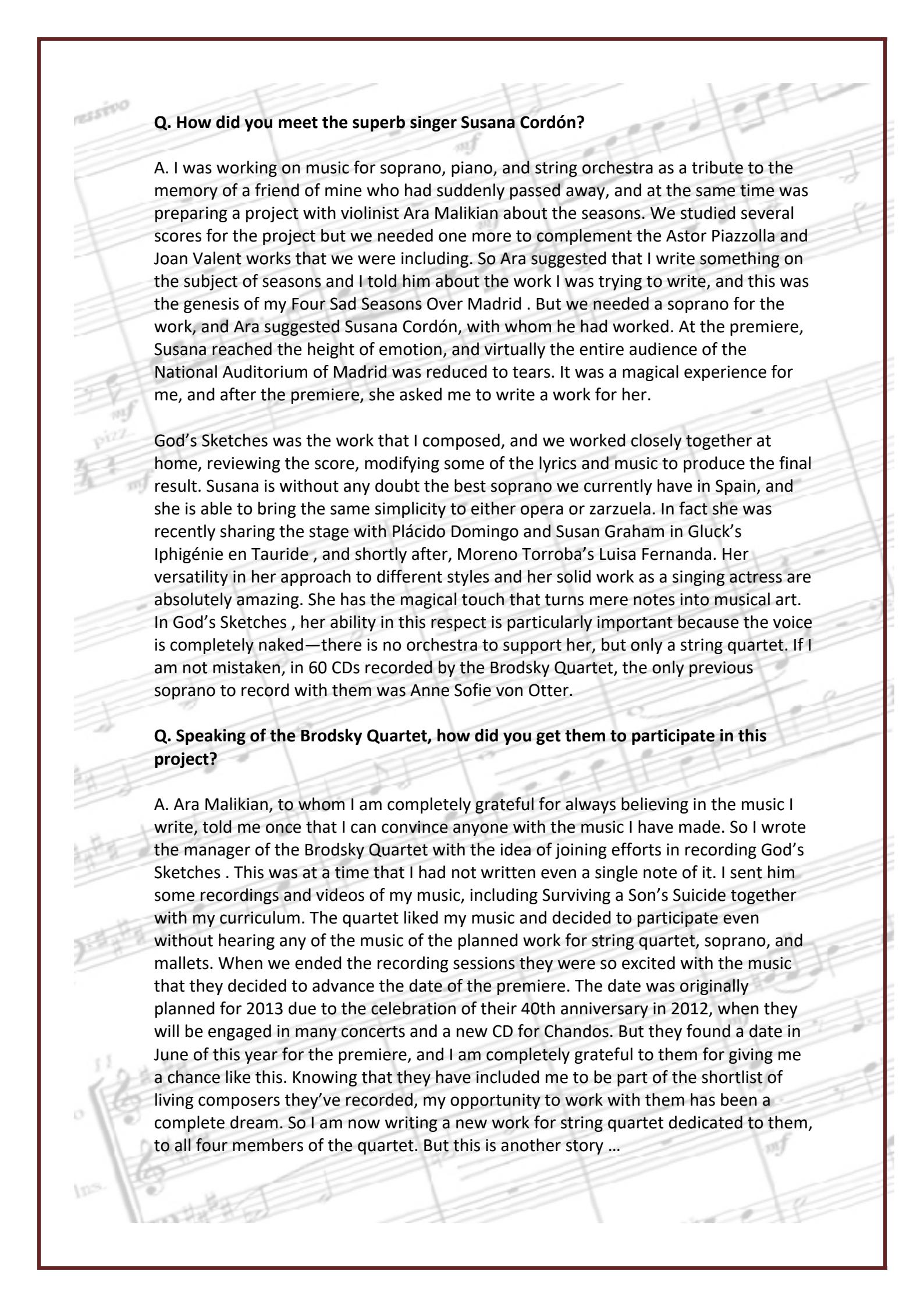
Theater, I had only two months to complete the task. This pressure caused me to try to imagine an extreme situation in a person's life that would provide an impetus to begin writing immediately—to "force" inspiration, if you will. So I imagined a marriage that was broken years after the suicide of the couple's son. In this scenario, I have not revealed the reasons that drove the son to commit suicide. The important thing here is that the wife and husband meet again years later, and it is natural they reminisce about their lost son in this meeting. Their reminiscence focuses on three different moments: Their browsing through childhood photographs of their son, their remembrance of his awkward age, where his erratic moments transform into lovely ones, and finally when they take a look at his room as he left it. This is about sadness, but it also deals with hope and how one can overcome all the difficulties life brings. If after the storm comes the calm, then after sadness comes beauty of hope. It's as if the roses recover their colors. If we just look around us, we will discover the beauty that exists after tragedy.

**Q. Your moving work God's Sketches deals with the subject of Down syndrome, and is born from your conviction that all human beings, even those we consider disabled, are made in God's image, and that despite any disability these people have purpose in life. As a Christian, this is also my firm belief. Has this work precipitated any awakening in those who have heard it about the value of human life that is devalued by some?**

A. Actually, this work has yet to be premiered, and in fact will be on June 9 at the National Auditorium of Madrid, so I cannot give a direct answer. But this was my intention when I wrote the work. My desire is to remember that life is a gift, and one of the reasons we are here is to help others to live, most of all if they require our help. In our humanity, we are all alike. But society gives some disadvantaged people an over-protection that hinders their independence. Surely we need to change our mind about them. If we see a person with Down syndrome who has been given the chance to work, we will observe every day his desire to do better at his task, and his wish to bring happiness to those around him. This is priceless—something about which we have much to learn. Who can put a value on it? I hope my work will cause us to think about such matters, so that we can integrate such people much better into society.

**Q. I was most intrigued that you have written a work—your third string trio—that has been used for dancers both with and without Down syndrome. What is the story behind that?**

A. Originally, when I wrote this work, I didn't imagine that someone would be inspired to do something marvelous in conjunction with the music, but that is exactly what happened. The PsicoBallet from the Fundación Maite León uses dance to integrate and develop people with disabilities. So, they asked me if they could use my music for this purpose, and of course my answer was affirmative. When I had a chance to see the show, a shiver of emotion ran inside me. It was very beautiful to see dancers both with and without Down syndrome transforming the music in a visual experience. This experience fostered my thinking about writing God's Sketches.



### **Q. How did you meet the superb singer Susana Cordón?**

A. I was working on music for soprano, piano, and string orchestra as a tribute to the memory of a friend of mine who had suddenly passed away, and at the same time was preparing a project with violinist Ara Malikian about the seasons. We studied several scores for the project but we needed one more to complement the Astor Piazzolla and Joan Valent works that we were including. So Ara suggested that I write something on the subject of seasons and I told him about the work I was trying to write, and this was the genesis of my Four Sad Seasons Over Madrid . But we needed a soprano for the work, and Ara suggested Susana Cordón, with whom he had worked. At the premiere, Susana reached the height of emotion, and virtually the entire audience of the National Auditorium of Madrid was reduced to tears. It was a magical experience for me, and after the premiere, she asked me to write a work for her.

God's Sketches was the work that I composed, and we worked closely together at home, reviewing the score, modifying some of the lyrics and music to produce the final result. Susana is without any doubt the best soprano we currently have in Spain, and she is able to bring the same simplicity to either opera or zarzuela. In fact she was recently sharing the stage with Plácido Domingo and Susan Graham in Gluck's Iphigénie en Tauride , and shortly after, Moreno Torroba's Luisa Fernanda. Her versatility in her approach to different styles and her solid work as a singing actress are absolutely amazing. She has the magical touch that turns mere notes into musical art. In God's Sketches , her ability in this respect is particularly important because the voice is completely naked—there is no orchestra to support her, but only a string quartet. If I am not mistaken, in 60 CDs recorded by the Brodsky Quartet, the only previous soprano to record with them was Anne Sofie von Otter.

### **Q. Speaking of the Brodsky Quartet, how did you get them to participate in this project?**

A. Ara Malikian, to whom I am completely grateful for always believing in the music I write, told me once that I can convince anyone with the music I have made. So I wrote the manager of the Brodsky Quartet with the idea of joining efforts in recording God's Sketches . This was at a time that I had not written even a single note of it. I sent him some recordings and videos of my music, including Surviving a Son's Suicide together with my curriculum. The quartet liked my music and decided to participate even without hearing any of the music of the planned work for string quartet, soprano, and mallets. When we ended the recording sessions they were so excited with the music that they decided to advance the date of the premiere. The date was originally planned for 2013 due to the celebration of their 40th anniversary in 2012, when they will be engaged in many concerts and a new CD for Chandos. But they found a date in June of this year for the premiere, and I am completely grateful to them for giving me a chance like this. Knowing that they have included me to be part of the shortlist of living composers they've recorded, my opportunity to work with them has been a complete dream. So I am now writing a new work for string quartet dedicated to them, to all four members of the quartet. But this is another story ...

**Q. How did you become interested in forming your own record label?**

A. My experience with major labels like Virgin or Warner was not satisfactory, so in talking with Ara Malikian about how to release our third project, we decided to start our own adventure alone. Music is not about sales figures, but art, and the major labels do not understand very well this concept. Having your own label, you can bet on what you like, and we bet on the works of Nikolai Kapustin, Marjan Mozetich, Elena Kats-Chernin, and others who write consonant music. We think this is the way to recover the audience for classical music at this juncture.

**Q. What have been some of the challenges you've found in managing a record company?**

A. Finding unknown repertoire, convincing the composers, convincing the musicians, collecting funds to finance the rehearsal, recording, or premiere sessions. And you know ... too much busy-ness does not let you write all the music you wish, but I think this is a marvelous experience.

**Q. Convincing the composers? Really? You have to talk them into allowing you to record their music!?**

A. I know it sounds odd, but I usually ask the composer first, showing him the albums we have released. We strive to preserve his work with maximum quality, but when your company isn't well known, not everyone will take you seriously. There is also a problem sometimes in contacting the composer or getting him to respond to an e-mail. Contacting his publisher also usually results in ... silence. The music business really needs some fine-tuning. The important thing is not merely to record a work, but to record it giving it our best presentation in every detail. Last but not least, I believe that composers must know how their works mature and take on a life of their own. I think we owe this as a minimum to those who have written music that produces such good feelings within us.

**Q. The name of the company (Non Profit Music) is surely one of the more honest appellations that could be given to such a venture. What would happen, though, if one of your releases sold well enough to make a profit?**

A. We reinvest all the money collected in making new records or new premieres. That's our goal. There are no salaries to pay, because everyone is a volunteer, and the whole company is run on an altruistic basis.

**Q. Given the hardcover and lavishly illustrated booklets of your issues, your production values seem opulent to me (I could only imagine what you might have done in the LP era!). Is this part of the effort to make sure your label lives up to its name?**

A. When I start a project I always talk with all the people involved as if it were our only or our final project, so that it will stand out in our memories as a beautiful production.

So if we put our soul and being into a project, why would we not create the most beautiful package possible? That's something the major labels do not understand.

**Q. What are some upcoming projects planned for Non Profit Music?**

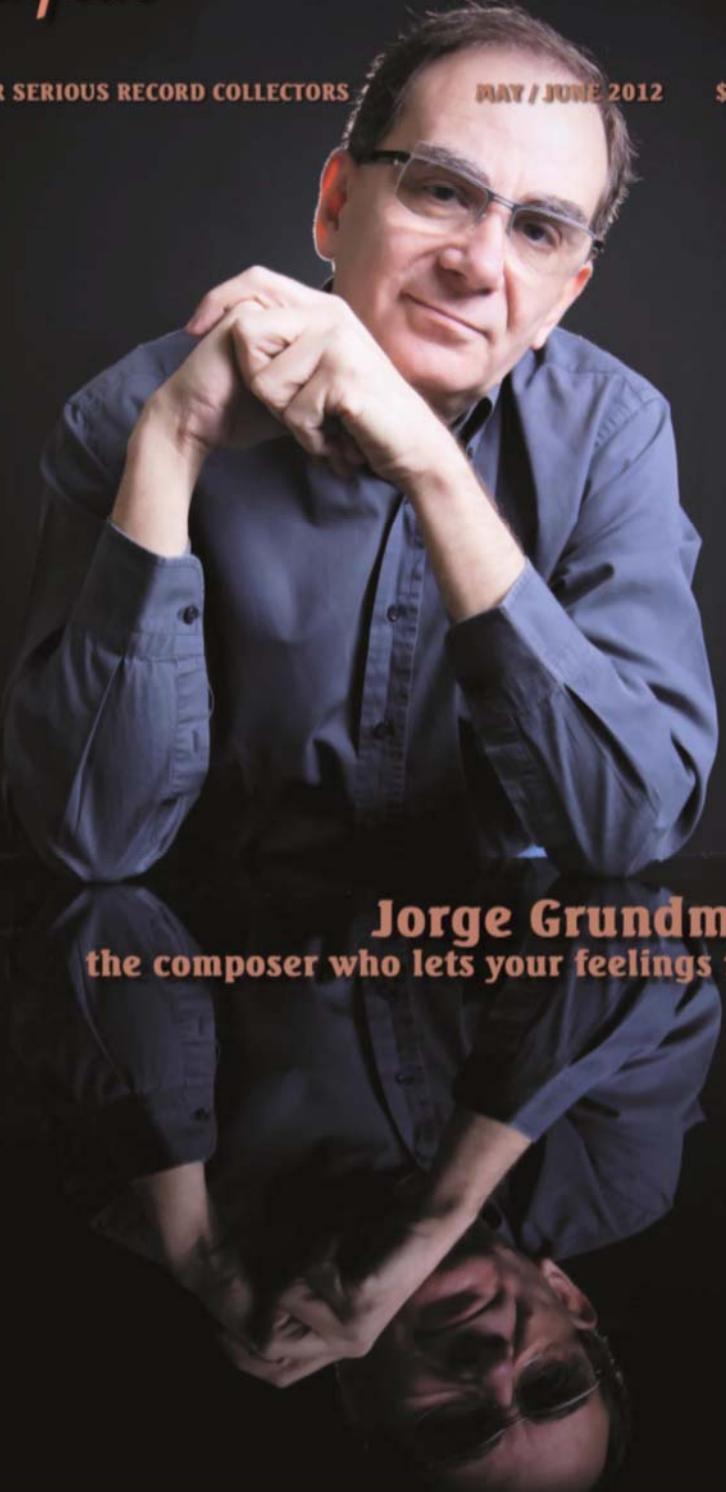
A. We are now working on a world premiere recording of the piano trios by the Ukrainian composer Nikolai Kapustin with the Trío Arbós.

# Fanfare

THE MAGAZINE FOR SERIOUS RECORD COLLECTORS

MAY / JUNE 2012

\$12.00



Jorge Grundman  
the composer who lets your feelings flow



## Trabajos Previstos Finalizar en el 2018

Ópera "Apenas una semana antes de que comience el verano"  
Cantata "Primo Levi" para Soprano, Tenor, Coro, Coro de Voces Blancas, Órgano y Orquesta de Cámara  
Sonata para Violonchelo y Piano

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