

Manuel Oltra

SUITE

**PER A FLAUTA
I ORQUESTRA DE CORDA**

- I • Preludi
- II • Cançó
- III • Interludi
- IV • Dansa
- V • Marxa i Fuga



E-504

Suite per a flauta i orquestra de corda

Aquesta no és una obra de lluïment virtuosístic per al solista, sinó una obra en la que la flauta forma part del conjunt instrumental com una veu més, sense destacar-ne de forma predeterminada. L'autor sempre s'hi ha referit com a "**Suite per a orquestra de corda i flauta**", destacant així que l'instrument de vent hi destaca d'una forma natural, gens forçada i en la que cadascuna de les intervencions respon a criteris estrictament musicals. L'obra s'estructura en cinc moviments, el quart dels quals prescindeix fins i tot de la flauta. La inspiració general de l'obra respon a la música tradicional, bé que en cap moment se cita cap tema popular. Es tracta d'una passejada (una *suite*) per diferents aires o ambients plens de bon gust que s'inicia amb un preludi delicat, però també rítmic, que ja anuncia els dos elements principals en els que es mourà tota la Suite. Segueix una cançó dolça on la flauta només exposa el tema una vegada i l'orquestra el recull fins a enllaçar amb un intermedi que fa les funcions de *scherzo*: dinàmic, juganer i amb un final ple de bon humor. El quart moviment és una dansa que barreja de forma natural els ritmes binari i ternari i que enllaça en *pianissimo* amb el moviment final, una marxa solemne, amb un fragment en *staccatto* de gran efecte, que serveix de preludi a la fuga final on l'autor mostra el seu domini del gènere. L'obra, que segons l'autor "és un divertiment de joventut que va sorgir sense cap ànim de transcendència" va ser composta a Barcelona l'any 1953.

David Puertas Esteve

Manuel Oltra neix a València el 8 de Febrer del 1922 però resideix des del mateix any a Barcelona. Comença els estudis musicals als 14 anys amb el mestre Josep Font Sabaté i ho fa intensivament a desgrat dels entrebancs propis de la Guerra Civil. La incorporació a l'exèrcit l'any 1943 l'obliga a traslladar-se a Ceuta on ben aviat aconsegueix una plaça de professor al Conservatori Hispano-Marroquí de Tetuán. Tres anys després torna a Barcelona on comença la seva activitat plenament musical com a pianista, director i compositor.

L'any 1957 fa oficials els seus estudis al Conservatori Superior Municipal de Música de Barcelona on de forma immediata entra a formar part com a professor ajudant, i posteriorment, com a catedràtic d'Harmonia, Contrapunt i Formes Musicals, és nomenat per al càrrec de subdirector del Centre.

La seva producció com a compositor és extensa i variada comprnent des d'obra de cambra per a diversos conjunts, obres simfòniques, obres corals a *cappella* o amb acompanyament instrumental, cantates infantils, fins a obres per a cobla d'entre les que cal destacar la singular Rapsòdia per a Piano i Cobla (1953) per ser la primera obra feta per a aquesta formació instrumental. L'harmonització de cançons i ballets tradicionals formen també un corpus notable dins l'obra de Manuel Oltra.

L'any 1994 va rebre el Premi Nacional de Música en l'apartat de Composició i el Premi Nacional de Cultura Popular i Tradicional en l'apartat de Música, atorgats per la Generalitat de Catalunya.

Suite para flauta y orquesta de cuerda

Esta no es una obra para lucimiento del solista, sino una obra donde la flauta forma parte del conjunto instrumental como una voz más, sin destacar de manera premeditada. El autor siempre cita esta obra como "**Suite para orquesta de cuerda y flauta**", destacando de este modo que el instrumento de viento solo destaca de una forma natural, en la que cada una de las intervenciones responde a criterios estrictamente musicales. La obra se estructura en cinco movimientos, y de ellos, el cuarto incluso prescinde de la flauta. La inspiración general de la obra responde a la música tradicional, aunque en ningún momento se cite tema popular alguno. Se trata de un paseo (una *suite*) por diferentes aires o ambientes llenos de buen gusto que se inicia con un delicado pero también rítmico preludio, que anuncia desde su inicio los dos elementos principales por donde se moverá toda la **Suite**. Sigue luego una suave canción donde la flauta expone el tema una sola vez, tema que es recogido por la orquesta hasta enlazar con un intermedio que hace las veces de *scherzo*: dinámico, juguetón y con un final lleno de buen humor. El cuarto movimiento es una danza que mezcla de forma fluida ritmos binarios y ternarios, enlazando en un *pianissimo* con el movimiento final, una marcha solemne, con un fragmento en *staccato* de gran efecto, que preludia la fuga final donde el autor demuestra su gran dominio del género. La obra, que según dice el autor "es un divertimento de juventud que surgió sin ánimo de trascendencia" fue compuesta en Barcelona en 1953.

David Puertas Esteve

Manuel Oltra nace en Valencia el 8 de Febrero de 1922 pero reside, desde el mismo año en Barcelona. Empieza los estudios musicales a los 14 años con el maestro Josep Font Sabaté estudiando intensamente a pesar de las dificultades propias de la Guerra Civil. La incorporación al ejército, en 1943, le obliga a trasladarse a Ceuta donde muy pronto consigue una plaza de profesor en el Conservatorio Hispano-Marroquí de Tetuán. Tres años más tarde vuelve a Barcelona empezando su actividad plenamente musical como pianista, director y compositor.

En 1957 cursa los estudios oficiales en el Conservatorio Superior Municipal de Música de Barcelona y de forma inmediata entra a formar parte como profesor ayudante y posteriormente, ya como catedrático de Armonía, Contrapunto y Formas Musicales, es nombrado para el cargo de subdirector del Centro.

Su producción como compositor es extensa y variada comprendiendo obra de cámara para varios conjuntos, obras sinfónicas, obras para coro a *cappella* o acompañamiento instrumental, cantatas infantiles, obras para "cobla" entre las que cabe destacar la singular Rapsodia per a Piano i Cobla (1953) por ser la primera obra para esta formación instrumental. La armonización de canciones y ballets tradicionales forman también un corpus notable en la obra de Manuel Oltra.

En el año 1994 le fue otorgado el Premio Nacional de Música en el apartado de Composición y el Premio Nacional de Cultura Popular y Tradicional en el apartado de Música, por la Generalitat de Catalunya.

Suite for strings and flute

This is not a piece intended for the soloist to be able to display all his or her virtuoso talents, but rather a piece in which the flute forms part of the ensemble as one more element and without unduly standing out. The composer has always referred to this piece as "**Suite for strings and flute**"; thereby highlighting the fact that the wind instrument occupies its natural place, without being forced, intervening only in obedience to strictly musical criteria. This piece is structured in five movements, the fourth of which does not make use of the flute. The general inspiration of the piece stems from traditional music, although no traditional theme is referred to at any point during the piece. It could be described as a stroll (a *suite*) through various environments and atmospheres which abound with good taste that commences with a delicate, albeit rhythmic prelude introducing the two main elements on which the whole *Suite* is based. This is followed by a sweet song in which the flute alludes to the theme only once and which the orchestra picks up and links with an interval working as a *scherzo*: dynamic, playful and with a lively and spirited ending. The fourth movement is a dance that produces a natural combination of binary and tertiary rhythms, and which connects to the final movement with a *pianissimo*. This last movement is a solemn march with an outstanding *staccato* theme that acts as prelude to the final fugue, in which the composer shows his mastery of this genre. This piece, which according to the composer "is nothing more than the product of a youthful indulgence which he created with no greater pretence in mind", was composed in Barcelona in 1953.

David Puertas Esteve

Manuel Oltra was born in Valencia on 8th February 1922, but moved to Barcelona that same year. He started his musical education at the age of 14 with the maestro Josep Font Sabaté studying intensely despite the difficulties inherent to the Civil War. On joining the army in 1943, he was forced to move to Ceuta where he very soon got a job as a teacher at the Hispanic-Moroccan Conservatory in Tetuán. Three years later he returned to Barcelona, where he embarked on his full musical career as a pianist, conductor and composer.

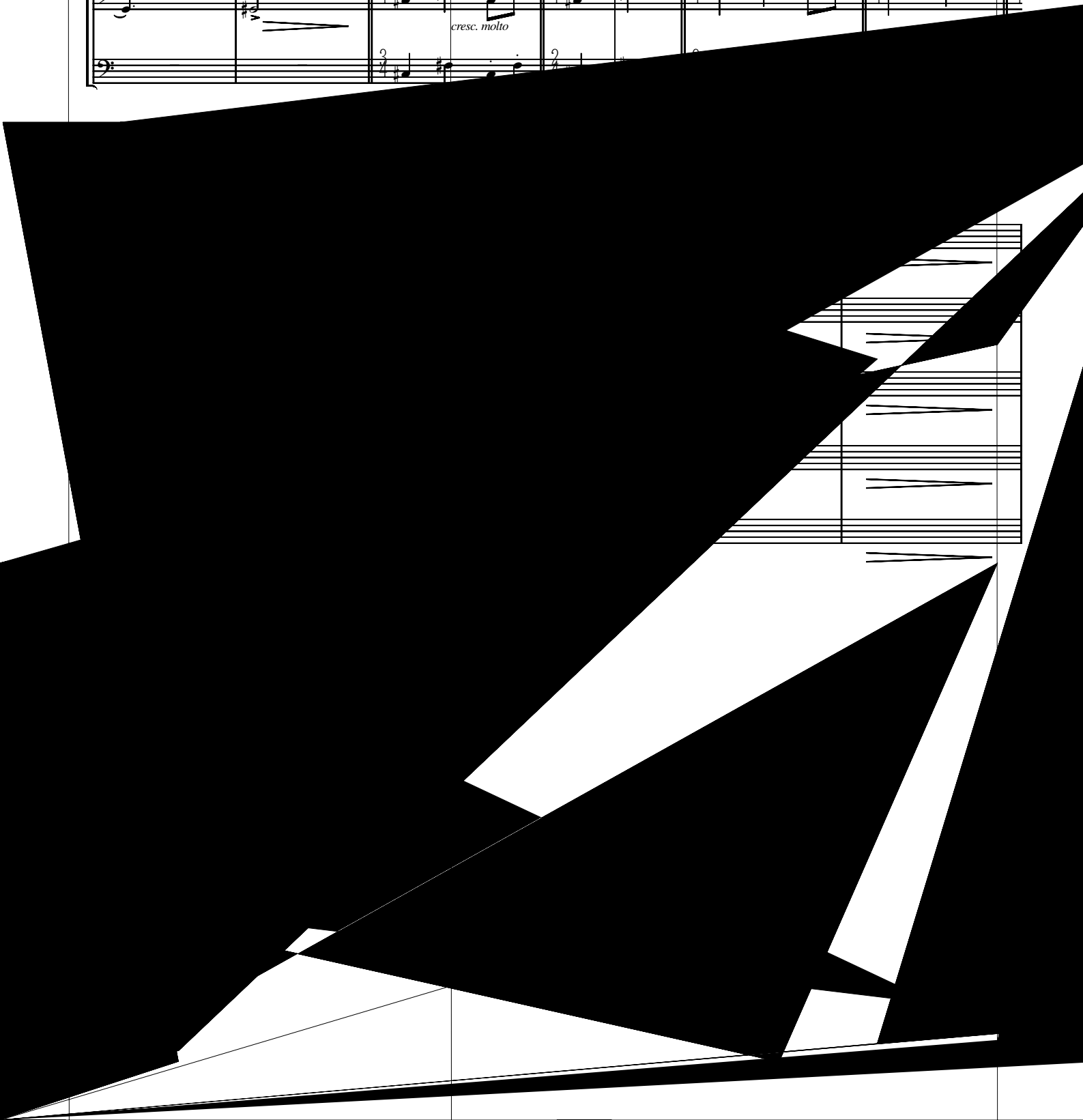
In 1957 he took the official course at the Conservatori Superior Municipal de Música in Barcelona and immediately afterwards became an assistant professor and, later, already a professor of harmony, counterpoint and musical forms, he was appointed as the centre's assistant director.

His output as a composer is extensive and varied, ranging from chamber work for several ensembles, symphonic works, a *cappella* choral or instrumental accompaniment works, children's cantatas, works for cobla (Catalan orchestra) including the extraordinary Rapsòdia per a Piano i Cobla (1953), the first ever work for this instrumental formation. The harmonisation of traditional songs and ballets also constitutes a considerable corpus in Manuel Oltra's work.

In 1994 he was awarded the National Music Prize in the Composition section and National Popular and Traditional Culture Prize in the Music section by the Generalitat de Catalunya.

rit. appena *stringendo al*-----

The musical score consists of five staves. The top staff is a treble clef with a key signature of one flat and a 2/4 time signature. The second staff is a treble clef with a key signature of one flat and a 2/4 time signature, starting with a piano (*p*) dynamic. The third, fourth, and fifth staves are bass clefs with a key signature of one flat and a 2/4 time signature. The second, third, fourth, and fifth staves all include the instruction *cresc. molto*. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The music features a mix of eighth and sixteenth notes, with some rests and slurs. The overall tempo and dynamics are indicated by the text at the top of the page.



poco rall.

a tempo

poco rall.

a tempo

This musical score consists of six staves, likely representing a piano and its accompaniment. The first staff is in treble clef and contains a melodic line with dynamic markings *F* and *f*. A dashed line is drawn above this staff. The second staff is also in treble clef and contains a similar melodic line. The third staff is in bass clef and contains a bass line. The fourth staff is in bass clef and contains a bass line. The fifth and sixth staves are in bass clef and contain bass lines. The score is divided into four measures, with time signatures of 2/4, 3/4, 2/4, and 2/4. Dynamic markings *F* and *f* are present throughout the piece.

Mesto q. = 44

Flauto

Violino I

Violino II

Viola

Violoncello

Contrabbasso

6

The image shows a musical score for page 13, consisting of six staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines. The first staff is a vocal line with lyrics. The second and third staves are for a piano accompaniment. The fourth and fifth staves are for a double bass accompaniment. The sixth staff is for a cello or contrabass accompaniment. The score includes performance instructions such as "non div." and "rit." (ritardando). The music is written in a key signature of one flat (B-flat) and a 4/4 time signature. The notation includes various note values, rests, and articulation marks.

Musical score for measures 32-37. The score is in 2/4 time with a key signature of one flat. It features a complex texture with multiple staves. The upper staves contain melodic lines with slurs and ties. The lower staves contain bass lines with 'arco' markings and dynamic accents. A fermata is present over a measure in the lower right.

Musical score for measures 38-43. The score continues with similar melodic and bass line textures. It includes dynamic markings such as 'p' (piano) and 'arco'. The texture remains dense with overlapping lines.

Musical score for measures 44-49. The score begins with the instruction *morendo* (diminuendo). It features a melodic line with a long slur and a bass line with 'pizz.' (pizzicato) markings. The texture is less dense than the previous sections.

15

The image shows a musical score for six staves, numbered 15 to 19. The first staff (treble clef) contains a melodic line starting at measure 15. The other five staves (treble, alto, tenor, and two bass clefs) are mostly empty, with some dynamic markings and hairpins. A diagonal line is drawn across the lower half of the page.

Staff	Measure 15	Measure 16	Measure 17	Measure 18	Measure 19
1 (Treble)	Melodic line				
2 (Treble)				Hairpin	Hairpin
3 (Treble)				Hairpin	Hairpin
4 (Alto)				Hairpin	Hairpin
5 (Bass)					
6 (Bass)					

35

cresc.

cresc.

cresc.

cresc.

arco

cresc.

42

f

dim.

f

dim.

f

dim.

dim.

dim.

dim.

50

p

poco cresc.

F

dim.

p

dim.

p

dim.

pizz.

p

poco cresc.

F

dim.

pizz.

p

poco cresc.

F

dim.

pizz.

p

poco cresc.

F

dim.

The image shows a musical score for page 57. It consists of six staves. The top staff is a single treble clef staff containing a sequence of four eighth notes: G4, A4, B4, and C5. A fermata is placed over the final note, C5. A black triangle is positioned above the staff at the end of the first measure. The remaining five staves are empty, each with its own clef: the second and third are treble clefs, the fourth is an alto clef, and the fifth and sixth are bass clefs. The staves are divided into measures by vertical bar lines.

77

Musical score for measures 77-81. The score consists of six staves. The top staff is a treble clef with a melodic line. The second and third staves are treble clefs with accompaniment. The fourth staff is an alto clef with a chordal accompaniment. The fifth and sixth staves are bass clefs, mostly empty. Measure 77 contains a melodic line in the top staff and accompaniment in the second, third, and fourth staves. Measure 78 contains a melodic line in the top staff and accompaniment in the second, third, and fourth staves. Measure 79 contains a melodic line in the top staff and accompaniment in the second, third, and fourth staves. Measure 80 contains a melodic line in the top staff and accompaniment in the second, third, and fourth staves. Measure 81 contains a melodic line in the top staff and accompaniment in the second, third, and fourth staves. The score is written in a key signature of one flat and a common time signature.

95

p *f* *dim.*

p *f* *dim.*

p *f* *dim.*

arco *p* *f* *dim.*

p *f* *dim.*

arco *pizz.* *f* *dim.*

102

p *f* *p*

pizz. *arco*

p *f* *p*

pizz. *arco*

p *f* *p*

pizz. *arco*

p *f* *p*

p *f* *p*

109

dim.

dim. *pizz.*

dim. *pizz.*

dim. *pizz.*

dim. *f*

dim. *f*

14

14

musical score for measures 14-20. The score is in G major (one sharp) and 4/4 time. It features five staves: two treble clefs, a tenor clef, and two bass clefs. The music includes triplets, slurs, and dynamic markings such as 'p' and 'unis.'. A fermata is present over the first measure of the fifth staff.

21

poco rit. *a tempo*

21

poco rit. *a tempo*

musical score for measures 21-26. The score is in G major (one sharp) and 4/4 time. It features five staves: two treble clefs, a tenor clef, and two bass clefs. The music includes triplets, slurs, and dynamic markings. A large black pencil graphic is overlaid on the right side of the score, pointing towards the end of the first staff.

A musical score consisting of five staves. The first staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a treble clef with a key signature of two sharps. The third staff is an alto clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps and the text "œ" below it. The fifth staff is a bass clef with a key signature of two sharps and the text "œ" and "p" below it. A double bar line is located between the fourth and fifth staves. The rest of the page is blank.

œ