



Adrià's Confessions

A Book-Concerto for Guitar and Orchestra by Marián Budoš
Written for guitarist Jacob Cordover

Inspired by the million-copy best-selling novel
Jo Confesso (Confessions) by Jaume Cabré



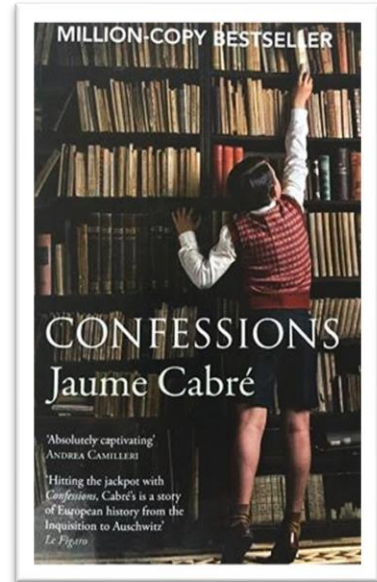
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ABOUT *Adrià's Confessions*

Adrià's Confessions (2020) is a concerto for guitar and orchestra written by the award-winning composer Marián Budoš (Australia/Slovakia). The concerto is inspired by the million-copy best-selling novel *Confessions (Jo Confesso)* by the author Jaume Cabré. Australian guitarist Jacob Cordover gave the premiere performance in 2021 at the iconic *Palau de la Música* concert hall in Barcelona with the *Orquestra del Reial Cercle Artístic* under the baton of Helena Bayo.

Adrià's Confessions is the result of art inspiring art across cultures, languages and mediums. After reading the celebrated multi-award winning, literary masterpiece *Confessions* by the Catalan novelist Jaume Cabré, Marián Budoš was so deeply impacted by the story, that it sparked within him the need to create a sound world for this book. This became the foundation for a unique piece of music, a *book-concerto* for guitar and orchestra. The book, *Confessions*, is described by the literary agent in symphonic terms, saying "...an instant bestseller in more than 30 languages, *Confessions* is an astonishing story of one man's life, interwoven with a narrative that stretches across centuries to create an addictive and unforgettable literary symphony." (Agencia Balcells)



The world premiere event of *Adrià's Confessions* was held in April of 2021 at the *Palau de la Música* in Barcelona presented by the *Reial Cercle Artístic*. It was made possible with the support of a \$50,000 grant awarded by artsACT (an Australian Government arts agency), as well as the support of the Australian Embassy in Spain, various Catalan and Australian organizations, and the enthusiastic backing of the author Jaume Cabré, the novel's publisher Edicions Proa, and the Agencia Literaria Carmen Balcells. The premiere was postponed a year due to the COVID pandemic, which also prevented the round-table discussion and press event that had been organized with the composer, author and performer sharing insights on their involvement in the project. Despite all the complications brought on by the pandemic, the premiere was attended by members of the Australian Embassy, the Catalan Government, the author and his representatives, and the audience filled all the available seats in the hall. The composer and members of the Australian Arts community, who were not able to attend due to the lingering COVID restrictions in 2021, had their words included in the program and read via video chat. The concert was recorded live for *Catalunya Radio* and subsequently broadcast. Highlights were featured on the news programs of TV3, Catalonia's public television station.



Support for the Premiere in Barcelona



- Author, Jaume Cabré
- Agència Literària Carmen Balcells, Barcelona
- Cabré's agent (until 2023), Gloria Gutiérrez
- Edicions Proa, the novel's publisher
- Institute Ramon Llull
- Reial Cercle Artístic, Barcelona
- Australian Music Centre
- Australian Embassy in Spain
- *artsACT*
- Knobloch Strings
- Guitarist, Jacob Cordover
- Composer, Marián Budoš

A BOOK TRANSFORMED INTO MUSIC

37

Fl. (Laura Baylina)

Ob. (Carme - Mother)

Cl. (Carolina Amato)

Bsn. (Félix - Father)

Hn. (Dr Budden / Dr Müß)

Tpt. (Drago Gradnik)

Tbn. (Félix Morlin)

Timp. (Perc. 1) *mf*

Glock. (Perc. 2) (Sheriff Carson)

Gtr. (Adrià)

Hp. (Sara)

Solo Vln. I (Bernat)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Adrià's Confessions is a unique and expansive piece of music which doesn't follow the typical form, or structure of an instrumental concerto. Described by the composer as a *book-concerto*, the piece is more like a musical retelling of a literary classic, with the main characters from the book assigned an instrument to allow them to communicate with each other, as they do in the novel: Adrià's best friend - the violin, the love interest - the harp, the mother - the oboe, the father - the bassoon, etc. The characters of the book often play solo, or with other instruments, usually in a duet, trio, or quartet, sometimes supported by the orchestra (especially the string section) and sometimes on their own. The guitar (Adrià) is the protagonist and interacts with other characters most frequently.

In the retelling of such a vast novel that spans Europe across several centuries, the composer has cleverly imagined a soundtrack to the book that, page by page, follows the characters, the plot and the emotions of the story. As with all great works of art, even if you've not read the book, the music is approachable, with a rich orchestration - big brass, lush strings, colorful winds and such memorable melodies that the audience can't help but be swept up on an epic journey of their own imagining. The composition is so communicative as to not require the audience's familiarity with the text. However, those that have read the book will be amazed at how clearly they can follow the dialogue and delight in reliving storylines of love and betrayal, and good and evil, told through harmonies and melodies.

The piece starts with a prologue and acknowledgment of the composer in the form of the *Cabré Fugue*. Spelling out the author's surname and inspired by J.S. Bach's Little Fugue in G minor, this fugue also introduces the book's principal characters.

After introducing the instruments and acknowledging the author, the concerto then follows the book's story page by page, with the 7 subsequent movements, named after the chapters in the novel, telling a story which glides effortlessly between centuries, and at the same time providing a powerful narrative that is at once shocking, compelling, mysterious, tragic, and humorous. The length of each individual movement is carefully calculated to reflect the number of pages of each chapter, the piece of music mirroring the book's structure, length and complexity.

The novel is a complex masterpiece and uses unique literary devices such as: jumping centuries or changing from 1st to 3rd person mid-sentence, changing from direct to reported speech, or two stories unfolding at the same time, thus creating a unique reading experience, as pointed out and praised by literary critics. There are a number of such literary devices that the composer carefully translates into a musical language, such as sudden changes of instruments mid-phrase, key-changes or two melodies 'melting' into one, without making the work too disjointed - because even if the listener has not read the book, it is still an interesting work to be enjoyed just on its musical merits alone.

The whole piece lasts around 57 minutes, encapsulating the magnitude of this intriguing novel written over 700-odd pages. Filled with surprises and emotional rollercoasters, it tells a story that embraces 500 years of European history - from the Inquisition to Auschwitz - and touches the darkest and the most loving parts of the human psyche, with characters that are complex, and incredibly appealing. The audience finds themselves drawn into and captivated by Jaume Cabré's world, not being able to turn away until the final page has been turned and the final note has fallen silent.

The image shows a page of a musical score for 'Adrià's Confessions'. It features seven staves: Solo Vc. (Miquel de Sasqueda/Brother Julià), Solo Cb.2 (Inquisitor General Nicolau Emeric), Vln. I, Vln. II, Vla., Vc., and Cb. The Solo Cb.2 staff has a vocal line with the lyrics 'No, now you will be dead.' and a dynamic marking of <f>. The Solo Vc. staff has a glissando marking. The Vln. I and Vln. II staves have long, sustained notes. The Vla., Vc., and Cb. staves have dynamic markings of <f>.

Canberra, 28 February 2020

2020 © Marián Budoš: 'Adrià's Confessions'
based on the novel Jo Confesso (Confessions) by Jaume Cabré (with the author's kind permission)

Marián Budoš

Dramatis Personae

Adrià Ardèvol i Bosch - *guitar*

Sara Voltes-Epstein - *harp*

Bernat Plensa i Punsoda - *violin (concertmaster)*

Fèlix Ardèvol (Father) - *bassoon*

Carme Bosch (Mother) - *oboe*

Matthias Alpaerts - *piccolo*

Laura Baylina - *flute*

Little Lola - *cor anglais*

Carolina Amato - *clarinet*

Daniela Amato - *bass clarinet*

Mr Berenguer - *contra bassoon*

Drago Gradnik - *trumpet*

Dr Konrad Budden / Eugen Müss - *horn in F*

Fèlix Morlin - *trombone*

Lorenzo Storioni - *solo 2nd violin*

Jachiam Mureda i Pardac - *solo viola*

Brother Julià / Miquel de Susqueda - *solo cello*

Dr Voigt / Sgr. Falagnami / Mr Zimmerman - *solo 1st contrabass*

Nicolau Eimeric - *solo 2nd contrabass*

Arapaho Chief Black Eagle - *marimba (percussionist 1)*

Alí Bahr - *suspended cymbal (percussionist 1)*

Sherriff Carson - *glockenspiel (percussionist 2)*

Amani Alfalati - *crotales (percussionist 2)*

BACKGROUND TO THE PROJECT

The celebrated Australian composer Marián Budoš first met Australian guitarist Jacob Cordover in the year 2000, when Jacob entered as a student at the Canberra School of Music studying for his Bachelor of Music Degree at the Australian National University. With minimal but continued contact after Jacob left Canberra in 2004, the two only recently reconnected following a recital Jacob gave in Canberra in September of 2018. In this concert, Jacob presented a program of *musical storytelling* – performing evocative, descriptive works, paired with the intention to open the audience's imaginations and use the music as a guide to navigate through stories of love, fear, life, death, joy and sorrow.



When the composer Marián Budoš finished reading the English translation of the Catalan novel *Confessions* by Jaume Cabré at the start of 2016, he was so moved by it that he could not stop thinking about the plots and the characters from the novel for weeks. The idea that this book must be turned into music sprang into his head, and from then on, he started sketching ideas for an orchestral work. After hearing Jacob's concert in Canberra, Marián, impressed with the ability to communicate a story to an audience through nothing but music, decided to turn Cabré's book into a guitar concerto written for Jacob Cordover.

In October 2018 the author Jaume Cabré, and his agent Gloria Gutiérrez, met with Marián and Jacob at the *Agencia Literaria Carmen Balcells* in Barcelona, where the author, thrilled with the idea, kindly gave permission to put his masterpiece to music.

THE FUTURE OF *Adrià's Confessions*

Classical guitarist Jacob Cordover maintains the exclusive rights to perform as soloist in this piece. The idea is to share this music with a wider audience and benefit from the great success and popularity of the novel and its author. To do so, and with the full backing and support from the literary agency, we are looking to make the most of the relaunch of the English translation of this literary masterpiece and pair performances of this piece with events surrounding the new expected uptake in interest in this book and its author by English speaking audiences.



ABOUT THE AUTHOR, COMPOSER AND GUITARIST



Author Jaume Cabré is an essential author in contemporary Catalan literature. For many years he combined his literary work with teaching and writing film and television scripts. His work - with the novel *Jo Confesso* (*Confessions*) deserving special mention - has been an overwhelming success in Germany, Italy, France and the Netherlands, making him one of the most important authors on the current literary landscape.

With over 1.5 million copies sold and translated into 30 languages, *Confessions* has been called a masterpiece of world literature by international reviewers, and awarded *The Athens Prize for Literature 2017, Stockholm, Kulturhuset Stadsteatern International Literature Prizem 2017, Prix Jean Morer des Vendanges Littéraires de Rivesaltes 2014, Prix Courier International 2013* and *Premi de la Crítica Catalana 2012* amongst others.

Selected Press Quotes:

- "One of the best novels of the last decade." - El Mundo
- "Exceptional." Sam Abrams
- 'Absolutely captivating' - Andrea Camilleri
- 'A work of art more than a novel' - Le Point
- 'Hitting the jackpot with *Confessions*, Cabré's is a story of European history from the Inquisition to Auschwitz' - Le Figaro
- 'The narrative unfolds with such creativity and mastery...perfection from an author who has reached the very highest level of excellence in his craft. This book has earned its place alongside the classics' - Joan Josep Isern
- 'Its complexity turns *Confessions* into a piece of writing that has the power to influence our view of the world - a quality belonging to the best of literature' - El Mundo
- 'Jaume Cabré deserves to be recognized for what he is, one of the greats of world literature' - Jordi Cervera



Composer Marián Budoš (b.1968) is an award-winning composer represented by the Australian Music Centre. He studied composition at the Australian National University with Jim Cotter and Larry Sitsky. Budoš has received a number of awards, the most prestigious being the 1998 SOZA (Slovakia's performance and mechanical right association's highest honour) Composer of the Year Award for his work *Two Worlds* for classical and semi-acoustic guitars, televised nationally on STV and later released on a CD of the same title, recorded at Slovak Radio.

Since his first commission in 1991, Budoš has written dozens of new works for numerous internationally renowned artists from solo through chamber to full operatic works (e.g. *Princess, For Love and War*, 2006 Tripoli production, National Museum of Korea, Seoul) and symphonic pieces (e.g. *My Canberra, Symphony no 2* commissioned to celebrate 100 years of Canberra in 2013) which were premiered in Australia, New Zealand, South Korea, USA, Cuba, UK, Germany, Poland, Slovakia, Czech Republic.

His orchestral music has been further performed by Slovak Sinfonietta, Lublin Philharmonics, Slovak Chamber Orchestra of Bohdan Warchal and *Archi di Slovaka*. He has also worked with some outstanding soloists, including cellist Monika Leskovar (Berlin), harpist Alice Giles (Australia), guitarist Tonie Field (Australia) and cellist David Pereira (Australia), just to mention a few.

Budoš also writes film music, most recently an orchestral score for an upcoming 2019 release of a thriller *The Bow Sisters* by Goldfish Productions, Australia. Budoš 's orchestral album *Heart On A Sleeve* with his three guitar concertos featuring conductor Oliver von Dohnanyi, Slovak Sinfonietta and the international talents of guitarists Remi Boucher (Canada), Jan Labant (Slovakia) and Peter Remenik (Czech Rep.) has been released digitally through TuneCore (USA) in all major stores. Music from this album has also been used in film (*A Touch of Courage: The Enlightenment*), Slovak TV commercials (Stop Domestic Violence Against Women campaign), as well as being regularly broadcast on 290 PB stations across the USA via Classical Guitar Alive.

Budoš's music has also been commercially released on other artists' albums, including The New Zealand Guitar Quartet, Sally Walker & Phillip Mayers, John Couch, etc. Budoš's music has been broadcast frequently on many national radio broadcasters, including Australian ABC Classic, Radio New Zealand, Slovak Radio, Classical Guitar Alive (USA), Havana Radio, various German radio stations, just to mention a few. His tribute to David Bowie, *The Passing of a Black Star*, from the same album was recently an album of the week on both ABC Classic and Radio New Zealand.

"It would be difficult to imagine finer musical performances ... Throughout it is obvious that Cordover has considered every nuance and phrase ... There is nothing superficial about the playing." - Classical Guitar Magazine



Australian Classical guitarist Jacob Cordover has enjoyed a varied and extensive international career as a concert and recording artist based out of his home in Spain.

Over the past 20 years, and across over a dozen countries in 4 continents, Mr. Cordover has appeared on stage as a soloist, in small chamber ensembles, and as soloist with orchestra, having performed in large concert halls such as Barcelona's iconic *Palau de la Música* and *l'Auditori*, Beijing's Centennial Hall, and the Cultural Centre of the Philippines' Main Theatre, as well as more intimate venues such as the Rix Centre in Bamfield, Canada; Raynham House's Ballroom in England's Norfolk; and at Montsalvat, in Melbourne, Australia.

Highlights from his career include 8 CD recordings, 4 as a soloist and 4 in duo, including 2 live recordings for the Association of Catalan Composers. "He has it all—technique, musicianship, inventive programming." - American Record Guide

Comfortable performing a wide range of musical styles, Mr. Cordover actively programs music from the Baroque to contemporary; audiences are as familiar seeing him give world premieres as performing forgotten 19th century gems on period instruments. "His interpretation of the Bach suite is one of the finest I have heard." (Classical Guitar Magazine). "This is simply the finest performance of Walton's Bagatelles I've encountered." (American Record Guide).

His interest in contemporary music, coupled with a strong belief that classical music should not be static but rather forward-looking, has led Mr. Cordover to collaborate with numerous composers as well as to premiere a wide range of works for guitar solo and in chamber music combinations, including: the world premiere of *Adrià's Confessions* by Marián Budoš; a new arrangement for guitar and orchestra by Melani Mestre of Enrique Granados' *Valses Poéticos*; the North American and Asian premieres of Leo Brouwer's *Baladas del Decameron Negro* for guitar and string quartet; and the world premiere of *Sepharad* – a piece for prepared guitar and flute by Catalan composer Carles Guinovart.

Mr. Cordover performs on several guitars: 2006 Greg Smallman and Sons guitar, Elias Bonet Monné (2015), José Ramirez P.C. (1965), and the Famiglia Vinaccia (1915). Mr. Cordover is a *Knobloch Artist* and exclusively uses Knobloch Strings.



Dear Jacob Cordover,

From the Carmen Balcells Literary Agency and as representatives of Jaume Cabré we want to provide all the support for the continuation of *Adrià's Confessions* concerts by the Australian composer Marián Budoš. A concert for guitar and orchestra that was premiered in 2021 at the Palau de la Música Catalana, in the charge of the Royal Cercle Artistic Orchestra and with the collaboration of the Australian Music Center, the Australian Council for the Arts, the Australian Embassy in Spain, Edicions Proa Publishing House, the Institut Ramon Llull in Barcelona and us, Carmen Balcells Literary Agency.

We hope that our support will help you continue promoting the work of Jaume Cabré.

Best wishes,
Teresa Pintó

DocuSigned by:

Teresa Pintó

Carmen Balcells Literary Agency team

Av. Diagonal, 580
08021 Barcelona
Spain



Sydney, 12 March 2021

A greeting from the Australian Music Centre
on the occasion of the premiere of *Adrià's Confessions* in Barcelona on 21 April 2021

Art is not something that takes place today, to be promptly put aside and forgotten by tomorrow. It lives in our consciousness well after the last paragraph has been read, and the last note has been heard. It lives within us, colliding and conversing with our thoughts and ideas, giving birth to new meanings and interpretations.

The story of *Adrià's Confessions* is an example in point. The idea for this new musical work wasn't born in isolation. When Marián Budoš first read the novel *Confessions* by the celebrated author Jaume Cabré, back in 2016, the stories and the characters refused to leave him. They resonated, first quietly, in the composer's mind – not unlike the strings of a guitar resonating in the absence of the guitarist – until their demands grew so insistent that they could no longer be ignored. An idea for a new work of art, a musical one, was born.

It wasn't until some years later, when Marián heard Jacob Cordover play a concert in Canberra, that these ideas took a decisive turn. The new work was to be a concerto for guitar and orchestra, with the soloist playing the protagonist of Cabré's novel. As a next step, the composer and the writer met in Barcelona to discuss details to agree on a structure for the new work, mirroring the chapters of the novel. Perhaps unusually, the composer continued to consult the book during his composition process.

Today we mark an important moment. After a year's delay caused by the worldwide pandemic, we are about to hear a new work for the very first time, brought to life by the fine musicians of the Orchestra of the Reial Cercle Artístic de Barcelona. Marián Budoš will not be able to attend the premiere, the pandemic preventing him from travelling, but his music, based on the work by Jaume Cabré, will take us, once more, on a new artistic journey.

Tonight's performance, a collaboration between artists from Australia and Spain, has a powerful message: the creative process knows no limits of geography or imagination.

The Australian Music Centre congratulates the creative team, the performers and everyone that has contributed to tonight's performance. May it lead to many other performances, and many new artistic discoveries.

Genevieve Lacey
Chair of Board
Australian Music Centre

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Australian Music Centre Ltd
ABN 52 001 250 595

PO Box N690 GROSVENOR PLACE NSW 1220 AUSTRALIA
T. +61 2 9935 7805 / 1300 651 834 E. info@australianmusiccentre.com.au
www.australianmusiccentre.com.au



The History of Adria's Confessions – a forward by the composer

After reading the literary masterpiece *Jo Confesso* (Confessions) by Barcelona's own Jaume Cabré during my summer holiday in 2016, I could not stop thinking about the characters and plots for weeks. The book encompasses over 500 years of European history from the Spanish Inquisition to Auschwitz, through intricate plots, relationships and unique use of literary devices.

Having grown up in Europe as a child in the 60s and 70s to parents who were born in the war and having my grandparents tell me their own stories from the war (my grandfather was imprisoned in a German labour camp for over two years), this book resonated with me very strongly and has left an impact I was not anticipating.

It was clear to me that the magnitude of this masterpiece required an orchestral force. In 2016, I started sketching first ideas for a symphony, but when I saw the Barcelonabased Australian guitar virtuoso Jacob Cordover play a concert in Australia in September 2018, I changed my mind and realised that a concerto for a guitar and orchestra, where the guitar is the main character Adria, whose stories are told in interactions with the other characters, portrayed by selected orchestral instruments, would be a much more suitable option than a large symphony. Jacob agreed to be the soloist and to help with the project from Barcelona.

In October 2018 Jaume Cabré, his agent Gloria Gutiérrez, Jacob Cordover, and I met at Agencia Literaria Carmen Balcells in Barcelona, where I was kindly given a permission from Jaume Cabré to put his masterpiece to music. Many people have been involved in the organisation of this project since then, and I would like to thank everyone for their support, which made it possible for this project to be staged here in the beautiful Palau de la Música, including:

The ACT Government, Reial Cercle Artístic de Barcelona, Australian Embassy in Madrid, Agencia Literaria Carmen Balcells, Australian Music Centre, Raval Edicions, Ramon Llull Institut, and anyone else that I might not be aware of.

My eternal gratitude goes to Jaume Cabré for letting me put his novel to music, to Jacob Cordover for believing in and supporting this project all the way through with his tireless work and also being the soloists tonight, and Cesar Mateos and his team at Reial Cercle Artístic de Barcelona for organising together with Jacob all the logistics of the concert, rehearsals, roundtables, etc.

Thank you!

Marián Budoš

CONTACT INFORMATION

ARTIST CONTACT:

Jacob Cordover
jacob@jacobcordover.com

MANAGER CONTACT:

Laura Karney
manager@jacobcordover.com

WEBSITE:

www.jacobcordover.com

SOCIAL MEDIA:

 [@jacobcordover](https://www.instagram.com/jacobcordover)

 [jacob.cordover](https://www.facebook.com/jacob.cordover)



