



Rincón mágico

Turina complete guitar works

José Manuel Dapena, guitar



Rincón Mágico - Magical corner - is the place where Joaquín Turina worked from 1914 to 1949, giving life to over a hundred compositions.

Rincón Mágico es el lugar donde Joaquín Turina trabajó desde 1914 hasta 1949, dando vida a más de cien composiciones.

Alfredo Morán
www.joaquinturina.com

English 4 - Español 16

Danzas fantásticas Op 22

- 1 - Exaltación - 4:55
- 2 - Ensueño - 6:09
- 3 - Orgía - 5:01

Danzas gitanas Op 55

- 4 - Zambra - 4:14
- 5 - Danza de la seducción - 3:37
- 6 - Danza ritual - 3:23
- 7 - Generalife - 2:05
- 8 - Sacro-Monte - 1:52

Cuentos de España Op. 20

- 9 - nº4, En los jardines de Murcia - 3:07
- 10 - Sevillana Op. 29 - 5:36
- 11 - Fandanguillo Op. 36 - 4:30
- 12 - Ráfaga Op. 53 - 2:32

Sonata Op. 61

- 13 - Allegro - 3:26
- 14 - Andante - 4:07
- 15 - Allegro vivo - 2:53

Homenaje a Tárrega Op. 69

- 16 - Garrotín - 2:08
- 17 - Soleares - 2:03

Total Time: 61:37

Joaquín Turina (1882-1949)

José Manuel Dapena, guitar





There is no greater vertigo than that produced by a sheet of white paper.

Joaquín Turina



RINCÓN MÁGICO

Transcriptions and original music for guitar by Joaquín Turina

The master Joaquín Turina (Seville 1882 - Madrid, 1949) wrote many of his musical compositions for the piano, which he performed outstandingly. He wrote five original pieces for the guitar, more than any other composer or guitarist, which proved to be among the highlights of Spanish nationalism in the first half of the 20th century. The sound of the guitar provided a source of inspiration for many works in his catalogue as the fundamental instrument used in popular Andalusian music.¹

On this CD, we find transcriptions of original pieces for the piano performed by José Manuel Dapena and the five pieces originally written for the guitar in arrangements which incorporate elements of recently published manuscripts.

Guitar transcriptions

Danzas fantásticas, op. 22

(1. Exaltación – 2. Ensueño – 3. Orgía)

Initially written for the piano in August 1919, the *Danzas fantásticas* were orchestrated by the composer between September and December in the same year, “to create them with sufficient polychromy to adapt them to the instrumental palette,” in his words.² Turina also tells us, “the idea was to compose three symphonic pieces, based on dance and folk rhythms but with original elements.”³ In addition to his skills as a composer and a pianist, we shouldn't forget he was also a writer whose quality of work can be seen in the numerous pieces which have been preserved. At the conference in Havana in 31st March 1929 which was entitled, *How to create a piece* (or, as the same text also says “how I create a piece,”) Joaquín Turina dedicated the following explanation to this suite:

“ (...) The **Danzas fantásticas** include epigraphs taken from a novel: *La Orgía*, by José Más however, that is not to say that the literary matter has anything to do with the music. The three epigraphs have a certain connection to musical spirit and, some chorographically, to the three dances. They are states of mind expressed rhythmically under the eternal law of contrast. (...)”

The first dance, *Exaltación* recalls the *Aragonese jota*, which begins with the following epigraph: “It seems as though the figures from this incomparable scene are moving within the calyx of a flower”.

¹ Vid. article by D. Alfredo Morán which makes special reference to this aspect: MORÁN, Alfredo: “La guitarra en la obra de Joaquín Turina.” In: *GUI/Tart*, Avellino (Italia), year I, nº 2, May-June 1996, pp. 22-24.

² IGLESIAS, A.: *Escritos de Joaquín Turina*, Madrid: Editorial Alpuerto, 1982, p. 114.

³ Comentario al concierto de la Orquesta Nacional, 11.IV.1947. In: MORÁN, A.: *Joaquín Turina a través de sus escritos*, Madrid: Alianza Editorial, 1997, p. 286.

The second dance, *Ensueño*, is based on the rhythm of the Basque *zortzico*, although its central part is frankly Andalusian. The epigraph states, " *The strings of the guitar, the sound, were like the cried from a soul that could no longer bear the bitterness.*"

The third dance takes the name from the novel, *Orgía*, and it is a song to the chamomile-scented wine from Sanlúcar de Barrameda, the *Ciudad de plata*, located in the estuary of the Guadalquivir, a lovely mix of sea and vineyards, beach and wineries, white cottages and narrow streets. José Más gives us an exact epigraph: "*The perfume of flowers is combined with the scent of chamomile, and from the bottom of narrow glasses, filled with unique wine, like incense, joy is felt*". (...)”⁴

To this, we can add a brief analysis of each:

Exaltación starts with an introduction formed of two repeated bars, with impressionist harmonies, plus a bar leading to ascending and descending demisemiquavers in tempo vivo. This section ends with another bar which recreates the initial motif and gives way to the traditional rhythm of the Aragonese Jota. This and other *jotesco* themes evolve and alternate with impressionist passages up until the reprisal of the introduction and the start of the first Jota theme, finishing by mixing chords away from the tone of the popular theme, gently ending in D Major.



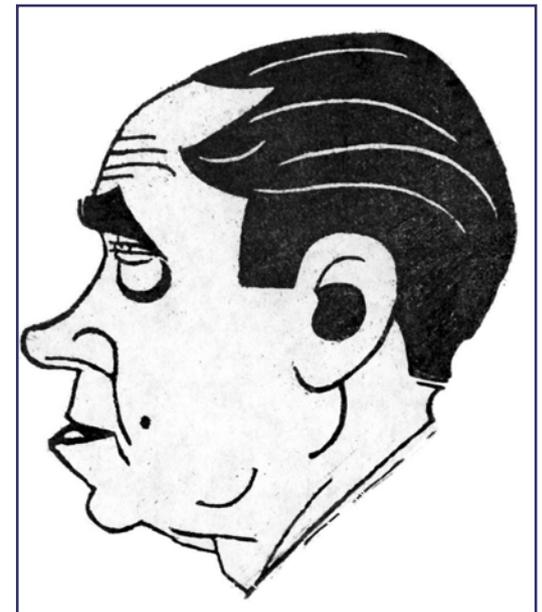
Ensueño opens with a cadenza which precedes the *zortzico* rhythm, first by way of introduction with a note and repeated chords, then in the main melody *with popular and ingenuous feeling*. A little later comes the most singable part of the *zortzico*, which, after a modulating passage, masterfully links up with the second theme of the piece, this time inspired by Andalucía, as cited by the author. At the climax, we hear a new, short romantic melody, in a treble register and with a three-against-two rhythm, which ends with the Andalusian or Spanish cadenza (la-so-fa-mi) repeated three times. Another

⁴ IGLESIAS, A.: *Escritos de Joaquín Turina, op. cit.* pp. 109-110.

chromatic passage leads to the reprisal of the *zortzico* and the Andalusian theme, finishing with an ostinato in the Basque rhythm and the main melody diluted to the sharp.

The analysis of *Orgía* details what the composer said about it at the aforementioned conference (the numbers in brackets indicate each part of the piece):

"(...) It has two important elements to it: the vision of a popular scene and the need for a defined rhythm seeing as it is a dance. Two rhythms use the people of Seville for their dances: one of them is the *seguidilla* or *sevillanas*, the other is a term halfway between *pasodoble*, *garrotín* and *farruca*. We opted for the latter, this was not a random choice. The reason is, the first dance, *Exaltación*, was composed using a ternary rhythm, similar to the *seguidilla*, and that means, for contrast, we should have a binary rhythm (...) We wrote *Orgía* in D, which almost imposes it the first dance on it. In all series of musical pieces, the first is always the boss. The architecture of *Orgía* couldn't be as complicated due to its character as a dance. We will adopt a form in five parts, in such a way that the odds, 1st, 3rd and 5th match and so do the evens, 2nd and 4th. As the opening theme must have a strong rhythm (1) we will prepare it with four preliminary bars. Therefore this part is short and it needs strengthening. To do this, we have great recourse to that which is deeply embedded in Sevillian culture: the guitar, the essential flamenco instrument at popular Andalusian meetings. When the *singer* and the guitarist come together, as he takes a break from his trills, this is a way of showing off dynamic and colourful cadenzas which are so brilliant. I'm going to use, to complete the first part of *Orgía*, one of these cadenzas, called *falsetas*, first on its own before adorning it with musical harmonies (2). As the dance is unirhythmic and in every musical piece, contrast is a very important factor, the second part should be as different from the first as possible. (...) Suddenly a very popular and very intimate melody emerges, divided into two phrases, maybe a question and answer, probably a declaration of love, because the two phrases are similar, but not the same. Then all is silent except for the lilting rhythm of the steps (3). The third part marks the return to



the initial themes. The key, which had sweetly risen to a *D* major, again becomes a minor. The rhythmic theme and the guitar *false*ta are very closely connected and tend to be synthesised. (...) The fifth (sic)⁵ part is divided into three. There is a theme (in *G* major), a little fragile and as a *scherzo*, which was used as background and atmosphere in a lyrical comedy called **Margot** (4). Said theme is cut short by the popular and idyllic melody (...). The fifth part of *Orgía* returns to the original hue. The dance begins and the rhythm gains pace (...). A design which appears new but is actually a resumption of the previous formulas prepares for the third return to the initial theme (5), this time it is captivating and more synthetic since it is not accompanied by the guitar *false*ta. Like an avalanche, the chords climb upwards. The couples bump into each other in a choreographed frenzy. (...) And in the silence, from the corner of the patio, you hear the idyllic melody, as if it was a complaint (...). A fairly short period as the dance takes flight again and then ends.”⁶

In addition to the orchestration realised by Turina, there are transcriptions of *Danzas fantásticas* for various instrumental ensembles: two pianos, three guitars and a piano and string sextet among others.



In terms of the transcription we are examining, one of the reasons for this work’s great success and recognition from the public can be found in the third dance. The player himself said: “*Perhaps Joaquín Rodrigo was the exception and the Concierto de Aranjuez is his most famous work despite him not being the guitarist. In Turina’s case, Orgía, used by Osborne in his famous bull advertisement and, generally, recognised in collections of Spanish music, films and other announcements, is the work for which Turina is best known away from the guitar.*” On the transcription, he wrote: “*I have completed the arrangement from the piano version. There are always three voices, the base on the sixth and fifth strings of the guitar, the main theme on the central strings and then the counterpoint of the winds on the first string. Tuning the sixth to D, the bass is always in the air, therefore you only have to think about maintaining the two higher voices.*”

⁵ For the description, it is possible that it is the *fourth* part and not the *fifth*.

⁶ IGLESIAS, A.: *Escritos de Joaquín Turina*, op. cit. pp. 111-113.

Danzas gitanas, op. 55

(1. Zambra – 2. Danza de la seducción – 3. Danza ritual – 4. Generalife – 5. Sacro-Monte)

This is the first of two series that Joaquín Turina composed and placed under this title. Composed for the piano between 1929 and 1930, it was orchestrated by the author himself upon the request of the Director of the Arturo Saco del Valle orchestra (November 1930). The first performance of the piano version took place in 1932 at Madrid’s Comedy Theatre, with José Cubiles as the performer. However, two years earlier, shortly after completing the instrumentation, dances 1, 2, 3 and 5 were performed in their orchestral versions.

According to José Luis García del Busto, “the *Zambra* presents a brief introduction in *adagio*, based on chords without the third degree. Then, there is the traditional dance-song-dance pattern. The *Danza de la seducción* is a great motivator within its briefness. The *Ritual* comprises two simple motifs, one of them purely rhythmic. *Generalife* is a *polo gitano* with a melody similar to *El amor brujo* by Falla and, in the instrumental, there is a burst of high virtuosity. The suite concludes with *Sacro-Monte*, a brilliant and gypsy-inspired section which seamlessly links into the initial *Zambra*. ”⁷ It also refers to the last dance. Once again we find words from the composer: “*Sacro-Monte* is a *farruca* taken from life, that is to say as close as possible to the authentic gypsy formulas.”⁸

On the transcription, José Luis Turina, the composer and nephew of Joaquín Turina, advised the guitarist José Manuel Dapena on gypsy Dances, saying they should have a tessitura much like the guitar. There are times when the chords are typical of the instrument, with tremolos note repetitions imitating the strumming of the guitar. It rarely passes from the deep sixth string and sometimes it looks to have been written for the piano with two treble clef, which makes the transcription much easier. The performer also mentions his love of these pieces when, thanks to the generosity of D. Alfredo Moran, he had the chance to see Turina’s original manuscript for the piano, the first copy in pencil, on very grey lined paper and with the pencil already well-used. Here we have chosen to retain the original tone of the pieces throughout the suite, therefore it has been necessary to simplify the music’s harmonic density.

⁷ García del Busto, J.L.: *Turina*, Madrid: Espasa Calpe, S.A., 1981, pp. 87-88.

⁸ TURINA, J.: ‘*El canto andaluz en el arte de la música*’. Conference held (13.VI.1936) at the Liceo Andaluz in Madrid. Manuscript, p. 16. In: MORÁN, A.: *Joaquín Turina a través de sus escritos*, op. cit., p. 397.

Cuentos de España, op 20

4. En los jardines de Murcia

This piece forms part of the first series entitled *Cuentos de España* composed between July and September 1918 (the second is his op. 47) entitled *Historia en siete cuadros*, the fourth one is described by Turina as: “ (...) *It is the sensual and enervating atmosphere of nature in all its greenness. It is also semiseria dialogue at the boundary of friendship and gallantry. The themes are complete.*”⁹

The whole suite was debuted by Joaquín Turina himself as a pianist in Malaga’s Philharmonic Society in November 1918, and was dedicated to his friend José Colóm. The original score is in the possession of the Colóm family in Sanlúcar de Barrameda (Cádiz).

Federico Sopena speaks to us about the intimate nature of Turina’s music for the piano, as opposed to the romantic piano pieces. In practical terms, it refers to this work: “*In Cuentos de España, Turina gives us his travel diary. During these years, the great Spanish composer worked happily as a soloist and on those trips he leaves us a sort of postcard but saves the transience of the moment. It is not descriptive music, he insists: it is the lyrical summary of what remained with me after I saw the most diverse landscapes. (...) In Los jardines de Murcia (sic) the poem is a little impressionistic, but only a little, because we are not looking at a landscape of clouds or darkness, but standing before a blazing sun that makes the colours come alive.*”¹⁰

In terms of transcriptions, we found that with *Juegos*, there is an orchestral suite comprising seven numbers, which are taken from *Cuentos de España* (1st series), op. 20 and four from *Niñerías* (1st series), op. 21. The third piece is specifically *En los jardines de Murcia*.



9 MORÁN, A.: *Joaquín Turina a través de sus escritos*, op. cit. p. 279.

10 Comments included on the LP *Regal 33LCX 134*, Esteban Sánchez.

To complete these musical transcriptions for the piano, the guitarist sought a work where the melody could be played on the guitar without problems along with a romantic accompaniment in A Major, the arpeggio of which is well-suited to the guitar. The second reason for the work is a childhood theme, a song for children. José Manuel Dapena comments, “*The difficulty with this arrangement is the three against four which appears at the end. It is easier to write for independent hands on the piano than separate fingers on the guitarist’s right hand. I used the same right hand fingering that appears in the famous three to four in Britten’s Nocturnal but with Turina’s tonal chords. The result is similar to the piano.*”



Original music for guitar



Sevillana, *Fandanguillo*, *Ráfaga*, *Sonata para guitarra* and *Homenaje a Tárrega* are the titles of the works that the Sevillian composer originally composed for the guitar. These works were composed between 1923 and 1932, the period when he created the most significant pieces in his catalogue. In this same period, the guitarist Segovia commissioned new works to some Spanish and foreign composers with the aim of expanding his instrument's contemporary repertoire. Thanks to Segovia, prejudices of the time about the possibilities of the guitar as a concert instrument were overcome and his repertoire was significantly expanded with works by

composers not guitarists, which was unusual at that time.

As well as Segovia, performers such as Regino Sainz de la Maza and Narciso Yepes approached these pieces and realized the works contained some features which were uncharacteristic of Turina's music. At this point we should note that Segovia often corrected the works that others had written for him. The following quote relates to these changes and how Segovia advised the composer on writing for his instrument:

"(...) At first he wasn't keen to respond positively to my repeated requests. Turina did not have adequate instrumentation data to begin, with a free and accurate hand, writing for a polyphonically technical instrument as intricate as the guitar.

He took works by Sor and Giuliani, Tarrega's transcriptions and mine, I advised him to compose imaginatively for a violin using *six* strings, without arches, pressing it with the four fingers on the right hand - the little finger isn't used - and he finally gave me, adapted to the guitar, beat by beat, what he was writing. It wasn't necessary. After two months, Turina composed the *Sevillana*, like *Minerva* from his father, it was grown-up, beautiful and armed with all the resources and attractions that are required of a masterpiece. Naturally it had to be partially transcribed from its original version to suit the guitar. But this was not complete or very important. It was only in isolated phrases that we removed the duplication of notes, we inverted chords and we looked for different and simplified melodic harmonies. Turina understood and welcomed the changes I was proposing and so I remembered, when writing my reasons that, years later, *Fandanguillo* - one of the most perfect short pieces in contemporary Spanish music - suited the technical nature of the guitar so well that it went into it more easily than we both thought. (...)”¹¹

¹¹ MORÁN, A.: "Andrés Segovia: "Turina y la guitarra." In: "Academia," *Boletín de la Real Academia de Bellas Artes*, Madrid, 1983, nº 56, pp. 63-64.



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