



AirClassical
SAMPLE



José Manuel Dapena
... al pie de una guitarra

Guitar music inspired by poetry of Miguel Hernández

**Entro despacio, se me cae la frente
despacio, el corazón se me desgarrá,
despacio, y despaciós y negramente
vuelvo a llorar al pie de una guitarra.**



**I enter slowly, I bow my head
slowly, my heart is torn
slowly, and slowly and blackly
I weep again at the feet of a guitar.**

**Vuelvo a llorar al pie de una guitarra
I weep again at the feet of a guitar
Miguel Hernández**

Isaac Albéniz (1860 - 1909)

- 1 Granada T.61 A, Op. 47 No 1 (Partial Capo) - 5:08
- 2 Rumores de la Caleta T.72 F, Op. 71 No 6 - 3:47
- 3 Leyenda T.61 E (Asturias Op. 47 No 5) - 6:28
- 4 Mallorca T.79, Op. 202 - 6:01
- 5 Sevilla T.61 C, Op. 47 No. 3 - 4:35

“Andaluces ... nacidos entre guitarras” - “Como el mar de la playa ...”

“Asturianos de braveza” - “Ciudad de manzanilla ... Sevilla?”

Eduardo Sainz de la Maza (1903 - 1982)

- 6 La Muerte - 3:12
- 7 Campanas del Alba - 5:18

“Callo después de muerto” - “Oro en caldo, la campana”

Vicente Asencio (1908 - 1979)

- 8 Tango de la casada infiel - Homenaje a Lorca - 2:52
Suite Mística
- 9 Getsemaní - 2:43
- 10 Dipso - 5:34
- 11 Pentecostés - 2:35

“Tú sabes, Federico ... vuelvo a llorar al pie de una guitarra.”

“A María Santísima ...” “... al pan, a Dios y al vino.”

Francisco Tárrega (1852-1909)

- 12 Estudio de velocidad - 1:53
“Que velocidad, la gravedad ...”

Leo Brouwer (1939 -)

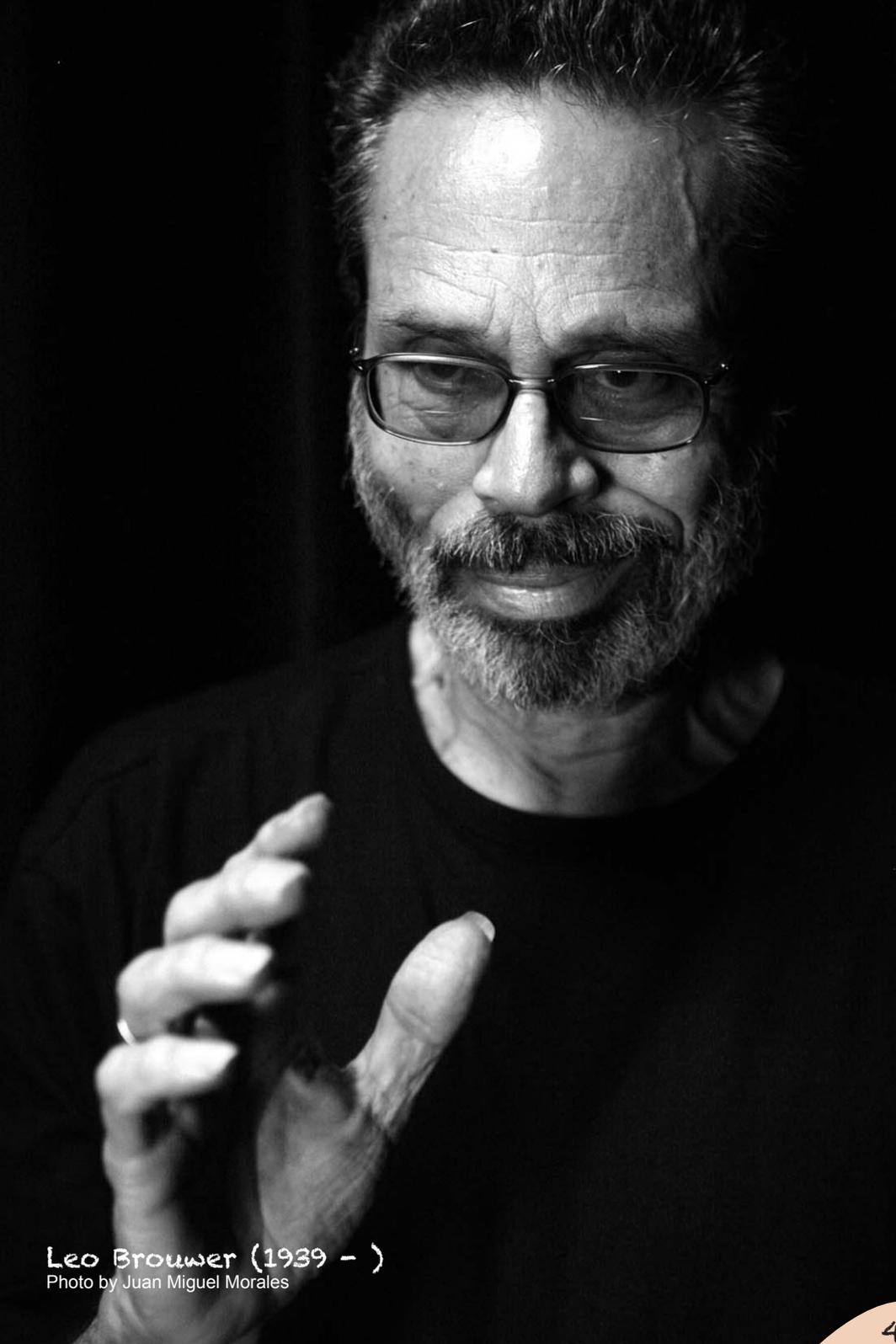
Preludios epigramáticos - Sobre textos de Miguel Hernández

- 13 “Desde que el alba quiso ser alba, toda eres madre” - 1:29
- 14 “Tristes hombres si no mueren de amores” - 2:08
- 15 “Alrededor de tu piel, ato y desato la mía” - 1:48
- 16 “Ríe, que todo ríe: que todo es madre leve.” - 1:18
- 17 “Me cogiste el corazón y hoy precipitas su vuelo” - 1:44
- 18 “Llegó con tres heridas - la del amor, la de la muerte, la de la vida” - 0:57

Total Time: 60:02

All arrangements by José Manuel Dapena - www.manueldapena.com





Leo Brouwer (1939 -)
Photo by Juan Miguel Morales

The guitarist José Manuel Dapena performed a series of concerts at the Cervantes Institute in 2010 to mark the one hundredth anniversary of the birth of the Spanish poet Miguel Hernández. Dapena accompanied a reading of poems that had a bearing on works written for the instrument. These performances inspired this CD.

Thus Miguel Hernández describes the cities of Spain like Albéniz in his *Suite española* [Spanish Suite], with delightful poems where, for example, text and music describe Seville as *Ciudad de manzanilla* [City of *manzanilla* wine], evoking the aroma of this Andalusian wine. Hernández dedicated a wonderful poem to García Lorca, while Asencio paid homage to Lorca in a tango that mentions the guitar. The title for this CD is taken from the poem and inspired to play Eduardo Sainz de la Maza's composition *La Muerte* [Death], in which the poet cries out: *Callo después de muerto* [I shall fall silent when I am dead].

Mystic poetry is an important strand in Miguel Hernández' work and this is well-reflected here with *Getsemaní*, *Dipso* and *Pentecostés* [Gethsemane, *Dipso* (from the Greek 'I thirst' – see John 19.28) and Pentecost]. The love poems are those that give meaning to the Leo Brouwer collection. Thus we have Hernández' poem: *Llegó con tres heridas - la del amor, la de la muerte, la de la vida* [I came bearing three wounds – Love, Death and Life] [cf Leo Brouwer, *Preludios epigramáticos*: 6].

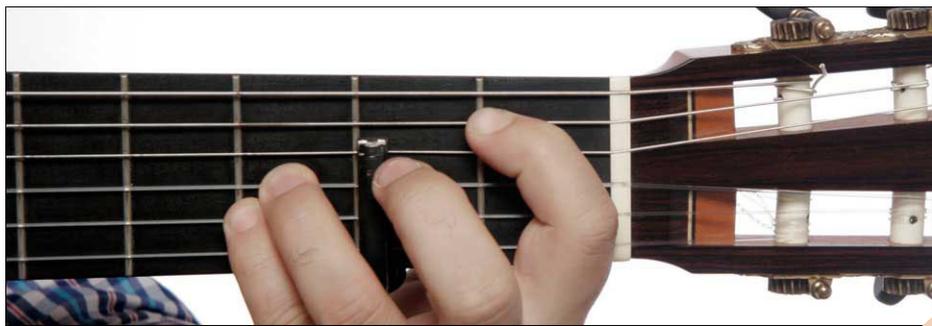
The five works by Isaac Albéniz (1860-1909) played by José Manuel Dapena on this CD were written between 1883 and 1889, in the years preceding Albéniz' international career as a composer-pianist. Albéniz never composed for the guitar but his music and memory were inextricably linked to the instrument from 1894 onwards, when his friend Francisco Tárrega decided to both adapt his brilliant piano pieces for the intimate language of the guitar, revealing new aspects of these works which were later explored by two of his disciples—Miguel Llobet and Emilio Pujol—and later still, internationally disseminated by Andrés Segovia.

Jacinto Torres, the world's greatest expert on Albéniz, says *Suite espagnole* T 61 “perfectly exemplifies the complex relationships between Albéniz and his editors as well as the unusual nature of his approach to composition, with his idea that works should form part of collections. In practice both the concept and completion of collections posed serious difficulties”. It is well-known that Albéniz—particularly in the early years of his musical career—tried to sell publishers everything he composed and was not averse to putting a new gloss on old works if it meant he could make a bit more money.

The *Suite espagnole* [Spanish Suite] was premiered at Salón Romero in Madrid on the 24th of January 1886, with three pieces: *Granada*, *Sevilla* and *Pavana*. Given the concert's success, Albéniz negotiated with Benito Zozaya to publish the score but it was not the same as the work performed at Salón Romero given that Albéniz had cut out *Pavana* and composed two new pieces: *Cataluña* and *Cuba*. Although the cover of the *Suite espagnole* score announced eight pieces (*Granada*, *Cataluña*, *Sevilla*, *Cádiz*, *Asturias*, *Aragón*, *Castilla* and *Cuba*), the first edition contained just four (*Granada*, *Cataluña*, *Sevilla* and *Cuba*). The remaining four pieces were not published until the Zozaya-Casa Dotesio edition (1901). Thus each of the *Suite espagnole* pieces can and ought to be considered as free-standing works and indeed it was how Albéniz himself thought of them throughout his career. Albéniz, also re-arranged the pieces in all kinds of ways: there are those for orchestra, composed in Madrid by Tomás Bretón from 1887 onwards and those for guitar, composed in Alicante by Francisco Tárrega from 1894 onwards.

The serenade *Granada* T.61 A, dedicated “in memory of *Señora* Gracia Fernández Palacios de Recur” (founder of the *Protectorado de la Infancia de Sevilla* [Seville Foundation for The Wardship of Children], was given various opus numbers, depending on the edition. In a letter to Rafael Moragas, Albéniz described it as “a serenade to the heights of romanticism yet sad to the depths of despair. Above all, it is a harrowing, heart-rending lament.” It was Albéniz' first piece transcribed for guitar by Tárrega in E major and was so well done that it became part of the guitar canon, even though it was written for a smaller instrument with gut strings.

José Manuel Dapena wrote his own transcription in D major for a 21st century guitar, placing a partial capo in which only the first four strings are pressed while the last two strings are open. In this Dapena version, there are many more strings resonating free, allowing the embellishments to be performed easily. There are even passages in which the guitarist press the notes above and below the capo, allowing new chords to be played on the instrument.



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