

# ADAM LEVIN

21<sup>st</sup> CENTURY SPANISH GUITAR VOLUME 4

MORALES-CASO, BALADA, MUÑIZ, TURINA, BROTONS



FRAMEWORKS  
RECORDS

Foto: Mauricio Leon Vazquez. Grandes de Honduras.

$\text{D} = \text{c.m.} 168$

This is a handwritten musical score for a marimba piece. The score consists of six staves of music, each with a unique rhythmic pattern. The first two staves begin with grace notes and a dynamic of  $\text{sub p}$ . The third staff starts with  $\text{sub p}$  followed by a dynamic of  $(\text{sonoro})$  codas. The fourth staff begins with  $\text{codas}$  and ends with  $\text{poco a poco}$ . The fifth staff starts with  $\text{poco a poco}$  and ends with  $\text{poco a poco}$ . The sixth staff concludes with  $\text{step (sonoro) codas poco a poco}$ . The score is written on five-line staves with various note heads and stems. Measures are separated by vertical bar lines, and rests are indicated by horizontal dashes. The tempo is marked as  $\text{c.m.} 168$ .

# ADAM LEVIN

## 21<sup>ST</sup> CENTURY SPANISH GUITAR, VOLUME 4

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### CD 1

Total: 30:42

**EDUARDO MORALES-CASO** B.1969

**Concierto de La Herradura** 2012

- |   |                           |       |
|---|---------------------------|-------|
| 1 | I. Allegro brillante      | 12:34 |
| 2 | II. Larghetto malinconico | 9:39  |
| 3 | III. Vivo con fuoco       | 8:27  |
- 

### CD 2

Total: 50:18

Total Playing Time: 81:00

**LEONARDO BALADA** B.1933

**Caprichos No.14** 2017

- |   |   |      |
|---|---|------|
| 1 | Abstractions of "Concierto de Aranjuez" | 8:09 |
|---|---|------|
- 

**JORGE MUÑIZ** B.1974

**Portraits from the Heartland** 2015

- |   |               |      |
|---|---------------|------|
| 2 | I. Calmo      | 5:18 |
| 3 | II. Bluegrass | 4:35 |
| 4 | III. Agitato  | 3:39 |
- 

**JOSÉ LUIS TURINA** B.1952

- |   |                       |       |
|---|-----------------------|-------|
| 5 | <b>Arboretum</b> 2010 | 13:28 |
|---|-----------------------|-------|
- 

**SALVADOR BROTONS** B.1959

**Sonata Sefardita, Op.143** 2017

- |   |   |      |
|---|---|------|
| 6 | I. Allegro-Shir Nashir                  | 5:45 |
| 7 | II. Calmo-Adio kerida                   | 5:08 |
| 8 | III. Alla breve-Hija mía/Avraham avenue | 4:13 |

Behold! The grand finale of what has become an epic musical event; a journey into a new era of guitar composition: 21st Century Spanish Guitar, Volume 4. Thirteen years in the making, our series (for now at least) is at the end of the road.

In 2008, an adventurous Fulbright Scholar just out of conservatory boarded a one-way flight to Madrid in hopes of discovering the next frontier in Spanish guitar repertoire. That kid was me. As I stand here today —husband, father, well-traveled performer— I look back, more than a little incredulous, and with gratitude to the artists and composers without whom this new music, to which I have merely given a voice, would not have come back into being. Forward to the next project.

This four volume series along with Music from out of Time (Gober Records) and Fuego de la luna: Levin Plays Morales-Caso (Verso) showcases a new Spanish musical identity; a quantum leap forward from the Spanish standards you learned from and grew up with, and seduced your love affair with the classical guitar in the first place. Taken together, these albums champion composers spanning the last four generations, from 1930 to the present. Some compositional voices survey Spanish folklore, history and culture, while others go rogue and foray into sounds, flavors, compositional techniques, and the cultural spirit of lands near and far.

A few composers featured on this final album have appeared in my previous albums as well: Balada, Morales-Caso, and Brotons. My Maestro Eliot Fisk recommended that I connect with Balada, whose music is the conduit between the old and new worlds of Spanish music. The Caprichos (Abstractions of Albéniz, Granados, De Falla, and Rodrigo) exhibit this thread through time.

The connection between the old and new world Spanish music is extended literally into the lineage of Spanish pedagogy. Balada's disciple, Jorge Muñiz, contributed Portraits from the Heartland, which fuses the avant-garde with Midwestern folk songs.

In a gesture that brings my project full circle, Brotons composed Two New Suggestions for Volume 1 and a new work for my final volume. In his latest commission, Sonata Sefardita, he taps into Jewish musical heritage with a reimagination of ancient Sephardic melodies.

José Luis Turina, Joaquín Turina's grandson for those familiar, wrote a colorful soliloquy for the guitar entitled Arboretum. In this complex musical analog to nature's botanic wonders, Turina uses the guitar as a vehicle to explore the natural order in its harmony and cacophony.

My first iTunes purchase binge in 2008 resulted in the discovery of Eduardo Morales-Caso. What a goldmine! Writing with imagination, fantasy and virtuosity, Eduardo won over my musical heart. Our friendship (in the grand tradition of composer-performer partnerships of the past) has yielded several important works. Concierto de La Herradura, quite simply a masterpiece, is no exception. It transcends comparison to other guitar concertos, in my opinion, and arguably ranks among the great concertos of our time.

My exuberance for this music is in vain if I can't inspire others to perform it as well. While this collection feels, at this point, like an extension of my own identity, it's really not about me; it's about the ethos, era, and worldview surrounding its creation refracted through the musical sensibilities of these brilliant composers. Integrating these works into the standard repertoire will ultimately bring closure to this project. Until then, my mission must carry on.

I would like to thank the Fulbright Program, the Program for Cultural Cooperation, the Kate Neal Kinley Fellowship, Naxos Records, Frameworks Records, as well as each of the US and Spanish institutions, families, friends, teachers, mentors, engineers, and composers whose guidance and contributions made this project possible.

Adios amigos, until we meet again, and most assuredly we shall.

Yours,  
Adam Levin  
6/24/21

Dear reader: If you have arrived here, if you have bought the CD, if you have removed the cellophane which secured it and have opened up these notes, then you are one of us. One of those people who enjoy the excitement produced by the adventure of discovering new music. Not only at concerts, but also in the comfort of your own home on one of those artefacts which have accompanied music lovers from the last century and now, more and more, are a species in danger of extinction, under threat due to the erosion of their habitat: apartments with enough wall space upon which a bookshelf may be permitted to grow. You have decided to listen to an artist, an instrument and a repertoire which interests you and you know that all of this has been created for you. And there are many marvels together: from the creation of new works of music-probably never before heard- which didn't exist before the composer conceived of them, passing through the sieve of technique and the sensitivity of the performer, which is the essential medium between that in which composers think and arrange, and that which we hear. The journey through the thoroughly thought out recording and finally, the encapsulation on a device which supports the capacity to gather and reproduce the performances of this music, has been one of the great discoveries of humanity; something which should be worshipped, as it has allowed millions of people to contemplate works of art which otherwise would have remained inaccessible to them.

Who was fortunate enough to attend the première of *Concierto de la Heredadura* by Eduardo Morales-Caso (1969)? I wasn't, and it upsets me, as the spine-tingling strength of its beginning would have forever remained etched upon my sensibilities. But also, because the event, which took place at the Civic Centre in La Herradura (Granada) on November 25th, 2012, with María Esther Guzmán as soloist and the University Orchestra of Granada conducted by Gabriel Delgado Morán, was the perfect ending to more than ten years of compositions for guitar by Morales-Caso. A long decade, which I had been following practically since its beginning, when, in 2001, his first piece for guitar, *El Jardín de Lindaraja*, written in 1999, was awarded first prize in the International Competition of Composition for Classical Guitar "Andrés Segovia" of La Herradura. And so began a series of compositions for solo guitar and also different formations for chamber ensembles, which, ten years later, were enough to fill a CD and attract the attention of a most committed performer such as Adam Levin who

approached the recording company to make this project become a reality. And that is how it came about, like a revelation in the panorama of guitar discography.

Fuego de la Luna (CD Verso, 2013) recorded between 2009 and 2011 sees Levin performing, ten of the compositions, which Morales-Caso had dedicated up until then to the solo guitar, duets with violin and flute, with a string quartet and also integrated into a cycle of three songs for mezzosoprano. Immediately after this, came the composition of Concierto de La Herradura: a monumental closing to this cycle of work and, at the same time, the commencement of a creative spiral which the composer had arrived at in reaching his full maturity. In this concerto Morales-Caso repeated the sophisticated style with which El Jardin de Lindaraja brought the universe of oriental exoticism into the twenty-first century- "alhambrista" in the strictest sense- so loved by Debussy at the dawn of the twentieth century and which he magnifies with the sonorous unfurling of the orchestra. As I previously mentioned, I could not attend the première of the Concierto de La Herradura, but this is not entirely true as there is a commercial recording in existence, (CD Banco de Sonido, 2013), which recorded the event. This recording allows us to listen to, including the waves of applause after the impassioned finale Vivo con fuoco, which, for moments, alludes back to the principal theme of the first movement. An example, among so many, of the rigour of the formal structure which characterises all of Morales-Caso's work- and at the same time resolves the tonal problem of the unexpected boldness in E flat of the initial movement, countering the tonal solidity of D reached by the guitar with its lowest note as an open string. Between the proposal of this conflict in the initial Allegro brillante and its final resolution, there opens a prolonged and apparently static tempo for the music which occupies a large measure of the central movement. This Larghetto malinconico moves around in turns between the serene and deeply intense song for soprano and piano. ¡Oh, qué es la tristeza! (1990) by the composer himself, and goes on to amplify this in all senses, achieving an intensity which, free of the words which engender it, acquires here a genuinely potent instrumental expression.

The Concierto de La Herradura is a work which possesses both the grandeur and the emotion of the best contributions to the genre of the concert guitar. It vanquishes, with a rare skill, the pitfalls in balancing the sonority of the solo instrument and the orchestra and would

be worthy of a place in the repertoire of all principal concert soloists. The singularity of which we present in these notes would be its second recording is a promising indication of being very much on the right path. To my mind in particular, it invites the optimism in thinking that the genre of guitar and orchestra, which is always in question, could truly have a future.

The disc also includes four compositions for solo guitar- result of the invaluable efforts of Levin to spur on current composers to write music for his instrument. Current, contemporary, but, nevertheless, spanning three different generations: The master, Leonardo Balada (1933), his disciple Jorge Muñiz (1974) and in between, José Luis Turina (1952) and Salvador Brotons (1959). Balada dedicated number 14 of his Caprichos (2017) to Levin: subtitled “Abstracionnes del Concierto de Aranjuez de Rodrigo”. Free interpretation of the work by Joaquín Rodrigo, Balada’s Capricho, according to the composer himself, combines modernist ideas and atonal citations- sometimes obvious and at other times more stylised, but all originating from the celebrated concerto. It has long been the custom that new concertos for guitar and orchestra would be accompanied on their discs by the Concierto de Aranjuez. However, legitimate as this practice may be, it doesn’t convince me and, generally speaking, I believe that it favours neither the work by Rodrigo nor the newly endorsed concerto. Nonetheless, the more or less subtle references to the Concierto de Aranjuez in Balada’s capricho are a lucky sprinkling which bestrew just the right Rodrigoesque blessing on the new concerto by Morales-Caso: “Asperges me, Domine, hyssopo, et mundabor/ lavabis me, et super nivem dealbabor” (Purify me with hyssop and I will be clean; wash me, and I shall be whiter than snow.)

Also taking from borrowed musical material, Muñiz wrote his Portraits from the Heartland (2015) in honour of the bicentennial celebrations of the state of Indiana (USA), and he dedicated them to Adam Levin. There are three movements centred around the anthem of Indiana- On the Banks of the Wabash, Far Away- which pay homage to the American Midwest, the deep south and to his more steadfast musical roots: bluegrass, with its energetic syncopated rhythms, the textures of which are to be found in the banjo, the mandolin, the guitar and in the music of the “father” of the genre, Bill Monroe (1911-1996), to whom Muñiz wished to pay homage in the first of these portraits. The second is a brilliant bluegrass piece

for solo guitar and the third movement Agitato which concludes with a very veiled reminiscence of On the Banks of the Wabash, Far Away: A pizzicato à la Bartók and a Deo Gratias written in the final margin of the score.

Another distinct religion in another place and time is that which the Sonata sefardita by Salvador Brotons evokes. Flautist and orchestra conductor as well as composer, Brotons feels the guitar, he intuits it and gives this instrument a highly esteemed repertoire among performers enlightened by the courtesy which his meticulous pieces for guitar accord to the repertoires of those such as Carles Trepat and Àlex Garrobé. Then in his third creative decade-around the seventies of the last century- Brotons began to write for guitar and his first piece, Dues Suggestions op. 23 from 1979, received so much attention that, twenty years later, it would bring about El jardín de Lindaraja by Morales-Caso. His dedication to this instrument was set aside at the beginning of this century with the Tres Preludis Homenatge a F. Tàrrega op. 87 (2002), precisely when Garrobé recorded an integral CD dedicated to his guitar music (CD Columna Música, 2008), only to return almost ten years later with a piece- Dues noves suggestions op. 121 (2011), which revisited the Dues Suggestions of 1979 and, at the same time, inaugurated his collaboration with Adam Levin who premièred it, and to whom it is dedicated. To Levin, who commissioned it, he also dedicated the Sonata sefardita op.143 from 2017 which is to be found recorded here.

The three movements which make up this work are a gathering of songs in the Sephardic tradition. The first, Axerico de quince años (n. 64 of the famous Chants judeo-espagnols by Isaac Levy) which Brotons surely took from a CD in which Rosa Zaragoza combines the melody with the 15th century Jewish-Catalan song, Shir Nashir, the musical origins of which are unknown. The second movement, Adio querida, a poignant song of heartbreak from the Sephardic-Balkan tradition, and the chorus of which (“Goodbye my love/ I do not wish for life/ you have embittered it for me”) is the “Addio del passato” from Verdi’s La Traviata. Finally, the third movement is constructed around two songs: Hija mía mi querida y Avraham avenu, which is possibly the most famous of the Sephardic repertoire. The darkness of the guitar versions of Catalan songs by Miguel Llobet soars through these creations of Brotons.

If the principal subject of this commentary is related to a mythical garden- that of Linda-

raja- then our journey now concludes with another, non-existent garden: the arboretum created by José Luis Turina with the trees which afforded him shade in the summer of 2010 whilst he was composing his Arboretum among the gardens of Retiro of Madrid, the Parque de la Granja in León, the surroundings of Priorato Le Mesnil St. Martin (Montaut de Villeréal, France), the Parque Municipal in San Vicente del Raspeig (Alicante) and the Paseo de La Herradura in the park of the Alameda de Santiago de Compostela. Given their Latin names at the beginning of the score, these trees were the acacia (*Gleditsia triacanthos*), the maple (*Acer saccharinum*), the laurel (*Laurus nobilis*), the cypress (*Cupressus sempervirens*), the Judas tree (*Cercis siliquastrum*) and the chestnut (*Castanea sativa*). This composition of an impious virtuosity does not identify different sections, motifs, nor movements related to any specific tree. The trees are not described but, nevertheless, their differences are behind the contrasts in musical character- timbric, melodic and rhythmic- which the composer brings into play in this work. That is to say, with the tree-laden impressions of the summer, Turina (re)creates a fabulously intricate forest which is almost impenetrable and unyielding to any explanation which is not musical. For all the words which we apply to music, there forever remains a mystery to its language. Something akin to this happens with gardens and surely there, the obsession to put to music the amalgam of sensations which they provoke, arises.

Javier Suárez-Pajares

Pobladura de Luna (León), November 2020

Translation: Retta Elizabeth Dawson

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Lector: si has llegado hasta aquí, si has adquirido este disco, has conseguido quitar el celofán que lo apresaba y has abierto estas notas, eres uno de los nuestros. Uno de los que disfrutamos de la emoción que produce esta aventura de descubrir músicas nuevas. No solo en los conciertos, sino en la comodidad doméstica con uno de esos artefactos que han acompañado a los melómanos del último siglo y que ahora, cada vez más, son una especie en peligro de extinción, amenazada por la desaparición de su hábitat: pisos con espacio suficiente para que

en sus paredes pueda crecer alguna estantería. Te has decidido a escuchar un intérprete, un instrumento y un repertorio que te interesa, y sabes que todo esto está hecho para ti. Y son muchas maravillas juntas: desde la creación de unas músicas nuevas –probablemente jamás escuchadas antes– que no existían antes de que el compositor las ideara, pasando por el tamiz de la técnica y la sensibilidad de un intérprete que es el médium imprescindible entre lo que los compositores pensaron y dispusieron y lo que nosotros podemos escuchar, hasta su cuidadoso registro y finalmente su encapsulado en un soporte cuya capacidad para recoger y reproducir las interpretaciones de estas músicas ha sido uno de los grandes hallazgos de la humanidad. Algo a lo que se debería rendir culto porque ha permitido a millones de personas la contemplación de unas obras de arte a las que, de otro modo, nunca habrían podido acceder. ¿Quién tuvo la suerte de asistir, por ejemplo, al estreno del Concierto de La Herradura de Eduardo Morales-Caso (1969)? Yo no y lo siento porque la fuerza escalofriante de su inicio se habría quedado grabada en mi sensibilidad para siempre. Pero además porque aquel evento, que tuvo lugar en el Centro Cívico de La Herradura (Granada) el 25 de noviembre de 2012, con María Esther Guzmán como solista y la Orquesta de la Universidad de Granada dirigida por Gabriel Delgado Morán, era el cierre perfecto de más de diez años de composiciones para guitarra de Morales-Caso. Una década larga que yo había seguido prácticamente desde sus comienzos, cuando en 2001 su primera obra para guitarra, *El jardín de Lindaraja*, escrita en 1999, obtuvo el primer premio en el Concurso Internacional de Composición para Guitarra Clásica “Andrés Segovia” de La Herradura. Comenzó entonces una serie de composiciones para guitarra sola y en distintas formaciones de cámara que, diez años después, ya era suficiente para ocupar un disco monográfico y había llamado la atención de un intérprete tan comprometido como Adam Levin quien abordó la empresa de hacer realidad ese proyecto. Surgió así, como una revelación en el panorama de la discografía guitarrística, *Fuego de la Luna* (CD Verso, 2013), donde Levin registró entre 2009 y 2011 diez de las composiciones que había dedicado hasta entonces Morales-Caso a la guitarra sola, a dúo con violín y flauta, con un cuarteto de cuerda e integrada en un ciclo de tres canciones con mezzosoprano. Inmediatamente después vino la composición del Concierto de La Herradura, cierre monumental de aquel ciclo de obras y, al mismo tiempo, apertura de la espiral creativa a la que ha llegado

el compositor en el alcance de su madurez más plena. En este concierto, Morales-Caso recupera la mirada sofisticada con que El jardín de Lindaraja proyectaba al siglo XXI el universo de exotismo orientalista –“alhambrista”, en sentido estricto– tan amado por Debussy en los albores del siglo XX y lo magnifica con el despliegue sonoro de la orquesta. Dije más arriba que no pude asistir al estreno del Concierto de La Herradura, pero eso no es del todo cierto porque existe una grabación comercial (CD Banco de Sonido, 2013) que registró aquel acontecimiento. Aquella grabación nos permite escuchar incluso el torrente de aplausos tras el inflamado final Vivo con fuoco que recupera por momentos el tema principal del primer movimiento –un ejemplo, entre tantos, del rigor en el enfoque formal que caracteriza toda la obra de Morales-Caso– al tiempo que resuelve el problema tonal de la abrupta resolución en Mi bemol del movimiento inicial rebatiendo la solidez tónica del Re alcanzado por la guitarra en su cuerda más grave al aire. Entre el planteamiento de ese conflicto en el Allegro brillante inicial y su resolución final, se abre un tiempo prolongado y aparentemente estático para la música que ocupa en gran medida el movimiento central. Este Larghetto malinconico circula en torno a la serena y honda canción para soprano y piano ¡Oh, qué es la tristeza! (1990) del propio compositor y la amplifica en todos los sentidos logrando una intensidad que, libre de las palabras que la engendraron, adquiere aquí una genuina y potente expresión instrumental. El Concierto de La Herradura es una obra que tiene la grandeza y la emoción de las mejores contribuciones al género concertante de la guitarra, vence con una pericia poco frecuente los escollos de equilibrar la sonoridad del instrumento solista y la orquesta, y sería digno de entrar en el repertorio de los principales concertistas. La singularidad de que lo que presentamos en estas notas sea su segunda grabación es un indicio halagüeño de que va por muy buen camino. A mí en particular me invita al optimismo de pensar que el género de la guitarra y orquesta, siempre en entredicho, puede tener futuro.

El disco se completa con cuatro composiciones para guitarra sola fruto de la invaluable aplicación de Levin para alentar a los compositores actuales a escribir música para su instrumento. Actuales, contemporáneos y, no obstante, pertenecientes a tres generaciones distintas: el decano, Leonardo Balada (1933), su discípulo Jorge Muñiz (1974) y, entre ambos, José Luis Turina (1952) y Salvador Brotons (1959). Balada dedicó a Levin el número 14

de sus Caprichos (2017) subtitulado “Abstracciones del Concierto de Aranjuez de Rodrigo”. Reinterpretación libre de la obra de Joaquín Rodrigo, el capricho de Balada, según el propio compositor, combina ideas modernistas y atonales con citas –unas veces obvias y otras más elaboradas– procedentes del célebre concierto. Ha sido costumbre que los nuevos conciertos para guitarra y orquesta se lleven al disco acompañados por el Concierto de Aranjuez. Por legítima que sea esta práctica, a mí no me convence y, por lo común, creo que no favorece ni a la obra de Rodrigo ni a la del nuevo concierto así apadrinado; sin embargo, las referencias más o menos sutiles al Concierto de Aranjuez en el capricho de Balada son una suerte de hisopazo que salpica la justa bendición rodriguera sobre el nuevo concierto de Morales-Caso: “Asperges me, Domine, hyssopo, et mundabor/ lavabis me, et super nivem dealbabor” (Rociáme señor con el hisopo y quedaré limpio/ lávame y quedaré más blanco que la nieve).

Tomando también materiales musicales prestados, Muñiz escribió sus Portraits from the Heartland (2015) en honor de las celebraciones en 2016 del Bicentenario del estado de Indiana (EEUU) y se los dedicó a Adam Levin. Son tres movimientos articulados en torno al himno de Indiana, *On the Banks of the Wabash, Far Away* que rinden homenaje al Medio Oeste norteamericano, la América profunda, y a sus más firmes raíces musicales: el bluegrass, sus energéticos ritmos sincopados, las texturas en las que no faltan el banjo, la mandolina y la guitarra, y el “padre” del género, Bill Monroe (1911-1996), a quien Muñiz quiere rendir homenaje en el primero de estos retratos. El segundo es un brillante bluegrass para guitarra sola y el tercero un movimiento Agitato que concluye con una muy velada reminiscencia de *On the Banks of the Wabash, Far Away*, un pizzicato alla Bartók y un Deo gratias escrito en el margen final de la partitura.

Otra religión distinta, otro espacio y otro tiempo es lo que evoca la Sonata sefardita de Salvador Brotons. Flautista y director de orquesta, además de compositor, Brotons siente la guitarra, la intuye, y da a este instrumento un repertorio altamente estimado por los intérpretes iluminados por el favor que conceden a sus obras guitarristas tan cuidadosos en la selección de sus repertorios como Carles Trepat y Àlex Garrobé. Ya en su primera década creativa –allá por los años setenta del pasado siglo– Brotons comenzó a escribir para guitarra y su primera obra, *Dues Suggestions* op. 23 de 1979, llamó tanto la atención como, veinte años más tarde,

lo haría El jardín de Lindaraja de Morales-Caso. Su dedicación a este instrumento se interrumpió a principios de este siglo con los Tres Preludis Homenatge a F. Tàrrega op. 87 (2002), precisamente cuando Garrobé grabó un disco integral dedicado a su música guitarrística (CD Columna Música, 2008) para retornar casi diez años después con una obra, Dues noves suggestions op. 121 (2011), que revisitaba las Dues Suggestions de 1979 e inauguraba a su vez una colaboración con Adam Levin a quien está dedicada y quien la estrenó. A Levin, que la comisionó, vuelve a estar dedicada la Sonata sefardita op. 143 de 2017 que se graba aquí. Los tres movimientos de los que consta esta pieza recogen cantos de la tradición sefardí. El primero, Axerico de quinze años (n.º 64 de la célebre compilación Chants judeo-espagnols de Isaac Levy) que Brotons toma seguramente de un disco en el que Rosa Zaragoza pone sobre esa melodía el texto de la canción judeo-catalana del siglo XV Shir Nashir cuya música original se desconoce. El segundo, Adio querida, una canción desgarradora de desamor que proviene de la tradición balcánica sefardí y cuyo estribillo (“Adio kerida/ no kero la vida/ me l'amagrates tú”) es el “Addio del passato” de La Traviata de Verdi. Finalmente, el tercer movimiento se construye en torno a dos canciones: Hija mía mi querida y Avraham avenu que es posiblemente la melodía más célebre del repertorio sefardí. La sombra de las versiones guitarrísticas de canciones catalanas de Miguel Llobet planea sobre estas realizaciones de Brotons.

Si el sujeto principal de este comentario se relaciona con un jardín mítico –el de Lindaraja– nuestro trayecto concluye ahora con otro jardín inexistente: el arboreto que construye José Luis Turina con los árboles que le dieron sombra en el verano de 2010 mientras componía su Arboretum entre los jardines del Retiro de Madrid, el Parque de la Granja en León, los alrededores del Priorato Le Mesnil St. Martin (Montaut de Villeréal, Francia), el Parque Municipal de San Vicente del Raspeig (Alicante) y el Paseo de la Herradura en el parque de la Alameda de Santiago de Compostela. Nombrados con su denominación latina en el inicio de la partitura, estos árboles fueron la acacia (*Gleditsia triacanthos*), el arce (*Acer saccharinum*), el laurel (*Laurus nobilis*), el ciprés (*Cupressus sempervirens*), el árbol del amor (*Cercis siliquastrum*) y el castaño (*Castanea sativa*). La composición, de un virtuosismo impío, no identifica secciones, motivos ni movimientos con árboles concretos. Los árboles no se describen y, sin embargo, sus diferencias están detrás de los contrastes de carácter musical –tímbri-

cos, melódicos y rítmicos– que el compositor pone en juego en esta pieza. Es decir, con las impresiones arbóreas del verano, Turina (re)construyó un fabuloso bosque intrincado, casi impenetrable y refractario a cualquier explicación que no sea musical. Por más palabras que pongamos a la música, siempre quedará el misterio de su lenguaje. Algo parecido pasa con los jardines y de ahí seguramente la obsesión de poner músicas al complejo de sensaciones que aquellos provocan.

Javier Suárez-Pajares

Pobladura de Luna (León), noviembre de 2020

## CREDITS

Concierto de La Herradura  
recorded with Orquesta de Extremadura  
Palacio de Congresos, Badajoz, Spain  
January 10, 2020

Guitar Recorded/Mixed at  
Futura Productions  
[www.futuraproductions.com](http://www.futuraproductions.com)  
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