



José Luis Bernaldo de Quirós



Magdalena Llamas

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## Consuelo Díez. Obras para piano y dos canciones

1. Rumores del puerto (2009) 4:14

Sonatina a Mireia (1981, rev. 2005)

2. Allegretto 2:24

3. Andante 2:27

4. Allegro 1:21

Cartas a la oscuridad (1981, rev. 2000)

5. I Allegretto 1:21

6. II Allegro 0:47

7. III Andante espressivo 1:09

8. IV Presto 1:47

9. V Andantino 1:30

10. VI Allegro 1:36

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11. Se ha parado el aire (1997)	5:34
12. Sein und Zeit (Ser y tiempo) (1996)	5:26
13. Sad (1983, rev. 1990)	5:39
14. Canción 1: No espantes el silencio (1984)	2:22
15. Canción 2: Escuché al viento (1984)	2:03
16. Endurance (1983)	5:54

**José Luis Bernaldo de Quirós**, piano

**Magdalena Llamas**, mezzosoprano

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Every anthology demands a work of selection, but, at the same time, it is a way of throwing a glance set of a work and its evolution through the different creative epochs. In this case, we contemplate the creation of Consuelo Díez from the field of her piano repertoire, where pieces with vocal intervention are also inserted. The physical proximity of works of different stages is a litmus test because it exposes both the continuity of a style and the individual personality of each piece, that is, the ability of being faithful to an aesthetic technical ideology that must evolve, but not change. Not everyone comes out unharmed from such an experience, but I think Consuelo Díez gets it “cum laude”.

The first thing that is evident is a deep knowledge of the piano and her technique that, for that reason, can be taken to material limits very typical of experimentation. Already in the early *Endurance* (1983), we see how the pianistic postulates of the avant-garde are used to convert them into their own expressive material. There are

previous examples like *Sonatina a Mireia*, *Cartas a la oscuridad* or *Sad* but the three received later revisions that do not change them essentially, but they do make the message more precise. That language receives a lyrical imposition with the two songs (*No espantes el silencio* and *Escuché al viento*) of 1984.

Particularly significant in the evolution of the author are the pieces of the late nineties, *Sein und Zeit* and *Se ha parado el aire*, more conceptual and abstract the first, more integrative and enigmatic the second that for me is one of the best and most original compositions of the author. We already find a language of maturity, the conquest of someone who has a lot to say and knows perfectly how to say it. More than ten years later, *Rumores del puerto* adds a subtle turn to the composer's poetic, who assumes elements that belong to a certain postmodernity, from the incorruptible modernity of her creative position. Language becomes syncretic, creativity expands.

At the present time, Consuelo Díez gives us the image of a composer who, through the coherence of a trajectory, has known how to work with her own and well-defined talent. Of course, the piano works must be placed in the context of a general production that also observes orchestral, chamber and electronic pieces. But they are stylistic and operative variants on a same creative substrate that is what defines the great authors and Consuelo Díez without a doubt she is. That is why we can access her piano repertoire as a particular aspect of her creative work. One part, without a doubt, but a part that reflects very well what is a whole and that whole represents one of the best examples that the current Spanish music can offer.

Tomás Marco

### ***Rumores del puerto***

I composed it in 2009 in tribute to Isaac Albéniz, in the centenary of his death, commissioned by the State Society of Cultural

Commemorations (SECC), to be released on the occasion of that anniversary in that same year.

It is based on two works of Albéniz that I played in my student days, beloved and admired works, which are *El Puerto*, from the first notebook of the suite *Iberia*, and *Rumores de la caleta*, the sixth number of his *Recuerdos de viaje*. In it, there is also a quote from another previous work, *Cartas a la oscuridad*, which curiously, there is a taste similar to the Albéniz scores in some of its passages, which arose in an unconscious manner and in this piece charged a new and enriching dimension.

The work is dedicated to Arturo Reverter and Ángel Huidobro, who premiered it at the National Auditorium in Madrid on December 22, 2009.

### ***Sonatina a Mireia***

This work is written in 1981 and revised in 2005. It is dedicated to my first niece, Mireia. She was born when I was still living in my parents' house and I remember her

coming as an event full of happiness: we would have a baby close after years in which my brothers and I were older, and the babbling and laughter of a baby sounded far away in the house. The work consists of three movements and was premiered by José Luis Bernaldo de Quirós at the Ateneo de Madrid, many years after having written it, on March 6, 2005.

### *Cartas a la oscuridad*

*Cartas a la oscuridad* (Letters to the Dark) is a suite for solo piano dedicated to my parents. It consists of six pieces of contrasting character that can be interpreted in isolation or in a different order than they appear in the collection. They were written in 1981, when I was finishing my studies at the Royal Conservatory of Music of Madrid. Later, I revised them in the year 2000. In general, they have an intimate taste, and their title is related not so much to their character as to the fact that I composed them especially at night, in the stillness, silence, and tranquility of the night, like a series of letters sent to an unknown audience, a fact that often happens when a

musical work is written: You do not usually have any idea who will listen to it once it comes to life, but you always assume that someone will be willing to listen to it... These six short pieces took a long time to be performed. Ana Vega Toscano premiered them at the Guggenheim Museum in Bilbao, on June 28, 2000.

### *Se ha parado el aire*

A work for piano, written in commemoration of the 30th anniversary of Radio Clásica of Radio Nacional de España. The title comes from a poem by Esperanza Abad that I used in *Voz y Sabor, es*. The material on which I rely is related to two of my previous works: *Sein und Zeit* (Ser y tiempo) of 1996, for piano, which is also a tribute to the city of Heidelberg, and *Jungle City* (1986), part of which sounded as the tuning of the electroacoustic music program “El canto de los adolescentes” that I directed in Radio Clásica during several years. The work is also dedicated to the memory of Antonio Martín Carrillo. It was premiered by Ana Vega Toscano at the National Auditorium of Music in Madrid on April 3, 1997.

## *Sein und Zeit*

*Sein und Zeit* is a work for piano composed at the beginning of 1996, which received a Prize by City of Heidelberg in that same year. Its premiere was held there, at the Heiliggeistkirche, by the pianist Peter Schumann on June 8, 1996, within the X International Festival of New Music, whose main theme was the commemoration of the 800th Anniversary of the foundation of that city. The title comes from the best-known work of the German existentialist philosopher Martin Heidegger, who was a professor at the University of Heidelberg. It is dedicated to the German City and to my son. *Sein und Zeit* relies on timbral resources, such as "clusters", resonances and even punches on the pedal, with which the score begins and ends. Towards the end of the work appears a quote of an Italian composer, Muzio Clementi, who relates this piece to the period that Miguel de Cervantes lived in Italy. A mysterious moment of his life, at the same time suggestive, sincere and expressive that this music tries to reflect.

## *Sad*

Composed in 1983 and revised in 1990. It mixes some structures in traditional compasses and others without compassing, which are followed by each other and contrast in carácter. Areas without a defined compass tend to be quiet and calm, while the compassed ones are characterized by their rhythmic appearance and fast air, sometimes resulting in obsessive chords where dynamic play becomes essential. The intention is to create a somewhat rarefied environment typical of a moment of reflection, with a slow air and some moments of tension. Special effects of the piano sonority are also included, for example, the use of notes attacked and released quickly before lowering the right pedal, picking up only the falling part of the sound and not its attack and support, in order to get very particular sounds. *Sad* was premiered in Spain by Ana Vega Toscano, to whom it is dedicated, at the Auditorium of the Ferraz Conservatory, on April 5, 1990, in Madrid.

## *Dos canciones*

The two songs *No espantes el silencio* and *Escuché al viento*, both for soprano and piano, and dedicated to María José Sánchez and Sebastián Mariné, are composed on texts by two women poets. Their names: Lola de la Serna, who wrote the poem that gives the title to the song "No espantes el silencio", and Ruth Levin, author of the poem "Escuché al viento", which is also the title of the second piece. They were composed in 1984 and premiered in June of that same year by Gustavo Beruete (tenor) and Elena Barrientos (piano), in the Auditorium of the Caja de Ahorros de Madrid in Alcalá de Henares.

## *Endurance*

It is a work for solo piano composed at the end of the summer of 1983, after a sailing trip, (the title corresponds to the model of the ship) that meant for me a wealth of sensations never experienced before, caused by the immensity and loneliness of the

nights on the high seas, its beauty, or the impressions of freedom and endlessness. It begins with a motif that is the main cell of the work and that will appear several times throughout it with different and more complicated configurations of rhythm and scope.

Other characteristics of the piece are: the constant changes of tempo, a certain jazz feeling that dominates rhythmically, a design in the form of "cell" that derives from the initial cell and an area of peaceful sonorities with very full chords whose serene and placid atmosphere preludes the end of the work, which has an energetic and determined character.

George Lopez premiered it in the United States, in Hartford, Connecticut, in 1987, and there it was awarded the "Pi Kappa Lambda" Prize. In Spain it was premiered by the composer in 1988, at the International Institute of Madrid. The work is dedicated to the Monereo Megías family.

Consuelo Díez