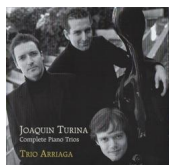


Turina – Complete Piano Trios (2011)

Written by bluesever

Friday, 29 August 2014 22:35 - Last Updated Friday, 29 August 2014 22:57

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01 *Trío en fa. I Lento. Allegro ma non tanto* 07:32 02 *Trío en fa. II Andante* 06:43 03 *Trío en fa. III Allegro, alla danza* 02:19 04 *Trío en fa. IV Andante grandioso* 06:03 05 *Círculo op. 91. I Amanecer* 03:28 06 *Círculo op. 91. II Mediodía* 02:12 07 *Círculo op. 91. Crepúsculo* 03:37 08 *Trío nº 1 en re mayor op. 35. I Preludio y fuga* 06:56 09 *Trío nº 1 en re mayor op. 35 II Tema con variaciones* 07:36 10 *Trío nº 1 en re mayor op. 35 III Sonata* 06:14 11 *Trío nº 2 en si menor op. 76 I Lento. I Allegro molto moderato* 06:07 12 *Trío nº 2 en si menor op. 76 II Molto vivace* 02:42 13 *Trío nº 2 en si menor op. 76 III. Lento. Andante mosso. Allegro* 05:14
Trio Arriaga: Daniel Ligorio, piano Felipe Rodríguez, violin David Apellániz, cello

Joaquín Turina was a multi-faceted musician who expressed himself in very different ways. As a pianist, he was precocious and initially gave many concerts with a wide repertoire, and later, in maturity, performances which were more representative of his own works. During the twenties, he played chamber music, forming a quintet with the Cuarteto Frances. He was a concert pianist for several seasons at the Royal Theater, even taking part in some notable symphonic performances such as the Spanish premiere of Prometheus by Scriabin under the direction of Arbos. As a conductor he presented some of his own orchestral works in Spain, Paris, London and Havana. He conducted world premieres of compositions by his friend Manuel de Falla. He conducted the Spanish performances of the Russian Ballets of Sergei Diaghilev. He published a Short Encyclopedia of Music in 1917 and wrote frankly, humorously and sometimes wittily about the music of his own time. As a teacher, he held the chair of composition at the Conservatory of Madrid and was also the Spanish Commissioner of Music. But this pleasant, home-loving man, always attentive to his own people, is of special interest today because of his music; music that was produced in an admirably constant, regular and methodical way; music representative of belated Spanish nationalism and conventional in its basic expression and technique; a type of music that was in no way revolutionary but which simply appeared in generous quantities. Turina always believed in melody being the basis of musical inspiration and surrounded it with harmonies derived from Albeniz and the French masters of the turn of the century. ---
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