

Juan de Dios  
García Aguilera

# Flores para Julia

(para piano)

Obra encargo de la Diputación Provincial de  
Jaén para el 54.º Concurso Internacional de  
Piano Premio «Jaén» 2012



## Juan de Dios García Aguilera

Nace en Madrid en el año 1959. Realizó estudios superiores de composición con Ramón Roldán Samiñán y Francisco González Pastor en Málaga y Granada. Composición electroacústica con Gabriel Brncic en el Gabinete de Música Electroacústica de Cuenca. Actualmente reside en Córdoba, en donde trabaja como compositor y docente, actividades que le han conducido a mantener fructíferas y enriquecedoras relaciones con otros artistas y compositores.

Su música aborda un extenso número de géneros, incluido el electroacústico, al que ha dedicado un gran esfuerzo. El encuentro en Córdoba con Leo Brouwer significó un revulsivo en su carrera, y un estímulo decisivo para escribir para orquesta. El maestro cubano dirigió algunos de sus primeros estrenos,

entre ellos el de *Retrato de Poeta*.

Ha recibido encargos de diversas instituciones, como el Centro para la Difusión de la Música Contemporánea (CDMC), Consejería de Cultura de la Junta de Andalucía, Ayuntamiento de Córdoba, Fundación "Rafael Boti", Jornadas de Música Contemporánea de Málaga, Festival "Cosmopoética", Festival de Música Contemporánea en Córdoba, AEOS o Fundación Autor.

Su obra ha sido presentada en universidades, como la de Sao Paulo en Brasil, Michoacana en México, Bremen en Alemania, París VIII, Escuela superior de música Franz Listz de Weimar, museos, como el Guggenheim en Bilbao o el MNCARS en Madrid, Festival Música Viva en Lisboa,



Festival Phonos en Barcelona, Festival de Música Contemporánea de Alicante, Festival de la Guitarra en Córdoba, Círculo de Bellas Artes en Madrid, SPOC Center de Minneapolis, Palau de la Música de Valencia, Auditorio Nacional de Madrid, Gran Teatro de Córdoba, Planetario del Parque de las Ciencias en Granada, Festival Cosmopoética y Noche Blanca del Flamenco en Córdoba, etc.

La experiencia electroacústica ha influido en sus trabajos instrumentales tanto a nivel de conceptos como de procedimientos, y en ocasiones se ha aproximado a las artes plásticas como fuente de inspiración o ha participado en proyectos de colaboración con distintos artistas, como Jacinto Lara, Juanjo Caro, Juan Zafra, Tete Álvarez, Felipe Gutiérrez o "ñ multimedia".

Algunas de sus composiciones han sido grabadas en CD: por dos veces ha grabado la Orquesta de Córdoba *Retrato de poeta*, la primera dirigida por Gloria Isabel Ramos en 2001, y la segunda por Manuel Hernández Silva en 2006. Dos veces también han sido grabadas sus *Cinco canciones sobre poemas de Enrique Alcalá* para soprano con piano acompañante, en 1998 por Carmen Serrano y Antonio López, y en 2009 por Susana Jannes y Santiago Báez. Grabadas están también sus canciones de *La mirada virgen*, para tenor y orquesta sobre poemas de Ricardo Molina, con Juan Luque, tenor, y la Orquesta de Córdoba dirigidos por Gloria Isabel Ramos en 2005. *Migraciones*, cinco miniaturas electroacústicas, fueron incluidas

en un CD que formó parte de una carpeta seriada que incluyó obra gráfica de los pintores Jacinto Lara y Juanjo Caro en 2005.

El violinista Manuel Guillén incluyó entre las obras que grabó en su doble CD "*El violín del siglo XXI*" su pieza para violín solo *Al hombre solitario que arrastra un violín*. Recientemente el Cuarteto Casare ha grabado su *Cuarteto para clarinetes*, y en el volumen 4 que la AEOS y la Fundación Autor dedican a la nueva creación sinfónica se ha incluido la grabación del estreno de su concierto para guitarra y orquesta *Páramos del infierno de El Bosco*, con Javier Riba, guitarra, y la Orquesta de Córdoba dirigidos por Manuel Hernández Silva.

En el aspecto académico, ha sido profesor de Armonía y Fundamentos de composición desde el año 1989 en los conservatorios profesional y superior cordobeses, y actualmente ocupa una cátedra de composición en el Conservatorio Superior de Música "Rafael Orozco" de Córdoba. Dirige también la revista *Musicalia*, dedicada al pensamiento musical y las artes, que publica anualmente el Conservatorio.

Es director de la Muestra de Música Electroacústica y del Festival de Música Contemporánea que se celebran anualmente en Córdoba. También ha sido crítico musical de los diarios Córdoba, y El Día de Córdoba. En ocasiones imparte conferencias, es invitado a redactar notas y comentarios para distintos ciclos de conciertos, o escribe sobre temas relacionados con la composición musical.

## Juan de Dios García Aguilera

Born in Madrid in 1959. She studied composition with Ramón Roldán Samiñán and Francisco González Pastor in Malaga and Granada.

Electroacoustic composition with Gabriel Brncic in Electroacoustic Music Cabinet Cuenca. He currently resides in Cordoba, where she works as a composer and teacher, activities that have led to fruitful and enriching maintain relationships with other artists and composers.

His music deals with a large number of genres including electroacoustic, which has worked very hard. The meeting in Cordoba with Leo Brouwer was a shock to his career, and a decisive stimulus to write for orchestra. The Cuban teacher directed some of his early premieres, including *Retrato de Poeta*.

Has been commissioned by various institutions, such as the Centro para la Difusión de la Música Contemporánea (CDMC), Consejería de Cultura of the Junta de Andalucía, Ayuntamiento de Córdoba, Fundación "Rafael Boti", Jornadas de Música Contemporánea in Malaga, Festival "Cosmopoética" , Festival of Contemporary Music in Cordoba, AEOS or Fundación Autor.

His work has been presented at universities, such as Sao Paulo in Brazil, Michoacan in Mexico, Bremen in Germany, Paris VIII, College of Music Franz Liszt in Weimar, museums like the Guggenheim in Bilbao or the Reina

Sofia Museum in Madrid, Festival Musica Viva in Lisbon, Barcelona Phonos Festival, Festival of Contemporary Music of Alicante, Guitar Festival in Córdoba, Circulo de Bellas Artes in Madrid, SPOC Center in Minneapolis, Palau de la Musica in Valencia, Auditorio Nacional in Madrid, Gran Teatro in Córdoba, Planetary Science Park in Granada, Cosmopoética and White Night Festival of Flamenco in Córdoba, etc.

Electroacoustic experience has influenced his instrumental works both concepts and procedures, and at times has approached the arts as a source of inspiration or participated in collaborative projects with various artists, including Jacinto Lara, Juan Caro Juan Zafra, Tete Álvarez, Felipe Gutierrez or "ñ multimedia".

Some of his compositions have been recorded on CD: twice recorded the Orquesta de Cordoba *Retrato de poeta*, the first directed by Gloria Isabel Ramos in 2001 and the second by Manuel Hernández Silva in 2006. Twice were also recorded his *Cinco canciones sobre poemas de Enrique Alcalá* for soprano with piano accompaniment, in 1998 by Carmen Serrano and Antonio Lopez, and in 2009 by Susana Jannes and Santiago Báez. Are also recorded his songs *La mirada virgen*, for tenor and orchestra on poems by Ricardo Molina, by Juan Luque, tenor, and the Orquesta de Córdoba conducted by Gloria Isabel Ramos in 2005.

*Migraciones*, five miniature electroacoustic, were included on a CD that was part of a serial folder that included graphic art painters Juan Jacinto Lara and Juanjo Caro in 2005.

The violinist Manuel Guillén included among the works he recorded in his double CD *El violín del siglo XXI* his piece for solo violin *Al hombre solitario que arrastra un violín*. Casare Quartet recently recorded his quartet for clarinets, and volume 4 that the AEOS and the Authors' Foundation dedicated to the new building has been included symphonic recording of the premiere of his concerto for guitar and orchestra *Páramos del infierno de El Bosco*, by Javier Riba, guitar, and the Orquesta de Córdoba conducted by Manuel Hernández Silva.

On the academic side, he has

taught harmony and composition fundamentals since 1989 in professional and higher conservatories Córdoba, and currently holds a professorship in composition at the Conservatorio Superior de Música "Rafael Orozco" de Córdoba. Musicalia magazine also runs dedicated to the musical thought and the arts, published annually by the Conservatory.

He is director of the Muestra de Música Electroacústica and Festival de Música Contemporánea held annually in Córdoba. Music has also been critical of newspapers Diario Córdoba and El Día de Córdoba. Sometimes he was invited to write notes and comments for various concert series, and writes on topics related to musical composition.

## Flores para Julia

A veces mi música se inspira en cosas triviales y en acontecimientos domésticos. *Flores para Julia* surge de esta fuente de inspiración.

La obra está construida en diez momentos distintos que se encadenan sin interrupción. Los elementos de que se compone, como las plantas en el mundo natural, germinan y brotan, maduran y florecen, y se marchitan al fin dejando su herencia para otras nuevas generaciones. Es algo propio de la vida, producido por el inevitable paso del tiempo, que deja su marca en el declinar de los distintos elementos de la composición musical distribuidos a lo largo de la pieza.

*Flores para Julia* es un encargo de la Diputación Provincial de Jaén para la 54 edición del Concurso Internacional de Piano Premio «Jaén», y está dedicada a mi esposa María Teresa Bartolomé.

Abril de 2011

Sometimes my music is inspired by trivial things and domestic events. *Flores para Julia* arising from this source of inspiration.

The work is constructed in ten different sections that are chained together without interruption. The elements of which it's made up, like plants in the natural world, germinate and sprout, mature and bloom, and wither in the end leaving their estate to new generations. It is the stuff of life caused by the inevitable passage of time, that leaves its mark in the decline of the different elements of musical composition distributed throughout the piece.

*Flores para Julia* is comisioned by the Diputación Provincial de Jaén for the 54th International Piano Competition Premio «Jaén», and is dedicated to my wife María Teresa Bartolomé.

April 2011





# Flores para Julia

Juan de Dios García Aguilera  
(\*1959)

a Maite...

I

♩ = 48

Lento, sobrio ma intenso

*lontano*

*p* *pp* *poco sf*

sempre con ped.

5

*mp* *p* *pp* *poco rit.* *pochiss.*

8 a tempo

*p* *pp* *ppp* *(eco)*

II

*pp* *p* *pp* *ppp l.v.*

II

♩ = 85

**Allegro molto e vigoroso**

14 *legato*  
*sempre f*

17

19

22

25

28

*mf*

31

cresc.-----

*cresc.*

34

poco dim.----- cresc.-----

*poco dim.* *cresc.*

37

*5* *5* *5*

40

*f* *sf* *sf*

III

♩ = 68

Meno mosso

(← ♩ = ♩ →)

43

*f*

46

*f*

48

*f* *poco rit.* *mf*

49 a tempo

*a tempo*

51

*ff* *pp*

53

(come un rumore soave)

7

7

*pochiss.*

*pp*

55

(simile...)

9

7

*pp*

57

9

7

7

6

*pp*

IV

58  $\text{♩} = 68$  Lento (non troppo)

(soave)

*p*

62

*p*

(eco)

*pp*

*poco sf*

66

Musical score for measures 66-68. The piece is in 3/4 time with a key signature of one flat (B-flat). Measure 66 starts with a piano (*p*) dynamic and a B-flat chord. The right hand features a melodic line with a 9th fingering and a 7th fingering. The left hand provides harmonic support with chords and moving lines.

69

Musical score for measures 69-71. The key signature changes to two flats (B-flat and E-flat). Measure 69 has a mezzo-forte (*mf*) dynamic. The right hand has a 7th fingering. The left hand continues with harmonic accompaniment. The tempo is marked *mf*.

72

Musical score for measures 72-74. The key signature changes to three flats (B-flat, E-flat, and A-flat). Measure 72 has a mezzo-piano (*mp*) dynamic. The right hand features a 5th fingering and a 3rd fingering. The left hand has a 6th fingering. The tempo is marked *p*.

75

Musical score for measures 75-76. The key signature changes to two flats (B-flat and E-flat). Measure 75 has a piano-piano (*pp*) dynamic. The tempo is marked *rall.* (rallentando) and *poco accel.* (poco accelerando). The right hand has a 3rd fingering. The left hand has a 3rd fingering.

♩ = 51 V

(← ♯ = ♯ →)

77

Musical score for measures 77-80. The key signature changes to one flat (B-flat). Measure 77 has a piano (*p*) dynamic. The tempo is marked *sempre legatissimo*. The right hand has a 9th fingering and a 16th fingering. The left hand has a 9th fingering and a 16th fingering. The tempo is marked *sempre p*. The instruction *pedal discreto* is at the bottom.

79

Musical score for measures 79-80. The piece is in 5/8 time. Measure 79 contains a complex chordal texture with a melodic line in the upper voice. Measure 80 features a change in time signature to 2/4 and includes a fermata over a chord.

81

cresc.-----

*mp*

Musical score for measures 81-82. The time signature changes to 4/4. Measure 81 begins with a *mp* dynamic. A crescendo hairpin spans across measures 81 and 82. Measure 82 features a melodic line in the upper voice and a bass line with a fermata.

83

dim.-----

*p*

Musical score for measures 83-84. Measure 83 starts with a *p* dynamic and a decrescendo hairpin. Measure 84 includes a change in time signature to 5/4 and features a melodic line in the upper voice.

85

*p*

pochiss. <----->

Musical score for measures 85-88. Measure 85 begins with a *p* dynamic. The piece concludes with a *pochiss.* (ritardando) hairpin spanning measures 87 and 88. The bass line in measure 88 features a rhythmic pattern of eighth notes.

88

*pochiss.*

*mf* *mf* *mp*

*p* *Rec.* \* *Rec.*

5:6

VI

$\text{♩} = 85$  Allegro scherzando

91

*pp* \* *mp* pedal discreto

94

*f*

97



99

*mp*

102

*f*

104

*p*

107

110

♩ = 51 VII

II2 (← 3 = 5 →)

*p*  
*pp* sempre con ped.

II5

*pp*

II8

*mp*

VIII

♩ = 85

Allegro vivace

121

Musical score for measures 121-122. The piece is in 3/4 time. Measure 121 starts with a treble clef and a key signature of one sharp (F#). The right hand has a half note chord (F#, C#) followed by a quarter note G# and a quarter note A. The left hand has a quarter note G# and a quarter note A. Measure 122 has a 2/4 time signature. The right hand has a quarter note G# and a quarter note A, followed by a quarter note B and a quarter note C. The left hand has a quarter note G# and a quarter note A. There are triplets in both hands in measure 122.

123

Musical score for measures 123-124. Measure 123 has a 3/4 time signature. The right hand has a quarter note G# and a quarter note A, followed by a quarter note B and a quarter note C. The left hand has a quarter note G# and a quarter note A. Measure 124 has a 4/4 time signature. The right hand has a quarter note G# and a quarter note A, followed by a quarter note B and a quarter note C. The left hand has a quarter note G# and a quarter note A. There are triplets in both hands in measure 123. Dynamics include *mf* and *f*.

125

Musical score for measures 125-126. Measure 125 has a 2/4 time signature. The right hand has a quarter note G# and a quarter note A, followed by a quarter note B and a quarter note C. The left hand has a quarter note G# and a quarter note A. Measure 126 has a 4/4 time signature. The right hand has a quarter note G# and a quarter note A, followed by a quarter note B and a quarter note C. The left hand has a quarter note G# and a quarter note A. There are triplets in both hands in measure 125.

127

Musical score for measures 127-128. Measure 127 has a 4/4 time signature. The right hand has a quarter note G# and a quarter note A, followed by a quarter note B and a quarter note C. The left hand has a quarter note G# and a quarter note A. Measure 128 has a 2/4 time signature. The right hand has a quarter note G# and a quarter note A, followed by a quarter note B and a quarter note C. The left hand has a quarter note G# and a quarter note A. There are triplets in both hands in measure 127. Dynamics include *f*.

129

Musical score for measures 129-131. Treble and bass staves with piano accompaniment. Includes fingering '5' and slurs.

132

Musical score for measures 132-134. Treble and bass staves with piano accompaniment. Includes fingering '5' and slurs.

135

Musical score for measures 135-138. Treble and bass staves with piano accompaniment. Includes fingering '5' and 'sempre f'.

139

Musical score for measures 139-142. Treble and bass staves with piano accompaniment. Includes fingering '5'.

IX

$\text{♩} = 68$  **Meno mosso** (come in III)

143

Musical score for measures 143-146. Treble and bass staves with piano accompaniment. Includes dynamics 'f' and 'mf', and fingering '7'.

146

mp

9 7

146-147: Musical score for measures 146 and 147. Measure 146 is in 3/4 time, and measure 147 is in 2/4 time. The piece is in G major. The right hand features a melodic line with a slur over the entire phrase. The left hand has a bass line with a slur over the first two measures. Fingerings 9 and 7 are indicated for the left hand in measures 146 and 147 respectively. The dynamic is *mp*.

148

p pp

9 7

148-149: Musical score for measures 148 and 149. Measure 148 is in 4/4 time, and measure 149 is in 2/4 time. The piece is in G major. The right hand features a melodic line with a slur over the entire phrase. The left hand has a bass line with a slur over the first two measures. Fingerings 9 and 7 are indicated for the left hand in measures 148 and 149 respectively. The dynamic starts at *p* and changes to *pp* in measure 149.

150

5 3 3 3

150-151: Musical score for measures 150 and 151. Measure 150 is in 5/4 time, and measure 151 is in 4/4 time. The piece is in G major. The right hand features a melodic line with a slur over the entire phrase. The left hand has a bass line with a slur over the first two measures. Fingerings 5, 3, 3, and 3 are indicated for the right hand in measures 150 and 151 respectively.

♩ = 51 X

152 *rall.* ..... *a tempo*

p pp

3 3 5 3

3 3 3

sempre con ped.

152-154: Musical score for measures 152, 153, and 154. Measure 152 is in 3/4 time, and measures 153 and 154 are in 4/4 time. The piece is in G major. The right hand features a melodic line with a slur over the entire phrase. The left hand has a bass line with a slur over the first two measures. Fingerings 3, 3, 5, and 3 are indicated for the right hand in measures 153 and 154 respectively. The dynamic starts at *p* and changes to *pp* in measure 154. The tempo marking is *rall.* followed by a dashed line and *a tempo*. The instruction *sempre con ped.* is written below the score.

155

Musical score for measures 155-157. The score is written for piano with two staves (treble and bass clef). Measure 155 is in 3/4 time, measure 156 is in 3/4 time, and measure 157 is in 4/4 time. The music features a complex rhythmic pattern with triplets and dynamic markings: *p*, *sùbito p*, and *pp*. There are also triplet markings in measures 155 and 157.

158

Musical score for measures 158-162. The score is written for piano with two staves (treble and bass clef). Measures 158-161 are in 3/4 time, and measure 162 is in 4/4 time. The music features a complex rhythmic pattern with triplets and dynamic markings: *p* and *pp*. There are also triplet markings in measures 158-161.

163

Musical score for measures 163-166. The score is written for piano with two staves (treble and bass clef). Measures 163-164 are in 3/4 time, and measures 165-166 are in 4/4 time. The music features a complex rhythmic pattern with dynamic markings: *pp*, *ppp*, *lontano*, and *lontanissimo*. There are also fermatas in measures 165 and 166.