

School of Music
University of South Carolina

presents

VICTOR CORREA-CRUZ, conductor

in

Doctoral Lecture Recital

Friday, April 16, 2004. 4.30 P.M.
Recital Hall

JOSÉ LUIS TURINA:

Aesthetic & Stylistic Features
in
Three Selected Orchestral Works

Mr. Correa-Cruz is a student of Donald Portnoy. This lecture recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.

JOSÉ LUIS TURINA: AESTHETICS AND TECHNICAL FEATURES THROUGH
THE STUDY OF HIS CONCERTO FOR VIOLIN AND ORCHESTRA (1987)

by

Víctor Correa-Cruz

Bachelor of Music
Real Conservatorio Superior de Madrid, 1987

Master of Music
Indiana University, 1990

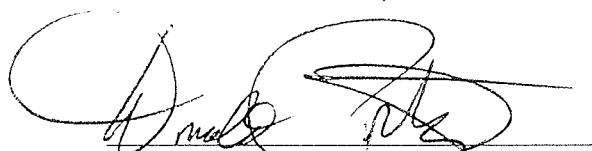
Submitted in Partial Fulfillment of the Requirements

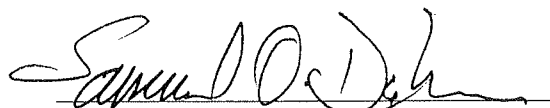
For the Degree of Doctor of Musical Arts in the


School of Music

University of South Carolina

2005

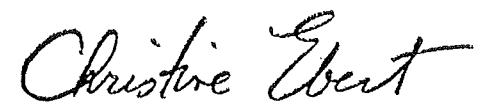

Major Professor and Chairman of
Examining Committee


Director of Document and Committee
Member


Committee Member


Committee Member


Dean, School of Music


Dean of the Graduate School

FOREWORD

This document is part of the dissertation requirement for the Doctor of Musical Arts degree in Conducting. The major portion of the dissertation consists of four public recitals. Copies of the recital programs are bound at the end of this paper, and recordings of the recitals are on file in the Music Library.

ACKNOWLEDGEMENTS

I would like to express my gratitude to everyone who helped me earn my doctoral degree in orchestral conducting. I want to thank my major professor Dr. Donald Portnoy for inviting me to the University of South Carolina and for his teaching and advice during my time as a doctoral student. I would also like to thank Dr. Samuel Douglas for his constant guidance as my document director and for sharing his vast knowledge with me. I am also indebted to many of the teachers at the USC School of Music, for opening my mind to new areas of knowledge and for being available for any consultation about my topic. Special thanks to Jennifer Ottervik, music librarian at the USC School of Music, who gave me many valuable ideas and to Dr. William Bates for correcting the work. I will always be grateful to all the good friends I met at the University of South Carolina who helped me get through my degree. I also need to thank all the musicians who agreed to play for me in my graduate recitals. I am very grateful to my colleague Lucy Manning for her feedback after reading the document. I would like to acknowledge Maestro José Luis Turina for making his materials available to me and for his valuable guidance. Finally, I want to thank my family for trusting my musical inclinations since the beginning of my career and for supporting my decision of starting a doctorate at a more mature age. I would not have succeeded without all of them.

ABSTRACT

JOSÉ LUIS TURINA: AESTHETICS AND TECHNICAL FEATURES THROUGH THE STUDY OF HIS *CONCERTO FOR VIOLIN AND ORCHESTRA* (1987)

Víctor Correa-Cruz

Born in 1952 in Madrid, Spain, José Luis Turina has emerged as a strong personality who combines different aesthetics in his compositional work. He claims that eclecticism is the right frame in which he can develop his ideas. He has managed to keep the Spanish flavor by using traditional material and colorful and expressive orchestration. His Spanish style comes not only from adopting the aesthetics of the beginning of the twentieth century (the nationalistic period) in some of his pieces, but also from quoting and adapting Spanish music from the golden ages of the Renaissance and Baroque eras in specific works. On the other hand, he has made use of old techniques of counterpoint and medieval practices, and has incorporated contemporary techniques, achieving a style that goes beyond the traditional ‘Spanish sound’ and is linked to *avant-garde* European trends. His music also relates to the main European classical heritage, in a very unusual and comprehensive manner.

This document addresses the analysis of Turina’s *Concerto for Violin and Orchestra* (1987). This piece summarizes Turina’s style of composition, since the work combines many different musical concepts with mastery. The study includes biographical

information, and a brief discussion on the state of composition in Spain from the nationalistic period to help understand the context of Turina's music. The analysis includes technical aspects of his style, the composer's interpretation of the concerto form, and the motivic unity of the piece. Finally, this study approaches the use of texture, rhythm and orchestration in this work.

MAJOR PROFESSOR: DR. DONALD PORTNOY

DOCUMENT DIRECTOR: DR. SAMUEL DOUGLAS

TABLE OF CONTENTS

FOREWORD.....	iii
ACKNOWLEDGEMENTS.....	iv
ABSTRACT.....	v
LIST OF TABLES.....	viii
LIST OF MUSIC EXAMPLES.....	ix
CHAPTER ONE. INTRODUCTION.....	1
Justification.....	1
Methodology.....	2
Literature Review.....	3
CHAPTER TWO. BIOGRAPHICAL INFORMATION.....	4
CHAPTER THREE. CHARACTERISTIC FEATURES IN TURINA'S COMPOSITIONAL STYLE.....	9
Tradition.....	10
Spanish Heritage.....	13
Twentieth-Century European Trends.....	17
The Composer's Approach to the Creative Process.....	19
CHAPTER FOUR. THE CONCERTO FOR VIOLIN: AN OLD GENRE FOR NEW MUSIC.....	23
Introduction.....	23
Form.....	26
Motivic elements of the piece.....	35
Texture.....	52
Pulse, rhythm and meter.....	67
CHAPTER FIVE. CONCLUSION.....	81
APPENDIX . LIST OF TURINA'S WORKS.....	87
BIBLIOGRAPHY.....	94

LIST OF TABLES

Table	Page
1. Turina, <i>Concerto for Violin</i> . Formal diagram of the first movement	28
2. Turina, <i>Concerto for Violin</i> . Formal diagram of the second movement	28
3. Turina, <i>Concerto for Violin</i> . Formal diagram of the third movement	31
4. Turina, <i>Concerto for Violin</i> , mvt. 2. The 48 transpositions of the principal row are shown in this matrix.	33
5. Turina, <i>Concerto for Violin</i> , mvt. 2. Principal row (Po) for the dodecaphonic section	40
6. Turina, <i>Concerto for Violin</i> , mvt. 2, m. 154. Intervals in the marimba solo.	43
7. Turina, <i>Concerto for Violin</i> . Reduction to three basic pitches.....	45
8. Turina, <i>Concerto for Violin</i> , mvt. 1, mm. 50-55. Subdivision of each beat in the <i>crescendo</i> passage	69
9. Turina, <i>Concerto for Violin</i> , mvt. 2. Distribution of accented chords in the rondo-theme	71
10. Turina, <i>Concerto for Violin</i> , mvt. 2, mm. 128-53. Metric arrangement of the <i>prestissimo</i> section	72
11. Turina, <i>Concerto for Violin</i> , mvt. 2, mm. 171-87. Metric arrangement.....	73

LIST OF MUSIC EXAMPLES

Example	Page
4-1.1. Turina, <i>Concerto for Violin</i> . Pitches of the arpeggio figure in the solo violin part used in the transition to mvt. 3.....	30
4-1.2. Turina, <i>Concerto for Violin</i> , mvt. 3. The culminating point of the entire piece in m. 391.....	34
4-2.1. Turina, <i>Concerto for Violin</i> , mvt. 1, m. 29. Motive in the violin cadenza (1)..	36
4-2.2. Turina, <i>Concerto for Violin</i> , mvt. 1, m. 29. Motive in the violin cadenza (2)..	36
4-2.3. Turina, <i>Concerto for Violin</i> , mvt. 1, m. 29. Motive in the violin cadenza (3)	36
4-2.4. Turina, <i>Concerto for Violin</i> , mvt. 1, mm. 30-36 (first theme)	37
4-2.5. Turina, <i>Concerto for Violin</i> , mvt. 1, mm. 37-42 (second theme).....	37
4-2.6. Turina, <i>Concerto for Violin</i> , mvt. 1. Similarities between the pitches of first and second themes	38
4-2.7. Turina, <i>Concerto for Violin</i> , mvt. 1, mm. 50-55 (solo violin part)	39
4-2.8. Turina, <i>Concerto for Violin</i> . Pentatonic scale used in the introduction to the third movement	39
4-2.9a. Turina, <i>Concerto for Violin</i> , mvt. 1, mm. 32-33. Collection of pitches from theme A in the exposition	39
4-2.9b. Turina, <i>Concerto for Violin</i> , mvt. 1, m. 62. Motive in development section	40
4-2.10. Turina, <i>Concerto for Violin</i> , mvt. 2, mm. 128-140. Arpeggios in the solo violin part.....	41
4-2.11. Turina, <i>Concerto for Violin</i> , mvt. 2, mm. 144-51. Tonal area in m. 149.....	44
4-2.12. Turina, <i>Concerto for Violin</i> , mvt. 2, mm. 158-65	46
4-2.13. Turina, <i>Concerto for Violin</i> , mvt. 2, m. 205. Motivic cell that generates the first violin cadenza	46
4-2.14. Turina, <i>Concerto for Violin</i> , mvt. 2, m. 273. Aleatoric section	51
4-2.15. Turina, <i>Concerto for Violin</i> , mvt. 3, m. 404. Melismatic figure	49
4-3.1. Turina, <i>Concerto for Violin</i> , mvt. 1, mm. 45-49. <i>Divisi a la Ligeti</i>	56
4-3.2. Turina, <i>Concerto for Violin</i> , mvt. 2, mm. 114-18. Excerpt from the rondo theme	57
4-3.3. Turina, <i>Concerto for Violin</i> , mvt. 2, mm. 158-65. <i>Stretto</i> section	60
4-3.4. Turina, <i>Concerto for Violin</i> , mvt. 2, mm. 261-63. <i>Molto andante</i> section constructed on a short motive	61
4-3.5a. Turina, <i>Concerto for Violin</i> , mvt. 2, mm. 274-78. Material in the solo violin part that will appear later as an <i>ostinato</i> in the strings	62
4-3.5b. Stravinsky, <i>The Rite of Spring</i> , end of first part. <i>Ostinato</i> section in the strings.	62

4-3.6. Turina, <i>Concerto for Violin</i> , mvt. 3, mm. 356-59. <i>Divisi</i> in the first violin section	63
4-3.7. Turina, <i>Concerto for Violin</i> , mvt. 3, mm. 364-68. Wind and brass sections.....	63
4-3.8. Turina, <i>Concerto for Violin</i> , mvt. 3, mm. 379-80. Percussion section	64
4-3.9. Turina, <i>Concerto for Violin</i> , mvt. 3, mm. 352-55. Violin line at the introduction	64
4-4.1. Turina, <i>Concerto for Violin</i> , mvt. 1, m. 29. End of the first violin cadenza.....	68
4-4.2. Turina, <i>Concerto for Violin</i> , mvt. 1, m. 85. Closing material in second violin cadenza	70
4-4.3. Turina, <i>Concerto for Violin</i> , mvt. 2 mm. 161-66. Rhythmic pattern used in the canon at the sixteenth note.....	72
4-4.4. Turina, <i>Concerto for Violin</i> , mvt. 2, mm. 322-27. Climax before the second long violin cadenza of the concerto.....	75
4-4.5. Turina, <i>Concerto for Violin</i> , mvt. 3, mm. 384-91. Irregular subdivisions in the violin part	77
4-4.6. Turina, <i>Concerto for Violin</i> , mvt. 3, mm. 393-96. Melismatic writing in the violin part	78
4-4.7. Turina, <i>Concerto for Violin</i> , mvt. 3, mm. 453-56 (ending). Tapping of the soloist on the instrument	78

CHAPTER ONE

INTRODUCTION

Justification

Spanish music in the twentieth century has experienced a dramatic process of transformation, and it is not easy to identify a typical Spanish flavor in the works of the active composers of the present time. The main reason for this apparent lack of identity has to do with the fact that Spanish music suffered the consequences of civil war (1936-39) and the cultural isolation that came afterwards with a totalitarian regime that lasted nearly forty years. These circumstances caused many of the leading composers (like Roberto Gerhard, Ernesto and Rodolfo Halffter, and Julián Bautista), performers of international recognition (like José Iturbi, Pau Cassals or Gaspar Cassadó), and musicologists such as Adolfo Salazar, to leave the country. Because of their absences, the musical world in Spain was disoriented for more than a decade which caused the fragmentation of the Spanish school of composition.¹

After the conflict, the ones who had stayed in Spain went down different paths. Nationalistic composers like Joaquín Rodrigo or Antón García Abril enjoyed substantial success. Those who decided to experiment, such as Luis de Pablo, Ramón Barce or

¹ For a more detailed study see: Laura Klugherz, "A Performer's Analysis of Three Works for Violin and Piano by Contemporary Spanish Composers" (D.M.A. diss., The University of Texas at Austin, 1981), Chapter I, 7-26.

Cristobal Halffter, managed to start a current towards *avant-garde* music in the fifties, under the influence of György Ligeti and Karlheinz Stockhausen. These Spanish experimental composers struggled to help the public understand their works. Some scholars observe that in their attempt to overcome traditional music they lost their Spanish flavor and therefore they label these composers as non-nationalistic. Their influence on the next generations of Spanish composers is remarkable.

Current music in Spain embraces different compositional styles. José Luis Turina has been able to include many of these different tendencies in his compositions. This makes him an interesting reference in contemporary Spanish music. In an attempt to recover a national identity, he has also joined a group of composers who have produced pieces with a clear Spanish style. These composers have been in contact with other European schools and show contemporary techniques in their works, but they are also interested in devoting part of their production to enlarging the body of Spanish music that is distinctly Spanish. For this purpose, they have quoted pieces from the Spanish golden age, which have been reinterpreted in works that combine old music and new techniques of composition. Other composers following this trend are Carmelo Bernaola, Agustín Bertomeu, Claudio Prieto, and Cristobal Halffter.

The study of Turina's Violin Concerto will be helpful in understanding what Spanish contemporary music offers to the orchestral field and will help define the distinctive Spanish musical language of the early twenty-first century.

Methodology

Turina's music will be placed in context with traditional music in Spain. This document will explain his absorption of European musical streams and how this attitude

makes his compositions eclectic musical phenomena. The analysis will address the composer's aesthetic ideas contained in his *Concerto for Violin*. Other interesting features like motivic unity and texture will be studied. All the analysis will be done using tonal and post-tonal theory, as well as applying specific aesthetics of the twentieth century like dodecaphonism, pointillism, and micropolyphony. Medieval practices and counterpoint theory will be brought up when necessary.

Literature Review

There are a few studies on the music of José Luis Turina, but none of them has addressed his *Concerto for Violin*. The main sources to support this document are Turina's lectures and interviews. Other important information has been drawn from articles, such as the one by José María García Laborda: "Últimas tendencias en la Nueva Música Española" in *Revista de Musicología* 16, no. 6 (1993).

Two dissertations have been written on Turina's music, one by Chiun-Fan Chang at the Manhattan School of Music in New York (1991), and the other by Laura Klugherz at the University of Texas at Austin (1981). The rest of the information has been taken from music dictionaries that deal with twentieth-century Spanish music. It is worth mentioning the one published by Pablo López de Osaba: *Historia de la Música Española, Vol, 6, The Twentieth Century* (Alianza Editorial, 1982).

Important information about Turina can be found in some of the program notes to the concerts in which his pieces have been performed, especially the ones published by the *Contemporary Music Festival of Alicante* in 1988 and the *Festival de Otoño* in Madrid. Tomas Marco's articles have been significantly helpful in studying Turina's work.

CHAPTER TWO
BIOGRAPHY OF JOSÉ LUIS TURINA

Musical Training

José Luis Turina was born in Madrid in 1952. He acquired his musical training at the Madrid and Barcelona Conservatories as well as in numerous workshops (Vilaseca-Salou, Granada, Santiago de Compostela), focusing on Piano (Manuel Carra), Violin (Hermes Kriales), Harpsichord (Genoveva Gálvez), Theory (José Olmedo), Counterpoint (Francisco Calés), Orchestral Conducting (Enrique García Asensio and Jacques Bodmer) and Composition (Antón García Abril, Román Alís, Rodolfo Halffter and Carmelo Bernaola). In 1979 he was awarded a scholarship from the Spanish Ministry of Foreign Affairs to study at the Academia Española de Bellas Artes in Rome. In that city he attended the class of Franco Donatoni at the Accademia Santa Cecilia and was exposed to the music of Salvatore Sciarrino, a composer who would influence Turina in many ways.¹

Prizes

In 1981 Turina was awarded the first prize at the International Composition Contest sponsored by the Conservatorio Superior de Música de Valencia (Spain) to commemorate the one-hundredth anniversary of its orchestra, with the piece *Punto de Encuentro*. In 1986 he won the IV International Prize Reina Sofía, sponsored by the

¹ In a recent conversation with the author, Turina admitted that although his first intention in Rome was to take lessons from Donatoni, Sciarrino was a much more direct influence. Turina never studied with the latter but attended many performances of Sciarrino's music.

Ferrer Salat Foundation, with his piece *Ocnos* (music for orchestra on poems by Luis Cernuda). In November 1996 he was awarded the national Prize for Music, sponsored by the Ministry of Culture of Spain. His opera *D. Q. Don Quijote en Barcelona* was awarded the “Daniel Montoro” Prize, given by Sociedad General de Autores de España to the best score of a lyric piece premiered in Spain during the year 2000.

Commissions

José Luis Turina has received commissions from many institutions such as: *Radio Nacional de España, Ministerio de Cultura, Sociedad Española de Radiodifusión, Orquesta Nacional de España, Círculo de Bellas Artes de Madrid, Religious Music Weeks of Cuenca, Festival de Otoño de la Comunidad de Madrid, Contemporary Music Festival of Alicante, Rencontres Internationales de Musique Contemporaine du Metz (France), Tenerife Symphony Orchestra, Canarias Music Festival, Consejería de Cultura de la Comunidad de Madrid, Fundación Juan March, Orquesta Sinfónica de Radiotelevisión, Música en Compostela, Colgate University of New York, Pabellón de la Comunidad de Madrid de la Expo '92, Fundación Cajamadrid, Otoño Musical Soriano, Chamber Music Weeks of the Segovia Summer Festival, Orquesta Sinfónica de Madrid, Orquesta Sinfónica de Galicia, Mexico Ministry of Culture and Quincena Musical Donostiarra.* Celebrated soloists and Spanish and foreign groups have also commissioned pieces from José Luis Turina.

Performances

Turina's pieces have been performed in national and international festivals such as: *Encuentros de Música Contemporánea de Lisboa, International Music Festival of La*

Rochelle, Chamber Opera Encounters of Cuenca, Prix Italia 1983, International Tribune of Composers of UNESCO (Paris, 1984), Strasbourg Music Festival, International Music Festival of Barcelona, Vicenza Music Festival (Italy), Festival de Otoño de Madrid, Bienal Madrid-Bourdeaux, Rencontres Internationales de Musique Contemporaine du Metz (France), Bienal Musical de Zagreb, International Music Festival of Granada, Spanish Music Festival of Geneva, Festival "España-Italia" of Rome (1991), Festival de La Habana, Canarias Music Festival, Jornadas de Arte Contemporáneo de Oporto, EXPO'92 in Seville, Antologia di Musica Spagnola di Milano, the cycle A Series of Twentieth-Century Spanish Music at the Almeida Theater in London, Otoño Musical Soriano, Bienal de la Música de Plectro in Madrid, Santander International Music Festival and Quincena Musical Donostiarra. In January of 1992, his Concerto for Violin and Orchestra was included in the opening concert of the cycle "Madrid Cultural Capital of Europe."

In January 2000 his *Concerto for Piano and Orchestra* was premiered at the International Music Festival of the Canary Islands. In October 2000 his opera *D. Q. Don Quijote en Barcelona* was presented at the Gran Teatro del Liceo. The libretto was written by Justo Navarro and the scenic direction was done by the catalan group La Fura dels Baus. The scenery was created by Enric Miralles. This performance was released in a DVD in May 2001.

In November 2001, the Tokyo string quartet premiered Turina's work *Clémisos y Sústalos* at the Chamber Music Hall of the National Auditorium. In 2002 *Cuatro Sonetos de Shakespeare* was premiered, a piece commissioned by the Orquesta Sinfónica de Madrid to commemorate its one-hundredth anniversary.

Positions Held at Different Institutions

Turina has been a member of the jury of several international composition and performing contests: Madrid-SGAE, Reina Sofía, Oviedo, Granada, Alcoy, Valencia, Las Palmas and La Coruña.

From 1981 to 1985 Turina held the position of professor of Theory, Counterpoint and Composition at the Cuenca Conservatory, where he was the director as well. In 1985 he accepted a post at the Real Conservatorio Superior de Música de Madrid, and in 1992 started teaching at the 'Arturo Soria' Conservatory, in the same city. From 1991 to 1993 Turina taught Theory and Counterpoint at the Escuela Superior Reina Sofía of Madrid. In 1990 he was the director of the Composition Courses held at the *International Contemporary Music Festival* in Alicante (Spain) and in 1991 taught a workshop on contemporary opera at the Conservatorio Superior de Zaragoza in joint master classes with Cristobal Halffter.

In 1986 Turina was appointed a member of the Real Academia de Bellas Artes "Santa Isabel de Hungría" of Seville and in 1997 joined the Real Academia de Bellas Artes de Granada. In 1989 and 1992 he was invited by several universities in the U.S.A. (Colgate University, Oneonta University, Cornell University and Hunter College of New York) to give a series of lectures and present a cycle of concerts on Spanish contemporary music. His piece *Tres Sonetos* was premiered in September of 1992, on a commission from Colgate University. In 1996 he received an invitation from the Consulate of Spain in New York and the Sociedad General de Autores y Editores de España to give master classes at the Manhattan School of Music in New York City.

From 1993 to 1996 Turina was a technical advisor of the Ministry of Science and Education and participated very actively in a national project to reform the educational curriculum in music, which updated the obsolete existing program. In 2001 he became the artistic director of the National Youth Orchestra of Spain.

Since 2001 Turina has been a member of the Council for Music, which is part of the Spanish Ministry of Education and Culture.

CHAPTER THREE
CHARACTERISTIC FEATURES IN JOSÉ LUIS TURINA'S COMPOSITIONAL
STYLE

The music of José Luis Turina embraces a great variety of influences and techniques, as will be shown in the following discussion. It is a challenging task to establish a dominant school or aesthetic in which to include all his compositions. The composer defines himself as an eclectic musician, and that is probably the best adjective that can be used to describe his output. This chapter will outline the main tendencies that inspire Turina's compositional process, including the western classical tradition, the Spanish classical repertoire and the main European trends of the second half of the twentieth century.

These three sources of inspiration are interrelated to form Turina's personal style which we will try to unravel in the following sections. In order to understand the reasons why this inclusive approach to style takes place, it is helpful to illustrate Turina's standpoint about coherence and unity of style, according to his own words:

Personally, it has always seemed strange to me . . . that even the most prominent composers have been inflexible when defending that the aesthetic tendency chosen by them was undoubtedly the correct one, disregarding the others . . . in a curious gesture of arrogance, they have praised the ascription to a determined aesthetic and style as the summit of artistic dignity.¹

Turina accepts a unified concept in a musical work when the results are justified. Therefore, the work of titans like Bach or Mozart is highly respected by him. He points

¹ José Luis Turina, *Some Technical and Aesthetic Considerations about My Music*, 2. Lecture given at the Conservatorio Profesional de Musica de Zaragoza on November 26, 1996. Translation by the author.

out that these composers have a unified style that makes their early pieces hard to distinguish from the ones written towards the end of their lives. Turina defines himself as a composer who feels sympathy for the opposite approach, the one found in composers like Stravinsky or Beethoven, who cultivated an “anti-monolithic” attitude:

There are big names that support this kind of anti-monolithic approach. The three famous periods in Beethoven’s output and the four styles – for some scholars five – in which Stravinsky’s production is organized, prove that constructive self-criticism, when linked to chronic dissatisfaction . . . is a powerful stimulus for searching.²

Tradition

Tradition plays an important role in the music of José Luis Turina. A distinctive feature that links his music to the past is the treatment of themes. His material is non-traditional, considering that his production is mainly atonal, and he does not use conventional melodies as themes, generally. Nevertheless, the treatment of these materials and the adoption of forms of development in Turina’s music share a strong connection with previous historical periods. There is also an awareness of the old forms in Turina’s creative process. Turina’s output shows a great number of pieces that relate to old structures such as concertos, fantasias, variations, palindromes, canons, symphonic dances, sonatas da chiesa and songs. This does not mean that he is not interested in developing other original forms. There are many pieces that experiment in this level, especially in vocal productions. But if we judge his main instrumental works, we will find that Turina could very well subscribe to Penderecki’s idea: “There is still so much new music that can be written using old forms”³ José Luis García del Busto has mentioned this quality as a distinctive element in Turina’s music:

² Ibid., 3.

³ Krzysztof Penderecki, Preface to *St. Luke’s Passion*. Kraków, Poland: Moeck Verlag, 1967.

Turina has poured new ideas in classic molds and has tied multiple links with the music of the past, from ... deep recreation to the mere reflection.⁴

Turina's link with his grandfather, Joaquín, becomes apparent if we judge the attention paid by both composers to classic forms. In a recent interview with the author, Turina admitted that he has always been impressed by the ability shown by Joaquín Turina to combine popular Spanish themes with classic European forms (symphonies, sonatas, fugues, and so forth). In all these pieces, Joaquín Turina shows a deep understanding of the traditional structures and how to blend them with popular themes. According to his grandson, Joaquín is the only Spanish composer to do that in the beginning of the twentieth century, especially with traditional chamber combinations (Duos, Trios, Quartets, Quintets . . . up to 17 pieces). Other nationalistic composers such as Falla, Granados and Albéniz used Spanish themes but they were not so interested in producing chamber music works or in observing traditional structures. Their pieces often show free forms in the style of Fantasia (Falla's *Fantasia Bética*, Albéniz's *Suite Iberia* or Granados's *Capricho Español* are good examples written for the piano) or symphonic poems (Falla's *Noches en los Jardines de España*). Joaquín Turina has earned interest from the leading chamber music groups recently, due to the fact that his production in this field finds the perfect balance between two opposite concepts, namely popular and serious music. The performers immediately find a link with the European tradition, which makes the pieces be understood by musicians with different backgrounds.⁵

Another interesting element that shows a traditional approach in José Luis Turina's music is his technique for motivic development. His production shows an

⁴ José Luis García del Busto, "Composers," *Música en Madrid: Pabellón de la Comunidad de Madrid, Expo '92*, 1992, 205.

⁵ Interview with the author, November 2004.

interest in obtaining unity through transformations of the main thematic material. In order to communicate his ideas clearly, and to allow the audience to follow these transformations, Turina chooses simple motives, which can be easily grasped by the listener and memorized quickly, allowing the listener to follow through all their transformations.⁶

At other times Turina's language turns tonal in sections that contrast with atonal passages – as we shall see in the Violin Concerto. Turina's concept of tonality is rather free, and only takes into consideration the use of tonal centers, allowing his music a great deal of dissonance.

The use of modes is also found in some of his compositions, as well as old techniques of contrapuntal writing. This style is especially characteristic in the *Fantasia on a Fantasia by Alonso Mudarra*, which recreates an older work of the Renaissance. In the central section of this work (mm. 120-66) Turina starts with an orchestral unison on a Phrygian melody that becomes highly contrapuntal and combines other modes simultaneously in a superb recreation of an ancient style.

Turina is fond of borrowing themes from other composers in some of his pieces. He finds inspiration in sources that include Mozart (*Don Giovanni*, *Ah vous dirai-je, maman!*) Scarlatti, Franck, Prokofiev, Chopin, Falla, Albéniz and Boccherini. He tries to adapt his compositional language to that of the model, as well as to apply modern techniques to the original. His approach when borrowing material from other composers is expressed here in his own words:

⁶José Luis Turina, *Some Technical and Aesthetic Considerations about My Music*, 4.

I have been a devout cultivator of this procedure - the use of quotation - already from early works, because since early in my life I have seen in music, as in any artistic manifestation, an immense expressive power in the confrontation of styles and opposite aesthetics.⁷

Golden sections often give the pieces a sense of proportion. These sections are usually intense in musical material and orchestration. The culminating point of the *Fantasia on a Fantasia by Alonso Mudarra* offers a good example of how the composer uses all the available means in a golden-section passage.⁸

Spanish Heritage

In his writings, José Luis Turina has expressed the conviction that there is a third nationalistic movement that started at the beginning of the twentieth century and culminates in the late eighties and nineties. This third nationalistic current differs from the ones at the end of the nineteenth century and the beginning of the twentieth with respect to the sources from which they get their inspiration. The first nationalism appears in the second half of the nineteenth century and uses popular songs that are already composed and are sung by the native people of Spain. The second nationalistic stream happens during the first half of the twentieth century. It tries to be more original, and the composers create melodies that resemble the popular style (this would be the case of José Luis Turina's grandfather Joaquín Turina). The third nationalism started with Falla in Spain and his piece *El Retablo de Maese Pedro* (1917), the same way Stravinsky did with *Pulcinella* (1922). From then on, some Spanish composers have attempted to create a style inspired in the Spanish music of the golden ages of Spain: the Renaissance and the

⁷ Ibid., 5.

⁸ In an interview with the author, Turina has pointed out that his sense of proportion works both rationally and intuitively. He does not think of golden sections but interestingly enough the music in those areas reaches major climaxes. He explains this coincidence by saying that traditional proportions are in the subconscious level too.

Baroque periods. The culmination of this process happens at the end of the twentieth century, when important composers in Spain use this concept as a way of developing some of their pieces. Among these composers, we find Cristóbal Halfter (*Tiento de Primer Tono y Batalla Imperial*, *Fandango de Soler*, *Preludio a Madrid '92*), Carmelo Bernaola (*Abestiak*), Agustín Bertomeu (*Música para una Inauguración*), Claudio Prieto (*Fandango de Soler*) and José Luis Turina. The last has composed the above-mentioned *Fantasia on a Fantasia by Alonso Mudarra* (sixteenth-century composer), plus a set of variations on two themes by D. Scarlatti and another set, on themes by Boccherini. The *Fantasia* is a piece that requires a big orchestra and is a recreation of the older model. Tonal and atonal passages are juxtaposed, and interesting stylistic devices are used (modes, counterpoint, golden section, micropolyphony, aleatoricism) presenting a mixture of old and new practices.

The Spanish civil war (1936-39) and the isolation from the rest of Europe made the main figures of Spanish musical life leave the country. In the fifties and sixties, composers that lived in Spain such as Luis de Pablo or Ramón Barce started experimenting and trying to import the European trends of Ligeti and Stockhausen. The superiority and novelty that these aesthetics implied created a move towards less national elements in Spanish music. Laura Klugherz⁹ points out that Spanish music of the second half of the twentieth-century needs to be related to European music in order for it to be understood. José Luis Turina agrees with this approach.¹⁰ But other authors like Tomás Marco defend that Spanish music has never lost ground even in the most experimental

⁹ Laura Klugherz, "A Performer's Analysis of Three Works for Violin and Piano by Contemporary Spanish Composers" (D.M.A. diss., The University of Texas at Austin, 1981), 24.

¹⁰ Interview with the author, November 2004.

phases. He refers to a more subtle quality in the works of many Spanish composers whose pieces do not sound apparently Spanish. In his article "Traditionalism in Contemporary Spanish Music," Marco points out that there are three main traditions in Spanish music:¹¹

- a) The music that was produced from the thirteenth century until the beginning of the seventeenth century.
- b) The Zarzuela, a reaction against the Italian supremacy that occurs in the seventeenth century and goes on until the beginning of the twentieth century and has a folkloristic tendency.
- c) The national style of the late nineteenth century and the beginning of the twentieth century.

Marco defends that the established nationalistic style was not followed after the Spanish civil war (1936-39) because composers were more concerned about catching up with the European trends than keeping the link with traditional old style:

Thus it was that narrow-minded and conservative circles usurped the right to act as guardians of a tradition within which, in the late 1950's, the present generation in its turn asserted a claim to create progressive music that would match up to anything composed in the better-known countries. This period of creativity started more abruptly and produced a more traumatic effect than in other parts of the world because the composers were anxious not to be late in catching up with contemporary trends....The appearance of the youngest generation of Spanish composers thus represented a challenge to tradition and even implied the necessity of denying it.¹²

Among these innovators Marco cites Cristóbal Halftter, Ramón Barce and Luis de Pablo. They were certainly responsible for bringing up Spanish music to a European context. By doing so, and by adopting the new techniques of the fifties (such as dodecaphonism, aleatoricism and electronic music) there was a more abstract musical

¹¹Tomás Marco, "Traditionalism in Contemporary Spanish Music," *The World of Music* 16, no. 3 (1975): 32-37.

¹²Ibid., 41.

result that did not appear to be Spanish. Through the years these composers' early creations have been found to contain Spanish features though, if we agree with Marco's analysis:

Today, in retrospect, we can clearly recognize those features which were typical of the progressive Spanish music of the time. The works of Cristóbal Halffter exhibit characteristics that are truly Spanish, and the strange sound-structures of Ramón Barce, his atonal non-serial harmonies, are also unmistakably Spanish. Even Carmelo Bernaola's highly interesting compositions, in spite of or perhaps because of the composer's great capacity for abstraction, are largely conceived in the Basque manner. The same can be said of the works of José María Mestres-Quadreny and Xavier Berenguel, who have deep roots in the cultural tradition of Catalonia. And finally a composer such as Luis de Pablo, who went through a phase of unusually powerful abstraction which exerted a lasting influence on the international scene, introduces the Spanish colouring even in works of this kind, a feature which distinguishes them from the works of composers in other countries although the technical problems dealt with are similar.¹³

According to Marco, as time went by these progressive composers as well as younger generations became more and more comfortable with traditional features in their works, and were not so concerned about driving away from the past, since they had acquired a new language that was up-dated with the rest of Europe:

After the more progressive Spanish music had acquired the expressive resources it needed and had gone through a phase of inner consolidation, some composers asked themselves whether it would not after all be possible, within a contemporary context, to make a direct use of elements taken from the Spanish musical tradition, or, more accurately, from one of the three main traditions mentioned above.¹⁴

In this context, the name of José Luis Turina (along with other members that relate to the third nationalism) appears as one of the living composers who has managed to link some of his creations to the first tradition (the music produced from the thirteenth to the seventeenth centuries, in Marco's classification).

No matter if we agree or not with the presence of the Spanish features in the music of the fifties, there seems to be an agreement among the scholars on the trend to progressively incorporate Spanish elements towards the end of the twentieth century,

¹³ Ibid. , 41

¹⁴ Ibid. , 43.

when the so-called third nationalism (or music in the style of the first tradition) reaches its climax.

Twentieth-Century European Trends

Turina's inclusive style presents many twentieth-century techniques of composition. His orchestrations look at Ravel, Debussy and Stravinsky, as models from previous generations. Some of his pieces make use of dodecaphonic principles – the middle movement of the Violin Concerto is a good example. Pointillism has been successfully incorporated into his style. He has also adopted the techniques of Ligeti and Penderecki, using large number of string parts in *divisi*. Aleatoricism, micropolyphony, pitch-sets, timbre modulations, modern instrumental effects, large percussion sections... they are all current features in Turina's palette. As we shall see in his Violin Concerto, Turina uses some standard effects in the strings (such as *pizzicato*, *ponticello*, *tremolo* and *glissandi*) along with more contemporary devices such as the percussive effects of string players tapping the body of their instruments.

Because of all these different sources of inspiration, Turina's music is so unique. García Laborda¹⁵ has included Turina in the group of experimental composers, but treats some of his pieces as a good example of the music that is aligned with traditional forms and languages, in an attempt to connect with the audience. This proves that labeling Turina's work is not something that can be done using exclusive terms. In any event, it is interesting to see how the style in recent Spanish music has turned to a more accessible language that reaches the public more effectively. García Laborda in his article describes

¹⁵ José María García Laborda, "Últimas tendencias en la nueva música española. La composición musical en la década de los ochenta." *Revista de Musicología* 16, no. 6 (1993): 3723-34.

some of the musical features in this direction, that apply mainly to instrumental music, and regards the opera as a more experimental environment in composers of the eighties (Turina is represented with his opera *Ligazón*). He argues that in the eighties, instrumental music becomes less aggressive, and not so experimental. The instruments are used in the traditional ways, and the notation used is more conventional. Even the titles of the pieces are inspired in the past:

It is interesting to see the proliferation of concertos for all types of instruments that have been composed in the last years, specially for cello....There are even some composers that have felt a special predilection for the symphonic genre....We could say that we are living in a time of general moderation of the musical language.¹⁶

If a clear reconciliation is taking place between the composer and the public, in the case of José Luis Turina, this situation includes the performers too. As José Luis García del Busto points out:

Because José Luis Turina ...composes a lot, very well and, worried or not by the matter, the fact is that he has connected extraordinarily with that essential vehicle for music that are the players, reasons that explain the great presence that his music has gained in the concert landscape. For all this, commissions pile up on his working table.¹⁷

The *Concerto for Violin and Orchestra* presents different influences, but is also a work that reflects Turina's personal language. This piece is a good vehicle to define the inner forces that drive Turina's creative process. Its analysis, in context with his overall production, will provide insight in one of Spain's best-known living composers. In Turina's own words:

I think it summarizes perfectly my aesthetic principles....In my catalogue, this Concerto means a general review in which many interests and obsessions meet...What I propose generally speaking is a rejection toward monolithic approaches, through an aesthetic world that intentionally lacks uniformity - if this term is understood as the use of only one style or language. The coherence of the piece is reached by the existence of harmonic and timbric elements that contrast and complement each other.¹⁸

¹⁶ Ibid., 3726.

¹⁷ José Luis García del Busto, "Composers," 205.

¹⁸ José Luis Turina, *Some Technical and Aesthetic Considerations about My Music*, 13. Translation by the author.

The Composer's Approach to the Creative Process

I conceive art as a continuous challenge that the material in use proposes to the creator. Or expressed in a different way: the better or worse result of a work of art is in close relation with the use that the artist has made of the consequences generated by the matter with which he works.¹⁹

It is interesting how Turina describes the creative process as phenomena which have more to do with the qualities of the musical material than with the composer himself. He describes himself as an alchemist, who is trying to turn all metals into gold and silver. When dealing with music, the composer is nothing else than the person responsible for turning the absolute physical qualities of sound (frequency, intensity, wave form) into relative qualities. Therefore, frequency turns into height, intensity into dynamic, wave form into timbre Turina describes this process as one that goes from a physical event to a psychological one. The idea of the composer as a link between the raw materials and the piece of music defines Turina's personality as a creator. In a way, he is already assuming that the work of art does not belong to the artist and it is free from this relationship. In Turina's compositional world, the most important creative moment takes place when the musical ideas are chosen. After that, the process has more to do with interpreting the possibilities that are inherent to those materials. This is a very original way of setting things in the musical establishment. The composer sees himself as an interpreter, but he has to deal with the non-elaborated material while the instrumentalists take over once the material has been 'interpreted' by the composer. The player has to interpret the materials a second time, after the composer has done so. This idea reflects a conviction that music is not something that the artist creates, but rather something that the artist elaborates. Laura Klugherz has mentioned this point in

¹⁹ Ibid., 12.

Turina's music:

Turina believes strongly that a creative musical idea itself dictates the form of a piece, just as it determines the instrumentation; and creation should consist in giving a particular idea its proper form.²⁰

The fact that Turina sees himself close to the world of the players has made him very aware of the instrumental possibilities and has helped to set him as one of the active Spanish composers to be highly appreciated by performers.

From Turina's perspective, the material used in a work of art has an inherent tension. He links the term to its etymological root *tendere* (to tend to), and therefore tension means tendency. The role of the composer is to understand the different tendencies of his material. The identity of the elements that generate the work of art must always be intelligible. Because of this principle, Turina is among those composers with whom audiences seem to vibrate, and the premieres of his pieces enjoy warm responses from the public.

Turina points out that his compositions are constructed on basic principles among which are expression and structure:

...I do not think I am wrong if I state that my musical thinking is solidly supported by a series of basic principles....These basic principles are no other than expression and structure, principally, along with the inherited tradition as a constructive and aesthetic reference. Regarding the first two, expression and structure, I could say that my music is a continuous search (or maybe it would be better to say a pursuance) of balance between both parameters...²¹

Turina mentions other important parameters that are present when composing. In his Violin Concerto, timbre and harmony are pointed out as being essential to understand his music. These two levels of composition complement each other and present contrasting elements as well.

²⁰ Laura Klugherz, "A Performer's Analysis," 128.

²¹ José Luis Turina. Lecture given at the European Strings Teachers Association's annual convention in El Escorial, 2. Madrid, April 2, 1997. Translation by the author.

A very important development in Spanish music has occurred in the last twenty- five years and it has taken place in the world of the opera. Many scholars such as García Laborda have pointed out that Spanish music has shown a great ability to present modern concepts within a field that has not been strong in Spain for the previous two centuries:

We can say that the decade from 1980-90 in Spain is under the sign of the opera. The operatic revival is a clear exponent of the vitality of the new language and of its ability to generate new artistic alternatives.²²

Turina has contributed to the operatic repertoire with three works. *Ligazón* is Turina's first opera (1981-82), based on a libretto by Valle-Inclán. His catalogue in this field is not large since he only has two more scenic works. This is not because he is not interested in vocal music. He is rather a composer that is aware of the multiple questions that are to be solved when applying music to spoken language, mainly because there are already musical ideas in any speech. This awareness has made him explore the world of linguistics, in which he has been influenced by the ideas of Agustín García Calvo. The conclusions of this research are present in his cantata for choir and chamber orchestra, called *Musica ex lingua*, in which he combines texts from different figures of Spanish literature and tries to adapt the structure of the text to the music, rather than having conventional harmonic or melodic treatment. His studies in phonetics have given him ideas to generate pieces that are based in what has been called 'diction figures', which refers to the process of adding or subtracting syllables from words in the spoken language, done by the speaker without changing the meaning of the words. These phenomena have inspired instrumental pieces like his *Six Metaplasmos* for two violins.

²² Laborda, "Últimas tendencias en la nueva música española," 3727.

Other scenic works include *La Raya en el Agua* (1995-96) and his opera *D. Q. (Don Quijote en Barcelona)*, (1998-99). In the latter, Turina uses electronic and audiovisual means.

Finally, it is worth mentioning that some of Turina's works have been inspired by his connections with the world of painting. This is not strange, since he belongs to a family of painters, and he has always been in touch with this environment. In *Pentimento*, the music tries to describe what happens when an image that has been hidden by a new painting on the canvas, starts coming out after some time (the emerging image in this case is represented by a theme from Wagner's *Parsifal*, played by a string quartet). His *Concerto for Viola* is inspired by the surrealist painter Oscar Domínguez, born in the Canary Islands. In *Exequias*, he pays a tribute to the painter Fernando Zóbel (in this work, Turina takes some texts from the Gregorian chant which talk about images and describe eyes and ways of looking). In his opera *D. Q.*, he works very closely with the stage managers. All of this gives an idea of another source of inspiration in Turina's music, although it always implies an indirect relationship, since the music is just inspired by the image, but it does not try to describe it.²³

²³ Interview with the author, November 2004.

CHAPTER FOUR.

THE CONCERTO FOR VIOLIN: AN OLD GENRE FOR NEW MUSIC

Introduction

José Luis Turina composed his *Concerto for Violin and Orchestra* between June and November of 1987. It was commissioned by the Center for the Promotion of Contemporary Music to be premiered at the Fourth Contemporary Music Festival of Alicante (Spain). It lasts approximately thirty minutes, and it is divided in three movements (the third one preceded by an introduction) which are to be played without interruptions. The Concerto is dedicated to the composer's wife and was premiered in September 1988. Victor Martín was the soloist, accompanied by the Orquesta Sinfónica de Asturias conducted by Víctor Pablo Pérez.

As it has been mentioned in chapter three, this work has a lot of meaning for the composer, since it summarizes many of the compositional practices he had used during previous works. It responds to a deliberate attempt to avoid uniformity and in a way it is a reflection of Turina's obsessions. In the next sections, the concerto will be analyzed in detail, by looking at the form, motivic unity, texture and rhythmic elements. The piece is conceived as a classic concerto, in which the composer introduces musical trends from different periods in the History of Music. The piece evolves from a quiet first movement with subtle orchestration effects to a passionate culmination that takes place towards the end of the third movement. In this constant musical development Turina shows his ability to use musical practices from different musical trends and times. His success is

based on motivic unity, well-developed transitions and a deep knowledge of the orchestral color. His sonorities link his music to very different aesthetics, in different areas of analysis. Orchestration goes from *concerto-grosso* practices to micropolyphony and clusters. Textural and rhythmic developments are juxtaposed to long static sections (like the introduction to the third movement). Atonal, dodecaphonic and tonal passages have their opportunity without creating a sense of a mere collage. The soloist shares his protagonism with the percussion section and with the rest of the orchestra in many moments, and the cadenzas always serve the purpose of developing new paths for the material previously stated. In these cadenzas, the virtuosity has been paced in order to make the motives and their variations come out freely. The composer includes a final tonal section in the third movement that brings back romantic-concerto practices and a polarized texture between the soloist and the orchestra. The musical structures look back to traditional forms that have been adapted. The first movement does not develop the thematic elements deeply since these are still to be developed further in the next movements. Therefore, the sonata structure of the first movement has been reduced significantly. The second movement experiments with rondo form and its traditional scherzo character, but it includes the main cadenzas presented by the soloist. This placement of the cadenzas breaks with the usual practice of including a long cadenza at the end of the recapitulation in the first movement. Turina wants the piece to expand and that is probably why there are no major solos in the first movement. The third movement combines static sections (in its introduction) with very active ones which present the biggest range in the violin line and take the orchestral *divisi* to the limit. The final coda brings back many elements that were present in the first movement, used here to close the

piece in a quiet manner. As it will be seen, Turina manages to put his complicated developments in a rather simple frame by using traditional structures somehow manipulated but still recognizable. The role of tradition in Turina's music has been studied in chapter three. As it has been mentioned in that chapter, Turina agrees with other contemporary composers (like Penderecki) on the idea that there is still plenty of music to be written with old forms. He defines himself as an iconoclast¹, someone who is not rigorous with tradition while using it:

...inherited tradition acts on each of us like a mother tongue, from which we can voluntarily run away, but which, from the moment we acquire it, marks our consciousness, our taste, drives our feelings and, consequently, determines our future artistic evolution, as it has done with our culture, making us start from its own premises to judge the unknown, which, on the other hand, is many times impossible and leads us inevitably to judgment errors.²

Instrumentation

Woodwinds:

2 flutes (the second flute with piccolo), 2 oboes, 2 Bb clarinets, 2 bassoons.

Brass:

4 horns in F, 2 trumpets, 3 trombones, 1 bass tuba.

Percussion:

I. 5 timpani/ 1 tambourine/ 2 bongos/ 1 bass drum.

II. Marimba/ 1 snare drum/ 2 tumbas/ 1 medium drum/ 4 temple-blocks

III. Xylophone/ 1 suspended cymbal/ 4 tom-toms/ 1 military drum/ 1 triangle/ 1 tam-tam

IV. Glockenspiel/ 1 suspended cymbal/ 1 bass drum/ 1 piccolo drum/ 2 snare drums (medium and low).

Solo Violin

Strings:

Violin I: at least 10/ Violin II: at least 8/ Violas: at least 6/ Violoncellos: at least 6/
Double Bases: at least 4.

¹ Interview with the author, November 2004.

² José Luis Turina, *Some Technical and Aesthetic Considerations about My Music*, 4. Lecture given at the Conservatorio Profesional de Música de Zaragoza on November 26, 1996. Translation by the author.

Form

The concerto for violin faces the challenge of using an old structural form with contemporary musical language. This is true especially for the first and second movements. The third movement is conceived tonally, but it has to relate to the previous material in order to be part of the same piece, and features a wide grade of dissonance which also presents its particular problems.

José Luis Turina combines traditional forms to express his musical ideas in many of his pieces. His structures adapt to the language that he uses, and therefore they are not usually based on key relationships. Nevertheless, the connections are easy to follow due to the simplicity of his material and motivic and textural links characteristic of each section. Chiung-Fan Chang has pointed out the composer's attitude in his dissertation on Turina's piano music, which can also be applied to his orchestral pieces:

In summary, these case studies . . . provide evidence that traditional forms can be re-interpreted in non-tonal works. The essential qualities of each form are still kept in place. However instead of tonal relationships, a variety of compositional techniques are used to articulate conflict, sectional delineation and character, and closure Turina's contribution to the piano literature is based strongly on tradition, and certainly promotes a vibrant continuation of tradition in the musical idioms of the twentieth century.³

First Movement

The first movement is shaped after a peculiar scheme of sonata-form. The basic musical unities are the melodic cells, or motives. The solo violin is in charge of presenting them, since it is the only instrument that has determined pitch in this movement. The movement is short, and the weight of the piece leans towards the second movement.

³ Chang Chiung-Fan, "The Fusion of the Traditional and the Contemporary: The Survival of Traditional Form within a Modern Musical Language in the Piano Music of José Luis Turina" (D.M.A. diss., University of Cincinnati, 1998), 98.

The first movement presents the following sections:

a) Introduction

The first part (mm. 1-14) only involves the percussion section. The general dynamic is graded from *pppp* to *f*. The bass drum establishes the basic pulse with an *ostinato* figure for six measures and later, other instruments have their first entrance at different places, increasing the density of the score. The violin solo comes in with a low A flat that extends from measures 15-28, and goes from *ppp* to a *quasi forte* at the end of the passage. Meanwhile the percussion section keeps adding sounds to the blank spaces to gain complexity. In measure 29 a short cadenza for the solo violin takes place. The motives here evolve from the previous A flat, presenting highly chromatic material.

b) Exposition

The next section (mm. 30-36) represents what would be the first theme in a classic sonata (A). It develops from the pitch A flat and goes back to this note several times to expand more and more in each melodic gesture. This theme has the melodic character that is so typical in tonal works. The next section (mm. 37-42) presents a melodic element that alternates with its accompanimental figure. It is used as a second theme in the sonata structure (B). In measures 43-55 (C) the violin uses the previous ideas to build up a crescendo along with the strings in the percussive mode of tapping, and ends the exposition in a culminating point on an A natural in octaves.

c) Development

The development section spreads from measures 55-76. The violin part reworks the melodic and rhythmic ideas of the exposition, while the overall dynamics decrease

from *ff* to *ppp*. The entire orchestra is involved in this section, and contributes to the transparency of the violin's nuances by gaining lightness as the passage progresses.

d) Recapitulation

In this section, we find new versions of the first and second themes from the exposition. The order of the themes is reversed, and a new cadenza for the soloist is presented between the two thematic areas. The second theme is re-elaborated in mm. 77-84 (B'). The second cadenza (m. 85) introduces a chromatic idea that is juxtaposed to an episode with angular lines. In measure 86 a new version of the first theme is stated (A'), in a higher register, also developing from an A flat. The movement ends with a high B natural in the violin part that functions as a leading tone to the second movement (in the score marked *attacca*). All this structural arrangement is shown in table 1.

Table 1
Formal diagram of the first movement

Section	Intro (Cadenza)	A	B	C	Dev.	B'	Cadenza	A'
Measure	1	30	37	43	55	77	85	86

Second Movement

The second movement is based on a sonata-rondo structure. The overall form is shown in table 2.

Table 2
Formal diagram of the second movement

Section	A (theme)	B	C	Cadenza	A'	B	D	E	Cadenza
Measure	104	128	155	205	206	230	255	274	328-37

The theme of the rondo (A), labeled *Allegretto comodo*, appears twice and is written using the principles of dodecaphonism, but with the peculiarity of leaving the note G out of each statement of the principal row (see table 4). The G only appears at the end of both sections (the matrix only shows twelve notes in two of the transpositions). The two statements of the rondo-theme are not equal, since each one uses twenty-four different transpositions of the matrix. Both sections last twenty-four measures (mm. 104-27 and 206-29), and generally a different version of the row is assigned to each measure.

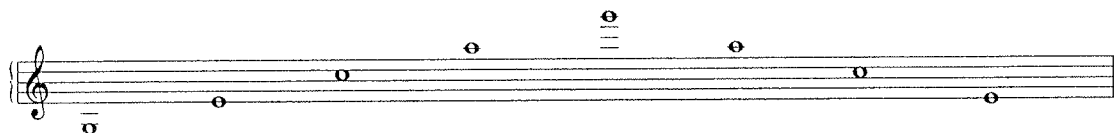
Section B is labeled *Prestissimo* in 2/4 meter. Turina inserts measures in 1/4 and 5/8 to break the regular pulse of the 2/4 (mm. 128-54). The score presents imitational devices in hocket forms, and the intense rhythmic activity of the orchestra contrasts with the longer durations in the violin part.

The marimba and the tam-tam are in charge of linking this section to the next one (C), which bears the mark *Molto meno mosso*. The first violin cadenza of this movement develops from this section. It is a short one, and links section C with the re-exposition of A. After this second statement of A, the B section is re-exposed and the piece reaches an episode based on brand-new material labeled *Molto Andante* (D). The end of this section includes an aleatoric passage, which involves the bassoons, brass and percussion sections. In this entire section, the soloist holds long notes that alternate with fast motives, and the rest of the strings are *tacet*. The next section (E) is a long build up towards the second violin cadenza, the longest and most significant of the concerto, which explores the sonorities of G Phrygian.

Transitional section

The sonority in this section (mm. 338-63) stays in C Major, and that makes the G of the previous cadenza work as a dominant of the new C Major. The soloist's arpeggio figure has a strong connection with a pentatonic scale on C that leaves out the second pitch (D): C (D) E G A (ex. 4-1.1).

Example 4-1.1 Turina, *Concerto for Violin*. Pitches of the arpeggio figure in the solo violin part used in the transition to mvt. 3.



This section lasts for approximately two minutes and it bears a contrast between the static C Major and a greater inner activity. All the strings are involved in multiple *divisi* (*a la Ligeti*) and the rest of the orchestra is *tacet*.

Third Movement

This movement is written in a tonal language. The music starts with a C major section in measures 364-80 (A). The passage keeps the pentatonic color that was established in the previous transitional section. Elements from the first movement start to appear in a cyclic treatment of the material (for more insight into the motivic writing, see next section in this chapter). Two intermediate tonalities appear to ornament the main key: B minor in measures 381-90 (B) and C # minor, in measures 391-402 (C). The B minor section (with a strong gravitation on G Major as well) is the most lyrical of the whole concerto. The C# minor section appears as a bridge that will drive the music to the re-establishment of C Major in measure 420 (D). It is interesting to hear the violin playing C-minor arpeggios and the whole orchestra creating some Neapolitan sonorities

in section A' (mm. 403-419), before C Major is clearly stated at D. Turina uses a great number of non-chord tones in his tonal passages, but the main key remains clear, especially in the bass line. The music progressively resumes the original atmosphere of the piece from measure 422, where the string section puts the bow down to tap on their instruments. A new version of the first violin cadenza from the first movement is played in measure 434 (section E) and immediately afterwards, a new version of the A theme from the same movement takes place in measures 435-46 (F) presented by the soloist as well. The final appearance of the soloist occurs in measures 448-56, where he is asked to leave the bow and start tapping (G). The overall form of this movement is shown in table 3. This is how Turina describes the final moments of the piece:

In a refined act of humiliation, the soloist leaves his bow and integrates himself, tapping on his instrument, in the orchestral group, which disappears gradually, leaving him alone in what to him means a totally new sonority.⁴

Table 3
Formal diagram of the third movement

						-----From 1 st movement-----				
SECTION	A	B	C	A'	D	E (cadenza)	F	G		
MEASURES	364	381	391	403	420	434	435	448		
KEY	CM	Bm	C#m	CM	CM	-----A T O N A L-----				
						----- C	O	D	A	-----

⁴ José Luis Turina, *Some Technical and Aesthetic Considerations about My Music*, 15. Lecture given at the Conservatorio Profesional de Musica de Zaragoza, on November 26, 1996. English translation by the author.

The final movement is sectional and mixes materials from the previous movements in an attempt to summarize the entire concerto. It presents an evolution from the transitional section in C Major (with the pentatonic melody) and uses accompanimental figures from the first movement, as well as some arpeggio figures in the violin that are related to section B in the second movement. The re-establishment of the cadenza and the main theme, both from the first movement, closes the piece. The music gets progressively thinner with the soloist tapping alone at the end in measure 448.

The concerto is weighted towards the second movement, which is rich in motives and contrasting sections. It is also the longest, and the one that contains the two main cadenzas for the violin. The third movement resolves all the previous tensions, and it is more lyrical than the previous ones, due in part to the new tonal language. The climax on the high C# in measure 391 is the culminating point of the third movement, and because of when it happens, of the entire piece (ex. 4-1.2). The overall form is an arch in which the first movement acts as an introduction, which presents the main materials, the second movement as a development and the third as a recapitulation, in a general A B A' form.

Table 4

Turina, *Concerto for Violin*, mvt. 2. The 48 transpositions of the principal row are shown in this matrix. The G natural has been left out except for two of the transpositions that close the two dodecaphonic sections: P11 (end of first section, mm. 125-27) and R7 (end of second section, mm. 227-29).

I
↓

	0	6	5	3	9	11	1	7	4	2	10	8
--	---	---	---	---	---	----	---	---	---	---	----	---

0	C	F#	F	Eb	A	B	C#	(G)	E	D	Bb	Ab
6	F#	C	B	A	D#	F	(G)	C#	A#	G#	E	D
7	(G)	C#	C	Bb	E	F#	Ab	D	B	A	F	Eb
9	A	D#	D	C	F#	G#	Bb	E	C#	B	(G)	F
3	Eb	A	Ab	F#	C	D	E	Bb	(G)	F	Db	B
1	C#	(G)	F#	E	Bb	C	D	Ab	F	Eb	B	A
11	B	F	E	D	Ab	Bb	C	F#	Eb	C#	A	(G)
5	F	B	Bb	Ab	D	E	F#	C	A	(G)	Eb	C#
8	G#	D _♯	C#	B	F	(G)	A	Eb	C	Bb	F#	E
10	Bb	E	Eb	C#	(G)	A	B	F	D	C	Ab	F#
2	D	Ab	(G)	F	B	C#	Eb	A	F#	E	C	Bb
4	E	Bb	A	(G)	C#	Eb	F	B	Ab	F#	D	C

P
→

←
R

↑
RI

Example 4-1.2. Turina, *Concerto for Violin*, mvt. 3. The culminating point of the entire piece takes place in m. 391.

This image displays a page of a musical score for the third movement of Turina's *Concerto for Violin*. The score is arranged in a traditional orchestral format with multiple staves. At the top, the woodwind section is represented by four staves: Flute I (Fl. I), Flute II (Fl. II), Piccolo (Pic.), and Clarinet in B-flat (Cl. Bb). Below these are the strings, starting with the Violin section (Viol. I and Viol. II), followed by the Viola section (Viola), the Violoncello section (Vcllo), and the Double Bass section (Cb.). The score is divided into measures, with a large upward-pointing arrow highlighting measure 391 as the culminating point. The notation includes various musical symbols such as notes, rests, dynamics (e.g., *ff*), and articulation marks. The overall texture is dense and complex, characteristic of a climactic moment in a concert piece.

Motivic Elements of the Piece

The thematic approach in the *Concerto for Violin and Orchestra* shows Turina's interest in giving the piece a motivic unity, in contrast with the variety of idioms and compositional techniques that he uses. The relations that we find between the different sections of the concerto take place at different levels of analysis. The main connections are done through the use of rhythm, pitch-class sets, intervallic relation, texture, and melodic transformation. As we shall see, some small cells that are presented by the soloist at the first stages also acquire relevance throughout the concerto.

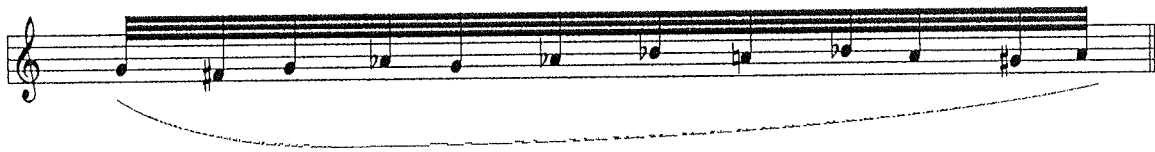
The first element introduced by Turina in this concerto is rhythm. The percussion section plays alone for fourteen measures. The pulse is established by the bass drum that holds a constant pattern for six measures. The 3/4 meter does not function as such, since the described pattern is in two (hemiola). The different rhythmic cells are introduced individually by each of the percussion lines. The regular subdivision of the beat in four sixteenths is disrupted by the use of silences, and triplets of thirty-seconds. There is an obvious interest in promoting patterns of five notes that will appear later, with significance in the solo violin part. The melodic material in the solo violin is presented for the first time in the first cadenza (m. 29). It is based on chromatic gestures that evolve around the pitch A flat. The melodic line of these gestures is chromatic, and it stays in the range of one whole tone upwards or downwards from the generating pitch. The only exception to this is the D natural in the first cell, shown in example 4-2.1, which generates an augmented fourth. The perfect and augmented fourths will gain significance later in the concerto. In the second system of the cadenza, the A flat resolves to G, and

this new pitch is ornamented using faster motives that expand to the range of a major third (ex. 4-2.2).

Example 4-2.1. Turina, *Concerto for Violin*, mvt 1, m. 29. Motive in the violin cadenza (pitch-class set [01237])



Example 4-2.2. Turina, *Concerto for Violin*, mvt. 1, m. 29. Motive in the violin cadenza (pitch-class set [01234]).



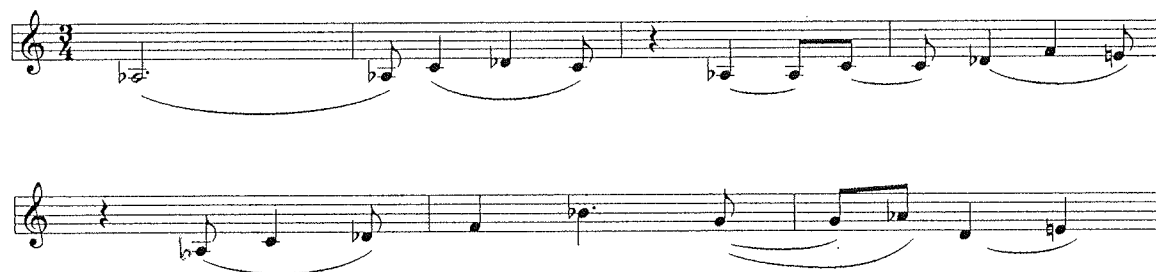
The connection of all these musical gestures is easily seen as we apply set theory to them. There is a basic generator of all these cells, which is [0123]. The chromatic cells in the previous two examples present variations at their endings ([01237] and [01234]). There is a third motive related to these generator (ex. 4-2.3), which shows the pitch-class set [0123456].

Example 4-2.3. Turina, *Concerto for Violin*, mvt. 1, m. 29. Motive in the violin cadenza (pitch-class set [0123456]).



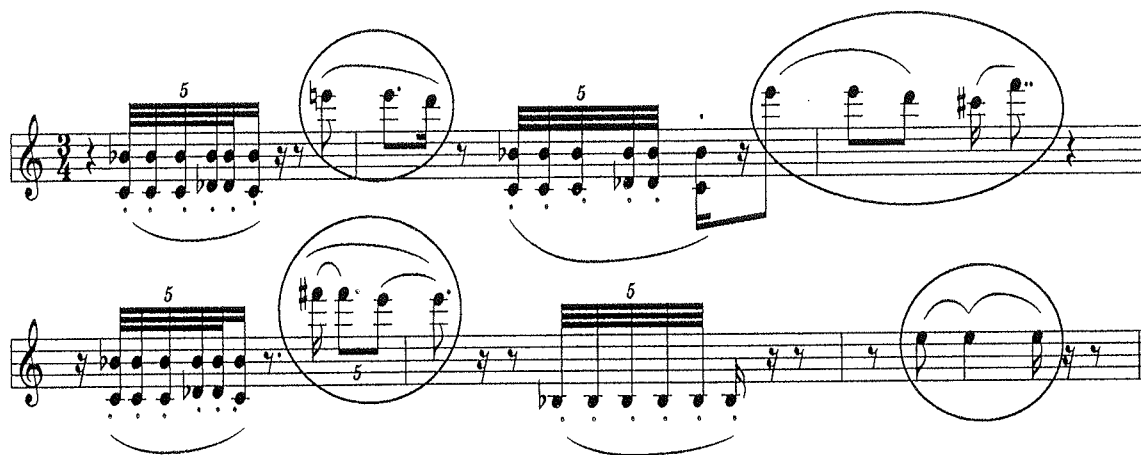
The perfect fourth is the interval that opens the first theme in m. 30. (Ab-Db). The second gesture expands to the major sixth (Ab-F), and the third statement of this phrase expands to a major ninth (Ab-Bb) as seen in example 4-2.4. This process is a clear

Example 4-2.4. Turina, *Concerto for Violin*, mvt. 1, mm. 30-36 (first theme).



attempt to develop the material by expanding its intervals. In Turina's world, this is part of his explorations of tension. The second thematic section is constructed by interrupting the melodic material with an accompanimental figure that includes a quintuplet (played with a *jetté* stroke), and will appear throughout the concerto. This figure will have special significance in many passages to come and it will be treated thematically (ex. 4-2.5).

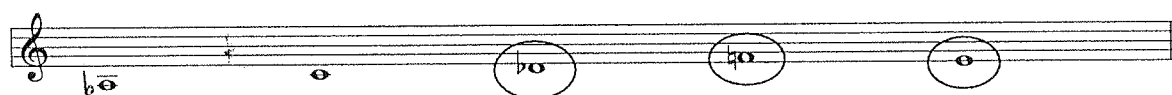
Example 4-2.5. Turina, *Concerto for Violin*, mvt. 1, mm. 37-42 (second theme).



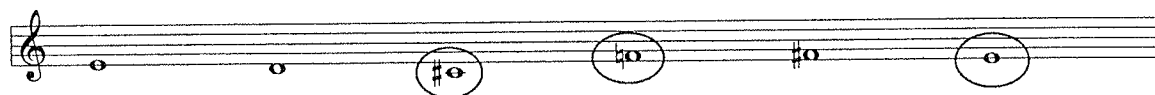
At the second thematic section of this first movement, the pitch-set expands to an augmented fifth (Bb-F#). The interesting feature of this material is how it derives directly from the first theme. If we put the melodic fragments of the second theme together, the result resembles the previous line in the first theme (see example 4-2.6). The closing section of the exposition (mm. 43-55) explores more rhythmic possibilities of the accompanimental *jetté* figure, and adds double stops that focus on the intervals of minor second and major and minor seventh – which increase the tension even more. It is interesting to point out that the orchestral accompaniment in the string section makes use of the quintuplet figure ‘*con arco*’ in this closing passage along with rhythmically undetermined tapping ‘*senza arco*’.

Example 4-2.6. Turina, *Concerto for Violin*. Similarities between the pitches of first and second themes.

a) First theme melody.



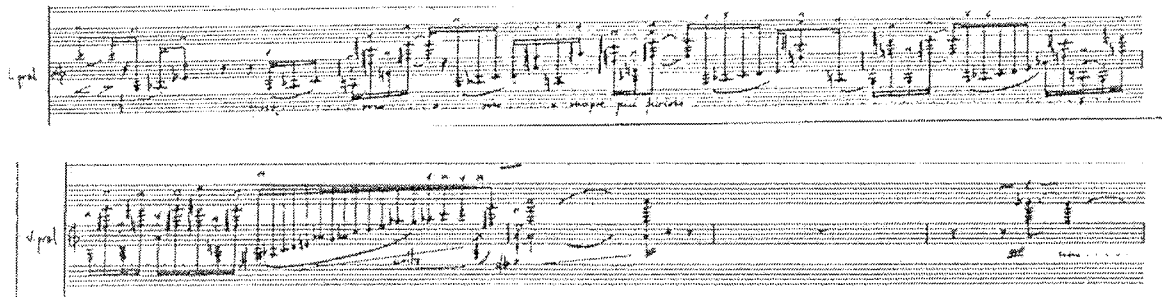
b) Second theme melody.



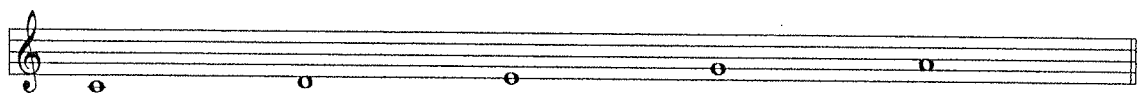
Another way of creating tension in the solo violin part occurs in mm. 50-55 (ex. 4-2.7). The violin part juxtaposes legato figures in step-wise motion with large intervallic leaps that involve double stops with consecutive down bows. It is easy to

observe that the melodic material used for the legato motives in example 4-2.7 is anticipating the pentatonic scale with some alterations. This scale will be the basis of the introduction to the third movement (ex. 4-2.8). More motivic connections appear in the development section of the first movement. The violin plays quintuplets in eighth-note groupings (mm. 60-61) and a quarter-note group (m. 62) while using double and triple stops. The intervallic interest here is on augmented fourths as well as the already mentioned major and minor sevenths. All these have been presented in the first solo appearance at the beginning of the movement. On top of this harmonic link, Turina uses a melodic line that comes directly from theme A in the exposition (ex. 4-2. 9a y 4-2.9 b).

Example 4-2.7. Turina, *Concerto for Violin*, mvt. 1, mm. 50-55 (solo violin part).



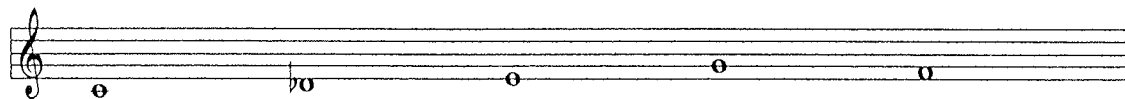
Example 4-2.8. Pentatonic scale used in the introduction to the third movement.



Example 4-2.9a. Turina, *Concerto for Violin*, mvt. 1, mm. 32-33. Collection of pitches from theme A in the exposition (pitch-class set [01458]).



Example 4-2.9b. Turina, *Concerto for Violin*, mvt. 1, m. 62. Motive in development section (pitch-class set [01457]).



New explorations of the interval of augmented fourth (or diminished fifth) take place in all the arabesques that the violin plays before the recapitulation. At this point, Turina presents both themes in reverse order, placing them in a different range than the previous statement in the exposition.

The violin cadenza (m. 85) that connects both themes in the recapitulation combines elements from the first cadenza as well as from the second theme B. There are new versions of the *jetté* figure that now seem to have a thematic character, and are not just mere accompaniment. Turina chooses to change the bow stroke to a long *detaché*, in order to give the motive a more expressive quality. The chromatic cells are also taken from the first cadenza and the left hand pizzicato in the solo part is more elaborated. All these connected ideas give unity to the first movement.

The second movement starts with a dodecaphonic section of 24 transpositions of the principal row. The remaining 24 transpositions will appear in a similar section later. The complete row is exposed in the following chart (table 5).

Table 5
Turina, *Concerto for Violin*, mvt. 2. Principal row (Po) for the dodecaphonic section.

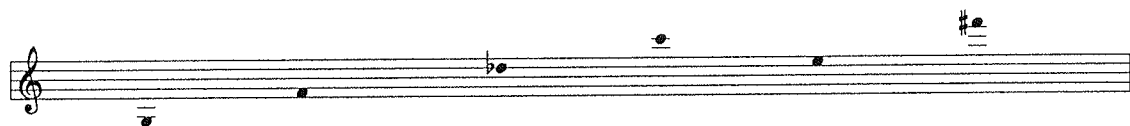
C-F#-F-Eb-A-B-C#-(G)-E-D-Bb-Ab

The generating row Po does not include minor thirds, neither perfect fourths nor fifths. It has one minor second (F#-F), two augmented fourths (C-F# and Eb-A) and five major seconds, along with a major third (Bb-D). Turina makes extensive use of the intervals of augmented fourth (or its inversion, the diminished fifth), and minor sevenths (the inverted major second). These intervals were significant in the first movement, and the intervallic relations of the main row recall the material already heard, although this time the dodecaphonic language brings a totally different texture.

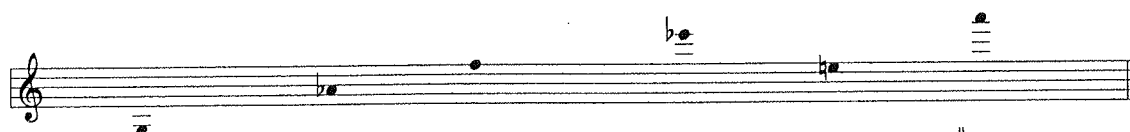
The next section of the movement, starting at measure 128, introduces a new element in the violin part, the four-string arpeggio, which will be of great significance in the third movement. Each arpeggio ends with a leap from the open E to a high note. This leap occurs three times and expands each time it happens. The pitches of these cells can be organized step-wise, although they are displayed in a broader range to cover the four strings of the violin (ex. 4-2.10). If these pitches are ordered step-wise the link of this section to the chromatic motive displayed by the soloist at the beginning of the piece becomes apparent. ;

Example 4-2.10. Turina, *Concerto for Violin*, mvt. 2, mm. 128-40. Arpeggios in the solo violin part.

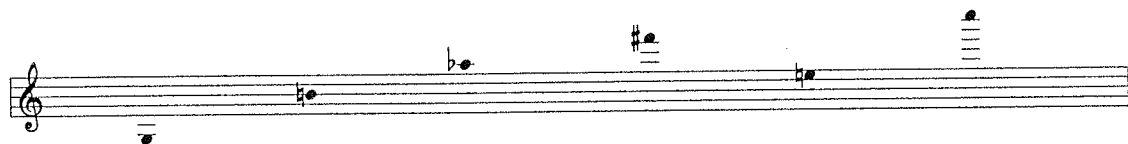
a) C-Db-E-F-F#-G [014567]



b) Eb-E-F-G-Ab-A [012456]



c) E-F#-G-Ab-B-C [023478]



The growth of range in the violin part will culminate in the third movement. The accompaniment to these *arpeggio* figures and throughout the section is based on the use of hocket-like passages, which create a sense of *ostinato* (mm. 128-52). These hockets use motives that were also heard in the first movement.

A glimpse of tonal language can be found in this section, anticipating the tonal approach of the third movement. A good example of this occurs in measure 149, where the soloist reaches a G sharp, supported by an E major chord that comes from the orchestra. It is briefly stated, since the harmony moves rapidly in the flutes, oboes, clarinets and trumpets. But the strings, bassoons and the rest of the brass hold the chord for a whole measure, which creates the described tonal effect (ex. 4-2.11).

Symmetry is a distinguished feature in Turina's works. We have seen in the previous chapter devoted to form, how the music displays an arch form for the entire piece, with elements that re-appear in order to achieve a symmetrical layout. The recurrence of these elements is usually done through exploration of different possibilities of the same material, such as texture, register, and different order of motives. Some scholars have pointed out that this is a characteristic element in many of Turina's pieces. In his dissertation on Turina's piano works, Chiun-Fan Chang describes some of the elements of symmetry that he finds:

A larger aspect is the achievement of closure by symmetry . . . the use of symmetry in *Scherzo* is shown to be embodied in the choice of pitches, the placement of registers, and the correspondence of motives, as well as the arrangements of entire sections. In the *Sonata*, an example of the symmetry is found in the development 2, the fugue section . . . symmetry is used through the formation, presentation, and liquidation of the twelve-tone row.⁵

Other examples of symmetry are explained in Laura Klugherz's dissertation on three Spanish pieces. When referring to *Movimiento* by Turina she points out the same interest in symmetry.⁶ This concept also occurs in small-scale processes. The marimba solo that connects section B with section C at measure 154 in the second movement of the violin concerto is a good example (see the chart in table 6).

Table 6
Turina, *Concerto for Violin*, mvt. 2, m. 154. Intervals in the marimba solo.

Left hand: C# D# F# G# = M2nd ---min3rd---M2nd
Right hand: F A C E = M3rd---min3rd---M3rd

The next section of this Rondo (mm. 155-205) has to do with the twelve-tone idea although the piece does not progress within the dodecaphonic system anymore. The solo violin plays consecutive cells that contain always one more note than the previous one. Starting with one note in the first cell, each subsequent cell will add a new pitch until the twelve notes of the scale have been heard. The accompaniment in cello and bass presents a rhythmic canon at the sixteenth note which starts at m. 161 (ex. 4-2.12).

⁵ Chang Chiung-Fan, "The Fusion of the Traditional and the Contemporary: The Survival of Traditional Form within a Modern Musical Language in the Piano Music of José Luis Turina" (D.M.A. diss., University of Cincinnati, 1998), 96.

⁶ Laura Klugherz, "A Performer's Analysis of Three Works for Violin and Piano by Contemporary Spanish Composers" (D.M.A. diss., The University of Texas at Austin, 1981), 133-34.

Example 4-2.11. Turina, *Concerto for Violin*, mvt. 2, mm. 144-51. Tonal area in measure 149.

The image displays a page of a musical score for Example 4-2.11, which is a section from the second movement of Turina's *Concerto for Violin*, measures 144-51. The score is arranged in a standard orchestral format with multiple systems of staves. The instruments included are Violins I and II, Violas, Cellos, Double Basses, Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Trumpets I and II, Trombones I, II, and III, Percussion (Timpani, Snare, Cymbals, Triangle, Tom-toms), and Piano. The score is written in a complex, rhythmic style characteristic of the 20th-century Spanish composer. A specific tonal area in measure 149 is highlighted with arrows pointing to the relevant notes in the Violin I and II staves.

Turina chooses to present the first big cadenza of the concerto in the second movement (m. 205). The unity of this cadenza is achieved by connecting the different sections to a unique generating motive [01357], shown in example 4-2.13. The first passage presents a development of this cell, which stresses the use of double stops at the intervals of major seconds, augmented fourths and minor sevenths. The music displays a developed version of the generating motive that will be clearly stated later at the end of the cadenza. The middle section of this cadenza exploits the richness of the open strings, G D A E, with minor and major sevenths in between. The grouping of the strings in pairs occurs this time in a new combination: GD-DA-AE. The final section presents a short development of the generating cell to let the music slowly come to rest on the violin's open G. This note has special significance in the entire second movement, and is the missing pitch in the dodecaphonic section. It is also the basis used to construct the second and most important cadenza of the concerto (at the end of the second movement) which presents the \bar{G} Phrygian mode. The concerto could be reduced in its entirety to a scheme of three basic pitches as shown in table 7. In a way, it seems like Turina has an overall concept of the piece that fits the Phrygian mode. This is not surprising, since modes are definitely integrated in Turina's creative process.

Table 7
Turina, *Concerto for Violin*. Reduction to three basic pitches.

Ab	G	C
1 st mvt.	2 nd mvt.	Intro-3 rd mvt.

Example 4-2.12. Turina, *Concerto for Violin*, mvt. 2, mm. 158-65.

A page of a musical score for the second movement of Turina's Concerto for Violin, measures 158-165. The score is arranged in a system with five staves. From top to bottom, the staves are labeled: Violin I (V. I.), Violin II (V. II.), Viola (Vla.), Violoncello (Vcllo), and Contrabasso (Cb.). The music is written in a complex, rhythmic style with many notes and rests. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various performance markings such as dynamics (p, mp, mf, f, sf, sfz, sfz), articulation (acc., marc., stacc.), and phrasing slurs. The bottom of the page shows the beginning of the next system.

Example 4-2.13. Turina, *Concerto for Violin*, mvt. 2, m. 205. Motivic cell that generates the first violin cadenza. Pitch-class set [01357]

A single staff of music in treble clef showing a five-note motivic cell. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), and B4 (quarter). The notes are written as half notes with stems pointing down. The pitch-class set is [01357].

Still in the second movement, the reappearance of the rondo-theme is a literal re-exposition of the first version, concerning rhythm and orchestration. The pitches have been changed to the ones included in the other 24 transpositions of the main row (Po) that were not used before (the complete matrix was shown in Table 4).

The next new material appears in measure 254 (marked *Molto Andante*). The high register of the violin is juxtaposed to the lower register of the bassoons, horns,

trombones, tuba, and percussion. The violin uses long notes that are interrupted with melismatic virtuoso sections related to Spanish flamenco practices. There is a recurrence of the interval of augmented fourth in these ornamental figures. The orchestral accompaniment is based on a short melodic cell that will increase its number of notes as the section progresses. The passage ends with an aleatoric distribution of the same melodic motive, which starts on a different note each time it appears (see ex. 4-2.14). The short motive used in this section of the second movement has the same pitch class [0123456] as the one presented in the first cadenza of the concerto (first movement), contributing once more to the unity of the piece (see example 4-2.3).

The coda starts in measure 274. It recovers the previous *scherzo* character of the movement. As Turina describes it:

That atmosphere is destroyed to let the coda start, in which the *scherzando* character is recovered, and in which I used repetitive procedures that gradually absorb the soloist until he is totally annihilated.⁷

The repetitions that he refers to are based on the use of sequences. The orchestra presents a passage with an *ostinato* character that overwhelms the soloist until the last cadenza of this concerto (the longest one, in measures 328-37) takes place.

This last cadenza is written in Phrygian mode. The first two systems re-expose the beginning gesture of the previous cadenza. System three re-states materials from the first cadenza in the first movement. At the end of system three and up to system six the B theme of the first movement is brought back. This cadenza ends with a virtuoso passage that leads to a pentatonic arpeggio that will be the basis of the introduction to the third

⁷ José Luis Turina. Lecture given at the European Strings Teachers Association's annual convention in El Escorial, 2. Madrid, April 2, 1997. Translation by the author.

movement. In this introduction (mm. 338-63), the entire accompaniment presents motives that only include the notes of the pentatonic figure CDEGA. The D will be introduced later in the section, namely in measure 356 but the soloist never plays it in this introduction. Turina wants to give weight to the note G and that is probably a reason to avoid the D in the violin part, which would make all the pitches of the pentatonic scale equally important. The main characteristic of the pentatonic scale is that the five notes share the tonal gravitation and there is no sense of tonic. By taking out the D and repeating the G at the end of the violin motive the gravitation goes to the latter inevitably. The section pays tribute to Kodaly's experiments with pentatonic scales. In these exercises designed for children, Kodaly prepared the percussion instruments with only five pitches, allowing the children to play any improvisational ideas while keeping the same pentatonic sonority through the entire piece. Kodaly was actually thinking of a specific instrument to be produced: the pentatonic xylophone. It was described in his postscript to the Hungarian edition of his collection called *Pentatonic Music*:

The most suitable instrument for playing these *100 Little Marches* is a pentatonic wooden xylophone. The reason for my waiting to issue these pieces was that I hoped that we could find someone who could mass-produce this instrument. . .⁸

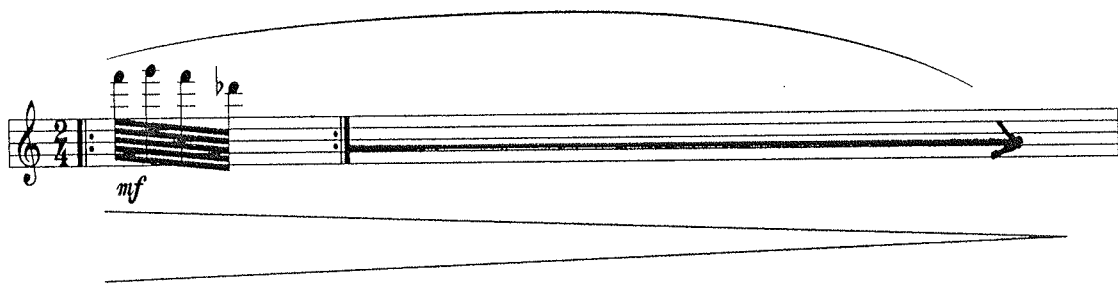
The *arpeggio* gesture is exploited throughout the third movement, as we mentioned above. Interesting sonorities of minor keys moving back and forth by half step are recalling a device characteristic of flamenco music (mm. 381-85). Some melismas in the solo violin part are also typically Spanish (ex. 4-2.15).

As the piece approaches the end, Turina restates the introduction and first theme of the first movement (the second had already been restated at the middle section of the

⁸ Zoltan Kodaly, *Selected Writings*. London: Boosey and Hawkes, 1974, 221.

last cadenza in mvt. II and Turina chooses to avoid it here). This return adds new variations to the previous material but most of it comes back literally. The piece ends with the opposition between noise and determinate pitch, linking the sonorities of the first and third movements. The last novelty is assigned to the soloist, who will join the string section by tapping on his instrument.

Example 4-2.15. Turina, *Concerto for Violin*, mvt. 3 m. 404. Melismatic figure.



Turina has admitted that his interest in using short-range motives comes from a reaction to the previous romantic period when the melodic material usually expands for several octaves.⁹ In his concerto, this idea is evident in the themes that have been presented in the first movement. It is true also that the piece keeps expanding those motives until the culminating point in the third movement. The main difference in Turina's approach is that even in broad-melodic-range passages there is a reduced number of different notes, as opposed to the chromaticism of the nineteenth century, which generated a large number of different pitches in the thematic areas. This is a logical result in Turina's concerto since all the expanded sections come from a short-range motive (the distribution of notes in the solo at the introduction to the third

⁹ Interview with the author, November 2004.

movement is a good example of broad range with a reduced amount of pitches). Turina often picks thematic material which is related to Gregorian Chant. His motivic settings, which usually include a small amount of pitches, relate to the composer's appreciation of this ancient style.