

Example 4-2.14. Turina, *Concerto for Violin*, mvt. 2, m. 273. Aleatoric section in which all the motives share the same pitch-class set [0123456].

The image displays a handwritten musical score for Example 4-2.14, which is an aleatoric section from m. 273 of the second movement of Turina's *Concerto for Violin*. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left side of the score include Flute I, Flute II, Clarinet, Bassoon, Trumpet I, Trumpet II, Trombone I, Trombone II, Trombone III, Percussion I, Percussion II, Percussion III, Percussion IV, and Violoncello. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. A key feature of this section is the use of circled numbers (1 through 7) placed throughout the score, connected by lines, to indicate specific motives that share the same pitch-class set [0123456]. The score also includes some handwritten annotations and a circled number '273' at the bottom left corner.

Texture

This chapter will present Turina's approach to texture by examining his *Concerto for Violin*. His technical abilities allow him to use many different features such as micropolyphony, pointillism, orchestral clusters, aleatoric sections and string effects (glissandi, pizzicatti, ponticello and percussive sounds). He uses a large percussion section and combines orchestral sounds with chamber sonorities. Turina shows the influence of Ligeti and Penderecki in his work, but the density of some of his textures and the style of some tonal passages link his music to Mahler and Strauss. As the composer claims, there is an intended use of all these different aesthetics to achieve stylistic contrast in the piece. One of the key aspects to achieve unity in this piece is the mastery in gradating the orchestral transitions, which demand full control of orchestration effects, balance, and dynamics.

The concerto has been defined by the composer as the work that summarizes all of his compositional styles. His orchestral setting demands a large percussion section as well as woodwinds in pairs, four horns, two trumpets, three trombones, one tuba, and strings. This heavy orchestra is used in different degrees of density. The colors that the orchestration offers are rich and different in each movement and also within each section of the piece. Turina uses the thematic material that the violin presents in the first entrance as the unifying element, and, therefore, he feels free to explore all the possibilities with his orchestration.

José Luis Turina studied orchestration with José Olmedo in Madrid, a well-known professor who was important in Turina's career. The violin concerto shows that the composer is well trained in the different styles of orchestration and that he has the

rare ability of combining different aesthetic worlds within a well-presented and unified work. In this study some of the main features in Turina's style of orchestration will be analyzed, as well as the connection with other major trends in Europe.

First Movement

The first movement of this concerto presents a contrast between the melodic lines in the violin part and the undetermined pitches of the orchestra. The percussion instruments use non-tuned membranes, and the string instruments are used percussively by tapping with the fingers.

The first sonorities are created by percussive elements along with the violin solo using a light texture. The micropolyphony¹⁰ in this section builds up from the first few measures. In this opening, the only instruments that accompany the violin belong to the percussion section. Measure 29 contains a short cadenza for the soloist. At measure 40, the string section appears and accompanies the violin solo with the above-mentioned percussive technique. The texture here is light, and the strings are divided in an unusually large number of parts: ten first violin parts, eight second violin parts, six parts for violas and cellos, and four double-bass parts. This divided texture comes directly from the works of Ligeti and Penderecki, two composers who have influenced Turina's works. Turina gives short motives to instruments that are far apart to create a spatial effect in the music. By the time the music reaches measure 50, the texture is thick enough as to make all the parts undistinguishable. The thickness in the orchestral part does not cover the soloist, who is the only one to use determined pitches in the entire movement.

¹⁰ In this study, *Micropolyphony* refers to the style of composition that creates a specific texture by using a large number of voices that interact with short motives without standing out from each other.

From measure 55 on, Turina combines the percussion and the string sections in what constitutes the development section of this sonata-form movement. At measure 77 we come back to a recapitulation where the original sonority of the piece returns. At this point, the texture includes all the percussion accompanying the violin with short motives. These motives are distributed among the different parts, creating a background where there are no silences. The dynamic indication for the accompaniment is *piano* and *misterioso*.

The recapitulation in this movement presents another short cadenza for the violin. In order to match the percussive style of the movement, Turina gives the soloist some percussive effects through the use of *jetté (ricochet)* and left-hand *pizzicato* (the latter being played simultaneously with the melody). More evolved versions of the material introduced by the violin in the first few measures of the movement are found here.

The whole movement deals with contrasting percussive and melodic ideas. This is what gives the necessary tension for the music to develop. The lightness of the beginning reaches its climax at the central section by thickening all the parts with the already mentioned *divisi* in the style of Ligeti. The movement recapitulates and the second cadenza is presented, this time in between the two re-exposed themes.

The different percussive motives in the accompaniment are all functioning as parts of the complete structure, and are not supposed to stand out. Turina is able to gradate the heaviness of the materials used and presents a rounded movement, which develops and comes back to the original atmosphere. The rhythmical exploration of the movement can be related to the works of Edgar Varèse and John Cage,¹¹ two composers

¹¹ It is worth mentioning two works that have been crucial in the twentieth century: Varese's *Ionization*, and Cage's *First Construction in Metal*, both composed exclusively for percussion instruments.

who have also influenced Turina and whose approach to rhythm contributed to widening the path for many composers in the second half of the twentieth century.

It is interesting to note that Turina works on these passages with meticulous care and the importance he gives to subtle gradation in the dynamics to obtaining a rich texture. The composer gives each voice and each motivic cell specific indications of dynamic levels, and the overall result is that of a net of random sounds like the ones found in nature. The motives are rhythmically complex, and only a few times do they coincide with each other. It is a refined task, especially in the middle section, where he uses thirty-four different voices in the strings (ex. 4-3.1).

Second Movement

In this movement Turina uses dodecaphonic technique, and the composer describes it as a Rondo. As it has been shown in the previous section devoted to form, the theme of the Rondo appears twice. The first statement expands from mm. 104-27, and uses twenty-four transpositions out of the forty-eight possible. In this theme, the violin displays an angular line, and the musical language is made out of short motives separated by pauses. This is a pointillistic¹² style of writing for the violin similar to what is found in many of Webern's pieces. The orchestral accompaniment draws angularities in each voice, and is also based on short motives. The general texture for the orchestra is made out of hockets, and there are cadences on accented short notes that involve the whole ensemble. The score shows many blank spaces, which give an idea of its lightness. The general character of this section is *staccato*, including the solo violin (ex. 4-3.2).

¹²Pointillism: in music, consists of notes separated by octave displacements, rests, contrasting articulations and dynamics, or any combination of these. David Cope, *Techniques of the Contemporary Composer*. New York: Schirmer Books, 1997, 71.

Example 4-3.1. Turina, *Concerto for Violin*, mvt. 1, mm. 45-49. *Divisi a la Ligeti*.

This image shows a handwritten musical score for the first movement of Turina's *Concerto for Violin*, measures 45-49. The score is written in ink on a grid of five-line staves. At the top, there is a single staff for the Violin (Viol.). Below it, the orchestral parts are arranged in systems. The first system includes staves for Violins I and II, Violas, Cellos, and Double Basses. The second system includes staves for Flutes, Oboes, Clarinets, and Bassoons. The third system includes staves for Horns, Trumpets, and Trombones. The fourth system includes staves for Percussion and Timpani. The notation is dense and complex, featuring many notes, rests, and dynamic markings. A circled number '45' is visible at the bottom left of the page, indicating the starting measure.

Example 4-3.2. Turina, *Concerto for Violin*, mvt. 2, mm. 114-18. Excerpt from the rondo theme.

The image shows a handwritten musical score for the rondo theme of the second movement of Turina's Concerto for Violin. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Violin I (V. I):** Features a melodic line with various dynamics and articulation marks.
- Violin II (V. II):** Mirrors the Violin I part with similar dynamics.
- Violin III (V. III):** Mirrors the Violin I part with similar dynamics.
- Violin IV (V. IV):** Mirrors the Violin I part with similar dynamics.
- Viola (V. II):** Provides harmonic support with a melodic line.
- Violoncello (V. III):** Provides harmonic support with a melodic line.
- Double Bass (V. IV):** Provides harmonic support with a melodic line.
- Piano I (P. I):** Features a melodic line with dynamics like *ff* and *secco*.
- Piano II (P. II):** Features a melodic line with dynamics like *ff* and *secco*.
- Piano III (P. III):** Features a melodic line with dynamics like *ff* and *secco*.
- Piano IV (P. IV):** Features a melodic line with dynamics like *ff* and *secco*.
- Concerto:** The solo violin part, featuring a prominent melodic line with various dynamics and articulation marks.

The score includes various musical notations such as notes, rests, slurs, and dynamics. Performance instructions like *ff*, *secco*, *rit.*, and *rit. molto* are present. The page number 114 is circled in the bottom left corner, and the number 14 is written at the bottom center.

The first episode after this rondo theme (mm. 128-54) has a distinctive character labeled *Prestissimo*. The accompaniment is layered. The strings share the *staccato* stroke while the woodwinds connect their notes in legato. In measures 141-44 the brass section takes over and presents a fanfare motive, in homorhythmic texture. From this point on, the orchestration gets thicker and the winds and brass create a very specific kind of micropolyphony, in which we can separate both families by noticing chromaticism (woodwinds) and diatonicism (brass). The strings remain in a secondary level, presenting a melodic section. While this goes on, the violin is asked to stop playing in measure 141 until the end of this episode, where the marimba displays a small cadenza (mm. 153-54).

The next episode (mm. 155-205) bears the marking *Molto meno mosso*. The brass section is tacet for most of it. During short passages the texture is that of a *stretto*: each voice starts a sixteenth apart from the previous one, building up a *crescendo* and a *stringendo* through the accumulation of voices and the increase of density (ex. 4-3.3). From measure 188 on, the soloist is accompanied by the woodwinds, until the first long cadenza is presented in measure 205. So far Turina has shown his interest in exploiting all the resources from the orchestra, from the full symphonic formation to smaller groups. When whole instrumental sections are silent, the texture is that of chamber music, light and intimate, and this usually coincides with more subtle material in the solo violin part, that uses softer dynamics.

The next new episode to appear is the *Molto Andante* (mm. 255-73). The whole passage builds up from a light texture that involves percussion, brass, bassoon and violin solo. The melodic lines presented for the first fourteen measures in the accompaniment use longer motives in legato character. The soloist is also holding long notes. Despite

this legato atmosphere, a fast short motive keeps appearing briefly in every accompanimental line at different times (ex. 4-3.4). This motive is used to progressively create a thicker texture towards the end of the section. The entire passage keeps the strings *tacet*, and the brass and bassoons are requested to start within the *piano* range. When the general dynamic increases in measure 269, Turina chooses to end the solo violin line. At this point, an aleatoric section based on the above-mentioned short motive takes place (ex. 4-2.14). Turina explores some spatial effects by stopping the voices in their improvisational passages at different times, so that the texture gets lighter allowing some of the *ostinato* individual motives to come out as the section develops. The final sonority is that of a cluster in which all the twelve tones are included. This section explores the duality of timbric worlds between the violin, which moves in a high register, and the rest of the orchestra (percussion, brass and bassoons), which stays in a lower range. Duality plays an important role throughout the concerto. Turina already introduces this idea in the first movement when contrasting determined and undetermined pitches. It could be said that it is part of his creative process and his textural choices reflect this concept clearly.

Another interesting way of building up the energy of the piece by texture exploration occurs in the last section of this second movement, the *Mosso* (mm. 274-327), preceding the main cadenza of the concerto. Based on ideas that occur in the previous sections of the movement, the violin starts a rhythmic figure in sextuplets (ex. 4-3.5a). This material will be passed on to the orchestra, as the solo part loses its importance and stops in measure 309. The rhythmic combinations become more complex as the passage progresses. The score shows fewer blank spaces gradually. The

strings present their material in an *ostinato* version, resembling a similar passage in Stravinsky's *Rite of Spring* (example 4-3.5b).

Example 4-3.3. Turina, *Concerto for Violin*, mvt. 2, mm. 158-65. *Stretto* section.

The image displays a page of a musical score for the *Stretto* section of Turina's *Concerto for Violin*, mvt. 2, mm. 158-65. The score is arranged in a standard orchestral format with multiple staves. The instruments and parts shown are:

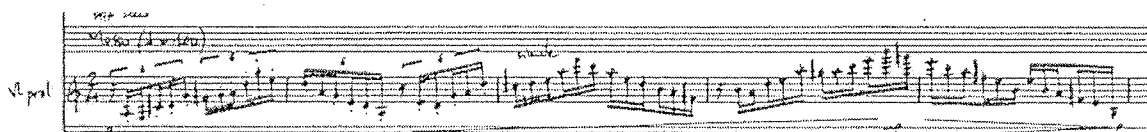
- Flute I (Fl. I)
- Flute II (Fl. II)
- Oboe I (Ob. I)
- Oboe II (Ob. II)
- Clarinet I (Cl. I)
- Clarinet II (Cl. II)
- Trumpet I (Tr. I)
- Trumpet II (Tr. II)
- Trumpet III (Tr. III)
- Trumpet IV (Tr. IV)
- Violin I (Vl. I)
- Violin II (Vl. II)
- Viola (Vla.)
- Cello (Vcl.)
- Double Bass (Cb.)

The score features complex rhythmic patterns, particularly in the string parts, and includes various performance markings such as *staccato*, *rit.*, *molto in Sord.*, and *dim.*. The *Violin I* part is particularly prominent, showing a dense, rhythmic texture. The *Violin II* part includes a section marked *dim. (solo)*. The *Viola* part also features a *dim. (solo)* section. The *Double Bass* part includes a *dim. (solo)* section. The *Flute I* part includes a *dim. (solo)* section. The *Flute II* part includes a *dim. (solo)* section. The *Oboe I* part includes a *dim. (solo)* section. The *Oboe II* part includes a *dim. (solo)* section. The *Clarinet I* part includes a *dim. (solo)* section. The *Clarinet II* part includes a *dim. (solo)* section. The *Trumpet I* part includes a *dim. (solo)* section. The *Trumpet II* part includes a *dim. (solo)* section. The *Trumpet III* part includes a *dim. (solo)* section. The *Trumpet IV* part includes a *dim. (solo)* section.

Example 4-3.4. Turina, *Concerto for Violin*, mvt.2, mm. 261-63, *Molto Andante* section constructed on a short motive.

The image displays a handwritten musical score for a section of Turina's *Concerto for Violin*, mvt. 2, mm. 261-63. The score is written for a full orchestra and includes parts for Violin I and II, Viola, Violoncello, Double Bass, Flute I and II, Oboe I and II, Clarinet I and II, Bassoon, Trumpet I and II, Trombone I and II, Percussion, and Timpani. The score is marked with a 'V' in a box at the beginning and end of the section. The music is in 3/4 time and features a 'Molto Andante' tempo. The score is handwritten and shows various musical notations including notes, rests, and dynamics.

Example 4-3.5a. Turina, *Concerto for Violin*, mvt. 2, mm. 274-78. Figural material in the solo violin part that will appear later as an *ostinato* in the strings.



Example 4-3.5b. Stravinsky, *The Rite of Spring*, end of first part. *Ostinato* section in the strings.

A multi-staff musical score for strings. It consists of four staves. The top two staves show complex, rhythmic patterns for the upper strings. The bottom two staves show similar patterns for the lower strings, with some staccato markings. The notation is highly rhythmic and repetitive, characteristic of an ostinato section.

Third Movement

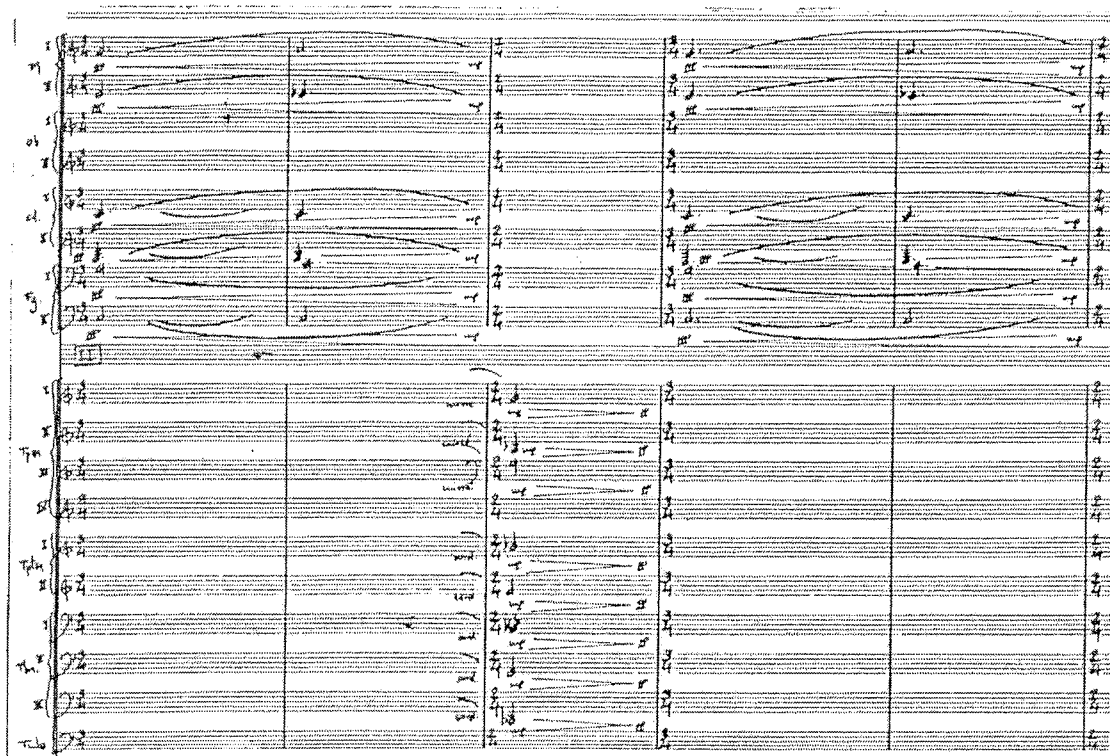
This movement is conceived tonally. Turina manages to use the numerous *divisi* of the strings with total freedom of language, while keeping the tonal centers. Three different textures are combined: strings, winds/brass, and percussion. In the introduction, only the strings accompany the soloist. They are set in *divisi*, featuring thirty-four different voices (10, 8, 6, 6, 4). The material becomes very complex and dense, and some characteristic effects are used in the strings, such as *jetté*, *tremolo*, *ponticello* and *pizzicato* (ex. 4-3.6). A new texture appears at m. 364, where the wind and brass sections share long lines in their material (ex. 4-3.7).

Example 4-3.6. Turina, *Concerto for Violin*, mvt. 3, mm. 356-59. *Divisi* in the first violin section.



This musical score shows the first violin section of Turina's Concerto for Violin, measures 356-59. The score is written for a large ensemble of violins, with multiple staves for each part. The notation is dense and complex, featuring many sixteenth and thirty-second notes, as well as rests and dynamic markings. The texture is highly intricate, with many overlapping lines of music.

Example 4-3.7. Turina, *Concerto for Violin*, mvt. 3, mm. 364-68. Wind and brass sections.



This musical score shows the wind and brass sections of Turina's Concerto for Violin, measures 364-68. The score is written for a large ensemble of instruments, including flutes, oboes, clarinets, bassoons, trumpets, and trombones. The notation is dense and complex, featuring many sixteenth and thirty-second notes, as well as rests and dynamic markings. The texture is highly intricate, with many overlapping lines of music.

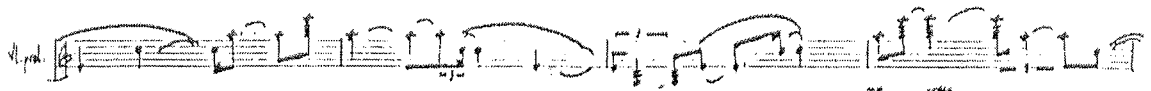
The percussion is the lightest section in the third movement, probably because the other sections are already filling the necessary space to accompany the soloist's lyric melody. More percussion would not allow the violin line to come through (ex. 4-3.8).

Example 4-3.8. Turina, *Concerto for Violin*, mvt. 3, mm. 379-80. Percussion section.

A musical score for a percussion section, consisting of four staves. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is written in a standard musical notation style with a treble clef and a key signature of one flat.

The overall result of these combinations turns into a very rich micropolyphony, where the violin gestures, achieved by wide leaps to different octaves, come through naturally (ex. 4-3.9).

Example 4-3.9. Turina, *Concerto for Violin*, mvt. 3, mm. 352-55. Violin line at the introduction.

A musical score for a violin line, consisting of a single staff. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is written in a standard musical notation style with a treble clef and a key signature of one flat.

The final moment of the piece goes back to the initial sonority. Percussive effects from the strings in *divisi* and from the percussion section accompany the violin's melodic line. The soloist is requested to leave his bow and join the orchestra as he blends into that pitch-less sonority. The final measures feature the soloist playing a short solo by tapping on his instrument. This requires a very humble attitude from the player and, in a way, is a statement about Turina's interest in the percussion field. The piece itself could

have been called *Concerto for Percussion, Violin and Orchestra* as the composer admitted in a recent lecture.¹³

The orchestral richness of Turina's music is something that has been internationally recognized. This is due in part to his interest in exploring textural possibilities guided by the influence of orchestral innovators of the twentieth century such as Ravel, Debussy, Stravinsky, Ligeti and Penderecki. The orchestrations are usually high in numbers of instruments, and dynamics become very specific to each voice, in order to achieve the right balance. Some of his pieces present similarities with those Flemish painters of the fifteenth century, who took care in depicting the smallest details. According to his biography, Turina's interest in painting comes from family ties. As a matter of fact, looking at his manuscript one can already imagine many of the sonorities from the mere visual impression coming from the page. The composer believes that the style should not be homogeneous, but that of accumulation¹⁴ – following John Cage's idea. Therefore, it is not strange to find sixteenth-century counterpoint practices along with aleatoricism or micropolyphony.

The different sections of the Violin Concerto (as in many of his other pieces) are distinct in style and orchestration effects. If this was the only concern of the composer, he would have produced pieces that would be mere collages. But the interesting quality of Turina's works is that unity and cohesion exist through all the different levels of musical analysis. By analyzing the texture we confirm that there is a unifying quality for

¹³José Luis Turina, *Some Technical and Aesthetic Considerations about my Music*. Lecture given at the Conservatorio Profesional de Musica de Zaragoza, on November 26th, 1996, 14.

¹⁴“Our musical period is one of coexistence and accumulation”. John Cage. Cited by Turina in *Some Technical and Aesthetic Considerations about my Music*. Lecture given at the Conservatorio Profesional de Musica de Zaragoza, on November 26th, 1996, 8.

color and orchestral effects. Turina's interest in building the material and stretching it towards all its extremes is evident. The tension¹⁵ of his works and the expressive qualities come from exploring all the tendencies of the motives that he uses. And these tendencies define all the textural choices.

¹⁵See chapter III to find Turina's approach to this term.

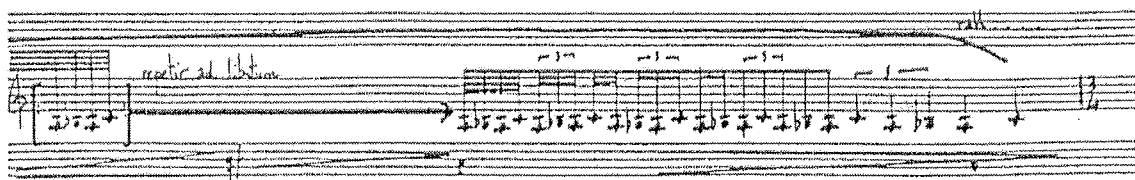
Pulse, Rhythm and Meter

Turina's approach to rhythm is significant throughout his entire production, but in this particular piece, the relevance of this element is that rhythmic devices drive the music from points of relaxation to points of culmination. As will be discussed in this section, there is a close relationship between rhythm and texture in Turina's violin concerto. The choice of a big percussion section and the use of strings in a percussive way allows the composer to exploit many rhythmic possibilities in the piece. The use of relatively simple meters does not create a feeling of predictability, due to the multiple devices that are employed to avoid downbeats, such as notes tied across the bar lines, the use of irregular durations (especially triplets and quintuplets), the placement of accents that displace the natural sense of strong and weak beats, and the frequent use of hemiola. The repetition of rhythmic patterns that start at different places in the measure each time they appear allows entire sections to develop by using relatively small cells. This creates an effect similar to the old technique of isorhythm, linking Turina to the medieval tradition. Interruption of long lines with short melismatic figures as in flamenco style, and the alternation of lyrical material with short cells that present a rhythmic contrast are common practices in Turina's Violin Concerto. As it was discussed when describing Turina's style, the rhythmic material is exposed to transformations that experiment with how much tension this material can take. This freedom of pulse (evident when we analyze the placement of accented notes and *sf*) is always fighting the natural order of the established meter.

First Movement

The percussion section introduces the first movement by presenting groups of two beats in a 3/4 pattern (hemiola). Turina adds voices progressively. Some figures that include a thirty-second note triplet are used in the first section (mm. 1-28). The general feeling in the orchestra is that of improvisation in the entire movement, but there are important dynamic gestures and accented notes that come through the complex micropolyphony. It is interesting how the long line of the solo violin in measures 15-28 (with the sustained A flat) contrasts with the active material in the percussion section. The soloist presents his first rhythmic development at the first cadenza (m. 29). Groups of seven, five and three (prime numbers) appear in this solo passage at the beginning and culminate in fast virtuosic gestures with groups of twelve and fifteen notes. These groups increase their number of notes along with a higher dynamic level. The cadenza closes with a diminuendo that uses triplets of progressively slower durations in order to slow down the music before the first theme of the concerto is introduced (ex. 4-4.1).

Example 4-4.1. Turina, *Concerto for Violin*, mvt. 1, m. 29. End of the first violin cadenza).



In the violin part, there is a clear interest in disguising the downbeats in both themes in the exposition. The quintuplet figure from the second theme (mm. 37-42) is also present in the percussive accompaniment of the string section (marked *jetté*) that

takes place at the end of the exposition and throughout the development (mm. 43-72). The strings use this rhythmic pattern in combination with tremolo figures (the ones that require tapping on the instruments).

At measure 44, the violin part shows some rhythmic complexities that build up towards the culminating point of the exposition at measure 55. The subdivision of each beat in the crescendo passage (mm. 50-55) is presented in table 8.

Table 8
Turina, *Concerto for Violin*, mm. 50-55.

m. 50	m. 51	m. 52	m. 53	m. 54	m. 55
4-4-4	4-4-4	4-5-4	4-6-5	4-5-17	1 (arrival)

It is noticeable that smaller subdivisions are used as the music approaches this and other arrival points. The violin part presents some rhythmic patterns which tend to increase their complexity, as dynamic level increases. This feature contributes to the lack of rhythmic stability, also supported by constant use of off-the-beat patterns.

There is a different approach to pulse between the two themes. Both share the ambiguous beat by using ties over the bar line. But while the first theme presents a more legato style, with longer durations and brief silences, the second shows abrupt changes and the melodic pulse is constantly interrupted by the insertion of the quintuplet figure (ex. 4-2.5).

There is a direct relation between rhythmic complexity, thickness of texture and dynamics throughout the entire movement. The accompanimental figures in the string section become progressively more compact (less silences between them) as the music

grows towards the climax at measure 55. They gain more space as the music drops its intensity and resumes the initial atmosphere at the recapitulation (m. 77). At this point the violin uses different registers when re-exposing the two themes from the exposition, but the rhythmic patterns are rather similar.

The percussion section re-exposes rhythmic patterns at the recapitulation but there are slight variations in the orchestration. The original patterns also gain new significance by starting on different beats than the original version.

The cadenza that connects both themes in the recapitulation develops by using the accompanimental quintuplet more thematically (mm. 82-85). In the *prestissimo* section of this cadenza, Turina chooses sixteenth-note triplets to present a virtuoso passage. This second cadenza closes with rhythmic material from the first cadenza, assigning the five-note figure to the left-hand pizzicato this time (ex. 4-4.2).

Example 4-4.2. Turina, *Concerto for Violin*, mvt. 1, m. 85. Closing material in second violin cadenza.

Second Movement

Contrasting with the first movement, the theme of this movement (in rondo form) organizes the music in accordance with the natural accents of the 3/4 meter. Turina places accents on significant beats in this section. These accents are shared at times by the whole orchestra or occur within a single section, and structure the entire passage.

They function as columns of sound which are used to balance the polyphonic setting of the rondo-theme. Short cells appear in hoquet-like settings (m. 114). The main rhythmic devices used in the theme of this Rondo are syncopation and off-the-beat motives. The distribution of the accented chords (marked *secco*) is described in table 9.

Table 9
Turina, *Concerto for Violin*, mvt. 2. Distribution of accented chords in the rondo-theme.

M. 1 (downbeat)
M. 4 (second beat)
M.10 (downbeat)
M. 16 (second beat)
M. 19 (downbeat)
M. 24 (second beat)

In the next episode of this rondo (mm. 128-54), predictability is destroyed through the use of ties that cross the bar-line, insertion of bars in 1/4 and 5/8, and the use of subdivisions of five and six in binary meters. The *secco* chord comes back in measure 153 to close the section. Finally the pulse disappears completely in measure 154 with the marimba solo. The overall metric arrangement of this section marked *prestissimo* can be seen in table 10. As the table shows, Turina tries to avoid regularity in this section deliberately, and even in the longer and more stable passages in 2/4, he does not avoid certain rhythmic tension by the use of groups of five against four, and three against two.

Table 10
Turina, *Concerto for Violin*, mvt. 2, mm. 128-53. Metric arrangement of the *prestissimo* section.

Meter	2/4	1/4	2/4	5/8	2/4	1/4	2/4	1/4	2/4	1/4
Number of Measures	3	1	2	1	7	1	1	1	8	1

An interesting rhythmic setting occurs in the next episode (mm.155-204), between the violin and the string section of the orchestra. In the solo part, rhythmic cells add one note every time, but in order to avoid predictability, they are separated by silences that have different durations. In the string section (mm. 161-66), the already mentioned rhythmic canon at the sixteenth note is introduced (ex. 4-2.12 and 4-4.3).

Example 4-4.3. Turina, *Concerto for Violin*, mvt. 2, mm. 161-66. Rhythmic pattern used in the canon at the sixteenth note.



Another sign of balance shows up if we observe the grouping in this pattern. The first part of the canon is symmetric: 1-2/1-3/1-2. As in the violin part, the different cells in the *dux* (all using sixteenths), are separated randomly with silences.

In measures 171-87 the music is organized by using the sixteenth note as the smallest unit (if we consider the 2/4 as 8/16). This passage is rhythmically complex and refers to Stravinsky's 'additive-rhythm' technique (table 11).

Table 11

Turina, Concerto for Violin, mvt. 2, mm. 171-87. Metric arrangement.

2	13	2	11	2	9	2	7	2	5	2	3	9	7	5	3	2
4	16	4	16	4	16	4	16	4	16	4	16	-----				

As this reduction shows, 2/4 appears every two measures, and the measure in between the 2/4 loses one eighth-note each time. At the end of the section (mm. 183-87) Turina eliminates the 2/4 measures and the rhythmic diminution occurs faster (9,7,3,5,2). The entire passage can be seen as an overall *accelerando*. Here again, it is interesting to point out Turina's preference for prime numbers.

As it has been said, rhythmic elements are interconnected with texture and it is not the author's intention to present an isolated study of this element. The passage that follows (mm. 188-204) shows Turina's technique to increase the density of the texture by the transformation of rhythmic cells. These cells increase the number of notes each time they appear, without changing the overall duration of the original. The accompaniment (orchestrated for woodwinds only) is effective because Turina has every voice play the same cell at different times in the measure (mm. 188-197) creating a *stretto* effect. A logic climax follows (m. 198), and the passage closes by making each voice stop individually in a hoquet-like setting (mm. 200-204).

The *Molto Andante* in measure 255 shows new rhythmic development in the accompaniment to the violin part. Here again, there are some basic rhythmic patterns that are shared by every voice but never sound together vertically.

As the passage progresses, the *stretto* effect is used again as each figure gets closer and closer to the previous one (silences become progressively shorter). Density of texture depends on increasing the frequency of the rhythmic pattern. The logical

conclusion of this section happens at measure 273, where the texture is so thick that bar lines are no longer needed (ex. 4-2.14).

At the *Coda* (mm. 274-333), the violin introduces an *ostinato* figure in sextuplets that will be shared by the string and woodwind sections as the passage develops. This element keeps the section rhythmically stable. On the other hand, the rest of the orchestra is assigned the role of building to a climax (m. 327) that precedes the second long cadenza which ends the movement (see ex. 4-4.4). The brass and percussion sections present rhythmic cells displayed isorhythmically (they start at a different place in the bar every time). As a consequence, the accents are displaced and cause the pulse to vary each time. Rhythmic motives increase the number of notes until they reach their final form towards the end of the passage.

Third Movement

In the introduction (mm. 338-63), the string section and the soloist generate a homophonic texture (melody plus accompaniment) in which the violin presents long lines in legato that contrast with the short motives that the orchestral part introduces in a more articulated style. The music is in 4/4 but in the violin part Turina once more exploits the possibilities of ignoring the bar-lines and using ties that go over them, to create the desirable ambiguity. Triplet figures break the regular pulse and bring the effect of an improvisational style. On the other hand, the strings present an accompaniment that grows in rhythmic activity –with the consequent growth in textural density.

Syncopations and off-the-beat figures are still used here, but there are some new elements that appear. They are the sextuplet figure in *jetté*, and the fast arpeggio in four strings (it will be used by the soloist later in this movement). Long values in the melodic line

Example 4-4.4. Turina, *Concerto for Violin*, mvt. 2, mm. 322-27. Climax before the second long violin cadenza of the concerto.

The image displays a page of a musical score for the second movement of Turina's Concerto for Violin, measures 322 through 327. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments shown include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Violin I (V.I.), Violin II (V.II), Viola (Vc.), and Cello (Cb.). The music is characterized by dense, rhythmic patterns and a high level of intensity, consistent with the description of a climactic passage. A circled '322' is located at the bottom left of the page, and a circled '327' is at the bottom right. A downward-pointing arrow is positioned above the final measure of the excerpt, and an upward-pointing arrow is below it. The page number '75' is centered at the bottom.

contrast with the active short figures of the accompaniment. The addition of new voices to the string section and the elimination of rests lead the music to reach its culminating point at measure 362 in this introduction. The micropolyphonic texture displays the rhythmic cells in imitative settings that once more make use of hockets and *stretti*.

Even if the acoustic result might be too complicated to differentiate any of the voices at the introduction, due to the unusual number of string parts (10-8-6-6-4), the ideal performance should bring out the *crescendo* in specific lines of the *divisi*. These lines are the first voices in violin I, violin II, viola and cello. They are variations of the solo melody, and are set in imitative counterpoint. They carry the crescendo up to the culmination in measure 362, and therefore represent the principal material that should come out in performance. The other rhythmic cells in the remaining voices should work at a smaller dynamic level as indicated in the score.¹⁶ These other lines share markings that are intended to make the entire passage more transparent. Apart from several acoustic effects (*pizzicato*, *ponticello*, *jetté*, fast *crescendi* and *diminuendi*), the principal rhythmic elements to bring out are the *sforzandi*.

After the introduction (m. 364 on), Turina changes the meter according to the rhythmic material that he uses. Each rhythmic motive is associated with a specific meter. The soloist in this movement uses orchestral material from the introduction and accompanimental cells become the basis for his new virtuoso style. The usual subdivision of the beat in four, alternates with subdivisions of threes, fives and sixes. All the rhythmic precision that Turina's music requires in this movement is ultimately

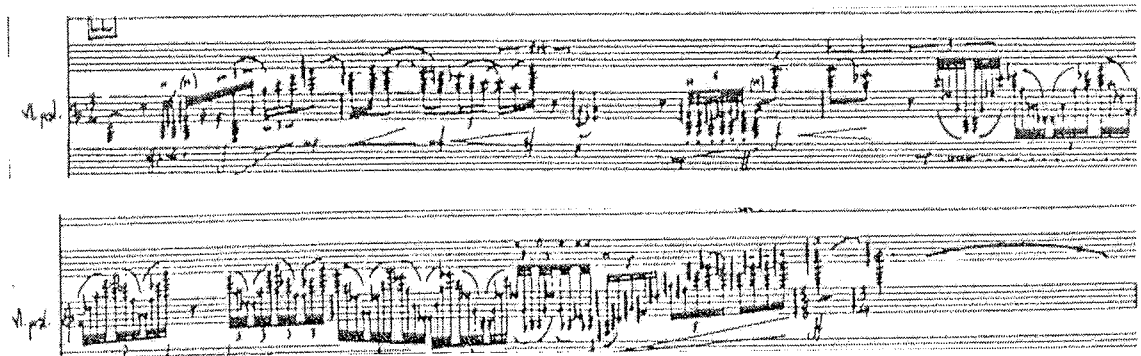
¹⁶ In a recent interview with the author, Turina has admitted that in his compositions he is extremely cautious with dynamic indications. He agrees that this meticulous writing shows an excessive care that sometimes seems unnecessary.

directed towards an acoustic result that reflects freedom, unpredictability and avoidance of rhythmic constraint. Example 4-4.5 shows the use of constant change of subdivision in a short section.

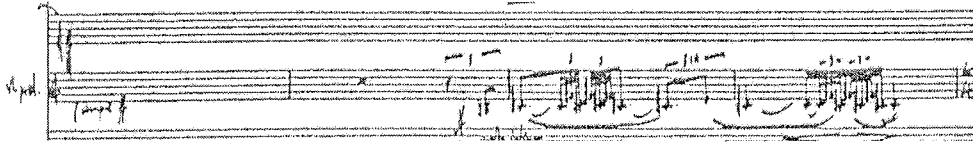
Some long notes are embellished with a *melisma*. In the violin concerto these motives are rhythmically complex but, when heard, an improvisatory effect takes place. This device links Turina's music to some of the most established traditions in flamenco music (ex. 4-4.6).

Rhythmic complexities tend to decrease towards measure 424, where the music recovers the atmosphere of the beginning of the piece with the strings tapping on the body of the instrument. It is also interesting how Turina gives protagonism to the quintuplet *jetté* figure again, disregarding the sextuplets. In mm. 435-46, the violin goes back to playing long notes, and its motives relate to the first theme of the first movement. As a tribute to the percussive nature of the concerto, the soloist presents the accompanimental tapping as a final motive that takes the shape of a long tremolo in *crescendo/diminuendo*. This motive is inspired by the flamenco practice of hitting the top of the guitar with the nails of the right hand (ex. 4-4.7).

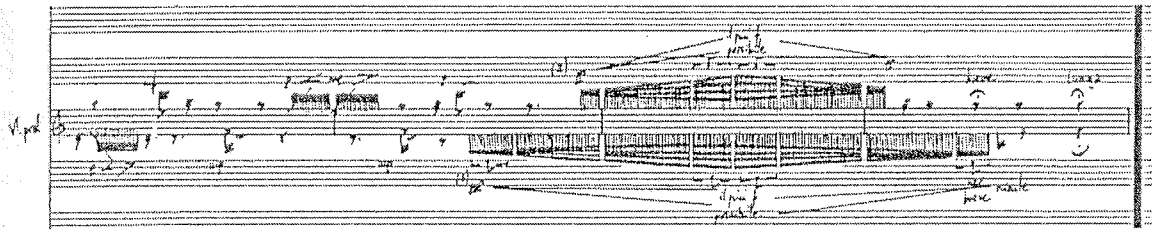
Example 4-4.5. Turina, *Concerto for Violin*, mvt. 3, mm. 384-91. Irregular subdivisions in the violin part.

The image displays two staves of musical notation for a violin part. The top staff begins with a treble clef and a key signature of one flat (B-flat). The music is characterized by complex, irregular rhythmic patterns, including various note values and rests. The bottom staff continues the melodic line with similar rhythmic complexity. The notation includes many beamed notes and rests, illustrating the 'irregular subdivisions' mentioned in the text. The overall appearance is that of a handwritten or early printed musical score.

Example 4-4.6. Turina, *Concerto for Violin*, mvt. 3, mm. 393-96. Melismatic writing in the violin part.



Example 4-4.7. Turina, *Concerto for Violin*, mvt. 3, mm. 453-56 (ending). Tapping of the soloist on the instrument.



In general, the concerto exploits rhythmic ideas that are usually in conflict with the discipline of the bar-line. In Turina's compositional process, there is an attempt to expose his materials to all the tensions they can resist. The central movement carries a more predictable pulse, especially in the rondo theme and the *ostinato* passages.

In the entire concerto, the rhythmic complexity is paradoxically represented by the strings rather than winds, brass or even percussion. The percussion section is used to give color in many passages and the percussive use of the string section allows for interesting orchestral effects. From this analysis, several ideas are found as general guidelines that the composer applies consistently in his *Concerto for Violin*. The avoidance of rhythmic predictability is present throughout the piece. Turina also likes to confront order and freedom by using elements that strike against the natural distribution of accents such as hemiolas, ties over the bar-line and accents in unexpected places. The

composer has a deep interest in showing the different variations of a rhythmic cell by exposing it to different processes, such as isorhythm, *stretti*, hockets, and canon. In several places in the concerto, Turina uses accumulation techniques to develop each rhythmic motive from its smaller to its final form at culminating points. Another important concept previously described in this chapter is the juxtaposition of opposite ideas. This concept is present in horizontal settings, such as the interruption of melodic lines by short rhythmic motives, or in the vertical display of contrasting ideas that are played simultaneously. Turina also explores the effect of distributing similar material among the voices with different articulation in each of them. The composer gives the small rhythmic motives different meanings by making them function both thematically and as accompaniment. Turina likes to explore the possibilities of every element. This process gives the music variety and a coherent language that uses motivic connections as the organizing factor.

The increment of textural density is achieved in Turina's piece by adding more instruments but more often by increasing the rhythmic activity of the pre-existing voices. In this context, the use of prime numbers for the groupings has been pointed out as a characteristic device.

The use of additive rhythm links Turina's music to Stravinsky. Non-measured passages represent the prevalence of freedom of pulse over the bar-line limitations. They usually follow long rhythmic developments. To end this list of general ideas, Turina's Spanish style is also evident in his rhythmic approach. In this respect, complex rhythmic passages sound like improvisational sections and a clear reference to Spanish style is

present in his melismatic writing that ornaments long notes in the solo part. Finally, the tapping effect has a clear flamenco flavor.

CHAPTER FIVE

Conclusion

The present situation of composition in Spain in our days is a result of a complex process that started in the middle of the twentieth century. At that point, the world could still recognize what Spanish music was, and it was mainly because there was a conviction that identified being Spanish with being nationalistic. This concept starts breaking apart in the fifties, as has been explained in chapter three. The diversification that takes place from that point on for Spanish composers is a process, in which Spanish composers assimilate European trends and sometimes deny their own roots. The process is still on and that is why it is not possible to establish a distinctive definition of Spanish music anymore. There are still people who stick to the traditional features of Spanish music (Rodrigo, García Abril) in a clear case of anachronism. On the other hand, there are composers who started the renovation in the fifties who are still active (Luis de Pablo, Cristóbal Halfter and Claudio Prieto among others). These innovators started a new path with the approval of the main representatives of the *avant-garde* in Europe, such as Ligeti, Stockhausen and Penderecki. That was the inflection point in twentieth century Spanish musical life. The next generation, born in the nineteen fifties (including composers like José Luis Turina, Mauricio Sotelo, Santiago Verdú and Francisco Guerrero) has been free to explore, and they did not have to justify their Spanish origin in their music any more, since they were supported in this attitude by established European masters. As these new creators went on with their search, the diversification of styles

kept growing. In this context, the emergence of a school of composition was not possible, since every composer was eager to absorb the maximum amount of sources from the rest of the world. This attitude is a normal consequence of years of isolation. Spanish composers of the next generation who are now in their thirties or early forties (such as Jesús Rueda, David del Puerto, Jesús Torre, Pilar Jurado, Tomás Garrido, Consuelo Díez, Salvador Brotons...) have been amazed by the possibilities of composition today, and each of them has tried to find (finally free of prejudices) his own style. The knowledge of tradition that these composers have and the fact that many of them have studied with important figures of the contemporary music world has created a generation of composers with a very solid training. This preparation has made them free to choose among the different possibilities and to find genuine different styles. In this landscape, to try to define common Spanish features in the music that is produced today in Spain does not make much sense. It will be more successful to analyze each composer separately, and to establish their background and influences precisely. After this has been done, some typically Spanish gestures could be searched for, but they will not define any of these composers' style. Composing with Spanish stylistic elements has become an option, and these will be present in pieces that are intended for that style (some of them have been mentioned in chapter three). The Spanish composers at the present time are more interested in exploring new possibilities and finding a personal style that differentiates each of them, rather than looking for the association with a school or with the style of a generation. There is a group of young composers (Jesús Rueda, David del Puerto among others) who studied with Francisco Guerrero, but there are not enough features to define this academic relation as a school of composition, in part

because the originality of the master is too genuine to be followed by others –in Turina’s words,¹ it would be like trying to make another piece in the style of Ravel’s *Bolero*.

José Luis Turina is one of these composers who has managed to develop his own personal style. He has a deep knowledge of tradition and at the same time he has explored the works of *avant-garde* composers like Donatoni, Sciarrino or Ligeti. He has felt that the orchestral palette was enough for him and his search has not been directed towards experimental music (understood as the one that uses electronic devices or any new system of organization). In this traditional world he has managed to acquire a distinctive style. As it has been seen in this document, Turina’s ability to move in any style is impressive. He is a clear example of the diversification that has taken place in Spain in the last fifty years. He has done pieces in Spanish old style (*Fantasia on a Fantasia by Mudarra*), tonal and atonal music, used traditional forms and techniques along with others which explore dodecaphonic principles, experimented with color (*Klangfarben pas de deux*), or aleatoric devices. All these explorations are a consequence of the time in which Spanish composers are living now, a time of liberalization of ideas. José Luis Turina represents all this diversification in his own production and his *Concerto for Violin* is a good example. The term eclectic has been used when trying to define his style. It is true that Turina is an eclectic composer on the surface, as different aesthetics and techniques are used in his compositions. He defines this as anti-monolithic. But there are certain aspects that define his personality as a composer very distinctively. In his orchestral works, the attention paid to gradation is something that remains constant. His mathematical developments of crescendos and decrescendos,

¹ Interview with the author, November 2004.

accelerandos and ritardandos, stretti, canons, fugatos, or his textural, rhythmic and harmonic changes² reflect an obsession to control the material in use with high precision. His approach to the orchestra as a group of soloists who have the right to show their own personality is also very characteristic, and the multiple *divisi* sections where the composer assigns different material and dynamics to every player points to this direction. His interest in exploring the percussion is always evident in his work. The use of vocal melodies as a reaction to the romantic inclination for big-range lines, his rational sense of proportion, his concern for giving the piece an organic unity through a thematic connection, these are all features that transcend the different styles that he uses and give his music a distinctive seal. His expressive quality achieved by a conscious preparation of every climax, his richness of orchestral colors...all these are Turina's hallmarks. Finally, his deep knowledge of tradition and the use of traditional devices without being totally respectful to the established practices define his personality as a composer.

Turina is convinced that contemporary European music has to pay the price for the strong history that lies behind it. He defines this situation as schizophrenic.³ If we take this in a humorous mode, it could be said that Turina's production is a good example of that "pathology." American composers do not have to struggle so much with their tradition and therefore they are freer to compose experimentally (although there is a more conservative American school, which was established by Copland and Bernstein, the experimental approach in America is much more radical than in Europe). It could be said that European music experiments with its own tradition while American music

² In his *Fantasia for Twelve Notes*, Turina goes through twelve different harmonic situations in 1.5 minutes, with a calculated gradation of the changes which occur progressively faster.

³ Interview with the author, November 2004.

incorporates different traditions (such as Hindu practices in minimalist music or gamelan music) or even creates them (if we think of the new systems of intonation by Harry Partch or Ben Johnston). On the other hand, the more conservative approach of the Europeans translates into a higher degree of agreement with the players. This is the case of Turina, whose music is appreciated and commissioned by many active musicians.

The increasing number of new orchestras that have been created in Spain during the last twenty years has contributed to the premiere of many new pieces that otherwise would still be unknown. This situation has given the composers the opportunity to explore more in this field. Turina's orchestral production is already significant. He has also contributed to the repertoire of chorus and opera. His production in the field of chamber music is astonishing, with near sixty pieces (among them four string quartets). He has written five concertos, as well as pieces for piano, guitar and other unusual solo instruments like the double bass. It is impressive that he has done all this while being actively involved with journals, pedagogical issues (he has devoted his time to compose for pedagogical purposes and has been part of the team that developed the new curriculum of musical studies that has been applied in Spain since 1992). He has composed three operas and important pieces for accompanied voice. His eclecticism also affords an opportunity to move in different areas of the music world with success. He has contributed to changing the attitude of many performers towards contemporary music, and his pieces are commissioned with growing demand. All of this makes him an influential figure of the Spanish music community.

The *Concerto for Violin* by José Luis Turina is an excellent example of the rich landscape in which Spanish composers develop their works at this time. The piece is a

summary of various forces that are put together in the same framework. Spanish music has evolved to a point where it is now starting to influence other countries' musical production. The analysis of all the tendencies that take place in Spain is beyond the reach of this work. But to understand the works of José Luis Turina and his aesthetics will help us perceive the mentality of all these new composers who have been liberated from history and start to play leading roles in the composition world of the twenty-first century.

APPENDIX

LIST OF JOSÉ LUIS TURINA'S WORKS

SCENIC MUSIC

Year	Title	Instrumentation	Duration
1981/82	Ligazón	1 soprano; 1 mezzo; 1 tenor; 1 actress; 1 actor; 1-1-1-1; 1-1-1- 0; perc; 1-1-1-0	45'
1995/96	La Raya en el Agua	Actors; dancers; soprano; saxophone; fl; ob; cl; bn; hn; tpt; tbn; pno; perc; string quartet; db; audiovisual and electro-acoustic devices	120'
1998/99	Don Quixote in Barcelona	1 baritone; 1 sopranista; 1 tenor; 1 soprano; 1 mezzo; 1 bass; (other soloists: soprano, alto, tenor, baritone); choir; 3-2-3-2; 4-3-3-1; Timpani + 3 perc; pno; harp; str	120'

ORCHESTRA

1979	Punto de Encuentro (Meeting Point)	2-2-2-2; 2-2-2-0; 2 perc; harp; str	22'
1983	Pentimento	3-3-3-3; 4-3-3-1; 4 perc; cel; 2 harps; str	10'
1989	Fantasia on a fantasia by Alonso Mudarra	2-2-2-2; 4-3-3-1; 3 perc; pno; str	10'
1991	The Harp and the Shadow	3-3-3-3; 4-3-4-1; 2 perc; harp; cel; pno; str	190'

ORCHESTRA (cont.)

1992	Musica Fugitiva (Fugitive Music)	3-3-2-2; 4-3-3-1; 3 perc; harp; str	20'
1994	Fantasia on Twelve Notes	3-3-3-3; 4-3-3-1; timp; 2 perc; hrp; str	6'
1996	Two Symphonic Dances	3-3-3-3; 4-3-3-1; timp; 2 perc; hrp; str	16'

SOLOISTS AND ORCHESTRA

1982/84	OCNOS (Music based on poems by Luis Cernuda)	Narrator, Cello & Orchestra (4-4-4-4; 8-6-3-1; 5 perc; cel; 2 harps; pno; str	35'
1987	Concerto for Violin	Violin & Orchestra (2-2-2-2; 4-2-3-1; 4 perc; str	33'
1988	Variations and Disagreements on a Theme by Boccherini	Harpsichord & Orchestra (2-0-2-2; 2-0-0-0; str	20'
1997	Concerto for Piano	Piano & Orchestra (3-2-3-2; 4-3-3-1; 3 perc; str	33'
1998	Concerto da Chiesa	Cello & String Orchestra	20'

CHOIR AND ORCHESTRA

1984	Exequias (In memoriam Fernando Zóbel)	Gregorian Choir; SATB choir; Orchestra (1-1-0-1; 2-2-2-0; 2 perc; pno; str	45'
1989	Música ex lingua	Music based on texts by Garcia Calvo, Lope de Vega, Góngora, Bergamin, Valle- Inclan, & Quevedo. SATB choir and Chamber Orchestra (0-2-0-0; 2-0-0-0; hpd; str	30'

MUSIC FOR A CAPPELLA CHOIR

1979	Para saber si existo (In order to know if I exist), on texts by Gabriel Celaya	SATB choir	14'
1995	Acróstico, on a text by Fernando de Rojas	SATB choir; 2 perc (optional)	6'
1995	Per la morte di un capolavoro, on a text by Gabriele D'Annunzio	SATB choir	8'

MUSIC FOR VOICE AND ACCOMPANIMENT

1979	Epílogo del misterio (The Epilogue to the mystery), on texts by José Bergamín	Mezzo & Pno	8'
1981	Primera antología (First anthology), on texts by Juan Ramón Jiménez	Soprano & Pno	8'
1992	Three sonetos, on texts by Lope de Vega, Góngora and Quevedo	Bass; cl/bass cl; vln/va; pno	16'
1993	Three sung poems, on texts by García Lorca	Soprano & Pno	12'
1994	Canción apócrifa (apocryphal song), on texts by Antonio Machado	Soprano & Pno	4'
1994	Five Love Songs (on catalan poems from the 14th-16th centuries)	Soprano & String Orchestra	14'
1994	En forma de cuento (In the form of a tale), on a text by Rafael Alberti	Alto & Pno	6'
1995	Consonantes y vocales (Consonants and vowels) on a text by Fernando de Rojas	Soprano & Tape	6'
1995	He was waiting for me to leave, on a text by José Luis Turina	Soprano; alto saxophone; chamber ensemble (fl; ob; cl; bsn; hn; tpt; pno; 2 perc; string quintet)	8'
1998	Vocalise de la guitarra, con algunas consonantes (Vocalise of the guitar with some consonants)	Soprano & Pno	1'

CHAMBER MUSIC

1. TWO INSTRUMENTS

1978	Movimiento (Movement)	Vln & Pno	8'
1980	Iniciales (Initials)	Fl & Pno	12'
1986	Variations on a theme by Prokofiev	Bn & Pno	10'
1986/87	Sonata da Chiesa	Va & Pno	10'
1988	Two Duets	Vc/Va & Pno	8'
1990	Seis metaplasmos (Six figures of diction)	2 vlms	7'
1990	Theme and Variations (I) on the Theme and Variations "Ah, vous dirai-je, maman!" by W. A. Mozart.	Vn & Pno	15'
1990	Theme and Variations (II) on the Theme and Variations "Ah, vous dirai-je, maman!" by W. A. Mozart.	Vn & Pno	17'
1992	Rosa engalanada (Ornamented rose)	Fl & Gui	6'
1996	Duo	Dulzaina & Ob	6'
1999	Paso Doppio	Cl & Vc	6'
2004	Sonata	Vn & Pno	16'

2. THREE INSTRUMENTS

1983	Trio	Vn, Vc & Pno	12'
1986	La commedia dell'arte	Fl, Va & Gui	12'
1991	Tumulo de la mariposa	Cl/Bass cl; Vc & Pno	10'
1996	Seven canons	Three guitars	1 ½ '
1996	Dubles (on the piece of the same title for solo flute)	Picc; Bass fl; 4 steel-drums	6'

3. FOUR INSTRUMENTS

1978 (rev. 1983)	Según se mire (Depending on how you look at it)	Ob; va; hrp or pno; db	18'
1980	Lama sabachtani?	String Quartet	12'
1985	Quartet in G	String Quartet	17'
1990	Piano Quartet	Vn; va; vc; pno	19'
1993	Five etudes (d'apres Valery)	Quartet of lutes	14'
1994	Four Quartets	Quartet of Corni di Bassetto	11'
2001	Clémisos y Sústalos	String Quartet	18'
2004	Seven last words of Christ	String Quartet	22'

4. FIVE AND MORE INSTRUMENTS

1978	Crucifixus	20 string instruments (8-0-6-4-2); pno	14'
1979	Homage to Cesar Franck	Brass Quintet	13'
1979	Dead Ofelia	12 string instruments (6-0-2-4-0)	9'
1980	No Title	Cl; bn; hn; vn; va; vc; db	14'
1984	Alaró	Fl; ob; cl; bn; hn; perc; string quartet	7'
1985	Variations on two themes by Scarlatti	Fl; ob; cl; vn; va; vc	13'
1987	Divertimento, aria and serenade	Eight cellos/violas	10'
1988	Kammerconcertante	Double concerto for flute in G, bass clarinet and strings (vn; va; vc; db)	10'
1995	Pas de deux (Waltz)	Fl; ob; cl; bn; hn; tpt; tbn; pno; 2 perc; string quintet	12'
1995	Klangfarben pas de deux	Fl; ob; cl; bn; hn; tpt; tbn; pno; 2 perc; string quintet	5'
1995	Syntactic disintegration of a sonnet by Góngora	Narrator and ensemble (fl; ob; cl; bn; hn; tpt; tbn; pno; 2 perc; string quintet)	6'

1997	Scherzo for a hobbit	Vn; va; cl; bn; pno	6'
2000	Paraphrasis on Don Giovanni	Eight cellos	10'
2004	Octeto de Agua (Water Octet) Transcription of the 4 Quartets for Corno di Bassetto	2 ob; 2 cl; 2b sn; 2 hrs	12'
2005	Five Quintets	2 tpts; hn; tbn; tuba	13'

PIECES FOR SOLO INSTRUMENTS

1. PIANO

1981	Fantasia on Don Giovanni	Piano four hands	14
1982	Ya uté ve...!	Piano	6'
1986	Scherzo	Piano	7'
1986	Amb "P" de Pau (with a "P" as in Paul)	Piano	3'
1987	Five preludes to a theme by Chopin	Piano	7'
1990	Sonata & Toccata	Piano four hands	15'
1991	Sonata	Piano	18'
1995	Toccata (Homage to Manuel de Falla)	Piano	10'
1996	Three palindromes	Piano four hands	9'
2001	Homage to Isaac Albéniz	Piano	7'
2004	Soliloquio (In memoriam Joaquín Homs)	Piano	3'

2. GUITAR

1987	Three pieces	Guitar	12'
1980	Copla de cante jondo (Flamenco song)	Guitar	6'
1989	Four etudes in form of a piece	Guitar	8'
1993	Monologues of the wind and the rock	Guitar	12'
1994	Prelude "sobreesdrújulo"	Guitar	6'

3. OTHER INSTRUMENTS

1982	En volandas (In the air)	Violoncello	6'
1983	Dubles	Flute	6'

1989	Due essercizi	Harpsichord	5'
1990	Punto de órgano	Organ	10'
1992	Notas dormidas (Sleeping notes)	Harp	10'
2000	L'art d'être touché par le clavecin (Harpsichord sonata)	Harpsichord	7'
2001	Partita	Double Bass solo	11'

RADIO PROGRAMS

1982	Sin orden ni concierto (musical tale for adults)	1 actress; 2 actors; fl; cl; hn; perc; hp; vn; vc; children's choir and special effects)	50'
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PEDAGOGIC MUSIC

1987	Seven pieces for piano	Piano	14'
1993	Eight manneristic variations on the G major scale	Two violins	8'
1993	Suite	String Orchestra	13'
1995	Six sketches for the "Toccata (Homage to Manuel de Falla)"	Piano	6' 30"
1995	Three pieces	Cello/Violin ensemble	7'
1996	Elegy	Guitar	2' 30"
1997	March	Four violins	2' 30"
1997	* Homage to Oscar Wilde	String Quartet	7'
1997	Three dances	String Trio (2 violins and cello) and String Quartet	9'
1998	Movimiento compuesto (Compound movement)	Violin, Cello and Piano	4'
1999	Five etudes for the right hand	Violin solo	(in progress)
2001	Two etudes for the left hand	Cello solo	(in progress)
2001/02	Five pieces	4 different combinations 1. Ob; cl; pno 2. Ob; vn; pno 3. Two vns; pno 4. Piano quintet	
2002	Suite in C	Cello solo	12'

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Recital Programs

School of Music
University of South Carolina

presents

VÍCTOR CORREA-CRUZ, Conductor
in

Graduate Rehearsal Recital

February 26, 2003, 7:30 P.M.
Large Rehearsal Room, Koger Center for the Arts

USC Symphony Orchestra

On the Town

Leonard Bernstein
(1918-1990)

The Great Lover
Lonely Town: Pas de Deux
Time Square: 1944

Jeremiah, Symphony No. 1

Leonard Bernstein
(1918-1990)

Prophecy
Profanation
Lamentation

Masquerade Suite

Aram Khatchaturian
(1903-1978)

Waltz
Nocturne
Mazurka
Romance
Galop

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

School of Music
University of South Carolina

presents

VÍCTOR CORREA-CRUZ, Conductor
in
Graduate Recital

October 7, 2003, 11:00 A.M.
Large Rehearsal Room, Koger Center for the Arts

USC Chamber Orchestra

Brandenburg Concerto No. 4 in G Major

J.S. Bach
(1685-1750)

1. Allegro
2. Andante
3. Presto

Neil Casey, violin; Linda Volman & Heather Wade, flute
Jerry Curry, harpsichord

“Idyla” for String, Orchestra

Leos Janacek
(1854-1928)

1. Andante
2. Allegro
3. Moderato
4. Allegro
5. Adagio
6. Scherzo
7. Moderato

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

School of Music
University of South Carolina

presents

VÍCTOR CORREA-CRUZ, conductor

in

Graduate Recital
Assisted by members of the USC Symphony Orchestra
March 4th, 2004, 6:00 P.M.
Recital Hall

Elegy for String Orchestra

Samuel Jones

Concerto for Violin and Orchestra in C Major

Joseph Haydn
(1732-1809)

1. Allegro moderato
2. Adagio
3. Finale. Presto

Víctor Correa-Cruz, violin

Siegfried Idyll

Richard Wagner
(1813-1883)

Violins: Tim Baker, Misty Elfer, Caroline Jefferies, Jessica Robinson, Kathryn Anderson, Andrea Stanford, Stacy Long. Violas: Madeleine Darmiento, Lucy Manning Joseph. Cellos: Tony Ku, Bryan Gibson Bass: Caleb Nix. Harpsichord: Tim Crenshaw. Flute: Heather Wade. Oboe: Petrea Warneck. Clarinets: Jessica Walsh, Tracy Jones. Bassoon: John Fetner. Horns: Nathan Koci, Chris Montmeny. Trumpet: Joshua Tillmann.

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