

A PERFORMER'S ANALYSIS OF
THREE WORKS FOR VIOLIN AND
PIANO BY CONTEMPORARY SPANISH
COMPOSERS

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CHAPTER IV

JOSÉ LUIS TURINA

MOVIMIENTO FOR VIOLIN AND PIANO

Biographical Information

José Luis Turina de Santos, who currently resides in Rome where he continues his studies, was born in Madrid in 1952. He began his musical training with harpsichord at the Conservatorio Superior Municipal in Barcelona, and later enrolled in the university of that city as a student of philosophy and letters. After completing his studies in Barcelona, he attended the Conservatorio Royal in Madrid where he continued to study piano, violin, and harmony with Professors Manuel Carra, Hermes Kriales, and Antonio Barrera, respectively; counterpoint and fuge with Francisco Gales; harpsichord with Genoveva Galvez; and composition with José Olmedo, Antón García Abril and Ramón Alís. Later he studied orchestral direction with Jacques Bodmer. Turina continually pursues his musicological interests and published a study in 1976 entitled "The Metrical Problem of Spanish Keyboard Music in the Sixteenth Century."

In 1976 he was a scholarship harpsichord student at the nineteenth Curso Internacional de Música Española in Santiago de Compostela. In 1977 he received a scholarship from the Spanish Ministry of Culture to attend the Festival of Flanders in Brussels as a harpsichord student. He again attended the festival at Santiago de Compostela in 1978 as a composition student of Carmelo Bernaola.

Among the awards he has received are those for outstanding achievement in harmony and counterpoint at the Conservatorio Royal in Madrid, and the José Miguel Ruiz Morales Award for outstanding achievement in Santiago de Compostela.

Compositional Style and Works

Turina describes his compositional style as follows:

I intend to create unity by coupling actual musical language and the main characteristics of contemporary musical language with the principles that I consider invariable to music of all time. . .¹

His musical language in his works thus far is completely atonal. All twelve tones receive the same importance but without a special hierarchy. He has utilized the standard forms of opera, sonata and concerto, expanding them to still recognizable limits, and has investigated new forms with the intent of later expanding his techniques. 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.

Like his teachers, Turina is a great admirer of Béla Bartok, Stravinsky, and Ravel. Of the living composers, he studies those of a more avant-garde school such as Penderecki, Ligeti and Lutoslawsky with depth. Among his works are Tres Canciones (1974) for violin and piano, Canción (1975) for mixed a-capella choir, Suite for flute, cello and harpsichord; Sonatina (1976) for guitar, Crucifixus (1977) for twenty strings and piano, and Mano de Sol (1979), a chamber opera in one act.

Movimiento for Violin and Piano

Structural Analysis and an Approach to Performance Preparation

The selection of a short work for this study is not random. In addition to being written in a contemporary idiom, Movimiento has the advantage of compact brevity (seven minutes.) This short piece contains several inherent advantages for the performer and student alike. For the performer it offers the opportunity to break out of the "viscious cycle" relationship he entertains with the public; that is, programming only those works to which he knows the audience will respond favorably. Similarly, it gives the audience the chance to focus on contemporary sound and technique for a short period of time. Movimiento could be programmed conveniently either alone or grouped with other short works of different periods on almost any recital program. For the teacher, the contemporary short

work provides an opportunity to acquaint the student with contemporary form and techniques without devoting a semester or a year to it. Due to the concentrated brevity, the student quickly achieves an effect of the "whole" without laboring piecemeal as is often the case with a longer work. In addition, the piece can be memorized more quickly. As a fixed precedent has not been set, the teacher can encourage the student to look for his own personal version of the piece.

In a twentieth-century work which relies on symbols and gives the performer a certain degree of liberty in making use of these symbols, it is important to differentiate between performer's freedom and adhering to the composers intention. The interpreter has essentially the same liberty in a modern work as he had three hundred years ago. This liberty varies according to composer and work, but it never involves changing what is written on the page, or changing the work "interpretation" to mean variation of what the composer initially wrote. Actual interpretation is one concept and the performers version of the interpretation is another. For example, in Movimiento, in measure 66, (see Example 1), the pianist should cluster when the violin is producing its maximum sound, as indicated. If the piano anticipates and plays the cluster while the violin is still producing "mf" sound, the figure will have no logical meaning and the interpretation will not be correct. However, the exact placement and pacing of the bow, and the length of the crescendo

in the violin can be perceived differently in each violinist's version.

Example 1. Measures 65 - 66

The image shows a musical score for two staves, violin and piano, covering measures 65 and 66. The violin staff (top) has a treble clef and a key signature of one flat. It contains several measures of music with dynamic markings like 'mf' and 'f', and performance instructions such as 'cresc.' and 'pizz.'. The piano staff (bottom) has a bass clef and contains a cluster of notes in measure 66, with a dynamic marking of 'mf' and a performance instruction 'pizz.'. The notation includes various musical symbols like slurs, accents, and dynamic hairpins.

To interpret this work correctly one needs ample and sufficient information with respect to the execution of certain techniques of contemporary music. Movimiento is open music, with certain passages of improvisation and a great capacity for dynamic variation and coloristic shading. In addition, there is much fantasy involved. The violin and the piano have been chosen in this work for their ability to combine timbre, their dynamic and practical range, and their sustaining power.

With regard to rhythm, the performer encounters problems in understanding a rhythmic texture which is polyrhythmic, more than in a work of exclusively free rhythm. The role of rhythm in Movimiento is secondary, however; the work is based on melodic effects rather than entirely on rhythmic ones. There are sections in which the rhythm is nonmetrical and sections which

contain bar lines, although within the bar lines, it may be treated polyrhythmically or freely as indicated by the composer.

This work is written in a purely atonal idiom and is made up of contrasting elements of color which are at times percussive and at times melodic. The complete effect is one of unity, thematic symmetry and lyrical fantasy.

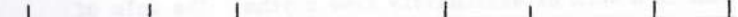
Movimiento: Structure and Approach to Performance Preparation

Movimiento is one movement of seven minutes duration. The work is a sonata form without the traditional key relationships which characterize that form. Various features of the sonata form including systematic thematic presentation and development, cadenza and limited recapitulation enhance the unity of the work. The musical ideas, however, are not subjugated to the form. As in most contemporary compositions, (except the very strict Neoclassical), the form in this work is a product of the idea of the composer.

Example 2 is a structural diagram of Movimiento.

Example 2. Movimiento: Structural Diagram

Exposition		Development	Recap	Cadanza	Coda	
A	B	C	A		(A)	
1	10	18	44	52	60	69



The A theme is composed of fragments of different types of sound ranging from long sustained tones to quick staccato chords (see Example 3). Symmetry is displayed throughout the section by pairing the fragments and separating them by a fermata.

Example 3. Measures 1 - 9



Another more subtle example of symmetrical construction is found in the piano part in the first two chords of measure 1, and in the parallel place in measure 7. The interval relationship is alternated; in the right hand an augmented fourth expands to a fifth and in the left a fifth becomes an augmented fourth.

The opening figure relies on effective timing and distribution of rests to be effective. The length of the fermatas and the spacing of the piano chords are factors that are open to the "version" of the performers and both must be decided logically. For example, the spacing of the piano chords in the first measure have the limiting factor of the amount of time that the violinist can sustain the opening F-sharp with a crescendo on one bow. (See Example 3). The fermata at the beginning of the second measure should be long enough to enable the entire sound of both instruments to clear before the next violin entrance. The fermata at the beginning of the third measure can be shorter than the previous one to aid the flow of the phrase. To give the phrase a dynamic shape, the violin may begin mezzo-forte in the third measure, thereby contrasting the soft dynamic of the previous measure.

The diagonal line through the stem of the eighth-note figure indicates that the figure be played as rapidly as possible. (This figure occurs frequently throughout the work.) Speed, however, does not preclude auditory considerations. This

figure should be executed only as fast as clarity allows; this clarity being dependent on various factors as the particular instrument, technique of the performer, and circumstances of performance. Similarly, in the piano score in measure 3, the diagonal line implies that this chord be played as rapidly and clearly as possible. The violinist can facilitate speed by executing no position changes. I find the fingerings marked in Example 3 to be most effective.

The sustained figure with which the piece opens is demanding for the violinist. The long F-sharp should begin one to two inches over the fingerboard with an up-bow and no vibrato, enabling the bow to move rapidly with little sound. Vibrato should be added only as the sound gains substance and the piano chords enter at an increasing dynamic level. The eighth-note figure can then be taken on a separate bow, as it is the culmination of the crescendo.

Following the two statements of the A fragment, a four-bar "cantabile" imitative section occurs between the piano and the violin (see Example 3). In this lyrical section, we see a dialogue device which is characteristic of the piece (see Example 4). Although each instrument has its own phrase, when the section is played in exact rhythm, the two phrases connect to create one continuous line.

Example 4. Violin line, measures 3 - 5



In this interlude, the texture thickens and the feeling of motion increases. Another two measure statement of the opening material is presented and the disjunct style of this figure is expanded to measure 9 to form a transition to the next theme. In measures 7 and 8 the rests need not be sustained as in the opening. An onward movement throughout the transition to the B theme is desired. In the violin part, a tie at the end of each eighth-note cluster indicates that the tone should be slightly sustained, making the rest shorter. (In the first two measures, the corresponding eighth-note was as short as the others.)

The notation of the violin run in measure 9, which is the transition to the B theme, indicates that it should be started slowly and gradually accelerated. The pacing of this run is also subject to the violinist tastes. For clarity and speed, the fingering indicated in Example 3 is probably the most successful.

The B theme is presented in four-measure phrases by the piano and the violin alternately. Although they are not identical, the two melody lines in the violin and the piano are similar in shape. The thematic statements of the B theme group differ in texture however from one another. The piano statement (see Example 5) is quite sparse, whereas in measures 14 and 15 the violin register in conjunction with the moving figure in the piano accompaniment creates a thick and heavy effect. Thus contrast is created here through the use of density, whereas previously it was enhanced by coloristic devices in the alternation of themes by the violin and the piano. As the peak of intensity is approached, the accompaniment, which is an ostinato, also increases in volume. This is one of the places in this work where polyrhythms are present and the printed rhythm must be strictly adhered to, as in a classical sonata (see Example 6). Only at the end of the phrase where the violin sustains a B (measure 17), is it feasible to stretch the pacing, and here Turina clearly marks ralentando.

Example 5. Piano part, measures 10 - 11



Example 6. Measures 14 - 17

The development begins with a chorale-like melody in the violin (Example 7) and a tempo change to *Meno mosso*.

Example 7. Measures 18 - 22

This violin statement of the theme in 4/4 time does not permit any rhythmic liberties. Again Turina displays a preference for four measure phrases. (All lyric phrases until this point in the work have been four measures in length.) The violinist should play the phrase expressively with a wide vibrato and remain on the G string throughout. In a passage such as this, in the interest of lyricism, and in spite of the "mf" dynamic,

the performer should play with as much tone as he desires to create a full, rich sound. Maximum bow-hair and length should be employed, and the bow changes should be inaudible.

The placement of the violin pizzicatos in measures 21 and 22 deserve mention here. In order to create a climax within the phrase, the pizzicato should be played in the manner of a so-called "Bartok" pizzicato. The strings should be pulled hard and simultaneously away from the fingerboard with a fast energetic motion. The second pizzicato, in measure 22, can be played a fraction of a second earlier than notated to complete the phrase and create a contrast in tension with the rest and "pp" dynamic which follows.

The violin then repeats the phrase at a different pitch and dynamic level.

Example 8. Violin part, measures 23 - 25

To create a similar one-string color as the previous statement, the phrase should be played for three measures on the A string with the fingering given in Example 8.

The development theme is then developed contrapuntally between the two instruments:

Example 9. Measures 30 - 32



This imitation should be emphasized in the voicing of the piano part. A multirhythmic effect is created by the moving figure in the bass which is a development of the accompaniment for the B theme (see Example 5). As the peak of intensity is reached in measure 36, Turina uses a device that he has previously employed; he dissolves the tension by introducing rests between the ostinato figures in the accompaniment. (In measures 10 - 11, Example 5, this device was used in reverse to build a climax rather than to detonate it.)

Example 10. Measures 33 - 36



The piano enacts the transition back to the recapitulation. Rhythmic freedom is implied through the *rallentando* marking and the uneven number of eighth-notes grouped together.

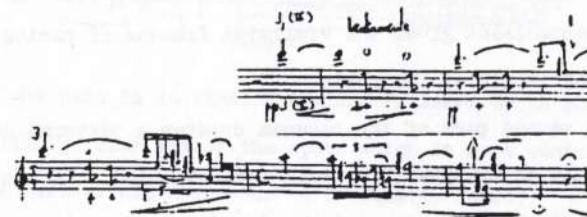
Example 11. Piano part, measures 41 - 44



The pianist plays alone here, and as this is structurally an important transition from a loud, busy section to a recapitulation at a "pp" dynamic level, he can take what freedom he feels necessary to change the mood within these four measures.

In the subsequent return of the Exposition material, the piano chords of the opening are imitated and replaced by left hand pizzicato in the violin, indicated by an "x".

Example 12. Violin part, measures 44 - 49



There are two ways that this figure can be played. First, if the D is played on the A string with the third finger, and the open E is plucked with the first finger. Here the advantage is

that the E will sound clearly (although the tendency is that it may be too loud.) With the alternative fingering, the D is played in the fourth position on the E string, and an E on the A string in the fourth position is plucked with either the second or fourth finger. The string must be grabbed firmly lower than the finger-tip in order to sound strongly.

The cadenza develops all themes thus far stated. The violin begins alone with a derivative of the opening theme:

Example 13. Violin cadenza, measure 52



Throughout the work the intervals of augmented fourth, second, seventh and fifth take predominance over intervals based on a triad. Beginning with the violin, in Example 13, these intervals are stressed throughout the cadenza. The absence of bar lines and accompaniment gives the violinist freedom of pacing and determining the length of the rests.

The second part of the cadenza creates a textural and dynamic contrast to Example 13. Still unaccompanied, the violin varies the opening accompanimental chords of the piano (see Example 3).

Example 14



This section should be played with maximum intensity, taking all chords down-bow at the frog of the bow. The tie over the last chords in the groups of three at the *piu mosso* indicates a longer eighth-note than the previous two.

Continuing in an unmeasured fashion the violin varies the run which was used as a transition between the A and B theme (See measure 9, Example 3). In the interest of speed and facility, I suggest the fingerings marked in Example 15:

Example 15. Violin Cadenza



Each of the runs is at first sustained followed by an accelerando. (The violinist must assess the speed which is most comfortable, and which allows all the notes to be clearly heard.)

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Example 15. Violin Cadenza



Each of the runs is at first sustained followed by an *accelerando*. (The violinist must assess the speed which is most comfortable, and which allows all the notes to be clearly heard.)

Example 18. Measures 60 - 68

Effecting such a disjointed ending is perhaps one of the most sensitive performance problems of the work. Each of the fragments must have a different character, yet be executed in such a manner that the conclusion has continuity. The return of the A theme in measure 60 should start as in the opening; with an up-bow over the fingerboard, barely audible. It is, however, much longer in duration than the opening and several bows are necessary to reach the dynamic level of forte. These bow changes

should not interrupt the flow of the line, and if possible, be synchronized with a piano chord to make them less noticeable. As in the opening, spacing of the piano chords is determined in accordance with the shape of the phrase chosen by the performers. The G-sharp in measure 64 is best fingered in the first position on the E string in order to draw maximum sound at the end of the crescendo. The following measure can be taken in the fourth position as indicated in Example 18. Each of the last fragments should be slower than the previous one, with dynamic levels diminishing to no sound for the last one.

The work as a whole encompasses many skills. It contains many opportunities for lyric and expressive playing in the legato sections, whereas an energetic and rhythmic style is demanded in the contrasting sections. Movimiento does not contain any exceedingly difficult passages for either instrument; the difficulty lies in obtaining a flowing unity and phrasing within a style of writing which is fragmentary; and exploiting contrast to its fullest potential, through bow strokes, articulation in the piano, and varying dynamic levels.