

Perspectives on Contemporary Musical Practices



Perspectives on Contemporary Musical Practices:

From Research to Creation

Edited by

Madalena Soveral

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TABLE OF CONTENTS

	INTRODUCTION
1	GIACOMO FRONZI <i>Forms of Contemporary Musical Thought</i>
13	CHAPTER ONE HISTORICAL PERSPECTIVES: CONCEPTS AND PRACTICES
15	LETICIA MICHIELON <i>L'Azur et l'abîme. A comparison between Douze Notations by Pierre Boulez and Douze Intuitions by Leticia Michielon</i>
21	DANIEL TARQUINIO <i>Dimitris Shostakovich's 24 Preludes and Fugues: dramaturgy, notion of totality. Preludes and Fugues I to IV.</i>
57	MARIA DO ROSÁRIO SANTANA <i>Particular Cases of Approach to Rhythm, Metric, and Time in Elliott Carter's Piano Work</i>
71	LEE, KUO-YING <i>A Comparative study of Synaesthetic examples in selected keyboard works by Scriabin, Messiaen and Ligeti</i>
99	ANA TELLES <i>From mysticism to musical realization: Biblical sources in the works of João Pedro Oliveira</i>

- 143 CHAPTER TWO
ANALYSIS AND PERFORMANCE: CASE STUDIES IN SOLO PIANO WORKS
- 145 MADALENA SOVERAL
Litanies du feu et de la mer by Emmanuel Nunes: an analytical reading
- 179 PAULO MEIRELLES
The cluster in Almeida Prado's piano works
- 195 CARLOS TABOADA
MIGUEL DIAZ-EMPARANZA ALMOGUERA
Traces of the past in José Luis Turina's piano music: Homenaje a Isaac Albéniz (I. Jaén)
- 223 ANA CLÁUDIA ASSIS
Music carved on the keys: the relationship between musical gesture and instrumental technique in Jorge Peixinho's piano work.
- 265 ANNA KIJANOWSKA
Revolutionizing the sounds of the piano by "painting images" of nature in Lei Liang's Garden Eight (1996/2004) and My Windows Suite (1996/2007)
- 289 CHAPTER THREE
COMPOSING AND PERFORMING WITH TECHNOLOGICAL RESSOURCES
- 291 HELENA SANTANA
Repetition, variation, and transformation as a process of sound recreation on piano works with electronics by João Pedro Oliveira
- 305 MARIACHIARA GRILLI
Jonathan Harvey, Tombeau de Messiaen: a spectromorphological interpretation
- 327 HELEN GALLO
Instrumental performance and electroacoustic music: transformations in performer-composition relation

345	SIMONETTA SARGENTI <i>Performance perspectives and aesthetic implications in the composition Mantra by Karlheinz Stockhausen</i>
367	JOÃO PEDRO OLIVEIRA <i>The construction of organic relationships between image and sound in the context of experimental visual music</i>
407	AFTERWORDS <i>About the contemporary musical creation</i>
411	NOTES ON CONTRIBUTORS
419	ILLUSTRATIONS
435	INDEX



TRACES OF THE PAST IN
 JOSÉ LUIS TURINA'S PIANO MUSIC:
 HOMENAJE A ISAAC ALBÉNIZ (I. JAÉN)

CARLOS VILLAR-TABOADA AND
 MIGUEL DÍAZ-EMPARANZA ALMOGUERA

Abstract

Isaac Albéniz (1860-1909) is one of the leading Spanish musical nationalism representatives. His catalogue, in its musical language, displays the ideology formulated by Felipe Pedrell (1841-1922) in his speech *Por nuestra música* (1891). This nationalist thought suggests the modernization of the musical language –through reclaiming the historical legacy and the renewal of our vision of folklore. The suite *Iberia* (1906-1909) is the best example of these approaches. It is a landmark of national piano literature which takes a truly paradigmatic nature, due to its quality that goes beyond Spanish borders.

In recent decades, there have been many composers who have been interested in passing the aesthetic ideas from the past through the postmodern filter. In the Spanish case, Albéniz's *Iberia* has been a model frequently visited. An example of this tendency is *Homenaje a Isaac Albéniz (I. Jaén)* (2001), by José Luis Turina Santos (1952). Written as an image of the original model, this *Homage* aims to be a hypothetical continuation of the suite. From this standpoint and using a technically very demanding pianistic vocabulary for the interpreter, this work belongs to Turina's aesthetic discourse, where he recreates the historical repertoire by means of processes related to quotation, allusion, and musical intertextuality.

The analytical study of *Homenaje a Isaac Albéniz (I. Jaén)* reveals the different bridges that Turina has built to *Iberia*: formal *correspondences*, instrumental *technique*, and direct allusions as much as the aesthetic approach of the composition show how Albéniz's postulates, properly updated, certainly remain in full force for musical creation.

1. Old masters, again

When Paul Griffiths presented his critical reading about music after 1965, he described it as a havoc of heterogenous tendencies among which a reconciliation with the inheritances of the past began to be clear by 1974 (Griffiths 2010, 167-168). Since then, poetic games around the semiotic implications of grasping different elements from past musical periods have turned into an assiduously frequented topic among contemporary repertoires that offer a diversity of possible treatments and open a wide spectrum of solutions: with disparate successes, all of them revolving around a crucial axis that can be identified through dialogue with such meanings. The perception of musical time, closely dependent on expectations and memory, is necessarily configured in a subjective manner: it becomes real as a sum of data (an amount of information) that is incorporated into memory (experience), by means of the sensitive nature of sound discourse. And the use of compositional strategies such as evocation, allusion, collage, or quotation facilitate the construction of a symbolic illusion that breaks with objective time –semanticity is uncountable–, by concealing past and future, memories, and expectations, in a flow the elasticity of which leads to semantic proliferation (Villar-Taboada 2001, 78-81).

A stimulating insight into contemporary creation points out that a net characteristic of musical postmodernism, besides the practice of technical eclecticism and the search for communication with the listener by the composer, lies in reformulating the attitude towards the past, a past which is revisited through solutions such as evocation or quotation. A type of work on memory that generates a representation of the pre-referred music that, consequently, requires an explanation of its recontextualization and fosters a dialogue between past and present (Ramaut-Chevassus 1998, 11-18, 44-45). The conceptualization of quotation is extended to collage –as it can be understood as its intensification –, and, more significantly, also to a special variant of allusion, namely the return to the vernacular, understood as a vindication of identity roots that provides musicians with a distancing from international post-serial writing and an individualization of their poetic voice. Among the results of such practices, the author highlights the ‘*quote-homage*’, or ‘*reverence-reference*’, present in almost every period, by means of which a composer can aspire to join a certain circle and what it represents (Ramaut-Chevassus 1998, 50-65).

In a study focused on the processes of creation of a work and the weight in them of music on music, Nommick claims the usefulness for musical analysis of categories such as ‘*intertextuality*’ and ‘*hypertextuality*’ as

proposed by Gérard Genette. The former includes quotation, plagiarism, archetypes, and allusion in a decreasing gradation of explicitness, whereas the latter encompasses the relationship from a text B to a previous text A in such a way that B cannot be understood without A. The interest of Nommick's work becomes unquestionable for this study by demonstrating an application of such categories to the analytical practice of the guitar piece *Homenaje para 'Le Tombeau de Claude Debussy'*, by Manuel de Falla (Nommick 2005, 799-806) – incidentally, in what turns out to be a new game of cumulative meanings, that is precisely the piece chosen by Turina in 1995 in his *Toccata (Homenaje a Manuel de Falla)*, as an object of quotation and as a catalytical element for the discursive articulation.

Contrary to what is usually stated on the matter, Taruskin considers that the collage technique in music –and, by extension, its 'back-to-the-past' component –cannot be regarded as justifiably 'postmodern' (Taruskin 2009, 422), because, since the 1970s, it has become part of the mainstream of musical creation, becoming yet another conventional resource, albeit a moderate one. However, by appreciating the reluctance that the term 'postmodernism' generates (Taruskin 2009, 471-472), perhaps the relevant view is not so much whether a trait is postmodern or not, as much as if it bears witness to a musician's desire to reformulate his/her compositional strategies to generate and to explore channels of communication and meanings through music. All the above conceptualizations, sometimes discussed as 'meta-musical' instances (Griffiths 2010, 177-189), have been sufficiently studied to suggest their appropriate use as a theoretical means for critically observing these contemporary music phenomena.

This article explores some of the consequences of creating new music from former masters, and former times, a compositional strategy internationally widespread amongst contemporary composers and usually assimilated by scholars into postmodern stances. To that end, we will investigate how traces of the past can be found in the contemporary piano repertoire: more precisely, our work analyses the work *Homenaje a Isaac Albéniz (I. Jaén)*, by the Spanish composer José Luis Turina. Our working hypothesis argues for the persistency of Albéniz's *Iberia* as a central paradigm in the Spanish musical canon. This article consists of two main sections respectively devoted to a theoretical background –to provide a basic conceptual map –, and, subsequently, its practical application –illustrated with several musical examples.

2. Theoretical framework

This research is part of a theoretical framework which is being developed by some musicological scholars at the Spanish University of Valladolid, undertaking research into processes involving music and meaning. The first concept invoked is the trace, defined at the neutral level of musical analysis as the physical and material embodiment of the symbolic form of music (Nattiez 1990, 12). The connection between neutral –descriptive –, and meaningful –symbolic –dimensions of music has been portrayed in greater depth when comparing 20th and 21st century repertoires with pieces from the Middle Ages to Romanticism (Benavides 2018, 2020), and has shown itself to be a fruitful field in which to develop a semiotic narrative analysis of the audiovisual context, based on topic theory (Díaz Empananza 2020). A third component is the paradigm of the logostructure, a theoreticalanalytical semiotic proposal, which is still research in progress, which focusses attention on the dynamic experience of the processes involving creation and perception, in order to integrate them into a single theoretical model, that of the double dimension, both measurable (objective) and experiential (subjective), of the artistic languages. Its roots lie in its scrutiny in the concept of compositional strategies, defined after the stylistic studies by Leonard B. Meyer (1989), as the set of decisions by means of which the artist follows or deviates from conventional guidelines in order to stablish the functions that organize the discourse, and thereby generate meaning (VillarTaboada 2013, 196). These mechanisms of articulation between structure and significance are not limited to the logostructure, or the relation between music and individuals, but they also apply in two more spheres where the negotiation of meanings is settled, namely that of morphostructure, or the relation of music with itself, tied to structural concordances between organizational levels of discourse, and semiostructure, that examines the relation of music with society and the cultural environment, shaping the analogies established with referents from history and tradition. Consequently, the semiostructure pays attention to the construction of composers and their works through historiography, as well as to the composers' technical and aesthetical referents of any kind (musical, artistic, or ideological). It was first implemented to study Claudio Prieto's solo guitar (Villar–Taboada 2018b). The morphostructure quantifies parameters and identifies patterns of similarity, assuming the most exceptional events as contextually expressive, and it has been applied to the analysis of atonal harmonic functions in Paulino Pereiro's variations for piano (Villar–Taboada forthcoming). Thirdly, the logostructure explains how the different agents and resources interact and

it informs about how the composer sets his compositional strategies and how music enters into dialogue with all the individuals involved, as shown in an article dedicated to elucidating José Luis Turina's musical identity (Villar-Taboada 2018a). And finally, an adaptation of this paradigm to the environment of audiovisual communication has recently been completed (Villar-Taboada 2020), linked to Díaz-Emparanza (2020).

The analytical protocol derived from the previous theoretical framework has been formally condensed into a preliminary descriptive introduction reporting the basic data, followed by three successive subsections for semiostructure, morphostructure and semiostructure issues, respectively.

3. Homenaje a Albéniz (I. Jaén): an analytical view

The composition we analyze here is the first part of a pianistic tryptic, entitled *Homenaje a Isaac Albéniz*, the three pieces of which were written in homage to Albéniz, along the course of almost a decade, alluding to the cities of Jaén (2001),¹ León (2009) and Salamanca (2010). They are revealed as samples of a contemporary musical creation in which the formulation of what could be called 'universalistic' nationalism, according to the model Albéniz manifested in his *Iberia* (1905-1909), is renewed regarding the stylistic and technical procedures, while it is shown to be still alive and fully fertile in terms of its aesthetics. This homage is conceived as a poetic exercise which aims to extend Albéniz's suite through proposing a supposed new fifth book of the suite, where the original compositional principles are updated with present-day resources. In order to focus on the Andalusian connection this analytic study is based on the initially composed *Homenaje a Albéniz (I. Jaén)*, dating from 2001.

Our working hypothesis argues for the persistent validity of Albéniz's *Iberia* in the Spanish musical canon from a view which sums up its static value –that consolidated by a century-old tradition, and defined by the objective merits of the score– another dynamic and only apparently paradoxical significance, namely the poietic fundamentals in *Iberia*, built on Pedrell's defense of historical legacy, the sublimation of folklore, and the commitment to an avant-garde idiom, ensuring that, from a new loop, in a different cultural and temporal context, the same *Iberia* becomes a historical

¹ To shorten the full title, *Homenaje a Isaac Albéniz (I. Jaén)* we will normally refer to it as *Jaén*.

reference for the starting point of a new creative lucubration. José Luis Turina sanctions the canonicity of *Iberia* insofar as his own composition generates a new musical discourse by means of applying the poetic principles Albéniz supported. A secondary goal consists of a judgement of this artistic attitude as representative of so-called musical postmodernism.

3.1 Semiostructural implications: concerning homages

Among the Spanish music canon, the pianistic repertoire of Isaac Albéniz (1860–1909) holds a position of excellence earned thanks to the mastery he exhibited in pervading his works with the ideological values promoted by Felipe Pedrell (1841-1922), widely acknowledged as founder of Spanish musical nationalism and the author of the pamphlet *Por nuestra música* (*For our music*, 1891): a maximally ambitious aesthetical statement, able to transcend frontiers. Significantly, Albéniz's four-book suite *Iberia* (1906-09) managed to reconcile a number of elements, coming from both the popular tradition – where the quintessence of national identity was located – and the adoption of other evidently modernist components which empowered Spanish music to return to the international avant-garde scene: those features, shared with the impressionistic musical idiom, covered with a splendidly exotic patina of Andalusism, made sublime thanks to a wonderful *virtuoso* technique. That Albéniz's conquest – later continued by Manuel de Falla (1876-1946) and, in the next generation, by the brothers Rodolfo (1900-1987) and Ernesto Halffter (1905-1989), or Joaquín Rodrigo (1901-1999) – deserves to be valued as a pioneering and even a paradigmatic attainment, since, for Spanish music, Albéniz stands out as the composer who indicated the path to be heard universally, by means of utilizing the international avant-garde idiom of impressionism together with unmistakably Spaniard folk traces, which are singularly Andalusian. What is more, without relinquishing intelligibility, he sought to be attractive beyond national cultural borders, while preserving his own cultural identity. In our view, this tactic of his personal 'universalistic' nationalism, that goes beyond strictly technical issues and rather aesthetically concerns the essence of musical conception, summarizes the topicality of Albéniz's *œuvre*, and specifically *Iberia* in his prolific works.

On the other hand, José Luis Turina de Santos (Madrid, 1952) belongs to a family with a long artistic tradition. His paternal great grandfather Joaquín Turina Areal (1847-1903) was a renowned religious painter, close to the popular archetypes and local customs of Seville. His paternal grandfather was

Joaquín Turina (1882-1949), a nationalistic generation colleague of Manuel de Falla, and one of the most internationally acclaimed Spanish composers of his time. A consummate pianist with a vast repertoire, Joaquín Turina excelled with a musical idiom fluctuating between a picturesque romanticism of Andalusian flavor, and the avant-garde scent of impressionism. Son and brother of painters, another brother, Fernando (1956), enjoying a concert career as an accompanying pianist and particularly as a member of a two-piano duo with Miguel Zanetti (1935-2008).

José Luis carried out his first musical education at the Municipal Music Conservatory of Barcelona and at the Higher Musical Conservatory of Madrid, as a student of violin, piano, harpsichord and, notably, of harmony, fugue, and counterpoint. Once he finished his special training, receiving extraordinary prizes, he studied orchestral conducting and began his career in the compositional field, at the hands of Antón García Abril (1933), Román Alís (1931-2006), Carmelo Benaola (1929-2002), and Rodolfo Halffter (1900-1987). He was also a beneficiary of a scholarship from the Spanish Ministry of Foreign Affairs, that allowed him to enjoy a stay at the Spanish Royal Academy of Rome, under the musical tutelage of Franco Donatoni (1927-2000). Since 1981, he has successively taught at the Professional Music Conservatory of Cuenca, the Royal Higher Musical Conservatory of Madrid, the Higher Queen Sofia School of Music and the Higher School of Musical Studies of Santiago de Compostela, institutions to which he has maintained different bonds. After an uninterrupted five-year period as an advisor for the Spanish Ministry of Education and Science, he is currently the artistic director of the Spanish National Youth Orchestra (*Joven Orquesta Nacional de España*, JONDE), and the president of the Spanish Association of Young Orchestras, as well as the architect, together with the Venezuelan José Antonio Abreu (1939-2018) of the founding of the Ibero-American Youth Orchestra (*Orquesta Juvenil Iberoamericana*).

Parallel to that professional activity, since the end of the nineteen seventies José Luis Turina has developed a brilliant career as a composer, leading to the Spanish National Music Award in 1996. Nowadays, he holds an outstanding position at the avantgarde of the Spanish contemporary scene. His catalogue of works includes around 150 compositions covering almost all genres, with a wide symphonic and chamber music repertoire which maintaining a constant presence in the bibliography referring to 20th century Spanish music of the last few decades. For thirty years, many studies on his oeuvre have been carried out: a monography on his participation in the twelfth Cycle of Contemporary Music organized by the Málaga Philharmonic Orchestra (Temes 2005), at least three dissertations (Klugherz 1981; Chang 1998; Correa 2005), a remarkable

number of dictionary entries, specialized publications, and a variety of press documents have been published. More specifically among this research, and regarding the solo piano repertoire, it is worth highlighting the most complete study so far (Cureses 2009), the source of which is moreover especially linked to the specific work that is the focus of our attention here. Cureses's descriptive work constitutes an obligatory benchmark for our analytical approach although it is oriented towards a different view which makes both articles complementary to one another.

The composer Tomás Marco was the scholar who primarily included Turina de Santos within a general history of 20th century Spanish music and rated his creations as a hope for his generation (Marco 1983, 279-293). Soon, in the second edition of the same book, Marco described him as a very subtle creative personality, with such exceptional natural gifts as those of other great contemporary Spanish composers, such as Cristóbal Halffter (b. 1930) or Francisco Guerrero Marín. As said by Marco, the young talented Turina was called to be not only one of the main composers of his generation, but of his time (Marco 1989, 295-296). *Lama sabachtani?* (1980), *Pentimento* (1983) or *Exequias in memoriam Fernando Zóbel* (1986) are some of the works Tomás Marco mentions in considering Turina's intellectual perspective, that also unites subsequent pieces. That inclination is defined by reinterpretations of the historical musical tradition, as well as with the use of structures inspired by linguistics and literature, a concern which covers Turina's catalogue through exploratory procedures applied both to the articulation and to the phonetic and musical qualities of the spoken language, and, indeed, by means of stripping the textual materials of their semantic content, transformed into one more audible parameter, even in strictly instrumental compositions (Ríos 2009a). In both editions of his essay, Marco (1983, 1989) acknowledges as recurrent features of José Luis Turina's style the ability to combine structural rigor and expressive strength. Those tendencies were already present in the early *Crucifixus* (1978), Turina's first significant work, a finalist of the fifth "Golden Harp" Spanish Trophy, which have also determined the biased judgements written in the historiography on his global production since then.

Fernando J. Cabañas (1991, 9) and Marta Cureses pick up the ideas of 'expression' and 'structure', linked to the dialectics in Turina's aesthetic world, usually attracted towards the creative model of historical tradition, although an abstract conception of the musical fact. Cureses (2001, 906) considers that the composer has written works that speak for themselves, and that they need no 'meta-language' but for the technical explanation of creative processes. Meanwhile, Itziar Lucas ties Turina's mature style to

an uninitiated aesthetic affiliation to the New Polish Composition School, that of Sound Mass Music, extraordinarily influential in the treatment of sounding color, and which, since the 1980s –coincidentally the years Marco marked as the starting point for Turina’s own idiomatic definition–, has evolved into the development of certain meticulous timbral and constructive procedures showing considerable attention to instrumental performance (Lucas 2001, 526). This trend towards fragmentation or dislocation of the diverse compositive parameters, mainly figments of grammatical reflections, remains a constant in Turina’s terms and frequently recalls the background of his occidental music heritage.

The aforementioned authors agree in the identification of the rereading of historical music heritage as a genuine creative strategy in Turina’s music, though under dissimilar categories. This will to get closer to cultural milestones can be extended to artistic fields other than the musical one, such as the cinematographic (Ríos 2009b: 458), for which in 2007 he provided *Tour de Manivelle (Música para cinco cortometrajes de Segundo de Chomón)*, or such as the literary, where the opera *D.Q. (Don Quijote en Barcelona)* (1999), a dystopia devised by the theater company La Fura dels Baus, with manifest allusions to Mozartian *Le nozze di Figaro* and Wagnerian *Tristan* (Ríos, 2012), emerges as an outstanding achievement, due to its wide-ranging dimensions and deep insight. In addition to the eventual recovery of classical formalizing principles, several revisions of occidental revisions are established by means of resources such as paraphrase and variation, which are both utilized as much more effective devices than quotation in order to compose homages and to establish fruitful dialogues with bygone repertoires (Cabañas 1991, 9):²

[...] José Luis is aware that every age is global with respect to the previous ones, and nothing usually contemplated as tradition is and cannot be disdained as a possible linguistic element –not strictly ‘required’– in order

² Our translation from the Spanish original: “[...] José Luis es consciente de que toda época es globalizante con respecto a las anteriores, y que nada de lo que se considera tradición puede ni debe ser desdeñado como elemento lingüístico posible –no estrictamente «necesario»– para ser puesto en juego cuando convenga y las necesidades expresivas así lo aconsejen. [...] Jugar con los conceptos de «modernidad» y «tradición» es una tentación irresistible en la que José Luis desea caer a menudo, como su obra demuestra. Y ésta es, sin duda, una de las llaves de su «expresividad»: la sabia alternancia entre elementos nuevos y tradicionales, siendo la comprensión de aquellos ayudada por la presencia de estos, y redundando todo ello en beneficio de la pronta «comunicatividad» de la obra”.

to bring it into play whenever it suits and the expressive needs so advise this [...]. It is an irresistible temptation to play around the concepts of ‘modernity’ and ‘tradition’ into which José Luis often wants to fall, as shown in his oeuvre. Undoubtedly, this is one of the keys to his ‘expressiveness’: the wise alternation between new and traditional elements, with the understanding of the former helped by the presence of the latter and providing all this for the benefit of the immediate ‘communicability’ of the work.

The explicitness of this poetic will be often reflected in the titles themselves and, in any event, the examples are multiple in Turina’s production. A selection is enough to observe their approaches in this regard. His four-handed *Fantasia para piano* (1981) refers to Mozart’s *Don Giovanni* and revisits this opera in *Paráfrasis sobre “Don Giovanni”* (2000), for cello octet, the initial section of which appeals to the challenge of an operatic beginning, while in the end it includes quotations from the last scene, with Leporello, the commander and Don Juan. The call to foreign authors is present in several of the compositions linked to this approach. Mozart is again present in *Variacións e tema* (1991), for violin and piano, and a brief quote from *Parsifal* is used in *Pentimento* – on the other hand, inspired by the eponymous pictorial gesture of unveiling – as an articulating element of discourse. Within this trend there is a certain predilection for the revision of Spanish historical musical heritage, which in a wide sense admits the *Variaciones sobre dos temas de Domenico Scarlatti* (1985) or the clavichord concert *Variaciones y desavenencias sobre temas de Boccherini* (1988). Moreover, it is very eloquent that the materials taken as a starting point behave, originally, at such a level of complexity that they multiply the set of readings that give rise to Turina’s elaborations. In this sense, the above piece – a Scarlatti inspiration shared with the 1989 *Due esercizi* – presents as one of its themes the main subject of his ‘Cat fugue’ (Scarlatti’s *Sonata in G minor K. 30, L. 499*), so called because its ‘elaboration’ is attributed to a fortuitous passage of the composer’s pet on the keyboard. In the case of the symphonic *Fantasia sobre una Fantasia de Alonso Mudarra* (1989), the trigger element is the ‘Fantasia X’ from the Renaissance vihuela player cited in the title. If we previously verified the construction of a set of variations from the subject of a fugue (subjected to a stylization process), here what is proposed could be denominated “metafantasy”, a fantasy on a prior fantasy, a recreation made from an original which in turn involves a reworking of another previous piece. A similar idea, perhaps even more complicated, weeds out the conception of another orchestral work *Fantasia sobre doce notas* (1994). His dedication to the Madrid Symphonic Orchestra (on his 90th anniversary) relates to the tribute that various Spanish composers, in

response to the same institution, provided in 1934 to Enrique Fernández Arbós on his 70th birthday, when they translated the five letters of his surname (A-R-B-O-S = la-re-sib-do-sol in Spanish = A, D, Bb, C, G in English) to music. In order to create base material with the aggregate (all the 12 chromatic pitches in an octave) in a non-serial atonal piece, José Luis Turina added seven pitches to those five included in his grandfather's *Fantasia sobre cinco notas*, composed by Joaquín Turina sixty years earlier. These poetic pirouettes, based on self-recurrent conceptual loops, are still present in *Toccata (Homenaje a Manuel de Falla)* (1995), for solo piano, where a brief quote of Falla's *Homenaje a Debussy* (1920) enables the building of a creative play based on the construction of a 'homage inside another homage' (Temes 2005, 104).

In these commented samples, as well as in other equally noteworthy cases, the creative work that the author does in composing this dialogue is far removed from consisting only of a direct forging of the original materials. He rather seeks to capture the essence of pre-existing pieces to distill this under an appearance that does not hide or disguise, but more appropriately exhibits links to the model. He himself offers a very symptomatic explanation of such approaches when he presents *Variacións e tema* (1991), built from Mozart's Lied *Ah! Vous dirai-je, maman*, when he admits that his technique of variation is not to emulate structures, but to reformulate the main character of each piece (Turina 1991, 55-56). Finally, Tomás Marco refers to intertextuality when he defines Turina's style, as he presents him as 'essentially postmodern by age' and as 'an author of fully intertextual synthesis' (Marco 2008, 927), and he associates the term with the reuse of folklore, and with musical syncretism and with borrowing or 'music on musics'. Lastly, some partial essays on specific works in Turina's catalogue have insisted on his recurrent regard to the past even through individual pieces (Hervás 2016, 2018, 2019). The portrait conveyed by such historiography insists on some recurring features, relevantly indicated for the next step. After the presentation of these conceptual, let us now concern ourselves with the analytical part.

The above reflections have allowed us to draw a useful first conceptual map for understanding the poetic perspective of the work under study, but we can still further complete the analytical survey through considering Turina's piano production and Albéniz's assessment as a historical reference in the most recent Spanish musical creation.

Turina's solo piano repertoire – four-handed pieces, pedagogical works, and removals from the catalogue apart – consists of ten titles, reflecting the aesthetic concerns noted in the previous section. All these pieces present direct allusions or quotations as a conscious expression of a personal language

which is heir to tradition because he acknowledges his being in debt to the musical canon, to which it is worth paying homage (Turina 1996). It is in this specific field of homage –the Ramaut-Chevassus’s ‘quote-homage’ or ‘reverence-reference’–, next to the recreation of *Iberia*, where the following scores must be situated: ¡Ya “uté” vé...! (1982), commissioned by the Spanish Ministry of Culture to commemorate the centenary of Joaquín Turina’s birth; *Amb “P” de Pau* (1986), dedicated to Pau Casals, whose *El cant dels ocells* is alluded to; the *Cinco preludios a un tema de Chopin* (1987), to the Polish romantic; and *Toccata (Homenaje a Manuel de Falla)*, previously mentioned. The addition to the catalogue of three of the most representative names of Spanish musical nationalism (Albéniz, Falla, and Turina) indicates, firstly, a recognition of this artistic triumvirate and what the work of these composers represents in Spanish music, easily identifiable with the reconciliation between tradition and avant-garde. On the other hand, this circumstance enables us to foreshadow a future composition inspired by Enrique Granados, as José Luis García del Busto suggested (2009, 35).

In 2001, at the request of the ‘Jaén Prize’ International Piano Competition, Turina concluded the writing of the then simply titled *Homenaje a Isaac Albéniz*, the performance of which would be mandatory for the pianists participating in the next edition.³ The author took as a source of inspiration the Andalusian city that gives its name to the contest to imagine a continuation of Albéniz’s *Iberia*, using structure and technical-pianistic writing, to show his willingness to approach Albéniz’s language. This imaginative exercise in projecting a musical hypothesis had previously been formulated by Turina in *La commedia dell’arte* (1986).⁴ The novelty in his approach to Albéniz is the extension of that visit: when soon afterwards he was commissioned to write a work for the project *Una Iberia para Albéniz*, which will be discussed later, the initial *Homenaje* expanded its title and conception to finally become the first installment of a trilogy which poetically aspires to become a hypothetical fifth *cahier* of the original *suite*.

This exaltation of the *Suite Iberia* is but one of the many approaches to Isaac Albéniz from the perspective of contemporary creation. After his death, his most advantaged Paris disciples paid him the first tributes in the form of new scores. Manuel de Falla’s *Cuatro piezas españolas* (1906-1909), and Joaquín Turina’s *Sonata ‘Romántica’* (1909), both for solo piano, inaugurated

³ The award-winner was the pianist Anna Vinnitskaja, while Xie Ya Ou received special mention for the best interpretation of contemporary work.

⁴ There with the plot of composing the music of a two-act manuscript on Harlequin’s character, from which the last sheet is missing, causing an abrupt, open end.

a succession of evocations, reinterpretations and adaptations that has since been uninterruptedly enriched with contributions from various Spanish and foreign masters. The music of Albéniz exhibits such a power and so much stimulus for the new creation that it generates authentic composition studies from often minimal gestures. *Preludio, diferencias y tocata sobre un tema de Albéniz* (1959), by Manuel Castillo (1930-2005), was composed considering ‘El Puerto’ from *Iberia*. Compositions by Cristóbal Halffter (1930) such as *El ser humano muere sólo cuando lo olvidan. Página en recuerdo de Arthur Rubinstein* (1987) and *Halfbéniz (Divertimento para orquesta en homenaje a Isaac Albéniz)* (2000) are representative of the most recent research on updating the Hispanic historical tradition: while *Halfbéniz* has processes of fragmentation and re-composition of melodic-rhythmic motifs extracted from “El Albaicín” from *Iberia* and developed from Poincaré’s theorem (Gan 2003, 213-218) – in a gesture that perpetuates the relationship visited between music and mathematics –, *Página en recuerdo de Arthur Rubinstein* reformulates the concept of quotation within a formal structure that pivots around ‘Córdoba’ (1892, rev. 1898) from *Cantos de España* (Gan 2003, 329-331). Luis de Pablo follows related guidelines when, in ‘Saludo a Albéniz’ from *Acrobacias* (2004), this takes as its generating principle the initial rhythmic design of ‘Asturias’, from *Albéniz’s Suite española* (1887), and frames the climax between two quotations, referring to the just mentioned ‘Asturias’ and ‘El Albaicín’ from *Iberia*. *Dal niente...* (1990), for instrumental ensemble, by Agustín Charles (1960), *Recordant a Albéniz* (1995), by Joan Guinjoan (1931-2019), or the *Epitafio a Albéniz* (2009) by Enric Ferrer (1958), on Federico García Lorca’s homonymous text, without seeking to exhaust the list, are other contributions that affect similar approaches.

The aforementioned project *Una Iberia para Albéniz*, promoted by the Spanish Association of Classical Music Festivals to commemorate the centenary of the author’s death, merits further attention. Under the general aim of emulating the *suite* in terms of the number of pieces, this initiative encouraged the participation of twelve Spanish composers, who set their sights on the world created by Albéniz to reinterpret *Iberia’s* language and update it from different poetic sensitivities.⁵ The program included a new

⁵ The works involved in the project were: *Costa da Morte* (Marisa Manchado), *Ecoss de la Abadía Sacromontana* (José Luis García Román), *Plaza de Oriente* (Pilar Jurado), *Valencia* (Miguel Gálvez), *Garajonay* (Zulema de la Cruz), *Mundaka* (Gabriel Erkoreka), *Monegros* (Jesús Torres), *La dona d’aigua – El Montseny* - (Héctor Parra), *La Cimbarra: roca rota (Aldeaquemada, Jaén)* (David del Puerto),

Homenaje a Isaac Albéniz by José Luis Turina, subtitled *León*, a continuation of the work composed eight years previously. These precedents led to the writing of a third piece which, subtitled *Salamanca*, saw the light in 2010 and completed the necessary element to create this – hypothetical – fifth *cahier* after the original Albéniz *Suite Iberia*.

José Luis Turina's trilogy (*I. Jaén*, *II. León*, and *III. Salamanca*) of this *Homenaje a Isaac Albéniz* (2001, 2009, 2010) is, to date, a singular case in the complete scenario of tributes to Albéniz, for the reiteration of the homage and for postulating it, in an exercise of poetic imagination, as the fifth book of the *suite*. From this perspective, the study of the first composition of this triptych, *Jaén*, takes on particular interest in establishing a pattern with which to tackle the subsequent two.

A very useful starting point for the analysis is the set of Turina's comments on the *Homage*, where he explains how his formal plan implies a willingness to follow the model, even when it comes to revitalizing popular music (Turina 2009, 5):⁶

The formal structure is like that of any piece in *Iberia*: a *virtuoso*, brilliant and highly effective part, followed by a quiet section, based on a popular melody [...] and back, to close, to a reworked repetition of the *virtuoso* part. In 2001 I composed a piano work entitled *Homenaje a Isaac Albéniz* [...] and, with the same formal criteria, there I used fragments of popular music and a song by olive growers from Jaén.

Pico Sacro (Fernando Buide), *Jerez desde el aire o al aire de Jerez* (Mauricio Sotelo) and *Homenaje a Isaac Albéniz (II. León)* (Turina). *Una Iberia para Albéniz* was premiered on November 28, 2009, as part of the 7th edition of the Spanish Music Festival of Cádiz, in the hall of the Cloister of the Provincial Council of Cádiz. The performer was Juan Carlos Garbayo, the same pianist who recorded the set on a double CD: *Una Iberia para Albéniz. Obras españolas para piano* (Almaviva, DS-0153, 2011).

⁶ Our translation from the original in Spanish: “La estructura formal es similar a la de cualquier pieza de *Iberia*: una parte virtuosística, brillante y de mucha efectividad, seguida de una sección tranquila, basada en una melodía popular [...] y vuelta, para cerrar, a una repetición reelaborada de la parte virtuosística. En el año 2001 compuse una obra para piano titulada *Homenaje a Isaac Albéniz* [...] y, con los mismos criterios formales, allí utilicé fragmentos de música popular y una canción de olivares jienenses”.

However, while he clarifies what the overall sectional plan is and how he uses popular materials, he does not establish the identification of those folk tunes (Turina 2011):⁷

In this *Homenaje a Isaac Albéniz* I have used two quotes from Jaén music folklore: a *fandango* for the first and last sections, which appears pulverized and barely indicated in rapid bursts, and an expressive song by olive growers. The contrast between the two is marked here not only by their character, but by the way they are inserted into the composition: in a pantonal context the first and clearly modal the second, without the language being simplified or artificially forced in any case.

All these semiostructural considerations enable us to immediately pass to our analytical approach to the score, guided by formal articulation, looking for the morphostructural phase of the analysis.

2.2 Morphostructure: a *virtuoso* organicism

Below are some of the most relevant technical arguments for the explanation of such traits and, in short, of the expressive characteristics of the piece. Marta Cureses' final assessment of this work states that, in the whole of José Luis Turina's piano production (Cureses, 2009, 488),⁸

it is among those pages of greater conceptual and interpretative virtuosity that, in addition, first reflects an absolute mastery of piano technique in its historical journey, and a perfect awareness of what this entails in a work set for an international piano competition of recognized prestige [...].

⁷ Our translation from the original in Spanish: "En este *Homenaje a Isaac Albéniz* he utilizado dos citas procedentes del folklore popular jiennense: un fandango para las secciones primera y última, que aparece pulverizado y apenas apuntado en rápidas ráfagas, y una expresiva canción de olivereros. El contraste entre ambas viene aquí marcado no sólo por su carácter, sino por el modo en que son insertadas en la composición: en un contexto pantonal la primera y claramente modal la segunda, sin que por ello el lenguaje resulte simplificado ni artificiosamente forzado en uno y otro caso."

⁸ Our translation from the original in Spanish: "se encuentra entre aquellas páginas de mayor virtuosismo conceptual e interpretativo que, además, refleja en primer lugar un dominio absoluto de la técnica del piano en su recorrido histórico, y también una perfecta conciencia de lo que ello supone en una obra con destino a un concurso internacional de piano de reconocido prestigio [...]".

The composition spans 256 measures and lasts around seven and a half minutes. There is no key signature, but the notation relating to dynamics, attack and phrasing, rhythm and *tempo* is neat, meticulous in its nuances and varied range, so it contributes to the configuration of a loudness that, once the melodic-harmonic events have been added, the technical conditions required of the interpreter and the calculation of the handling of the other articulating ingredients of the discourse, yields an intensely expressive balance, of great communicative efficiency. In order to compensate for this diversity, forged in continuous production of materials, the clear formal plan, which we take as a guide, is used as a cohesive element.

The linking of the work is unequivocally tripartite (with sections we will call ABA') and includes perfectly recognizable repetitions of certain passages and strong contrasts between the parts. Harmonically, the extreme sections are pantonal, while the central section is modal. Always within the framework of a flexible pulse, subjected to frequent fluctuations from a *rallentando... a tempo* succession, this duality is rhythmically reiterated: firstly, through the metronome indications of *tempo*: *Presto e rubato* for the *tempo primo* (quarter note = 132 ca.; mm. 1-99 and mm. 158-256), and *Andante molto cantabile* (quarter note = 72 ca.; mm. 100-157) for the popular song, the *copla* from Jaén; and secondly, through the distribution of the measures and their accents, it is regular and constant in this *copla* (it systematically follows a 3/4 meter), contrary to the almost constant metric changes in A and A'. These oppositions generate a first structural principle: pantonal harmony and irregular lively-beat meter prevail in the extreme sections, while in the central section modal harmony and regular moderate-beat meter predominate.

The introduction of *Jaén* exposes a willingness to organically generate the music, while the expression *misterioso*, the dynamics *pianississimo* – articulated as *quasi pizzicato* in the left hand –, the *tempo rubato* and the use of the lowest register of the instrument contribute to highlighting two basic ideas that very effectively draw a pantonal harmonic space through its most characteristic intervals: the tritone (or interval class /6/, following the terminology standardized after Forte, 1973) in the left hand, between B and E; and the semitone (or interval class /1/) in the right hand, starting from Db-C. The generative nature of the beginning of the piece is stressed by the handling of these materials, as is shown in the first example:

Presto e rubato $\text{♩} = 132$

generative pitch: Db

misterioso

8^a bassa, both hands

quasi pizz.

ppp

cresc.

mp

p

ppp

cresc.

pp

p

16f

Example 2-34. Analysis of the generative beginning (mm. 1-5). © José Luis Turina. Transcribed from Ximart Ediciones Musicales, 2011

After a small climax (mm. 7.3-9), by means of a register-rise movement through these two principles, there is a return to the initial ambitus (mm. 10-12) and an explicit reformulation of the whole beginning: measures 13-22 rewrite the statement of measures 1-8, with minimal transformations. A *fermata* on a silence (m. 23.1) establishes the division between the previous introduction and the true first section, where the idea that was advanced in the fourth bar is melodically expanded, becoming the base of a kind of *ostinato* with accompanying function, in what we call *motive o* (from *ostinato*). It is surprising to observe (example 2-35) how some patterns are reused modularly (*motives* o_1 , o_2 and o_2') in the rhythmic disposition of the musical discourse.

l. h.

sfz

motive o 1

motive o 2

motive o 1

motive o 1

motive o 2'

Example 2-35. Modular rhythmic patterns of *motive o* (mm. 24.6-27.1). © José Luis Turina. Transcribed from Ximart Ediciones Musicales, 2011

Meanwhile, in the middle register, the main melody, our *motive f* ('fragmentary'), is fragmentarily presented, alternating chromatic and modal harmonic definitions. The continuous cuts caused by the elaborations of the *motifo* and the ascending progressions of the *motive f* define and unite the whole subsection A_1 (mm. 23.2-73.2), which completes a tensional arch

towards a successively generated climax (mm. 23.2-50), marked (mm. 51-57), and then dissolved (m. 58-73.2). The comparison between the different versions of *motive f* (example 2-36), broken up through the score, where they follow a continuous and organic constructive course, allows us to appreciate the progression.

Example 2-36. Comparison of the fragmentary constructive process of *motive f* (mm. 24.6-27.1) © José Luis Turina. Transcribed from Ximart Ediciones Musicales, 2011

The next subsection, A_2 (mm. 73.3-99), expanding the materials already presented, acts as a transition to the central section. The materials used to satisfy this function introduce two new elements: a repetitive gesture and *motive f'* (an inversion of *motive f*). The repeated pitches, though at maximum distance octaves in the piano (mm. 73.3-76.1), anticipate a *tremolo* figure that will be characteristic in section B. Meanwhile, *motive f'*, responding symmetrically, in decline, to the previous constructive process, establishes with A_1 its direct link to the central section B. In this way (example 2-37), the composer puts into play the anticipation of elements from B and the continuation of the components from A_1 to weave a musical discourse dominated by motivic logic and formal cohesion.

Example 2-37. Fragmentary constructive process of *motive f'* (mm. 60.3-64, and mm. 93-99) © José Luis Turina. Transcribed from Ximart Ediciones Musicales, 2011

The contrast brought about by the central section (mm. 100-157) is shown by the changes noted above, that affect greater stability: modal harmony, broad melodic design, discursive continuity, and abandonment of the

fragmentary, and symmetries in phrasing. The *copla* theme (that ‘expressive song by olive growers’, according to the composer himself) is first heard in the middle register (example 2-38), with its *codetta* (mm. 101-106, 107-110), and then it sounds an octave higher (mm. 111-116, mm. 117-121), with a transformed ending, to transition towards the development.

Andante molto cantabile $\text{♩} = 72$

p *legatissimo*

Example 2-38. Thematic statement of the *copla* in the second section, B (mm. 101-106) © José Luis Turina. Transcribed from Ximart Ediciones Musicales, 2011

The central section reaches its climax also at its end (mm. 150-155, example 2-39), in a culminating segment in terms of tessitura and dynamics, intensified by combining the two main melodic materials of the section, the *copla* theme and a new recurring motif: a *tremolo* (*motive t*) that, in addition to connecting with the repetitive gesture of A_2 , will take on a relevant allusive value. The accompaniment diversifies the harmony and connects the *copla* with *motives f* and f' . Then two measures as a retransition (mm. 156-157) prepare for a return to the section A' .

copla theme

tremolo (motive t)

cresc. *f* *rail.* *p* *cresc.*

Example 2-39. Climax of section B (mm. 150-155). © José Luis Turina. Ximart Ediciones Musicales, 2011

The third section, A' (mm. 158-222), restores the materials shown in the first. Its break with the central section is shown with a return to the middle register and with a *subito molto pianississimo* (m. 158), after which the ideas already put forward in the first part (*motive o* and the development of

the *ostinato* on the original tritone) are resumed, with slight modifications (see Table 2-1). From bar 223 on, there is a *coda*, based on the end of A and on allusions to *the motive f*, where here an arch design leading to the final cadential formula (mm. 254-256, example 2-40e) is outlined throughout five octaves, through progressions.

Measures from A	Measures from A'
1-6 (introduction)	-
7-12	158-163
13-20.1	-
20.2-64	164-207.2
65	207.3-214 (expanded)
66-72	215-220 (elaborated)
-	221-222 (link to the <i>coda</i>)
-	223-256 (<i>coda</i>)

Table 2-1: Correspondences between sections A and A'

Besides the features commented on, other observations should be made. The rhythmic notation provokes a very flexible discourse because of the frequent use of meter changes, irregular subdivisions, syncopations and anti-accents, and *tempo* indications – in a general *rubato* manner – that shape the discursive connection: *stringendo molto* (mm. 96-97), *rallentando molto* (mm. 58-64, 98-99), *pochissimo rallentando* (mm. 9, 160), *a tempo scherzando* (mm. 31ff., 174ff.), *amplio* (mm. 90-92, 240-241), etc. The dynamics are detailed in an analogous way and their range spans *molto pianississimo*, *ppp* (mm. 1, 5, 7-8, 64, 256), to *fortissimo*, and also utilizes, with an expressive function, *sforzandissimo*, *quasi fortissimo*, and *moltissimo pianissimo*, *pppp* (m. 158, in the section change, coming from *ff* in measure 157). The same expressive intent explains abrupt dynamic range contrasts in consecutive time signature parts. Moreover, and to conclude, the expertise technically required of the performer is very high because of the speed and cleanness demanded in the fingering, and because of the abundance of large leaps, the complexity in the rhythmic writing, the hand crossovers and the spaciousness and density of certain chords.

After everything that has been stated, it is possible to consider it proven that José Luis Turina has created a technically *virtuoso* composition, which is very demanding for the pianist and very solid in its compositive logic, with the typical *bravura* of contest pieces. From these perspectives, some correspondence with Albéniz's piano technique in *Iberia* has been verified. However, the similarities go further.

In order to continue the research, it is necessary to clarify a definition of the model, where Walter Clark's vision is enlightening. Apart from explaining how the popular *copla* articulates the shape, he summarizes Albéniz's musical idiom displayed in *Iberia* as follows (Clark 2002, 250):⁹

The harmonic and rhythmic richness, as well as the complexity in these pieces is extraordinary [...]. Overlapping rhythms abound, intertwined fingers, hand crossings, extreme difficulty leaps and the practically impossible chords, while the countless double accidentals make it difficult to read. The result is that *Iberia* requires an almost superhuman technique, and that Albéniz himself was barely able to execute the work.

Clark's critical judgement allows strong parallels to be established with what has been discussed so far about *Homenaje a Isaac Albéniz (I. Jaén)*. However, yet more structural analogies can be verified at various levels of articulation.

Microstructurally, the role of motivic processing techniques is prominent. The initial plan, of an organic nature, according to which a minimal idea progressively extends the musical discourse, developing from its own characteristics, is applied to the other main motives and points as a model to the first bars of 'El Albaicín' (*Iberia*, Book 3/1).

Macrostructurally, the definition of the central section taking as its main idea a popular *copla* –whether this is real, recreated or invented in *Jaén* – refers to a copiously settled procedure throughout the suite *Iberia*. The fact that, with the passing of time, the composer, José Luis Turina, only generically specifies the source of inspiration for the melodies he used (those just identified as being 'a *fandango*' and 'a song by olive growers' from the Jaén province folkloric tradition) emphasizes, implicitly, that what is

⁹ Our translation from the original in Spanish: "La riqueza armónica y rítmica y la complejidad de estas piezas es extraordinaria [...]. Abundan los ritmos superpuestos, los dedos entrelazados, los cruces de manos, los saltos de dificultad extrema y los acordes prácticamente imposibles, al tiempo que los innumerables dobles accidentales dificultan la lectura. El resultado de ello es que *Iberia* exige una técnica casi sobrehumana, y que el propio Albéniz apenas era capaz de ejecutar la obra."

important to him is not to demonstrate the exact origin of the materials, but to express his willingness to emulate the compositional strategies Albéniz applied in *Iberia*.

Probably the most definitive indications of this desire for emulation are underpinned by the existence of what we have technically considered allusions: brief gestures, and consequently with much leeway for ambiguity, that capture typical features of Albéniz's writing, eloquent examples of his compositive style not only because they could be assimilated to fleeting quotations from specific works, but also because, given his conciseness, they also appeal to usual twists in popular folklore evoked by Albéniz and, following him, by José Luis Turina. Some of these correspondences are variedly shown in the multiple instances of example 2-40a: mainly with 'El Albaicín' (*Iberia*, 3/1) and 'Almería' (*Iberia*, 2/2), but also with 'El Puerto' (*Iberia*, 1/2). Nevertheless, some formulas can be found so repeatedly that they must be understood as distinctive stylistic gestures, such as the descending fifth used as an ending mark –a noteworthy gesture in such an expanded tonality harmonic context.

Jaén, mm. 29.2-30

"El Albaicín", mm. 173.2-175.1 (repeated in mm. 175.2-178.1)

Example 2-40a. Comparison: ascending fourth pattern in mm. 29.2-30 of J. L. Turina's *Jaén*, and mm. 173-175.1 (repeated in mm. 175.2-178.1) of Albéniz's 'El Albaicín'

Jaén, m. 57

"El Albaicín", mm. 165-168.1 (repeated in mm. 169-172)

Con anima a Tempo

sf spiritoso

Example 2-40b. Comparison: ascending fourth pattern in m. 57 of J. L. Turina's *Jaén* and mm. 165-168.1 (extended in mm. 69ff., and repeated in mm. 169-172) of Albéniz's 'El Albaicín'

Example 2-40c. Theme of the *copla* in mm. 102-106 of J. L. Turina's *Jaén*, and beginning (mm. 25-27) of the main theme in Albéniz's 'El Puerto'

Example 2-40d. Tremolo gesture, in mm. 117, 119 of J. L. Turina's *Jaén*, and in mm. 105-106 (the *copla*, after repetition) of Albéniz's 'Almería'

Example 2-40e. Final *codetta* in mm. 254-256 of J. L. Turina's *Jaén*, and final fragment (mm. 257-259) of Albéniz's 'Almería'

Examples 2-40 a,b,c,d,e: Allusions in J. L. Turina's *Homenaje a Albéniz (I. Jaén)* to Albéniz's *Iberia*. © José Luis Turina. Transcribed from Ximart Ediciones Musicales, 2011

he weight of 'El Albaicín' in the collation of these allusions can be explained through emphasizing how this and 'Jerez' are the most openly modal pieces of *Iberia* (Torres 2001, 411-428), and therefore they are more recognizable when compared to the equally modal song of the olive growers in the central section. The allusions to 'Almería' are eloquent of Turina's intention to share Albéniz's gestures. However, the allusions are not univocal, and their multiplicity and disintegration contribute to blurring them. This is

especially pronounced in the final conclusive formula, that reproduces a typical gesture throughout the *suite*, as can be found in ‘Evocación’, ‘El Puerto’, ‘Rondeña’, ‘Triana’, ‘El Albaicín’, ‘El Polo’, or ‘Lavapiés’, among other pieces. In our opinion, when these elements are added to those previously described, the appeal that *Jaén* globally launches towards *Iberia* is reinforced.

4. Logostructure: a critical interpretation of an interplay of meanings

The balance is repeated, therefore: Turina does not copy a specific compositive technique followed by Albéniz, but he appropriates that approach to the stylization of the folk repertoire using present-day techniques to pay tribute to him; this does not reproduce but is nourished by the procedures exhibited in the model chosen as a reference. And obviously, the resources available in music to stylize preexistent materials, a century after *Iberia*’s composition, are quite different in their concrete manifestation from those current in Albéniz’s time, although not so much in their conception.

From the perspective of what Ramaut-Chevassus explained as homage or ‘reverence-reference’, it can be considered that at least one of Turina’s motivations as he approached Albéniz and his *chef d’œuvre* would be to express a recognition for his mastery, thus applying, in a certainly risky bet, his submission to share the prestige achieved by the model. In any event, there a dialogue between different musical texts which provokes a crossover of readings: the analyst is faced with a case of musical intertextuality, a concept of meaning somewhat dispersed in our disciplinary field. The poetic game offered in *Homenaje a Albéniz (I. Jaén)* illustrates in an exemplary way the aesthetic reflections that we advocated in the opening of this work. It is rooted in a common practice in José Luis Turina’s catalogue: the rediscovery of music from the past by means of updating it through contemporary languages. This compositive strategy, which is not unique to the *oeuvre* of Turina, engenders semantic consequences that rescale the value of the pre-existing work, rehabilitated because of its dialogue with the present, while triggering the re-readings that are empowered by the current creation. The plurality of “meta-music” (Griffiths 2010, 177-189) which originated through Albéniz’s compositions, as we have commented, mark this repertoire as truly a principal symbolic site for Spanish music; even because of those who founded this (Manuel de Falla, Joaquín Turina, Manuel Castillo, Cristóbal Halffter, Luis de Pablo, and José Luis Turina himself), more qualitatively than quantitatively,

because it allows them to claim a vernacular identity by reverencing the reference from a postmodern positioning (Ramaut-Chevassus 1998, 50-65), and because, at the same time, they are endorsed through their attempt to earn their entry into the canon of Spanish national music heritage. With the above argument, our second working hypothesis, concerning the postmodern nature of the poetic attitude that drives Turina in the creation of this work, is verified.

Regarding our main hypothesis, although the technique that Turina uses in *Homenaje a Albéniz (I. Jaén)*, through its allusive spirit – or, at most, through its fleeting and blurred quotations – invites us to ratify a critical judgement that dictates its intertextual essence, the aesthetic conception of the composition is based on the necessary precedence of Albéniz's *Suite Iberia* which is in that way transformed into a hypertext (Nommick 2005, 799-806), that builds it as both a tradition and as a generative model. As the final part of our argumentation from this point of view, it is unquestionable that Albéniz's *Iberia* lies at the origin of all these musical elucubrations in a genuine current gesture: José Luis Turina demonstrates the canonicity of Albéniz by means of creating his *Homenaje* as a mark of the past, according to the poetic principles exhibited by Albéniz; by sanctioning the validity, in the 21st century, of those traces that make us go back to Albéniz: his suite *Iberia* itself is reconstructed, in turn, as tradition, reassessing the aesthetical implications of both Albéniz's and Turina's compositions from a postmodern point of view.

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