THE COMPLETE VIOLIN SONATAS AND SELECTIVE VIOLIN WORKS OF JOAQUÍN TURINA

By

BETÜL SOYKAN

(Under the Direction of Michael Heald)

ABSTRACT

Joaquín Turina, one of the most distinguished Spanish composers of the twentieth century, wrote more violin works and more chamber music for strings than any of his compatriots and contemporaries. As a young man he studied piano and composition in Madrid. Later he went to Paris where, from 1905-1913, he studied at the Schola Cantorum under the tutelage of Vincent d'Indy (a pupil of César Franck). During his time in Paris, Turina became immersed in the music of Franck, and of other contemporary French composers such as Debussy, Ravel and Fauré. As a consequence he began, early in his career, to incorporate influences from French impressionism and romanticism into his compositions. These Francophile elements persisted in Turina's work, even after he decided, at the urging of his friend and fellow composer Albeníz, to focus on his Andalusian musical heritage.

This dissertation examines the violin sonatas and other selected violin works of Joaquín Turina, focusing on his compositional style and on an historical analysis of his work. His first *Sonata Española* op. "0" for Violin and Piano was, in spite of its title, composed under the influence of his French schooling. By contrast, in his Sonata no. 1, op.

51 and no. 2, op. 82 *Española*, Turina pursued the style of Spanish Nationalism developed by his predecessors Albéniz, Granados and Pedrell. This study identifies both the French and the Andalusian influences in Turina's violin works, evaluating their differences and similarities; it will also attempt to make a case for the first Sonata, op. "0" as a composition of substantial musical merit, even though Turina himself chose to exclude it from his body of work. Finally, the study refutes the criticism that Turina's violin works have "too many" French influences, concluding instead that they should be appreciated for their masterful fusion of Spanish folk elements and French impressionism.

In addition to this paper, my CD recording encompasses the complete Sonatas, plus two selected works by the composer: L*a Oración del Torero* and *Homenaje a Navarra*.

INDEX WORDS: Joaquín Turina, Española, Andalusian, Violin, Sonata, Spanish.

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DEDICATION

To the memory of my mother Gülten Soykan, who was a true artist at heart and the best mother that anyone could have. I owe her everything: my being, my success, and most importantly my music. Without her support and courage I would be lost forever.

My love will always be with you as yours will be with me.

RIP: February 19, 2015

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Completing the all-encompassing requirements for this DMA degree has been one of the most significant academic challenges I have ever had to face. Without the support, patience and guidance of the following people, this study would not have been possible. It is to them that I owe my deepest gratitude.

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about sacrifice and compromise—even though there were too many times when you had to tell me to “clear the table and start writing!” and even when you called me “Doctor Sultana.”

- Bobby Joe, my dog, for making me laugh through the most desperate times and for giving me kisses when I am down.

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CHAPTER 1

INTRODUCTION

Purpose of the Study

Joaquín Turina was one of the most important figures in Spanish music in the twentieth century, even though his work, well regarded during his lifetime, became less popular as the century went on. As the author Tomás Marco points out: "Turina was without question a very talented composer, indispensable to the musical landscape of Spain of his time."[1] He and his comrades Isaac Albeníz, Manuel de Falla, Enrique Granados and Felip Pedrell concentrated on incorporating Spanish and folk music heritage into their compositions, notably the music of Andalusia. Whether they were followers of Carticismo, the Generation of '98 or the neo-classical impressionism of the Generation of '27, they all had one mission, which was to compose what Pedrell described as "musica española con vistas a Europa" or "Spanish music with a view toward Europe."[2]

This study concentrates on Turina's most important violin works, the sonatas, which arguably represent the best of the twentieth century Spanish violin repertoire. Sonatas discussed in detail are: the early, unnumbered sonata op."0" for violin and piano, titled *Sonata Española*; Sonata no. 1, op. 51; and Sonata no. 2, op. 82 *Española,* written after Turina decided to return to his Andalusian roots, a direction he took largely at the urging of his friend Albeníz, who was critical of his work. Differences and similarities between the French and Andalusian influences in these three sonatas are identified and analyzed—for

1 Tomás Marco, *Spanish Music in the Twentieth Century* (Cambridge, Mass.: Harvard University Press, 1993), 44.

2 Alan Blyth, ed., *Song On Record* (Cambridge University Press, 1986-1988), 139.

example, the more distinct flamenco rhythms in the last two sonatas, which will be discussed individually in a later chapter. French elements always persisted in Turina's works, despite his decision to focus on his inheritance of Andalusian traditions.

This study therefore examines and analyzes how Turina's violin works were influenced by his French education at the Schola Cantorum de Paris, and by his Andalusian roots. The paper then focuses on a discussion of criticism leveled at Turina, both during his lifetime and still today, casting doubt on the validity of claims that "his works are impersonal" or "his music is not sufficiently Spanish."

Need for the Study

Turina and his comrades Albeníz, de Falla, Granados and Pedrell concentrated on incorporating Spanish and folk music heritage into their compositions, notably the music of Andalusia. They composed many works for guitar, piano and full orchestra, but as a group they are less well represented in the bowed string repertoire. Turina, however, was the exception among his contemporaries as he composed prolifically for strings, and especially for the violin, producing many distinctive solo pieces and much chamber music. His violin works include: three Violin and Piano sonatas; a Poetic Suite, op. 28, which is eloquently described by Tomás Marco as "despite its literary title, *El Poema de una Sanluqueña,* . . . an authentic sonata with strict cyclical construction, balanced, exquisite, and tender, that places it among the best Spanish compositions of the century of violin;"[3] and five Andalusian-style show pieces.

This study is needed because few performers, and therefore few listeners, have explored the truly unique characteristics of Turina's works. Most of these works have been

3 Marco, 41.

abandoned, in some ways now more than ever, and particularly by non-Spanish violinists. Today, Turina is known primarily as a nationalistic Spanish composer, somewhat valued and appreciated in Spain but underestimated globally. His works for violin don't deserve to be neglected, however. They should be performed more often as they are enjoyable for performers to play and also appealing and charming for listeners. As I attempt to identify the French and Andalusian influences in Turina's violin works, I will also suggest that op. "0," which Turina himself chose to exclude from his body of work, is his first true Sonata and a work of substantial musical merit, even though many performers prefer to perform op. 51 and op. 82.

Biographical Sketch

Joachín Turina Perez of Seville was born on December 9, 1882 to an artist father of Italian descent and a native Andalusian mother from Seville. At the age of four, the young Turina received an accordion as a gift from a housemaid and before long he began to perform virtuoso improvisations on the instrument, soon gaining a reputation as a child prodigy.[4] He took his first music lessons at Santo Ángel School and later on learned to play piano with Enrique Rodríguez. In 1894, he began to study counterpoint and composition with Evaristo García Torres. At the age of 15, Turina gave up his plans to attend medical school and decided to pursue a musical career. In 1902, with the encouragement of his teacher, Torres, and also with his father's support, he moved to Madrid to advance his studies, becoming there a pupil of José Tragó. Even though Turina could not find a suitable teacher for composition in the capital, he also continued to compose various works on his own, mainly for piano. His mother's death in 1904 was a life-changing event for Turina, as a

4 *Joaquín Turina's Official Website*, accessed April 10, 2015, http://www.joaquinturina.com/biography.html

result of which the musician followed his friend José Villegas´ advice to pursue advanced studies in composition. In 1905 Turina moved to Paris where he attended the Schola Cantorum, studying under the tutelage of Vincent d'Indy, a well-known French composer and a devoted pupil of César Franck, and also taking piano classes with Moritz Moszkowski. During his time in Paris, he became deeply immersed in the music of César Franck and of contemporary French composers such as Debussy and Ravel. Incontrovertibly, the young Turina was influenced by French romanticism and impressionism as he began to incorporate some distinctively French elements into his compositions.[5]

In 1907, Turina appeared for the first time in front of a Parisian audience at the Sala Aeolian, performing his Piano Quintet in G minor, op. 1 with the Parent String Quartet. Isaac Albeniz and Manuel de Falla were both present in the concert hall and during the concert Albeniz asked de Falla, "Is the composer English?" Falla, surprised, answered, "No senõr, he is Sevillano."[6] The presence of Albeniz that evening would prove to be a turning point in Turina's career. After the concert, Albeniz invited the two young composers for a drink and a serious conversation at a Café on the Rue Royale. Albeniz assured Turina that he would put all his effort into publishing the Piano Quintet, in exchange for a promise that the young composer would "compose no more French-influenced music of this kind, but rather base his future work on Spanish and Andalusian popular folk songs."[7] Turina defined this moment as "the greatest metamorphosis of his life."[8] Albeniz kept his promise

5 Ibid.

6 Walter Starkie, Spain: A Musician's Journey Through Time and Space (Geneva: Edisli, 1958), 129.

7 *Joaquín Turina's Official Website*, accessed April 10, 2015, http://www.joaquinturina.com/biography.html
This section is by Alfredo Morán.

8 Ibid.

and had what he dubbed Turina's *Franckian Quintet* published at his own expense.[9] Turina later referred to that important time in an article on *La Vanguardia*, saying "we spoke of music oriented toward Europe, and I left with completely different ideas."[10] Also, writing elsewhere about that evening, he remarks: "I realized that music should be an art and not a frivolous diversion for women, or a dissipation for men. We were three Spaniards gathered together in that corner of Paris, and it was our duty to fight bravely for the national music of our country."[11]

After that memorable meeting, Turina devoted himself to writing Spanish-rooted compositions. In fact, the next work he wrote—although he never catalogued it—was his *Sonata Española* for violin and piano, followed by another nationalistic work, the piano suite titled *Sevilla*. Neither of these works was entirely free from French influences, but both premieres were a great success.[12]

Turina graduated from the *Schola Cantorum* in 1913 and a few weeks later his famous orchestral piece *La procesión del Rocío* had a triumphant premiere at the Théatre Royal with the Madrid Symphony Orchestra under the baton of maestro Enrique Fernández Arbós. At the outbreak of the First World War, Turina was forced to leave Paris and move to Madrid where, after his success in the French capital, he was able to live a celebrity life both as composer and pianist.[13]

As *La Sumita,* the opera Turina wrote at the age of fifteen, was not catalogued, published or premiered, *Margot*, op. 11, is considered his first opera. This lyrical comedy

9 Ibid.

10 Federico Sopeña, *Joaquín Turina* (Madrid: Editorial Nacional, 1943), 40.

11 Starkie, 129.

12 Joaquín Turina, *Sonata Española* (Mainz: Schott, 1993), preface by José Luis Turina.

13 Ibid.

was premiered upon his return to Spain. In Madrid, he continued performing and also composed intensively. In 1914, he became the artistic director of the *Teatro Real* where he premiered much of his orchestral music, including some of his most recognized works; *Danzas fantásticas, Sinfonía Sevillano, La oreción del torero* (*The Prayer of the Bullfighter*) and *Jardín de Oriente* (*The Garden of the Orient*). In addition to composing and fulfilling his role as artistic director, he also dedicated himself to writing music critiques for *El debate*, and to education—he gave master classes, and attended conferences throughout Spain and internationally. In 1939 he was appointed Professor of Composition at the Madrid Conservatory. His active career as a composer, educator and critic continued until his death on January 14, 1949. He was also a family man, the father of five children with his wife Obdulia Garzón, who he married in 1908.[14]

Literature Review

Joaquín Turina is a noted composer, appreciated in his native Spain, and especially in his home region of Andalusia. As a result, there have been numerous books and articles written about him in his own country. The most comprehensive works that have both significance and value, in terms of getting to know Turina and his music, are Spanish author Frederico Sopeña's biographical novel on the composer, and Alfredo Moran's remarkable book, *Turina Through his Writings*. The Turina Foundation website is a great resource, well organized and thought through in detail; it contains useful information about his life, compositions, writings and correspondence, and also his personal archive of pictures, diaries and much more. While it makes sense that more material would be available in Spanish, in fact there seems to be a total lack of literature about Turina in other languages,

14 *Joaquín Turina's Official Website*, accessed April 10, 2015, http://www.joaquinturina.com/biography.html

especially in English. There are a few books by English authors on the subject of Spanish music, or composers of the twentieth century, in which a section on Turina and his works is included, but even these are few and far between. Dissertations are a more fruitful source. There are a number of doctoral papers written about Turina's music: for example, *Andalusian Souls* by Fernando Landeros, which discusses Turina's settings of Becquer's *Rimas*; *The influence of Flamenco on the guitar works of Joaquin Turina* by Alison Bert; *A Structural and Stylistic Analysis and Performance of the Piano Trios of Joaquin Turina* by Daniel Paul Sher; *The Piano Sonatas of Joaquin Turina* by Barbara Anne Ryland; and *The piano music of Joaquín Turina* by Linton E. Powell, to mention only a few. As for a discography of performances, there are many recordings with excellent program notes about Turina and his music, which can provide new listeners with concise but valuable information about Turina's music. Program notes and reviews are also worth mentioning, including notes by Justo Romero with Naxos[15] and a review by Jonathan Woolf in MusicWeb International.[16]

15 *Naxos*, accessed April 13, 2015, Justo Romero, http://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=8.570402&catNum=570402&filetype=About+this+Recording&language=English.

16 MusicWeb International, "Joaquín Turina" by Jonathan Woolf, accessed April 26, 2015, http://www.musicweb-international.com/classrev/2007/June07/Turina_vrs2039.htm#ixzz3Wx3bwKKs.

CHAPTER 2

TURINA'S VIOLIN AND PIANO SONATAS

Sonata no. 1, op. 51

Turina's Sonata no. 1, op. 51, was composed in 1929 and dedicated to violinist Jeanne Gautier. This work had its world premiere on May 15, 1930, at the Conservatory Hall in Lyon, where it was performed by violinist Lyon Lavandier and pianist Fernand Zuccone. In light of this, the dedication is somewhat surprising. The composer made an observation on this point, saying "I thought we premiered this in Paris." Later, he made a clarification, in an article in Ritmos: "I dedicated this sonata to Jeanne Gautier and it was my wish that she would premiere the work; however, the violinist Lyon Lavandier performed the piece in concert without Gautier's consent, and undoubtedly not knowing that was going against the wishes of the composer. I didn't hear about the event until after it took place."[17]

Turina describes his Sonata op. 51, in the following way: "It is a work of very simple lines, in three movements: an *Allegro* in sonata form, almost without development; an *Aria* containing a dramatic, folk-based episode; and a *Rondeau* with a *farruca* rhythm."[18] In regard to the decisive way in which this Sonata in D minor diverged from its predecessor, the Spanish Sonata for violin and piano composed in 1908, this statement by Turina reveals well what he wanted to achieve: "I have tried to avoid anything that could be described as

17 Joaquín Turina's Official Website, accessed April 9, 2015, http://www.joaquinturina.com/obras_opus.html

18 Ibid.

overstated, by not using too many themes, and striving instead for a more precise development of the material."[19]

The first movement is in A-Phrygian, which is characteristic of the flamenco style. An improvisatory opening, similar to a guitar solo introduction in a flamenco song before the singer or dancer enters the stage, ends with a violin cadenza, while the actual theme begins in *allegro moderato*. This whole movement comprises a variety of folkloric elements, including rhythmic and accented verses that use flamenco structures. A piano interlude mimics the *falseta* at the end of the first verse, before the violin (in the role of "singer") introduces a new theme in *poco meno*. After a brief developmental section in *allegretto* the movement returns to the opening theme and ends with a codetta.

Turina's second movement in this Sonata is an Aria, in which he demonstrates his distinctive and distinguished lyricism with an added atmospheric touch of "salon style." In the middle of this aria, a violin cadenza employed as a lament makes an effect similar to that of the *Saeta* (figure 1, mm. 46–55) heard in Spain during Holy Week. Saeta is "a revered form of Spanish religious song, whose form and style has evolved over many centuries. Saetas evoke strong emotion and are sung most often during public processions."[20] As Alfredo Morán noted, Turina had a great passion for processions, and anytime he could he would go see them in Seville at Easter.[21]

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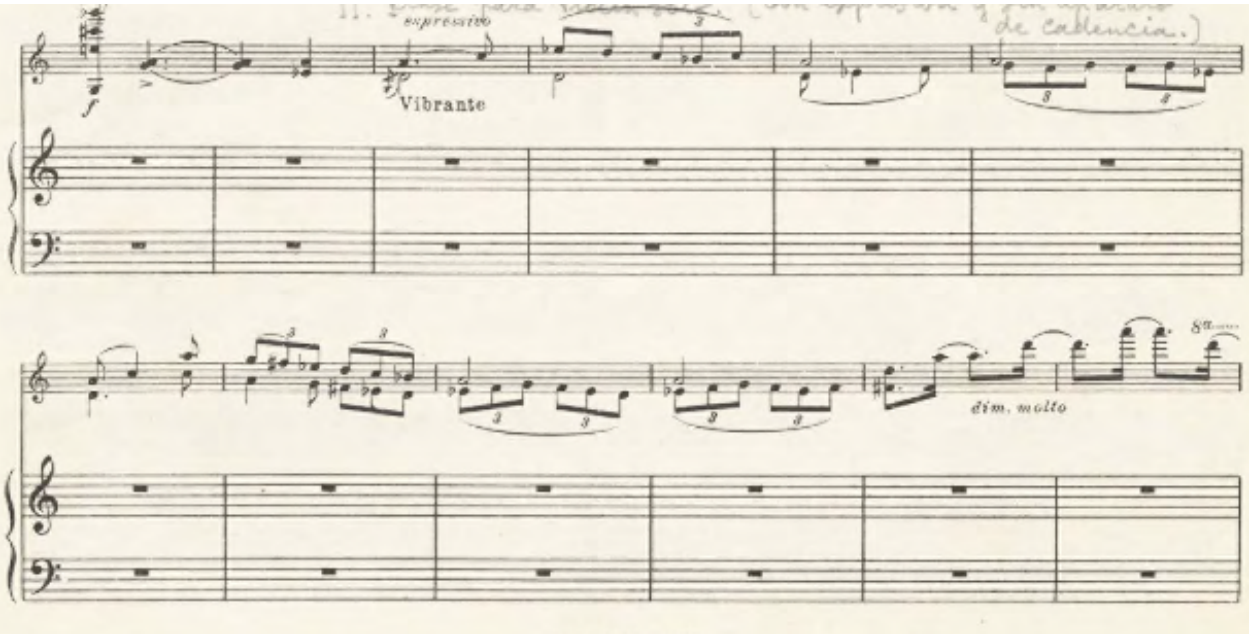
19 Ibid.

20 *Wikipedia*, "Saeta", accessed April 24, 2015, http://en.wikipedia.org/wiki/Saeta_(flamenco)

21 Joaquin Turina's Official Website, accessed April 10, 2015, http://www.joaquinturina.com/biography.html

Figure 1: mm. 44–55



The sonata's closing movement is a Rondo in *farruca* rhythm, as interpreted by the composer. A farruca is a dramatic male dance—although today great female dancers also perform it—characterized by a somber virtuosity with strong footwork and dramatic tempo changes.[22] In Turina's version, there are several lyrical interruptions to the dance. He builds the coda of the first phrase into an *allegro molto* theme, achieving a cyclic form that shows the influence of the Schola Cantorum. César Franck was one of the pioneers of cyclic form. He preached a kind of musical development in which initial material was subject to manipulation within the entire composition.[23] There is no doubt that Turina admired Franck's music; he acquired cyclic technique at the Schola, where Franck's theories were thoroughly taught, and he adhered to the principle, using it in most of his compositions throughout his life.

22 "Flamenco Forms," accessed April 24, 2015, http://www.studioflamenco.com/About_Farruca.html

23 Robert James Stove, César Franck: His life and times. (Scarecrow Press, 2012)

Sonata no. 2, op. 82

As the music critic Jonathan Woolf points out, "With other composers you might confuse your *Sonatas Españolas* but not with Turina."[24] The Sonata no. 2, op. 82, was composed in 1934 and dedicated to Turina's friend and former pupil, the Cuban composer Pedro Sanjuan. This Sonata is considerably more vigorous than the first Sonata and clearly earned its popularity among violinists. It is also certain that, in this work, Turina achieved his most profound and creative representation of Spanish nationalism.[25] According to Federico Sopeña, "the Second Sonata goes beyond the academic nature of the First and, successfully avoiding the trap of the purely anecdotal, achieves from the start a happy blend of the traditional, the descriptive and the personal."[26]

The Sonata's first movement comprises a theme, or *tema,* and variations in an assortment of Spanish rhythms and flamenco forms. A *lento* opening makes a highly lyrical and expressive statement before the theme is introduced. The main theme is played by solo violin staged to sound like a crying, sentimental voice, which once again gives the impression of a *saeta* song. The first variation is based on the *peteneras rhythm*. Peteneras is usually notated as 6/8 and 3/4 meter in alternating measures, creating a hemiola-like effect in moderate or slow tempi. The general mood and expression of this dance can be melancholic, or seductive. According to legend, this flamenco dance derives from the life story of a beautiful Jewish courtesan who lived during the 15th century and who broke many men's hearts with her supernatural seductive powers.[27] Apparently she died a

24 MusicWeb International, "Joaquín Turina" by Jonathan Woolf, accessed April 10, 2015, http://www.musicweb-international.com/classrev/2007/June07/Turina_vrs2039.htm#ixzz3Wx3bwKKs.

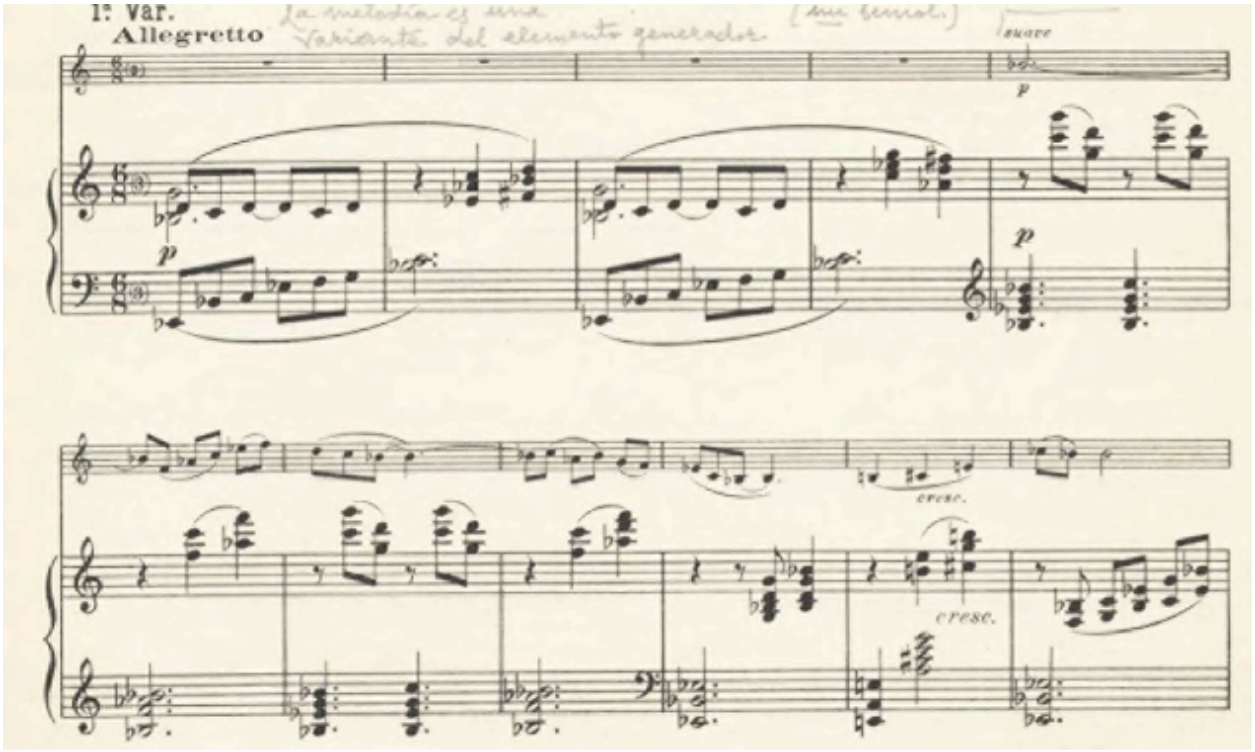
25 Marco, 41.

26 Sopeña, 81.

27 Ana Ruiz, Vibrant Andalusia: The Spice of Life in Southern Spain (New York: Algora Pub., 2007).

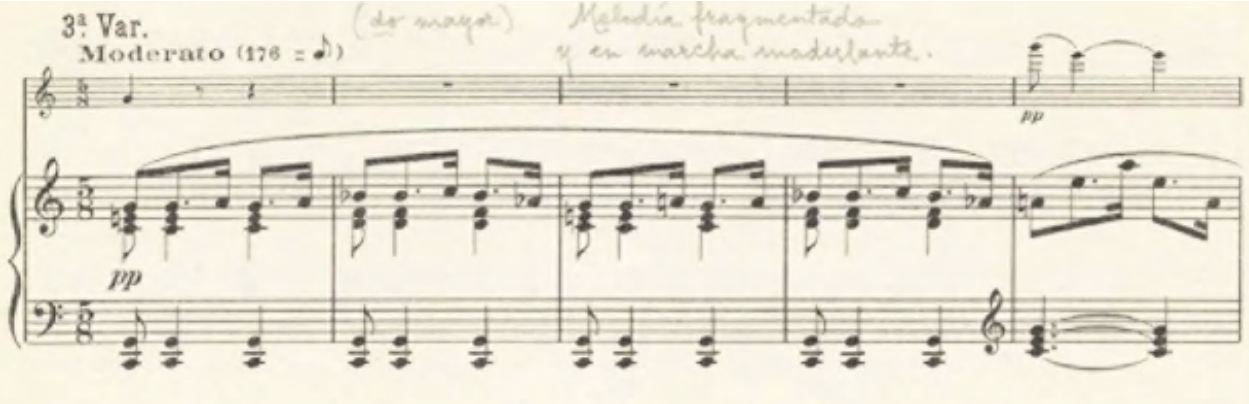
violent death at the hands of one of her lovers and after her death, songs were created in peteneras form (figure 2) to tell her story.

Figure 2: mm. 35–45)



The second variation brings the performance to a climax with an expressive lyricism and the third variation embraces the characteristic dance form *zortziko* (figure 3), which is a folk-dance in quintuple meter that originates from the Basque region.

Figure 3: mm. 120–124



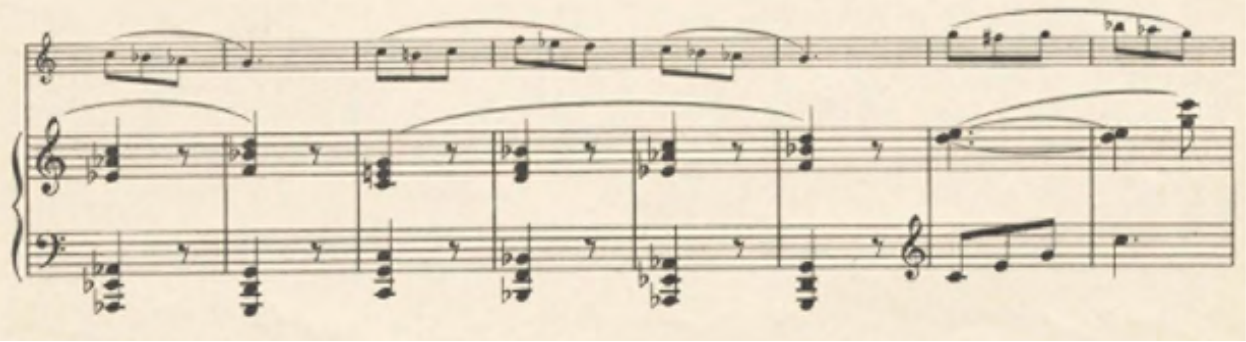
The second movement is in energetic, festive *vivo* tempo in 3/8 triple meter, with one beat per measure, as Turina clearly specified on the score. The first big phrase proceeds for sixteen measures with sub-phrases of four measures each, which give the effect of simple quadruple meter. A slower, somewhat gloomy *andante* section briefly interrupts this celebrative *vivo* section, which does, however, soon cycle back to the fast and lively section. This energetic theme resembles the *zambra*, a festive gypsy song and dance from Granada, which should not, however, be confused with *zambra mora.* The Zambra is pure gypsy flamenco form, a song and dance performance, and a celebration held in the caves of *Sacromonte*, usually composed by artists from the same family.[28] Turina's whole movement evokes gypsy sentiment for the listeners. As José Luis García del Busto points out, its evocations of the gypsy rhythms of the zambra makes it "unmistakably Andalusian in nature."[29] This movement is mostly in C-Aeolian mode, and at times leaning toward its relative mode of G-Phrygian, also known as Andalusian mode. In the harmonic

28 Ibid, 98.

29 *Naxos*, accessed April 13, 2015, Justo Romero, http://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=8.570402&catNum=570402&filetype=About+this+Recording&language=English.

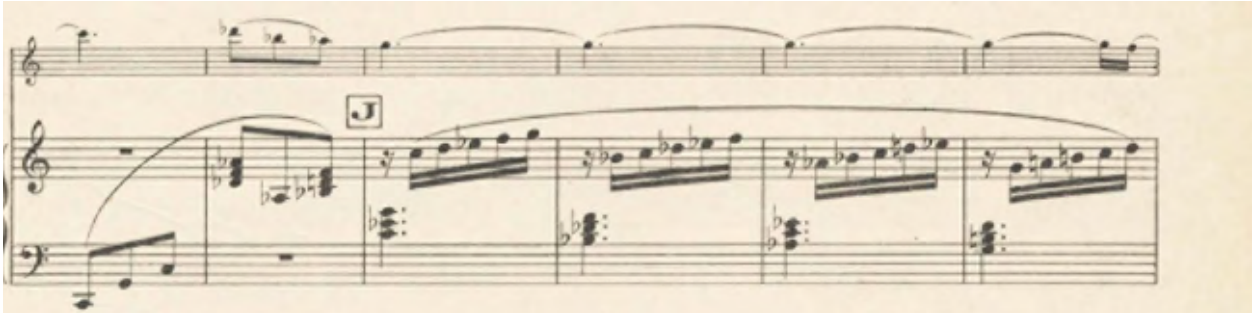
structure, we find many sequences and collections of parallel harmonies. Some of these descending parallel triad motions are incorporated with Andalusian cadences, as shown in figures 1 and 2. A typical Andalusian cadence progression will show as: i-VII-VI-V(7) in a minor key or iv-III-II-I, in Phrygian mode. Turina embellishes the typical progression by adding chromatic tones, which alters the major/minor relationship in these cadences. For example, in the mode of C Aeolian, the chord progressions resembles as: I-VII-VI-v(7) in figure 4 and i-vii-VI-V in figure 5.

Figure 4: mm. 29–32



I VII VI v7

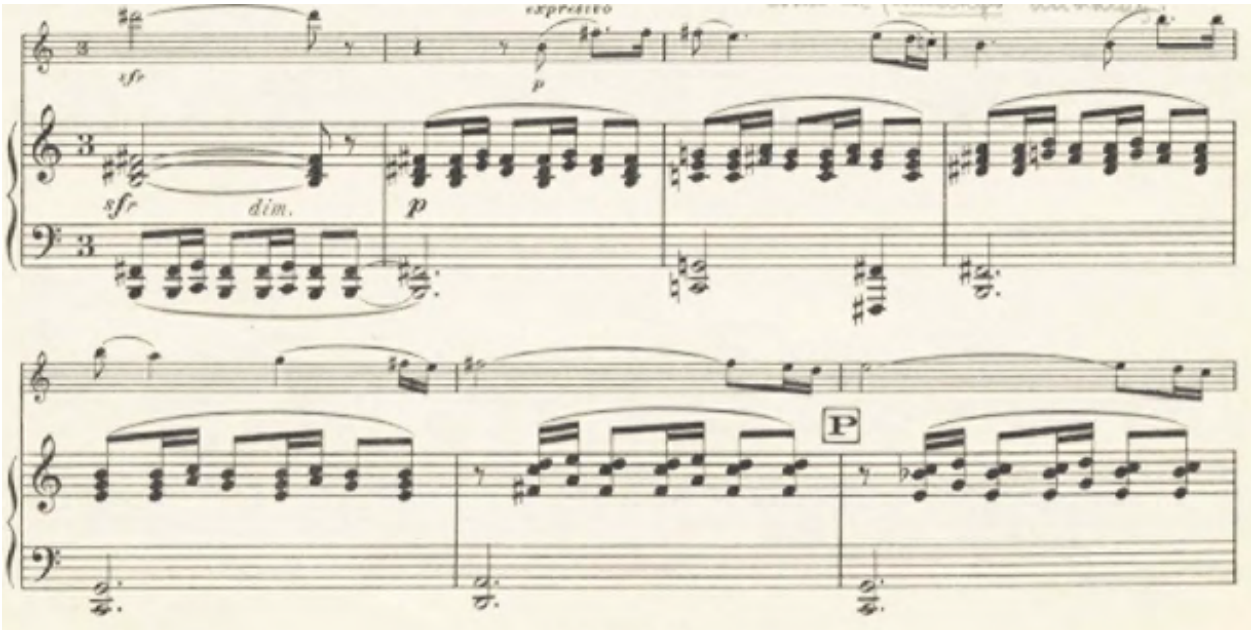
Figure 5: mm. 61–64



i vii VI V

The Sonata's final movement is not as schematic; the flow of song and dance rhythms occurs in a free sonata form with elaborations, including a cyclic reference to the slow introduction from his first movement. [30] The final movement resolves into a *Fandanguillo* (figure 6) dance, repeating in many places this lively Spanish couples dance, which is usually accompanied by guitars and castanets, or by hand clapping.[31]

Figure 6: mm. 50–56



Sonata Española, op. "0"

Turina's *Sonata Española*, completed in 1908, was in fact his first sonata for violin and piano. The numbering of sonatas op. 51 and. op. 82 as "1" and "2" came about because the composer himself did not consider the earlier work worthy of being cataloged. In fact the

30 Fundación Juan March, "Program notes by José Luis García del Busto," accessed April 24, 2015, http://www.march.es/Recursos_Web/Culturales/Documentos/Conciertos/CC169.pdf.

31 *Wikipedia*, "Fandango," accessed April 24, 2015, http://en.wikipedia.org/wiki/Fandango.

work he called *Sonata Española* was for many years given up as lost. However, thanks to an admirably thorough search undertaken for the composer's centenary by Alfredo Morán, with the help of the Turina family, the sonata was retrieved. [32] Turina's first opus was his piano quintet, discussed above in the biographical sketch. The quintet was composed in 1907, from the perspective of Schola Cantorum ideas around "the cult of César Franck and his music," before Albeniz convinced Turina that he should drop those recently acquired ideas and replace them with musical elements rooted in Spain, although still with a European perspective.[33] His next official opus, the piano suite known as *Sevilla*, had a release date noted as October 16, 1908. *Sonata Española* was finished on February 28, 1908. Prior to beginning the latter work, Turina shared his idea for a Spanish Sonata with Albeniz and de Falla, telling them "it was going to be Andalusian." Turina initially intended to catalogue his Spanish Sonata as op. 2, but he had constant doubts about the work. As he wrote to Albeniz during this time, "I have finished the *Sonata Española* for violin and piano. Is it Spanish? Is it any good? I really don't know."[34] The Sonata premiered in Paris on May 19, 1908, with Armand Parent on violin and the composer himself on piano. After the second performance in Seville, Turina decided to abandon the work, which then remained "on the shelf" for the rest of his life—the sonata was not performed again until 1981. Later, Turina wrote: "This Sonata was a complete mistake. Some things in it are popular, some came from the Schola, and it was neither one thing or another."[35] However, as José Luis Turina points out, "from an historical point of view this Sonata is the missing link between

32 Fundación Juan March, "Program notes by José Luis García del Busto," accessed April 24, 2015, http://www.march.es/Recursos_Web/Culturales/Documentos/Conciertos/CC169.pdf.

33 Joaquín Turina, *Sonata Española* (Mainz: Schott, 1993), preface by José Luis Turina.

34 Ibid.

35 Ibid.

op. 1 (influenced by César Franck) and op. 2 (presenting more personal idioms)." The *Sonata Española* of 1908 undoubtedly illustrates the influence of Franckian, Andalusian and Impressionist ideas in an equally significant way, and all in one beautifully masterminded piece. In order to do justice to this work, we need to set aside the view of the composer, who was desperately trying to find his musical identity and to follow his comrades' advice, and re-evaluate the work from today's stance.

Form and Analysis

This work's opening movement is a bi-thematic Sonata[36] form in A minor, with a long introduction that lasts for 40 measures before the main theme begins. While the piano is on a dominant pedal in A minor, the violin enters, introducing the Phrygian mode in E, and then moving in sequence to G Phrygian. The minor third motion in the violin opening of the piece sets the main voice, as this interval will recur in different places throughout the piece. The main theme of the movement, or Theme A, begins with an *Animé* tempo (m. 40) that once more highlights the E-Phrygian mode—a typical trait of Andalusian music that adds Spanish charm to the sonata right from the start. The second theme, or Theme B, appears in the piano part (m. 100)—*un peu moins vif*—with a minor third; this theme will continue to focus on the interval previously presented by the violin in the opening statement. The development section borrows melodic material from the main theme, with a modulation that is further developed to a climax before the recapitulation begins at measure 244; then the movement concludes with a coda that uses a cyclic form of the opening phrase (table1).

36 Ibid.

Table 1: Form Chart of Sonata Española, op. "0" Movement 1

	Themes:	**Measures:**
INTRODUCTION	Introduction	1-39
EXPOSITION	A part: 1st theme	40-77
	A part: 2nd theme	78-99
	B theme	100-157
	Transition	158-185
DEVELOPMENT	A part	186-217
	B part	218-224
	A'	225-232
	B' - transition	233-243
RECAPITULATION	A part	244-277
	B part	278-327
CODA	Transition - CODA	328-337

The Second movement of this Sonata is an aria in a 5-part form (table 2). Cyclic form is again in use in this movement. For example, in the B theme (mm. 29–46), Turina uses the same material from the exposition section of the previous movement, but in an altered rhythm and new key (C major rather than A Major). There is also an embellished version of repeated sections, creating an arch form: A-B + A-B-A-CODA.

Table 2: Form Chart of Sonata Española, op. "0" Movement 2

Themes:	**Measures:**
A theme	1-20
B theme: cyclic form of first movement and m. **78**	29-46
A' theme	47-70
B' theme (in F# Major)	71-94
A' theme - CODA	95-117-122

The final movement is in a sonata-rondo form with some unusual alterations. It has a complexity of form that is difficult to analyze, and to perform; too many cyclic

presentations make the performer and the listener wonder, where is this really going? This movement could perhaps give the impression of being over-composed but it does in fact have a direction, as seen in table 3. However, for many the cycles may feel like a vicious circle, and for that reason many performers may have difficulty developing this work. The exposition has a bi-thematic structure. At measure 34, the second theme of the A part reprises the cyclic form of the first movement, stating it before the new phrase begins. The B part at measure 52 then introduces a new, gracious and elegant melody in triple meter, continuing to build dramatic tension before it transitions to a recapitulation of the A section. The development section, which consists of four episodes, immediately presents the first episode of the second movement in cyclic form. Turina demonstrates his cyclic technique in several thematic episodes here, as well as in recurring phrases from different sections of the same movement. These repetitions bring us at last to measure 222, where the sonata reaches its conclusion, once again using Turina's noble cyclic form in a reprise of the opening statement of the first movement. The work then ends with a grand coda. Table 3 below summarizes the form, and cyclic relations between the themes and movements.

Table 3: Form Chart of Sonata Española, op. "0" Movement 3

	Themes and Cyclic relations	**Measures:**
EXPOSITION	A part: 1st theme	1-33
	A part: 2nd theme. Cyclic form: B part in the exposition of the 1st movement	34-51
	B part: 1st theme	52-91
	B part: 2nd theme Cyclic form: second theme of the A part	92-117
	A' part: 1st theme	118-139
	A' part: 2nd theme Cyclic form: B part in the exposition of the 1st movement	140-160
DEVELOPMENT	Episode 1 Cyclic form: first episode of the second movement	161-167
	Episode 2 Cyclic form: fourth episode of the second movement	168-174
	Episode 3 Cyclic form: first theme of the exposition's B part	175-188
	Episode 4 Cyclic form: second theme in the B part of the exposition	189-211
	Transition	212-221
RECAPITULATION	Embellished version of the exposition	222-316
CODA / GRAND CYCLIC FORM	Introduction from the first movement	317-356

CHAPTER 3

TURINA'S SELECTIVE VIOLIN SHOW PIECES

La Oración del Torero

The Bullfighter's Prayer was originally written as a lute quartet and then a string quartet, before being expanded for string orchestra by the composer himself. The manuscript of the lute quartet version has been lost for nearly fifty years since its original composition, despite two years of unsuccessful efforts to recover the original autograph score. Nevertheless, this is one of Turina's most popular works, a favorite of many musicians including the legendary violinist Jascha Heifetz, who thought it was well worth transcribing the work for violin and piano. There is not much information about why and when Heifetz worked on this transcription; however it is obvious that he admired Turina's works, as proven by this arrangement and by his recording of the trio, op. 35.

Sopeña praises the work in the following fashion: "It really is a masterpiece. A perfect, intimate *pasodoble*—sweet, simple, but also daring. In the final analysis, this work is perhaps one of the most profound and perfect moments in contemporary Spanish music."[37]

According to Joaquín Turina's commentary (included in the program at the premiere in Barcelona on October 23, 1928, and reprinted in *The Bullring* (Madrid) on

37 http://www.joaquinturina.com/criticas/criticas_op34.pdf.

November 22, 1944, under the title "How Joaquín Turina thought and wrote his *La Oración del Torero*" collected by M. Barberi Archidona)[38] this work came to him:

> "On an evening of bulls in the Plaza of Madrid, that old, harmonious and graceful square. I was in the yard with the horses. Behind a tiny door was the chapel where the bullfighters came to pray for a moment, and to be anointed before facing *la muerte,* death. In contrast with that moment, we heard expressive music coming from the square, as if from a great distance. The crowd was waiting for the fiesta, but also in front of the altar, vulnerable and full of feeling for the poetry of the moment. They came to pray to God for the matador's life, for his soul and his pain, under the illusion and with the hope that perhaps would live forever in that moment, in that arena filled with laughter, with music and with sun."[39]

<u>*Homenaje a Navarra*</u>

Already in physical and creative decline, Joaquín Turina wrote *Homenaje a Navarra,* A Tribute to Navarre, a piece for violin and piano, between July 9 and August 28, 1945. This was Turina's last work for violin and piano, the third of four pieces he composed for his *Plateresco Cycle*. (The other works in this cycle are for a variety of instruments; op. 101 and op. 103 are for piano, while op. 100 is for harp and piano.) The derivation of this work is from legendary Spanish violinist and composer Pablo Sarasate, who was from Navarre. In this piece, which evokes Sarasate's melodies, Turina salutes his compatriot and fellow composer. Some of the melodies are paraphrased from Sarasate's famous compositions, *Zigeunerweisen* and *Zapateado.* The work is full of surprises, incorporating a variety of dances, and of moods, filled with vitality but always written in an elegant and gracious

38 ibid.

39 Joaquin Turina's Official Site, accessed April 26, 2015, http://www.joaquinturina.com/opus34.html

style. It is noticeable that Turina rejects virtuosity here in favor of a calm and overall lyrical tone—except perhaps in the final section, the *zambra*, when the music brightens in a manner reminiscent of Sarasate's *Zapateado*.[40]

Turina dedicated this work to the violinist Enrique Iniesta, but due to Iniesta's heavy concert schedule, he could not premiere the piece. The violinist Rosa More and Joaquín Turina himself were scheduled to perform *Homenaje a Navarra* for the first time at the Music Palace, Barcelona, on October 13, 1945, in a concert promoted by the Musical Culture Association. However this event was indefinitely suspended due to the serious illness of the composer and he would in fact never perform this work.[41] Turina's last work, composed in 1947, was *Desde mi terraza* (from my balcony),op. 104. He departed this life on 14th of January 1949. [42]

40 Fundación Juan March, "Program notes by José Luis García del Busto," accessed April 27, 2015, http://www.march.es/recursos_web/culturales/documentos/conciertos/cc596.pdf.

41 Ibid.

42 Ibid.

CHAPTER 4

CONCLUSION

A maestro unjustly forgotten! The truth is that relatively little is known about Joaquín Turina. Despite being a composer well recognized in his time, he has been left out of consideration of that generation of masters. This could perhaps be a result of the judgment of Adolfo Salazar, a well-regarded music historian and an expert on Spanish music, who makes it clear that, in his view, the music of Turina does not merit high esteem. Fortunately, there are now more materials available, especially through the efforts of the Spanish writers Alfredo Morán and Federico Sopeña, to allow us to re-evaluate the composer and his music.

As noted in the introduction, Turina's work has been called impersonal, or lacking a Spanish personality. "Impersonal" is an abrasive critique that cannot be substantiated and, although I do agree that in most of his compositions Turina did not entirely give up his "Francophile stance,"[43] I argue that his work achieves a more unique and complex sound—what I call "Turina sonority"—by fusing Spanish folk elements with a Franco-Impressionist approach. What's more, he does this in such a masterful way that his music is immediately identifiable.

Turina's influences, derived from various composers from French impressionism and the Schola Cantorum, are not in question here. Rather we should ask, why must this composer be classified according to certain traits before we can value his music? Turina did

43 Tomás Marco, *Spanish Music in the Twentieth Century* (Cambridge, Mass.: Harvard University Press, 1993), 43.

not free himself from his French influences; on the contrary, he masterfully fused them with his nationalism to create a picturesque and colorful musical landscape of his own, a landscape that continues to be universally accessible. In my opinion, Turina succeeds by achieving a singular voice that distinguishes him from the rest of his generation of composers.

As performers, we can now choose to remove all prejudice, to perform Turina's music and to delve into his time in the best way possible: through the interpretation of his work.

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