A Performer’s Guide to Joaquín Rodrigo’s *Concierto de Estío* (1943) in the Context of the Twentieth-Century Spanish Violin Concerto

Eva León
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A PERFORMER’S GUIDE TO JOAQUÍN RODRIGO’S

CONCIERTO DE ESTÍO (1943) IN THE CONTEXT OF

THE TWENTIETH-CENTURY SPANISH VIOLIN CONCERTO

by

EVA LEÓN

A dissertation submitted to the Graduate Faculty in English in partial fulfillment of the requirements for the degree of Doctor of Musical Arts, The City University of New York

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by

Eva León

This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of Doctor of Musical Arts.

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ABSTRACT

A Performer’s Guide to Joaquín Rodrigo’s *Concierto de Estío* (1943) in the Context of the Twentieth-Century Spanish Violin Concerto

by

Eva León

Advisor: Antoni Pizà

This dissertation provides a performer's guide to the *Concierto de Estío* (1943), a violin concerto by Joaquín Rodrigo (1901–1999). It offers an in-depth study of the *Concierto* by setting the work in its historical, biographical, and musical context, as well as analyzing its form, style, and performance issues, and by considering its technical difficulties and details of interpretation. It provides a general historical background to the evolution of the Spanish violin school during the nineteenth and twentieth centuries, and also outlines Rodrigo’s contribution to the violin repertoire.

The *Concierto de Estío* is an important addition to the genre in general, and to the Spanish violin repertoire in particular. While research into the Spanish violin repertoire remains scant, and very few scholarly books are currently available, it is my hope that this study will enhance international exposure of Rodrigo’s work and help to deepen interest in twentieth-century Spanish violin music among scholars and performers alike.
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INTRODUCTION

Joaquín Rodrigo: Casticismo, Neocasticismo, Spanishness, and the Return to the Roots

During the twentieth century, the development of music and the arts in Spain was profoundly challenged by a political milieu that was chaotic, to say the least. It was marked not only by the Civil War (1936–39) and by the succeeding fascist government that held power for nearly 40 years, but also by a longstanding lack of educational infrastructures and civil social institutions typical of other European countries.

At the beginning of the century, musical nationalism and neo-romanticism continued to have a powerful impact on Spain due, in part, to the influence of Felipe Pedrell (1841–1922), a musicologist, educator, and composer whose monumental editions of Spanish classics and studies of oral and folk traditions¹ had sparked Spanish nationalism in music during the second half of the nineteenth century. Among his students were many artists who would decisively influence the course of Spanish music, including Isaac Albéniz (1860–1909), Enrique Granados (1867–1916), Manuel de Falla (1876–1946), and Roberto Gerhard (1896–1970). De Falla, the twentieth century’s most renowned Spanish composer, exerted a tremendous influence on later Spanish composers. His understanding of the day’s European musical trends was facilitated by having lived and worked in Paris with the creators of the European avant-garde (Diaghilev, Stravinsky, Picasso, etc.). The standard that Falla set would inspire subsequent generations, including that of Joaquín Rodrigo.

Rodrigo has traditionally been counted as one of the Generación del 27

¹ See for example, among many of Pedrell’s publications covering both historical and folk traditions, Hispania Schola Musica Sacra: Opera Varia (New York: Johnson Reprint, 1971) and Cancionero Musical Español (Barcelona: Boileau, 1958).
(Generation of 1927), a diverse group of composers born around 1900 and influenced by French neoclassicism and the European avant-garde, and especially by the casticismo (“authenticity”) movement,² a subset within the broader movement of nationalism and an aesthetic stance that aimed at reinvigorating Spanish classical music through a return to the “authentic” Spanish traditions. Casticismo was, in part, a later recast of Pedrell’s musical nationalism, which was primarily interested in finding, according to Spanish writer Miguel de Unamuno, the living “eternal tradition” of Spain’s common people—a force that persisted throughout history in the face of decadence and external cultural influences.³

Blind from the age of three, Rodrigo began the study of harmony and composition at sixteen, working out his exercises in braille. In 1927, he left Spain to study composition in Paris with Paul Dukas at the École Normale de Musique, later furthering his studies at the Conservatoire de Paris and at the Collège de Sorbonne. He lived in Germany, Austria, and Switzerland, working as a music critic and teacher. In 1939, right after the end of the Civil War, he returned to Spain, settling in Madrid. Spain was isolated from the rest of Europe and remained in that condition almost until the beginning of the 1950s. Many composers, such as Gustavo Pittaluga (1906–1975), Salvador Bacarisse (1898–1963), Jesús Bal y Gay (1905–1993), Rosa García Ascot (1902–2002), Rodolfo Halffter (1900–1987), and Adolfo Salazar (1890–1958), the latter also known for his writings about music,⁴ decided to leave the country because of their rejection of the fascist regime. Gerhard established himself in England and Falla went into exile.

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² See, Celsa Alonso, “Casticismo,” in Diccionario de la Música Española e Hispanoamericana, ed. Emilio Casares Rodicio (Madrid: Sociedad General de Autores y Editores, 1999), vol. 3, 335.
⁴ Among Salazar’s many publications are Música y Músicos de Hoy (Madrid: Mundo Latino, 1928) and La Música de España (Madrid: Espasa-Calpe, 1972), Music in Our Time: Trends in Music since the Romantic Era (California: Praeger, 1970).
in Argentina. Most of the Generación del 27 ended up settling in various parts of Europe and Latin America.

The composers who decided to stay, such as Rodrigo, Joaquín Turina (1882–1949), Oscar Esplá (1886–1976), and Ernesto Halffter (1905–1986), continued their search for a music that was “Spanish,” following the path of early twentieth-century composers such as Manuel de Falla, Joaquín Turina, and Jesús Guridi. They adopted a neoclassical style based on traditional allusions and the aesthetic of the casticismo movement. After the Civil War, casticismo evolved into neocasticismo. Tomás Marco describes neocasticismo as “a kind of nationalism that tends to develop the aspects of popular urban or historicist picturesque or local color, sometimes evoking an eighteen-century atmosphere.”\(^5\) Unlike the casticist composers of the beginning of the century, such as Falla, the neocasticistas did not pursue avant-garde idioms. They utilized strong doses of tonality, neoclassicism, and folklorism to create a clearly national music. This ideology continued to consolidate itself for decades, thanks to the Franco regime and its imposition of cultural autarchy and nationalism. According to Marco, neocasticismo was no longer allied with the neoclassical avant-garde of the casticistas, but with aesthetically conservative works influenced by the eighteenth-century zarzuela (the Spanish lyric-dramatic genre) and the popular song.\(^6\)

Rodrigo emerged as the leader of the neocasticismo movement. He looked to the past for inspiration (e.g., Concierto de Estío, which will be discussed in depth later in this study, was inspired by Vivaldi’s violin concertos and Concierto de Aranjuez by the eighteenth-century style

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concerto with allusions to popular Spanish dances and rhythms). He created music that is luminous and optimistic, with a predominance of melody, but showing also the influence of Ravel and Stravinsky, giving an unexpected twist to the neocastistic orthodoxy. All this contributed to the creation of a unique voice rooted in Spanish tradition and folklore with original brushstrokes. Though the harmonies are not complex when compared to those of his French and German contemporaries, his melodic lyricism is highly effective and playable for the violinist, reflecting an eighteenth-century Italianate style. Rodrigo’s revealing motto was: “My cup may be small; but I drink from my own cup.”  

The most famous of all Rodrigo’s compositions, the *Concierto de Aranjuez* for guitar and orchestra (1939), the first of his eleven concertos, marked the end of the Spanish Civil War. The international success achieved by his first concerto inspired Rodrigo to write further works in the same mold. In a very short time he became a composer with a clear bent for exploring the concerto’s Spanish-idiom potential. This tendency resulted in the *Concierto Heroico* (1942) for piano and orchestra, *Concierto de Estío* (1943) for violin and orchestra, and *Concierto Galante* (1949) for cello and orchestra. All of these works were composed in the short timeframe of only ten years.

In his long career as a composer, from 1922 to 1987, Joaquín Rodrigo wrote some 170 works in numerous musical forms: eleven concertos for various instruments, more than sixty songs, choral and instrumental works, and music for the theater and the cinema. Yet the concerto form always maintained a special place in his oeuvre and his heart. It is no surprise that a number of distinguished soloists commissioned works from him, including Gaspar Cassadó.

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and Julian Lloyd Webber (cello), Andrés Segovia (guitar), Nicanor Zabaleta (harp), James Galway (flute), and the members of the Romero guitar quartet.
CHAPTER 1

The Violin School and a History of the Violin Concerto in Spain Before and During the Twentieth Century

In Spain, the first half of the nineteenth century presented serious challenges to the evolution of classical music. The political instability caused by the Napoleonic Wars, civil wars, and revolts created an economic and intellectual crisis among musicians, resulting in an absence of musical organizations and a deficiency in the state of musical education. It was not until the middle of the century that the situation began to change. The establishment of conservatories and musical societies (*Sociedad de Cuartetos*, 1863; *Sociedad de Conciertos*, 1866) was an important first step, enabling the resurrection of concert life, the rise of symphonic writing and the emergence of influential figures.

In general, the overall conditions in the Spanish conservatories in the nineteenth and early twentieth centuries did not meet international standards. This somewhat hampered the process of establishing a strong culture of classical music in the country, and was often the reason why some of the most famous musicians and composers acquired their primary education at conservatories in France, Belgium and Germany. However, with the passage of time and as Spanish institutions and musical identity flourished, the conservatories were able to grow, and provide a strong platform for promising musicians in the region.

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In 1830, through the initiative, and financial backing of Queen María Cristina, the Real Conservatorio Superior de Música de Madrid was established. It is the oldest conservatory in Spain\textsuperscript{12} and it has been home to some of Spain’s most notable musicians and composers of the nineteenth and twentieth centuries, including Jesús de Monasterio, Felipe Pedrell, and Manuel de Falla. Many of the musicians and composers were also professors at the institution. They converted their practice and knowledge into academic teachings and passed them on to their students; it was a place where pedagogy and practice could meet. Many other renowned contributors to Spanish music were either professors or students at this conservatory.

In the latter part of the nineteenth century and into the twentieth century, Madrid and Barcelona held the position of cultural centers. The Conservatori Superior de Música del Liceu was established in 1837 in Barcelona. This conservatory was home to some of the most famous Spanish composers and musicians, such as Frank Marshall and Frederic Mompou.\textsuperscript{13} Numerous conservatories were established in Spain during the end of the nineteenth century and the beginning of the twentieth, including the Conservatorio Superior de Música de Oviedo in about 1884,\textsuperscript{14} the Conservatorio Superior de Música de Murcia in 1917, and the Conservatorio Superior de Música de Sevilla in 1933.\textsuperscript{15} They have contributed heavily to the culture of their respective regions.


\textsuperscript{13} Linton Powell, \textit{A History of Spanish Piano Music} (Bloomington: Indiana University Press, 1980).


Spanish Violin School

The second half of the nineteenth century saw the rise of the Spanish violin school, thanks to Jesús de Monasterio (1836–1903), considered the father of the Spanish violin school. He studied in the Belgian tradition and was a student of Charles-Auguste de Bériot, a representative of the Belgian school. Monasterio did not pursue an international career after completing his training, but returned to Spain to be a part of the Capilla Real (Royal Palace of Madrid), while still maintaining a more local active performance career. Monasterio created the Sociedad de Cuartetos (Society for Quartets) in 1863 and, with several other instrumentalists, founded Madrid’s Sociedad de Conciertos (Concert Society) in 1866, providing a much-needed stable platform for instrumental music, as previously mentioned. He taught at the Madrid Conservatory for many years and contributed significantly to the Spanish school while maintaining a link with the Belgian school. He taught many prominent violinists, including Pablo de Sarasate (1844–1908), Enrique Fernández Arbós (1863–1939), and José del Hierro (1864–1933).

His student, Pablo de Sarasate, became the most internationally renowned of all Spanish violinists. He introduced nationalism through his compositions in the late nineteenth and early twentieth centuries. Sarasate captured international attention due to his unique style, masterful technique, and delicate sound, and wrote such accomplished and distinctive music that his work became central to the international recognition of Spanish violin repertoire.

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17 Ibid.
18 Ibid.
19 Ibid.
José del Hierro, born in 1864, taught at the Madrid Conservatory\(^{21}\) and became one of the most celebrated violin teachers in Spain. A number of musicians, including Conrado del Campo, carried on his legacy. Hierro actively contributed to the Spanish violin school, but his work was mostly inspired by the Belgian tradition of his mentor, Hubert Leonard, another Belgian violinist.\(^{22}\) Other figures associated with the Franco-Belgian violin school, including Francisco Costa, Joan Massià, Antonio Brossa, and Antonio Arias, also contributed to the development of a Spanish violin school.

Violinist Enrique Fernández Arbós studied with Monasterio in Madrid and with Joseph Joachim in Berlin, thus introducing some of the German violin school tradition to Spain. He was a teacher at the Madrid Conservatory, the Royal College of Music in London and, in 1904, he was offered the position of principal conductor of the Madrid Symphony Orchestra, a position he held for nearly 35 years. Fernández Arbós was very well known internationally, especially in the United States. He had collegial relationships with numerous orchestras and conducted in Chicago, New York, Cleveland, San Francisco and Los Angeles, among others, introducing Spanish music previously unknown to the American public. He also held the position of concertmaster of the Boston Symphony Orchestra in 1903 for four seasons.\(^{23}\)

By the end of the nineteenth century, there were numerous Spanish violinists that were well known throughout Europe.\(^{24}\) Other prominent figures emerged at the beginning of the twentieth century, many of whom embraced and composed in the nationalist style, for example,

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\(^{21}\) Cassandra Stephenson, “Music for the Viola from Latin America and Spain: Canción y Baile” (DMA diss., Graduate School of the University of Maryland, 2011).


Andrés Gaos (1894–1959), a student of Monasterio, and Manuel Quiroga (1892–1961), a student of del Hierro. José María Franco Bordons, who was born in Iruna in 1894, 25 further enhanced nationalism in the Spanish violin school in the twentieth century. He was educated at the Madrid Conservatory and occupied the chair of violin at the Murcia Conservatory from 1919 to 1923. 26 He also became a professor at the Madrid Conservatory, a position that strengthened his ability to make a meaningful contribution. 27

Catalonia produced many important violinists such as Joan Manén (1883–1971), the aforementioned Antonio Brosa (1894–1979), and Francesc Costa (1891–1959), who are the principal figures in the Catalan violin tradition. Another product of Catalonia was Eduard Toldrà (1895–1962), an admired violinist-conductor and composer. Joan Massià i Prats (1890–1969) was one of the most influential violin pedagogues in Catalonia and taught at the Liceo Conservatory. He was the teacher of prominent pedagogue Xavier Turull (1922–2000) and Gonçal Comellas (b. 1942), among others. I studied with Xavier Turull for many years. He was a composer as well as a pedagogue, and was truly invested in introducing his students to Spanish music. Thanks to his influence, from my first professional concert at the age of 15, I was performing music by such Spanish composers as Toldrà, Massià and Sarasate, among many others, allowing me to understand their musical language and invaluable legacy.

Violinists such as José Luis García Asensio (1944–2011), who was concertmaster of the English Chamber Orchestra and professor at the Royal College of Music in London, and Félix Ayo (b. 1933), a founder of the Italian ensemble I Musici in Italy, left Spain and remained in their adopted countries. I studied with García Asensio in London. He had an international

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26 Marco, *Spanish Music in the Twentieth Century*.
27 Ibid.
approach to his teaching and we covered more of a standard classical repertoire during our meetings. Nevertheless, we had profound conversations about Spanish music and the Spanish violin school, which helped me understand the evolution and legacy of the greatest Spanish composers and violin teachers.

Other Spanish string players became expatriates but eventually returned to the country. An example is Joaquín Rodrigo’s son-in-law Agustín León Ara, an eminent Spanish pedagogue who taught violin at the Brussels Conservatory and the Barcelona Conservatory, and a strong defender of Spanish music. He has also been a valuable source of information for this dissertation.

Spanish Violin Concerto

Jesús de Monasterio had written his Violin Concerto in B minor in 1859, although it was substantially revised in 1880. This work holds great significance in the history of violin concertos in Spain, as it was the first and, at the time of its creation, the only violin concerto written by a Spanish composer. Monasterio can be regarded as a pioneer of violin concertos in Spain.

Although better known for his zarzuelas, Tomás Bretón y Hernández, born in Salamanca in 1850, made his own contribution. He dedicated his composition, Violin Concerto in A Major (1909), to Pablo de Sarasate. The orchestra score for the violin concerto was lost and in 2004, composer Rogelio Groba transcribed the surviving piano reduction for orchestra. Tomás Bretón was also a teacher at the Madrid Conservatory.

Joan Manén, born in Barcelona in 1883, was a composer and international performer who wrote several violin concertos, including Concierto Espagnol (dedicated to Fritz Kreisler), which has been forgotten over time and is rarely performed. In 1916 Manén made the very first recording of Beethoven’s Violin Concerto in D. He was instrumental in founding the Sociedad Filarmónica de Barcelona in 1930.

A considerable number of composers were responsible for maintaining the presence of the violin concerto in Spain in the twentieth century. One was Rodolfo Halffter Escriche, who was born in Madrid in 1900. His Violin Concerto Op. 11, which was composed in 1940 and premiered in Mexico in 1942, is considered his greatest work. Federico Elizalde, a Spanish Filipino classical composer, composed a violin concerto that was premiered by violinist Ginette Neveu in Paris in 1944. While he was in Spain, Elizalde was among the students of Manuel de Falla. Another celebrated composer, Robert Gerhard, born in Valls, Spain, was a student of Felipe Pedrell. Gerhard composed his violin concerto in 1942. It is among his most significant works, and has been called a twentieth-century masterpiece among compositions for violin. The violin concerto is an atonal piece, in the style of his friend and teacher Schoenberg, and Gerhard manages to produce beautiful melodic lines out of atonality. Although it was first recorded decades after it was composed, its impact on Spanish composers and musicians has been profound. Gerhard also contributed to the incorporation of Spanish-folkloric theme into modern compositions, as his work included the essence of the national traditions prevailing in

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Spain.\textsuperscript{34} Gerhard’s work was neglected after his death in 1970, but from 1996 on it was rediscovered and greatly appreciated.\textsuperscript{35} Under the influence of Roberto Gerhard, the violin concerto was further developed, throughout the century, by various composers and musicians.\textsuperscript{36}

In summary, the Spanish violin school, and the history of the violin concerto in Spain, had their point of origin with Jesús de Monasterio in the second half of the nineteenth century and led to the production of numerous concertos by various composers through the early decades of the twentieth century, as well as significant recognition of Spanish violinists. From this Romantic tradition, to the early twentieth-century’s Austro-German-influenced dodecaphonic language of Gerhard, to the French \textit{avant-garde} neoclassicism of Rodrigo, the major Spanish concertos all reflect native cultural traditions and idioms. That being said, the lack of a coherent musical infrastructure in Spain meant that their composers turned to teachers in other countries (primarily France, Belgium, and Austria), each drawing inspiration, stylistic influence, and an aesthetic orientation from a different mentor and a different musical lineage. They integrated into their musical language the diverse idioms, styles, and movements that coexisted across Europe during the first half of the twentieth century.

As this study will emphasize, Joaquín Rodrigo was no exception. His \textit{Concierto de Estío} drew upon both Spanish and European sources. The concerto’s complex understanding of harmony and form, as well as its creation of the beautiful melodic material that flowed so naturally from Rodrigo, made an invaluable contribution to the Spanish violin literature.

Table 1. Spanish violin concertos.

<table>
<thead>
<tr>
<th>Year</th>
<th>Composer</th>
<th>Music</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1859 (Revised 1880)</td>
<td>Jesús de Monasterio</td>
<td>Violin Concerto in B minor</td>
<td>Boileau</td>
</tr>
<tr>
<td>1909</td>
<td>Tomás Bretón</td>
<td>Violin Concerto in A Major</td>
<td>Música en Compostela</td>
</tr>
<tr>
<td>1900</td>
<td>Joan Manén</td>
<td><em>Concierto Espagnol Op. A-7</em></td>
<td>Universal</td>
</tr>
<tr>
<td>----</td>
<td>Joan Manén</td>
<td>Violin Concerto Nr. 3 Op. A-37</td>
<td>Juan Manén</td>
</tr>
<tr>
<td>1940</td>
<td>Rodolfo Halffter</td>
<td>Violin Concerto Op. 11</td>
<td>Hal Leonard</td>
</tr>
<tr>
<td>1942</td>
<td>Robert Gerhard</td>
<td>Violin Concerto</td>
<td>Mills Music</td>
</tr>
<tr>
<td>1943</td>
<td>Joaquín Rodrigo</td>
<td><em>Concierto de Estio</em></td>
<td>Joaquín Rodrigo</td>
</tr>
<tr>
<td>1943</td>
<td>Federico Elizalde</td>
<td>Violin Concerto</td>
<td>Hal Leonard</td>
</tr>
</tbody>
</table>
CHAPTER 2
The Violin in Rodrigo’s oeuvre

Rodrigo’s technical knowledge of the violin’s capabilities is evident throughout his numerous compositions for violin (as shown in Table 2), most notably in his Concierto de Estío, written five years after his world famous Concierto de Aranjuez for guitar and orchestra and a year after the composition of Concierto Heroico for piano and orchestra.

Composed beside the Mediterranean shore in the summer of 1943 (hence Concierto de Estío, or Summer Concerto), and completed in Madrid the following year, it is dedicated to His Royal Highness Don José Eugenio de Baviera y Borbón. The style shows the influence of Vivaldi’s violin concertos in the structure of the piece and the organization of the movements: Preludio, Siciliana, and Rondino.

The Preludio’s exposition is entrusted to the soloist, as in the Venetian composer’s concertos. The second theme, presented by the woodwinds, has a certain popular Spanish color. The Siciliana starts with a beautiful melancholic single theme and involves a set of variations. A significant Spanish trait found in Rodrigo is his preference for variations, a characteristic found in the Concierto Heroico as well; to be sure, Rodrigo’s preference for the variation form should be construed as a signifier of his Spanishness. The last movement, Rondino, also follows a

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37 Iglesias, Escritos de Joaquín Rodrigo, 29.
38 Rodrigo had a close relationship with the aristocracy in Spain and was awarded the title of Marqués de los Jardines de Aranjuez (Marquis of the Gardens of Aranjuez) in 1991.
39 Iglesias, Escritos de Joaquín Rodrigo, 182.
40 Many Spanish composers of the sixteenth century, such as Luis Milán and Juan Bermudo, took the lead in developing the instrumental variation form, particularly after the birth of the vihuela (a general term used for all kinds of stringed instruments with a neck, whether played with a bow, a plectrum, or with fingers, but in this period especially a guitar-like instrument with six courses of paired strings). Since then, the variation form has been very popular among Spanish composers. In May 1936, Rodrigo gave a lecture at the Sorbonne on “The Vihuela and its Players.”
variation-based development, with a single straightforward theme, the falling arpeggio B – G-sharp – E. The music in this final movement, as Rodrigo himself states, shows a certain Catalan affiliation. The concerto was premiered in Lisbon on 16 April 1944 at the Teatro São Carlos, with the violinist Enrique Iniesta (1906–1969) and the Orquesta Nacional de España, conducted by Bartolomé Pérez Casas (1873–1956).

Rodrigo’s only other composition for violin and orchestra, a short piece called Cançoneta, was written in 1923. Composed under the influence of impressionism, Cançoneta (Little Song) is based on a motif stated and repeated by the soloist while the strings simply create the musical background. It was first performed in Valencia in 1923 by the city’s Orquesta Sinfónica conducted by music director José Manuel Izquierdo.

Rodrigo wrote a number of important pieces for violin and piano. The first one, written in 1923, was the Dos Esbozos, op. 1 (Two Sketches), the earliest work in his catalogue, and his only work to be given an opus number. It was premiered in 1928 at the Maison Gaveau in Paris. Written when Rodrigo was in his early twenties, the piece already shows his talent for the creation of beautiful melodies, this time inspired by his native Valencia.

It was not until 1943 that he composed his next piece for violin and piano, entitled Rumaniana, commissioned for the performance competition of the Real Conservatorio Superior de Música de Madrid. It was written on themes of Rumanian folk dances which Victoria Kamhi

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41 Iglesias, Escritos de Joaquín Rodrigo, 182.
43 The piece should have been premiered by Mariano Sáinz de la Maza (brother of guitarist Regino Sáinz de la Maza) but instead it was finally given to violinist Enrique Iniesta to premiere.
de Rodrigo, his wife, had heard in her childhood. It is a piece with many rhythmical and melodic contrasts and with beautiful East European melodies. It is dedicated to the violinist Josefina Salvador, who premiered the piece in 1944.

Rodrigo composed his only violin solo piece, Capriccio, in 1944, in response to an invitation from Radio Madrid, to commemorate the centenary of the birth of Pablo Sarasate. Carrying the subtitle Ofrenda a Pablo Sarasate (Tribute to Pablo Sarasate), this is a virtuoso piece exploring all aspects of violin technique. It combines different sautillé strokes (off-the-string bowings), dissonances, and Rodrigo’s trademark of beautiful melodies. Dedicated to violinist Enrique Iniesta, Capriccio was performed for the first time in 1946 at the Real Cinema in Madrid.

Twenty years went by before Rodrigo wrote his next piece for the violin, Sonata Pimpante, in 1966, a piece in three movements: Allegro, Adagio with a contrasting middle section; Allegro vivace; and Allegro molto. The Sonata Pimpante is dedicated to the Spanish violinist and Rodrigo’s son-in-law Agustín León Ara, who premiered the work together with pianist Albert Giménez Attenelle in Brussels at the Cercle Gaulois in 1966.

Also dedicated to León Ara was Rodrigo’s last piece for violin and piano, Set Cançons Valencianes (Seven Songs of Valencia), written in 1982, at the age of eighty. This set is a final homage by Joaquín Rodrigo to the folk songs and dances of his native region, and symbolically marked the end of sixty years of musical activity from those first Two Sketches of 1923, which had also been inspired by Valencia.

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45 Kamhi de Rodrigo, Hand in Hand with Joaquin Rodrigo, 125.
46 Ibid.
Table 2. Rodrigo’s violin works.

<table>
<thead>
<tr>
<th>Year</th>
<th>Piece</th>
<th>Instrumentation</th>
<th>Publisher</th>
<th>Approx. Time (in minutes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1923</td>
<td><em>Does Esbozos</em></td>
<td>Violin and Piano</td>
<td>EJR/Schott</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>1. La enamorada junto al surtidor</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Pequeña ronda</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1923</td>
<td><em>Cançoneta</em></td>
<td>Violin and String Orchestra</td>
<td>Schott</td>
<td>4</td>
</tr>
<tr>
<td>1943</td>
<td><em>Concierto de Estío</em></td>
<td>Violin and Orchestra</td>
<td>EJR</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>Preludio</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Siciliana</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Rondino</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1943</td>
<td><em>Rumaniana</em></td>
<td>Violin and Piano</td>
<td>EJR/UME</td>
<td>5</td>
</tr>
<tr>
<td>1944</td>
<td><em>Capriccio</em></td>
<td>Violin Solo</td>
<td>EJR/Schott</td>
<td>7</td>
</tr>
<tr>
<td>1966</td>
<td><em>Sonata Pimpante</em></td>
<td>Violin and Piano</td>
<td>EJR</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>Allegro</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Adagio</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Allegro molto</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1982</td>
<td><em>Set Cançons Valencianes</em></td>
<td>Violin and Piano</td>
<td>Schott</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>1. Allegretto</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Andante moderato</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>3. Allegro</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4. Andante moderato e molto cantabile</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>5. Andantino</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>6. Andante religioso</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>7. Tempo di bolero.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Moderato</td>
<td></td>
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</tbody>
</table>
CHAPTER 3

Genesis of a Concerto: a Performer’s Guide to Joaquín Rodrigo’s Concierto de Estío (1943)

In this chapter I will provide an in-depth study of the *Concierto de Estío* by analyzing its form, style, and performance issues, as well as considering its technical difficulties and details of interpretation. I will assist the performer in establishing boundaries for a stylistically informed interpretation by reviewing choices in terms of phrasing, tempo, articulation, fingerings, tone, color, and others considerations.

Preludio

*Preludio*, the first movement of the *Concierto de Estío*, was composed after Rodrigo’s solo guitar piece: *Toccata*, which was written in 1933 in Valencia at the request of guitarrist Regino Sáinz de la Maza.\(^{47}\) The virtuosity of the piece surpassed the technical habilidades of any guitarist at the time so it was not published until much later by the Fundación Rodrigo in 2006.\(^{48}\) Rodrigo used the material from *Toccata*, orchestrating it for violin and orchestra, as the first movement of the *Concierto de Estío*, written ten years later.

Leopoldo Neri says in the Preface to the guitar score: “*Toccata* is clearly a virtuoso work and responds to the language of the violin.”\(^{49}\) Rodrigo’s translation of the guitar score into a violin and orchestra piece shows his masterful knowledge of both instruments. The use of fast plucking in the guitar (example 1.1) translates to bowstroke *sautillé* in the violin (example 1.2)

\(^{47}\) Regino Sáinz de la Maza (1896–1981) was an internationally acclaimed Spanish guitarist and composer. *Concierto de Aranjuez* was dedicated to him and premiered by him in El Palau de la Música de Barcelona in 1940.


and the guitar arpeggiated chords (example 1.3) would sound as chords produced by a violinist’s bow (example 1.4). Its contrapuntal texture with two, three or more voices easily allowed Rodrigo to work the score into an orchestra piece.

Example 1.1, *Toccata*, showing the guitar plucking, mm. 1-13:
Example 1.2, *Preludio*, showing the violin *sautillé*, mm. 1-10:

Example 1.3, *Toccata*, showing the guitar chords, mm. 47-54:
Example 1.4, *Preludio*, showing the violin chords, mm. 104-124:

The first movement of the *Concierto de Éstío* confirms Rodrigo’s reputation for composing neoclassical works with a Spanish flavor. Rodrigo’s neoclassicism is seen in the use of a sonata-allegro form from which the double exposition is eliminated, as in previous concertos. The primary technical difficulty for the soloist arises in the control and quality of the *sautillé* bow stroke and its articulation. (The *sautillé* is a bowstroke played rapidly in the middle of the bow, one bowstroke per note, so that the bow bounces very slightly off the string.) I recommend this bowstroke to provide a clear and steady articulation to the phrasing.

In this first movement, although Rodrigo moves through traditional key centers, he brings his own interpretation of tonality through his chordal language. He uses stacked fifths blended with the minor third above the root note to create a minor-mode feel. These fifth-based
harmonies, along with the use of typical Spanish rhythms and minor-key lyrical melodies, create the Mediterranean flavor so often associated with Rodrigo’s music. As we shall see, another important feature in Rodrigo is the use of motivic material from the opening four measures repeated throughout the movement.

<table>
<thead>
<tr>
<th>Exposition</th>
<th>Development</th>
<th>Recapitulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>E: I --- V -------- IV(II)</td>
<td>IV -------------------&gt; III</td>
<td>I --------------------------&gt;</td>
</tr>
<tr>
<td>Theme I</td>
<td>Theme II</td>
<td>Theme I Theme II Coda</td>
</tr>
</tbody>
</table>

**Exposition, mm. 1-125**

**Theme Group I mm. 1 – 84**

Rodrigo chooses to present the solo instrument first accompanied by light orchestration, as he did with his earlier concerto *Concierto de Aranjuez*, and marks the opening *Allegro molto leggiero*. The soloist starts the piece executing a *sautillé* bow stroke in *piano* dynamic. The *sautillé* should not be powerful, but rather light and articulated; playing it in the middle part of the bow, at the balance point, will give the desired articulation. The orchestra will not overpower the soloist thanks to the *pianissimo* dynamics. Only first violins, violas and cellos play pizzicato on the first beat of every measure for six measures, giving a bouncing effect to the phrasing (see example 1.5). The *sautillé* is particularly difficult to execute due to the metronome marking of 116-132 to the quarter, a marking given by editor León Ara, who worked closely with Rodrigo on this piece. The relative slowness of the tempo adds further difficulty in making the bow bounce easily, therefore extra control of the bow arm is necessary.
Example 1.5, *Preludio*, mm. 1-4:

The sixteenth-note pattern of the initial four measures introduces the primary motivic material, and the principal tonal center of the piece, E minor. In example 1.6 below, the parenthesized notes of measures 1 and 2, labeled Ia, outline the basic fourth construction Rodrigo uses for his melodic gesture: E – B – F-sharp. The F-sharp will become the root of the ii\(^7\) arpeggio at mm. 3-4. Throughout the first twelve measures, the E is voiced as the root of the chord and as a pedal in the orchestra. Measures 3-4 outline a more tertiary harmony on the ii\(^7\) over a tonic pedal: E – C – A – F-sharp, arpeggiated from the seventh downwards, when it is reduced to its essence. As we shall see, this chord will become a principal generator of Theme Group II material, as well as a secondary key center.

Example 1.6, *Preludio*, mm. 1-4:
I recommend avoiding the cross of strings as much as possible to maintain a steady bounce of the bow. In mm. 3 and 4 it would be advisable to move to the second position over the A open string, coming back to first position on the G.

Example 1.7, Preludio, m. 3:

Rodrigo makes use of a very similar melodically articulated idea in his unaccompanied violin Capriccio, Ofrenda a Pablo Sarasate (Tribute to Pablo Sarasate), Example 1.8, written just two years after the violin concerto. He has explained that the Capriccio felt like a continuation of his violin concerto.\(^50\) Notice how Rodrigo repeats the motivic idea (A-A-B-B), requiring a relatively slow sautillé bow stroke, soft dynamics and quintal harmony.

\(^{50}\) Iglesias, Escritos de Joaquín Rodrigo, 175.
Example 1.8, *Capriccio*, mm. 1-16:

Measure 5 presents the second main motive of the first theme group. Note its rising construction, first on F-sharp, then repeated and varied on A. Rodrigo uses this motive to create ascending lines moving towards climactic points in the piece.

Example 1.9, *Preludio*, mm. 5-6:

Motive Ib is sequenced from F-sharp in ascending thirds to the downbeat of m. 12, a retrograde of the principal pitches of mm. 3-4.
Example 1.10, *Preludio*, mm. 5-12:
Also notice how the changes of time signature and the reduction of the sequential value produce a feeling of imminent arrival. The solo violin should be aware of this emotion and emphasize it. The slurs also help to create this feeling. I recommend using the fourth finger followed by an open string every time there is a change of string. This will even out the texture and help to avoid unwanted accents.

Example 1.11, *Preludio*, mm. 7-13:

This sequential idea moves towards the dominant B on m. 13. Rodrigo uses the same melodic fifths of the opening measures (E – B – F-sharp) with the repeated B in the lowest voice, a dominant harmony.

Also of importance is the change of texture at m. 7, with the entrance of the winds. The violinist’s bow stroke moves to détaché to help increase the sound on the crescendo at m. 9, going to a fortissimo at m. 13. Rodrigo will make use of the détaché stroke at moments of increased dynamics, heightening throughout the movement. As we shall see, the changes of bow strokes throughout the exposition present a challenge as the soloist tries to maintain a steady and articulated pulse. Also the accents and double stops augment the difficulty of maintaining control over the bow strokes. It is advisable to use the smallest amount of bow possible and to avoid excessive and unnecessary right-arm movement.
From mm. 13-27 the strings maintain the B dominant harmony as a pedal. At m. 23 we find two possible fingerings. One is the edited version, moving to the fourth position only to execute the chord and coming back to first immediately after; the other is to move to the fourth position after the A open string, positioning the hand and avoiding compromising the intonation of the chord.

Example 1.12, *Preludio*, m. 23:

The violin plays a pattern related to motive Ib starting at m. 13, shifting the pedal to the B. Once it reaches the B below middle C, the violin works its way back upwards, finishing with an E melodic minor scale. It reaches its height on the downbeat of m. 28, announcing the orchestra’s presentation of Theme Group I and a cadence on the tonic chord E.

Example 1.13, *Preludio*, mm. 13-28:
In my view, the player should move to third position on the second beat, D first finger, to keep a balance in the texture of each group of four sixteenths. I also recommend playing the E, downbeat of m. 28, as a harmonic.

Example 1.14, Preludio, mm. 27-28:

The opening section, mm. 1-28, outlines a tonic-dominant-tonic progression. The tutti restates the opening motive starting in m. 28. Motives Ia and Ia' are reduced to their principal notes as outlined in Example 1.15. The repeated F-sharp in the string accompaniment contributes an Em9 quality to the chord. The flutes will be carrying the sixteenth note moto perpetuo character until the violin enters again on m. 34. Note the Spanish rhythms in the accompaniment and the return to E minor.

Example 1.15, Preludio, m. 28:
The violin then takes up an expanded Ib and Ib' m. 33 an octave higher. Be aware of the correct placement of the grace note at m. 34. It should be placed right before the downbeat to maintain a steady rhythm. Because the entire passage is forte, it is marked detaché with accents at the beginning of every measure.

Example 1.16, Preludio, mm. 33-34:

To place the B fortissimo in m. 40 it is recommended to advance the E first finger in m. 39 to an F first finger to anchor the intonation of that B fourth finger. In m. 40 the E harmonic can be played as an open string to facilitate the shift back to third position. In m. 41 the A could be played in first position so that the B can be placed without taking any extra time. These fingerings will help keep the sixteenth notes steady and clearly articulated. The same execution should be performed at m. 42 using the A open string to reach the B in second position.

Example 1.17, Preludio, mm. 39-40:
At m. 44, place the bow very close to the string or directly on the string to execute the entrance with precision. The violin is picking up from the flutes with a steady B and the rhythm should be exact creating a crisp transition from the *mp* to the *diminuendo pp* at mm. 44-46.

Between m. 46 and m. 63, we see much more harmonic movement than we have seen so far. The roots of the chords give the music its harmonic direction. Notice how the bass voice first encircles the primary E minor chord, then moves downwards to the dominant. The phrygian movement C to B contributes to the Spanish flavor.

Example 1.18:

![Example 1.18](image)

In m. 46 it is advisable to move to the fourth position on the E and then back to third on the half step to the B second finger at the downbeat of m. 47. The same will apply to mm. 50-51 in second position to third and back to second.

Example 1.19, *Preludio*, mm. 46-47 and 50-51:
Measures 55-62 quickly move towards F-sharp for an extended passage on this II harmony.

Example 1.20:

In m. 59, the violin can stay in first position on the F second beat or move to the fifth position on the A string to place the C-sharp going to the F downbeat at m. 60. At the last beat in this measure, play the E as an open string to move directly to first position on the following F. As a general rule, it is advisable to use open strings to move positions since the speed of the sixteenths are an issue. The same rule applies to the exchange of strings in m. 69.

Example 1.21, Preludio, mm. 59-60:

A brief presentation of Theme Ia in F-sharp is followed by a complete statement of Theme I, but now transposed to the dominant. The same control over the bow and control over string exchanges is needed in this passage. The violin stays in first position until m. 75, moving to fourth position on the B first beat coming back to second position on the B third beat at m. 76 and back to first in the B last beat at m. 77. As in the beginning of the Preludio, Rodrigo makes use of detaché to emphasize the arrival of the crescendo to fortissimo at m. 76.
Example 1.22, Preludio, mm. 70-79:
In m. 75 the orchestral accompaniment outlines the principle pitches of the motive:

Example 1.23:

This brief section, mm. 79-84, functions as a transitional passage preparing for the new theme that is about to come. In mm. 81-82 the solo violin joins the orchestra with trills (flutes m.78) bringing the momentum of Theme Group I down for the slower tempo of Theme Group II.

Transitioning from sixteenths to the trill is particularly difficult for the violinist because the rhythm changes abruptly. Do not take too much time placing the A at the end of every trill so as not to delay the placement of the B downbeat. The rhythm must be kept steady with no ritardando. The string section maintains the pulse while the violin plays sixteenths and cellos and double bass play dotted eighths.
Example 1.24, *Preludio*, mm. 83-84:

**Theme Group II mm. 85 – 125**

The tempo relaxes for Theme Group II, marked *Poco meno mosso*, *Piu tranquillo*, and *Risoluto*. As Rodrigo states: “The second theme of the Preludio, played by the woodwinds, also has a certain popular colouring.”

This new theme has a clear binary construction labeled IIa and IIb (example 1.25). The orchestra presents the first two entrances of the theme. Although marked as *Tranquilo* and *Dolce*, IIa displays a resolute character, while IIb, marked as *Piu tranquilo*, has a more lyrical nature.

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51 Joaquín Rodrigo, Prologue to the *Concierto de Estio*, Violin and Orchestra, revised and edited by Agustín León Ara (Madrid: Ediciones Joaquín Rodrigo, 1993).
There are remarkable similarities with Theme 1. The first part, labeled IIa in the example, has a chordal construction focusing on fifths: D – A – E with the root as A; E – B – F-sharp with the root as E; and F – C – G with the root as F. We should also note the melodic construction of this part of the theme: A – B – A – C – B, etc., which will become a prominent feature of the development section.

The second part of Theme Group II, labeled IIb, is more lyrical in nature. It clearly presents the key of A minor as the principal center of this theme group. The orchestra repeats the complete theme up a third in C minor.

The solo violin entrance in m. 106—first in F-sharp and then, like the orchestral statements, a third higher returning to A minor in m. 116—confronts the violinist with a new set of difficulties. The range of the chords makes it very difficult to create a smooth melodic line. Maintaining the rhythm and tempo in theme group IIa is a challenge, but it is crucial (mm. 106-112). Choosing the right tempo—not too slow—will help with the continuation of the pulse. The breathing between phrases will help emphasize the melody, as will choosing the right fingerings to allow the violinist keeping the hand in just one position as in m. 107 and m. 111, although in m. 111, playing the grace note in first position will help transitioning to the end of the melody. This will help placing the fifth correctly and in tune.
Example 1.26, *Prelude*, mm. 106-111:

When shifting between grace notes and chords, it will help to focus on the upper note of the grace note to guide the shift. It is advised to use very small amount of bow in the grace note to clearly expose the melody.

The two appearances of IIb are more free and lyrical in character. It is recommended to make use of a lot of vibrato and bow. The violinist only has as accompaniment the woodwinds with sordine the first appearance and the cello harmonics on the second appearance, which allows plenty of room to relax the sound. The repeated notes, Fs in first entrance and As in the second, must be performed well articulated. The violinist should choose fingerings that allow a more rounded sound. Measure 112 could be played with a third or a fourth finger coming back to third in m. 114, and the A in m.122 could be played coming from an E third finger in m. 121 to produce a nice glissando or coming from an E first finger in fifth position. In mm. 123-124 on the octave higher the shift and small glissando between the E third finger and the A third finger is recommended. Be aware of the *A tempo* marking in the violin solo part on the second half of m. 125. The solo violin picks up the *Tempo primo* to start again the *motto perpetuo*. 
Example 1.27, *Preludio*, mm. 112-125:

* Correct notes, there is an erratum in the violin and piano score. Refer to Errata Page.

We can observe that the basic harmonic plan of this second theme group, although starting in the subdominant key of A minor, outlines the harmonic area of F-sharp relating it to the II chord of Theme Ia from m. 3.

Example 1.28:

The basic feel and focus of the second theme group, however, is really A minor. This theme closes the expository material of the movement, ending on a clear E major chord.
As we have seen above, Rodrigo’s basic harmonic plan for the Exposition is a presentation of the tonic, dominant and subdominant keys, E, B, and A: fifths above and below the main key center of E minor.

**Development, mm. 126-199**

In the development section, the music returns to the original allegro tempo. It is itself in two large parts that draws its material primarily from Theme Ib in the first part and the melodic idea from Theme IIa in the second part.

The first part sequences through the inverted version of Theme Ib (see example 1.29) in downward sweeping lines alternating between the violin and orchestra, mm. 126-149. The key plan for this sequence is the same as for that of Theme IIb from the Exposition: A – C – F-sharp – A.

One of the most important issues in this passage for the soloist are the shifts. The violinist must be very steady rhythmically and very careful with the correct placing of every downbeat since the melodic line is characterized by constant repetitions of the prior measure, usually ending with a big shift between the last note of the measure and the downbeat of the next. In m. 128 it is advised to play the last E harmonic, and in m. 129 not to play it harmonic to place the hand in forth position and continue the phrase with that C second finger. In m. 131, the last C should be very short to leave the time to move to the A string first position on the downbeat. The C downbeat is the anchor and although the last G is a big extension, this second finger should be kept unmoved. Measure 134 on the last beat, the first B should be played second finger on the A string. In mm. 136-137, the D-flat and C-sharp are enharmonic.
Example 1.29, *Preludio*, mm. 126-139:
Be aware of the dynamic changes taking place every two measures. The fortés are to be played in *detaché* and the pianos in *sautille*. Moving from one to the other requires great control over the bow. Keeping it close to the string will help minimizing right hand movement. When the tempo marks change in mm. 135-137, the pulse should be kept very steady. Once again the bow arm movement across strings should be minimal since there are many string exchanges at a very high speed. The same issue continues until the end of the development. Achieving a steady tempo will allow the soloist and orchestra to be synchronized in all the melodic exchanges that occur throughout the piece: mm. 126-129, mm. 130-133, mm. 138-139, and so on. (See example 1.29.)

Also, mm. 150-162 consists of a dialogue between the solo violin and the orchestra. This transitional passage to the second part of the development draws on Theme Ia, cycling through D minor and C minor.

The second part of the development section (beginning in B minor) highlights the melodic material from Theme IIA. This section is particularly difficult for the solo violin because of the accents. These accents highlight the melodic line from Theme IIA played by various orchestral instruments. The use of half step, repeated notes, and open strings is particularly useful for shifts, as in m. 163 first beat (F-sharp to G using first finger) and in the second beat (C-sharp from first finger third position to second finger second position). In m. 166 first beat, take advantage of that A, playing it open string and moving to the first position with the B-flat first finger. In mm. 166 and 168, the F fourth finger is just an extension in first position. In m. 169, the move to second position on the first beat C first finger to avoid excessive string crossing. In m. 170 the high E should be harmonic. From mm. 171 to 174 there are several possibilities for execution. Measure 171 can be played in first position, or, as I would advise, in
second position starting with the F-sharp and using the last A as an open string to move to first position. Also the bowings are particularly challenging since they are played up-bows. Another option could be to slur the last two sixteenths of m. 171, playing the following measures as down-up bows and eliminate the bowing in m. 174 to continue with the same movement.

Example 1.30, Preludio, mm. 162-174:

In m. 180, keep the sixth position moving to first on the downbeat of m. 181. At that point, using half positions will help: F-double-sharp first finger and A-sharp second finger.

Example 1.31, Preludio, mm. 181-182:
Starting in m. 184, the tempo slows to the original one of Theme II: *Meno mosso*, for the violin’s statement of Theme IIa in G-sharp minor to close the development section. There is an F-sharp erratum in the violin solo part at mm. 188 and 191. That F should be F-double-sharp. In m. 191, the fingers should be 1 and 3 again as in m. 189, coming back to third position on the following chord. The same happens in m. 193, where it is advisable to come back to first finger third position with the D-sharp.

Example 1.32:

![Example 1.32](image)

**Recapitulation, mm. 200-315**

Theme I material recapitulates at first an octave higher in the tonic key. The G-sharp minor key closing the development is perhaps surprising, as it does not harmonically prepare the recapitulation through the classical dominant-tonic relationship. Nevertheless, the recapitulation follows a fairly traditional plan. Here the music is heavily re-orchestrated lending new qualities to the motivic material.

The transition from the development to the recapitulation requires a very small breath to move from the trill violin solo to the recapitulation. This cue must be executed with great precision since will give the downbeat to the orchestra entrance. The recapitulation presents the same technical issues as the exposition: bow precision with the *sautille*, control of string...
exchanges, and rapid shifts utilizing as many shortcuts as possible. In m. 205, it is recommended to play the last E open string to give the solo violinist time to move to first position.

Example 1.33, Preludio, mm. 198-208:
In m. 210, the A should be played in second position second finger, moving to fourth position with the second C in m. 212 and E first finger to seventh position in m. 213. The last B in m. 214 can be played as a harmonic.

Example 1.34, *Preludio*, mm. 210-214:

Starting in m. 233, the half steps offer the best opportunity for shifting positions. Start the phrase in sixth position, and shift to fourth position using the last F second finger moving to E second finger. Once again in m. 235, use the last E-flat second finger fifth position to move to the D at m. 236 second finger fourth position, and again in mm. 239-238. Basically the same can be done throughout this sequence. The last two measures, 243-244, can be played in first position to ensure good intonation, or move to fourth position on the A string with the second beat on the F to give a different texture to the diminuendo. This is a matter of creative choice.
In mm. 245-271, Theme II is restated following the plan of E minor and G minor. The re-
orchestration of this section however, creates a more energetic feel than we had in the exposition,
marked \textit{ff energico}. The orchestra presents Theme IIa, echoed by the violin in m. 250. The solo
violin presents the theme with a wider chord that helps to echo the orchestra \textit{fortissimo}. The
bottom of the chords should have some bow weight. Do not forget to vibrate. Using a second
finger on the A grace note is advised. The slurred chord on mm. 252-253 can be broken to keep
the strength of the \textit{fortissimo} until the end. Theme IIb needs a deeper sound. Playing this phrase
in second position is an option given by León Ara, although I prefer to play it in third position to
give a broader sound with the E third finger.
The following phrase in m. 262 brings a new set of difficulties to the soloist. The grace note can be played in first position moving to second position on the eighth note, or it can be played in second position from the start. Using only half of the bow is recommended in these two opening eighth-notes, keeping the bow close to the frog and executing the following chord at the downbeat of m. 263 with a big powerful sound that uses the entire length of the bow. This chord should be played in second position, finishing the phrase at m. 264 in third position. Breaking the tie is once again recommended in this last chord. The violin closes the recapitulation with the lyrical second part of the theme. I like to move to fifth position on the G at m. 266, to produce a big rounded sound.
A lively coda in 3/8 time in E minor in m. 272, moves through the harmonies B – A – E. The pulse is steady taking us to the end. There is no *accelerando* or *ritardando* at any point. The soloist must be aware of the downbeats to maintain the pulse since the orchestra will be playing eighth notes throughout the coda. Flute 2 and then violin 2 will be playing the melody together with the solo violin. It is important for the soloist to understand the communication with the orchestra, which will be a great help to the success of the performance. Example 1.38 shows recommended fingerings. Once again, since the tempo is so fast, it is important for the performer to select the most efficient fingerings, using open strings and half steps as a tool to perform fast shifts. A final flourish, based on Theme Ia, appears in m. 301 and runs to the final bar, bringing the movement to a close in E minor.
Example 1.38, Prelude, mm. 272-287:
Closing Remarks

As we have seen from the above analysis, the first movement of Rodrigo’s violin concerto is truly a neoclassical work. It follows the principles of sonata-allegro form with its presentation of thematic material and basic large-scale harmonic plan.

Nevertheless, Rodrigo allows his personal taste and artistry to prevail. In the exposition, the dominant key center is presented in a repetition of Theme I, while Theme II is in the subdominant, a departure from the classical sonata plan in which Theme I is in the tonic and Theme II is in the dominant. In Rodrigo, the exposition’s structure explores both the fifth above the tonic, B, and the fifth below, A. The internal plan of the second theme group also alludes to the II harmony of F-sharp, which plays an important secondary role in the piece. This harmonic plan also becomes a larger tonal structure for the sequentially orientated development section.

We also saw how Rodrigo takes his initial motivic material, mm. 1-4, and integrates it into the movement as a whole. The binary structure of these first four measures outlines the harmonic language, fifth chords, and the tonal plan of Theme II.

Also noteworthy is that the harmonic language found in the concerto strikes a balance between the concepts of functional harmony, including many tertiary-based chords, and his own personal taste for chords based on fourths. As a side note we can mention his preferred voicing of these fourth chords. This voicing drops the upper fifth down an octave to highlight the major second created between the root and the fifth of these chords. For example, the fourth based chord E – B – F-sharp is typically voiced E – F-sharp – B. This dissonance provides a touch of modernity in an otherwise traditional harmonic conception.
Example 1.39:

This harmonic structure, blended with minor-key motives along with typical Spanish rhythms, create the characteristic Rodrigo sound.
Siciliana

Rodrigo’s ambition of “infusing new life into the concerto form from before the era of Haydn and Mozart”\(^\text{52}\) is latent in this movement. The siciliana was popular in the 17th and 18th centuries, associated with pastoral scenes and melancholy. With its simple melodies and clear harmonies, it was normally in a slow 6/8 or 12/8 time signature, with an eighth-note upbeat giving a iambic feeling to the rhythm and characteristic dotted eighth-note, sixteenth-note, eighth-note figure on downbeats.\(^\text{53}\) After this period, the style fell into disuse, and examples of this genre become rare. Rodrigo makes use of the principal elements of siciliana style and combines it with newer twentieth-century techniques and his own chordal language described in the analysis of the Preludio. This movement clearly displays Rodrigo’s remarkable talent for writing beautiful melodies.

The Siciliana is organized around a single melodic theme, and its different variations and elaborations. The soloist is showcased as the leading figure of the movement. The primary technical difficulty for the soloist arises from the sound production and, as in the Preludio, the control and articulation of the sautille bow stroke. The soloist first introduces the theme, accompanied by light orchestration serving as harmonic support, eventually playing an important role with melody and counterpoint voices. The harmonic language present in this movement is a modified functional tonality in which Rodrigo uses similar harmonic conventions as he does in the first movement, Preludio. The melody is built over a simple harmonic progression and thus serves as a clear guide in recognizing the tonal centers of each section. The movement is in the key of B minor, although it contains several modulations and temporal deviations to other keys.

\(^\text{52}\) Rodrigo, Concierto de Estío, Prologue.

Rodrigo describes this movement in the preface to the orchestra score:

The ‘Siciliana’ develops a single theme, and here one can perceive the general preference for the variation form latent in my work. In this movement, as Sáinz de la Maza observed, a complex relationship is established between the theme of the ‘Siciliana’ and the first theme of the work, an interplay which resolved in the cadenza.\(^{54}\)

The movement is structured around five different sections. First, the exposition of the theme is presented. After that, the development (m. 29) will elaborate elements of the theme through different inversions and transpositions, and at m. 100, with a *Tempo giusto* indication, the original theme will again be presented as a re-exposition. A variations passage (m. 112), a cadenza (m. 159), and a coda (m. 206) will lead the movement to a closing.

The harmonic language present in this work is a mix of quasi-functional tonality and Rodrigo’s own harmonic language; specifically, his use of fifth chords with thirds for color. The melody is built over a simple harmonic progression and serves as a clear guide to recognize the tonal centers of each section. The accompaniment does not always represent this, and it goes back and forth between simple and more complex and dissonant chords. The following scheme represents the main harmonic centers of each unit:

<table>
<thead>
<tr>
<th>Exposition</th>
<th>Development</th>
<th>Recapitulation</th>
<th>Variazione</th>
<th>Cadencia</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>29</td>
<td>98</td>
<td>112</td>
<td>159</td>
<td>206</td>
</tr>
<tr>
<td>(B – D)</td>
<td>(F-sharp – A – C – E)</td>
<td>(B)</td>
<td>(B – D)</td>
<td>(D – E)</td>
<td>(E – B)</td>
</tr>
</tbody>
</table>

\(^{54}\) Rodrigo, *Concierto de Estío*, Prologue.
**Exposition, mm. 1-29**

The exposition begins with the presentation of the theme in the key of B minor with all the characteristics of the traditional *Siciliana*: slow 3/8 tempo, eighth-note upbeat and dotted eighth-note, sixteenth-note, eighth-note figure. The exposition is divided into two sections: one presenting the theme (mm. 1-12), and the other as a repetition of the theme with variations (mm. 13-29).

\[
\text{Theme Ia} \quad \text{Theme Ib}
\]

\[
(a - b - c) \quad (a - x - b' - c')
\]

**Theme Ia**

\[
\text{Basic motif}
\]

**Theme Ib**

\[
\text{Basic motif}
\]
The first presentation, Theme Ia, consists of three phrases, each four measures long. The first two phrases (a and b) are presented by the soloist, while the last one (c) is presented by the orchestral strings. As in the Preludio, the solo violin presents the melody accompanied by light orchestration. With a tempo marking of 96 to the eighth, the theme should be performed with solid and focused sound. Starting on the G string (F-sharp – third finger), playing the first section on the G and D strings gives a deeper and soulful expressive timbre to the phrasing. In the second section, starting on the upbeat of m. 4, moving to third position and playing this section on the D and G strings produces a more mellow sound. The dotted rhythm of the melody, a characteristic of the Siciliana, should be clearly emphasized every time the motive appears throughout the movement. I recommend separating the bowings and eliminating the slurs. This will help produce a clearer articulation and will allow for more expressivity. Be aware of bow distribution to avoid breaking the melodic line accentuating the single eighths as in m. 2 and m. 15.

Example 2.1, Siciliana, m. 1-8:

Andantino Dolce e cantabile \( \dot{z} = 96 \) ca

Theme Ia starts and ends on the dominant, and primarily uses arpeggiation in phrases (a) and (b), and stepwise motion in the last section, (c). The initial ascending fourth from F-sharp to B (dominant-tonic) in (a) and (b) emphasizes the dance quality of the Siciliana movement and,
along with the rhythmic profile, aids in the recognition of the fully developed theme which maintains this particular intervallic movement. The accompaniment consists of chords in dotted quarter-notes rhythm and a pedal note over the tonic B during the first seven measures, foreshadowing the ostinati later in the piece.

While the accompaniment is enriched with dissonances, the implied harmony of the melody is simple to resemble the tradition of simple harmony in the *Siciliana*. The first four measures (a, mm. 1-4, example 2.2) alternate between V and I but with an important difference: the second V chord is minor. Then the second four measures (b, mm. 5-8, example 2.3) add variety to the harmonic progression by introducing new chords. Finally, the last four measures (c, mm. 9-12, example 2.4) conclude with a sequence in mirror: V – IV – I – IV – V.

It is interesting to note that the final V chord in c (example 2.4), completely lacks the leading tone and is created with Rodrigo’s stacked fifths technique. The B in the upper sustaining voice gives it a suspended sound similar to the second inversion of the dominant chord, though unlike traditional harmony, the suspension is not resolved and instead moves directly to the i of the next section, Theme Ib. This use of “softened” dominant chords permeates the rest of the movement and seems to be carried forward from the first movement.
Example 2.2, *Siciliana*, mm. 1-4:

Example 2.3, *Siciliana*, mm. 5-8:

Example 2.4, *Siciliana*, mm. 9-12:
The second half of the exposition, Theme Ib, is quite similar to the first, but with an added section (x) that modulates to the key of D minor. This results in a longer unit (16 measures instead of 12) with section (b’ - c’) transposed to the key of D minor. The rest of the elements are almost identical. Throughout the piece, this “modulating theme” will become a tool to move to other keys.

There is a dynamic marking change from *mezzo forte* (m. 1) to *pianissimo* (m. 14). A change in sound is required but it is still recommended to produce a full and rounded sound since the solo violin carries the melody alone. In m. 19, the last A should be played open string to give a different texture from the prior motif and in m. 21 the C should be played in first position to allow for a glissando going to the downbeat of m. 20, an arrival that will lead us to the end of the exposition. At m. 24, the cellos help the soloist end the theme with the doubling of the motive a third lower.

Example 2.5, *Siciliana*, mm. 19-25:
Development & Recapitulation, mm. 29-111

The development can be divided into smaller sections: a transition (mm. 30-37), A (mm. 38-57), B (mm. 58-75) and C (mm. 76-99), and a brief recapitulation (mm. 100-111). Measures 30 to 36 serve as a transition to the start of the true development, beginning in m. 35. The normal harmonic palette and progression break down and give the movement momentum, pushing it forward with thematic inversions and rising scales and arpeggios (example 2.6). The transition moves through A minor and uses melodic elements of (c) before modulating a minor third to F-sharp.

Example 2.6, Siciliana, mm. 33-34:

At m. 29, the solo violin starts the theme over the E – A string-changing texture and register to a higher pitch. Since the orchestra ends the exposition, be aware of not accentuating the A upbeat at m. 29 since it should sound as a continuation. Starting in the middle of the bow will help. At m. 33, keep the left fingers down to quickly move to the seventh position and then take a slight amount of time on the glissandi placing the F-sharp at the downbeat of m. 34. The thirty-
second notes with a marking of *loco* (in place; an 8va lower) should be performed relatively *a tempo* to place the downbeat of m. 35 with the orchestra.

Example 2.7, *Siciliana*, mm. 29-35:

![Example 2.7, *Siciliana*, mm. 29-35:](image)

Section A of the development begins in F-sharp minor from mm. 37-43, the key of the dominant of B minor, a fairly typical approach to a development section (example 2.8). At mm. 44, we move to A minor then at mm. 50, C major, then at mm. 54 to E minor. Prevalent throughout this section is the use of ostinati in the key centers of F-sharp minor, A minor, and C major, providing a solid and unchanging harmonic foundation upon which the rest of the harmony floats. It is noteworthy that Rodrigo outlines the same key centers as in the *Preludio* Theme II mm. 85-117. In the final key center of E minor, however, the ostinato is lost, moving the piece from stasis above a harmonic bedrock, to a forward flowing slide pushing toward section B in mm. 59. Moreover, Rodrigo again uses “softened” chords in mm. 47 and 49. Note the use of the ostinati played by the strings, underscoring the key changes from mm. 37-43 in F-
sharp minor, mm. 44-49 in Am, and mm. 50-53 in C. The loss of the ostinato in mm. 54-57 during Em serves to move the piece forward into the next development section starting in mm. 58-60.

Example 2.8, Siciliana, mm. 37-41:

Measures 38 and 39 are in first position and the C at m. 41 can be executed as in the León Ara edition, with a C first finger or C second finger to produce a small glissando moving to first position (example 2.8). Do not cut short the endings dotted quarter since it gives an entrance to the orchestra and it should feel as a long phrase all together and not as fractured sections. Mm. 54-57 should be played an octave higher, as stated on the Errata form (see Appendix 2). In m. 56 of the solo violin part, the D-sharp is first finger. Although played with a fourth finger, try to emphasize the last A in m. 55, moving to the following measure.
Example 2.9, *Siciliana*, mm. 53-57:

The second section, B, starts at m. 58 and functions as a connection between the first and third sections, A and C. The B section takes rhythmic elements from the theme and elaborates them over arpeggiated diminished chords. The tension of this particular melody is reinforced by other voices doubling the melody at dissonant intervals, creating great instability.

Example 2.10, *Siciliana*, mm. 58-65:
The solo violin creates a sense of uncertainty with the use of harmonics. These harmonics should be played with vibrato and weight although maintaining the melodic line with no accents. To create a big rounded sound, play with the bow close to the bridge and also place the finger from the left hand producing the harmonic (note: not the first finger) on the side of the string. At m. 66, an abrupt section with chords marked risoluto and marcato in forte dynamic appears. Once again, although it should be played with great strength and using the whole bow, as well as separate bowings, the melodic line should be carried without fracturing the phrase.

Example 2.11, Siciliana, mm. 63-73:

Section B is then followed by an extension that slowly eliminates the dissonant intervals and reduces orchestral activity until m. 73 (example 2.12), where the inversion of the melody is clearly heard in the orchestra without great dissonance over an ostinato of F octaves.

Example 2.12, Siciliana, mm. 73-74:
The final section of the development, C (m.76), is an inversion of the theme. It begins with a transitional section not unlike that which precedes A. They both begin nearly identically; the latter, however, appears in the key of E minor, a fifth up from A minor. This quasi-transitional section is also elongated and elaborated with new material and becomes a sort of development of the transition. Its purpose is to set the stage for the actual final development section in the key of C-sharp minor, the dominant of the dominant, starting in m. 87. Here, we see the return of pedal tones underscoring the key centers that first begin on C-sharp minor from mm. 87-93, then move to E minor from mm. 94-99. This particular elaboration is more harmonically stable than the first, and at m. 100 moves back to our starting key of B minor, marking the start of the short re-exposition.
Example 2.13, Siciliana, mm. 75-87:

This section is marked *dolcissimo* with an *Animato* at m. 79. The solo violin must play with sweetness, but still with weight in the sound. Be aware of string crossings in order not to produce any accents. The D as the pickup of m. 80 will initiate the *Animato*; place it well. From mm. 81-87 there will be big shifts that will require a great deal of preparation. I suggest using the third finger on both shifts-glissando at mm. 85 and 86 to be able to vibrate better and produce a strong glissando moving down.
Theme inverted. Example 2.14, *Siciliana*, mm. 79-87:

At m. 100, we find the recapitulation of the theme with some significant variations (example 2.15). Here, the melody is played by the orchestra string section instead of the solo violin and it is doubled at the octave. There are also differences in the accompaniment, but the pedal motive over B remains almost identical; the only difference is the duplication at the lower octave. On (c) at m. 108, the violin recovers the lead line but in a higher register, and the orchestra replaces the original accompanying chords for a different material in eighths and sixteenths played by the winds. Rodrigo further pushes the section forward by extending the B minor harmony in mm. 108-111 and building momentum with sixteenth notes in the orchestra, preparing the listener for the even faster sixteenth-note triplets that appear in the solo violin at the start of the variations in m. 112.
Example 2.15, *Siciliana*, mm. 100-103:

The solo violin accompanies the orchestra with scales preceding the theme. These scales have to be sharply articulated with emphasis on the first note, as it is carrying the upbeat of the motive and the downbeat of the following measure. Lots of bow with great control should be used to create a big sound. I advise breaking the bow in two and ending the section up-bow with no diminuendo, as if passing the melody back to the orchestra, on the first two runs since they are marked *forte and fortissimo*. The last run is marked *piano*. I advise using one single bow as an up-bow.
After the short recapitulation, a series of three variations of the theme starts. The main difference between these variations and the development preceding them is that the original theme is easier to recognize now, mostly due to the fact that its length and fundamental structure remain unaltered. There are three variations, called in the score *Variazione I, II, and III*.

*Variazione I* (mm. 112-126) is marked *Più mosso que Tpo I e leggiero*, and presents the initial section of the exposition hidden between orchestral chords and the solo violin sixteenth-note triplets with small rhythmic variations (example 2.17). The solo violin’s triplets attract attention to themselves and develop the main melodic material, while the structure itself is
preserved by the orchestra. The first four chords (mm. 112-115) follow the same harmonic structure as the main theme found in the exposition: Bm – F-sharp – Bm – F-sharp minor or i – V – i – v. After moving through different chords, the variation arrives to F-sharp at m. 119 before coming back to B minor at *Variazione II*, mm. 127.

Example 2.17, *Siciliana*, mm. 113-114:

The solo violin executes a *sautillé* bow stroke which should be executed more on the string or off the string depending on the melodic line, as in the crescendo at m. 122 going to the diminuendo at m.125, where the bow will be increasingly on the string as we crescendo, and increasingly off as we diminuendo. I recommend performing this bow stroke closer to the frog for better control when off the string and move towards the middle when more sound is needed. I would start the *Variazione* in the first position, moving to second on the D second beat, and then moving to fifth position on the second measure with the C first finger at the last sixteenth.
Example 2.18, *Siciliana*, mm.112-114:

Variazione II (mm.117-137) corresponds to the second section of the exposition. Here, the solo violin’s thirty-second notes make the piece feel as if it has begun to move even faster and become more frantic. Rodrigo, however, displays his control of variations and utilizes the theme from the opening of *Preludio* as the accompaniment played by the solo violin, although this time in B minor, rather than E minor as in the *Preludio*. The execution should be the same as in the *Preludio*, using an even *sautillé* bow stroke. It has to be very steady and articulated since it is an accompaniment to the bassoon playing the theme and carrying the melody. Here the original melody-part is presented more clearly than in *Variazione I* and the original melody-part is presented more clearly by the bassoon alone than in all of *Variazione I*. The violin continues with its ornamentation, introducing new material that will be heavily utilized in the *Cadencia* (to be discussed later): repeated notes. Harmonically, this section repeats the same modulation from B minor (with an implied minor V in mm. 130, example 2.19) to D minor (also with a minor V in mm. 134) as in the second section of the exposition. At mm. 136, the harmony begins to change and new chords are introduced that move the piece toward mm. 142, which marks the start of close of *Variazione II*, not too far removed from the structure found in Theme 1a of the exposition. An extension over the note A (mm. 142-147) leads to *Variazione III*. 
Example 2.19, *Siciliana*, mm. 116-132:

Example 2.20, *Siciliana*, mm. 129-130:

The solo violin should be aware of the rhythm and pattern differences in this section. At m. 147, take time to place the downbeat at m. 148.
Comparing the length of Variazione I and II with the original exposition, we notice that Variazione I has two more measures, which correspond to a small extension of the violin solo, and Variazione II has five more measures, also corresponding to an extension; in the latter case the orchestra also function as an ostinato. The trills create instability and at the same time create a static tension, laying the groundwork for the third variation in the key of D minor. This confirms that these units are a recapitulation of the original theme with some variations, and not an elaboration of the original theme as in the development unit.
Variazione III again presents Theme Ia, though this time in the key of D minor, as in the second half of the exposition, Theme Ib. Here the clarinet joins the ornamentation of the violin, while the flute and oboe play the melody an octave lower with chordal accompaniment by the strings.
Example 2.22, *Siciliana*, mm. 148-150:
Harmonically, *Variazione III* begins the same as Theme Ia in the exposition (i – V – i – v) and continues moving in a similar fashion in m. 155, where we find stacked fifths played by the string section instead of a V chord as in Theme Ia. More importantly, however, is the increased rhythmic activity in the orchestra, joining the thirty-second notes of the violin with the melody being harmonized by and passed down to the lower instruments. The fast orchestral passages serve to transition to the sextuplets in the orchestra in mm. 156. The solo violin plays *fortissimo* sextuplets, which require lots of bow and vibrato on the upper voices, especially in mm. 156-158, where the upper voices carry the melodic line culminating at m. 159.

Example 2.23, *Siciliana*, mm. 156-159:

The heavy ornamentation throughout the three variations becomes more intense and leads to the *Cadencia*, the central unit and the climax of the piece.
**Cadencia, mm. 159-205**

The Cadencia has the most developed material, making it harder to identify the elements of the melody (but it is still an elaboration of the theme). The violin is unaccompanied here here, and as mentioned before, the level of difficulty clearly indicates that the purpose is to let the violinist shine. Rodrigo makes use of a very similar melodically articulated idea in the Preludio and in his unaccompanied violin *Capriccio, Offrenda a Pablo Sarasate* (Tribute to Pablo Sarasate); this time, however, in *forte* dynamic and marked as *Piú allegro que tempo I e con bravura*. Notice how Rodrigo uses thirds, fourths, and fifths in his lineal harmony, as well as the relationship between the fifths and thirds.

Example 2.24, *Siciliana*, mm. 169-172:

Measures 159 to 168 serve as an introduction to the Cadencia and give a sense of wanting to resolve by the constant repetition of the stubborn A culminating in mm. 166-168. All of this section should be played in first position with an open A string. Showcase the accents starting at mm. 163-166 and make use of a harmonic at the A on the second beat moving to seventh position. Move towards the frog to produce a clear staccato of the repeated A.
Example 2.25, *Siciliana*, mm. 159-168:

Starting at the second beat of m. 168, the character should change and the melodic line marked with accents should be clear. This is very difficult considering the constant crossing of strings and also the rapid scales, so it is important to have the bow very close to the strings, towards the frog. Controlling and minimizing all movements will help. At mm. 172, 175, and 176, before the scales, it is advisable to make a little stop to clearly place the first note of each scale.

I suggest avoiding string crossings as much as possible to maintain a steady bounce of the bow. This can be difficult in the *Cadencia* since the range Rodrigo chooses is quite wide. I suggest moving to third position at the last beat of m. 171 and staying in that position until moving to second at m. 172 (example 2.26). The same thing happens in mm. 176-177.
In m. 186 there is a comma that should be emphasized. This small rest will give importance to the initiation of the end of the *Cadencia*. At m. 201, although no accent is written on the B downbeat, I prefer accentuating it to articulate the phrasing on each measure’s downbeat B – C-sharp – D-sharp. No *ritardando* should be used on this ending and it should be connecting to the Coda just by the repetition of the B as the upbeat of the theme at m. 206 and the V of E minor, the key of the coda.
There is a high level of tension here—created in part by the short notes and repeated notes, both elements that are not characteristic of the theme (example 2.28). Compared to the rest of the sections, the Cadencia has less of a relationship to the theme (it still consists of a development of the exposition, but with more extensive elaboration), which increases the tension as we move further and further away from the original theme. The time signature change from 3/8 to 3/4 was probably made for practical writing reasons, and has no bearing on the structure of the Cadencia. The time signature changes last until the end of the Cadencia at m. 205, where it returns to the original 3/8.

Example 2.29, Siciliana, mm. 159-162:

Moreover, Rodrigo uses accents to break the stasis that accrues in the Cadencia and make it sound unpredictable and more lively. The accent patterns are unique to this section and change throughout the section. Accents appear on every beat (mm. 172, 173, 177, etc.), only at the downbeats (mm. 193, 194, 202, etc.), and at the first beat, second beat (third sixteenth-note) and last beat (mm. 197-199). See example 2.30. As the cadenza comes to a close at m. 202, the accents occur on every downbeat. These accents function in a similar way to the increased
rhythmic activity at the end of a section: increasing tension and in this instance, compressing the momentum of the Cadencia in its center.

Example 2.30, Siciliana, mm. 198-199:

Coda, mm. 206-249

The coda is divided into two main sections. The first comprises mm. 206-218 and consists of another variation of the theme. The melody is an exact transposition to the key of E minor of the first part of the exposition played by the violin (a fifth lower). The accompaniment is quite different, seemingly influenced by the previous Cadencia section. It combines straight sixteenths and sixteenth-note triplets to ornament the melody without overstepping and becoming the focus. Interestingly, this accompaniment is the exact melody played by the violin in Variazione I, but here is transposed to E minor. It is particularly interesting to see how Rodrigo combines both the exposition and the variations at the Coda.

This whole section is to be played on the G string, which allows the soloist to focus on sound and vibrato. Since here the orchestra accompaniment is heavier and more sound is needed, I suggest using the whole bow and a broad vibrato.

The harmony of Theme 1a remains present, but its rhythmic presentation is changed (example 2.31). The cellos perform a repeated pattern underneath with repeated sixteenths of
E – B – E – B – E – B; this is sort of an ostinato figure that does not change until m. 214.

Starting in m. 218, the parallelism between the coda and the exposition ends at the start of the second coda section.

Example 2.31, *Siciliana*, mm. 206-207:

![Musical Example](image)

The second section (mm. 219 - end) resembles the development unit, presenting an inversion of the first measures of Theme 1a and other segmented materials. Syncopated rhythmic figures performed by the cellos contribute to a sense of instability, as if pushing the piece forward toward the end. This section also uses the i – V – i – v at mm. 223-226 (the G-sharp in m. 223 seems to be a passing tone, taken from B harmonic minor) and moves through D minor, similar to the exposition and other places in the movement (mm. 227; B natural serving as a coloring tone in the upper voice, moving from B to C to D, then C-sharp).
Example 2.32, *Siciliana*, mm. 226-233:

The ascending motion of the melody should be clearly emphasized, especially at the arrival in m. 226 of the A, the highest register of the *Coda*, which will take as downward to the end of the movement. *Poco rit.* starting at m. 229 allows the violinist plenty of time to enjoy the glissando at m. 231. In mm. 243-244, I propose remaining in second position until the last E first finger m. 244 shift to seventh position, so you can place the last B on time and without risking intonation problems.
Example 2.33, *Siciliana*, mm. 240-end:

This section is used to modulate back to B minor, the original key of the piece. In m. 234, Rodrigo returns to the B pedal played by the strings just as in the exposition. The return of the pedal tone is probably used to give the movement a better sense of closure, since in a way it returns full circle, except that here, the theme is inverted and a fifth above the original. Interestingly, there is no minor V chord here as is found in the Exposition and throughout the rest of the movement.

Example 2.34, *Siciliana*, mm. 234-239:
Closing Remarks

This movement represents an excellent combination of old tradition and new compositional techniques. The *Siciliana* style is renewed without losing its essence. Along with traditional elements, we find an interesting form created from four different levels of development of the material: exposition (original), development, variation, and cadenza. Also, the simple harmonic structure of the theme (characteristic of the old tradition of the *Siciliana*) is enriched in different ways throughout the movement, using dissonances and modulations that belong to a newer musical era. Another aspect that is well resolved in the piece is the difficulty of the violin part, which helps to organize the form and at the same time makes the violinist stand out.

The movement goes through several variations of the theme to the *Cadencia*, the center point of the movement and a display of the pinnacle of thematic development and virtuosity of the soloist. The primary technical difficulty for the soloist arises from the sound production and, as in the *Preludio*, the control and articulation of the *sautillé* bow stroke. The theme from *Preludio* is brought back to the *Siciliana* as material to compliment the melody during the variations section. Rodrigo’s tendency to use the cyclical form may have been a clear influence in style from the *Schola Cantorum* and during his years in Paris where he studied with Paul Dukas. As a whole, this movement in particular requires an understanding of the score and perfect communication between the soloist and orchestra; only then will a performance of the movement be a success.
Rondino

In the Preface to the *Concierto de Estío*, Rodrigo describes the final movement as follows:

The ‘Rondino’, at least in its creation and elaboration, is the most consciously composed of the three movements. My intention was to trace with its theme a kind of harmonic and formal circle: that is, that the refrain should circle around a pre-established pattern – ten successive appearances of the main theme, without being at all developed, and without being intercalated between these ten expositions, which appear rather as ‘variants’ than as variations, since the word ‘variation’ seems rather pretentious in this case. The violin pirouettes upon harmonic bases made up of tonic, subdominant and dominant foundations, around which the other instruments ride in sudden flights to sometimes distant keys, though contained within the imposed tonal orbit, describing a magic circle which is repeated three times.\(^{55}\)

*Rondino* is structured in a theme-and-variations form. There are nine variations where the musical elements that are presented in the theme are elaborated in different aspects including rhythm, melody, harmony, dynamics, and instrumentation, among others. The length of each variation is different due to these elaborations, and also because of changes in the internal structure such as the presence or absence of introductory and concluding units, repetitions, or extensions. The third variation is the shortest at nineteen measures, and the eighth variation is the longest at forty-nine measures. There are also differences between the degree of similarity from each variation and the original theme. The melody is an important factor in this aspect. While the original melody keeps most of its characteristics and only the background elements are elaborated, the variation has a stronger affinity with the original theme, with the macrostructure of theme and variations becoming more clear. When the main melody is heavily elaborated, the correspondence with the original theme becomes more diffuse, and consequently, the macrostructure, too. In any case, there are some other resources that help build unity and clarity in the form. Key center changes, for example, follow a repetitive scheme, making it more

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\(^{55}\) Rodrigo, *Concierto de Estío*, Prologue.
predictable when a new variation has started. There is always a modulation between one
variation and the next, and there are only three key centers: E major, A major and B major.
Another resource that helps organize the structure is the use of introductory and concluding units.
Originally presented in the theme, the elements of these units are used throughout the piece to
emphasize the limits of the variations.

Below is a proportional scheme of the form with the different variations and the measure
numbers indicating the beginning of each one.

<table>
<thead>
<tr>
<th>Theme</th>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
<th>VI</th>
<th>VII</th>
<th>VIII</th>
<th>IX</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>42</td>
<td>68</td>
<td>93</td>
<td>112</td>
<td>158</td>
<td>175</td>
<td>215</td>
<td>235</td>
<td>279-311</td>
</tr>
</tbody>
</table>

Harmony and Compositional Techniques

A harmonic analysis of the piece reflects a predominant use of functional harmony. The
key center is E major, which is the tonic of the theme. The piece starts and ends in this key, but
there are several modulations in between: each variation is presented in a different key than the
previous one. These modulations follow always a specific sequence: tonic – subdominant –
dominant – tonic. For instance, if the original theme is in the key of E major, the first variation
will be in the key of A major, the second in B major, and the third in E major again. The
sequence then starts over, modulating to the key of A major for the fourth variation, and to B
major for the fifth and so on. There are no key signature changes written for all these
modulations. Only in mm. 204, 214, and 235 are key changes written, but just the last one
represents the key of the variation. The others are just used for more clarity during the
modulation.
The basic harmonic structure of the piece is built upon the dominant-tonic function and is present as a constitutive part of the main elements of the theme. The melody itself is based on this function, emphasizing the E and B. Moreover, the accompanying material too focuses on this dominant-tonic relationship: the ostinato in the lower voices highlights this in each measure, ending with the descending fifth between B and E in mm. 16-17.

The use of dissonance is also extensive and is often the result of different compositional techniques applied during the variations. Techniques such as the addition of fixed intervals to the melody, superimposition of different structures, ornamental added notes, and even such things as bi- and polytonality.

A final important characteristic element in this movement is the constant change of octaves that affects the performance of the soloist due to the technical challenge of wide shifts. It is an essential part in the main melody and is used in different ways throughout the variations. If we take a close look at the melody, it only has four different notes, but by placing them in different octaves, Rodrigo creates a distinct feel to the movement, making it less predictable.

Throughout the movement, it is crucial for the soloist to understand the relation between all the orchestra members relating to the different statements of the theme. It is a big exercise of chamber music. Without this deep understanding of the piece there will be no possibility of achieving a good performance of this movement. It is a challenge due to constant changes of time signatures, syncopations, texture, and speed.

*Theme, mm. 1-41*

The tempo mark of this movement is *Allegro ma non troppo* (be aware of an erratum in the violin part which says *Andantino* instead). The theme has an introduction of three measures, a
period of two parallel phrases (six measures antecedent and eight measures consequent), then a variated repetition of the period, and a section of twelve measures that concludes the theme and transitions to the first variation.

The introduction is presented by the orchestra. It has an ostinato performed by the cellos and cello-bass that continues unmodified until the end of the repetition of the period. This ostinato has a regular rhythm in eighth notes and stays over the tonic and the fifth (E – B), with a dissonance on the second downbeat (B-sharp – C-natural). The ostinato acts as a pedal tone under the melody. The wind section introduces a repetitive rhythmical pattern with a Spanish flavor already heard in the first movement (this shows how all movements are connected to the first one, Preludio, as if Rodrigo initiated the whole concerto with this movement as the basic idea), and it repeats the note B in two different octaves. Measures 2 and 3 have a small rhythmical variation prolonging motive. The French horn also introduces the glissando element that will become a main melodic trait throughout the movement.

Example 3.1, Rondino, mm. 1-2:

In the first presentation of the theme, the period is played by the violin (Example 3.2). Then the orchestra plays it in the repetition. It consists mainly of quarters and eighths over only four notes: E, G, F and B. This economy of notes is compensated with a wide melodic range. The notes are played at different octaves, resulting in an interesting use of register and intervals
(Example 3.2). Harmonically it moves from notes of the chord E major (tonic) to B major (dominant) and back. It starts with the note B (fifth) and ends in the note G (third).

The register is so wide that it becomes a real challenge for the violinist to execute. There is a tempo mark of $\text{j=122-126}$, which makes it very fast. There is no anchor position to set the left hand, so great control over the hand is needed. The first beat is already a challenge. Arriving from the B first position to the accentuated high B in eighth position requires great precision. The first beat is highly important; it is not only the downbeat, but also the beginning of the melody and violin presentation. The grace note should be anticipated so the downbeat is clear.

Some violinists opt to just erase the grace note and start on the downbeat directly (e.g. youtube Igor Malinovsky\textsuperscript{56}). The whole movement has a clear marcato character. Each quarter note should be played in martelé (“hammered” in French), a bow stroke performed by commencing the note with a “pinch” or a crisp attack holding the note with pressure against the string and releasing the pressure right after continuing with high speed bow. Use spicatto on the eighth notes at the frog of the bow. Use the first E to move to the frog.

The repetition of the E is a good place to shift. Also, the high Bs at mm. 6 and 8 can be performed as harmonics to help with the shift (example 3.2).

Example 3.2, Rondino, mm. 4-17:

Antecedent (a)

Consequent (a’)

The consequent phrase (a’) is two measures longer, and moves harmonically to the dominant and back. It has an ornament to the first notes (instead of B – G – E it adds a sensible minor second to each note, repeated in sixteenth-notes in different octaves) and ends in E (tonic).

Phrase a’ once again presents the challenge of wide shifts to the violinist. I can offer some options as to minimize these shifts (example 3.2). On the first beat of m. 10, we can play the last B as a harmonic on the E string fourth finger to avoid movement; in the second beat, we can start in third position (1-3-4 fingers) to make the shift shorter; and in the first beat of m. 11, we can play in first position, going to the E in fourth as a harmonic. In the last beat of m. 11 we can play the second E as an open string or go an octave higher as a harmonic to position our hand in fifth position for the following phrase. In m. 16, I recommend starting in first position with the F going to the octave with second finger to assure the intonation of the B fourth finger. As for the bowing, starting in m. 12 the spicatto should be played at the frog energetically and very rhythmically.
The accompaniment of the phrase consists in two different motives that repeat until the end. One motive is the one presented in the introduction played by the cellos and bass, and the other one is a triplet of sixteenth-notes acting as pass notes around G or B (also happening in the introduction), corresponding to tonic and dominant in the main melody, tied to an eighth and to a quarter note (example 3.3). There is an exception in m. 13, where the melody plays notes of the tonic (E), while this motive stays in the dominant (it acts as a pedal tone together with the bass motive).

Example 3.3, *Rondino*, mm. 4-16:

![Example 3.3](image)

The repetition of the phrase presents the melody played by the first violins of the orchestra. It has just small differences with the original sentence, like notes played in different octaves and no ornaments at the beginning of each phrase. The orchestra accompaniment to the theme becomes more elaborate, with the wind section playing both motives, the octaves (example 3.1) and the triplets (example 3.3). The violin is absent in the first phrase and then enters, doubling and ornamenting the main melody in sixteenths and eighths. It plays double and triple stops at intervals of fourth and/or fifths.

At m. 22 the violin enters very energetically with staccato bowings that I recommend playing at the frog for more strength. Flute 1 and clarinet 1 are playing the theme while the solo violin does a variation. The violinist must be aware of the communication between instruments and play with them starting at the second beat of m. 24 (example 3.4).
Example 3.4, Rondino, mm. 22-30:
The chords are played at very high speed so I recommend simplifying fingerings. I would eliminate the slur at the last beat of m. 25, and would keep the motion of the bow up-down all the way through (example 3.5). Although using half position to execute the chords would be a reasonable way to go, I recommend avoiding them. The reason for that is that there is barely time to do so and it would interfere with the clarity of the phrasing which is the most important consideration for the violinist (i.e., as in m. 26 León Ara recommends half position. I do not. I would try to simplify even if some notes are left out. Having the first finger flat in m. 27 can help produce the fifths).

Example 3.5, *Rondino*, mm. 22-30:

The concluding part of the theme can be divided into two sections that exchange melody. The first one, mm. 30-35, has the tonic chord in half notes repeated six times by the violin while the winds play arpeggios of sixteenths; the second section mm. 36-40 continues with this motive, but the violin starts playing an arpeggio in sixteenths over the notes B – E – A – E (tonic) although starting with the A giving a feel of A major. The chords in mm. 30-35 should be performed with the lower half of the chord played before the downbeat having the higher notes.
of the chord, B – E, carring the phrase. Use very little bow for the bottom of the chord, leaving the rest for the upper voice and playing with great strength. At mm. 36-39, the sixteenths should be very articulated, using the whole bow for strength and accentuating the A first beat at every measure.

Example 3.6, Rondino, mm. 30-40:

The pedal tone motive in the orchestra (cellos) has a small variation in the second section. The B-sharp is removed from the second downbeat and the last upbeat plays D-natural instead of B. All of this section is a modulation to Variazione I, which presents the theme in A major.

Variazione, mm. 42-67

Here the theme is presented in the key of A major. After an introduction of three measures by the French horns, the violin plays the main phrase adding fourths, fifths and/or octaves like in the repetition of the original theme (a)’ (once again an harmonic stylistic choice very common in Rodrigo’s tonal music fabric as seen in Preludio and Siciliana). It also adds some ornaments and elaborates the end of the first phrase and the beginning of the second phrase with sixteenth notes, adding passing notes and intervals of minor seconds (also another of Rodrigo’s harmonic traits).
In m. 45, the violinist’s chords should be performed with articulated *martelé* and with vibrato. The theme in eighth notes starting at m. 46 are staccato, better played in the frog using a small amount of bow. Articulation is key to maintain its rhythmical character. At the chords, the violinist must decide which notes are carrying the melodic line and therefore give the melodic weight to those. The execution of these chords are a challenge, with the added difficulty of the grace notes in mm. 47 and 49. I would advise focusing on the execution of the chords, maintaining a steady rhythm and pulse.

Example 3.7, *Rondino*, mm. 45-49:

![Musical notation]

Starting in m. 50 we have a crescendo directing the violinist to the downbeat of m. 51. This downbeat must be emphasized for melodic purposes. It leads us through a decrescendo to the next consequent phrase. At m. 50, I recommend playing the first sixteenth of the second beat with second finger and the A with the first. The downbeat at m. 51 should be played with the third finger, shifting down on every slur (example 3.8). In mm. 52-57, I suggest, as in the Theme, keeping bowings up-down without slurring them, and playing at the frog. The violinist is sharing the melody with the winds and must be rhythmically precise. The chords starting at m. 58 should be played in first position going to second on the upper voices, A – E (example 3.9).
Example 3.8, *Rondino*, mm. 50-53:

Example 3.9, *Rondino*, mm. 58-59:

Throughout this variation, the orchestra continues accompanying without many changes from the Theme, although orchestrated slightly different. There is no repetition of the phrase in this variation. The concluding section has no significant differences.

*Variazione II, mm. 68-92*

The winds present the first phrase of the theme in B major, with a major third added below each note, resulting in a superposition of the theme in G♯ major. The motive on the strings is transformed into a repeated chord with the notes B – C-sharp – E-sharp – F-sharp. The violin enters in m. 73 playing what should be the consequent phrase, but instead it repeats the antecedent. It has rhythmic variations and ornaments added but can be identified because of its beginning, its shorter length, and its conclusion with the third note of the chord (D-sharp).
The violin entrance, m. 73, should start with the bow on the string, creating accents on the up bows all the way through to the arrival of the sixteenths in m. 75. These measures are best played in staccato close to the frog for more strength. I suggest starting in fourth position and moving to third in the following measure (example 3.10). In m. 75, second beat, we should use the F-sharp as an anchor throughout mm. 75-78 to execute the fourth finger extension without loosing control over the left hand. This phrase will be repeated one more time (mm. 80-84) and then elaborated to modulate to the key of E major (mm. 84-88), which is the key of the next variation. First the oboe (mm.75-79)- and then the flute (mm. 82-84) play the main notes of the melody in the violin but one eighth later, like a kind of echo, creating a sense of instability. When the orchestra plays the last repetition of each note, the violin is already playing the next note of the melody.

Example 3.10, *Rondino*, mm. 73-78:

In mm. 88-89 I would move to sixth position in m. 89 to use the G – C-sharp first finger as an anchor taking us to the next variation. Precise articulation is needed on downbeats to perform, together with the flutes, eighths leading to a decrescendo leading to variation III in *piano* dynamic.
The theme returns to the original key of E major, but this time the harmony involved is rather atonal. There is no evident structure beneath the orchestra’s dissonant counterpoint. The winds present the theme in the downbeats, and there are also other fragments of the theme that can be identified in other keys. But the rest of the notes in the counterpoint create a dissonant harmony.

*Variazione III, mm. 93-111*

The theme returns to the original key of E major, but this time the harmony involved is rather atonal. There is no evident structure beneath the orchestra’s dissonant counterpoint. The winds present the theme in the downbeats, and there are also other fragments of the theme that can be identified in other keys. But the rest of the notes in the counterpoint create a dissonant harmony.
Example 3.12, *Rondino*, mm. 93-100:
The violin duplicates the melody with added notes ornamenting it in sixteenths. At m. 93, the phrasing continues uninterrupted. Understanding that this is a new variation will help the violinist place all the melodic emphasis. At m. 93, the G-sharp should be third finger and in m. 94, the E can be open string to facilitate the shift to first position.

Example 3.13, *Rondino*, mm. 93-94:

In mm. 99-100, there is a concluding unit of minor seconds alternated in different octaves (as an elaboration from the original) followed by some elaborated elements of the original introduction. In m. 98, move to third position on the G-sharp followed by the F-sharp in second position, starting the octaves. Accentuate all downbeats clearly and at m. 106 intensify the dissonance in ***fff*** dynamic, vibrating the chord and utilizing a heavy, big sound.
Example 3.14, *Rondino*, mm. 97-103:

*Variazione IV*, mm. 112-157

This is the longest variation of the piece. There is an important rhythmic contrast in this variation. It is the first time that silence appears simultaneously in both the orchestra and the soloist. Each note is separated from the next by an eighth rest. The melody is in A major with seconds added to each note as appoggiatura. Throughout this passage, I suggest placing the bow at the frog using short bow-strokes to intensify the melodic line. At m. 118, the grace note should be played as open string since there is not much time for the shift and keeping the pulse is a priority. Be aware of the difficulty in intonation produced by the small distance between the ornaments and the notes.
Example 3.15, *Rondino*, mm. 119-120:

The accompaniment is an elaboration of the original motive repeating two chords that could be interpreted as B11 and Amaj7. The second phrase of the sentence (m. 119) is doubled by the flutes, but as in *Variazione II*, one of the voices starts earlier than the other, in this case one quarter note earlier. Also it is not the consequent phrase, but the antecedent again. These two repetitions are separated by two measures (mm. 117-119) with elements of the dissonant chords concluding section of the previous variation.
Example 3.16, *Rondino*, mm. 117-120:

After this unit, there is another presentation of the theme, m. 125. It starts like a repetition of the last phrase, with a different elaboration of the melody in the violin (return to the eighths rhythm without silences and octave changes). But just one measure later the winds start playing the melody in the key of D major. The result is the theme presented in two different keys simultaneously: A major and D major. As the violinist transitions from m. 124 to m. 125, the left hand should stay at the same position and move with the E since the distances are so small and shift stability is the goal. At m. 127, the violinist should move back to the E with the first finger.
Then, in the consequent phrase at m. 131, the flutes continue playing the theme in D major, but the clarinets take the melody in A major, and the violin changes to G major. This results in three simultaneous presentations of the theme in three different keys: A major, D major and G major. With *ff* at m. 131, the violinist has the possibility of expanding the sound. This section should be played very energetically, with lots of sound, vibrating every note. Start up-bow to be at the frog for the dotted eighths spicatto bowings. In m. 133 after the slur, the dotted eighth should be played down-bow to have the following slur up bow again and to maintain the same pattern.
At m. 142 we have a third repetition of the theme which makes this variation the longest of the piece. The violin presents a diminution of the melody in triplets in the key of G major with some ornaments added. Big sound is still required, achieved through long *detaché*\(^{57}\) bowings. The clarinets play the elaboration of the beginning of this variation in the key of A major, and the oboes do the same, starting one measure latter in the key of E major.

Once again, understanding every detail related to the theme and its different variations and orchestration will help the violinist express the melodic articulation adequately.

A final modulation from mm. 142-151 extends the development of these elements, including the new presentation of parts of the theme in other keys such as F-sharp, adding new ornaments in the violin line (sextuplets). All of these elements create a sense of chaos that is abruptly interrupted at m. 152 with the solo violin playing F-sharp chords alone, as the motive-concluding section of *Variazione II*. At mm. 156-157, the French horns playing a single B will lead us to the key of the next variation: B major.

*Variazione V, mm. 158-174*

The first phrase of the theme is presented by the bassoons in the key of B major with a minor second added below each note. There is an accompaniment by the French horns of a single note, the tonic B, always repeated on the upbeat. The solo violin enters at m. 163 playing an elaboration of the theme. The violinist should be aware of the written accents in the melodic line, since they carry the melody. These accents can be achieved at the frog of the bow by using a strong fast-speed attack while utilizing a small amount of bow. At m. 166, the bassoons interrupt, resuming with the consequent phrase.

\(^{57}\) *Detaché* is a bow stroke where every note is separated although evenly played producing a smooth exchange with no accents.
Example 3.19, *Rondino*, mm. 163-171:

The violin starts modulating to the key of the next variation, E major, at m. 170, while the orchestra keeps playing the melody in the key of B major. The quintuplets ending m. 172 need to be performed with large amounts of bow to help moving to the tip and achieve a big accentuated arrival at the up-bow of m. 173. Move again quickly to the frog to play the pizzicatos *a tempo* in the second beat. I suggest staying in second position on the quintuplet until the E first finger, then moving back to first position (example 3.20). Measures 173-174 conclude the presentation of the theme with chords in the violin and the tonic B (V of E major) with the added minor second below repeated in different octaves in the orchestra. Once again Rodrigo uses the chords played by the soloist to move to the next variation.
Example 3.20, *Rondino*, mm. 163-174:
**Variazione VI, mm. 175- 214**

This variation is not marked in the piano reduction or violin solo part, only in the orchestra score. The Errata page does not acknowledge it either.

The theme is presented in E major by the French horns and trumpets, accompanied by a tremolo played by the flutes in the higher registry with the notes C♯ – D♯ – E. The consequent phrase has some other ornaments in the accompaniment including the solo violin at mm. 182-184 with sixteenths emphasizing the E-major key. The high E should be performed as a harmonic going to a non-harmonic at the downbeat of m. 183 since the fourth finger will serve as an anchor to the whole measure. The last E could be harmonic again.

Example 3.21, *Rondino*, mm. 182-184:

![Musical example 3.21](image)

In measure 188 the violin presents the theme with changes in the rhythm, time signature, and harmonic progression. Instead of the original tonic-dominant-tonic progression, it is now tonic-subdominant-tonic-dominant. The orchestra accompanies with basic triads of this harmony and steady eighths. Coordinating the orchestra’s and the soloist’s eighth notes will result in an energetic and articulated performance. The violinist needs to play short, accentuated bow strokes at the frog with emphasis on the downbeats (example 3.22). Also, understanding time signature changes and articulating them clearly will help with the success of this variation. The consequent phrase of the sentence, mm. 197-205, is presented by the string section, while the solo violin
ornaments it with sixteenths. Once again, the soloist must understand the melodic line and bring it to life through articulation.

Example 3.22, *Rondino*, mm. 188-196:

After the presentation of the second theme, an ascending scale played by the violin in mm. 205-206 connects to a final presentation by the soloist of the theme in the key of D-flat major. The last measure of this variation, m. 214, modulates to the key of the following variation, A major. The violin’s last note, in m. 215, should be played with strength since it is a downbeat as well as the entrance of *Variazione VII*. 
Variazione VII, mm. 215-234

Using staccato, the contrabass plays both the accentuated melody in the key of A major and the repeated A in the upbeat as a pedal tone, while the solo violin enters playing a chromatic descending scale in sixteenths. The chromatic scale must be performed a tempo with off-the-string sautille bow strokes, paying special attention to the downbeats. The consequent phrase is doubled and ornamented by the solo violin. (See fingerings options in example 3.23.) In this second phrase, the flutes imitate the chromatic descending scale of the violin and then modulate with the violin to the key of B major, inserting D-sharp and A-sharp in the concluding chords unit, in mm. 231-234. The solo violin once again ends the variation in an ostinato set of chords in minor seconds D-sharp – E.

Example 3.23, Rondino, mm. 219-229:

Variazione VIII, mm. 235-278

In this variation, the melody in B major is presented like a canon. The first voice starts with the trumpet at the downbeat of m. 235, followed by the French horns on the second beat and then the flutes and clarinets doubling the melody in B major and F-sharp major on the downbeat of m. 236. The violin also starts playing the theme at m. 235, but with ornaments and rhythmic
variations that will shorten it by a half of its original duration (it is played in tuplets and some repeated notes in the original have been removed). All this is completed by some added notes from the winds at m. 241, emphasizing the harmony F-sharp – B – D-sharp as tonic. This motive will become the motor to the transition that starts in m. 246, characterized by a faster and constant rhythm in sixteenths. This new section has the melody masked between the ornaments and secondary motives. The harmony and main notes are present, but the heavy elaboration makes this section sound more like an extension or transition to the next variation, which starts 34 measures later.

Wide shifts, string exchanges, and recurring off-beat accents make this section particularly challenging. As in previous variations, a knowledge of where the downbeats are and an understanding of time signature changes are essential for the coherence of this section. The soloist must restrain the use of the bow, trying to articulate as precisely as possible. There is a dialogue happening between the orchestra and the soloist that is important to bring out, and this requires coordinating accents with the flutes and clarinets in mm. 253-261.
Example 3.24, *Rondino*, mm. 254-259:
Starting at *Variazione VIII*, the violinist goes through very difficult passages because of its speed and change of register. There is not much the soloist can do to produce a big and full sound. I advise the orchestra to hold back from playing too loudly and covering the soloist, since these passages are heavily orchestrated.

*Variazione IX, mm. 279-311*

This is the last variation of the piece. The same technical issues are presented in the violin part, which becomes even more frantic starting at m. 298. *Variazione IX* returns to the key of E major and presents the theme similar to the original. The ostinato returns unmodified. The melody is played by the strings and the winds without important modifications, just doubled at the octave. The consequent phrase is played by the solo violin at m. 285 with the original ornaments, but instead of concluding the phrase in the tonic, it extends the motive and creates an accelerando, first with the use of tuplets, then sixteenths, and finally with the tempo indication *Molto animato*. In mm. 286-294, I suggest having the E first finger as an anchor for the entire passage.

Example 3.25, *Rondino*, mm. 286-293:
The orchestra is not affected by the rhythmic accelerando and keeps the same ostinato in eighth notes, creating a contrast with the violin. The strings accompany with elements of the melody, also without rhythmic accelerando. The tempo indication *Molto Animato* at m. 298 leads to the final measures, where a fast ascending scale and trills in the violin resolve in a descending motive over the notes of the melody in left-hand pizzicatos by the soloist (the last pizzicato, E, can be performed with the right hand if needed) and then the final tonic chord.

Example 3.26, *Rondino*, mm. 305-311:
Closing Remarks

The theme-and-variations form has been exploited by composers for several centuries and has been especially adopted by Spanish composers since the Renaissance or even earlier. The simplicity of immediate repetition of a structural unit allows a high degree of freedom in the development of ideas without losing coherence, and the *Rondino* is a good example of this. It manages to keep a clear perception of the form while developing the theme in very different ways. There are different kinds of ornamentation, an important rhythmic elaboration and a wide range of harmonic resources that enrich the piece and capture the attention of the audience. Further, dynamics, textures and registers are used wisely to clarify the form, create contrast, and give variety to the musical elements. The use of different instrumentations to carry the melody throughout the different variations is masterfully done. Rodrigo uses the orchestra to support and enlarge the many timbres of the solo violin. In summary, this is a good demonstration of how to develop a simple musical idea employing different compositional techniques without losing the unity of the musical form.

Moreover, the use of dissonance is also extensive and is often the result of different compositional techniques applied during the variations. Techniques such as the addition of fixed intervals to the melody, superimposition of different structures, ornamental added notes, and even such things as bi- and polytonality.

Rodrigo’s *Concierto de Estío* is short in length—about twenty-two minutes, compared to some other violin concertos (Beethoven, Brahms or Sibelius) that last about forty minutes. This by itself can be a challenge to the common practice of concert programming, but because of its mesmerizing melodies, its luminous energy, and its ability to capture its listeners through its
unique lyricism and genuine originality, the *Concierto de Estío* is the perfect piece to add to any program.
Concierto de estío

By courtesy of Ediciones Joaquín Rodrigo and Agustín León Ara, Spain.
Appendix 2

Concierto de estío

Pie de erratas
Errata

Violín solista
Violín solo

I.- Preludio

Pág. 4 - 7º compás antes del 5
Page 4 - 7th bar before 5

Pág. 6 - 6º y 8º compases después de 10 debe ser fa doble sostenido.
Page 6 - 6th and 8th bars after 10 The F should be double sharp.

II.- Siciliana

Pág. 9 - Compases 12, 13, 14 y 15 después de 3 8º-
Page 9 - Bars 12th, 13th, 14th and 15th after 3 8th-
Conclusion

The *Concierto de Estío* stands alone as a unique and original contribution to the violin-concerto literature. Rodrigo exploited and expanded the neoclassical concepts elaborated by some violin concertos of the beginning of the twentieth century, such as those by Stravinsky and Prokofiev, and he blended the neoclassical aesthetic with the Spanish idiom. It is that fusion that gives the *Concierto de Estío* its distinctive voice and emotional impact.

The *Concierto* incorporated key elements of Rodrigo’s musical language: emotional, lyrical melodies, effective explorations of the harmonic interval of the second, and sonorities based on fourths. He used such Spanish elements as the descending Phrygian mode, known as the Andalusian or flamenco mode, as well as rhythms in triple meter, and the variation form so characteristic of Spanish composers. The Spanish tradition’s melodic variety and the energy of its intense rhythmic patterns offered him an outstanding resource for his compositions as well.

Rodrigo looked for inspiration in masterworks from the past and borrowed melodies more from Castilian rather than Andalusian tradition. He did not restrict himself to representing one narrow strain of Spanish folklore (the Andalusian), like many composers had done before him, but rather embraced in his aesthetics the entire spectrum of Spanish musical idioms from every province. He drew inspiration not only from the nineteenth-century composers Albéniz, Granados, and Falla, but also from the aristocratic mode of the eighteenth century best represented by the tonadillas (Spanish light musical theater). Rodrigo was a nationalist, but first and foremost he was a *neocasticista*. He created a style inspired by the music of the Spain’s golden ages—the Renaissance and the Baroque period—and infused it with sophisticated, somewhat modern rhythms, and harmonic elements. He consciously eschewed European avant-
garde idioms, preferring, in his words, “to stay faithful to a tradition.” For Rodrigo, this meant utilizing strong doses of tonality, neoclassicism, and folklorism to create a clearly national music. Staying away from the hegemony of the Austro-German countries, France, Italy and England, he added a unique Spanish cultural frame of reference to his music, generating an individual approach to his creative process.

The twentieth century was a time of intellectual turbulence, during which new musical languages were created all across Europe. Rodrigo, whose life spanned virtually the entire century, stayed true to a personal voice, deeply Spanish in character, that identified him and set him apart. He understood the innovative forms and idioms that seemed to be everywhere on Europe’s musical landscape, and used them sporadically. As this study has shown, his compositions for violin offer examples of atonality and polytonality. He was, however, more inspired by and committed to neoclassicism. This compositional conservatism caused him to be criticized as anti-progressive and anti-modernist in his own time, and even today, has kept his contribution from being fully recognized.

Rodrigo’s voice came out of a nation that encompasses radically diverse ethnicities, each with its own autonomous culture and sometimes with its own language (as in Catalonia, Basque Country, and Galicia). Spanish culture also reflects the influence of cultures it has absorbed—Jewish, Moorish, Arabian, and Gypsy. Spanish music, in particular, absorbed these varied influences, drawing from the chants of Catholic, Byzantine and Jewish traditions, as well as from Gypsy and Arab cultures (i.e., the modal, gypsy, minor, major and Arab scales). All of these factors differentiate Spain from other European nations, and are the source of a distinctive national idiom. In this way, Spanish music became one of the most fertile and diverse in Europe.

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although it is normally identified with only one region and aesthetic, Andalusia. Rodrigo was conscious of all this. I would argue that his conservatism stemmed less from an active rejection of European innovation, than from a deep appreciation of the richness and regional diversity of Spain’s own musical traditions, and an inclination to draw inspiration from it and reuse it for his own creative process.

Rodrigo’s adherence to tradition, and his use of folk elements that mark his music as nationalistic—predated the Franco regime, but proved to be consistent with Franco’s cultural autarchy and nationalistic stance. Rodrigo’s voice never changed; the political context did. He has been stigmatized, particularly in Spain, because he was praised and promoted by well-known Franco supporters, such as Federico Sopeña, who was Head of the Comisaría General de la Música. Sopeña would affirm that the musical life in Spain after the war was established by Rodrigo’s Concierto de Aranjuez and by Falla’s El retablo de maese Pedro. These two pieces were elevated by Spain’s musical establishment, as the aesthetic musical form to which every composer should aspire; the same authorities rejected romantic or avant-garde trends in the process. Lawrence Newcomb states: “Just because Franco appropriated traditional Spanish cultural elements to suit his particular political agenda, it does not mean that all artists who cherish and celebrate Spain were indeed aligned with the dictator.”

Franco’s ultraconservative commitment to returning to the roots that in his view made Spain great found, in Rodrigo’s music, its perfect cultural and musical platform. Rodrigo himself never articulated support for Franco’s regime or policies, nor did he dare to disavow them. There is no evidence that he was actively involved in any of his concerts, and no record of Franco

60 Lawrence Newcomb, “The Six Works for Guitar (or Guitars) and Orchestra by Joaquín Rodrigo” (PhD diss., University of Florida, 1998), 46.
attending any of them, but he was nevertheless accused by many of Franquista. His association with musicians who openly supported the regime did not help his reputation, nor did his friendship with guitarist Sáinz de la Maza, the fervent Falangist and Franco supporter to whom Rodrigo dedicated his most famous piece, *Concierto de Aranjuez*.

In the years immediately following the Spanish Civil War, the Franco regime commissioned no celebratory works. Only two works which explicitly celebrated Franco’s victory were performed in Madrid during the 1940s, Conrado del Campo’s *Ofrenda a los caídos* [Offering to the Fallen in the civil war] and *Lamento* by Facundo de la Viña. Both premiered during the 1940s, but neither had a significant impact. It was Rodrigo’s *Concierto de Aranjuez* (1939), marking the end of the Civil War, that enjoyed great success and became emblematic of the new Spain.

In 1942, Rodrigo followed up with a second concerto, *Concierto Heroico* for piano, first performed a year later. He did not include in its title or program notes any explicit reference to the triumph of Franco’s army, and yet was read as celebratory piece by the regime and by many music critics, quickly establishing the piece as one of the most successful musical works in 1940s Spain. Eva Moreda questions Rodrigo’s choice of words in the title, clearly associating the *Concierto Heroico* with Franco’s triumph, and implying that it was a celebratory work. 61

*Concierto de Estio* for violin, Rodrigo’s third concerto, was written a year after *Concierto Heroico*.

As a result of this history, Rodrigo’s reputation in Spain is decidedly mixed. Llorenç Barber openly blames Rodrigo, and in particular the *Concierto de Aranjuez*, for Spain’s retreat

from modernity, its embrace of old traditions, and its rejection of everything *avant-garde* and progressive.\(^\text{62}\) He believes that the Spanish Civil War marked not a break with the past, but to the contrary, an adoration and idealization of the past. Preserving this past meant breaking with anything contemporary and turning away from the future.

Rodrigo’s music was indeed rooted in classical forms. It is true that he refused to pursue *avant-garde* idioms. But it is also true that he found a distinctive voice that created a notable legacy. He remains one of the most popular and well-known Spanish composers, and his works are performed and recorded all over the world. I have recorded Rodrigo’s violin chamber music (Naxos, 2016) and have performed his *Concierto de Estío* in several occasions. As a performer, I have experienced personally the aesthetic qualities, in particular the deep and luminous melodies, and the emotional power that have given the piece an extended life; I have also observed its emotional impact on audiences.

I believe that Rodrigo’s music transcends politics and should not be overlooked or underrated due to its nationalist themes and adherence to tradition. I believe that a work of art stands on its own merits. Rodrigo’s music was, and remains, extraordinary in its originality and honesty. He entwined emotion and spirit to communicate inspiration, passion, and excitement. These elements were always the driving force in his striving towards distinctive music. His achievement rests on his capacity to interweave the massive inspirational sources of Spain with the classical forms of another era.

Rodrigo stayed true to himself and became one of the most important Spanish composers of the last century. The *Concierto de Estío* deserves to be recognized as an important addition to the genre in general, and to the Spanish violin repertoire in particular. While research into this

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repertoire remains scant, and very few scholarly books are currently available, it is my hope that this study will enhance international exposure of Rodrigo’s work and help to deepen interest in twentieth-century Spanish violin music among scholars and performers alike.
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