Nationalism in Salvador Bacarisse’s Tres movimientos concertantes

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ABSTRACT

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Nationalism in Salvador Bacarisse’s *Tres movimientos concertantes*

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The music of Spain’s Second Republic has received little attention, in part due to the Republic’s short duration and Franco’s harsh censorship. In spite of this, many composers flourished during the 1930s. The political environment in Madrid lead to a unique style, derived from the competing concepts of what Spanish music should be. The music of the Second Republic also served a political purpose, becoming a valuable source of propaganda for the government.

Salvador Bacarisse was among the most prominent young Spanish composers. As part of *El Grupo de los Ocho*, he helped to create a new, progressive musical idiom meant to embody republican Spain. *Tres movimientos concertantes* was his culminating work. The piece included a variety of influences that show the precise craftsmanship that characterized his pre-exile work. It also can be interpreted autobiographically, correlating both with the political environment of Spain and his personal influences.
DEDICATION

To Doctors Richard Wetzel and Luke Howard for your encouragement and support.
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CHAPTER 1: THE POLITICAL AND MUSICAL ENVIRONMENT OF PRE-CIVIL WAR SPAIN

The political environment in Spain during the first third of the 20th century was unstable. Under the Monarchy led by King Alfonzo XIII (1886-1941), Spain faced many issues that would lay the groundwork for the impending Civil War (1936-1939). Alfonzo’s reign (1886-1931) was plagued early on by the disastrous Spanish-American War (1898), which saw the destruction of the Spanish naval fleet as well as the loss of several Spanish colonies, among them Cuba, Guam, the Philippines, and Puerto Rico. Internal discord because of the lack of general representation in the government and the low quality of life of the poorer classes made him increasingly unpopular. Deepening corruption in the government eventually led him to transfer his powers to the Marqués de Estella, General Primo de Rivera (1870-1930) (Payne 488-510).

Rivera assumed total control of the government, intending to eliminate corruption. He claimed that he would only remain in control for ninety days, then relinquish control back to the politicians. At the end of the ninety days, however, he chose to remain in power and was Spain’s dictator until 1930. His reign was marred by inflation, censorship, and a weakened monarchy. He alienated his allies, most notably the army. He failed to live up to his motto, “Country, Monarchy, Religion,” and resigned his position in 1930 before dying later that same year (Payne 617-627). Following Rivera’s resignation, King Alfonzo appointed a new leader, Dámaso Berenguer (1873-1953). Because of his previous support of the dictatorship, however, the King had lost favor with the populace,
and the Berenguer regime collapsed within a year. Alfonzo left Spain permanently in 1931, though he maintained his claim to the throne for another ten years.

With Alfonzo’s departure, the Second Republic came into being. It was a political reform that opposed the strict and ill-conceived policies enforced by Rivera. Its goals included disposing of the Monarchy and de-nationalizing Religion.

The effects of the fluctuating political and social environment, largely due to the actions of unpopular leaders, were seen in the responses of a rising generation of artists and intellectuals and a unified group of young Spanish composers who expressed a new view of Spanish nationalism.

Between 1880 and 1930, music in Spain was influenced by competing ideologies. These originated with composers and musicians trying to find ways to express Spanish Modernism. A sense of “cultural pessimism” had prevailed in Spain since the 1500’s (Hess 5). Following Spain’s defeat in the Spanish-American War, this sentiment took the shape of “cultural defensiveness” illustrated by the hyperbolic narratives found in periodicals that exaggerated the achievements of Spanish composers (Hess 6). Hess maintains that Spain’s Nationalist movement, as with those in Russia and Hungary, was challenged to relate coherently to the more “universalist” music in Italy, France, and Germany.

The issue divided Spanish critics and composers, some of whom felt that Spanish nationalism should have no outside influence (music based solely on Spanish traditions

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1 For the purposes of this paper, nationalism will refer to both the treatment and use of musical elements from traditional Spanish music and the political associations present in the distinct musical ideologies found in Spanish composers after the turn of the century.
came to be called *españolismo*²); others believed that incorporating universalist

techniques would strengthen Spain’s characteristic “pure” style (Hess 5-7). The former

rejected German aesthetics and Neoclassicism. The latter saw a close relationship

between politics and music. To them, Neoclassicism expressed an alignment with the

republican government.

It is important to note that not all composers fell into one of the two camps,

including Manuel de Falla (1876-1946). Some composers saw French sensibilities as the

greatest threat to Spanish culture and rejected all traces of French style in their works

(Hess 22). Others were drawn toward the new music being written in Paris, and many

prominent composers flocked to France. Some never returned, and those who did brought

with them elements of the French style.

A less immediate consequence of the “French exodus” (Hess 29) came through

exposure to Igor Stravinsky, and his collaborations with the Ballet Russes. The most

notable were de Falla’s interactions with Stravinsky—both were part of the same group

for new music called *The Apaches* (Hess 32).

Igor Stravinsky’s influence on Spanish music strengthened during his two visits to

Spain. These offer insights into the state of Spanish audiences in the early 20’s.

Stravinsky felt a strong cultural and spiritual connection with Spain. He stated that Spain,

like Russia, focused more on spiritual identity rather than German rationalism. Both

nations are noted for their “old souls, (Hess 162)” meaning that the essence of both the

² These frequently include traditional Spanish rhythms, such as those found in the *Paso Doble* (a Spanish
dance) or alternating 2 vs. 3 subdivisions. It also can refer to the use of Phrygian seconds (normally from E-
F), which are common in Flamenco music.
Spanish and Russian races consist of the common people (Hess 189). He also felt strongly drawn to Spain’s folk music tradition, praising its focus on the anonymous and common (shared) cultural elements such as song and dance (Hess 189). Stravinsky sought to deepen the connection between the two nations by looking past French impressionism and courting Spain as a cultural ally against the overpowering force of German universalism, denouncing their music as “pure philosophy {and} pure mathematics” (Hess 170).

Spain responded increasingly favorably to Stravinsky with each subsequent visit, regarding him more as a mature and established composer than as a precocious youth. By 1921 he had essentially won over Madrid, with de Falla and Adolfo Salazar both defending and promoting him. The latter went as far as to chide audiences for their simply warm reception of a performance of *Petrushka* directed by Stravinsky, saying that he should have been greeted by “shouts of elation (Hess 169).”

The beginning of World War I brought change to the Castilian music scene. As the allied forces were joining up against Germany, many musical cultures rejected German musical formalism. Composers in Spain rejected the notion that music of the past was superior because of its age and believed that such a focus on the past clouded modern musical achievement (Hess 69-70). France and Russia shared Spain’s sentiments. These two nations, with Debussy and Rimsky-Korsakov at the forefront, became intimately connected with the rising generation of Spanish composers (Hess 70). This movement was articulated and motivated by Manuel de Falla, who both proclaimed a Debussian
reform and denounced the path of German formalism, calling it an easy road that restricts inspiration (Hess 71).

But the sensibilities of the public were not uniform. José Ortega and Adolfo Salazar, among others, maintained that audiences were unable to understand the works of Debussy (Hess 81). Others noted the beauty of Debussy’s music, with some cities staging entire concerts of his music (Hess 82). Only after World War I came to an end did French music grow to enjoy widespread acceptance from the general public in Spain. Debussy’s death in 1918 strengthened the pro-French sentiment, and many Spanish composers, led by de Falla, promoted a shared “Latin” heritage.

Salvador Bacarisse (1898-1963) was born in Madrid to a middle-class family and received an unusually good education for his day (Heine 2). He went on to get degrees in law, philosophy, and letters which would, in this period of poor general education, allow him to live a comfortable life. As a boy, he had received a violin as a “Gift from the Three Wise Men”. Bacarisse decided that it would be a waste not to learn to play it, but during all his studies he had never viewed music as more than a pleasant diversion. This changed when he enrolled in a class on harmony with Conrado de Campo (1878-1953) at the Madrid Conservatory. Despite his relatively late start—he wrote his first known composition when he was 21—he was met with great initial success. His most significant early achievement came during the Concurso National of 1922, in which he won his first Premio Nacional de Musica. His submission, a symphonic poem that he submitted almost on a whim, broke onto the Castilian music scene as his first numbered work, La nave de Ulises (1923) (Interview 5).
Incidentally, it was this same work that caused his first true challenge as a composer. Bacarisse’s compositions from his Madrid Period were complex and technically challenging. When rehearsals for La nave started, the orchestra was unprepared for the piece at hand. Several music professors mocked the young composer for his work, and, in the rehearsals, the violinists took up the chant of “We’re drowning! We’re drowning!” as it were with Ulysses and his crew. These embarrassing issues, exacerbated by the fact that the group was given only one week to practice, eventually led to the performance being canceled. Later in his life, Bacarisse lightheartedly lamented his oversight in ignoring potential performance problems, conceding that the work was likely too difficult for the orchestra in those days (Interview 5-6).

Bacarisse’s struggle to get La nave performed exemplifies the problems faced by Spanish orchestras in the 1920’s. These largely came from the lack of performance venues in Madrid, combined with heavy taxation for orchestras (Palacios, *La renovación musical en Madrid durante la dictadura de Primo de Rivera: El Grupo de los Ocho* (1923-1931) 56). Even rehearsal space was limited. Most orchestras had to rent space at the one of the local cinemas for both rehearsals and performances, which limited the number of rehearsals that could occur before a performance. Furthermore, orchestra members were frequently absent from rehearsals. Antonio Fernández-Cid (1916-1995), describing conductor Pérez Casas’ experiences with his orchestra, wrote,

…the circumstances in which Pérez Casas frequently worked with particular orchestras {were} bad, poorly paid, without the ability to rigorously impose attendance on everyone at all rehearsals. For the Maestro, the absence of
instrumentalists became an obsession during preparatory rehearsals. Nothing worried him more, nor was he ever happier than when, as an exception, he could have the whole group together in his hands before the concert. There are those that said that, as a reflection of this toil, the first thing the Maestro did on leaving the podium on the date of the concert, was looking from side to side and in the front to convince himself that, at least this time, not one professor was missing. Consequently, orchestra directors were hesitant to program new or controversial compositions, and the most commonly programmed composers were, by a large margin, Wagner, Beethoven, and Rimsky-Korsakov (Palacios, La renovación musical 89). In these circumstances, Bacarisse struggled to find audiences for his early avant garde works. Following the failure of La nave, Bacarisse took physically ill and disappeared from the public eye for three years (Heine 3).

Bacarisse’s first major appointment as artistic director of the Unión Radio breathed new life into his compositions. Radio was a novelty in Spain, initially only available to the wealthy. The first two radio stations were formed in Barcelona then Madrid. Both stations had different political and social agendas. Radio Barcelona was elitist; its programming was aimed at the wealthy upper middle class. Madrid’s Unión Radio, on the other hand was created by Ricardo Urgoiti, a man deeply connected to...
Madrid’s young artists (Palacios, *La renovación musical* 153), to be the People’s radio (Palacios, *La renovación musical* 152). The station connected Madrid’s culture to that of England and America through Urgoiti’s time spent working at General Electric in the USA and his adoption of the BBC’s radio model (Palacios, *La renovación musical* 153). The ideology of the Unión Radio fit cleanly into the social and political ideas circulating Madrid, and the station’s programming soon sought to take on a unique social role.

Bacarisse’s appointment came in 1926, two years after Unión Radio was founded. Bacarisse immediately began to create a varied aesthetic, including both “elitist” works from the classical repertoire as well as Jazz, zarzuelas, and new compositions (Palacios, *La renovación musical* 154). In a similar fashion, the radio began to publish its own journal, Ondas, that featured musical criticism and interest pieces on an eclectic variety of works. Also of note, Ondas was the one of the first written sources to reference the emergence of what would become El Grupo de los Ocho, calling attention to a band of energetic youths stemming from the Conservatory (Palacios, *La renovación musical* 156). The programming on the station and careful articles in its journal hollowed out a cultural space in which the popular and the esoteric could coexist, helping to normalize the new and progressive works of the Vanguardia Madrileña.

Reinvigorated by the opportunities offered by his new position, Bacarisse returned to orchestral composition that same year, reworking some early character pieces for orchestra. Many pieces followed, and though his works received fiercely divided reception (as did most vanguard composers), he remained an important musical figure in Madrid and wouldn’t suffer any more serious setbacks until the outbreak of the Spanish
Civil War, some fifteen years later (Heine 4). This was in part due to the importance of the Unión Radio to Madrilenian culture. As the artistic director, Bacarisse had an easy avenue to promote his own compositions and those that he felt were important, both by fellow Spaniards and others. His goal was to elevate the musical sensibilities of the Spanish people and he took every opportunity to present them with new and enlightening material.

With the outbreak of the Civil War in 1936, the Unión Radio went through a marked change in function. Whereas it had previously been a vehicle for cultural improvement, it became a tool for the Republican Government to further their cause directly. This propaganda was not subtle, with public broadcasts expounding the need for the common people to fight against the encroaching Fascism (Heine 7).

The establishment of the Second Republic was solidified through the adoption of a new constitution. This document established new social liberties, provided for free public education, and reduced the hold of the Catholic church on political and social activities. While the constitution had many benefits, including women’s suffrage, equal rights for citizens, and freedom of religion, as a whole the document can be viewed as an overreaction, at least in its implementation. The incoming government blamed the Catholic church’s influence in Spain for its lack of progress and esteem, and it took extreme measures to reduce the church’s power. Many church properties were repossessed by the state, for which the church then had to pay rent. Processions were outlawed, and Catholic educators were forbidden to teach, even in private schools (Payne 630-644). Though the members of the government weren’t antireligious outright, the
hostile constitutional treatment of the church, combined with the rampant destruction of Church property split the nation, and was one of the biggest contributing factors leading up to the revolution.

The perceived attacks on the Church sparked conflicts in the streets, resulting in the burning of several convents (Hess 276). Further destruction of property and unfortunate public declarations laid bare the divisions present in the Spanish people. This also divided the countries artists and musicians. During the establishment of the Second Republic “artistic currents increasingly hardened into political positions (Hess 276),” giving the continually competing concepts of Spanish nationalism prominence among composers.

The rise of the Second Republic created many opportunities for Bacarisse. He was given honorifics such as the voice of the Junta Nacional de la Música y Teatro Lírico and the Junta Organizadora de la Enseñanza Musical, and he was later appointed as the vice-president of Consejo Central de Música (Heine 6). During this period, Bacarisse experienced his greatest period of critical and economic success. His compositions from this period were also his most progressive.

Bacarisse’s compositions can be divided into two clear periods. His early works, 1919-1923, were impressionistic and homophonic. (Heine 119-120). Bacarisse called himself a “disciple of Debussy,” a common occurrence for Spanish composers, and focused on bitonal sound groups in his compositions (Heine 120-125). His most notable works from this period are the previously discussed La nave de Ulises and Los Heraldos. This first period was very short, comprised just a few compositions, but elements of his
early work carried through to his second style period (1927-1963). The works from this period spring from a neoclassical idiom, influenced by the works of Stravinsky. In these, Bacarisse abandons his earlier preference for homophonic sound clouds and replaces them with a modernist take on counterpoint, weaving together bitonal polyphony through the use of shared fifth and third relations.

Within this period, there are two notable trends, falling on both sides of his exile. The first is his early tendency towards more modern and complex works. From the late 20’s and through the 30’s Bacarisse’s compositions move more and more towards the avant guarde, incorporating more frequent and harsh dissonances, eventually bringing in some elements of serialism. Notable works include the first and second string quartets, his first piano concerto, the first Sinfonia, and Tres movimientos concertantes (with which he won a third Premio Nacional). Following his exile to France, Bacarisse’s works went through a distinct change in tone if not in style—His compositions experienced a retrenchment nearly analogous to that of his personality (Heine 8). Though still neoclassical, his harmonic language moved more towards diatonicism and his rhythmic and formal techniques became less complex. He also came under greater criticism, likely furthering his musical retreat (Rodriquez 57, 59). Though heavily criticized and largely forgotten, this final stage in his life produced what is currently his most popular work, his Guitar Concerto in A minor.

One final compositional consideration deserves mention: Bacarisse’s opinion on Realism, Formalism, and serialism. The influence of Russian composers, particularly Stravinsky, on Bacarisse has already been described, but his affection for Russia went
beyond musical style. Russia was allied with the Second Republic, if somewhat superficially, during the Civil War, and Germany supported the Fascist faction, distinctions that were not lost on Bacarisse. In 1950 he wrote an article for a Paris-based Spanish newspaper titled “La Cultura, la Democracia y la Musica” in which he compared Formalism and Realism.

For Bacarisse, musical Formalism represented a rejection of all things natural and beautiful. He mocked the Formalist composer’s motto of freedom (as in the liberation of the dissonance), stating that this freedom led them to create “the strangest, most deformed, and most horrendous things.” Among the various techniques, Bacarisse singled out twelve tone serialism, whose name he called “as barbarous {as its character,}” as the greatest perpetrator (Bacarisse 4). These criticisms seem particularly harsh given the progressive nature of many of his earlier works, as will be apparent in the analysis of Tres movimientos concertantes.

Musical Realism, on the other hand, was for Bacarisse what a responsible composer should embrace. The Realist “recognizes the eternal value of the great creations across time” and was both “a cultivator of the wholesome and beautiful” and a “servant of simplicity” (Bacarisse 4). Bacarisse felt that whereas Formalist music ignored and alienated the common people, Realism benefitted and served the people. Realist music should be able to be enjoyed equally by all. These themes and ideas reflect the ideals promoted by the Second Republic, ideals that Bacarisse explored during his time as a member of El Grupo de los Ocho.
CHAPTER 2: EL GRUPO DE LOS OCHO

As seen in his stylistic progression, geographical location and ideology played a large role in Bacarisse’s emotional well-being as well as his musical productivity. His location in Madrid was instrumental in his trajectory as a composer, due in equal part to the associations that he made with other young composers and his prominent place in its musical culture and infrastructure. As director of the Unión Radio, Bacarisse associated with many emerging composers. He struck a metaphorical chord with some of them and they decided to meet to discuss musical aesthetics and listen to each other’s works. This was the start of what would eventually become El Grupo de los Ocho.

El Grupo de los Ocho promoted personal growth in and provided support for Bacarisse’s throughout his career in Spain and even during his exile. Indirectly influenced by Les Six, El Grupo promoted a change, albeit short lived, in Spanish musical culture which had, up to this point, been focused on single, great composers (Palacios, Ciclo de miércoles: El Grupo de los Ocho y la Nueva Música (1920-1936) 8). This shift from the Romantic ideal of the ‘One Great Composer’ to a group of friends composing together with mutual goals both underscores and foreshadows the great political struggle on the horizon. The impending political struggle would be fought along similar lines, with Monarchists pitted against the fledgling Second Republic. El Grupo consisted of Salvador Bacarisse, Ernesto and Roldofo Halffter, Fernando Ramacha, Gustavo Pittaluga, Juan Jose Mantecon, Julian Bautista, and Rosa Garcia Ascot.

El Grupo de los Ocho was short lived as the outbreak of the Civil War scattered its members across Europe and the Americas, but during the 1920’s its members were an
active force in Madrid’s musical scene. The group found their stylistic point of departure, adopting de Falla’s altered, universalist nationalism and neoclassicism. De Falla’s influence was direct: Two of his former students were members of the group (Palacios, El grupo 12). The influence of El Grupo’s members on each other soon produced a common musical language between the eight composers, focusing on classical beauty, simplicity, and an absence of mechanical development (Palacios, El grupo 11).

The decision to unite as a group was motivated by a variety of ideological and practical reasons, many of which reflect the difficulties that young composers faced in post-WWI Spain. In general terms, grouping together helped create an expansive social network that would facilitate both publication and performance. Critics of the time wielded an incredible amount of control over the way people understood and responded to art. Madrid’s most influential critic, Aldolfo Salazar, felt that critics held an essential social role, seeing themselves on equal footing with the very creators of the art (Palacios, La renovación musical 10). Thus, in order to gain any foothold in the artistic community, it was important to gain the approval of one or more of the critics. Salazar had ears for just one composer of the rising generation, Ernesto Halffter. Salazar largely ignored all other young composers in his push to establish Halffter as the preeminent composer of the period (Palacios, La renovación musical 10). It isn’t surprising, then, that Halffter became one of the central members of the Group. By becoming associated with a figure so endeared to Salazar, the rest of the members were able to increase their own standing and to gain some publicity. Eventually, some did gain personal acclaim, but the early connection to Halffter and Salazar proved invaluable.
Other members of the group served similarly practical roles. Bacarisse’s appointment to the *Unión Radio*, discussed below, provided additional methods for the group to publicize their compositions. Rosa Garcia Ascot also played in interesting role in the group. She composed little, and what she did write was rarely performed. Her inclusion in the group seems largely political. Most notably, her inclusion helped cement the group’s connection to her teacher, Manuel de Falla. Furthermore, she married Jesús de Bal y Gay, the person charged with organizing activities at the *Residencia de Estudiantes* (student dormitories), helping the group to maintain direct access to one of their most important performance venues and meeting places (Palacios, *La renovación musical* 10).

From an ideological perspective, the creation of the group was closely tied to the idea that only the strength of Spain’s youth could renew the deteriorating culture (Palacios, *El Grupo* 8-9). Spain had been struggling with its nationalist identity for decades (Hess 5), and by promoting themselves as the new direction of Spanish nationalism, they created a cultural space open to hearing and accepting the group’s challenging works. Less overt was the group’s relation to the political environment present in the 1920’s. The group is mentioned, albeit under varying names, in many contemporary books and articles, each with a different, frequently political, slant. Ascot was omitted nearly universally, but membership of the group varied with omissions and additions that correspond with the author’s political stance (Palacios, *La renovación musical* 15-17). The most notable example comes from a monograph by Federico Sopeña in which he discusses the group as representative of Spain as a whole—the group only
had a notable presence in Madrid—while downplaying the importance of Catalan composers, such as Robert Gerhard and Jaume Pahissa (Palacios, La renovación musical 17). This us-and-them mentality shares the same general geographical divide found in the unstable political sphere, a distinction that would be made more relevant through the 1930s as the misconstrued policies of the Second Republic increased in notoriety (Hess chapter 9).

The formation of the group was further aided by two common locations, the Residencia de Estudiantes and the Unión Radio. The former was close to the cultural center of Madrid and it hosted concerts featuring music by the members of El Grupo, and the latter, with Bacarisse as its Creative Director, provided space in its programs to promote new, Spanish music, much composed by Bacarisse and his friends (Palacios, El Grupo 9-10). Apart from promoting works by individual composers from the group, Bacarisse used his position to solidify both his and his colleagues’ presence as a unified body by crafting musical segments comprised of collected works by the group’s members. The first and most influential act of El Grupo came in November of 1929, when a concert was held in the Residencia de Estudiantes, presenting an entire program of compositions by the group’s members.

Of the members of El Grupo, Salvador Bacarisse was “the most vanguardist, the most modern, and the most scandalous composer of the Group.” This statement refers to his compositions, his social views, and his political involvement. Many of these elements

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4 Palacios, La renovación musical 156. …que precisamente es Salvador Bacarisse el compositor más vanguardista, moderno y escandaloso de los del Grupo.
can be seen in his self-proclaimed magnum opus, *Tres movimientos concertantes* (Interview 9).
CHAPTER 3: TRES MOVIMIENTOS CONCERTANTES

*Tres movimientos concertantes* was Bacarisse’s most successful composition, at least during his life. It won him the Premio Nacional de Musica for the third time and received the highest critical acclaim of all his pieces, with notable critics calling it the “freshest and highest {work} we have heard in this season.” Rodolfo Halffter called the piece an “audacious and demonic game,” praising Bacarisse’s skill at balancing harsh dissonances with unexpected resolutions, bringing back audiences from the point of drowning at the last moment (Interview 9).

Bacarisse draws from an eclectic array of compositional techniques over the three movements. Most of these fit his stated social and compositional orientation, such as his use of Spanish rhythms, unusual scales, stratified textures, and tonal structure, but others seem to defy his personal musical ideology, most notably his use of serialism. The influence of Stravinsky’s neoclassical works is evident in his frequent use of stratified ostinatos and in his unusual formal choices. The intermingling of these disparate influences and techniques creates a unique sound that lends great flexibility and variety to the work. As a final note, the score does not include measure numbers; all references to the score will be based on page and rehearsal or countable measure numbers, i.e. page 80, rehearsal 8 or page 68, 1st measure.

The first movement of *Tres movimientos concertantes* is in arch form and uses an unconventional harmonic scheme. Bacarisse uses three main harmonic languages. The first is a pseudo-tonality, wavering around two tonal centers, “A” and “E”. The mode is flexible in both areas, with major and minor chords alternating frequently and being
superimposed upon themselves. Occasional Phrygian seconds dot the movement, loosely tying the harmonic language to *españolismo*. Bacarisse also favors diminished sonorities, in part for their flexibility in alternating between the two tonal centers. The resulting harmonies are harshly dissonant and, even in the moments of partial resolution, the presence of multiple tonal centers diminishes the sense of functionality.

The second harmonic device employed is, surprisingly, serialism. Bacarisse employs a series of pitches based on ascending perfect fourths: G# C# F# B E A [D] G C F Bb Eb (G#). While this does create a sequence resembling a twelve-tone row, its implementation is far from Schoenbergian, whose serialism focused on extensive manipulations of the tone row. Bacarisse’s serialism predominantly avoids such rigorous manipulations, and he instead uses the pattern as a melodic/harmonic palette from which he draws freely. The first seven pitches are used more frequently than the last five by design—when reordered the seven note make up an A major scale, and are missing just one pitch (D#) from an E major scale. This connects directly to the tonal centers of the work. Bacarisse further breaks down the serial pattern into several subsets that he develops thematically, with the most important being G# C# F# B E A D and G# - - B E A D.

Bacarisse breaks frequently from his serial development, interspersing any number of “free tones” into the row, or simply abandoning the row entirely to include scalar passages, frequently relating to the tonal centers “A” and “E”. Though most obvious in the first movement, segments of the row show up in later movements, creating

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5 See page 9, footnote 2
some subtle cyclic connections the composition. The final technique found in the first
movement is chromatic voice leading. Used most consistently at the top of the arch form,
Bacarisse uses frequent chromatic planing as a modulatory device and as a framework for melodic development.

The rhythm in the first movement, as in the rest of the piece, is among its less progressive facets. Dotted rhythms are prominent, and it includes a number unusual syncopations, but the most notable rhythmic aspect of the work is the use of traditional Spanish rhythms, such as the *Paso Doble* as well as the standard two against three pattern, that enhance the works connection to *españolismo*.

The first movement is a nearly perfect arch form. Bacarisse avoids using sonata form, strongly associated with fascist Germany and Italy, instead picking a form that isn’t strongly associated with any particular country. The movement is a three-part arch, diagrammed as follows:

\[
\text{A} \ B^1 \ B^2 \ C^1 \ C^2 \ C^1 \ B^2 \ B^1 \ \text{A codetta.}
\]

The A section shows off Bacarisse’s unusual approach to orchestration. Written for piccolo, two flutes, two oboes, English Horn, two Bb clarinets, bass clarinet, two bassoons, contrabassoon, four horns in F, three trumpets in C, three trombones, tuba, harp, sting chore, and sting trio, the orchestration is unconventional only in its application. The opening has the string sections divided, using four doubled first violin and bass parts and six individual lines for the second violins, violas, and cellos respectively. The slow introduction, initiated by the harp and the bass clarinet, follows a nine-pitch subset of the movement’s serial pattern given through staggered, imitative
entrances across the entire orchestra. Each new entrance involves a brief ascending pattern, based on rising 4ths, before resting on and sustaining their respective final note. Theses produce a slowly building quartal cloud, based on G#.

Once the final instruments, piccolo and first violin, have entered, the cello soloist plays an accelerating cadenza which, departing from the G# in the basses, begins by laying out the exact same series of pitches found in the orchestra’s G# quartal cloud, read from the bottom up. As the cadenza’s speed increases, the intervals begin to shrink and the cello rockets into the first united entrance of the string trio. This section follows a tonal framework loosely based around A minor, and provides the first glimpses of españa
tismo in the work and demonstrates one of the piece’s slight orchestral oversights (found in the piccolo).

Upon entering, the violin, viola, and cello soloists are set homophonically and frequently play multiple notes simultaneously (see Appendix A, example 1). The rhythm makes use of traditional Paso Doble patterns, an effect that when combined with the multiple stops in the strings creates a guitar-like effect. The harmony deepens this effect by placing strong emphasis on the Phrygian relation between E and F, a harmonic pattern that appears eight times in the first thirteen measures. While the soloists are thus engaged, the entire orchestra is sustaining the G# cloud, punctuated by rearticulations set in a quasi-counterpoint with the soloists. While not a problem for the strings, this does pose a problem for some of the winds, particularly those with high airflow, such as tuba or flute. The tuba is covered enough by the cloud, but the piccolo is not. During the cello cadenza, the piccolo is asked to sustain a note for seventeen and a half beats at 58 beats
per minute. Assuming no rubato on the part of the soloist (this is around eighteen seconds), which is essentially undoable. The piccolo is set very high in the texture, rendering it impossible to take a breath without being heard. Following the close of the soli section, the orchestra plays a truncated version of its introduction that transitions seamlessly into the B₁.

In the allegro, Bacarisse abandons the tonal center, texture, and instrumentation of the previous section. The instrumentation is reduced to standard five part strings. The texture changes from a sound cloud to stratified, polyphonic flourishes, and the harmonic language shifts from tonality to the development of the serial pattern, G# C# F# B E A D G C F Bb Eb (G#). From this collection, one main motive emerges: A harmonic/rhythmic motto motive that introduces almost every phrase, comprised of a sixteenth rest followed by three sixteenths G# B E, ending with a longer note value A. The frequency and flexibility of the motive resemble the four-note motive used in Beethoven’s Fifth Symphony. The motive informs most aspects of the section, and its extension, G# B E A D (G#), becomes the basic cell for its harmonic content.

The first instances of the motive occur in augmentation in the bassoons, horns, and bass clarinets. It is taken over by the cellos, who expand the motive. The soloists enter in unison on the motto motive, setting it for the first time in the right rhythm and transposition (see Appendix A, example 2). Following this, the motive is set in rapid, succession, rotating through the basic cell. Scalar sections, using an ordered arrangement of the first seven notes of the serial pattern, are interspersed among the developing motives. Sections of the orchestra double the various lines and continue the motive
through the held notes in the concertino, creating an unbroken stream of sixteenth notes that continue for thirty-one measures. The counterpoint is free, avoiding any structured imitations or fugal treatment. Because of the constantly shifting doublings, each repetition of the motive takes on a unique timbre. As the transpositions of the theme move farther and farther away from the basic cell, includes more frequent and shorter scalar passages.

These disparate lines in the solo parts coalesce at rehearsal five into a new subgroup of the serial pattern. All three voices state a six-note pattern, \( G\#\ C\#\ F\#\ B\ E\ A\ D \), three times, with slight variations. The viola part begins two notes into the pattern, on \( F\# \) and it shares the same rhythmic pattern as the violin, putting the two parts in parallel major 2nds. The cello is written in augmentation, doubling the note values of the violin and viola. The orchestra is divided between two accompanimental figures. The lower strings, winds, and flutes rotate through the first five notes of the serial pattern before turning into rhythmic scalar passages, centering on A major. The dotted rhythms and strong syncopations in the scales create a two against three effect, maintaining the connection to españolismo in this harshly dissonant section. The solo violin and viola pass the theme to the oboe and first French horn before joining the ritornello strings. The oboe and horn continue the theme for three more rotations until the cello has finished its final statement.

Nearly imperceptibly, a V-I, F-Bb, cadential figure in the basses, contrabassoon, and bass clarinet overlaps with the close of the previous section, introducing a new tonal area. This is also the first time the pitch class Bb has been used in the piece. The
orchestra enters immediately with the main melodic material from page 7, transposed up a tritone, leaving the serial pattern: D G C F Bb Eb [Ab] C# F# B E A (D).

Bacarisse reduces the orchestra to three parts and introduces three contrapuntal themes on page sixteen. Two of the themes begin simultaneously in the solo viola and bassoon. The clarinets and solo violin join after six measures for a restatement of the theme, coinciding with the start of the third theme in the ripieno violas. The final voices, the solo and ripieno cellos, enter seven measures later. Each new entrance is signaled by a five-note pattern in the basses, cellos, and timpani.

The harmonic content of the themes introduces chromatic voice leading into the serial pattern. The soloist’s theme opens with three statements of the motto motive, two beginning on G and one beginning on G# (see Appendix A, example 3). The rhythm in the motives creates a two against three effect through its metric displacement and syncopated accents, before starting a two-voice chromatic descent. Notably, the two lines start on G# and C# (enharmonically), the first two notes of the serial pattern. The G# line drops off in the last measure, ending on C#, strengthening the connection to the serial pattern. The bassoon and clarinet theme follows a similar pattern, but it separates the two chromatic descents, presenting them sequentially. Beneath both of these, the final theme in the cellos and violas alternates between motto motives and transpositional dotted rhythms. With the entrance of the solo cello, all three themes are played simultaneously, leading to a strong cadence on C#. During the subsequent orchestral interlude, the orchestra moves rapidly through two more tonal centers, using motto motives in E# and A contrasted with descending arpeggiations in D and Gb.
The second half of B\textsuperscript{2} moves even farther away from a harmonic language based solely on the serial pattern. The three solo voices are set in close imitation. Though the violin part enters first, on the motto motive in C#, it is the viola that first presents the theme, leading the imitative entrances. The motto motive is included for stylistic consistency with all the other B sections, which start with a form of the motto motive. After presenting the five note serial pattern, the theme moves into freer chromaticism, with occasional references to the serial section, most notably in the sixth measure of page 21 in the solo viola. The orchestral accompaniment suggests material from the upcoming C section, presenting a slowly descending chromatic pattern, from Bb to G, then from Bb to E. The figuration, using frequent octave and major seventh leaps, also precurses later melodic contours. At the end of the chromatic descent, the orchestra presents a clear harmonic progression. The ripieno strings and horns sustain block chords while the soloists and woodwinds arpeggiate through the same chords in repeated dotted-eighth sixteenth rhythms. The four, four-note chords, shown below, avoid traditional tonal patterns, instead using chromatic voice leading as the main organizing principle.

\[
\begin{align*}
G & \quad G & \quad G & \quad G & \quad (Gb) \\
Eb & \quad E & \quad E & & \\
D & \quad C# & \quad C# & \quad C & \\
Bb & Bb & Bb & \quad (Bb) & 
\end{align*}
\]

The four chords, all with different sonorities, serve a transitional purpose leading into C\textsuperscript{1}, which lies in Gb major. By using Bb as a common tone and by giving a beat of rest, Bacarisse reduces the jarring effect of the chromatic modulation.
In the middle section of the movement, Bacarisse abandons the serial pattern entirely, basing the harmonic language around descending (thematic material) and ascending (transpositional material) chromatic lines. The melodic material, Gb-D, is given initially to the viola in a disjunct line of minor ninths and major seconds (see Appendix A, example 4). After a short transition, the viola presents the same theme, this time from G-D#. Imitation, initially at the unison, is common, particularly in the double reeds. The accompaniment is split between two repeating patterns. The first, led by the solo cello, features pizzicato chords on the beat. These remain on the same pitch level throughout the thematic material, moving only during the transitions. The second, in the solo violin, is composed of the same pitch classes as the cello, but uses leaping thirds and octaves in a dotted-eighth sixteenth pattern.

In the third statement of the theme, the orchestration thickens and the first violin joins the viola on the melody, this time descending from F#-C. The cello also adopts the main theme a third lower (D- A#), displaced by a beat.

C² breaks the previous harmonic patterns by using four themes, all centered on an E triad (either major or minor) with varying degrees of chromaticism and all beginning with a four-note motive, similar in contour and rhythm to the motto motive. Two are accompanimental; two are melodic. The first theme, initially appearing in the ripieno strings, is simple: accented quarter and half notes outlining E. The second, in the harp, is a pointillistic stream of eighth notes, loosely corresponding to the soloists’ lines. The third and fourth, introduced first by the solo cello (see Appendix A, example 5) and later with the solo viola, also center on E, but are more chromatic, using frequent accented
leading and neighbor tones. After all the themes are introduced, they reappear superimposed leading to the retransition. In all iterations, the cross relation between G and G# is central. The two appear both in single horizontal lines and stacked vertically across different voices.

The transition back to C¹ starts with the C² material set in tight imitation, which modulates slowly into a surprisingly clear B minor cadence. After this, Bacarisse introduces a new chromatic, triplet figure in the violas, cellos, bass clarinets, and bassoons, descending from B to F, while the remainder of the orchestra plays descending unornamented chromatic eighth notes, ending on an F A C D# chord.

This harmony expands cleanly into E, the new tonal center for C¹. The material returning through the arch is identical to the opening material, apart from the tonal center and occasional transitions between sections. The transpositions are interesting in that they are not uniform. C¹ is set down a major second (E), B² is up a major second (A), and B¹ is up a minor third (B). This makes the sets the total order of first entrances as follows:

G# C# G# G F# (G#) E A B C# G#

This corresponds to each harmonic feature of the work. Each note of the first half of the serial pattern is present. The descending chromatic pattern G#- F# found in B¹-C¹.

Finally, most of the important notes for the tonal centers A and E are represented. Following the main body of the first movement, Bacarisse inserts a short codetta comprised of an arpeggiated E major triad leading into the final, bitonal, orchestral chord: A major over E major.
The second movement features many of the characteristics expected in slow movements, with subtle twists. The movement is in a slow eight and has a lyrical melody. Large portions of the movement can be described using tonal harmony, and even its main key area is standard. The tonal portions of the first movement are best described in A. The second movement, then, would be in its subdominant, D. Though based on the tonal system, the harmonic language is strikingly dissonant. Fully diminished sonorities are common, as are dissonant non-harmonic tones. These non-harmonic tones are frequent and strong enough that on occasions they make more sense as polychordal lines. Bacarisse goes so far as to include tritone pedal tones across what would otherwise be tonic/dominant harmonies.

The movement is in ternary form, with a substantial coda. Each section follows fugal conventions including keeping fifth relationships between entrances. The A section uses a mournful theme, first appearing in the solo viola (see Appendix A, example 6). The accompaniment in the winds, harp, and ripieno cellos create a mellow, stratified texture and outline underlying harmony. This in turn follows the expected progression, from D minor to A major then back to D minor for the second fugal entrance in the solo violin. Bacarisse here establishes E diminished as a key sonority, revoicing it as necessary to move freely between the tonic and dominant key areas. The first true arrival in A major corresponds with the final fugal entrance in the solo cello and highlights an interesting harmonic quality. Among the initial stratified chord, two notes stand out, F# and G#, played in the harp and the horns. Neither belong in the tonic (D minor) triad, with G# in particular adding a tritone sonority to the minor chord. These two pitches are
held as pedal tones throughout the first two fugal entrances, only subsiding with the final entrance in the cello and its accompanying arrival in A major.

Including this dissonant pedal accomplishes two things. First, they undermine the sense of tonal functionality. Combined with the prominent A’s in the opening chord, the pedals prevent the opening sonority from sounding clearly in D minor, while preemptively alluding to the substantial A major portions. Second, they create a motivic connection with the first movement, in which G# and F# have important structural roles. They are dropped once the movement settles firmly in A major, allowing a respite from dissonance. This is strengthened at the end of the cello’s statement of the theme, which features a dramatic I6/4 - V7 - I cadence in A.

In the following orchestral interlude, two statements of the fugal theme are given, first in the flute and first violins, then in the trumpet and cellos. Both fall securely in A major. The rest of the orchestra plays an expanded version of the opening stratified figure, adding an active and heavily syncopated figure in the second violins. The harmony shifts after the second statement, moving to a B major triad (with an added G natural) leading to the E major/minor B section.

The middle section, in two parts, is also contrapuntal. The three solo lines unfold with a contrasting fugue-like theme, this time disparate and dissonant. The accompaniment is split between three ideas. The double reeds and first clarinet alternate arpeggiated 32\textsuperscript{nd} note runs, reminiscent of the motto motive from the first movement which combine to form an unbreaking motor rhythm. The second idea, found in the flutes, second clarinet, bass clarinet, and first horn, is soaring and linear. While sharing
similar contours, these lines have good rhythmic counterpoint. The final idea, in divisi cellos, is mostly homophonic. The two parts move in parallel thirds, with occasional sixths, and provide the harmonic basis for the upper voices.

The harmony stays around E major/minor for the first two solo entrances, but begins to shift during the violin’s statement. The divisi cellos sequence a one-measure ostinato, passing through C and F before settling back on D for the second half of the B section. Here the soloists drop their fugal material and begin a slowly rising, homophonic motive. The accompaniment is reduced to second horn, trumpets, and ripieno strings (sans first violin) which are set in closely syncopated chords. After a few measures, the homophony in the soloists briefly breaks down into contrapuntal sixteenth note figures that coalesce into a new, rising homophonic motive (page 72, rehearsal 4). More orchestra members enter, creating a large, stratified cloud. The flutes, English horn, first horn, first trumpet, and 1st violins play the soloists old homophonic motive, and most of the remaining voices play syncopated chord tones, with two notable exceptions. The ripieno cellos and first bassoon play an inversion of the original homophonic theme. This line is sharply dissonant, clouding the harmonic progression.

The rising motives sequence through several keys, with the bass descending stepwise from D to F#. F# is solidified through a cadential figure, leading back to the A section, this time in F#. The return maintains the fugal effect of the opening, but the first two voices, in the solo viola and cello, enter simultaneously. The rest of the A section progresses as expected, with an orchestral interlude following the third solo statement of
the fugue theme, ending on a cadence in G# minor, a full tritone away from the original key.

In the coda, Bacarisse sequences down by half steps. The solo viola plays an arpeggiated figure, following the descending harmonies in the orchestra. After passing down a fifth, the pattern expands and repeats. The rest of the soloists and orchestra enter playing various themes from the B section. The inverted theme returns as well, this time in the solo cello. After a few measures, the B material is abandoned in favor of contrapuntal sixteenth-note figures. These continue to sequence down chromatically, just breaking the pattern in the penultimate measure to set up a standard V7 cadence leading to D major. A brief plagal figure follows, firmly establishing the final chord.

The final movement parallels the first in several ways, most obviously in its form and in the harmonic language used. The movement is in a five-section extended ternary form, mixing the five-part arch of the first movement with the thematic consistency of the second movement’s ternary form. The general form is disrupted by two identical orchestral sections that introduce the first A and B sections.

The three harmonic languages used in the third movement also reflect those found in the first. Bacarisse uses quintal harmony freely during the introductions as well as in the B section, inverting the serial pattern that guided the first movement. The quintal harmony is imperfect: diminished fifths and occasional fourths are present throughout. Bacarisse also uses chromatic interludes to travel through key areas. The harmonic parallels conclude with the return of diatonic harmony. The functional sections in the final movement are both the clearest and the longest found in the work, and nearly the
entirety of the A sections can be described functionally. To these three techniques, Bacarisse adds one additional harmonic variable. The third movement places a lot of emphasis on third relations, both horizontal and vertical. The A sections (as well as the introductions) tend to progress stepwise upwards to the third, while the B sections feature extensive polytonal writing centering on chromatic mediants. Furthermore, with each repetition of a section, the piece modulates up a step, ending the final A section up a third from the first.

The movement opens with a fortissimo chord that clearly sets the harmonic basis for the rest of the movement. Two sets of open fifths (A-E and E-B) sound across the orchestra, establishing quintal sonorities. With these Bacarisse includes two G#’s, crafting an early connection to the movement’s most important tonal center, E major. In the next bar Bacarisse makes a subtle thematic connection to the opening movement by setting part of the original serial pattern in the trombones and basses. The solo cello and viola respond by playing a rapidly ascending B minor scale, offset by one note, then the entire passage is repeated with the winds transposed up a minor third, the strings down a major third, and a retrograde of the serial pattern in the basses and low brass. Bacarisse soon brings in the rest of the orchestral voices as part of a massive, stratified texture that alternates two, five-note quintal chords. This chaotic cloud breaks suddenly into the A section.

The change in tone is drastic. Bacarisse reduces the orchestration to the string trio with bassoon and clarinet accompaniment, both set in C major (see Appendix A, example 7). The energetic melody suggests a rondo theme, which is fitting considering how
frequently it returns throughout the course of the movement. The melody is classically structured, using three balanced periods. The first cadences in V for the first phrase, and the second in V/V to set up the second period in the dominant. The first period is then repeated verbatim, leaving off on a modulation to G. Bacarisse then returns to the tonic through a sequential, scalar transition, rising diatonically back to C, leading into an orchestral statement of the first two periods.

The remainder of the A section is built with short, transpositional fragments, most derived from the main A theme. Incidentally, the first is an exception. Bacarisse uses castanet rhythms (starting on C) in the strings to mask a chromatic descent through F# major and finally to C# major. This tonal shift, though jarring, is subsequently normalized through repetition, setting three complete measures of C# major scales. Bacarisse switches to C#’s enharmonic equivalent (Db) for one period of the A theme before immediately moving into yet another modulation. This time he fragments the principal A theme and presents it in three sequential waves throughout the solo trio and the upper woodwinds. Underneath this he employs a pictorial harmonic effect. Block chords in the strings and low winds are gradually introduce outlining the keys presented by the A theme material. Both groups blossom out from the middle voices, creating three triangle-shaped sound clouds. The swift modulations progress via third relations, eventually landing of G major.

Bacarisse suddenly shifts down a chromatic mediant and presents the first period of the A section again, this time in E major. The tonal is once again abandoned in favor of a descending F# major scale, set in thirds, across the woodwinds, ending on the
dominant. This is soon joined by an ascending C# major-minor chord appearing note by note. No resolution is given, however, as the movement returns without warning to the introductory material, which is presented again in its entirety.

The subsequent B section uses more rigorous developmental techniques, both harmonically and thematically. Three main elements emerge. The first is accompanimental, found in the cellos, basses, and low winds. It is also the most simple-set in quarter or half notes and establishing the tonal center (starting in C major). The second, seen first in the second violins, imitates hunting horn calls (see Appendix A, example 8). The tonal center for the horn calls falls in every case a major third above the accompanimental material (initially in E major), introducing overt polytonality for the first time. The final line, first seen in the first violins and piccolo, is a five-note quintal set (E-B-F#-C-G) arranged melodically (see Appendix A, example 9). The collection includes pitches found in both of the previously mentioned themes, bridged by the F#, a potential resolution to the unresolved chord at the conclusion of the A section.

Both melodic themes are developed contrapuntally. The process begins immediately with the horn calls between the second violins (at the correct rhythm) and horns (written in augmentation). At the same time, the first entrance of the quintal melody starts, and it is followed in the next two measures by two new entrance of the theme in the trumpets and trombones. After the conclusion of the main quintal theme, Bacarisse begins to modulate by setting the quintal theme in diminution in the solo strings. During the second repetition, the theme sequences down a half step, setting up a cadence in E. This arrival is unsubstantial, as the accompanimental figure continues to
sequence down in a three-chord ostinato, moving from C-B-A. Over this, the solo trio fills in the quintal melody, granting it an unusual chord progression (E major-C major-A minor- F# minor-E major). The horn calls are fragmented, setting just the initial rhythm in imitation across the majority of the winds. After the second repetition of the ostinato, the bass voices continue down to G major. Bacarisse once again drops down to the chromatic mediant, E major, similar to the transition back into the final statement of the A theme.

Bacarisse spends the rest of the B section developing the three themes. He starts by expanding the horn call motive in the solo violin, this time in G# major (set as always against chromatic mediant accompaniment, this time E major). He also includes three repeating, imitative, unchanged statements of the theme in the flutes, clarinets, and bassoons. During the solo violins statement, both tonal centers move down a major third (G#/E to E/C), a pattern continued in the solo cello’s statement (C#/A to A/F). At the end of the cello’s line, there is a rare moment of tonal agreement across the orchestra. The bass figure rises to meet the soloists, setting up a cadence leading to D minor. From here the solo viola enters a rapid passage, imitated two beats later by the solo violin. The two lines, beginning in D minor, pass through several keys, notably Bb major and G minor, but stay close to tonic. The solo cello strums chords underneath, joined by short fragments of the quintal theme in the ripieno. The solo parts eventually arrive at the dominant (A major) just in time for another chromatic mediant drop, this time to F# minor.
Here the soloists overlap virtuosic, string-crossing passagework while the entire accompaniment devolves to alternating one-measure fragments of the quintal theme. The harmonies remain uniform throughout and function well in F# minor (i-ii7-i-V-i-V-i-V-V-V). Bacarisse tonicizes C# major through repetition, then, after the close of the solo lines, drops the third and the fifth of the final C# major triad by a half step in the accompaniment, crafting a clear leading tone triad that modulates cleanly into the return of the A section, this time in D major.

The second A section plays out in a nearly identical fashion to the first, with two notable exceptions. The first comes at rehearsal number 21, just after the scalar modulation. Here the winds provide a period from the main A theme. In the first A section, it was unaccompanied, but this time, Bacarisse sets two themes built from the B material in the solo viola and solo cello. The second comes in the final statement of the main A theme in the orchestra (page 199, rehearsal 22). Once again, a reference to the B material is hidden, this time in the second violins, that leads through into the second B section. The effect of these two premature entrances is almost Brahmsian, slowly reintroducing themes voice by voice.

The return of the B section reuses the same thematic material transposed up a major second, but it revoices the themes, switching the orchestra’s lines for the soloists and vice versa. Things proceed as expected up to the fast scalar passage (at page 106 rehearsal 15 and page 128, rehearsal 28 respectively). Bacarisse truncates the B section by cutting out the orchestral interlude and using the two imitative scales to modulate from E major through F major and up to Bb major, ushering in the final A section.
Bacarisse also shortens this section dramatically by first presenting only two periods of the A theme, then cutting directly to the pictorial sequences. These lead to the last descending chromatic mediant from G major to E major, in which key the last two periods of the A theme are given. Bacarisse includes a brief coda that establishes E major through repeated V-I cadences, before ending the work with a plagal cadence set across the entire orchestra. The final chord rings soundly in E major, with a twist: The horns and trumpets play a soft tone cluster made from the first five notes of the E major scale. This cluster crescendos past the end of final orchestral chord before cutting off into sudden silence.
CONCLUSION

*Tres movimientos concertantes* represents one of the highest achievements in Second Republic music. Valuable enough as a stand-alone composition, the timing and nature of its writing suggests an autobiographical character. It contains both the continual conflict between Spanish political factions, as in shifting and overlapping tonal centers, and the hope for an improved future under the Second Republic. The choice to use a string trio seems hardly coincidental. The piece appears just a few years after the public establishment of *El Grupo de los Ocho*, and the idea of a small group intrepidly leading the whole certainly would have appealed to Bacarisse. The work, however, is not naively optimistic. Harsh dissonances abound, and the trio must often work in an unrelated key area from the rest of the orchestra. Bacarisse understood the challenges the Second Republic had faced and the atrocities that its presence had encouraged. But in the piece, after the many dissonances, came resolution.

The composer’s perception of Nationalism (both political and cultural) can also be inferred from the massive and eclectic variety of influences and techniques that Bacarisse draws upon. Some, such as the influence of Stravinsky and *españolismo*, were expected, while others, specifically the use of serial techniques, seem to disregard Bacarisse’s most deeply held musical and political beliefs. Through this juxtaposition, the work represents an attempt at musical reconciliation. It was written during a time of personal prosperity and relative peace, years before the Second Republic’s fall, before the entrenchment of resentment that would accompany his exile, and in it Bacarisse balances and tempers the serialism he would later denounce. It further stands as one of the few
major orchestral works from the Second Republic, and the most experimental of Bacarisse’s compositions.

The work audaciously combines disparate techniques, from functional tonality to serialism, and it does so in an organic fashion. This is in part due to the brilliant implantation of the serial pattern, whose characteristic interval fits cleanly into the piece’s tonal plan. The forms used are pristine. Each segment is part of a larger, harmonic and melodic scheme that unfolds seamlessly across the entire work. This careful, large scale organization is matched by the creativity of the individual motives. The counterpoint between each separate voice is tight, and its implementation is varied. At times the interplay between lines is reminiscent of a Baroque fugue, which can suddenly shift into a thick, Stravinskian stratified texture. All this is enriched by Bacarisse’s use of españolismo, tying the work to Spanish history and culture. Bacarisse’s ability to balance and temper such different musical elements placed him at the forefront of his Spanish contemporaries.

It is unlikely that Tres movimientos concertantes has been performed in full since its premier⁶, and works by any members of El Grupo de los Ocho are rarely programmed. The music from Second Republic composers brim with humanity. They represent the struggle that Spanish composers have had to pull themselves out of the shadows of their eastern neighbors through creating a unique voice, without needing to fall back on tired, two-dimensional clichés. The works of Salvador Bacarisse and his contemporaries merit

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⁶ There are some English markings found in the score, particularly in the third movement, suggesting that perhaps sections have at least been read through. The Free Library of Philadelphia confirms that the score and parts were lent to an educational institution in 1990, but no record of a performance was found.
study and a place, at least a small one, in the western repertoire because of, apart from their intrinsic creativity and craftsmanship, their unique historical significance.
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APPENDIX A: THEMES FROM TRES MOVIMIENTOS CONCERTANTES

Example 1- 1st movement, page 3, rehearsal 1, solo violin

Example 2- 1st movement, page 7, 3rd measure, solo viola

Example 3- 1st movement, page 16, rehearsal 7, solo viola
Example 4- 1st movement, page 24, 2nd measure, string trio
Example 5- 1st movement, page 27, 5th measure, solo cello

Example 6- 2nd movement, page 61, 1st measure, solo viola

Example 7- 3rd movement, page 86, rehearsal 2, string trio
Example 8- 3rd movement, page 100, 5th measure, piccolo
Example 9- 3rd movement, page 100, 5th measure, 2nd violins