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| Joaquín Turina (Pérez) (b Seville, 9 Dec. 1882; d Madrid, 14 Jan. 1949). |
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| Joaquín Turina was a Spanish composer who rose to prominence during Spain’s *Edad de Plata* (1900-1936), also referred to as the Silver Age, a time when Spain’s artistic development increased rapidly. Along with Manuel de Falla, Joaquín Rodrigo, and Conrado del Campo, Turina became of one the leading Spanish composers of his generation. |
| Joaquín Turina was a Spanish composer who rose to prominence during Spain’s *Edad de Plata* (1900-1936), also referred to as the Silver Age, a time when Spain’s artistic development increased rapidly. Along with Manuel de Falla, Joaquín Rodrigo, and Conrado del Campo, Turina became of one the leading Spanish composers of his generation.  Turina enjoyed a middle-class upbringing in an artistic household — his father was a well-regarded and well-known Spanish painter. Turina displayed an early aptitude for music, spending extensive time practicing an accordion given to him by the family’s servant. Turina later received piano lessons from the composer Enrique Rodríguez. Turina demonstrated a propensity for the piano, and he continued his musical studies with lessons in contrast and harmony to the choirmaster of Seville cathedral, Evaristo García Torres. Turina gave his first public performance on May 14 1897, playing Thalberg’s *Fantasy on Moïse* (a piece demanding technical prowess). The performance was a success, and informed Turina’s decision to study music in Madrid with José Tragó (who taught the young Manuel de Falla), where he studied from 1902 to 1905.  Like many Spanish composers, Turina looked to Paris to enhance and further develop his musical craft. Turina departed for Paris in 1905, where he enrolled at the Schola Cantorum. There, he began studying piano with Moritz Moszkowsky, and later studied composition with Vincent d’Indy. While in Paris, Turina met a range of Spanish musicians including the pianist Ricardo Viñes, and composers Joaquín Nin-Culmell, Isaac Albéniz, and Falla. Upon hearing Turina’s Quinteto op. 1, Albéniz suggested the young composer turn to his Spanish roots for inspiration. Turina remained in Paris until 1914, whereupon he returned to Madrid. By 1914 Turina had five children, and worked as a music critic for *El Debate* and later *Dígame* to support his family, while from 1920 to 1925 he served as the choirmaster for Teatro Real in Madrid. Turina was also well known as a conductor, and when the Ballets Russes, directed by [Sergei Diaghilev](http://en.wikipedia.org/wiki/Sergei_Diaghilev), toured Spain in 1918, Falla suggested that Turina conduct the performances. In 1931, Turina was named chair of the Madrid Conservatory. Turina and his family spent the Spanish Civil War in Madrid (1936-39) in relative safety. Following the Spanish Civil War, Turina attempted to resurrect the Teatro Real without success. Turina continued to have success in the postwar years, and he was tasked by the Spanish government to reinvigorate the culture and production of music in Spain and, in 1940, he became a commissioner of the Ministry of Education for Music. Turina died in 1949, after a long illness.  Turina was renowned for his symphonic works and his over sixty piano compositions. Turina’s conservative style refeclts is academic studies at the Schola Cantorum. Many of his most popular works reaveal a nationalist vein, often drawing upon folk material or an imagined folklore. His first orchestral work *La procesión del Rocío* (1912), for instance, depicts the Whitsunday pilgrimage to the shrine of Virgin del Rocío in Seville, and quotes folk themes to evoke these festivities. Turina’s orchestral works including *Danzas fantásticas* (1919) and *Sinfonía sevillana* (1920) remain popular to this day. Of Turina’s numerous piano pieces, *Rincones sevillanos* (1911), *Mujeres españolas*, (1917), and *Concierto sin orquesta* (1935), are considered his best within the genre. Like many of his contemporaries, Turina wanted to create a Spanish operatic tradition removed from the zarzuela. While at the Teatro Real, he composed his most successful dramatic work, the short opera *Jardín de Oriente* (1922), with a libretto by Gregorio Martínez Sierra. The work was met with mixed reviews, despite achieving modest success outside of Spain. |
| Further reading:  (Chase)  (Marco)  (Jr.)  (Joaquín Turina ) |