THE KEYBOARD MUSIC OF SPAIN IN THE FIRST HALF OF THE TWENTIETH CENTURY

BY

BRUCE GARDINER
(B.Mus., U.T.L.M., U.P.L.M., F.T.C.L., A.R.C.M.)

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PREFACE

This dissertation is, in the main, a critical survey of the piano music of Spain from 1900 to 1950. Because most of the opinions expressed are personal, bibliography is negligible. Occasional references to books consulted have been noted as the script proceeds and not at the end of the work.

Certain Cape Town people have been extremely helpful during the period when this dissertation was being planned and written, and to them I would like to express grateful thanks.

Firstly to Prof. G. Pulvermacher, Head of the Cape Town College of Music, for gracious guidance and advice. Then to Deanna Blacher for the loan of some of her vast library of Spanish piano music and the many instructive and pleasant hours spent in her company. Another Cape Town teacher of Spanish dancing, Mavis Becker, kindly allowed me to attend several of her classes where I was able to absorb a genuine atmosphere with assistance and advice from her guitar accompanists. Also helpful were Estelle de la Ville, who studied in Spain and knew Manuel de Falla personally, and Reg de la Hunt, who showed me many of the finer points of guitar technique.

It has been impossible in a thesis such as this to analyse all the piano music of Spain written from 1900 to 1950. The quantity of published music runs into several hundred pieces and quality varies considerably. I have, therefore, selected representative works from the various composers. This will, I hope, give an insight into their styles and characteristics.

BRUCE GARDINER
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I.
A Brief History

The music of Spain is so integrated with the history and traditions of its people that a study of the one is hardly feasible without delving into the other.

Nationalistic traits in music vary from one country to another as regards intensity so that an untrained ear might, at times, find difficulty in identification. But it can be said, I think, that the music of Spain is rather more nationalistic than most, especially that composed before the Civil War. (1936)

It is only in recent years, with the coming of economic prosperity, that Spain has joined the international whirl and vast tourist trade enjoyed by the other European Countries. Twenty years ago the "difference" in atmosphere was much more marked than it is now. A girl was seldon seen without a chaperone and professional women were considered taboo. To-day they are successful as doctors, lawyers, writers and musicians, and the lazy young men of Spain, spurred on by female competition, are beginning to emerge from smoky coffee bars with a new eagerness for work and knowledge.

Artistically this bursting of the ancient egg-shell has perhaps robbed Spain of some of its individuality, but of course the music remains as testimony to the past, and many of the old customs and traditions have not faded away completely. Much of the hospitality and chivalry of the pre-Franco days (up to 1936) has lingered on and as a foreigner one is made to feel far more welcome in Spain than anywhere else. It was once said that one could tour Spain with no money at all - simply relying on the generosity and curious interest of the country folk who would welcome any passing stranger into their homes without a moments hesitation. But the influx of tourists since 1960 has brought a complacency to the inhabitants, especially in large cities such as Madrid or Barcelona which are fast becoming as international as London or Paris.

It is in the country that the real Spanish atmosphere has survived in its most natural aspect.

Cont. /2.

Here a cigarette would be accepted with joy for any help given, on, say, a broken-down car. But in the towns a fat tip may hardly be accepted with the grace expected of Spaniards of old.

Even the traditional siesta is becoming obsolete in the cities now. Parking problems are becoming acute and workers no longer find the three-hour break from 1.30 to 4.30 in the afternoon long enough to reach home through the traffic, eat, nap and then get back to work sufficiently relaxed.

The romance of the history of Spain beckons as one travels through Córdoba, stronghold of the Moors, sun-drenched Valentia or carefree Andalusia, home of the guitar. What of the past? From where did these people come and how did their culture develop?

Earliest inhabitants of the Iberian Peninsula belonged to the Cro-Magnon race and attained a fairly high degree of artistic development if one can judge by examples of cave art. Iberians and Celts also occupied the area, but only with the arrival of the Greeks and the Phoenicians can one attempt an approximate date - 1000 B.C.

Carthaginians also had coastal settlements in Spain, but it was the Romans, from about 215 B.C., who were to assert the strongest influence so far. This influence is still felt to-day regarding language, laws and architecture.

According to legend the disciple St. James preached the Gospel in Spain in about 35 A.D. and many converts to Christianity were attracted there. When Roman persecution was at its height many Spanish martyrs died for their faith.

Ever since those days, nearly two thousand years ago, religion has played an enormous part in the moulding of the Spanish character and customs. Even to-day one can hardly call the Spaniards merelyreligious - they are "religionaires"

Asian Visigoths from the north began nibbling at the crumbling Roman domination from about 300 A.D. and attained a strong foothold and remained rulers of Spain until 711, when Roderic perished in the battle of La Janda in a clash with the Moors.

Cont./3

Catholicism was by now the official religion of Spain and with the Moorish invasion the great conflict of Islam with Christianity began - a conflict which was to last for 700 years.

The Muslims were a mixture of Arab and Berber from North Africa and dissention amongst them was a factor which enabled christian states to the north to keep their identity. Galicia, Leon and Castile eventually became the leading christian powers in the Reconquest and by about 1000 A.D. the once dazzling splendour of the caliphate of Córdoba was but a memory from the past.

Fortunes swayed from the Christian to the Muslim camp but eventually, by 1248, Moorish possessions in Spain were reduced to little more than Granada.

Arab culture, however, was by no means dead and the vast influence has remained strongly noticeable to the present day.

In 1479 began the reign of Ferdinand and Isabella and thus began an era, lasting for about 100 years, when Spain reached a high point in her history. This was the golden era of Colombus, Cortez, Pizarro and El Greco. Under the "Catholic Monarchs" Granada finally surrendered and now the structure of the Spanish State acquired a definite form. The army, administration and legal systems all reached a highly disciplined state and the country generally received a powerful new nation-wide stimulus. However, by the end of the sixteenth century the golden years were over. Spain was torn by an endless succession of wars and more and more of her territories were lost. Strangely though it was the seventeenth century that produced a spurt of artistic talent, represented mainly by Velazquez with his earthly realism, and that literary genius Cervantes (1547-1616). The eighteenth century was enlivened by the great Goya, whose pictures were to be painted in sound a hundred years later by Granados in his "Goyescas".

But the flashes of artistic merit could not halt the gradual decline. From 1833 to 1839 the country was in a state of civil war and in fact, the nineteenth century was one of extremely turbulent times politically. In 1898 she lost her last few colonies and began seriously to examine

Cont./4

her national conscience.

The twentieth century began to show some advance into modern times industrially and agriculturally, although compared with other European countries Spain was a plodder. In 1931 Alfonso Xlll was dethroned and the Spanish Republic proclaimed, to end again when civil war broke out in July 1936. This was eventually won by General Franco in April, 1939.

Since the Second World War (when Spain was neutral) a certain evolution has occured. The standard of living has risen considerably, and the vast tourist influx since 1960 has brought a new growth in every sphere.

Strangely, though, the musical scene was at its most productive in the first half of this century. Struggle contains the embryo for great art. Is it the comparitive prosperity that is robbing Spain of its artistic inspiration?

II

A Brief Musical History

A brief musical history in Spain will, of course, be necessary to understand fully the trands of the twentieth century.

The heritage of the musical past is particularly evident in the Iberian Peninsula, mainly because folk elements have always played such a prominent part in the country's musical scene and have in many ways become ingrained in the musical thinking of composers of all ages. The plaintive "oriental-sounding" flamenco that one still hears to-day in the "Cante hondo" of the gipsies - and in some of the piano pieces of Albeniz for that matter - can be traced back a thousand years to the Moorish influence.

As is generally the case throughout Europe up to the Rennaisance, the church was the haven of most of the known music that has come down to us from the earliest times.

St. Eugene, who died in 657, may be compared to St.Gregory in Rome. So instead of "Gregorian Chant" the music of the Hispano-Gothic Church is often known as "Eugenian Chant". It is thought likely that certain secular songs surviving from the seventh century might also have been written by St. Eugene.

A dramatic element as well as inclusion of popular elements became features of liturgical chant in Spain before the Moorish invasion of 711. After this date the term "Mozarabic"[(a)] chant is applied generally. The Christians were allowed to keep their music although by about 1000 A.D. pressure was brought to bear from Rome who wanted musical uniformity throughout the church. This never quite succeeded however, and is an indication that even a thousand years ago a national element was already making itself felt in Spanish music.

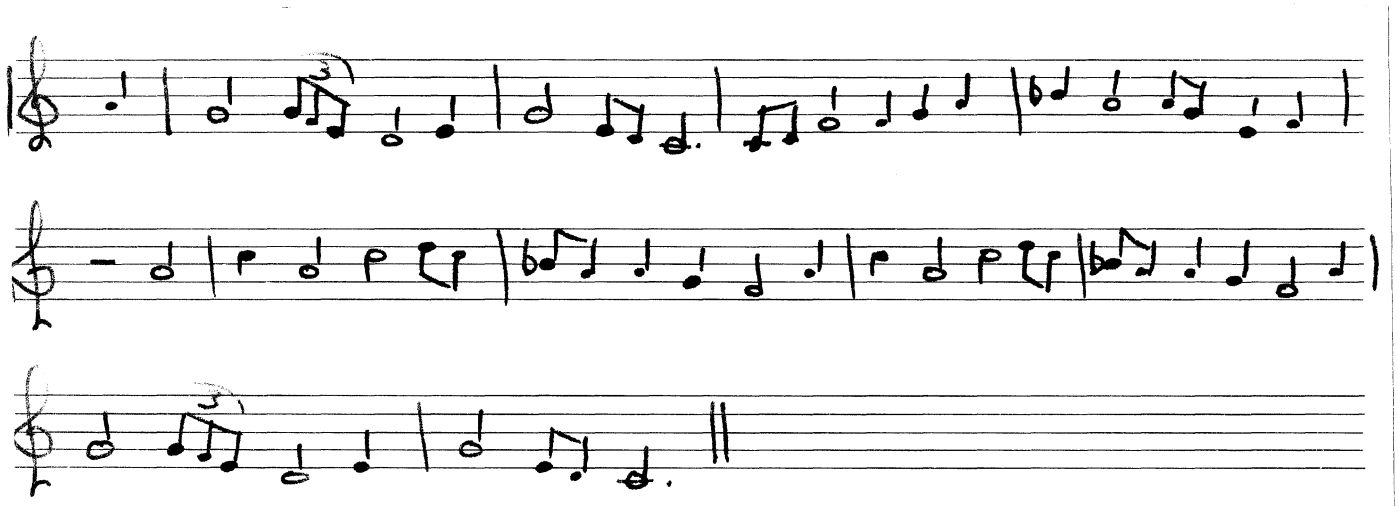
The secular scene was, of course, very active through all this. Troubadours and minnesingers[(b)] were actively engaged entertaining the rich, while the towns-people in public squares had to be content with the "jugler" of wandering minstrel. So the folk and serious elements ..... Cont. /6.

(a). Christian Spaniards (i.e. those who rejected the Moslem faith) living in occupied areas were called "Mozarabes".

(b). Although many imported entertainers abounded, there were also local "remedadores" (instrumentalists) and "Segrieres" (troubadours).

always moved through the centuries as two streams with frequent crossings where the waters combined.
The lute[x] was the instrument most used by the minstrels and it seems very likely that this instrument plus the guitar were introduced by the Arabs (about 900.) This instrument was destined to become very specially associated with Spain and to reach its final six-stringed form about 1800.

Alfonso the Wise collected at his court many poets and musicians and the 400 songs or "Cantigas" collected about 1270 are a remarkable monument to mediaeval music. The following example already shows the seeds of subtle rhythmic patterns.



Another famous collection, one of the very earliest sources of European polyphony in fact, is still at the famous shrine of Santiago de Compostela. Here visiting musicians would leave behind manuscripts of Latin Hymns sung at the time. At the monastery of Montserrat a similar situation existed, and it seems evident that sacred words were very often added to folk tunes.

Religious pilgrimages were not the only occasions where music was used. Weddings, Coronations and public festivities were in medieval Spain (as now) a perfect excuse for musical merry-making. Women, strangely for the time, also took an active part and one is inclined to imagine that Bizet's heroine was already typical of Spanish femininity even in 1350.

The shining musical light during the reign of Ferdinand and Isabella was Juan del Encina (1468-1529) who created the

x Arabian "al-ud" means wooden.

Cont./7

Spanish Theatre with his series of pastoral playlets. His many "villancicos" were popular songs of the time, usually accompanied by the guitar. An improvisational element became evident with the passing of the years - an element which is now an integral part of gipsy music.

Luis Milán, born about 1500, was interesting from the instrumental angle. He tuned his six-stringed vihuela (lute-guitar) g-c-f-a-d-g and adopted a system of notation by finger position. His many fantasias show a definite feeling for instrumental style.

By 1600 the "Spanish Guitar" became the vogue and the term "vihuela" fell into disuse. The lute had always been the popular portable instrument throughout Europe, but somehow the guitar came to be, by this time, a sort of national emblem in Spain and was to influence all Spanish music from then to the present day.

The greatest figure in Spanish music at the time was, of course, Victoria (1540-1611). These were golden years Lope de Vega was active in the Spanish theatre, Cabezón was paving the way for Bach as one of the truly great organists of his day and the great Cervantes was carving his name in history.

When we listen to the masses or motets of Victoria our thoughts turn to the paintings of another great Spaniard - El Greco. Just as Granados was Goya so Victoria as El Greco.

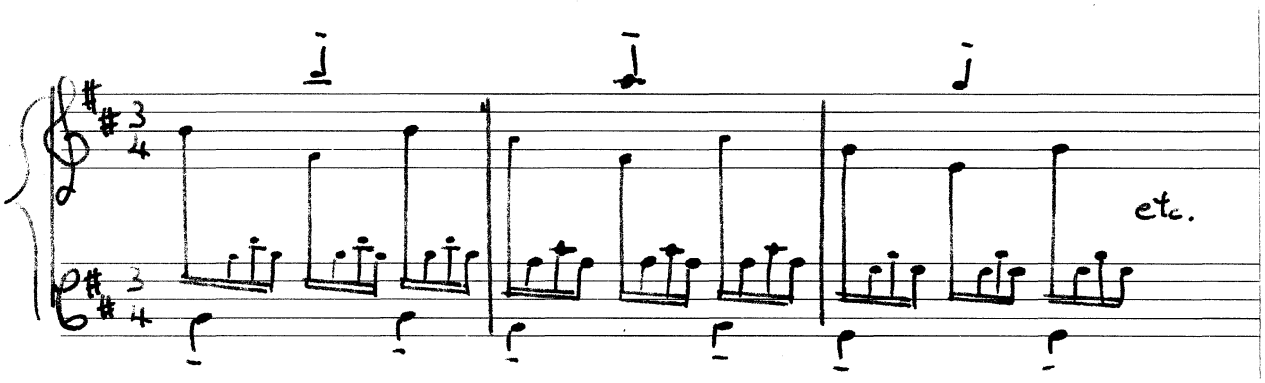
These lofty peaks were hardly suitable for the common people of the time, and soon there developed in the Spanish theatre the "Zarzuela" which was the type of music-action-drama-dance combination beloved of the Spaniards. From these zarzuelas was born the seguidillas, the popular dance form.

In 1685 a shining star who is tremendously important in the study of contemporary key-board music - Domenico Scarlatti-was born in Italy.

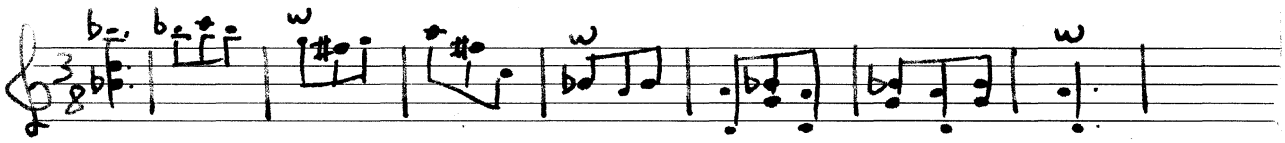
Spanish musicians had gravitated towards Rome in the sixteenth century, but suddenly the tables were turned. In 1737 the sensational male soprano, Farinelli, arrived and was to stay for twenty five years, and about the same time Scarlatti settled in Madrid after having been in the Iberian Peninsula since about 1720.

Cont./8

Scarlatti was a Neapolitan* and so we may be sure that the folk-songs of Spain as one still hears in Madrid would not be ignored by so attentive an ear. His six hundred miniature "sonatas" for harpsichord are full of the rhythm and exuberance of the Spanish dance and folk element and are a veritable store-house of the musical scene existing in Madrid over two hundred years ago. Apart from expanding the harpsichord technique of the time, Scarlatti was obviously influenced by the guitar. Sonata No. 449 is a good example in the "punteado" style.



There are many examples in 3/8 and 3/4 where the influence of the jota is apparent, and since the tonadilla was popular by about 1740 we find unmistakable references to this style as well. eg:-



One finds many guitaristic influences such as the "internal" pedal point and also the practice of building up chords in fourths. Also frequently found is the descending bass A-G-F-E with an F major going to an E major chord on the last two notes. This is a typically Andalusian melodic and harmonic idion.

One almost feels at times that modern Spanish composers have used Scarlattian themes. Certainly Albeniz, Granados, Falla, Turina and the Halffter brothers owe something to him. Scarlatti was astoundingly modern in his innovations and the Hispanic qualities and freshness of his ideas are bound to become ingrained on any musical mind stemming from the same country as that of Scarlatti's adoption. Possibly the composers who have followed in his foot-steps have found him

* Naples was already then a folks-song centre.

Cont./9

to be the embodiment of their artistic ideals and so a certain amount of imitation is a natural outcome.

Antonio Soler (born 1729) was a pupil of Scarlatti and by the structure and style of his sonatas it is easy to detect the master's influence. But much of his charming and witty personality shines through and these little works are quite often heard to-day, often in the arrangements by Joaquin Nin.

It is an interesting fact that vocal music in Spain was much influenced by outside countries, notably Italy, while instrumental music and the rhythms of the Spanish dance exerted a strong influence on a great many composers - even to Debussy, Ravel, Bizet and Chabrier.

Román de la Cruz achieved immense success with his zarzuelas and tonadillas (twenty-minute comic operas) in the last half of the eighteenth century. These zarzuelas and tonadillas became more and more elaborate and plenty of dancing was introduced. Soon the "cuadro flamenco" or gipsy scene was to become popular with its flamenco dancing and singing and fandangos and cachuchas were to become a world-wide vogue by 1860. At last the "spanish style" as exemplified by Scarlatti a hundred years before had become a throbbing, living thing and the time was ripe for the flowering of this style in Albeniz, Granados and Falla.

The most nationalistic "style" of music in the world was, by 1870, waiting for the genius of great men to mould it into great works of art.

III
ALBENIZ

Felipe Pedrell, born in Tortosa in 1841, was destined to become the forerunner of the revival of Spanish music in the twentieth century. This ambition during a long life was to raise Spanish music from the picturesque to the sublime while adhering to a nationalistic tradition.

Pedrell worked as a writer, historian, teacher as well as a composer, always stressing the fact that a country's folk-song should form the basis of it's music. His compositions, mostly large operatic works, are museum pieces to-day, but his influence was a strong one and the little flame that was later to touch the torches of Albeniz and Granados was held in his hand.

Isaac Albeniz was born in 1860 and lost little time in becoming a precocious prodigy. At six his Mother took him to Paris where the jury at the Conservatoire were agog at his technique. However, when he produced a ball from his pocket and smashed a fancy mirror he was declared to be somewhat young to be a pupil at so hallowed an institution. At eight he was giving concert tours "on his own" and before reaching double figures he had already lived a life of adventure befitting a highwayman or a pirate. Parental control had long since been abandoned as useless. By the age of thirteen he had arrived in Cuba (as a stowaway) and soon toured America, causing something of a sensation with such stunts as playing the piano with the backs of his fingers and with his back to the piano.

At twenty he was as famous as Anton Rubinstein or Padarewski and equally international. But the life of a Bohemian-type virtuoso began to bore him, and he was attracted more and more to composition. He dashed off piano pieces as Schubert did his songs. Very few, however, were of much merit at this time (1882) and most were, in fact, facile to a point of vulgarity.

Many long conversations with Liszt were to leave their mark on the young Albeniz. Liszt taught him how to improvise in gipsy fashion, and the Moorish blood in him was quick to respond - in fact he can almost be considered a mixture of a Moor and a gipsy.

Cont. /11

ISAAC ALBENIZ

In 1889 he went to Paris and studied composition with d'Indy and Dukas, and a year or two later became friendly with Faure and Chausson. Lisztian and French influences were to become very evident in his mature piano style.

Lessons with Pedrell in Barcelona were mostly in the form of long conversations. The ageing master evidently found that technical rules were not suited to Albeniz, who preferred to be inspired "naturally" through the medium of the keyboard rather than "hear" music inwardly.

As a composer for the piano Albeniz wrote his most original and inspired compositions. Several hundred were produced before the turn of the century - most of them trivial and characterless. However, in the pile of stones an occasional diamond glittered, and these charming little pieces found their way into thousands of homes. These were pieces that "lived" and at last a popular and acceptable Spanish keyboard style was ready to continue where Scarlatti had left off almost two hundred years earlier.

"Seguidillas","Sevilla" and the "Tango in D" became world-wide "hits" in the eighteen nineties and put Albeniz on the map as a fashionable composer.

"Córdoba" is a piece that ideally represents Albeniz during this period. One feels in the opening hymn-like section (example 1) the mystic reverence of Córdoba, ancient strong-hold of the Moors. This is most effective sound-painting to the "programme" given at the outset by the composer. One is hypnotised by the heady scent of Jasmines and the swaying palm trees, and then the haunting and nostalgic tune set against a plucked guitar-like accompaniment. (example 2).

Ex No.1

CÓRDOBA.

A Enrique Morera.

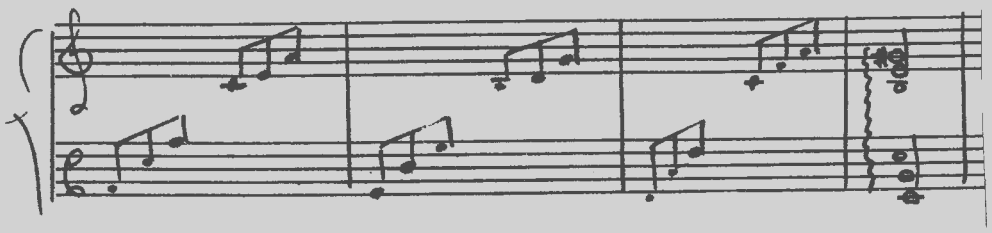
Andantino.

I. Albeniz, Op. 232. No. 4.

Ex No.2

It is interesting to note the opus number of Córdoba - op.232 No. 4, giving an idea of the immense speed with which Albeniz was able to "dash off" these lesser pieces.

As the years passed Albeniz evidentley felt that his pieces lacked solidarity. He had learned how to use effectively the guitar as a model for pianistic style and also how to incorporate nationalistic feeling as derived from folk-songs -mainly Alandalusian. This influence manifests itself in the typical guitar figure:



One frequently finds the dominant of the minor key in his music preceeded by the major chord a semi-tone above (refer to the last two chords in the above progression).

Eventually, by the early years of the century, Albeniz found his true personality. No longer impeded by traditions and rules that might hinder an unknown, he was free to expand and freely develop his talents. The result, after years of thought and sketches, was the immortal suite "Iberia", the most notable Spanish work for piano up to that date.

Written from 1906 to 1909 (the year of his death), these twelve "impressions" with mostly Andalusia for inspiration reach the very heart of Spanish folklore. The easy "salon-piece" days were over by now - these pieces are, even by to-days "Machine technique"standards, extremely taxing and require virtuoso equipment.

1. Evocacion opens the first of the four books. The two themes or "coplas" are taken from popular melodies and lovingly and lavishly treated in an evocative manner. The chief theme (see example No. 3) is intensely lyrical, first appearing in the bass and later in the upper register marked "tres doux et lointain". (example No. 4) One can almost sense the nostalgia of the composer dreaming of Spain while in Parisian exile.

Technically this is not as taxing as the rest of the suite, and yet it is possibly the most alluring and immediately digestible of all. Albeniz was inclined to over-embellish the later numbers with too many notes so that a certain "cloying" feeling was the result - rather like Rachmaninoff's over-worked chromaticism in the D minor Concerto.

Evocacion

Examples No. 3 & 4

No. 3.

3

poco meno. Tempo.

ppp et très souple.

molto rit.

bien marqué et p cependant.

ppp

ppp

No. 4.

simple très doux et lointain

meno mosso

rit.

pppp

sempre pppp

poco sf

2. Il Puerto (ThePort) plunges us into the sunlight and animation of a festive day in a southern seaport - Puerto de Santa Maria, on the river Guadalete. Three Andalusian dances, the "polo"[(a)], the "bulerias"[(b)] and the "seguidillas" tend their rythmic variety to the holiday feeling in this piece. On the first page we have the "polo" (see example No.5) interrupted by the "bulerias" at the top of the second page. (example No. 6) with the harshness of seconds, off-beat accents and "rasquedo" guitar effects. The sequidillas is marked "souple et caressant" - provocative and hypnotic. (see example 6a)

EL PUERTO.

No. 5.

Allegro commodo.

PIANO

très marqué et très brusque.

très décidé.

sans pédale.

fort et très en dehors.

sempre.

toujours joyeux.

(a) or Olé, a dance of the Spanish gipsies - full of energy and contortions.

(b) means "mockery"

2. Il Puerto (ThePort) plunges us into the sunlight and animation of a festive day in a southern seaport - Puerto de Santa Maria, on the river Guadalete. Three Andalusian dances, the "polo"[(a)], the "bulerias"[(b)] and the "seguidillas" tend their rythmic variety to the holiday feeling in this piece. On the first page we have the "polo" (see example No.5) interrupted by the "bulerias" at the top of the second page. (example No. 6) with the harshness of seconds, off-beat accents and "rasquedo" guitar effects. The sequidillas is marked "souple et caressant" - provocative and hypnotic. (see example 6a)

EL PUERTO.

No. 5.

Allegro commodo.

PIANO

très marqué et très brusque.

très décidé.

sec

sans pédale.

fort et très en dehors.

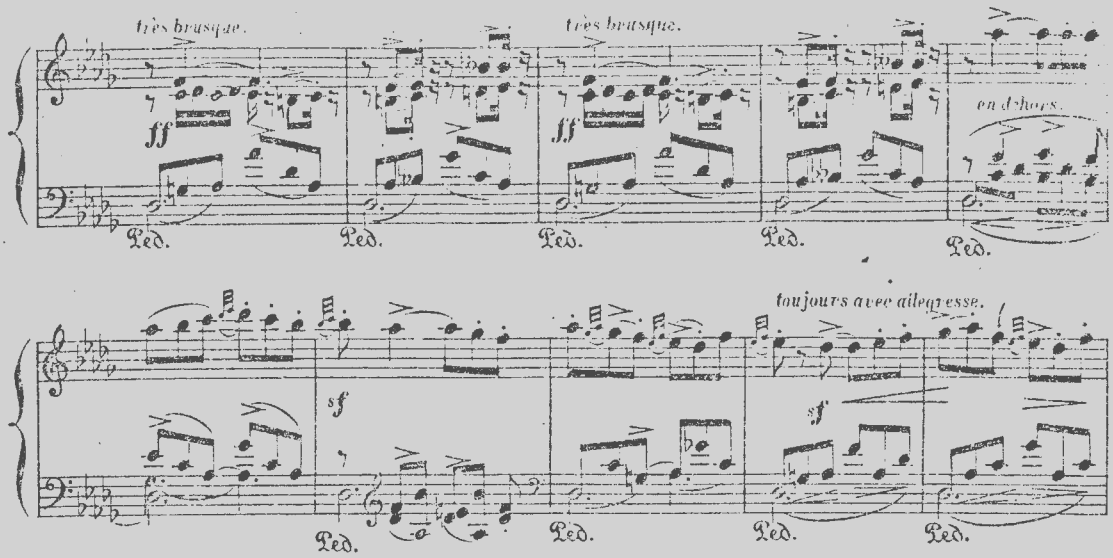
sempre.

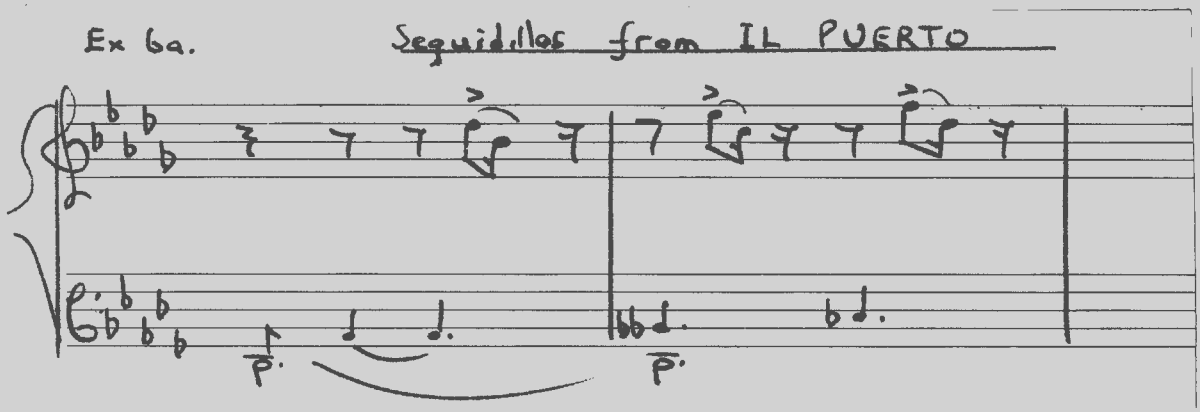
toujours joyeux.

(a) or Olé, a dance of the Spanish gipsies - full of energy and contortions.

(b) means "mockery"

Il Puerto (examples 6 & 6a)

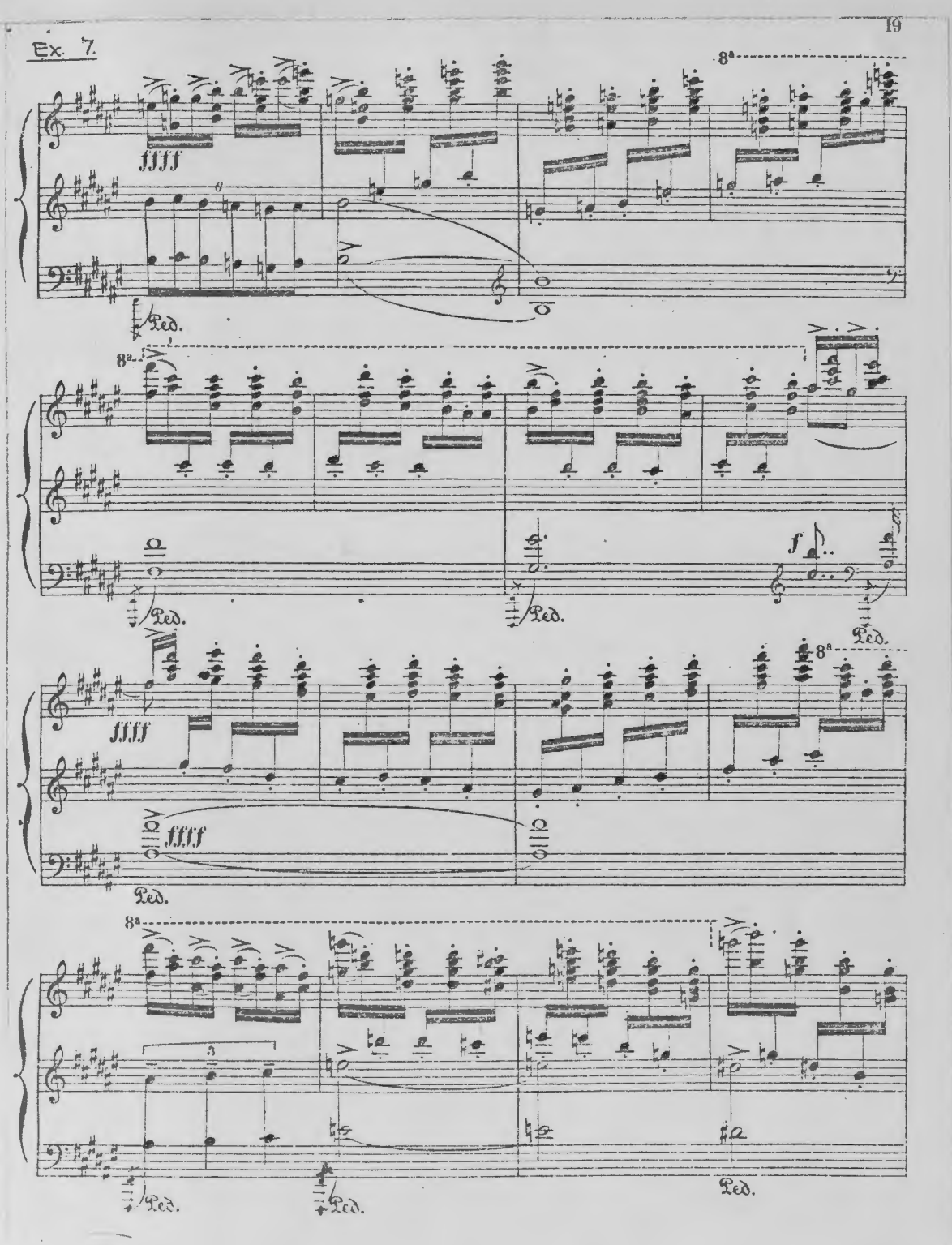




3. Fête-Dieu à Seville is the longest of the set and one of the finest musically. Seville is famous for its religious celebrations and here we have the procession making its way through the crowded streets carrying the Sacred Host. The "saeta", a spontaneous improvisational religious vocal outpouring, is taken up by different groups of spectators as the procession moves along.

There is a marked Lisztian influence in this piece. One is reminded of "St. Francis Walking on the Waters" where a similar huge melody is surrounded by waves of pianistic sound. (see example No. 7 - page 17.)

Cont./17.



4. Rondena is a dance form named after the town of Ronda in Andalusia. It has the 6/8-3/4 rhythm so characteristic of much Spanish dance music. (example 8)

Cont./18.

Rondena (example 8)

RONDEÑA

Ex. 8

Allegretto. M.M. ♩.=116

PIANO.

mf

sec et précis

Ped.

più f

sf gracieux

vibrant

Later we find a device characteristic of Albeniz and later further elaborated by Granados.

This type of decoration is, of course, typical of guitar style.

Cont./19

5. Almeria has an extended opening section in moderate 6/8 time interesting because for 50 odd bars there is a tonic pedal point. (example 9)

ALMERIA

Ex. 9

M.M. ♩. = 72
Allegretto moderato

PIANO

dolce

avec la petite pédale. Tout ce morceau doit être joué d'une façon nonchalante et molle mais bien rythmée.

The rather languid rhythm of the "tarantas" - a dance from Almeria - is interrupted by an expressive melody in the "cante hondo" or "deep song" of the gypsies. (example 10)

Ex. 10

expressif et bien chanté

très doux

doleissimo

pp

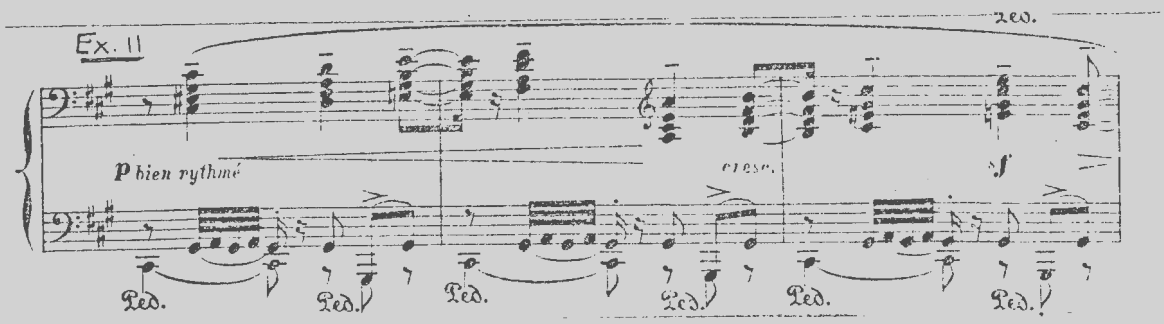
doux

f

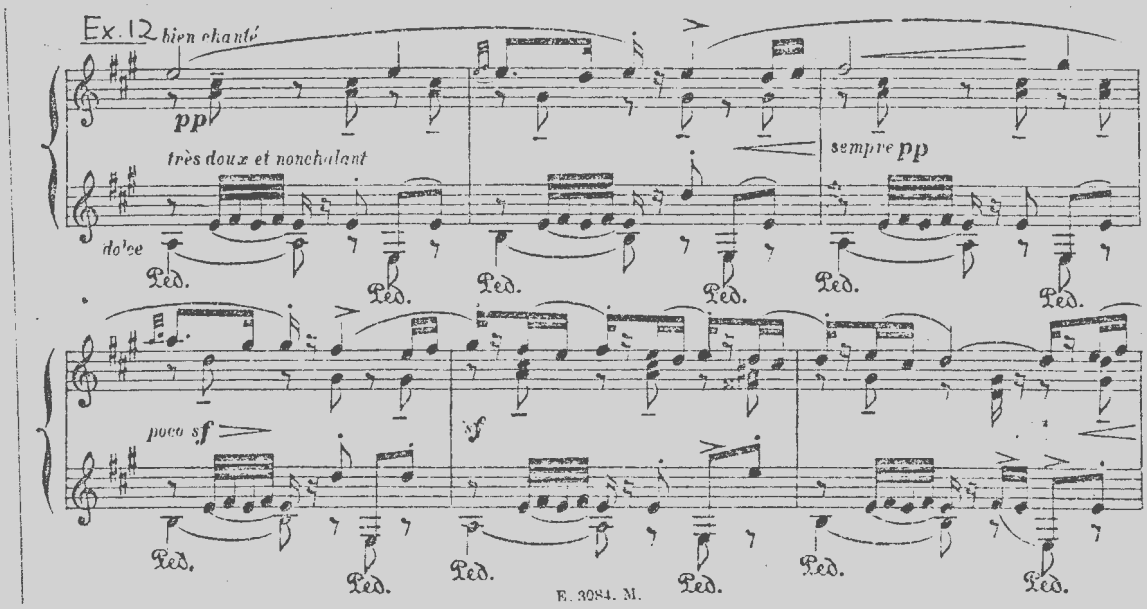
Cont./20

Again one feels the influence of Liszt in the piece - this time the B. Minor Sonata. The decorative motive described in "Rondena" is extensively used in the closing sections, but somewhat elaborated.

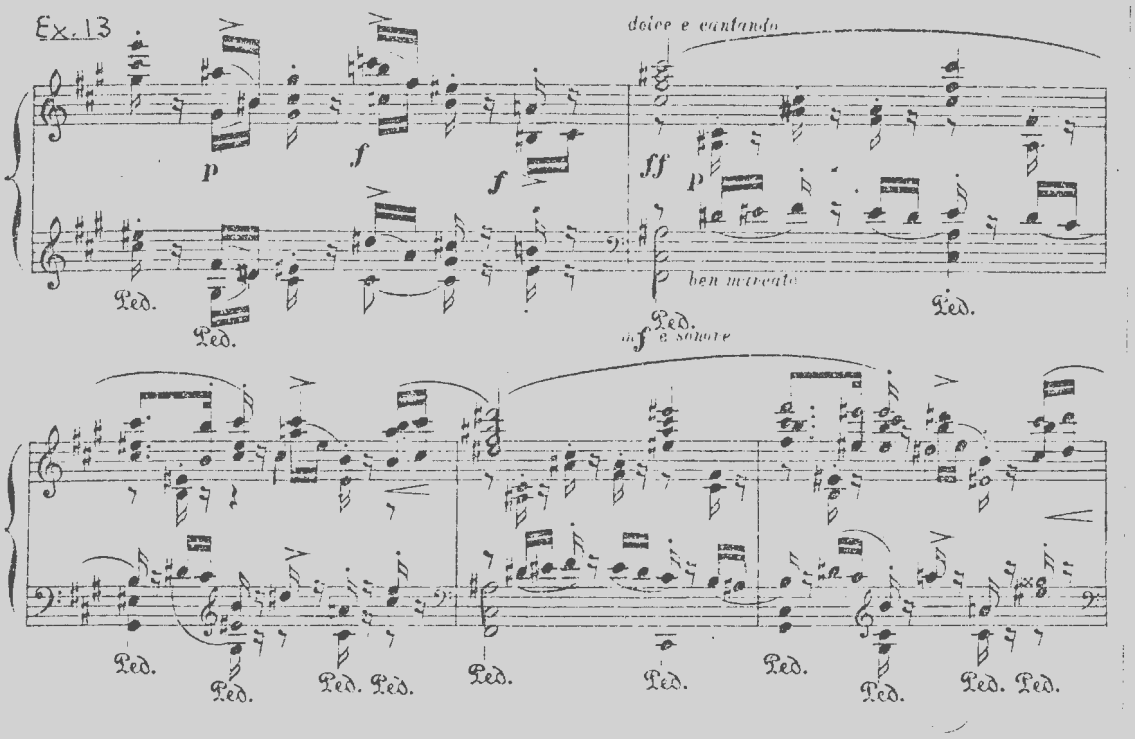
6. Triana is a sparkling and brilliant piece. Named after a popular quarter of Seville, it has extremely effective syncopations and modulations. This has become the most popular of the set - due in part to the rhythmic vitality. (example 11)



but mainly to a most engaging tune (example 12)



which is treated more elaborately as the piece unfolds (example 13)



This example gives an excellent idea of the type of decorative treatment beloved of Albeniz - a treatment and style of writing which is here just verging on the over-done. And yet it may be said that the many facets of Spanish temperament, costume, traditions and love of life generally are painted in music in the many colours and nuances of these piano pieces.

7. <u>El Albaicin</u> - The gipsy quarter of Granada.
The opening is xylophone-like with the hands alternating in staccato single notes and chords. The music is marked "Allegro assai, ma melancolico", for here we have the bulerias, a dance which is a combination of tragedy and passion, so beloved of the Andalusian gipsyies. (Example 14)

Cont./22

EL ALBAICIN(1)

Ex. 14

M.M. ♩=60 Allegro assai, ma melancolico

PIANO

ppp petite pédale et très estompé

toujours nonchalant,

uniforme et mélancolique

The "copla" has the typical "cante hondo" sound - that semi-oriental quasi-wailing sound, and one of the strongest Islamic influences in Spanish music. (example 15).

Ex 15

calando

a Tempo

ppp céleste

tenuto

p bien articulé

petite pedale

calando

a Tempo

ppp céleste

plus sonore ma

petite pédale

pressez un peu

non f

A characteristic had, by this stage, become evident in Albeniz's style. This was the juxtaposition of seconds on their own or in triads.

8. El Polo is based on the well known and rather sad Andalusian song of the same name. Albeniz wants the music played "en sanglotant" - with sobs. An example of the main theme is fairly fast (allegro melancolico!) 3/8 time is given below. (example 15a)

a

le chant marqué et très souple

doux en sanglotant

Generally the piece is of a comparitively low inspirational level and soon palls. One feels here that the composer is below the level of his best inspiration.

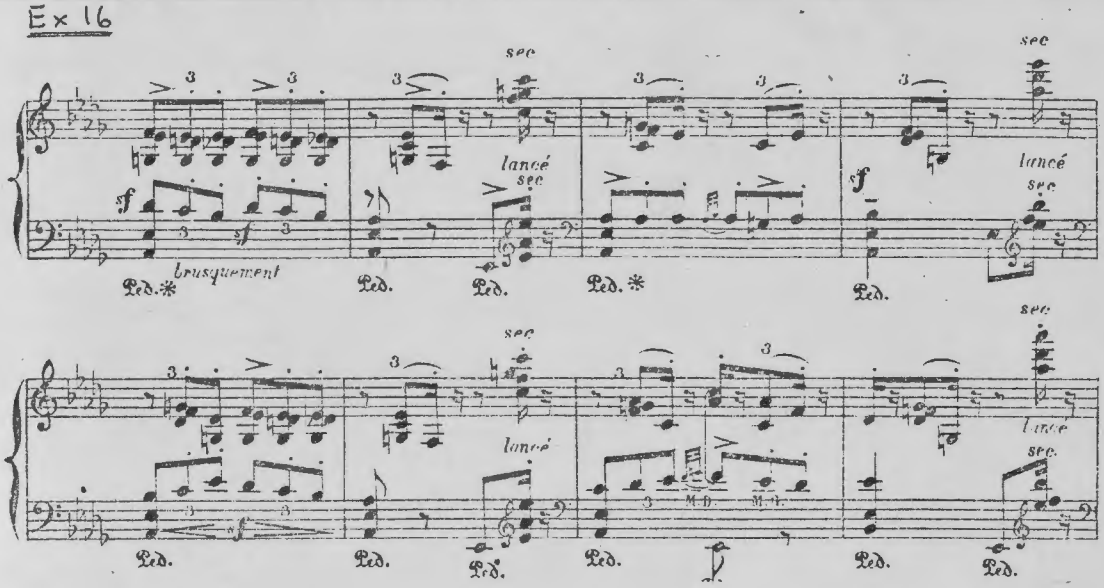
9. Lavapies depicts the people's quarter of Madrid. The melodic confusion that begins the piece is deliberate, for the piano portrays an old-fashioned hand-organ with one or two pipes misfiring.

On page 5 of the piece (example 16) the organ is

Cont./24

playing a habanera and in this rhythm of broken triplets Albeniz saw a caricature of two hoodlums dancing in a Madrid street.

Ex 16



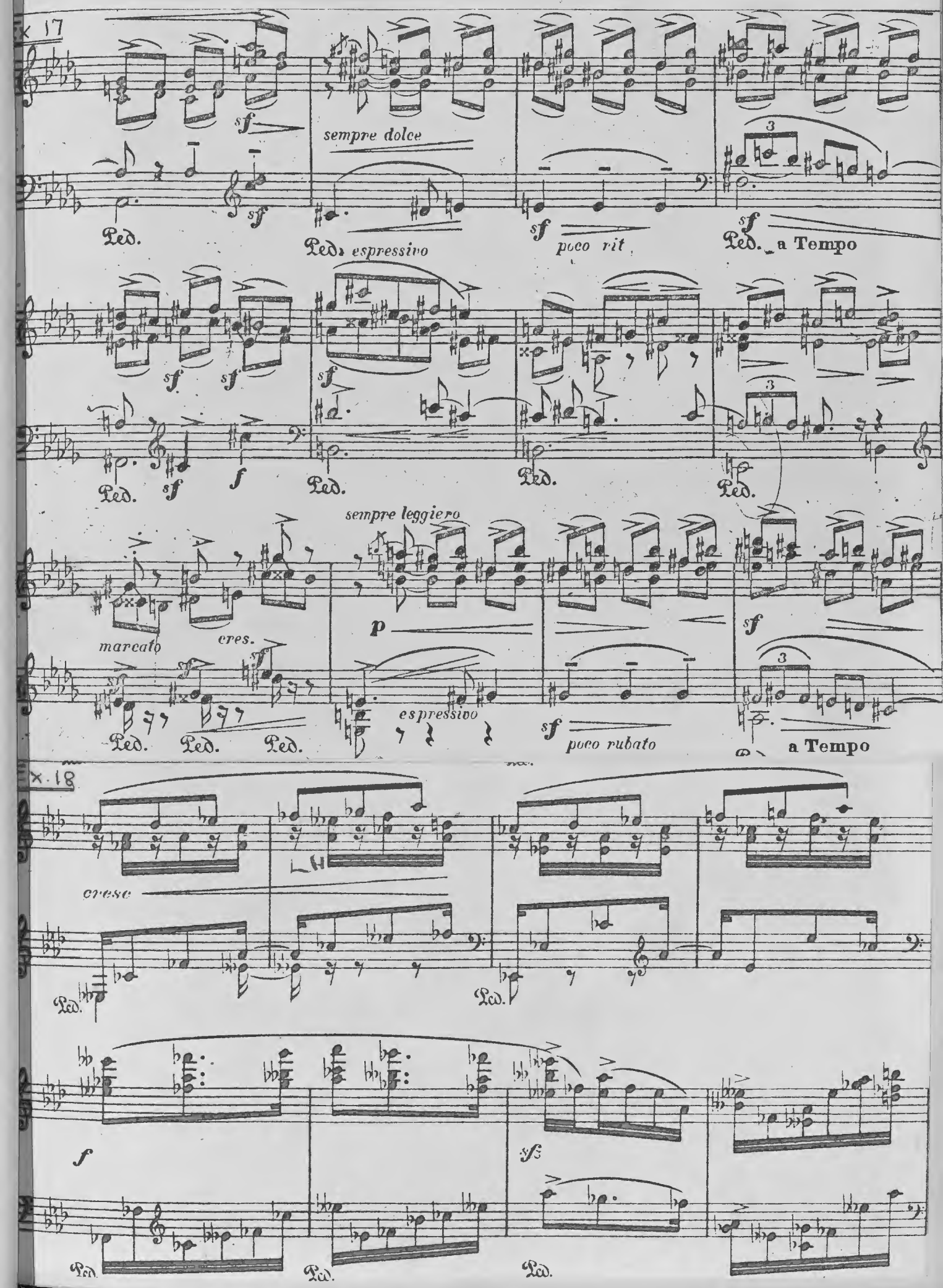
The style is more elaborate than earlier pieces in the set with, again, use of seconds in triads. Modernism had, apparantly, begun to influence albeniz by this stage and one finds a certain swing away from romantic influences.

10. Malaga stems from the malaguena, one of the popular da-ce froms of fandago type. A simple theme is treated with complex harmonic figuration. (example 17)

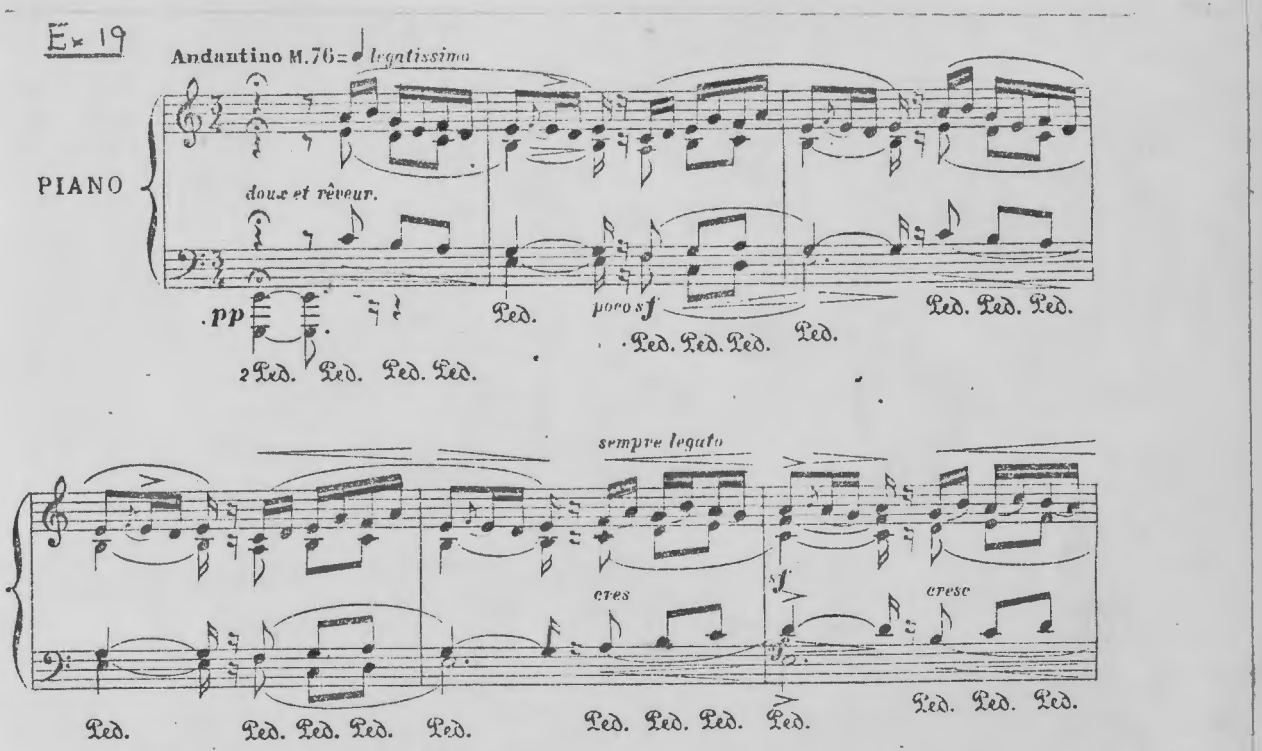
As with much of the final offerings of Albeniz the music becomes difficult to read. One is, here, confronted by a key signature of five flats and yet the theme and accompaniment unfold in an array of sharps and accidentals. This is demonstrated even more obviously in "Navarra", a later piece which remained unfinished at the time of the composer's death. It was completed by a pupil.Although written in flats one is, in fact, playing in the key of E, but enharmonically. (example 18)

Cont./25

Malaga (examples 17 & 18)



11. Jerez takes it's name from the famous wine producing town of Andalusia. The general atmosphere here is of the Soleares, another gipsy dance. (example 19)



One has the feeling of heady nostalgia mainly because of the modal scale used. The chromaticisms on page three are reminiscent of the French influence - especially Franck (Prelude, Chorale and Fugue).

In this piece the heart-rending "cante hondo" melody weaves its way surrounded by delicate ornamentation like the filigree work one sees at the Alhambra.

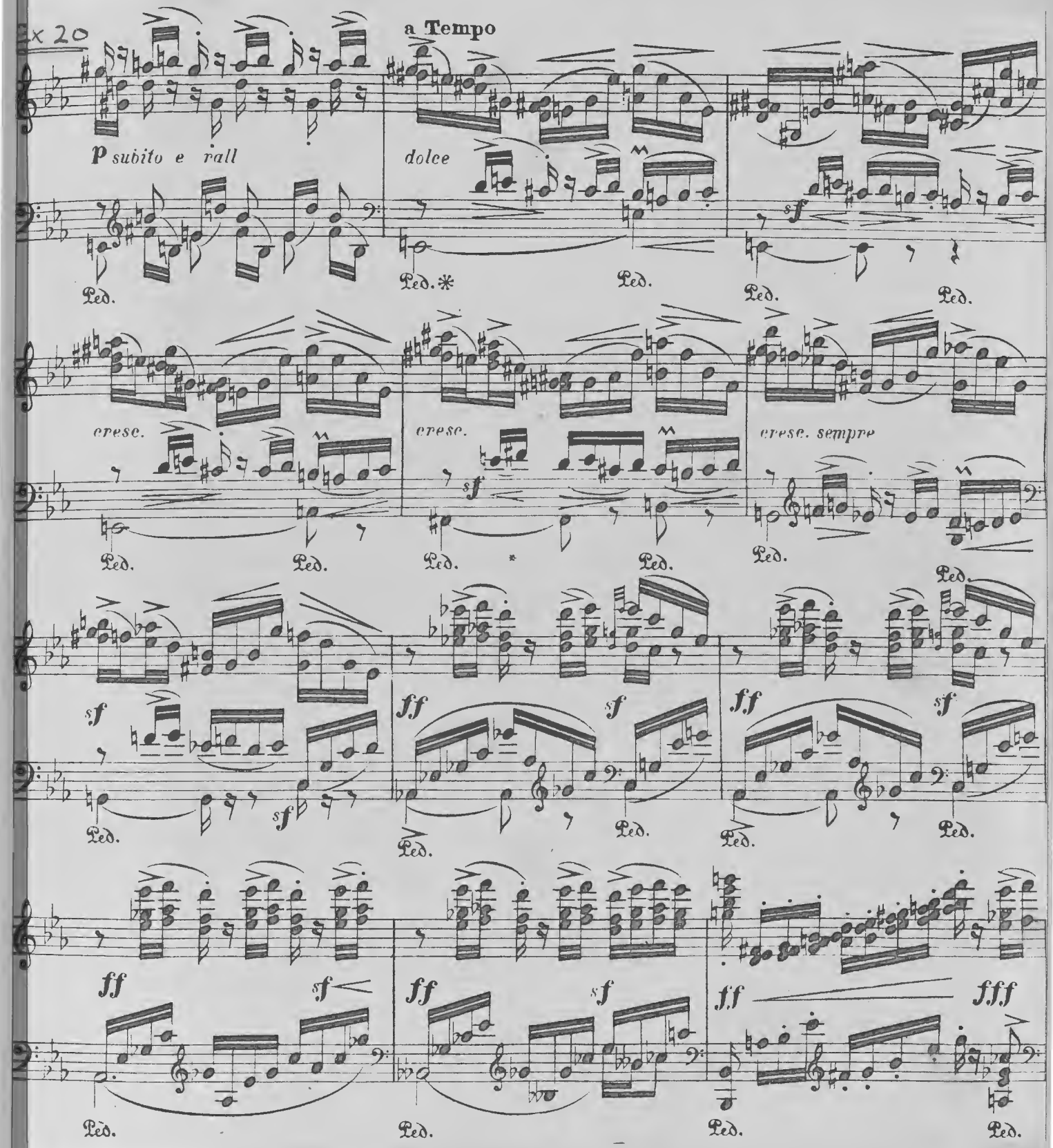
12. Eritana is an inn outside Seville. Here we find the gay rhythm of the Sevillanas, but strangely it is not broken for the usual "copla" or theme.

An ever changing crowd passes, laughing and jingling tambourines.

This happy finale is excessively complex and so over-loaded with notes that even the toughest virtuoso must surely find it well-nigh impossible to keep the rhythmic drive. (example 20) but the verve of the piece makes it a joyous ending to the greatest achievement of Albeniz.

Cont./27.

Eritana - (example 20)

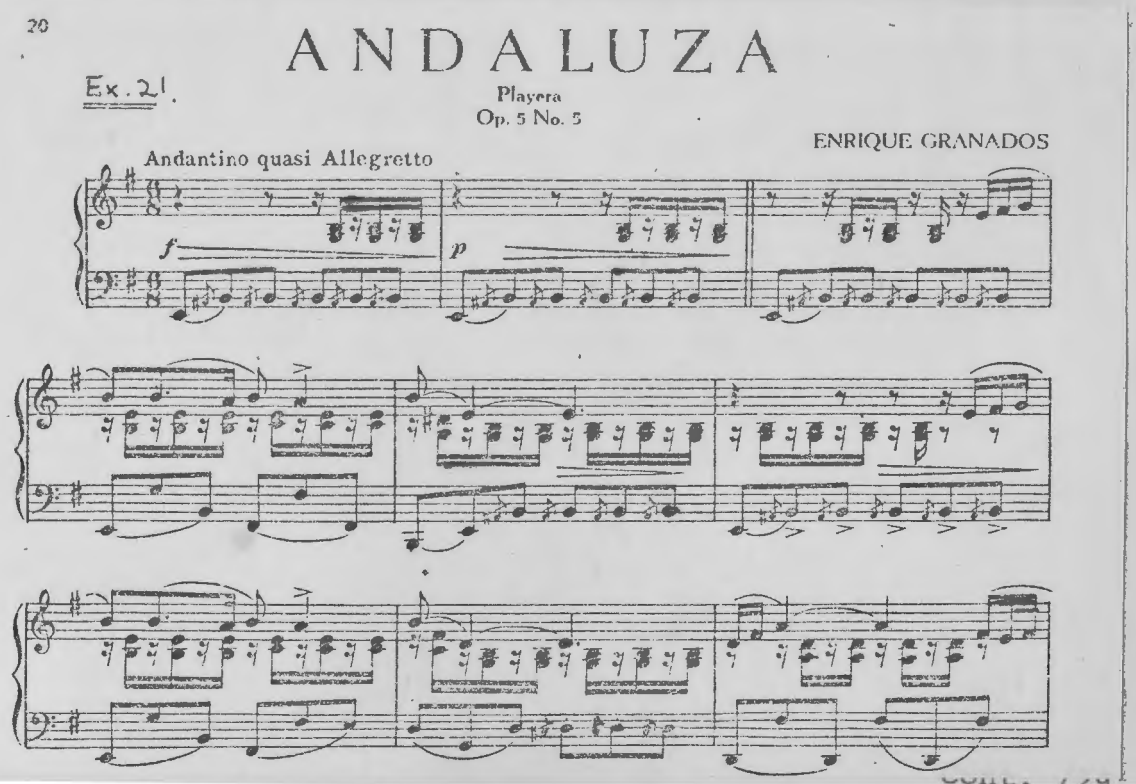


IV

GRANADOS

Enrique Granados, born in 1867, is always coupled with Albeniz. Only seven years younger, both were Catalans and both died at the height of their careers, aged forty-eight. Albeniz died naturally, almost an anti-climax after his turbulent youth: Granados was tragically drowned when the Sussex was torpedoed in the English Channel in 1916. He and his charming wife had visited America to attend the premiere of his opera "Goyescas" in New York and both perished in the disaster. Enrique was already in a life-boat when he spotted his beloved Amparo struggling in the water. He jumped in and tried to save her, but both perished.

As with Albeniz, Granados also achieved fame as a piano virtuoso, although he confined his tours mostly to Spain and France. He too studied with Pedrell, and then later at the Paris Conservatoire, eventually settling down in Barcelona. When he married in 1892 at the age of twenty-four his name was already on the musical map for some of the now famous Spanish Dances had been composed. No. 5 of this set, (example 21) "Andaluza", became for Granados what "Humoresque" was for Dvorak or "Rustle of Spring" for Sinding. Here was a simple piece for the amateur pianist of the eighteen nineties - and a piece with plenty of guitar effects and the right kind of "Spanish" atmosphere already popularised by Albeniz with his "Tango in D".



ENRIQUE GRANADOS

This was an age when every self-respecting lady was obliged to add piano playing to the list of her accomplishments and Andaluza was the ideal type of piece for the purpose.

In his early works we find a simple harmonic scheme and little exploitation of the formiddable key-board technique which he possessed. But as the years passed and fame began to transcend the necessity for public appeal, Granados expanded his style considerably. Technically and harmonically great strides were made, but the modernism of the day was not suited to his temperament. Rather, he modelled his style on Chopin, Liszt, Debussy and, of course, Albeniz. One also senses an awareness of the late romantic school such as Saint-Saëns, Rachmaninoff and Scriabin.

Granados did, however, eventually develop a fairly individual style differing quite substantially from that of Albeniz. The latter worshipped the Moorish Alhambra while Granados was obsessed with Madrid in the days of Goya and the elegant Spanish ladies and gentlemen or"Majos" and "majas".

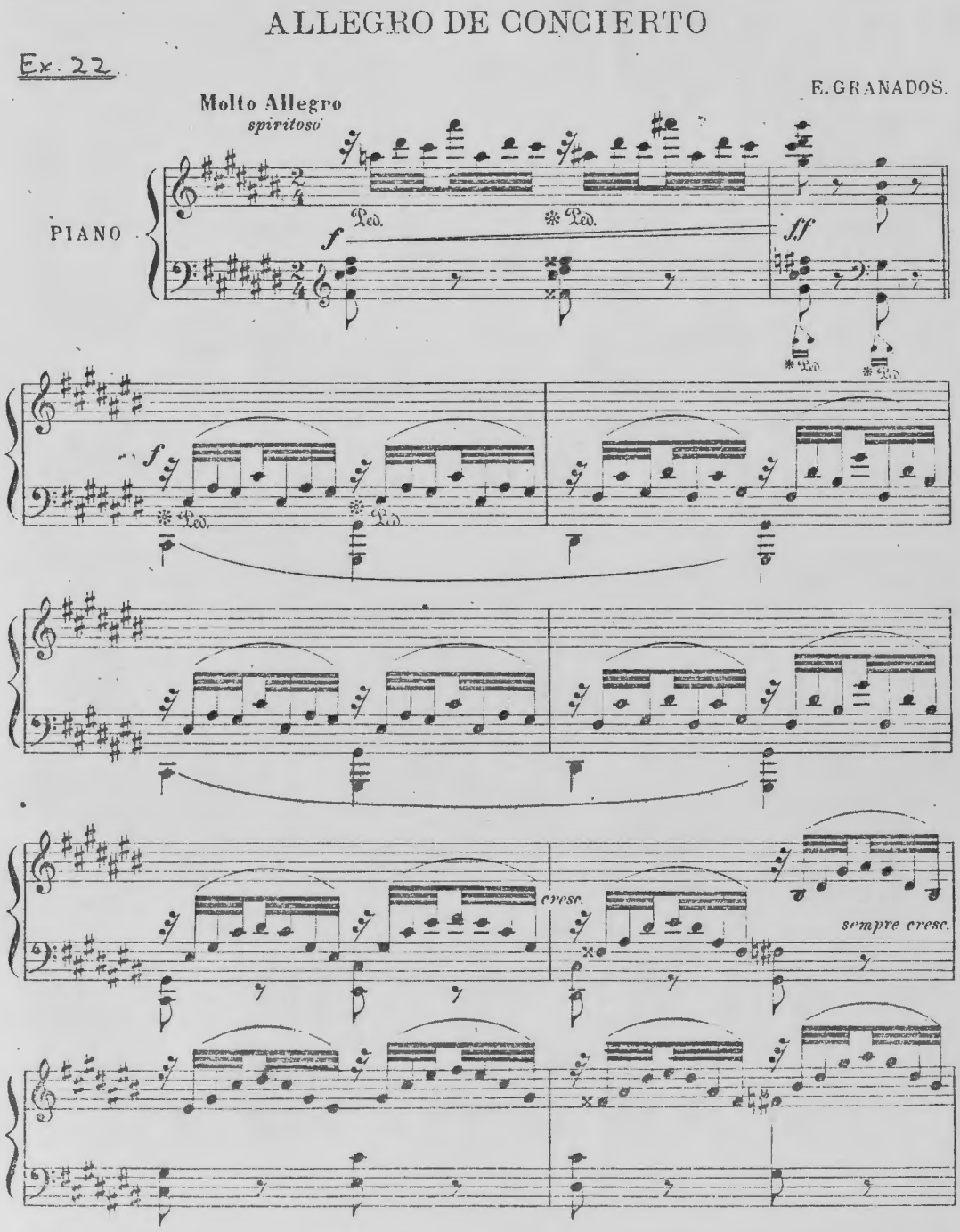
The music of Andalusia certainly wielded some fascination as seen in the Spanish Dance No. 5 and "El Fandago de Candil" - but the warm-blooded rhythms and passionate cry of "cante hondo" did not excite Granados as it did Albeniz. He remained a rather restrained, elegant, aristocratic romantic where such things as love and passion were viewed through the paintings of Goya rather than through personal involvement.

Occasionally, however, a burst of rhythm and flamenco style manifests itself and one is caught up in the dark and flashing temperament of the traditional Spaniard.

"Allegro di Concierto", written in 1906, is a piece obviously written for recital purposes and is a fascinating mixture of rhythm, melody and pianistic wizardry. I vividly recall seeing Antonio and his Spanish Ballet at the Stoll Theatre in London in 1954 where this piece was used in an arrangement for piano and orchestra - rather like a miniature concerto. The colour and vibrancy of the clicking castanets on stage were a marvellous complement to the music, admirably suited to such treatment. (example 22)

Cont./30.

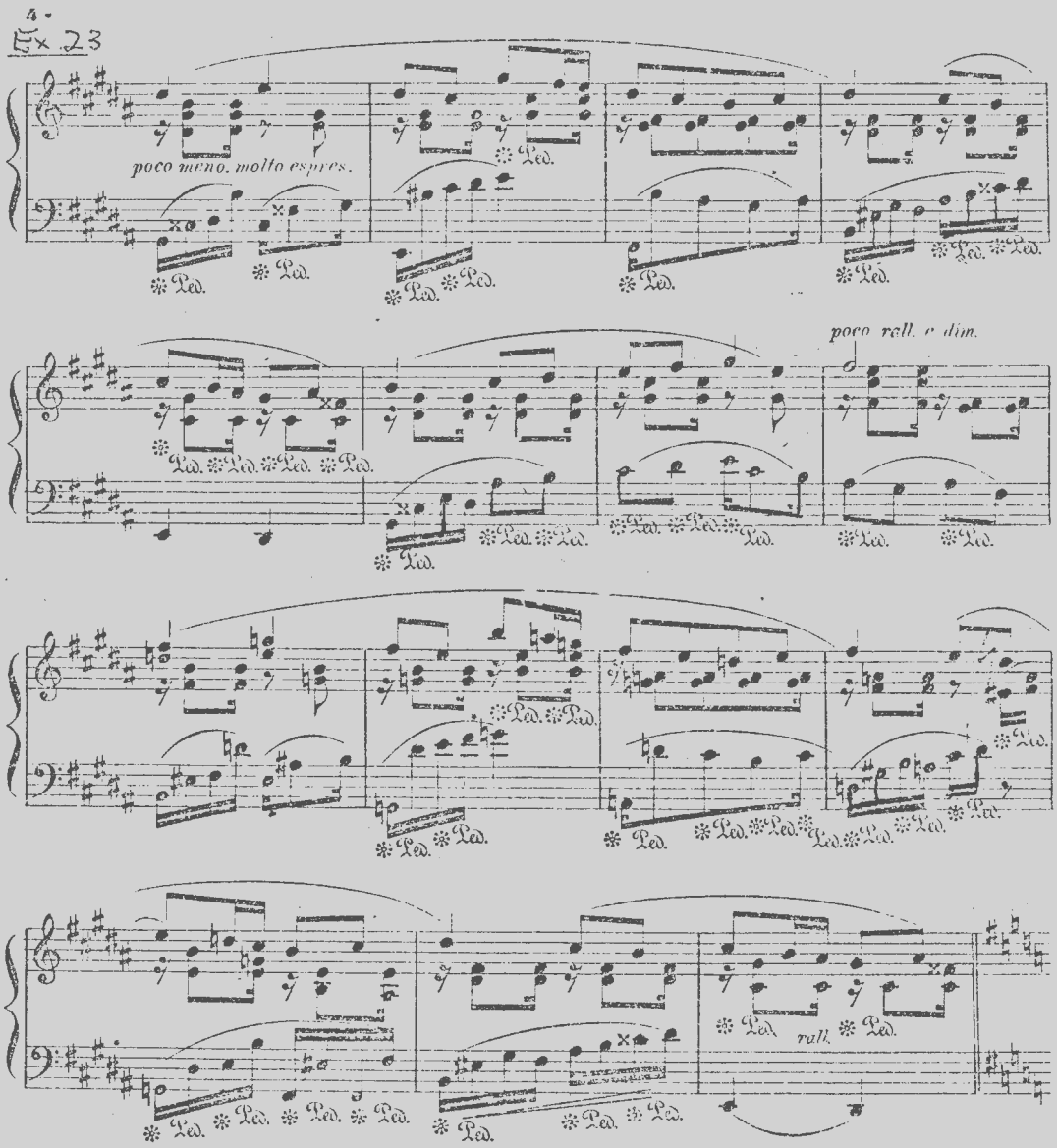
Allegro di Concierto. (example 22)



This strong, rhythmic and exciting opening leads eventually to what is possible one of the most poignant and beautiful tunes ever penned by the composer. (example 23)

Cont./31

Allegro di Concierto. (example 23)



Here we are aware how chromaticism has influenced him as well as his love of modulations for melody repeats.

A large, Rachmaninoff-like treatment of a final appearance of this theme is an excellent example of the expansive triplet-motif bass later used in Goyescas. (example 24) Another interesting feature in the "Allegro" di Concierto" is the use of an octave and a single note to

Cont./32

create a startling "trillo" effect - also a later-used characteristic.

Ex. 24

14

Ped.

Theme

The two books of "Goyescas", written in the years 1912-1914 and consisting of six pieces, are the supreme masterpiece of Granados. Unlike Iberia, where Albeniz was differently inspired for each piece, "Goyescas" is, ideally, played from the beginning to end. Running for about fourty minutes, this is hardly taxing for pianist or listener.

Certain themes and characteristics are used as a binding element giving the work a quasi-cyclic effect as a whole.

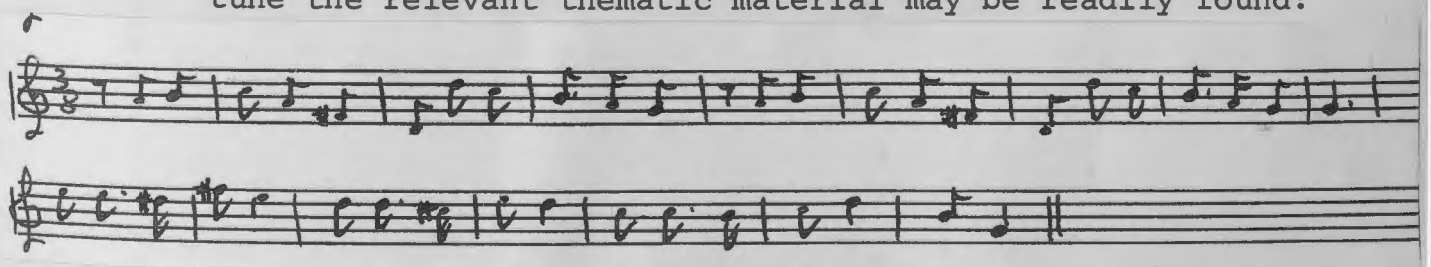
The opera was written later, but a brief description of the plot gives a better insight into the music for Granados was obviously aware of a "programme" when the piano pieces were conceived.

The setting is Madrid about 1790, and bullfighter Paquiro and the lovely Rosario are flirting. He invites her to the "Baile de Candil", a social dancing event, but jealousy intrudes when Rosario's suitor Fernando hears of this. Paquiro's original sweetheart Pepa also hears of the invitation and seeks revenge on Rosario.

At the ball the two men argue and agree to fight a duel. After the famous "Nightingale" love duet between Rosario and Fernando in her garden the duel is fought. Fernando is slain and Rosario collapses grief-striken on the body of her dead lover.

This brief synopsis, then, gives an insight into the spirit of the piano music which Granados created from the Goya paintings which he loved so well and strove to inject with real life.

1. <u>Los Requiebros</u> sygnifies flattery or compliments. To be played "con garbo y donnaire" - with grace and spirit- the inspiration for this piece comes from a well-known Spanish tune of almost two hundred years earlier by Laserna - "Tirana del Tripoli". In the following extract from the tune the relevant thematic material may be readily found:



Los Requiebros. (extract & example 25)

A EMIL SAUER.

GOYESCAS.

Primera Parte

LOS MAJOS ENAMORADOS.

Ex. 25

Nº I.

Los requiebros. flattery or compliments

Compliments galants.

E. GRANADOS.

Allegretto. *con garbo y donnaire:*

avec beaucoup de grâce

PIANO.

f *cresc.* *accel.* *rall.* *dim.* *a tempo* *stacc. mais avec la pedale* *p*

Laserna's theme of 1750 – "Tirana del Tripoli"

molto a piacere

ten. un poco

ten. *legg.*

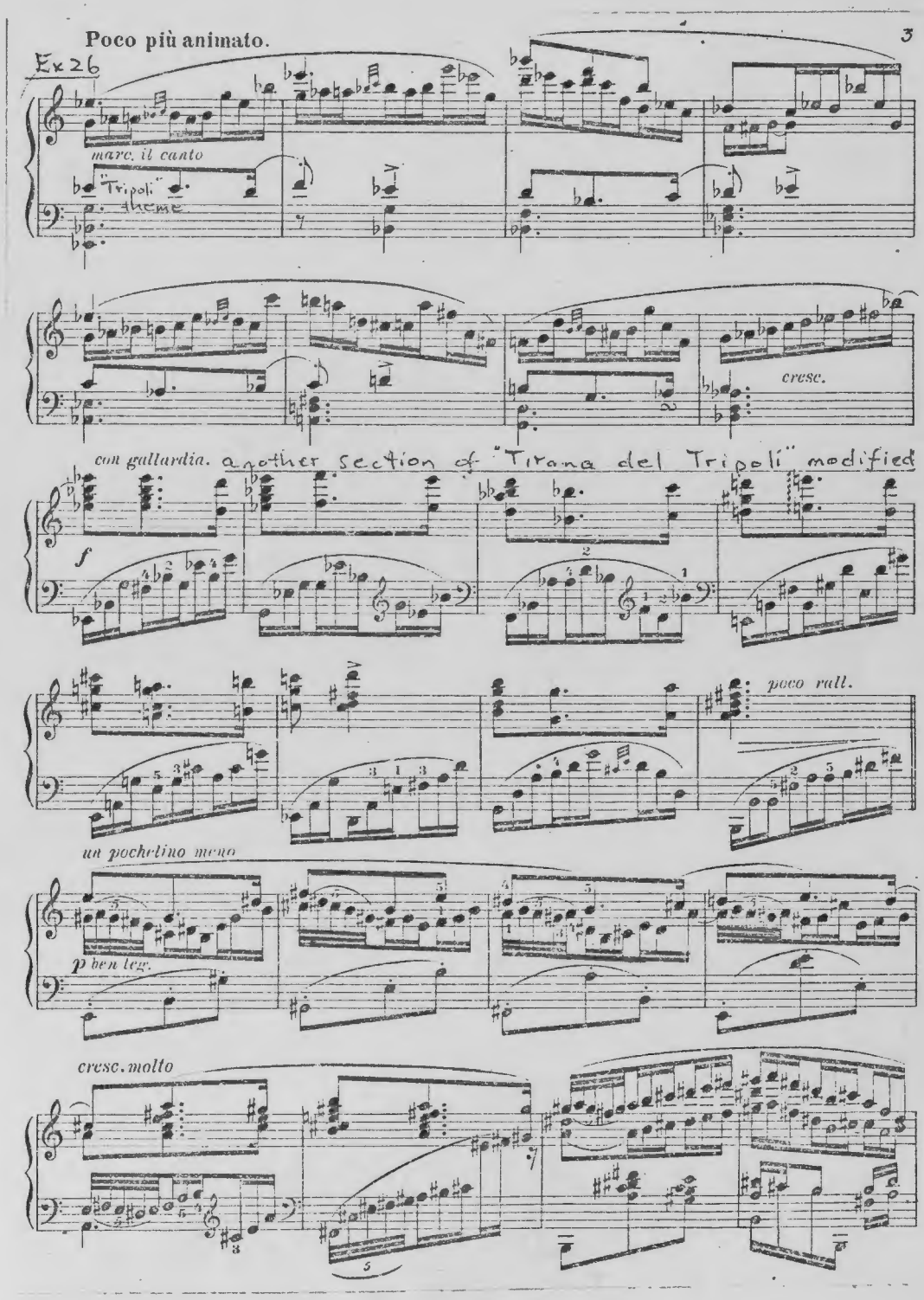
un poco meno mosso

poco accel ma sub. riten.

sub p e con molta espr.

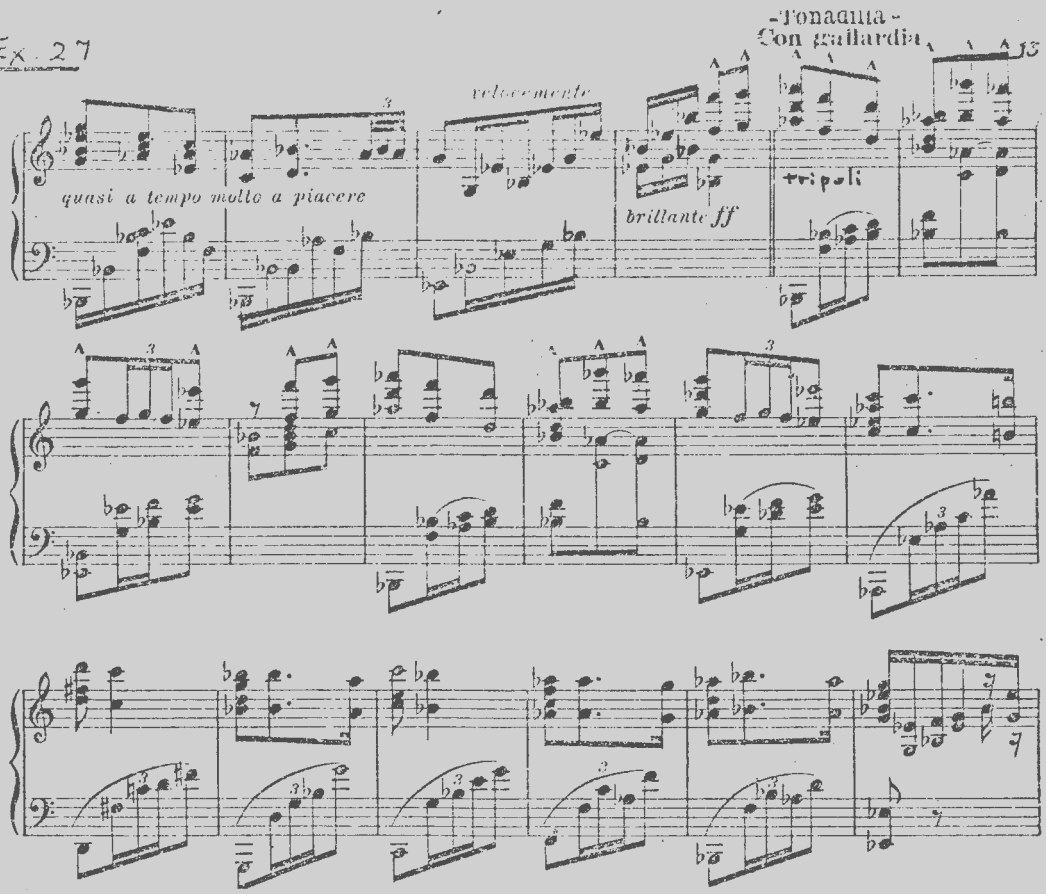
ten. *legg.* *très gracieux*

Here, after a brief introduction, the first part of the theme is clearly stated. Note the much-used triplet figure in the left hand - a typical guitar effect.

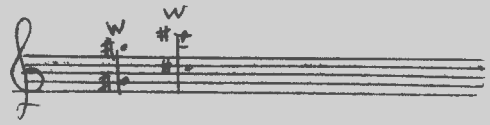


Here the second part of "Tripoli" is given lush treatment. The end of the third line is typical of Granados's modulatory likings - namely E flat major to a chord of E seventh, then A seventh, D seventh, B seventh and finally arriving in E major, a semi-tone up. At this point the elaborate decoration in the lower treble is typical.

Ex. 27



Here we find the excitement mounting with the first theme treated "brillante". The heading "Tonadilla" here means song or refrain, not short operetta as in earlier times. Note again the surprise seventh chord on D at the beginning of the third line, as well as the triplet used as decoration with thumb and second finger at the beginning of the second line. Granados often used quadroplets and quintoplets in similar fashion on the lower part of octave melodies. Albeniz on the other hand favoured decoration of the highest part.



Cont./37.

2. Coloquio en la reja. Here we have the lovers meeting at the window in a duet. The opening page shows clearly how a fairly involved chromatic idiom had by this stage become part of Granados's musical language. And yet there is always control and taste and one never feels that notes were merely added for any finger that might be spare - occasionally a fault with Albeniz. (example 28)

Ex 28

Nº II.
Coloquio en la reja.
(Duo d'amour)

Andantino allegretto
con sentimento amoroso

E. GRANADOS.

PIANO.

p
sourdine

poco rall.
tempo

sempre leg. col pedal

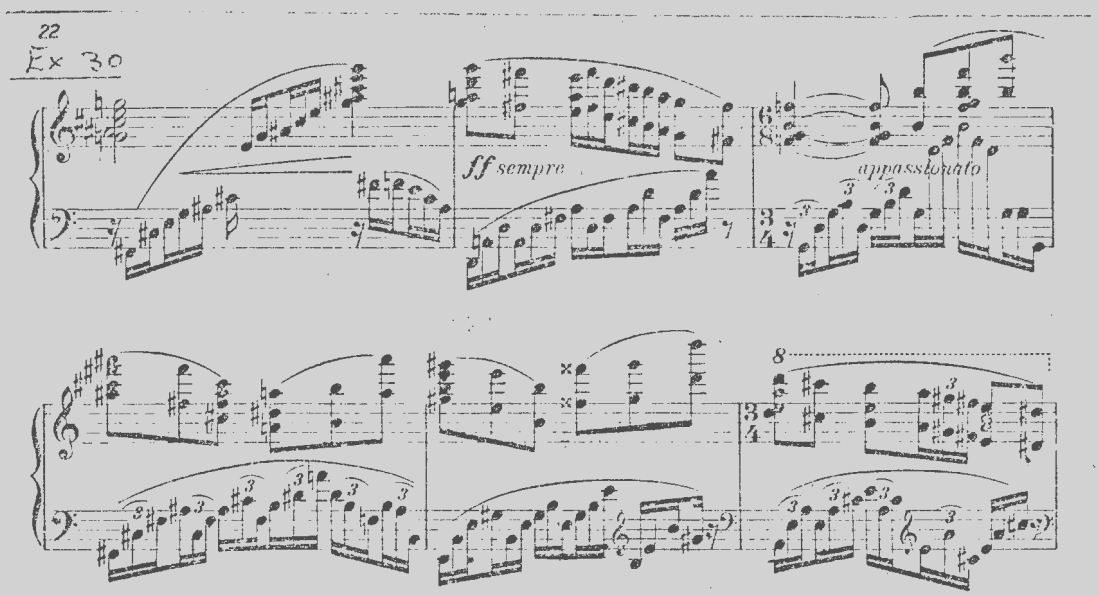
ten.
molto espress.

Ex 29

rall.
tempo tranquillo

cresc.
rall un poco

On the eighth page of the piece we have another example of the "big" style as shown in the "Allegro di Concierto". Here again is the triplet motif in the bass with "appassionato" chords and octaves in the right hand.



3. <u>El Fandago de Candil</u> is, of course, a fandango in the usual triple time and represents the ball scene in the story. A strong rhythmic pattern, starting at the outset, pervades the whole piece. (see example 31) Note also at the bottom of this page how the harmony descends in adjacent blocks of D minor C major and B flat major - this is characteristic of Granados.

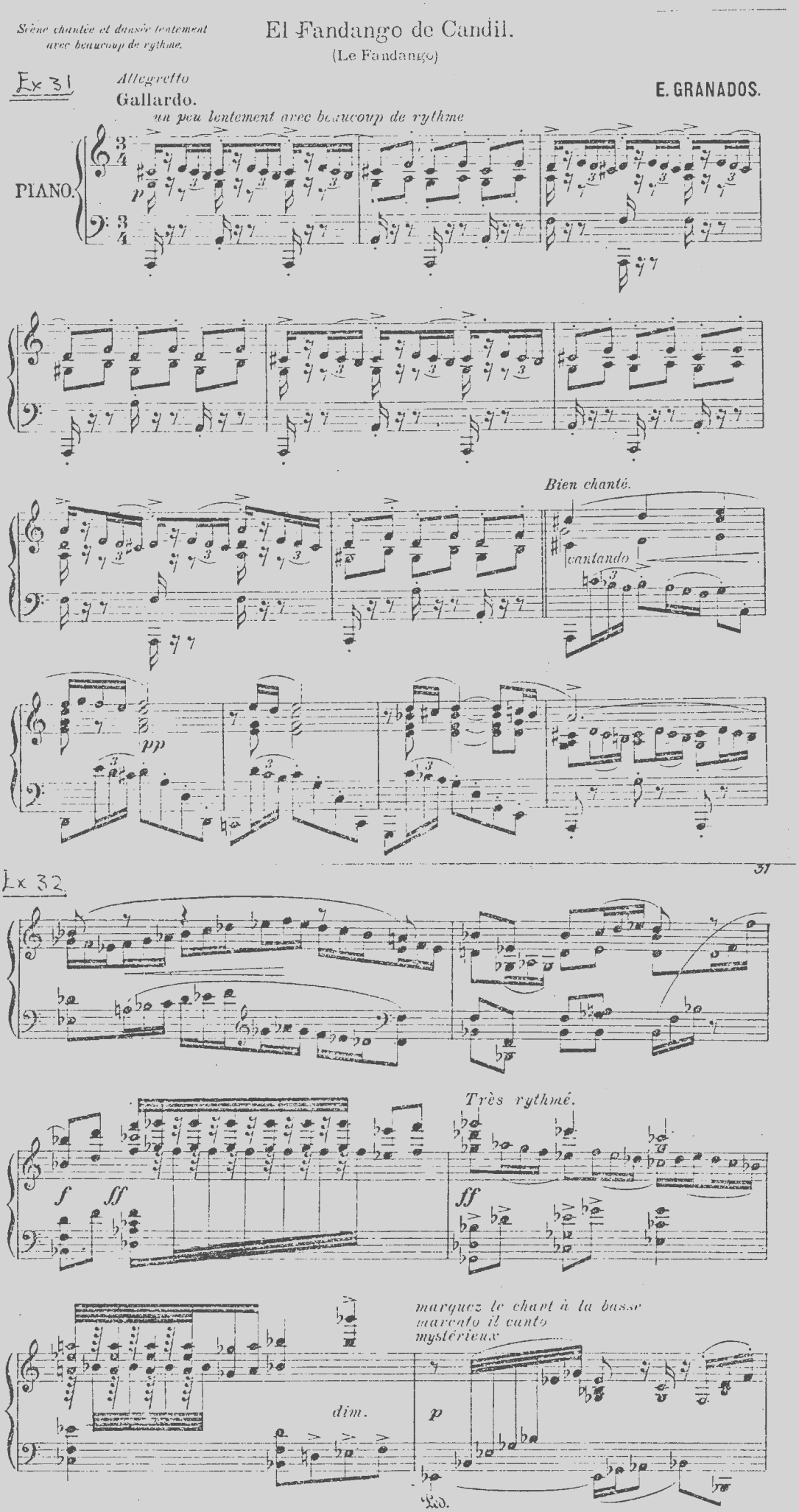
The three rising crotchets in the "cantando" theme are possibly, the beginnings of the famous love theme to appear in the following piece.

The "trillo" technique used in the "Allegro di Concierto" is effectively inserted here (example 32) and throws into effective relief the following E flat minor "guitar" passage. Harmonies are again falling by a tone.

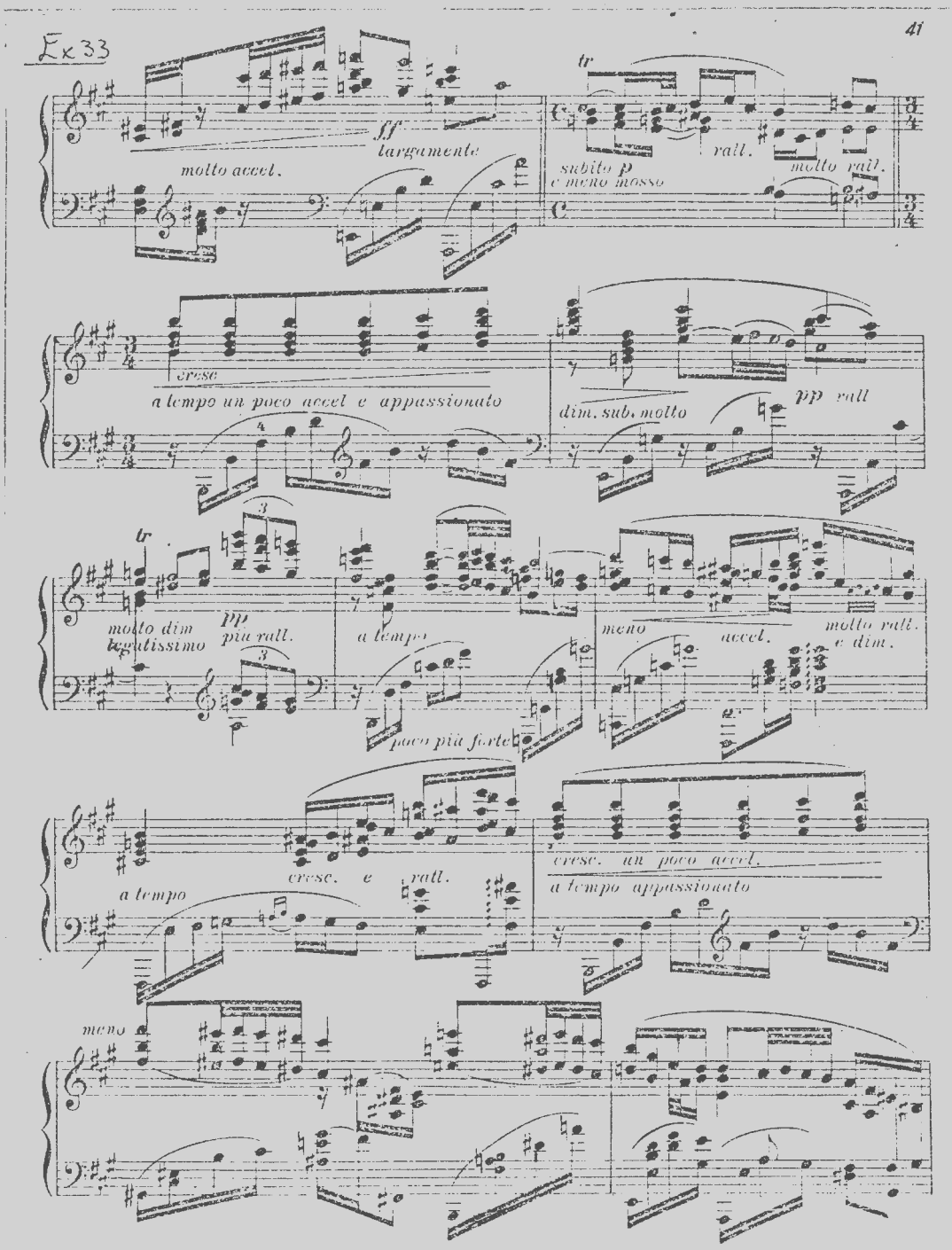
Without the pictorial assistance of the opera this piece wears a little thin. One feels generally with Spanish composers that there is a tendency to over-repeat a small idiom and that development on a larger scale is sometimes still-born.

Cont. /39

El Fandago de Candil. (examples 31 & 32)



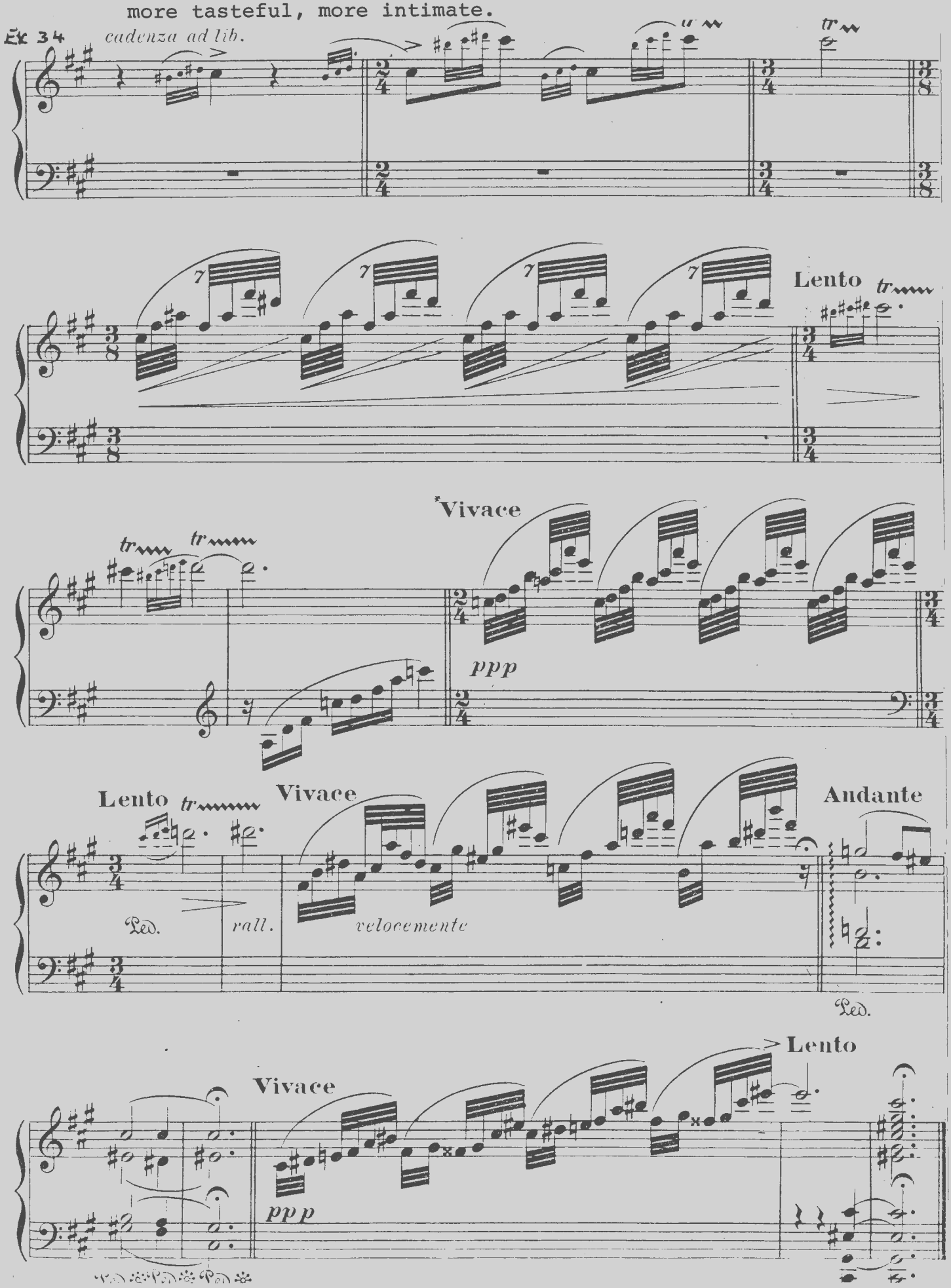
4. <u>Quejas ôla Maja y el Ruisenor</u>. The Maja and the Nightingale is the gem of the set and possibly the most poignant, personal and evocative utterance from any Spanish composer of any age. The exquisite recording by Victoria de los Angeles gives a splendid idea of how the vocal adaptation expands and broadens the lovely main theme, here given in B minor. (example 33)



Note again the decorative thumb and fore-finger treatment.

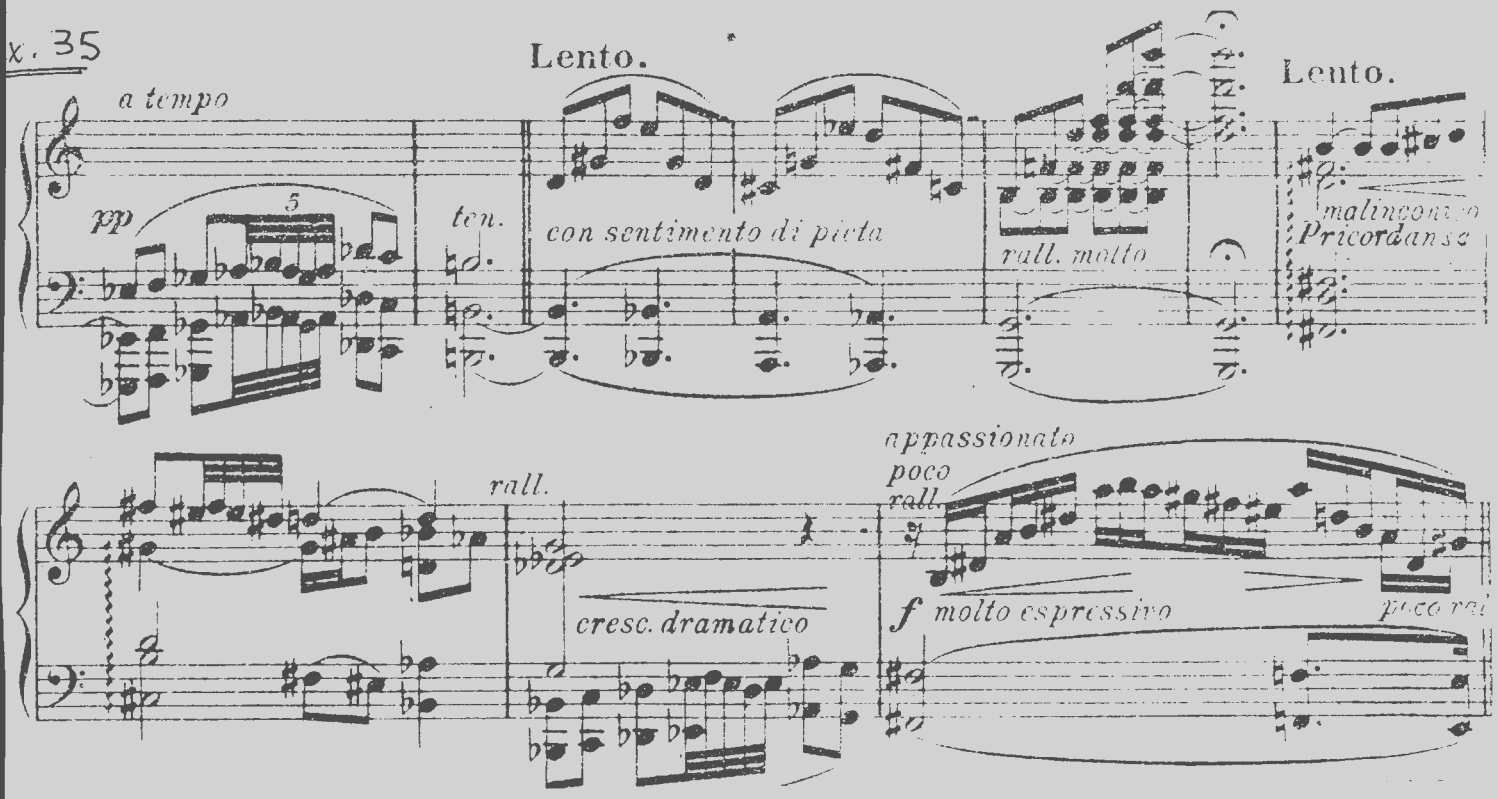
Cont./41.

When the nightingale sings on the final page (example 34) one immediately senses the Lisztian influence - St. Francis of Assisi preaching to the birds. But here the style is more tasteful, more intimate.



5. <u>El Amory y la Muerte</u> - love and death.

On the first page of this, the most dramatic of the set, the famous love theme is heard, but changed and only as a memory, "ricordansa" (example 35)



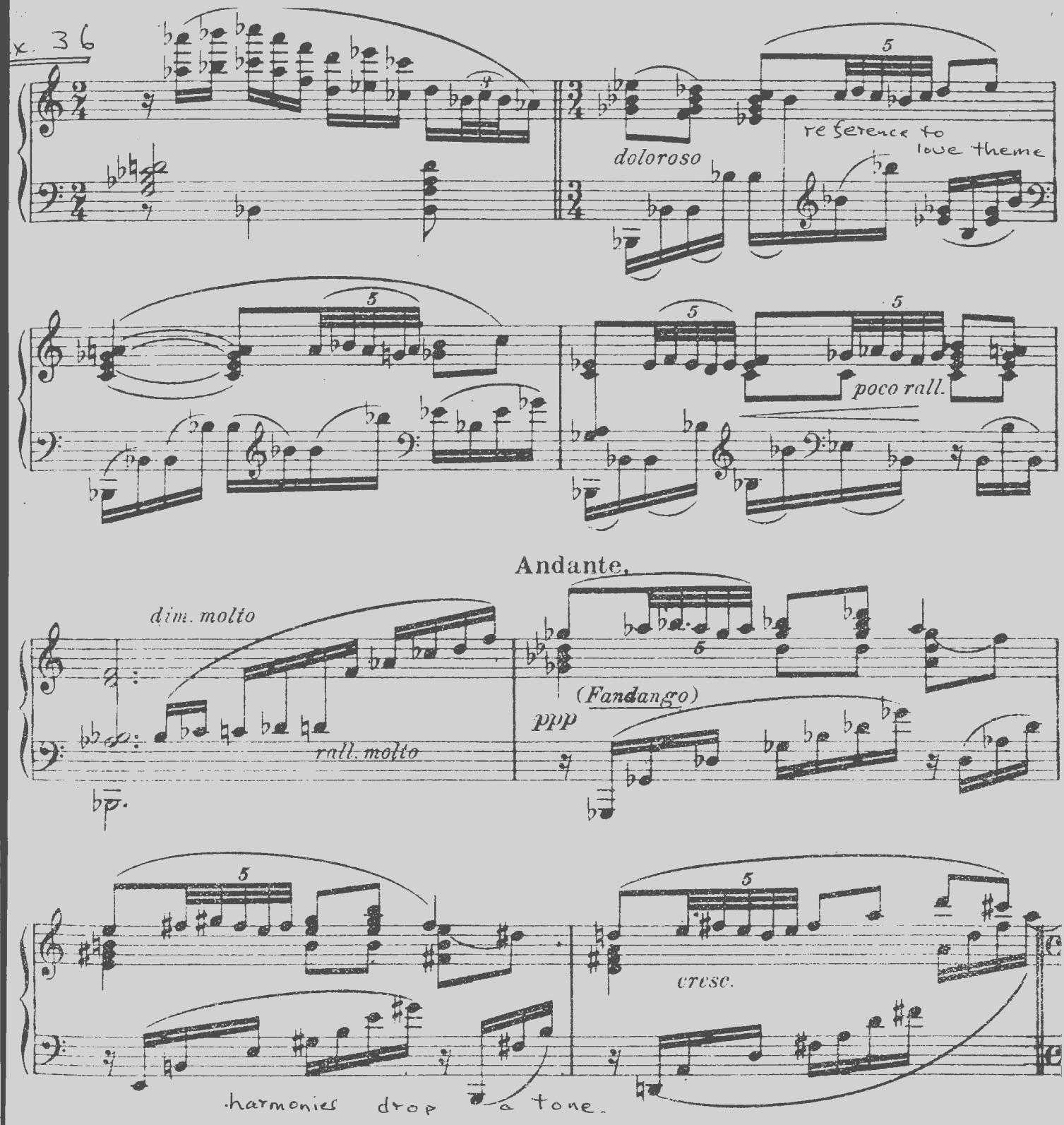
Later a motif from the previous fandago is repeated and once more the unifying effect of harmonies dropping a tone occurs. (example 36)

At the top of the seventh page there is a brief reference to the "Tripoli" theme and then on page nine a strikingly beautiful "metamorphosis" of the love theme (bar 8) followed by a more obvious "Tripoli" reference. (example 37)

The piece dies away in the "muerto del majo" section with the tolling of bells and eventually a long and sustained chord of G minor.

Cont. /43

El Amor y la Muerte. (examples 36 & 37)



El amor y la Muerte (example 37)

Ex. 37

più molto

sempre

rall.

Adagio.

pp

love theme

p

"tripoli" reference

cresc.

poco dim. rall.

cresc.

dim.

p

6. Epilogo is subtitled "Serenata del espectro". The dedication of this section is to Cortot.

Here, evidently, Fernando sings his ghostly serenade to the muffled accompaniment of a spectral guitar plucking out a fandango. (example 38)

Ex 38

Epilogo.

(Serenata del espectro)

E. GRANADOS.

Allegretto misterioso.

PIANO.

pp

cresc.

The "rasquedo" guitaristic effects later in this piece are the most realistic in all the Spanish Piano repertoire. (example 39)

più forte e cresc.

poco energico con ritmo

x 39.

The main theme (pg. 24) is romantically treated and seems to grow from a snatch of melody used in the "Lover's meeting at the window" in No. 2. (examples 40 & 41)

Eventually one again hears the bells of death - there are a few"plucked" notes - "le spectre disparait pincant les cordes de sa quitare" - and Enrique Granados exits forever from the musical scene.

Cont./ 46

Ex 40

meno mosso
appassionato

theme in "lovers meeting at the window"

ff

fff

dim.
poco rall.
m.d.

Ex 41

24

marca il canto dolcemento

m.g.

m.d.

m.d.

m.d

theme in "Epilogo"

V

MANUEL DE FALLA

One has heard the expression "The unsmiling humour of Spain", and it is difficult to imagine a more perfect example than Manuel de Falla to bear witness to this. The bright, burning, intense eyes set in the lean and finely sculptured face; the mouth serious, yet warm and slightly upturned at the corners as if some amusing incident is being recaptured in the dome-like head; the gaze alert, intelligent and human.

The portrait in Walter Starkie's exhaustive treatise "Spain - a musicians journey through time and space"+ is a hitherto unpublished one by Ignacio de Zuloaga and evokes a startling and alluring impression of Falla, still to-day the greatest musical Son of Spain twenty five years after his death.

Born in Cadiz in 1876, his mother was soon showing him the rudiments of piano playing. Cadiz was always a musical city, and the young Falla had plenty of opportunity to hear and then begin composing chamber works for performance at the home of a local music lover. Falla was the pianist at these gatherings. It is a pity that the perfectionist in him caused these early efforts to be destroyed.

Later, in Madrid, he studied piano with Trago at the Conservatory but, unlike Granados and Albeniz, it was larger forces that attracted him most. With Falla Spanish music was, at last, to find a supreme master of the orchestra. As a composer for the piano his legacy is very small indeed.

A couple of early zarzuelas, written to try and make money, flopped and just when dejection was overwhelming him, Falla met Pedrell whose powerful and sensible influence was to steer him in the correct channels. When the Royal Academy of Fine Arts, in 1904, offered a prize for the best lyric drama offered by a Spanish composer, Falla was spurred on by his new-found enthusiasm and produced his first success, the two-act opera "La Vida Breve". Not only was the opera prize his, but also the prize in a national competition for pianists in 1905.

+ Published 1958 in two volumes.

Cont./47.

MANUEL DE FALLA

His name was made over night, and the urge to visit Paris, as had Albeniz and Granados before him, could at last be fulfilled.

Paris was for many years a haven for Spanish musicians. There were always sympathetic musicians there, eager to help, encourage and inspire, and Spanish compositions were welcomed by Parisian publishers and appreciated by the French public in concert halls.

Debussy, Dukas and Ravel took Falla under a wing of warmth and friendliness and one can, of course, trace much of their influence in the works that were later to materialise. They, in turn, were also to gain inspiration from the so-called "Spanish idion". One need think no further than Ravel's "Rapsodie Espagnol" for orchestra or Debussy's "La Serenade Interrompue" with it's striking guitaristic effects. Indeed, it seems likely that many of the effects popularly associated with the French impressionistic movement were, in fact, adopted from the Spanish folk idiom. Andalusian music has, as typical traits, such devices as the falling whole-tone scale, consecutive fifths rising a semi-tone or falling a tone and modal melodies and harmonies.

But, in Paris, Falla gained technical perfection for orchestral writing, his greatest love.

Albeniz, nine years his senior, was living in Paris at the time, and here was another stimulating influence. "I shall never forget the warm welcome he gave me; for this reason I dedicated to him the "Four Spanish Pieces".

Falla started these pieces in Madrid and finished them in Paris in 1908. They were first performed there by a pianist well known in Parisian musical circles, Ricardo Vines. As with so much Spanish music, the French publishing house of Durand captured these charming pieces for the world. Like the early trifles of Granados and Albeniz, they found their way into peoples homes. But unlike the trifles of Falla's colleagues, this set shows more interest and musical content than one would expect of a young man of thirty or so, and in fact the future course that Falla was to take is already very evident in "Andaluza", the fourth and last piece of the set.

Cont./49

"Aragonesa" makes a lively opening for the four Spanish Pieces. One is reminded of Chabrier's "Espana" when listening to this piece - another example of the Spanish-French mingling of ideas.

"Cubana" is interesting in that it uses in an intriguing and evocative manner 3/4 and 6/8 cross-rhythms, plus a charming melodic line. (example 42)

Ex. 42.

II. Cubana

MANUEL DE FALLA

(1908)

Moderato

PIANO

p

pp

poco

p cantando

court.

mf

p

p

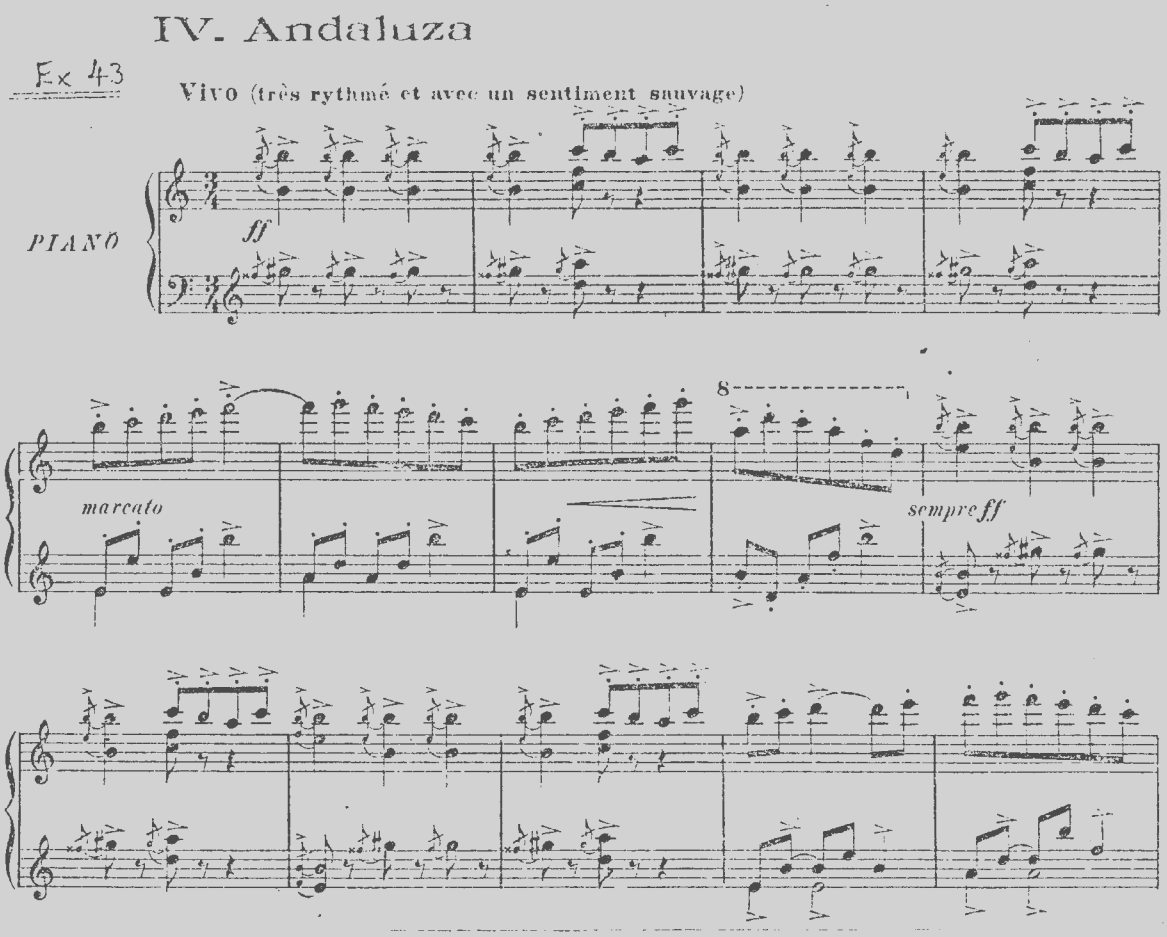
Poco rit.

mf

a Tempo

The semi-quaver triplet figure is used quite extensively as a guitaristic effect, and sounds particularly alluring when the melodic line enters at bar four. Also interesting is the unexpected and startling modulation at the bottom of the page from A to A flat major. The fact that no previous hint is given makes this section all the more arresting.

"Montanesa" is interesting for it's folk-song-like cantilena in the style of Albeniz, but "Andaluza" is the most interesting of the set and also the most satisfying from a pianistic angle. (example 43)



The directions for performance are interesting here - "avec un sentiment savage" - seeming to indicate that the languid "hot summer evening" effect of Spanish music on foreign ears was about to be shattered for good.

There is considerable use of modal effects in the Andaluzian folk style in this piece. At the bottom of page one there is an example of this where the scale appears to be E minor but without the leading note.

Cont./51.

The grace-note effect used with some violence, as at the outset of this piece, was quite a characteristic of Falla's music. The first climax in "Nights in the Gardens of Spain" has a similar tempo, time signature and effect on the listener. (example 44)

Ex 44

3

sf Doppio più lento ma sempre mosso

cédez

f bien chantant très expressif et la mélodie

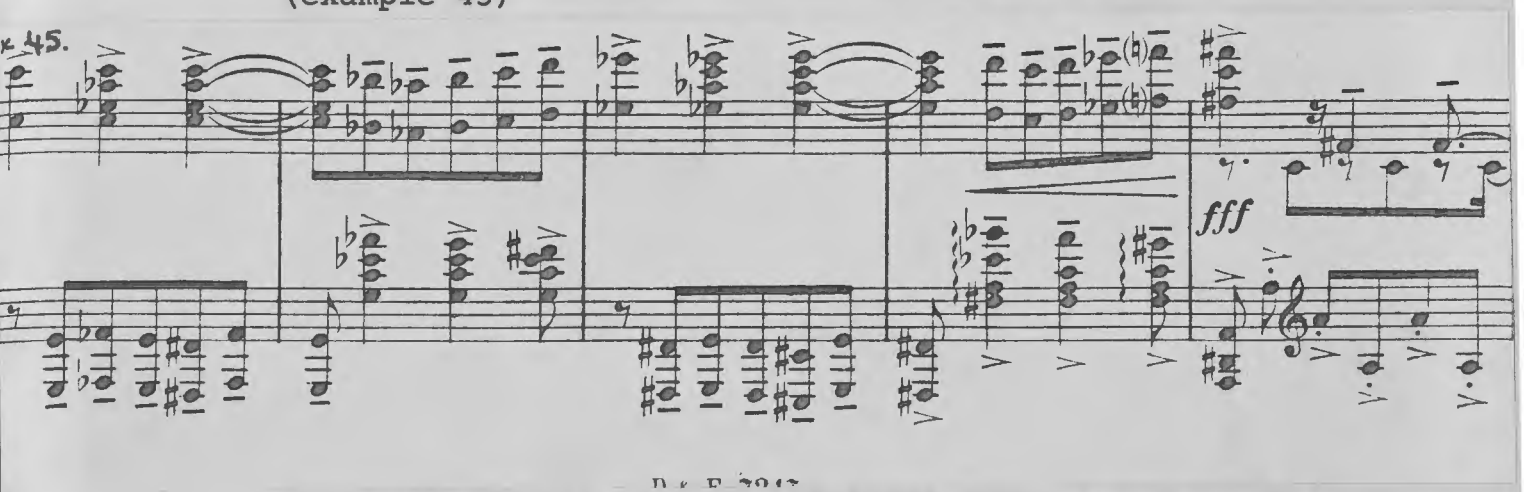
Ped.

toujours bien en dehors

The "cante hondo" melodic section on page three is also skilfully treated in a modal manner. The scale used is:-

for the first three lines of this section.

Page 5 is also typical of an idiom which is used in the "Nights" - namely, a big melodic line in triple time where all three crotchets in the bar are the identical chord. (example 45)



In the same year that the "Four Spanish Pieces" were published Falla began work on "Nights in the Gardens of Spain". Although not rightly concerning us here, it is nevertheless interesting to note the treatment of the piano in this score. It is not a conventional concerto-type treatment, for the piano is mostly integrated into the orchestral texture. There is enough concerto-like treatment however, to imagine how Falla would have conceived a piano concerto at this period in his career. These nocturnes are lush, sensitive, evocative and quite unlike anything else in the particular genre.

One is aware of the influence of Albeniz's "Iberia" throughout, but translated from purely pianistic into orchestral terms. The final section of this masterpiece, "In the Gardens of the Sierra de Cordoba", with its blending of folk elements passionate melancholy and highly personalised expression probably represents the highest peak yet attained in Spanish Symphonic music.

Piano tone used in an orchestral scheme obviously attracted Falla, for the score of the ballet "El Amor Brujo" of "Love the Wizard" also calls for one, although in this case it is considerably more obscured than in the "Nights".

Considering his apparent love of the piano, it seems all the more surprising that his output was so sparse.

The success of "El Amor Brujo", written in 1915, was such that he was encouraged to arrange some of the "highlights"

Cont./53

from the score for piano solo. The famous "Danse Rituelle du Feu" or "Fire Dance", arranged about 1921, has now become, for the general public, Fallas's best known and most often heard piano piece, although it cannot be classed as strictly original piano music. Actually, the arrangement is not entirely satisfying after one has become accustomed to the original orchestral conception.

About 1930 the now-veteran but then sprightly Artur Rubenstein recorded the "Fire Dance" and the Dance of Terror" for H.M.V., a disc which became quite a best-seller with it's attack and style. Fifteen years later a new impetus was given to these two dances from "El Amor Brujo" with the José Iturbi versions.

Falla's fascination for repeated chords is certainly exploited to the full on the final page of the "Fire Dance". How well I remember watching Iturbi give his gymnastic display of the twenty E major chords at London's Festival Hall! The fact that he missed one or two hardly mattered, for the audience was quite hypnotised by the height from which the hands repeatedly descended!

Also arranged for piano solo were the lovely quitar piece, "Homenaje" (to the memory of Debussy) and also several numbers from "El Sombrero de Tres picos". But the original guitar version of "Homage" is much more evocative and the arrangements from the "Three-Cornered Hat" have never attained much success.

The "Fantasia Baetica", written in 1919, was the last of Falla's compositions in a recognizably "Spanish" idiom and by far the most ambitious and most extended of his piano solo output. "Provincia Baetica" was the ancient Roman name for Andalusia.

One can sense here that Falla is slowly beginning to absorb international idioms. There are similarities to the early "Andaluza". Note how the modal opening (A minor scale with flattened Supertonic and no leading-note) is very reminiscent of page three in "Andaluza".
(example 46.)

Continued Page 55.

Fantasia Baetica. (Example 46)

à Arthur Rubinstein.

Ex 46

FANTASIA BAETICA

MANUEL de FALLA.
(1919)

Allegro moderato. (♩=88.)

PIANO.

ff p ff p

cresc.

ff p f dim.

cresc. molto

Giocoso (molto ritmico)

ff

The noted Cape Town authority on Spanish dancing, Deanna Blacher, has drawn my attention to the fact that almost the entire repertoire used by dancing teachers in the Spanish style was written before 1920. The nationalistic idiom gradually dissolved after the 1914-18 war. Composers

Cont./55

evidently felt that they had exhausted the folk element, and one finds, beginning with Falla, a tendency towards an absorbtion of modernistic and universal elements into Spanish music.

Gilbert Chase, in his excellent book "The music of Spain"+ has said "in the Fantasia, Falla has so rarefied the material that it would probably not be recognized as Andalusian at all save by those capable of analysing its component elements."

Harmonically this piece has reached a more advanced stage than earlier works. Note, for instance, the first chord at the bottom of the opening page. Here we have a superposition of tonalities. The modernism in this piece tends to overshadow nationalistic and folk elements and we have the feeling all the time that Falla is drawing away from the local aspects of Andalusian music.

The characteristic dance and rhythms of the opening page and virtuoso and rather noisy elements that follow give way, eventually, to a charming "Intermezzo" with a lovely melody in the Aeolian mode. Somehow this tune seems to transport one back through the centuries. It it the similarity to the ancient "Dies Irae?" (example 47)

A concerto for harpsichord and small orchestra was completed in 1926 and dedicated to Wanda Landowska, for many years high priestess of the harpsichord, but no more piano music of note was ever to come from the pen of Manuel de Falla.

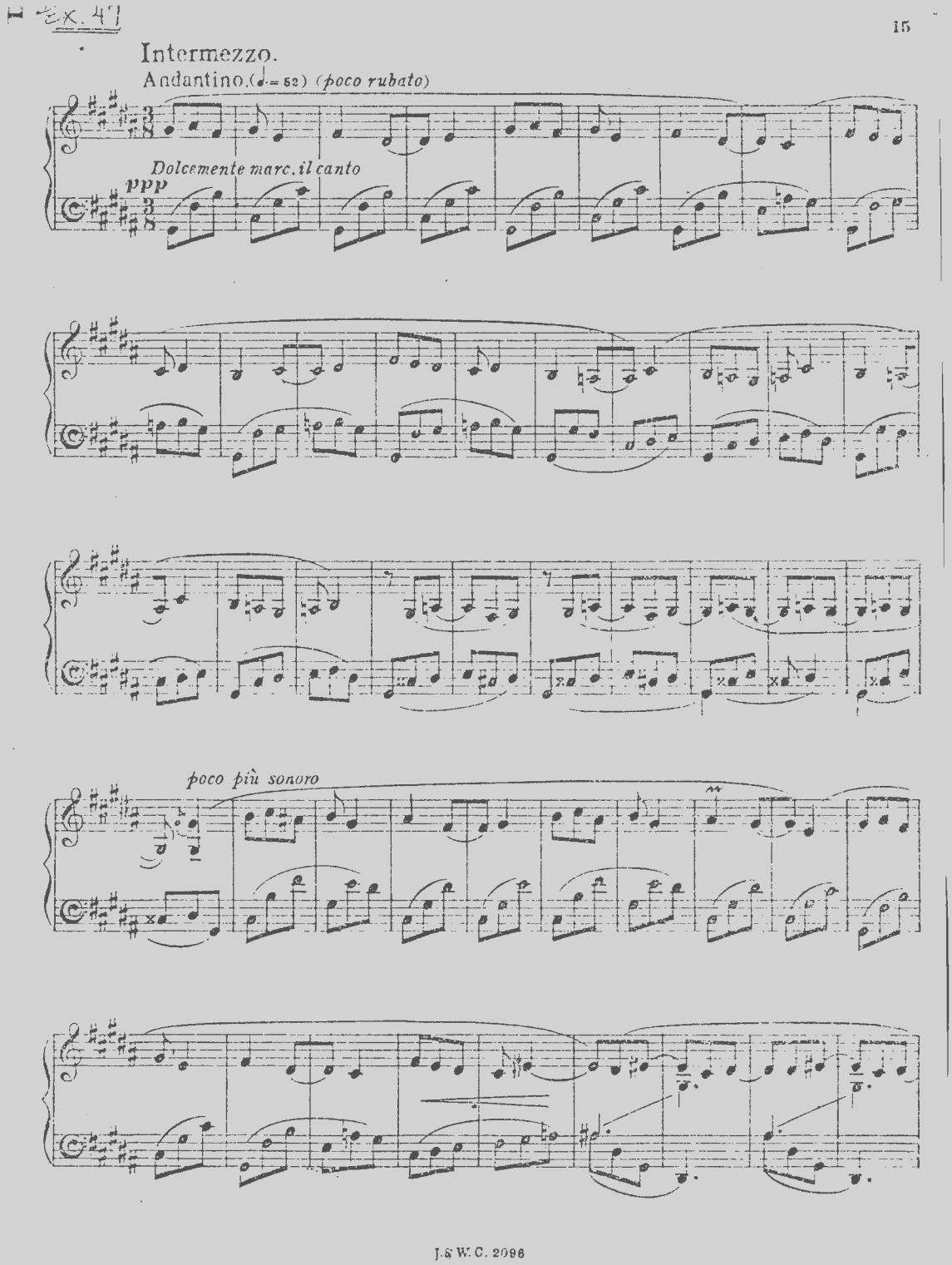
When he died in the Argentine in 1946 the frail body was brought back for burial to his birth-place, Cádiz.

Gilbert Chase in "The music of Spain" writes: "The final evidence of Falla's greatness is that, having perfected the Andalusian idiom in art-music, he was able to transcend it, and in the process emerge as the most representative Spanish Composer since the Golden Age of Spain's music.

Cont./56.

+ Published 1941, revised and brought up to date 1951.

Intermezzo from Fantasia (Example 47).



Cont./57.

VI

TURINA

There was quite a vogue for the music of Joaquin Turina (1882-1949) in the last years of his life, but this has now waned somewhat. When Moura Lympany was the darling of the female British pianistic scene, soon after the second World War, she recorded the "Rapsodia Sinfonica" for piano and orchestra, a piece similar in style to the "Warsaw Concerto" and "Cornish Rhapsody" genre. The recording enjoyed quite a success. Turina's purely orchestral pieces, "Danzas Fantasticas" and the work that brought him fame in 1913 "la Procesion del Rocio" have also been recorded several times and achieved some public recognition. But to-day his tyle seems faded and has palled somewhat.

Listening to a recording of the "Danzas Fantasticas" (re-arranged for piano) and the "Ciclo Pianistico" (Op.57) one gains the feeling that a good bioscope pianist from the twenties is improvising while scenes of Spain flicker by on the screen. There is not enough distinction nor originality in Turina's music to warrant serious and wrapt listening. Too often one is reminded of the second-rate "ballet-class" type of music churned out by so many British composers around 1920, and one fancies too, the influence of the light jazz school of Zez Confrey and Billy Mayerl. Regrettably Confrey and Mayerl were able to infuse their music with more style, interest and ingenuity.

Turina is not negligible however. He exerted considerable influence during his lifetime, and there are one or two interesting pieces to be found amongst his vast output.

He studied composition with d'Indy in Paris where Albeniz helped him to publish some early works and also encouraged him to write in the Andalusian vein.

He was an excellent pianist (pupil of Trago) a renowned critic (El Debate in Madrid) and a member of the Royal Academy of Fine Arts.

Listening to his piano style to-day, one feels the influence of Albeniz, but without the "bite". There are virtually no contrapuntal ideas and a tendency to slide up and down with chords of the added sixth becomes cloying.

Cont./58.

JOAQUIN TURINA

Bartok and his followers obviously had no effect or influence on Turina. Twentieth century harmonic and rhythmic tendencies apparently passed him by and one feels that his feet were still firmly planted in the nineteenth century.

Gilbert Chase sums up Turina very Admirably: "His style is not an organic growth, but a series of mannerisms that he repeats ad infinitum. His piano pieces undeniably have much charm, but his artistic stature has diminished rather than increased with time."+

Turina, like Schumann, favoured collections of piano pieces in an "album". Intellectual development on an extended scale did not suit his temperament, and most of his piano works are small tone poems - thus we find titles such as "Tarjetas Postates" (postcards), "Siluetas" and "Songs of Spain".

It is difficult to select from so vast an output. A fairly random selection should, however, reveal the basic elements of Turina's style.

Two suites containing eight pieces each he called "Ninerias" and from these sets one or two are sufficiently representative. No. VI in the set is simply entitled "?" - apparently a programme can be "READ " into this. The final page is typical of Turina's harmonic syntax.(example 48).

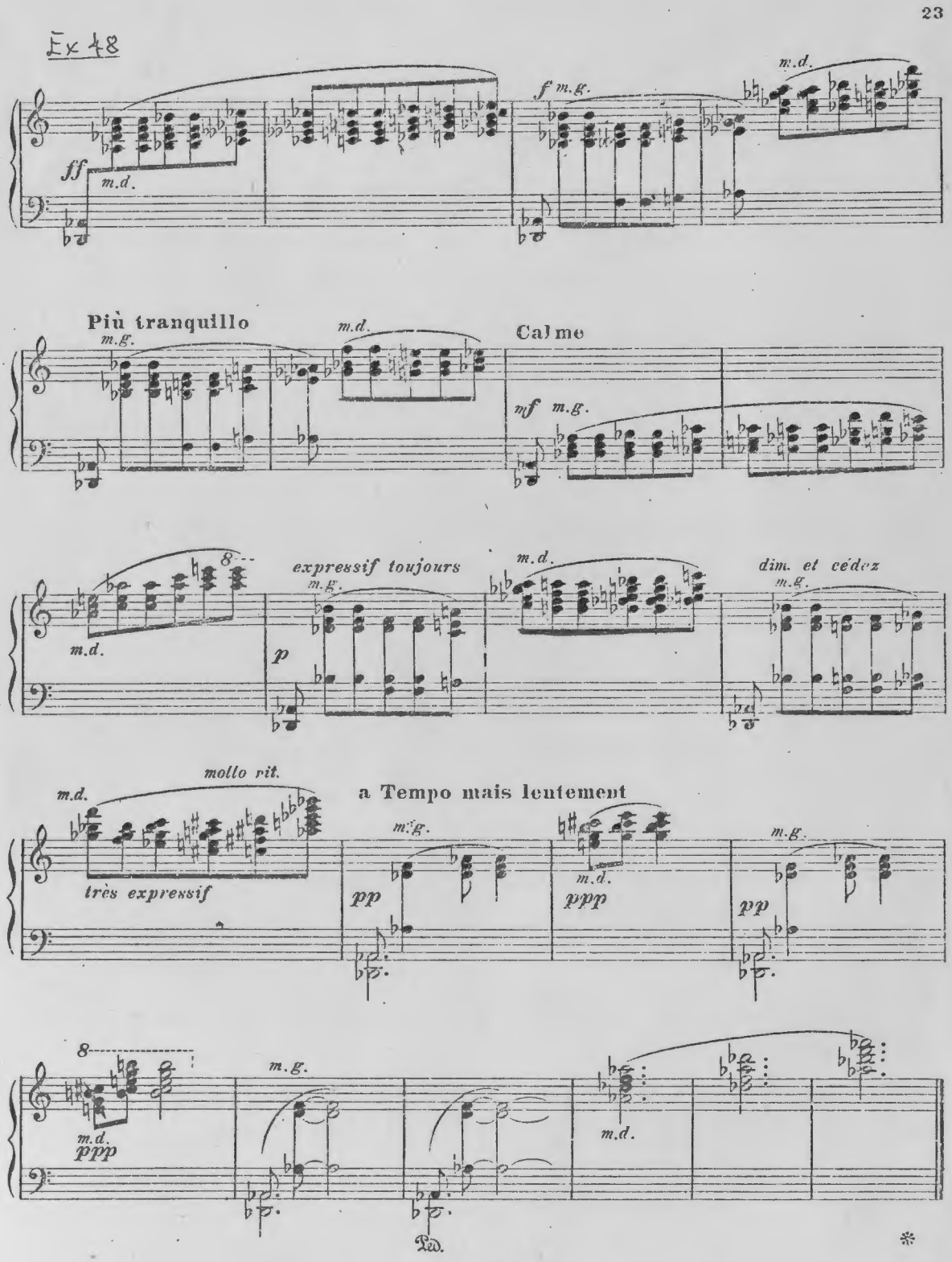
In the first two bars we find harmonies sliding up by mostly semitones, and the final chord of the second bar is the beloved "added sixth" into a major or minor triad - an effect much used by pianists of the "Syncopation jazz" school. Much of this writing, in fact, reminds one of the romantic jazz piano style of the thirties - the "quasi improvisato" lush arrangements of the Felix de Cola type. At the marking "a tempo mais lentement" another typical trait is evident. Here we find a sudden "shock" modulation with one enharmonic pivot note, the D flat (C sharp). Once again the PPP chords are minor but with the added major sixth of the scale. "Jeux", also from "Ninerias", demonstrates Turina's treatment of a popular Andalusian tune. How different from the way Granados incorporated the "Tirana del Tripoli" theme into his "Goyescas".

Here Turina merely states the tune in the left hand while the right hand embellishes in a somewhat unimaginative

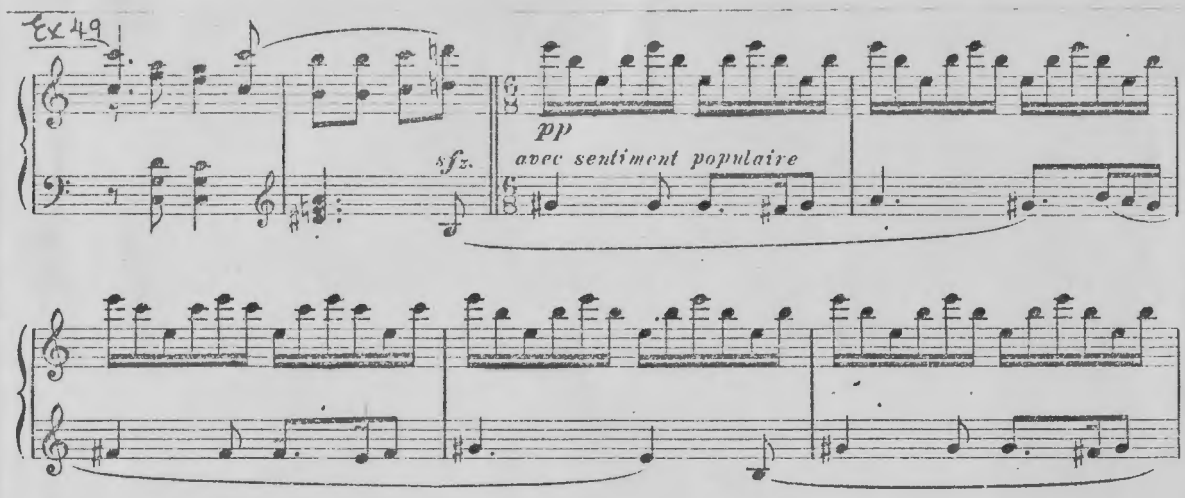
+ 1941 in "The music of Spain"

Cont./59.

(example 48) ..... extract from "Ninerias"



manner. (example 49)



A suite published in 1930 called "Miniaturas" is written in a"smaller"style and is, evidently, designed for young players. Strangely, however, this limitation has, in fact, brought a charm to this little set where over-romantic chords and thick harmonies are absent.

"El Mercado" (Market) has the sparseness of a Bach two-part invention and makes for agreeable listening in a fast 3/8 "vivo" style. (example 50)

The atmosphere captured here is truly Andalusian in spirit and a bubbling humour pervades. A less cloying texture is more guitaristic so that a more national feeling exists here than is usual in Turina.

Also from this set is "Amanecer" or Sunrise. Technically not difficult, it features once again the sliding chords (see penultimage line) but here they seem more justified. (example 51)

One wonders whether Turina knew the piano music of Edward McDowell, for similarities often occur. Grieg must also have cast his spell, for this little piece, ending as it does in E major, reminds one immediately of "Morning" from the Peer Gynt suite.

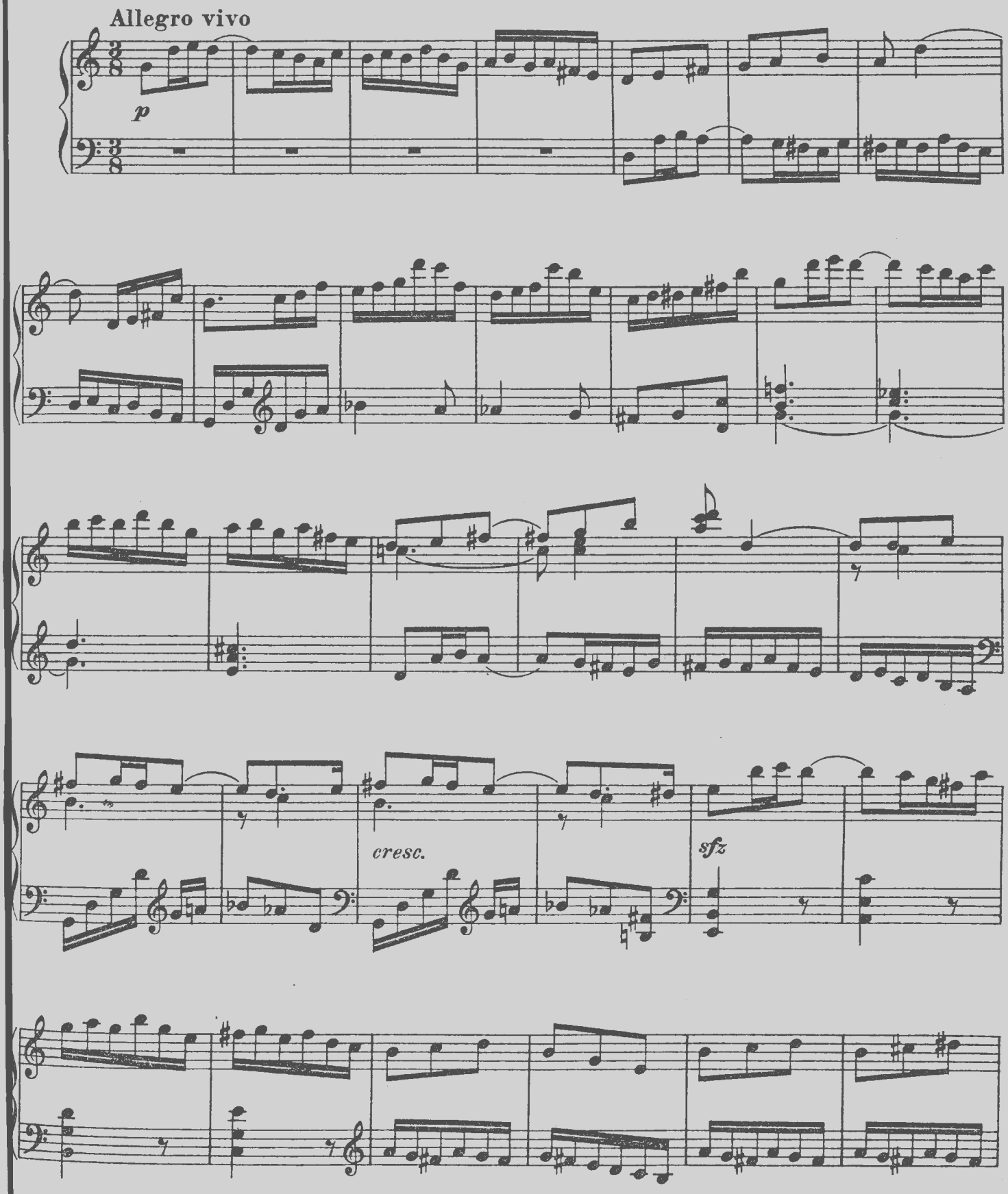
Cont./60

El Mercado (example 50)

El mercado

Der Markt — Le marché

Ex50



Amanecer (example 51)

Ex 51

Amanecer

Tagesanbruch — L' aube

Andante

pp

cresc.

f

cresc.

ff

fff

8va bassa

Turina's use of "cante hondo" does not tear at the heart strings. In "Feria" from the suite "Sevilla" we find an example which is appealing in a superficial manner, but the real soul of Spain is not to be found here.

Ex 52

Très Vif.

bien rythmé

bien chanté et gracieux

fff

p

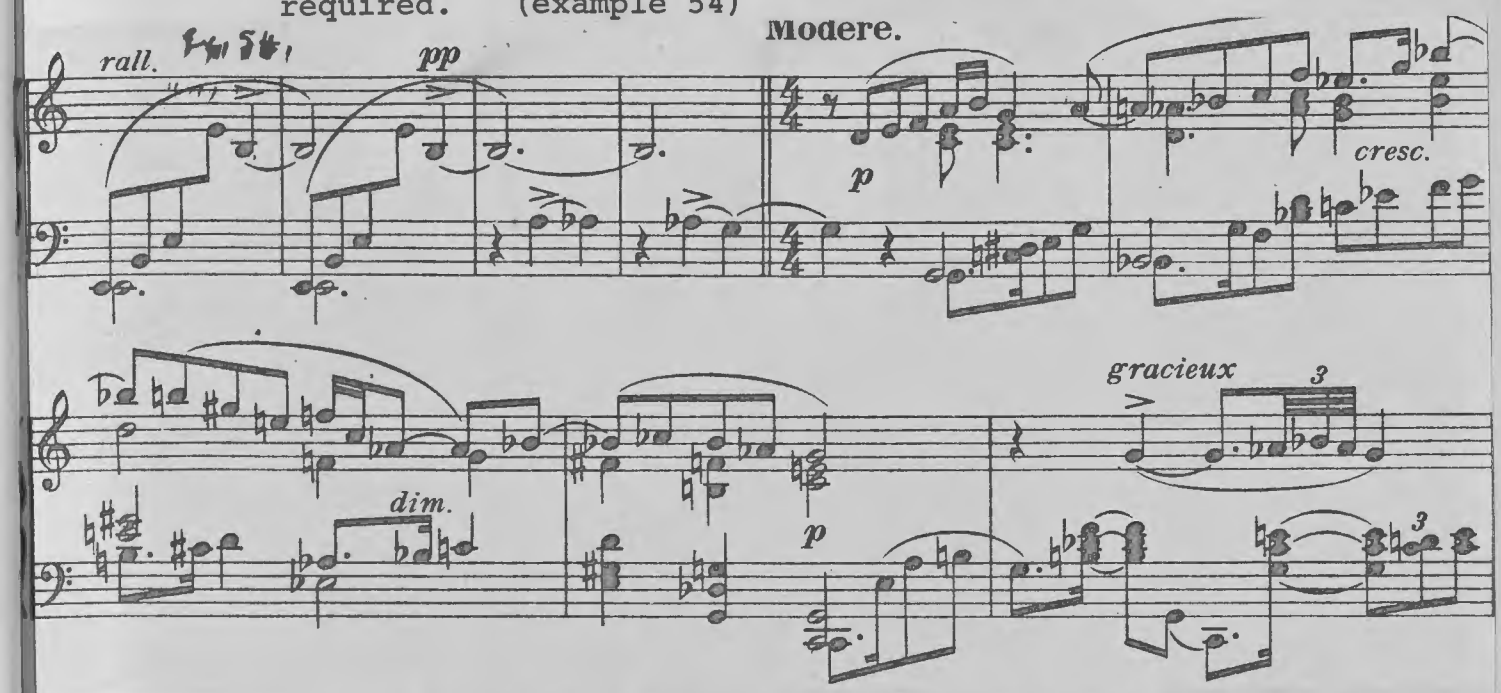
Later in the same piece a section marked FFF gives an interesting example of Turina's use of the large, expansive style. Comparison with Albeniz and Granados shows less harmonic complexity but good use of key-board range and pianistic possibilities in the circumstances. The "spread" of sound is effective. (example 53)

Ex 53

fff

fff

Looking at another piece from the same suite "Sevilla" one is struck by the unusual (for Turina) yet tasteful and effective chromaticism in "Under the orange trees". Evidently a bolder harmonic syntax was at his command when required. (example 54)



Seeing a Spanish cataloque of published piano music one is struck by the vast amount of Turina available - quite as much as Albeniz in fact. It appears then, that in spite of short-comings his music has remained popular not only in Spain, but throughout the world.

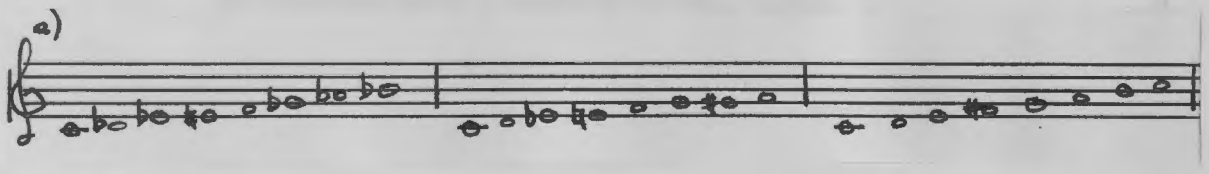
Cont./64

VII
ESPLA, GURIDI AND MOMPOU

Albeniz, Granados, Falla and Turina are names familiar to a musical public. Since their time no stars have burned bright enough to blaze a musical trail for Spain, but many names have appeared upon the scene, and much keyboard music has been written which must bear consideration.

OSCAR ESPLA (born 1889) was a doctor of philosophy as well as a civil engineer. His compositions do, obviously, show an intellectual trend. He studied with Max Reger in Germany and in 1909 won an international prize with an orchestral suite. When his symphonic poem "El Sueno de Eros" was performed with the Madrid Symphony Orchestra in 1913 he was accepted as a new composer of note.

Much of Espla's musical system is based on the folk music of his native East Coast - a system far removed from the Andalusian idiom and therefore not sounding immediately "Spanish" to most ears. Quasi-modal scales are used almost continually and do, in fact, lead to a certain monotony at times. He devised his own "personal" scale (a) as well as using many others with flattened leading, raised supertonics and so on.



Espla wrote quite extensively for the piano, and also had a predelection for "collections" of short pieces. Thus we find numerous suites such as "Levante", "Evocaciones", "Cantos de Vendimia", "Lirica Espanola" and "Impresiones Musicales".

From "Lirica Espanola", the second number, "Danza del Valle", gives a good impression of typical harmonic and melodic useages. The suite is subtitled "Bocetos Levantinos" or sketches of Levante, Espla's native area. (example 55)

Cont./65.

OSCAR ESPLA

II

DANZA DEL VALLE

Ex. 55

DANSE DE LA VALLÉE

ALLEGRETTO ANIMATO (♩. = 76)

p poco scherzando cresc.

dimin. mp

più forte p cresc. dimin. cresc.

dimin. pp poco accell. a tpo.

poco accell. tempo e rit. appena poco cresc.

The opening line suggests D minor but with the flattened leading note (C natural) and in the second line the basic feeling is A major, but with a sudden and unexpected addition of a C natural, thus demonstrating Espla's predelection for a combination of major and minor elements.

Startling key changes also appealed to him. "Canto de la umbria" is a typical example. The harmonic scheme is

Cont./66

fairly complex here and the organum-like movement of the parts suddenly draws one back to a long-forgotten moment. (example 56)

Ex 56

CANTO DE LA UMBRIA

NOCTURNO

LENTO ASSAI (♩ = 56)

poco

ppp.

espressione di notturno

rit. pochissimo

TEMPO

sempre ppp. e molto calmo

pp

ten. pochiss.

TEMPO

ppp

ten. pochiss.

Looking through the piano music of Espla one is suddenly aware that his predecessors were possibly fortunate to have many of their works published in France, for paper and printing in Spain up to about 1960 were of poor quality.

Cont./67.

JESUS GURIDI was born in 1886 in the Basque country. His early musical education was in Bilbao and Madrid. Then at the age of eighteen he left for the usual mecca of Spanish musicians, Paris, where he studied under Vincent d'Indy. The folk music of the Basque provinces did always, however, exert a strong influence on his style.

On returning to Spain he was appointed organist of the Church of Santiago in Bilbao and professor of composition in the local conservatoire. He remained in Bilbao until 1939, and in the thirty years he spent there did more than anyone to make Bilbao one of the most interesting towns musically in all Spain.

Song writing appealed strongly to him, owing, no doubt, to a considerable gift for melodic invention.

Guridi is noted most for his Zarzuelas, choral works and chamber music.

There is some piano music however. His "Cantos Vascos" and "22 Canciones del folklore vasco" are occasionally given an airing in Spain, although very seldom heard anywhere else.

The example given here is interesting because it is a "zortziko". The piece, one of a set written in 1927 and called "El Caserio" or group of houses, is typical of the Basque country where the zortziko is a traditional dance.

As a race the Basques are distributed between Spain and France and their folk music is something of a mixture. The influence of plain-song is prominent (ref. last 3 bars in 1st line) and modal melodies often prevail. Note the modal demi-semi quaver scale effectively dissolving suddenly into an A major chord. (example 57) The curious 5/8 rhythm is, of course, characteristic of the zortziko.

Anyone looking for guitaristic and other typical Andalusian traits will not find them in Guridi's music, for the Basque people accompany their dances with a small flute-like instrument with three holes played with the left hand while a drum slung over the left shoulder is beaten rhythmically with the right hand. Later in the piece this effect is created with the use of minor seconds in the bass with the melodic line high in the treble (example 57a)

Cont./68.

57

cresc.

f

cresc. molto

ff

tr

tr

5

mf

Ex 57a)

Cont./69

FEDERICO MOMPOU was born in 1891. In 1921, in Paris, this frail figure appeared for the first time before the public of that city as a composer-pianist. He played his "Cancić i Danca", his "Cants Magics" and his "Suburbis". A new miniaturist had arrived on the scene.

Many of his tiny pieces have the fleeting quality of quick, casual sketches. Each piece is confined to a few ideas - similar in some ways to Satie. The very look of the page with only occasional bar-lines, French slurs ("Laisser vibrer") and many personal remarks to the player show his affinity to the Frenchman. Here and there a dash of Spanish Song and Dance adds a nationalistic flavour to these descriptive essays.

Mompou's ideal was to return to the Catalan primitives of the 15th century, but by a journey which must pass through our modern civilization.

Paris called him "The poet of the piano" in 1921. The critic Emile Vuillermoz said at the time "His formulas are short, concise, concentrated, but they possess a weird, hallucinating power of evocation. This music which is so gentle and peaceful reaches out to unexplored regions of the subconcious".+

The influence of Debussy and Satie is often felt in Mompou's work, but the genius of an individualist is very recognisable.

Of his output for piano the "Scenes d' Enfants" (1915) and the "Cancion y Danza" (four seperate pieces with the same title) are fairly well-known outside Spain and very typical of Mompou's pianistic style.

It is interesting to compare Schumann's "Scenes of Childhood" with Mompou's. With the former one feels that in every little piece a gentle hand strokes a fair face. With Mompou, there is much more extrovert joy in a much shorter set. There is more mischief in these romping little cameos. (example 58) In this example we see an example of Mompou's style where no bar-lines are used. Also noteworthy are the "French slurs" to give the piece as legato an effect as possible. Harmonic syntax in his music is not excessively complex, and in this "cancion" a modal effect is created.

+ Grove's Dictionary, 1954.

Cont./70.

Cancion y Danza (example 58) and scale.

Ex 58

2

mf

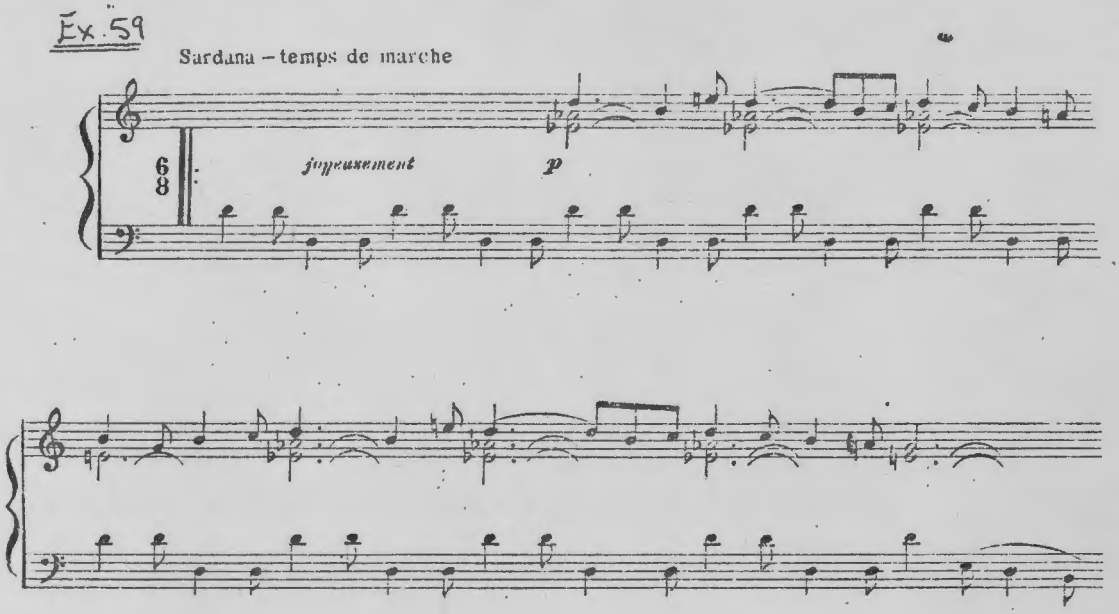
p

R

Scale:

Cont./71

This "danza" (example 59) might appear at first to be devoid of typical "Spanish" flavour.



One must bear in mind however, that Mompou was Catalonian. This province is reminiscent of Greece and quite unlike the rest of Spain. "Cante hondo" and Andalusian rhythms are foreign to this area, and the guitar is not seen as frequently. Catalonia was once part of France, and Moslem penetration was minimal.

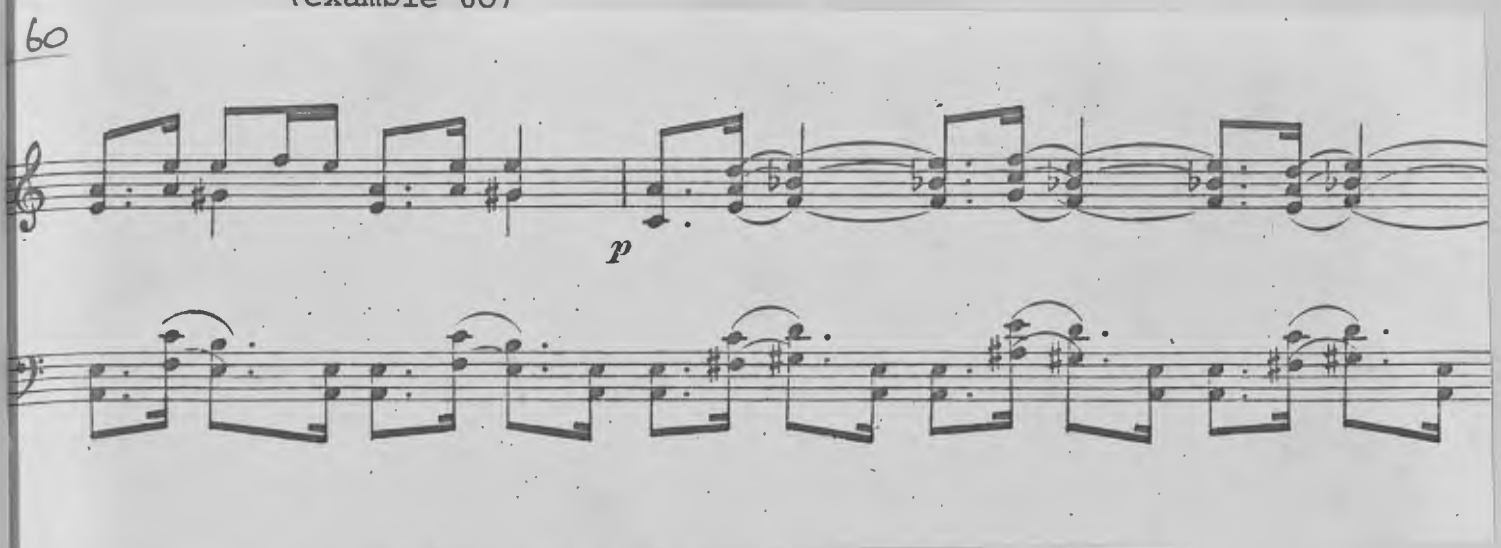
This piece is a "Sardana", virtually the national emblem of Catalonia, it is a social dance, performed in a circle with steps that appear unspectacular to the uninitiated. The "cobla" or orchestra for the Sardana consists usually of a small three-holed flageolet, a "tenora" or type of oboe, a "cornamusa" of the bag-pipe family and a small drum.

The basic key-centre in this sardana is G, starting with a dominant pedal-point. Mompou has attempted here to create the bag-pipe drone, plus the drum beats and the out-of-tune effect of the tenora.

A Sardana traditionally breaks from 6/8 to 2/4 tempo. This occurs on the next page of this piece. (example 60).

Cont./72

(example 60)



Once again the effect of the drum and drone is evident- The chromatic alterations in the tune are interesting, as this is a characteristic of Catalonian folk-song. One often finds the third degree of the scale to be altered, and not infrequently the tonic.

Looking through record catalogues one is struck by the fact that there is almost no representation of Spanish piano music barring Albeniz, Granados, Falla and Turina.

A composer like Mompou has enough individuality and charm to warrant more frequent hearings on record or in the concert halls of the world.

Certainly his impressionism lacks the magic of Debussy, but his powers of evoking a scene were never cheap or trite.

Cont./73.

VIII

INFANTE, RODRIGO, GERHARD AND THE HALFFTER BROTHERS

An Andalusian composer whose piano pieces have gained some popularity is Manuel Infante, born near Seville in 1883. As with so many Spanish musicians, he too gravited to Paris in 1909 but the nationalistic tendencies in his blood were never swamped by Parisian influence. One of the most effective pieces for two pianos I know is "Ritmo", the opening movement of "Three Andalusian Dances". Here the prevailing key is D major, but a C major chord is used for the melody in a most alluring fashion.

Most of Infante's solo piano music is in virtuoso style and requires a strong technique. "Gitanerias" is in Spanish Gipsy style with many different moods and an exuberant conclusion. "El Vito" consists of six variations on a popular theme in virtuoso style, closing with a brilliant "Danse Andalouse".

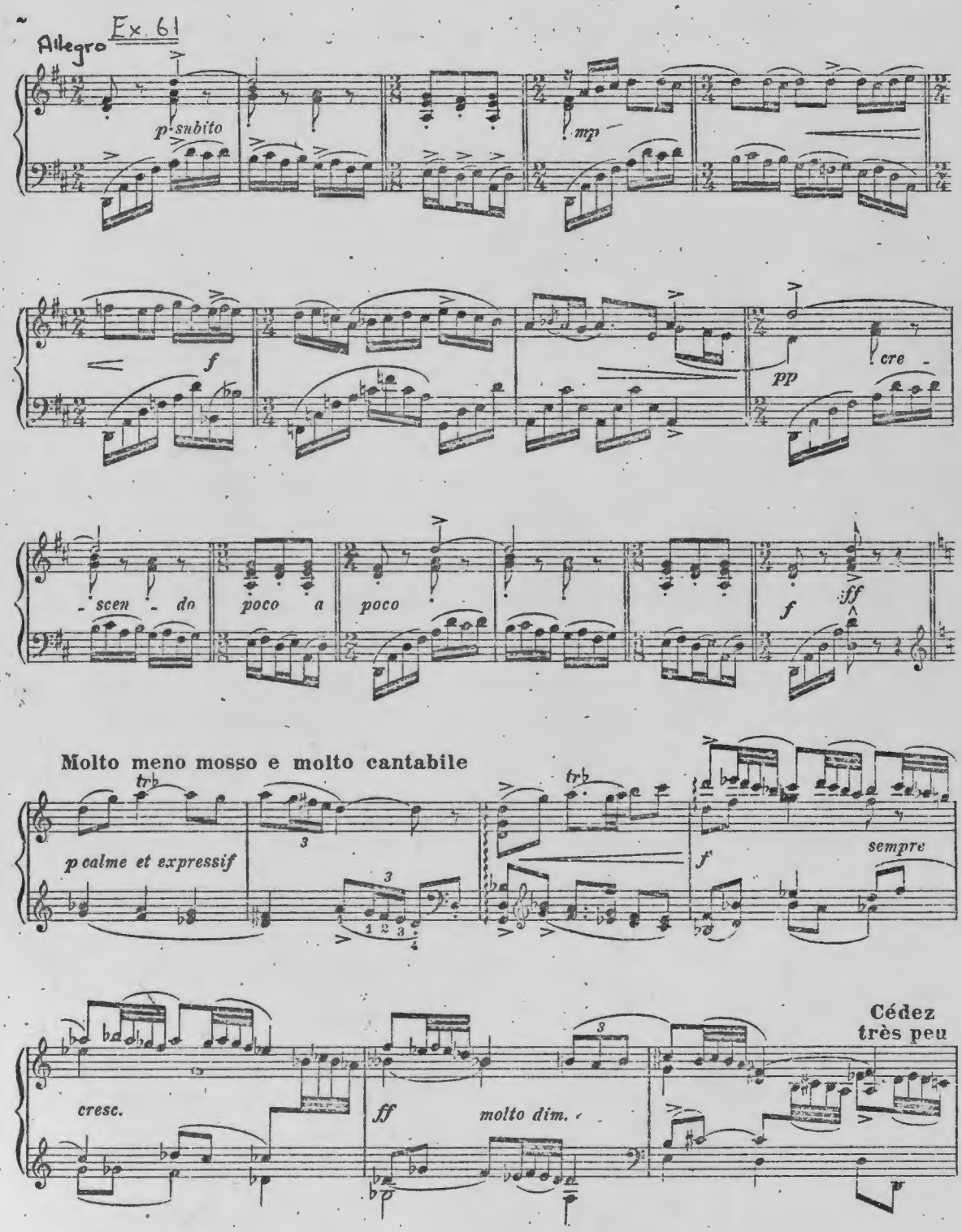
"Sevillana" is a pianistic impression of the fête at Seville. (example 61). One can sense in Infante's style a leaning toward the Albeniz of "Navarra" and similar extrovert pieces, and this is possibly the reason why the greater man's piano pieces have always held sway in this particular genre.

The second page of the piece gives an insight into the prevailing moods. One realises at once that Infante was a typical Andalusian. Debussy's impressionism barely affected his style, and modern trends in tonality passed him by. It is difficult to realise that Alban Berg's first piano Sonata was already fifteen years old when "Sevillana" was written in 1922.

Infante was unashamedley a Spanish nationalist. The main idea of "Sevillana" is expounded at the top of the example page. Here we find an extremely guitaristic bass

Continued/74

Rodrigo "Sevillana" (example 61)



line and the very typical alternating tempo from two to three beats in a bar.

"Cante hondo" of the Andalusian variety was an inspiration in all Infante's piano music. The "meno mosso" section bears sufficient testimony to this. The key centre here appears to be G minor, and the descending melodic minor figure at the outset of the section is, of course, a very typical "Spanish" idiom. Figuration in this section, and indeed the whole atmosphere and pianistic treatment of the decorations, suddenly transports one back a few years to Granados and his "Lover and the Nightingale". It seems likely that the eclectic nature of Infante's work was the stumbling block to great heights, he was merely repeating something which had been said before, albeit in an engaging style.

The blind Valencian composer, Joaquin Rodrigro,born in 1902, stems directly from the Pedrell-Falla line. Through much of his work runs the Spirit of Valencia. After a brilliant scholastic career he, too, made Paris his headquarters and from 1927 to 1932 studied with Paul Dukas. But he arrived in Paris when modern trends were much more prevalent and so one finds that late Falla was more his inspiration than Albeniz, for his Spanish blood was not to be overpowered by French influences. Strangely, the clarity of French musical thought seemed to increase the desire of composers of other countries to deepen their own race consciousness and seek ancient scales, traditions and melodic forms of their own countries.

In 1933 Rodrigo was back in Spain. At this period he travelled extensively on the Continent and composed many songs and some piano pieces. At the outbreak of the Civil War in 1936, he returned to Spain for good. In 1939 the famous concerto for guitar and orchestra was composed. The slow movement of this work achieved questionable fame in this country when used as a signature tune for the Sunday evening Springbok Radio Series "The Broken Link" in 1970 - a programme concerning the problems of youth!

Regrettably this appears to be his only work (again according to record catalogues) to have achieved true universitality.

Cont./75

Rodrigo's output for solo piano is fairly extensive but seldom heard. Early works were "Suite" (1923), "Bagatela" (1926) and "Serenata Espanola" (1931).

After bowing to Albeniz in "Tres Danzas de Espana" (1941) we find a more individualistic style has developed with the "Cinco Sonatas" of 1950.

In these Sonatas Rodrigo renewed the one-movement Scarlattian pattern. Like Falla, he made a close study of Domenico Scarlatti. One senses a "turning inward" upon the core of Spanish character and away from flamenco, "conte hondo" and exotic "Spanish" effects.

Rodrigo composed a delightful childrens album in 1950 - "El album de Cecilia". Written for a young pupil, and with no stretches, the simplicity of these little pieces, six in all, nevertheless sums up much of the composers harmonic and melodic syntax.

No. 5 of the set is "El Negrito Pepo". The second page of this little piece contains the little middle section and then the recapitulation. (example 62).

The clash of tonalities is interesting even in a piece so technically easy. The harmonic scheme is nevertheless adventurous and we are at once aware of a mind steeped in modernism - rather like the simple but harmonically complex children's pieces of Bartok. Note the clash of D natural and D sharp in the third bar, and also the descending fifths in the following line stabilised by the repeated C sharp in the treble. Interesting too is the first bar of line five. Here, on the second beat, is a supertonic chord (E major) but a tonic D major tonality is imposed upon the supertonic melody (E) giving a quaint and easily assimilable example for a child, of bitonality. The pedal-type bass is attractively exploited and all the more interesting because of the supertonic harmony used in three measures.

Continued /76.

Ex. 62.

V
EL NEGRITO PEPO

Andante Moderato

p *mf* Ped. *p* *mf* *p*

Più Vivo

f *sfz* *p* *pp*

1º Tempo

rit. *mf* *decresc.* *rit.* *pp*

Roberto Gerhard was born in Catalonia in 1896. His music is entirely free of the rhythms and triplet skirls regarded as typically "Spanish" but really belonging to Andalusia. One can, however, find essentially Spanish elements in his style, especially bearing in mind that Catalonian folk-song points to French influences.

Gerhard studied with Granados in 1915 and 1916, but more important, with Schönberg a few years later. (1922). From this influence we find twelve-note techniques being applied to much of his music. Gerhard was possibly the first Spaniard to make a clear gesture towards a universalization of Spanish Music - a movement which was to gain considerable momentum in the nineteen fifties.

Through the influence of Schönberg we find the action of a rigorous discipline on a Spanish idiom characterised by warmth and imagination.

Albeniz and Granados were, to some extent, influenced by Paris and French styles, but it may be said that Gerhard, like Falla, "discovered" France after forming opinions of his own.

With Gerhard one never feels that rhythm has been "imposed" upon the music. Rather we become aware of certain rhythmic forces which seem to release a train of particular dynamic events.

The early piano trio (1918) shows the influence of Ravel, but the piano pieces, "2 apunts" of 1922 suggest that after four years a re-orientation of his aesthetic occured.

This little piece was written just before he left for Vienna and Schönberg.

The laconic utterance, quasi-atonal harmony and sparse textures were unprecedented in the field of Spanish music at the time. (See page 77 for example 63)

Cont./ 77

2 apunts

ROBERTO GERHARD

Ex. 63

a.

M.M. ♩ = 56-66 (senserigor)

pp sempre

Unión Musical Española

The Catalonian love for pedal-points is evident in this little piece, and in spite of the atonal harmony a certain romantic warmth pervades, especially at the bottom of the page where the monotonous drone of the bass is suddenly interrupted by an almost lush-sounding descent to the low F sharp.

Neither his modernism nor his foreign extraction (born of Swiss parentage) caused Gerhard to abandon his musical ties with Catalonia. This trait is noticeable in a much later work, "Soirées de Barcelona" written in 1938.

Cont./ 78

Looking through Gerhard's published works it is evident that piano music was very much subsidiary to his interest in orchestral music, especially for film purposes.

Evidently financial reward tempted him, as is the case with so many modern composers who often write for mediums not always to their liking, such as film and radio.

Continued/79.

The Halffter Brothers (Rodolfo, Born 1900 and Ernesto, born 1905) were destined to become important composers on the Spanish musical scene, although for our purposes their pianistic output was not very large and is hardly represented on disc or in published works to-day.

The brothers were more attracted to the larger forces of the orchestra and opera.

Both were largely self-taught and came, strangely, from a family where music was of but passing interest.

Manuel de Falla recognized the gifts in these brothers and from this great master they received some tuition and much encouragement. From Falla they learned self-discipline and a striving for perfection.

Of the two, Rudolfo was possibly the more cerebral in his conceptions, although both were aware that all that could be said in the traditional and typical "Spanish" idiom had already been said by 1925 and, like Gerhard, they showed Schönbergian tendencies at an early age. Certainly Spain was in their blood (as with Ernesto's energetic and exotic "Dance of the gipsy" for piano) but they strove to give Spain a universal voice in a more contemporary idiom.

Rodolfo Halffter developed a caustic and ironic quality reminiscent of Stravinsky's middle period,as the years progresses - often a humorously ironic attitude toward the conventional Spanish tunes and types.

The brothers formed part of "The Madrid Group"* - eight composers who banded themselves together in 1930 in an attempt to disconnect themselves from the musical ideals of the previous generation. Nationalism and folklorism were to be minimised and music would, henceforth, be measured solely by its musical qualities.

Regrettably the world in general seems incapable of dissociating itself from the traditional "Spanish" sound of Albeniz, Granados and Falla and it seems that attempts to "universalise" the musical voice of Spain will never succeed to the extent dreamed of by the Madrid group.

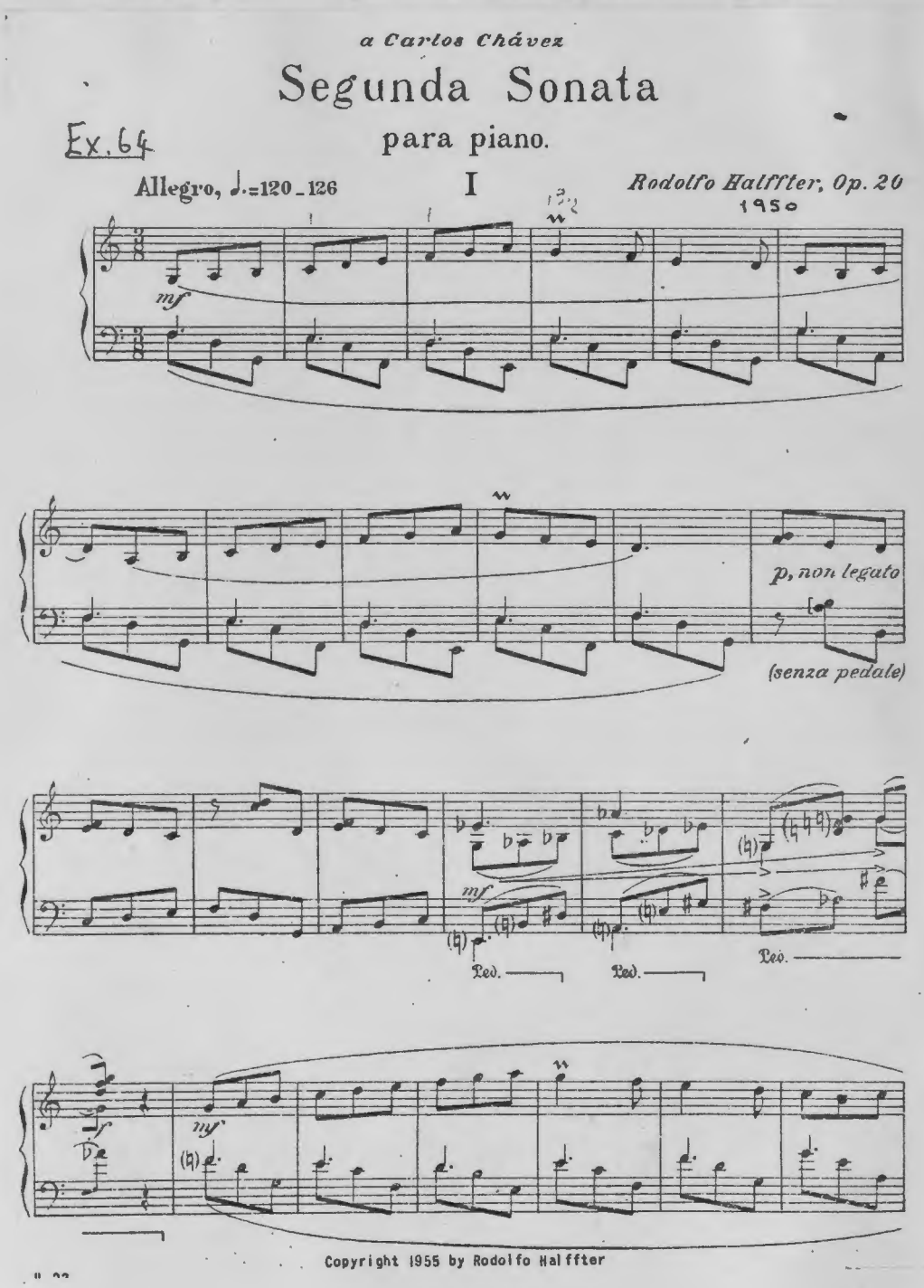
Rudolfo left Spain and became a Mexican citizen in 1939. Piano music flowed fairly prolifically from his pen at this time. /

* The Halffters, S. Bacarisse, J. Bautista, J. Mantecon, G. Pittaluga, F. Remacha & R. Ascot.

Cont./80.

In 1944 he published "Homenaje a Antonio Machado" in memory of a Spanish poet, two piano sonatas in 1949 and 1950 and "Eleven Bagatelles" in 1949. These are thoroughly representative of his mature style with a systematic use of polytonality.

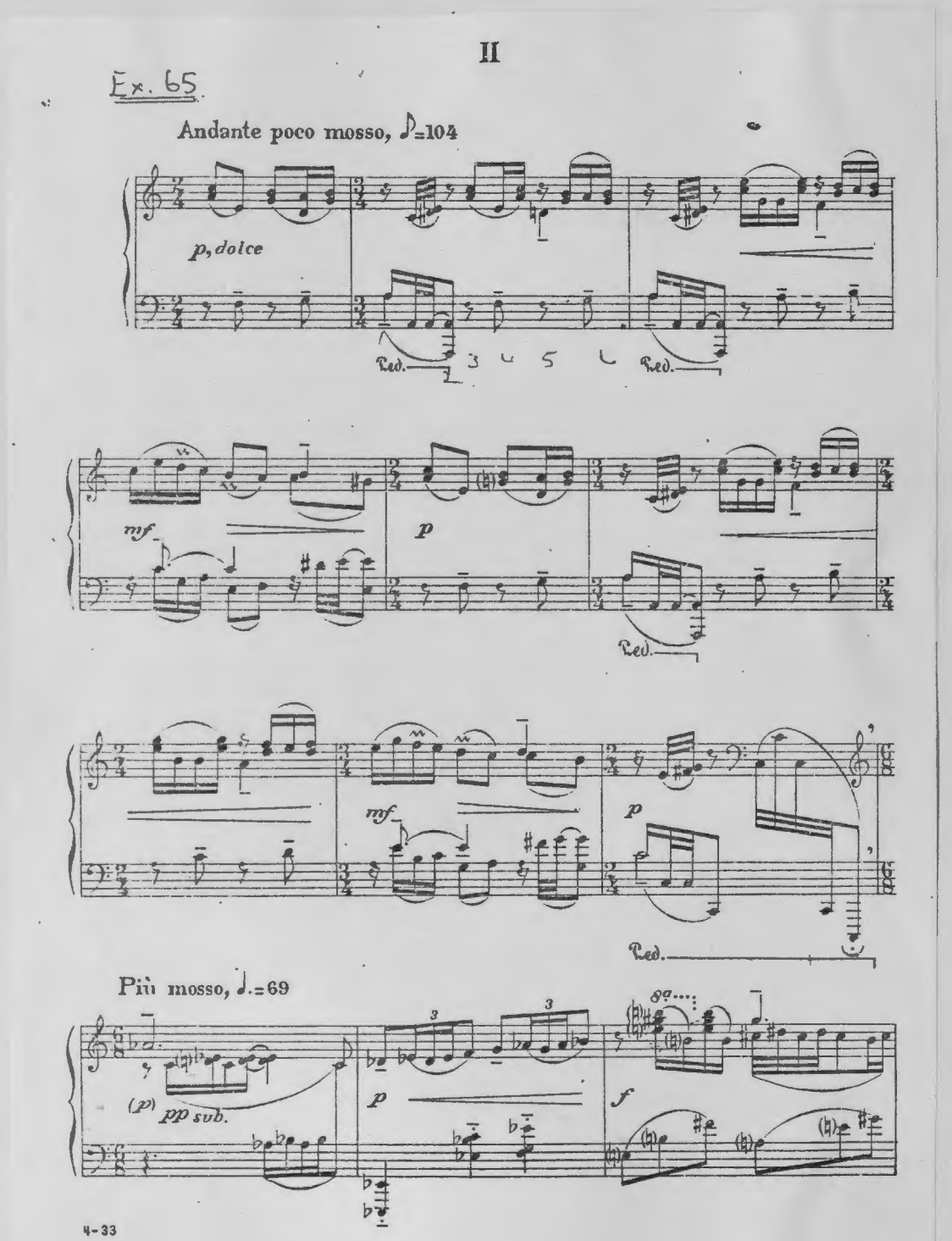
Listening to his piano compositions one does find, however, that modernism does seem, at times, to be somewhat forced. The music does not always move logically and naturally and very often inspiration disappears into a trite and common place figure or passage. (example 64)



Cont./81

In the opening of the second sonata (1950) the very look of the page reflects Scarlattian influence. Tempo and theme are very Spanish in character, but the harmonization in a series of consecutive sevenths seems strangely incongruous, as also is the sudden and violent clash of tonalities in line 3.

With Rodolfo one feels a lack of satisfactory development at times. (example 65)



Very often, too, the material created at the outset of a work is not sufficiently interesting melodically or rhythmically to warrant further use and development.

One again senses Scarlattian influence with the decorative mordents in the slow movement (example 65). But do the minor seconds (bars 2 and 3) really blend with the conception as a whole? The end of line three is a typical example of a trite moment used to "fill in" a gap.

Ernesto Halffter wrote a charming "Habanera" in 1950 which has obvious leanings towards the famous Albeniz "Tango in D". Although quite often heard in Spain and used in studios of Spanish dancing throughout the world, it just missed gaining the success of the older master's little gem. (example 66)

Ex. 66

HABANERA

ERNESTO HALFFTER

In Tempo di Habanera, moderato assai (♩= 58)

PIANO

pp

Ped.

pp

dim.

p

dim.

mf

dim.

mf

p

1ª Volta

Cont./83

Melodically it is not so immediately engaging, and the harmonies are less inventive and evocative than those used by Albeniz.

So, although the Halffter Brothers made quite a considerable impact on the Spanish musical scene with their doctrine and larger works, their piano music, although considered novel at the time, seems destined for the reference shelves.

Continued/84.

SUMMARY

Many so-called Spanish composers (eg. Joaquin Nin and Carlos Surinach) are, in fact, citizens of the United States and not strictly involved here. Since 1950 many new names, speaking with a universal modernism, have appeared on the scene in Spain and it is possible that in the seventies a new flowering of Spanish musical thought might sweep the world.

But there is no doubt, looking back upon the first fifty years of the twentieth century, that the golden age of Spanish piano music occured in the first twenty of these.

This is the music beloved of the world - that special "Spanish" sound that carved for Spain a place in the piano repertory that must always remain.

A few minor composers managed to find publishers for piano works in the early part of the century. One thinks of S. Bacarisse (born 1898) with the three "Heraldos", J. Bautista (born 1901) with his "Colores", G. Cassado and his charmingly Andalusian "Pieces Espagnoles" and Gustav Pittaluga, who was one of the Madrid group with the Halffters in 1930. His "Homage a Mates Albeniz" is a poignant musical tribute.

But Albeniz and Granados were such giants as original contributors to the piano repertoire that other contenders to those heights were hampered indeed and no-one succeeded in the thirty-five years after their deaths in scaling those lofty pillars of pianistic excellence.

In retrospect Granados must, I feel, be accounted the most successful of the two as a composer of piano music. His style is better designed and laid out to get the best effects from the instrument. With Granados we are aware of an immaculate elegance and impeccable taste. Admittedly he may be criticised for a certain restraint and reticence not always suited to the popular view of hot-blooded Spain, but musicianship, workmanship, beauty of melodic line and harmonic clarity give his music supreme eloquence.

Albeniz certainly captured the spirit of Spain, but his style was often too complex texturally for the eventual musical effect.

Cont./85.

Melodically, however, he was a supreme master.

Roberto Gerhard was possibly the first Spanish musician of note to realise that the influence of Andalusian Spain with its guitar effects, "cante hondo" and "flamenco" had run its course. He was the first Spaniard to advocate a more universal aspect for Spanish music, a movement which was later (1958) to gain considerable momentum. In that year the young composers of Spain formed the "Grupo Nueva Musica", totally rejecting the old "Spanish" style and the influence of folk elements. So from the fifties a whole new world of modernism became evident in the Spanish scene- a vast new field with Cristobal Halffter (nephew of the brothers) at the helm with works ranging from frankly neo-classic styles to "musica concreta".

Since 1950 there has been an almost total newness about the situation. Falla's essential production ceased about 1930 and a decline was evident from about that date. A few American and English music historians who have taken an interest in Spanish music recently have blamed the low ebb since 1930 on the Civil War (1936) and subsequent dispersal of talent.

However, since 1958, with the rise in Spanish living standards and healthier economy, new orchestras, new festivals and new concerts have emerged from the gloom. New composers, too, have emerged. With Halffter one thinks also of Luis de Pablo, equally avant-garde. The Stockhausen-Boulez idiom is the new direction of Spanish music, a flavour that replaces the old nationalism of fifty years ago.

Whether the music-loving world will ever grow to accept modern Spanish trends remains to be seen. Let it be said, however, that the "hot-off-the-press" success that Albeniz and Granados had with their little piano pieces has not occured again.

There is no doubt that the richness of Andalusian folk tradition gave to these men the required impetus, and that possibly music lovers have been blind to their faults because of the dazzle of nationalistic colour in their music. But their nationalism has given to the world much of its most inspired music. One has only to think of the Chopin Mazurkas and Polonaises, or even Johann Strauss for that

Cont./ 86.

matter.

At the turn of this century an exotic and delicate flower opened and gave to the world that special beauty that belongs to the piano music of Albeniz and Granados. The flower did not last, however, for soon the petals hardened and dried and the colours were lost. To-day a gnarled remnant of this flower remains; but it appears that for the Spanish piano repertoire, at any rate, a new seed must be planted. Possibly an escapist public will once again be ready for a nationalistic piano school. "Cante hondo" the guitar and "flamenco" are more alive to-day than ever before with the world-wide interest in Spanish dancing and castanet playing. All that is needed is a composer with the right touch of genius and sufficient sympathy for the sounds of the piano to create a style that will fall naturally into a Spanish idiom and continue in the spirit of the heritage that we know.