

Demystifying the Art in Spanish Art Song  
in late Nineteenth-Century Spain

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**Abstract**  
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This dissertation seeks to uncover the components of Spanish art song through history, culture and musical contributions that set the pathway of the evolution of this art form. It aims to enlighten readers so that they can analyze and appreciate Spanish art song from the various influences that form the basis of the genre, including each composer's overall process along with understanding the struggles that were necessary to propel its growth. The view of Spanish art song should not be considered one from a Spanish heritage perspective but instead as a process of stylistic changes, a combination of complex tendencies and nationalistic influences as an interconnected process for the construction of their musical language. Chapter One examines the composers Isaac Albeniz, Felipe Pedrell, Enrique Granados and Fermin A. Alvarez. It explores their ideas, aspirations, desires and goals as composers, treating them simply as composers at the heart of who they were during their time, without a predetermination that their Spanish heritage solely defines them and their works. Chapter Two invites the reader to look more deeply into the intrinsic value of Spanish art song's musical tradition. It studies how Manuel Falla elevated Spanish art song and gave it a deeper cultural meaning. Chapter Three explores the way in which Joaquin Rodrigo merged his European Romantic style training with Spanish folk elements in his songs. This chapter aims to observe how merging these ideas can add a deeper meaning of the progressive language of his compositions. Chapter Four outlines how to incorporate the elements of Spanish art song for the development of artistic study in ways that are appropriate for student singers, addressing how this format transforms a singer's repertoire as a whole. Selected songs

will be discussed in detail that contribute to artistry, deserve a place in the modern repertoire, and are suitable for a recital program.

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## Introduction

I can still hear my mother singing those songs, those songs that still remind me of my country. It was those songs that I heard as a child which gathered friends and family into a community, that forged an unspoken bond of humanity in me. These songs inspired in me a curiosity to understand the conversation they were conveying. It is these songs that connected me to my land and reminded me of my roots. It is these roots that defined who I became and why it was so important to convey to the world the significant power carried in the cultural and historical meaning of my country's musical language. Although my education contains diverse cultural influences, the culture that I know and its musical makeup remains at the core of my life. There is value in what we know, and understanding our culture, our history, our diverse influences and tendencies takes us to a different level of appreciation of our musical artistry.

In discussing the composers in this dissertation, I hope to deepen readers' knowledge of their origins, the importance of their national culture, its diverse influences and their struggle to survive in the world of music while never forgetting who they were and the circumstances they had to work with. As we demystify Spanish art song, we shall see more clearly the imprint of the composers' lives and culture in their art songs and appreciate more fully the beauty of their music.

In studying and understanding Spanish art song, often we get the idea that it is supposed to sound a certain way, and the "Spanishness" of the songs are its only inherent quality. For many years, Spanish art song has been neglected in comparison to the other Central/Southern-European art songs of the time. The neglect of its form happened mainly with its lack of publication, Spain suffering many setbacks that were politically driven, economic crises that

created decades of havoc in lack of infrastructure and social changes that altered the lives of these composers. However, in ostracizing analysis of their art song compositions, a division flourishes that limits our understanding of the rich heritage their art songs possess.

With this in mind, this dissertation has been structured to show how the selected composers formed the basis of the genre of Spanish art song. Along with the analysis of magnifying each composer's life and their work in this dissertation, it is important to note it was the combination of their time spent outside of Spain and their attempts to create a Spanish musical language that elevated each Spanish composer in his realm. They understood the importance of their Spanish culture, the rich elements in their regional rhythms, dances, the lack of exposure thereto, and how much they wanted to succeed in their own country as composers. It was understanding the vast scope of music beyond their own country that made them realize the importance of intertwining external influences with their cultural heritage. This intertwining gave Spanish music an idiom that could evolve and take on meaning and purpose. Through the struggle they found their own Spaniard identity. This struggle to find their national identity was necessary for the awakening of Spanish society and opened paths in Spanish music, creating malleable material from which every Spanish composer could fashion new works.

The process of understanding each composer's purposes in each chapter will amplify the lens in understanding their contribution to the art form. Through their detailed song analysis structure, we will discover the nature of their national origin, their diverse influences that created stylistic changes that served to evolve the basis of the genre and with it, gathering the essence of their musical language that inspired other composers to incorporate new ideas into their own style.

Chapter 1 will examine the composers, Isaac Albeniz, Felipe Pedrell, Enrique Granados and Fermin A. Alvarez, exploring their ideas, aspirations, desires and goals as composers, treating them simply as composers, at the heart of who they were during their time and without a predetermination that their Spanish heritage solely defines them and their works. Their music did not start sounding “Spanish;” they too, like other Central/Southern European art song composers, strove just to write music. The intention is also to view these composers as simply composers creating art song repertoires during a time period that shaped who they were. The composers addressed in this chapter created the background for the development of nationalism in Spain. Although their musical language was filled with diverse influences, their combination of knowledge of national elements in their music propelled the growth of the genre. This chapter will also analyze their musical compositions as they reflect Spanish poetry.

Chapter 2 invites the reader to take a deeper look at the intrinsic value of Spanish Art Song’s musical tradition. Through several musical examples of Manuel Falla’s music we will see how he elevated Spanish Art Song to a deeper cultural meaning. Falla created a progressive musical language by elevating the meaning of *cante jondo* elements and Spanish folk rhythms in his art song form. In the same token he believed in universality in music, therefore his French compositional style along with his knowledge of Spanish national influence presented a genre rooted in tradition, meaningful in its cultural idiom and yet progressive with its modern tendencies. In the late nineteenth century *zarzuela* was not only a crucial aspect representing the uniqueness of Spanish culture, but also a means for survival for many struggling Spanish composers. This chapter will present how the *zarzuela* genre became a significant development form of the Spanish Art Song.

Joaquin Rodrigo, including the other Spanish composers addressed in this dissertation, received his musical education in European musical centers (e.g. France and Italy) during the period of late Romanticism. As a result, these Spanish composers' works were heavily influenced by this Romantic style training received in Central/Southern Europe. Chapter 3 will focus, via several musical examples of Joaquin Rodrigo presenting a genre that detached from the Romantic style technique to a modern art song by creating a bridge of Spain's rich cultural past from the sixteenth and seventeenth centuries with the contemporary music of the twentieth century. Rodrigo transformed the growth of the genre with his vast knowledge of the history of Spain, in combination with his neoclassical views, gathering the essence of Falla in the importance of popular tradition and with it conveying a broader universal language. It is the intent of the chapter to observe how merging these ideas can add a deeper meaning of the evolutionary, progressive language these composers wanted to imprint in their music.

As singers, how can we prepare a "Spanish" recital with the Spanish art song compositions in mind? Chapter 4 will outline how to incorporate the elements of Spanish art song for the development of artistic study and in ways that are appropriate for student singers. The elements presented will cover in general historical, musical aspects of the songs, suggested diction references, text translations, recommendations for pianist and performance suggestions. The aspects discussed will address how this format transforms a singer's repertoire as a whole.

## Chapter 1. Unearthing Spanish Art Song: A Composer's Interpretation of an Expressed Purpose

The composers chosen for chapter one greatly illustrate the influence of nationalism in the development of Spanish art song. Because of these composers' constant perseverance to form a Spanish musical language, Spanish art song bloomed into a genre that other composers could pivot from to form their own musical style. Each composer's musical interpretation displayed their rich culture and formed a base of further musical enlightenment. It is crucial to understand the root of each composer's musical interpretations through their art song compositions to better understand their expressed purpose and legacy. Through analysis of each composer's music, this chapter will explore how their Romantic style background and their infusion of national elements created an awakening of the importance of Spain's rich cultural heritage in their compositions.

### Isaac Albeniz

Isaac Albeniz's music presents an example of balance between his French music education and that of his own culture. He exalts Spanish musical language through his use of Spanish folk rhythms in combination with French musical elements. Felipe Pedrell, another Spanish composer, played an important role in teaching Albeniz to infuse Spanish folk idioms in his music. The balance that Albeniz created across the French and Spanish cultures in his compositions permitted Spanish art song to be better understood and more readily accessible. He also used his foreign influence as a vehicle to disseminate Spanish art song elements and expose Spanish poetry, which was not often as well known. Albeniz, remaining rooted in his Spanish culture, accomplished a mix of French musical elements and the highly narrative content typical of the Catalan melodies of his hometown.

Isaac Albeniz was a pianist and composer born in Campodrón, Spain. The son of a Catalan mother and Basque father, Albeniz came from Catalonia, near the French border. It was

a land abundant in folk music and an amalgam of culture between Spain and France. Albeniz became a major influence in the evolution of musical style in Spain. He had great influence on composers such as Joaquin Turina, Enrique Granados and Manuel de Falla. In later generations, Albeniz's influence is seen in the compositions of Joaquin Rodrigo. He was also respected and admired in Europe, especially by composers such as Gabriel Fauré and Claude Debussy. Walter Clark confirms Albeniz's admiration of the popularity of his own compositions and the prolific musical contributions he made as a composer, writing that, "the indisputable fact remains that in his own time Albeniz was a prominent and celebrated musical figure in Europe."<sup>1</sup> Living his life as an expatriate in France because of political chaos in Spain and with his vivid imagination and longing for Spain, his music reveals the sounds of Spanish landscape and folklore. Albeniz wrote his compositions based on the culture he was exposed to in Catalonia mixed with his understanding of French culture, and was determined to display this amalgamation of styles to the rest of the world. In Albeniz's effort to be a more universal composer, Walter Starkie comments, "He had striven hard to become a good European, but he found that this did not lead him anywhere and he became desperately homesick for Spain."<sup>2</sup> Albeniz traveled quite a bit abroad for his studies and concerts, and strove to be known as a true Romantic style composer. Studying with Felipe Pedrell inspired him to incorporate folk elements at the center of his compositions. This allowed Albeniz to showcase the man behind the composer as, inspired by Pedrell, he incorporated the music of his homeland into his own composition. An interesting song cycle is the *Rimas de Bécquer (Bécquer rhymes)*. *Rimas de Bécquer* is a perfect example

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<sup>1</sup> Walter A. Clark, *Isaac Albeniz: Portrait of a Romantic* (Oxford: Oxford University Press, 1999), 5.

<sup>2</sup> Walter Starkie, *Spain: A Musician's Journey through Time and Space* (Geneva: EDISLI, 1958), 121.

that showcases the influences of Albeniz's French musical education with a mixture of poetry from the Sevillian Gustavo Bécquer.

### *Rimas de Bécquer*

One of the most outstanding vocal works of his genre, *Rimas de Bécquer* is a song cycle of five songs with poetry from Gustavo Adolfo Bécquer. The title *Rimas de Bécquer* is directly associated with the poetic form of *rima* into which this song cycle is shaped.<sup>3</sup> There is much to be said about the poetry of Bécquer in relation to Albeniz's music, which has made this combination very interesting with its mix of Romantic style and Andalucianism elements.<sup>4</sup> In these songs there is nothing exuberant or flashy; rather they have a beautiful simplicity, akin to the music of Erik Satie, unlike what one would expect from a Spanish song. When Albeniz would perform in front of German and French composers, they expected to hear something extremely emotional and exuberant. Albeniz disliked this type of stereotyping and always showed during his performances how subtle his compositions could be. This subtlety typifies the *Rimas de Bécquer*. The songs resemble the compositional styles of Duparc, Schumann, and Schubert. Albeniz took the essence of these European compositional styles, especially from the French *mélodie*, supporting the vocal line with a natural rhythm of poetry and a mixture of romantic-salon style. The poetry is key here in that Bécquer was known to be a central poet of the Spanish Romantic movement. The declamatory prose, assonant verses, and rhythm and expressiveness of the poetry is further enhanced by the simple musical line. Albeniz's purpose

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<sup>3</sup> *Rima* (rhyme), a piece of poetry or verse in which the sound of the word or syllable at the end of each line corresponds with that at the end of another; a rhyming poem or piece of rhyming verse. See "rhyme, n" *OED Online* (Oxford University Press, March 2021).

<sup>4</sup> Andalucianism, a set of attitudes, including a well-defined musical state, the use of regional customs and scenes, neopopular poetry, the myth of Spain, and a romanticized view of Spain's middle class. Suzanne R. Draayer, *Art Song Composers of Spain: An Encyclopedia* (Lanham, MD: Scarecrow Press, 2009), 1

for these songs goes beyond showing how beautiful Bécquer's poetry is, and allowed even amateur musicians to easily understand. As Jacinto Torres remarks, "In this manner, Albeniz's songs composed with the rhymes of Bécquer reveal a stylistic musical aspect and an appropriate, perfectly chosen poetry to the current trends that dominated his time."<sup>5</sup>

In the first *rima* in E major, "Besa el aura que gime blandamente" ("The gentle breeze that softly moans kisses"), the piano supports the vocal line and the melody is lyrical and expressive, highlighting the meaning of the poetry. The piano works more as a supporting pillar, amplifying the romantic meaning that the musical line has poured over the poetry. Individually, the poetry and the musical line are simple in their aesthetic; combined they create a profound meaning. Because of the simplicity of the line, its meaning can be easily misunderstood and can be performed without the expressiveness that both the poetry and musical line require. The opening line of the song refers to the wind that gently calls through a kiss. Albeniz uses the word "que" as the climax of the line to evoke the kiss that the wind has called on. The meaning is a flirtatious move of the wind making its presence romantically heard through a kiss. In a line in the second system, "El sol besa a la nube en occidente," referring to the sun kissing the clouds in the west, the A# on the word "occidente" is heard as a new beginning. "Y de púrpura y oro la matiza," expresses how this sun that has presented the west through a kiss has created a palette of colors that are now dyed. At the end of the song, as the sun surrounds the burning tree and the sun descends, the water encompassing it gives back the kiss that the sun once gave. This setting of the sun is followed by a return to the tonic, again embodying the meaning of the poetry.

In the second *rima*, "Del salón en el ángulo oscuro" ("In the dark corner of the room"), Albeniz again uses the piano line to amplify the story told by the vocal line. The A-minor song

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<sup>5</sup> Jacinto Torres, "La Obra Vocal de Isaac Albéniz: Songs, Mélodies y Canciones" (*Revista De Musicología* 22, no. 2 (Summer 1999): 15.

carries a more dramatic, expressive meaning throughout. Bécquer is comparing how dormant our soul can be when not listening to our voice, like a harp waiting to be revived by touch, or a bird who sits too long on a branch waiting for the next season. Albeniz allows the poetic meaning to dominate the vocal line, while the piano line succumbs to its demands. It demonstrates how simply Albeniz can use the piano part to enhance the profundity of the vocal line.

The third *rima*, “Me ha herido recatándose en la sombra” (“She has wounded me, hiding herself in the shadows”), has both a dark tone and aesthetic. The poetry speaks of a betrayal so deep that even the perpetrator is not aware that one is suffering. The funeral piano part of this F-minor song serves as a pillar for the vocal line, heightening the drama and lyricism of the poetry. The markings *rallentando*, *agitato*, and *morendo* in the piano line suggest a funeral march leading to a climax of pain and betrayal on the words “Partiome a sangre fría el corazón” (“My heart was broken in cold blood”), disbelief of betrayal on “Y ella prosigue alegre su camino, feliz, risueña” (“And she lives a happy life as if nothing has happened”), and finally the betrayal killing the soul of the betrayed in the words “Porqué el muerto está en pie” (“The dead one is still standing”).

The fourth *rima*, “Cuando sobre el pecho inclinas” (“When above your breast you incline”), is serene with a mixture of melancholy. The vocal line flows smoothly above a piano accompaniment with a Schummanesque feeling that supports the lyricism of the poetry beautifully. The poetry refers to the meaning of creation in the sense of the purity and heavenly manner in which God creates a person. The piano accompaniment and the vocal line of this F-major song evoke the beautiful heaven that resides in the depths of the poem.

The final *rima*, “De donde vengo” (“Where do I come from”) begins with an accompaniment that recalls Schubert’s “Der Erlkönig.” Pulsating eighth-note triplets give this

song a dramatic and tragic aesthetic, providing a sense of urgency that heightens the vocal line more dramatically, almost as if warning of imminent danger. The accompaniment of this E-minor song is a perfect combination for the chosen poetry. The poetry speaks of an individual's desperate desolation almost in a scream, and the words are delivered in a distressing manner. We hear several climaxes on words such as "aspero" ("abrasive"), "ensangrentados" ("bloody"), "triste" ("sad"), and "eternas nieves" ("eternal snow"), which the piano accompaniment emphasizes to the listener and which further illustrates the suffering carried by the individual. Sadly, the song ends with the individual dying with no name on his tomb, a tragic ending similar to that of "Der Erlkönig."

In this song cycle, Albeniz demonstrates a compositional style that more closely resembles that of the Central European composers than the traditional notion that Spanish music should be an overly expressive and mystical sounding style that no one could understand. Albeniz blended a rich mixture of musical elements in his compositions by including traditional Romantic as well as regional folk elements with the utmost delicacy. For this very reason, it is important to see that his music is not entirely mystical or inaccessible. Of course, Albeniz was simply following in the tradition of European composers who had long included both Romantic and folk influences in their songs. Furthermore, the Romantic elements in the poetry of Bécquer were considered exquisite literature of the time; the aesthetic aspect in his poetry portrays music and rhythm that appear in an explicit manner, one of the many reasons why composers chose to write music to it.

#### Felipe Pedrell Sabaté

Felipe Pedrell was one of the most influential composers in Spain and he had the most influence of all the composers mentioned in this dissertation regarding the development of

nationalism in Spain. Pedrell worked closely with Isaac Albeniz, Enrique Granados and Manuel de Falla in conveying the spirit of the Spanish national style. He felt it was necessary to go back in history for Spain to establish its own musical roots. His main purpose was to infuse his compositions with Spanish folk idioms. He did not want his Spanish musical language to reflect the salon style of the time as he thought it lacked refinement. Therefore, he chose Romantic elements in his *lieder*, similar to those of Schumann and Schubert. Hence, Pedrell elevated the Spanish art song to a relatable art from which other composers could draw inspiration.

Pedrell received classical training, but also studied compositional techniques specific to Spanish art song. He was born in the same Catalan province as Albeniz, and they shared a knowledge of their region's folk and native rhythms. It comes as no surprise then that Pedrell influenced Albeniz in incorporating Spanish nationalism by using native dances and rhythms in his compositions. Felipe Pedrell was very passionate in including native folk rhythms into compositions because he felt it was an integral part of feeling and understanding the raw material of the significance of Spanish music. As Suzanne Draayer reflects, "Pedrell exerted a tremendous influence on Spain's young composers, including his students Isaac Albeniz, Enrique Granados, and Manuel de Falla. He believed that Spain's musical development depended upon the growth of nationalism-the appreciation and use of Spain's native folk materials."<sup>6</sup>

Pedrell had a preference toward the Austro-Germanic *lied* or *canción acompañada* (accompanied song), to such an extent that he called one of his song collections *Lieder*. This affinity demonstrates how Spanish Art Song can share musical characteristics with central

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<sup>6</sup> Suzanne R. Draayer, *Art Song Composers of Spain: An Encyclopedia*, (Lanham, MD: Scarecrow Press, 2009), 174.

European *lied*. For Pedrell, nationalism in Spanish music did not just mean incorporating folk rhythms into its music. For Spanish art song to be considered *culto* (cultivated) meant a combination of knowledge of popular and Romantic styles, among other modern innovations imported from abroad, so that Spanish song would not be *música de basura* (unstylish). Celsa Alonso further adds, “Pedrell parts from the essence of the wisdom of popular style song as a primary source that has to reinvent itself into a cultivated form.”<sup>7</sup> It really shows his vision for Spanish art song, a vision of its wholesome, admired art form that needed to include elements outside of his own national style, so it could be an art form worthy of its own evolution.

Two of his songs discussed below, “A” (“Ah!”) and “Lágrimas” (“Tears”) are two perfect examples that show the combination of the popular, Romantic, and *lied* elements that make Pedrell’s compositions diverse. Regarding his compositional style Suzanne Draayer remarks, “In the songs of Pedrell, one finds a fusion of popular and refined elements, the exquisite influence of Schubert *lieder*, the intimate piano writing of Chopin and Schumann, and an assimilation of French compositions style with European Romanticism.”<sup>8</sup>

“A” belongs to a collection of six songs for voice and piano called *Noches de España* (*Evenings of Spain*) with poetry by Blest Gana. The poetry speaks of a sigh that leaves the place that birthed it due to the torment in the protagonist’s life. He says the sigh will find its peace like the swallows that cross the oceans and find safety where they land. Just as the title speaks of a sigh throughout the song, Pedrell emphasizes it through the arpeggiated form of the accompaniment and escalating, rich harmonies. The sigh is further elongated with a *poco ritardando* in the vocal line on “suspiro” (“sigh”), “hermosa” (“beautiful”), “arrojaron” (“hurl”),

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<sup>7</sup> Celsa G. Alonso, “Felipe Pedrell y la Canción Culta con Acompañamiento en la España Decimonónica: La Difícil Convivencia de lo Popular y lo Culto”, *Recerca Musicològica 11*, (1991): 311.

<sup>8</sup> Draayer, *Art Song Composers of Spain: An Encyclopedia*, 175.

and “golondrinas” (“swallows”), which serves vocally to sustain these important words. The interlude opens with a popular style of folk rhythm that graciously paves the way for the delicate arpeggiated form played by the harp as stated in the accompaniment. Then, it follows with the return of the folk rhythm emphasizing the word “vuela” (“fly”). The octaves in the accompaniment often used with the *pesante* dynamic, bring out the depth and pain expressed by the sigh.

Pedrell uses elements from the vocal line and piano exquisitely to communicate the longing and depth that the sigh entails in an expressive *cantabile*. The measures marked *declamando* are accompanied by a *seco* accompaniment, creating a recitative-like delivery commonly found in Spanish art song and often performed to heighten the importance of the story, but also as an opportunity to deepen the emotion. In terms of Pedrell’s use of the sigh, Suzanne Draayer adds, “This song is exquisitely composed with delicate, lyrical, soaring lines designed to emulate the flight of the singer’s sighs.”<sup>9</sup>

Another pleasing aspect that Pedrell uses in this song is the text by poet Alberto Blest Gana, a Chilean novelist known for romantic dramas and his realistic portrayal of the customs and traditions of nineteenth-century Chileans. Pedrell combined the romantic ideals and the realism reflected in Gana’s poetry to support the meaning of “A.”

#### “Lágrimas”

Pedrell composed this mournful song after the death of his wife Carme. This song includes many elements of the Romantic style, accounting for its emotion. The continuous repeated octave harmonies in the accompaniment support the significance of the tears in the poetry. The pulsating octaves, the dissonances, diminished chords and tritones emphasize the

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<sup>9</sup> Draayer, *Art Song Composers of Spain: An Encyclopedia*, 174.

pain of the “lágrimas” (“tears”) that are shed in the text. The aesthetic of this song is closer to *lied* but it derives a Spanish quality from the meaning of the poetry and the dynamics in the vocal line. The words that Pedrell used to intensify the meaning of the felt tears such as, “Mi dicha se fue” (“My happiness is gone”), “Otra lagrima arranca a mi ser” (“Another tear, takes my heart”), “Si esperanzas le daba mi amor” (“If my love gave any hope”), together with their emphatic *rallentandos*, heightens the tears as the cause of the protagonist’s desolation. The dramatic quality of the text, especially in the last page, is heightened by the recitative aspect of the vocal line.

### Enrique Granados

Enrique Granados felt that Spanish music should evoke the cultural and social movements of its people. His style remained deeply rooted in the Romantic period, but in it he exalted the meaning of *casticismo*, the soul of Spain, and *majismo*, the expression of being Spanish.<sup>10 11</sup> Like Pedrell, Granados endeavored to keep the source of the Spanish soul in his works, which included using Golden Age Spanish poetry, giving a voice to the *majo* or young Spanish boy, and exalting the composition of the *tonadilla*, short comic scenes representing townspeople.

Born in Lleida, Catalonia, Granados had most of his musical education in Barcelona and Paris, where he built close relationships with the composers Charles Wilfrid Bériot, Vincent D’Indy, and Camille Saint-Saëns. Granados encountered Albeniz and Pedrell during a piano

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<sup>10</sup> *Casticismo*, (‘authenticity’) movement, which aimed to reinvigorate Spanish classical music through popular folk traditions. See Christopher Webber, "Moreno Torroba, Federico" *The Oxford Companion to Music*, (Oxford University Press, 2021).

<sup>11</sup> *Majismo*, a cultural phenomenon that embodied the popular aesthetic from the second half of the eighteenth century and served as a means to “regain” Spanish heritage. See Tara Zanardi, *Framing Majismo: Art and Royal Identity in the Eighteenth Century Spain*, (Penn State University Press, 2016), 4

competition in which he won first place performing Schumann's Sonata, Op. 22. Pedrell was very impressed with Granados and became his teacher for about five years. Granados understood Pedrell's passion for nationalism in music, and although some of Granado's compositions portray this influence, most of his compositions remained in the late Romantic musical language. Granados is considered one of Spain's genuine Romantic composers. Dr. Draayer remarks, "Granados composed in a Romantic style, as indicated by his crystal-clear harmonies, his use of form, and his imaginative orchestral and pianistic colors."<sup>12</sup>

Although he admired Beethoven, Schumann, Chopin, and Wagner, and attempted to compose symphonic works, he was not known for them. Nevertheless, his piano compositions show the traces of symphonic ideas. During Granados's time, Spaniards did not admire symphonic works, regarding them as German, and preferred works inspired by *zarzuelas* or operas. Following the observation of Granado's evolving musical style, carrying Albeniz's spirit, Walter Clark reflects, "He understood that his hour had arrived and he set out on that road, although adapting it to his musical temperament, which was at home in the early nineteenth century."<sup>13</sup> Granados pioneered a more progressive language for other emerging composers, not just through his use of musical elements rooted in the nineteenth century, but also through his *Goyescas* whose neoclassical material inspired many Spanish neoclassicist musicians.

As Walter Clark remarks, "But we must bear in mind that his music arose from, and changed in response to, inner intuitive forces aroused by external stimuli, rather than premeditated designs or some preoccupation with forms and formulas... In him we find a refuge, something authentic to hold on to, something that in its particularity gains universal appeal. It

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<sup>12</sup> Draayer, *Art Song Composers of Spain: An Encyclopedia*, 271.

<sup>13</sup> Walter A. Clark, *Enrique Granados: Poet of the Piano*, (Oxford: Oxford University Press, 2006), 173.

resonates with something basic within us, that is, a longing for color, nuance, feeling, sensuality, genuineness, and immediacy.”<sup>14</sup>

The following section will cover three pieces from the collection of songs *Tonadillas* and three pieces from the collection of songs *Canciones Amatorias (Love Songs)*.<sup>15</sup> In *Tonadillas* and *Canciones Amatorias*, Granados extracted much of the musical references from the Golden Age to about seventeenth century Spain. This is key to the influence that Pedrell had on Granados, because Pedrell believes that the source of a cultivated *lied* relies on these sources.

### *Tonadillas*

*Tonadilla* is based on the theme of the *majos* and his work of the *Goyescas* which is based on the significance of *casticismo*.<sup>16</sup> The theme of the *majos* originates from the *baja extracción social*, the lower-income people that represented Spanish society in the eighteenth century. Granados and the poet of these songs, Fernando Periquet, were fascinated by this theme and how Francisco Goya, a Spanish painter, represented these *majos* in his portraits. It was a theme that represented the townspeople of the time, their everyday life and customs.

When Granados took the *tonadilla* as his source of inspiration he showed his affinity to Pedrell. In reference to the significance of the *tonadilla* Miriam Lozano reflects on Pedrell’s observation, “The *tonadilla* indeed I will say, it’s a protest, a clamor of its indigenous fitting trait against the avant-garde opera, against the French type literature and against the influence of Italian music.”<sup>17</sup> Granados understood the history behind the *tonadilla* well and took this idea,

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<sup>14</sup> Ibid, 182-183.

<sup>15</sup> *Tonadillas* are miniature comic operas with orchestral accompaniment and a small cast of two or three singers. See Draayer, *Art Song Composers of Spain: An Encyclopedia*, 7.

<sup>16</sup> *Goyescas*, inspired by the atmosphere and the people of eighteenth-century Madrid as depicted by the Spanish painter Francisco Goya. See Douglas Riva, "Goyescas," *Grove Music Online*, (2002).

<sup>17</sup> Miriam P. Lozano, “La Canción de Enrique Granados: Un Microcosmos Estilístico,” *Cuadernos de Música Iberoamericana* 22, (2011): 158. See Felipe Pedrell, *Teatro Lírico Español Antes del Siglo XIX, Documentos para la Historia de la Música Española* (La Coruña: Canuto Berea, (1897-1898), 13.

free from the already established theory that held it, and transformed it into what he called Spanish *lieder* for his *Tonadillas*. Granados honored Spanish music with the *tonadilla*, regarding the musical progress of the country and with Pedrell as his mode of inspiration. Miriam Lozano remarks, “The spirit behind this popular style reminisces the admirable Schubert and Schumann *lieder* in which the vein of its folk-style, knew how to ally itself to a superb individualistic inspiration. This same popular spirit not -- in a Germanic way, but a naturally Iberian style, because Granados was Latin.”<sup>18</sup>

“El tra la lá y el punteado”

This *tonadilla* is a good example of a simple theme along with a simple, straightforward melody. The poetry speaks of a sung “tra la lá” response from the *maja* in a form of protest when the *majo* does not listen to her requests. It is expected to hear a more dramatic piano composition to accompany this dramatic event, although Granados chooses a simple classical chord structure to accompany this melody. The *staccato* interlude in the accompaniment portrays the plucking of a guitar and introduces the mischievous fun that the *maja* will have with the *majo*. The grace notes on the sung portion of the “tra la lá” reinforce the meaning of the interlude.

“El majo tímido”

This *tonadilla* also offers a simple vocal melody and piano structures. The poem describes a *majo* who does not want to give the attention that the *maja* is seeking of him. This creates a feeling of frustration for the *maja*, expressed in the words “Adiós don fantasma” (“Goodbye, Mr. Ghost”), because the *majo* would not become a non-existent figure in her life. Again, with poetry of such dramatic meaning, Granados sticks to his classical chord structure to

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<sup>18</sup> Miriam P. Lozano, “Las Tonadillas (1912-1913) y las Canciones Amatorias (1914-1915) de Enrique Granados: la Herencia de Pedrell en el Camino de una Nueva Estética,” *Música y cultura en la Edad de Plata*, (2009): 520. See José Subirá, *Enrique Granados: su Producción Musical, su Madrileñismo, su Personalidad Artística* (Madrid: Zolila Ascasibar, 1926), 15.

enhance the beautiful text and poke gentle fun at what the *maja* is saying, reinforcing that this is how life is anyway. Granados clearly emphasizes the clarity of the words “tardío” (“late”) and “tío” (“guy”) with a mordent, which should be sung with agility, lightness and clarity.

#### “Amor y odio”

This song has a more harmonically complex piano accompaniment and vocal line, which suits the heavier dramatic poetry. The chromatic line also gives the song a mood of deep pain. The poetry speaks of hatred felt from unrequited love and the subsequent suffering and neglect. Although Granados still composed in the classical style of the other *tonadillas*, this one specifically carries a more post-Romantic language. The floreos (quick turns) of sixteenth-notes on words such as “Estar en lo profundo” (“Being in depth”), “Amor callado” (“Neglected love”), “Oculto en mi” (“Hidden within me”), the grace notes, and triplets in Spanish style add a depth of feeling and intensity to the expression of the poetry and musical language.

Miriam Lozano further remarks on Granado’s musical form, “In this manner the Catalan composer uses the traditional Spanish style language tied to a historicism sourced from the XVII century, particularly in the *majismo* as their Spanish idiom. This historicism exists in the conscience and is used in a historic way, the *tonadilla*, with its types appropriately so, in the use of the classicizing and Spanishizing language, which turns it into the greater expression of what Granados as well as Pedrell considered as Spanish *lied*.”<sup>19</sup>

#### *Canciones amatorias*

This cycle of songs has a similar aesthetic as the *tonadillas*, tied to the concept of *lieder* with a basis in the profound music history of Spain. In choosing the texts for this collection of songs, Pedrell’s influence over Granados is still very much latent. Granados chose poets from the

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<sup>19</sup> Lozano, “Las Tonadillas (1912-1913) y las Canciones Amatorias (1914-1915) de Enrique Granados: la Herencia de Pedrell en el Camino de una Nueva Estética,” 524.

Golden Age of Spain, which in many of Pedrell's compositional studies are used to promote the native popular stylized rhythms within a transformation that became the Spanish *lied*. Granados chose a post-romantic musical language in keeping the structural language of the native folk rhythms and guitar-like effects. This collection of songs has a more elaborate, technically complex vocal line and a complex harmonic piano accompaniment.

“Mira que soy niña, ¡amor déjame!”

This song is derived from the *villancico* and Granados uses the structure of its literary form and treats it with a freer distribution through the entire song.<sup>20</sup> The interlude of the song has an evident post-romantic musical language setup. The *estribillo* (refrain) sections “Ay, ay que me moriré” (“Oh pain! That I will die”) is a recurrent theme through the song with a very agitated vocal and piano line. In the sections of the *copla* (couplet) such as “Paso, amor, no seas a mi gusto extraño, no quieras mi daño” (“Love, don't become estranged, unless you want me in pain”), “No seas agora, por ser atrevido” (“Be mindful to not be daring”), are intertwined between the *estribillos*. The chromatic vocal line and chordal accompaniment is risky and elaborate. The end of the song is followed by the same post-romantic musical language that Granados uses in the beginning, with an added *veloce* and *accelerando* section.

“Serranas de cuenca”

“Serranas de cuenca” is also a *villancico* form with a text from the poet Luis de Góngora. It is considered more of a *romance* because of the text chosen by Granados. It also follows the *estribillo-copla* of the previous song, with a different musical distribution and text. The vocal line is upbeat and the triplets and grace notes give it a dance-like feeling. The vocal line is

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<sup>20</sup>*Villancico*, the term means “rustic song”, derived from the term *villanos*, meaning the villagers or commoners who sang them. The aim of the *villancico* was expressiveness and simplicity. See Draayer, *Art Song Composers of Spain: An Encyclopedia*, 7.

technically difficult with tricky rhythms and agility requirements. The piano accompaniment is also very complex and this type of song is suitable mostly for advanced singers. Finally, this song has a great mixture of expressive and simple elements which the *villancico* possesses and that makes it unmistakably Spanish in its entirety.

“Mañanica era”

The romantic text describes the goddess Venus and her beauty. Granados composes recurring musical themes and delicately matches them to the rhyming of the text. Even though these themes do not have a direct relation with the text, the recurring aspect of the musical themes align with the repetitive verses. The accompaniment provides a delicacy that combines well with the description of the goddess Venus in the text. The grace notes in the vocal line and piano accompaniment and the *melismas* in the vocal line give the piece a stylized Spanish popular style within the classical structure.

“No lloréis ojuelos”

This song is a *canción* with poetry by Lope de Vega and is divided exactly between two *estribillos* and a *copla*.<sup>21</sup> The fast *accelerando* sixteenth notes of the accompaniment do not support the vocal line melodically, but instead they support the significance of the text and the effect of the *melismas* in the vocal line. The accompaniment almost sounds like waves and is effective in that it supports the “No lloréis, ojuelos” (“Eyes, don’t cry”), crying effect of the title. It is a song ideal for an experienced singer, especially on the higher register *tenutos* that require an advanced technique to float beautifully with ease. The *melismas* in the vocal line allow Granados to show the Spanish stylized popular form of this *canción*.

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<sup>21</sup>*Canción española*, (Spanish song), is very Spanish, often using rhythms from traditional Spanish dances, such as the *bolero*, *polo*, or *seguidilla*. Many are nationalistic and sentimental, while others are *salón* style and more theatrical in nature. See Draayer, *Art Song Composers of Spain: An Encyclopedia*, 3.

## Fermin María Alvarez

Fermin Alvarez elevated the significance of Spanish art song through his knowledge of and passion for *mélodie* and *lied*. He presented another form of lyricism of Spanish music within the Romantic style that stood out from the salon style of the time. Alvarez used text from fine Spanish poets from the nineteenth century and created an artistry in Spanish art song, and used Spanish folk rhythms as an axis to create a stylized art song.

Born in Zaragoza, Spain, Fermin was a lawyer and lived most of his life in Barcelona. Even though music was not his main profession, he had a deep love for music composition and disseminated his compositions by having very close relationships with many composers and holding performances in his home and local theatres. His songs were very well known and performed often. He was good friends with Louis Moreau Gottschalk, a pianist virtuoso dedicated to classical, romantic music who exerted an influence on Fermin's compositions. Fermin's compositions came during a time in Spain where most of the *salón* music was considered not properly stylized, because its goal was mostly financial for many composers.<sup>22</sup> Because Fermin's compositions had the substance and proper style of the cultivated form of Spanish art song, the quality that the *salón* music lacked, his music became a bright light compared to the other music performed at the time. To this regard Suzanne Draayer further adds, "The songs of Álvarez are characterized by sensitive text settings, expressive piano

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<sup>22</sup> *Música de salón*, (Salon style music), during the XIX century it was a cultural practice of great importance in a society that started a slow process of modernization, where the bourgeoisie had to structure new cultural assets and leisure activities. See Celsa Alonso González, "La Música de Salón y los Poetas," *Insula* 772 (2011): 19.

accompaniments, and lyrical, Romantic harmonies. Álvarez was influenced by the repertoire of his era, including *mélodie* and *lieder*, mingling these characteristics with Spanish sonorities. His songs represent the best of nineteenth-century Spanish *canciones líricas*.<sup>23</sup>

Fermin knew the poetry of Heinrich Heine and the *lieder* of Schumann very well, so much so that he set a German poem in one of his well-known song compositions, “Nocturno.” So great was his reputation as a composer that his music was performed on programs with such revered composers as Mozart, Gounod, Liszt, and Rossini. Suzanne Draayer reflects on the exquisite music style of Fermin, “Indeed the melodies by Álvarez were the most preferred by singers (if they decided to sing any Spanish melody) because of their simplicity, sensibility, immediacy, they served to compliment the singer’s vocal ability and sung repeatedly.”<sup>24</sup>

During the time the *salón* music and Italian operas were being performed, another Spanish genre was emerging that had its own personality: the *cancion lírica*.<sup>25</sup> Fermin immersed himself in this genre and thus proved his versatility by cultivating different song forms in his music. Celsa González comments on Fermin Alvarez’s interests, “Fermin Maria would cultivate both tendencies: the popular way through its Spanish and Andalusian songs, and another more refined and cultivated tendency, that approaches the Italian romanza but even more -- in the case of Álvarez- the French *mélodie*.”<sup>26</sup>

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<sup>23</sup> Draayer, *Art Song Composers of Spain: An Encyclopedia*, 157-158.

<sup>24</sup> Celsa A. González, “Las “Melodías de Álvarez”: Un Capítulo Importante en La Melodía de Cámara del Romanticismo Español,” *Revista De Musicología* 15, no. 1 (Winter 1992): 242.

<sup>25</sup> *Canción lírica* (Spanish art song), the *canción lírica* employed diverse song types, all distinctly Spanish but in a style which came to be known as the “Spanish idiom.” The Spanish idiom is recognized by its accompaniments, its use of rhythm and dance, and the influence of folk music. See Draayer, *Art Song Composers of Spain: An Encyclopedia*, 2. See Gilbert Chase, *The Music of Spain* (New York: W.W. Norton & Company, Inc., 1941), 130.

<sup>26</sup> González, “Las “Melodías de Álvarez”: Un Capítulo Importante en La Melodía de Cámara del Romanticismo Español,” 245.

### “Amor y olvido”

“Amor y olvido” is a beautiful *romanza* with a *dolce* lyrical melody and simple harmonic accompaniment.<sup>27</sup> The song is not technically difficult for the singer, although it requires a skillful performer who can achieve a delicacy of artistry, as well as a light mechanism for singing the long phrases and *tenuto* notes. Amid this Romantic structure, Fermin constructs a somber, weeping vocal line and the piano accompaniment supports this same thought in its Alberti bass sections. The introduction, which starts in G minor in 4/4, begins with a lachrymose text, reminiscing on a past love: “A la luz de la luna misteriosa, eterno amor tu labio me juro” (“At the light under the mystical moon, your lips swore eternal love to me”). The G-minor introduction in 12/8 sets the atmosphere of the text well for the interlude section, which modulates to G Major. When we start the interlude with an *affrettando* section, “Mis ojos se fijaron en los tuyos, palpitando vehemente el corazón” (“My eyes were fixed in yours, with a passionate heart”), the music intensifies into an alarming state and the significance of the text heightens. The same scenario repeats again for the second verse resolving at the end back to the original key of G minor with love unfulfilled, “Pero aquel juramento que me hiciste, por las sombras cubierto del olvido, murió en tu corazón” (“But that promise that you swore to me, died in your heart through the shadows of oblivion”).

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<sup>27</sup> *Romanza*: are popular in style, they were cultivated by poets and musicians of the time and they commented on aspects of everyday life. *Romanzas* of the nineteenth century were often lyrical love ballads. See Draayer, *Art Song Composers of Spain: An Encyclopedia*, 5-6.

A la luz de la luna misteriosa, eterno a-

mor tu labio me juró y la

*dolce*

Fermín María Álvarez, "Amor y Olvido," mm. 6-10.

28

<sup>28</sup> Draayer, *Art Song Composers of Spain: An Encyclopedia*, 158

*affrett poco a poco fine al*

voz. Mis o - jos se fi - ja - ron en los

*affrett sempre*

***ff*** tu - vos pal - pi - tan - do ve - he - men - te el co - ra -

***ff*** zón y sin po - der - - lo re - me - diar ho -

*rall.* ***ff*** *rall.*

*mm.* ra - mos, di - cién - do - nos ja -

*mm.* *mm.*

Fermin Maria Álvarez, "Amor y Olvido," mm. 14-20.

<sup>29</sup> Draayer, *Art Song Composers of Spain: An Encyclopedia*, 159.

“A granada”

This marvelous *canción andaluza* provides an interesting vocal and piano line.<sup>30</sup> Alvarez chose poetry from Francisco Gras y Elias, one of his closest friends from whom he borrowed frequently for settings of his music. The text supports the use of folk idiom felt in the vocal and piano accompaniment sections. The song is filled with *seguidilla* rhythms, with *cante jondo* at phrase endings, the Andalusian scale and a switching between minor and major modes that provides a rich harmonic texture to the song.<sup>31 32 33</sup> As seen in measures 9-14, there are *punteado* (plucking) rhythms in vocal and piano accompaniment.

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<sup>30</sup> *Canción andaluza*, this song type came to mean a series of social behaviors and attitudes manifested in the song literature by musical and poetic references to Spanish balconies, bulls and bullfights, *flamenco* clubs, *mantillas* and cities in Spain. Andalusian scales, trills, rich ornaments, and melodic turns characterize the melody and accompaniment. See Draayer, *Art Song Composers of Spain: An Encyclopedia*, 3. See Celsa A. González, ed., *La Canción Andaluza, Antología (Siglo XIX)* (Madrid: Ediciones SGAE, 1996), xvii.

<sup>31</sup> *Seguidilla*, the *seguidilla* song form is an imitation of a dance originating in the Andalusian area of Spain. See Draayer, *Art Song Composers of Spain: An Encyclopedia*, 6.

<sup>32</sup> *Cante jondo*, the andalusian *cante jondo*, or deep song, is especially characteristic of Spanish melodies. It is based on vocalized *melismas* and ornate embellishments based on ascending and descending minor scale patterns. Interpolated “ah’s” and “ay’s” are common and the performer is expected to interpret it in a rhythmically flexible manner, using appropriate rubato and musical sensitivity. See Draayer, *Art Song Composers of Spain: An Encyclopedia*, 15.

<sup>33</sup> Andalusian scale, a scale where the second, third, sixth and seventh scale degrees can form either major or minor intervals with the tonic note, creating distinctive melodic and harmonic idioms. See Draayer, *Art Song Composers of Spain: An Encyclopedia*, 18.

Al - ham - bra de mis sue - - - ños,

mi dul - ce ni - - - do,

Fermín María Álvarez, "A Granada," mm. 9-14.

34

This song also has a patriotic feel in the *seguidilla* rhythms as the protagonist speaks of missing Granada, a town that saw his or her growth and suffering. The singer gives thanks to the city, paying homage to Granada. At the end of the song, the text turns a bit melancholy as the singer bids farewell to a beloved town that will no longer see him or her anymore in phrases such as: “Adios mi encanto, no te olvides te pido, del que te ama tanto” (“Goodbye enchanted city; do not forget the one that has loved you so much”).

<sup>34</sup> Draayer, *Art Song Composers of Spain: An Encyclopedia*, 160.

The composers discussed in this chapter do not exhaust the development of the Spanish art song genre. But these artists provided key changes needed in Spanish art song and transformed the definition of the musical language. There was much struggle in the development of a Spanish idiom because of the heavy influence of Italian opera in Spanish theatres, the fear of too much French Impressionism in compositions, and the fact that many of these composers had to study abroad to avoid the lack of support of the Spanish governments. The arduous process in establishing a Spanish idiom for each composer is revealed according to the composer's individual style that ultimately defines him.

These composers' works contained elements that were non-Spanish, which were essential for their stylistic transformation. The importance of the glorification of Spain's national idiom resides in its history and its culture. It was through the Spanish history and culture being reinstated in a different art form that made it a relatable art that further inspired subsequent composers. This surely played a part in the future evolution of the form of Spanish art song, as we will see in chapter two in the progressive musical language of Manuel de Falla and in chapter three in the neoclassical style of Joaquín Rodrigo.

## Chapter 2. Demystifying Spanish Art Song: The Composer's Inspiration in Cultural Meaning

### Manuel de Falla

Manuel de Falla transformed the direction of Spanish art song by elevating the meaning of *cante jondo* and the use of folk elements in his compositions. His view of the evolution of Spanish art song signified a combination of neoclassical views with modern concepts of Spanish identity in keeping Spain's historical traditions. By reconciling nationalist and neoclassical views, Falla presents an art song that is modern and yet rooted in tradition. Through the analysis of his art song repertoire, this chapter discusses Falla's importance in creating a progressive and universal musical language that shaped Spanish art song into a more cultivated Spanish idiom. In the same token this chapter will present three different *zarzuelas* that portray the evolving social structure of Spain and serve as another element of transformation in the understanding of Spanish identity.

Born in Cádiz, Spain, Falla's musical education started at home with his mother, who was a talented pianist and often played works by Mozart, Chopin and Beethoven. Additionally, his nanny would sing him Moorish songs, which introduced him to another musical culture. This latter influence was particularly important because of the *cante jondo* elements typical of Moorish culture that Falla used throughout his compositions. Falla studied in Paris (1907-1914), where he met the composers Claude Debussy, Maurice Ravel, Paul Dukas, and Isaac Albeniz. He took private lessons with Paul Dukas and Claude Debussy, which in time transformed his compositional techniques. Chris Collins remarks, "The aspect of Falla's compositional technique into which Debussy and Dukas had most input was orchestration. It would be difficult to overstate the import of Falla's seven years in Paris. The influences exerted on him during this

period led to the transformation of his musical language and intentions.”<sup>35</sup> Establishing relationships with Claude Debussy and Paul Dukas not only influenced Falla’s style of composition but also gave him the ability to incorporate what he learned from the French school elements with Spanish cultural elements. Falla’s philosophy in the way he composed was revolutionary in that it inspired his periodic research of Spanish musical elements from Spain’s musical history with a musically modernized structure. Michael Christoforidis reflects, “Through his close association with Claude Debussy, Maurice Ravel, and Paul Dukas, Falla was conscious of the fact that French artists, “were drawn to their pre-romantic past which was construed to embody a purity inherent in their race.”<sup>36</sup>

The French influence on Manuel de Falla’s musical background also inspired his neoclassical and universalist views of music, which created a more progressive language in his compositions. Falla’s progressive language in Spanish music made him an innovative composer whose style other composers adopted within their own modern language. Falla’s belief in what Spanish music should be and what influenced his work went beyond his native culture. Like his colleagues, he consulted about aesthetic trends in music, studied many contemporary scores, frequently attended his composers’ performances, and discussed those experiences. Regarding Falla’s relationships with younger composers like Arthur Honegger, Francis Poulenc, Darius Milhaud, and Roland-Manuel, Chris Collins observes, “They looked up to him as a model,

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<sup>35</sup> Chris Collins, “Falla in Europe: Relations with his Contemporaries,” in *Manuel de Falla: His Life and Music* (Lanham, MD: The Rowan & Littlefield Publishing Group, 2005) 255. See Nancy L. Harper, *Manuel de Falla: His Life and Music* (Lanham, MD: The Rowan & Littlefield Publishing Group, 2005), 255.

<sup>36</sup> Michael Christoforidis, “From Folksong to Plainchant: Musical Borrowings and the Transformation of Manuel de Falla’s Musical Nationalism in the 1920s,” in *Manuel de Falla: His Life and Music* (Lanham, MD: The Rowan & Littlefield Publishing Group, 2005) 216. See Scott Messing, *Neoclassicism in Music: From the Genesis of the Concept through the Schoenberg/Stravinsky Polemic* (Michigan: UMI Research Press, 1988), 24.

perhaps recognizing in him a Latin alternative to Stravinsky; they sent him their latest scores and several of them dedicated compositions to him. In return, Falla offered unconditional moral support; he always praised their work, and even occasionally furnished them with specific compositional advice.”<sup>37</sup> Returning from Paris made Falla question his Spanish identity and, specifically, his regional Castilian identity. This was in part because of his questioning of what Spanish music meant at the time; therefore, he immersed himself in his compositions with a Castilian identity so that a nationalist trend in his music was further reinforced.

Igor Stravinsky’s abandonment of nationalist trends around 1920 became a driving influence in Falla’s compositions. Falla began to feel that relying more on historical sources than on folklore would produce a Spanish music that conformed to modern trends. In reference to Falla’s musical style, Michael Christoforidis remarks, “Falla’s ‘emancipation’ from folklore is reflected in his conscious adoption of the term ‘Castilian’ as a metaphor for a more universal Spain. In doing so he redefined Spain’s racial characteristics, historical ties, and cultural legacy to achieve a construction of greater contemporary relevance.”<sup>38</sup> In terms of Falla’s questioning Spanish identity after returning from Paris, Michael Christoforidis states, “He gravitated toward the progressive Spanish liberals who espoused a pro-French position, and who encouraged involvement of musicians within a more wide-ranging cultural debate.”<sup>39</sup>

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<sup>37</sup> Chris Collins, “Falla in Europe: Relations with his Contemporaries,” 260. See Harper, *Manuel de Falla: His Life and Music*, 260.

<sup>38</sup> Michael Christoforidis, “From Folksong to Plainchant: Musical Borrowings and the Transformation of Manuel de Falla’s Musical Nationalism in the 1920s,” 211. Harper, *Manuel de Falla: His Life and Music*, 211.

<sup>39</sup> *Ibid.*

Falla relied on sources of French neoclassical views and ideas embedded in the *regeneración* movement, which focused on early Spanish music and national elements.<sup>40</sup> Michael Christoforidis remarks, “His contact with Felipe Pedrell, one of the principal ideologues of Spanish musical nationalism, exposed Falla to these currents and was crucial to his appreciation of pre-nineteenth-century Spanish music.”<sup>41</sup>

Composer Felipe Pedrell influenced Falla at the root of this thinking. Both Falla and Pedrell believed in nationalism and universality in their music. In Falla’s study of Pedrell’s work on *Cancionero musical popular español*, popular elements in earlier compositions were a source of creation and one of the characteristics that Falla transpired in his own work.<sup>42</sup> On this point Yvan Nommick reflects, “Pedrell not only showed Falla the way to a musical nationalism based on popular music, but also the more universal road, in which a profound knowledge is cemented on the traditional cultivated Spanish music.”<sup>43</sup>

Falla’s collection of songs, *Siete Canciones Populares* (*Seven Popular Spanish Songs*), show Pedrell’s imprint of his Spanish music philosophy. In *Siete Canciones Populares*, we can witness how Falla has taken the essence of popular song into his own music. Falla has achieved this through a very subtle reinvention of the harmonic aspects of popular song.

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<sup>40</sup> *Regeneración*, the revitalization or reform of Spanish society, that reclaims the restitution of the Spanish historiography in general and the musical historiography of Spain. See Dochy Lichstentsztajn, “El regeneracionismo y la dimensión educadora de la música en la obra de Felipe Pedrell,” *Recerca Musicològica* XIV-XV, (2004-2005): 301-302.

<sup>41</sup> Michael Christoforidis, “From Folksong to Plainchant: Musical Borrowings and the Transformation of Manuel de Falla’s Musical Nationalism in the 1920s,” 213. Harper, *Manuel de Falla: His Life and Music*, 213.

<sup>42</sup> *Cancionero popular español*, it’s a collection, an investigation of the Spanish legacy created by Felipe Pedrell, with the purpose of a historic base that sinews the collective memory of the Spanish culture. This work also intensifies the revitalization of a mythical and historic moment that shed light of the ideas of the regeneration period in Spain. See Lichstentsztajn, “El regeneracionismo y la dimensión educadora de la música en la obra de Felipe Pedrell,” 301-302.

<sup>43</sup> Yvan Nommick, “El Inlujo de Felipe Pedrell en la Obra y el Pensamiento de Manuel de Falla,” *Recerca Musicològica* XIV-XV, (2004-2005): 294.

In this regard Suzanne Draayer observes, “He is considered a transcendental figure of twentieth-century Spanish culture and music, promoting the indigenous music of Spain in his compositions and through his writings.”<sup>44</sup>

Falla is one of those composers who did not limit the growth of Spanish music to the eyes of his own culture. He felt it necessary to take his own knowledge of Spanish music, informed by Pedrell’s views on the musical history of Spanish folklore, and expand it through the cosmopolitan European musical styles. Through Falla’s travels in Europe and his close relationships with his colleagues, earlier composers opened the door for him to show the value of Spanish music. These travels also permitted Spanish music to absorb other aesthetic and stylistic elements that were necessary for its progressive and accessible musical language. Falla’s behavior shows deep affection for his country, persistence to transform cultural meaning in Spanish music, sacrifices he gave for the evolution of Spanish music, and the respect he had for other cultures, which truly makes him a nationalist at heart. As Chris Collins remarks, “It was that Falla’s voice held particular significance in the development and dissemination of modern European music. His success outside his own country was unprecedented, and remains unique among modern Spanish composers. He was the only one who participated fully in the global development of the art.”<sup>45</sup>

### *Siete Canciones Populares Españolas*

Falla’s source of inspiration for these songs was folk song collections by José Inzenga (*Ecos de España*, Barcelona, 1874), José Hurtado (*100 Cantos Populares Asturianos*, Madrid, 1890), and Eduardo Ocón (*Colección de Aires Nacionales y Populares*, Málaga, 1876), (*Las*

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<sup>44</sup> Suzanne R. Draayer, *Art Song Composers of Spain: An Encyclopedia*, (Lanham, MD: Scarecrow Press, 2009), 303.

<sup>45</sup> Chris Collins, “Falla in Europe: Relations with his Contemporaries,” 266-267. See Harper, *Manuel de Falla: His Life and Music*, 266-267.

*Flores* 2nd ed., 1906) by Serafin and Joaquín Álvarez Quintero.<sup>46</sup> Falla wanted each song to represent a region of Spain, a clever idea that displayed the cultural essence of each region through its music. This collection of seven songs by Falla gives an overall picture of how he relied on Spain's historical sources, an influence Pedrell instilled in him. Suzanne Draayer remarks, "Falla's true genius in the *Siete Canciones* is obvious in his piano accompaniments. In these songs, Falla strengthened the harmony implied in the melodic contour and complemented the rhythmic essence of each song, creating a unique sound. His harmonic resources are rich in nonharmonic chords, dual tonality, modes, and tonal ambiguity, rhythms are diverse with frequent syncopations, *ostinati*, and polyrhythmic textures."<sup>47</sup> Regarding Falla's use of sources, Michael Christoforidis remarks, "*Siete canciones populares españolas* is the composition which makes most extensive and literal use of folksongs and is indebted to the methods employed in contemporary settings by his Parisian colleagues."<sup>48</sup> The following analysis will focus on how the combination of Spanish and French components creates the cultural meaning of Falla's musical progressive language in these songs.

"El Paño moruno"

This song represents the region of Murcia, Spain and is based on the dance rhythm of the *malagueña*. The folklore of Murcia is influenced by Andalusian, Castilian and Valencian sources. The *malagueña* is a dance in triple meter originating from around the eighteenth

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<sup>46</sup> Suzanne R. Draayer, *Art Song Composers of Spain: An Encyclopedia*, (Lanham, MD: Scarecrow Press, 2009), 310.

<sup>47</sup> Ibid.

<sup>48</sup> Michael Christoforidis, "From Folksong to Plainchant: Musical Borrowings and the Transformation of Manuel de Falla's Musical Nationalism in the 1920s," 213. See Harper, *Manuel de Falla: His Life and Music*, 219-220.

century. The *malagueña* originates from the *fandango* as does the *murciana* (dance of Murcia).<sup>49</sup> The *malagueña* was also accompanied usually by castanets, handclaps and guitar. This song also has two separate storylines in the vocal and accompaniment lines that Falla beautifully merges. In the accompaniment line, a tonal ambiguity is heard, somewhat light through *staccato*, *rasgueado*, and *punteado* notes, expressed in a playful manner. The vocal line has a persistent weeping feeling expressed through the *cante jondo* element as if experiencing a sense of loss. The text describes a cloth that stains, and the gravity of the stain is fully dramatized through the merging of the vocal and piano lines. The weeping aspect is closely related to the significance of the text. The cloth without the stain can signify the purity of a state of being; once stained, it loses a value of some sort. The *staccato* on the *ostinato* pattern of the word “fino” (“elegant”), accompanied by the *rasgueado* and *leggiero* aspects emphasizes the importance of remaining true to the essence of who you are, not allowing the situation or period of the time negatively to influence you. Falla amplifies this meaning with deep emotion through his use of the *cante jondo* on the words “cayó” (“fell”) and “valor” (“value”), which connotes the action of the stain falling on the cloth and causing it to lose value.

The combination of the Spanish stylized popular rhythm and the significance of the text and the French harmonic elements give this song a different cultural meaning. Falla elevates this cultural meaning by modernizing the musical structure and creating a style that audiences and other composers could understand, while also revealing the characteristic thought of the Spanish people.

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<sup>49</sup> *Fandango*, a happy, festive dance, the *fandango* was considered lewd to its suggestive movements. The *fandango* has many names depending on its region-*rondeña*, *ronda*, *malagueña*. See Draayer, *Art Song Composers of Spain: An Encyclopedia*, 4.

### “Seguidilla murciana”

This song also originates from the province of Murcia. The *seguidilla* is another dance of Spain in triple meter originating as far back as the fifteenth century, famous from the first act of Bizet’s *Carmen* (1875). The *seguidilla* is one of those dances that has survived the times and has been easily accepted in the evolving Spanish culture due to its genuine character. The instrumental accompaniment for this song could be performed by guitar and castanets. The accompaniment line is quite different from the vocal line. The accompaniment line with traditional harmony has pulsating dissonant, octave type triplets that speak of the bad-spirited person mentioned in the poem. The triplets also evoke the guitar, which provides a flavor with its *punteado* style. At one point, the vocal and accompaniment line merge in the sense of *agitato*. This sense of urgency is not uttered in the poetry, but it is the tone that is used to give an omen of a person that is not of good character. In the vocal line, words such as “vidrio” (“glass”), “piedras” (“stones”), “vecino” (“neighbor”) “camino” (“path”), “encontremos” (“We shall meet”), “inconstancia” (“inconsistency”), “comparo” (“I compare”), are words set to the *cante jondo* along with obsessive repetition of the same note, showing the deep emotion behind the spirit of the individual and the pain that it is causing the other person. Falla also provides a moral aspect of the overall text, paraphrased by Arthur Graham as, “The song has three main thoughts. (1) In English we say ‘Those who live in glass houses should not throw stones.’ Don’t say bad things about me (e.g., that I am unfaithful) if you too are not perfect. (2) The singer of ‘Seguidilla Murciana’ is not a mule driver. The phrase means merely that we are likely to meet again. (3) You are promiscuous, and I compare you to a coin that is so worn from being passed

from hand to hand that one can't tell what it is, and no one will accept it. It is ambiguous as to whether or not he still loves her.”<sup>50</sup>

### “Asturiana”

“Asturiana,” just like the title of the song, derives from the region of Asturias, Spain. Asturias is said to resemble themes of everyday life from the highlands of Scotland. Walter Starkie observes, “In Asturias we meet mythological beings, spirits of the woods, dwarfs, and banshee-like fairies, who spring magic gold in the springs and rivers at sunrise. These Celtic elements of primitive magic are embedded in the rich folk-lore.”<sup>51</sup> The lament of “Asturiana” has a striking similarity to the same aesthetic found in one of the ancient poems of Asturias. In this poem, the lament of love is described by a minstrel who expresses the suffering of a princess, daughter of a Moorish King, who longs for a Christian boy. The *andante* tempo of “Asturiana” also resembles the slow rhythmic origin of the dance of this province.

This song composed in triple meter contains two diverse story lines. The piano line has a repetitive octave triplet that evokes the constant deep emotion that the vocal line expresses. In the measure where the triplet briefly stops, the piano line is marked by *perdendosi* and the vocal line pauses in the next measure on the word “consolaba” (“To console”). One of the interesting effects that the repetitive octave line in the accompaniment shares with the vocal line is that it creates a sort of dissonant quality that supports the idea of the distancing, the pain that the vocal line expresses in the poetry. The poem speaks of the individual's grief being comforted by a green pine tree, in Spanish culture a symbol of strength and youth. The green pine tree can also

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<sup>50</sup> Arthur Graham, “A Short and Pragmatic Approach to Poetry for Singers,” *Journal of Singing* 54, no. 3 (March/April 1998): 21. See Draayer, *Art Song Composers of Spain: An Encyclopedia*, 311.

<sup>51</sup> Walter Starkie, *Spain; A Musician's Journey through Time and Space*, (Geneva: EDISLI, 1958), 19.

signify a source of grounding through its roots and thus through its stable trunk which is able to provide peace through comfort.

This song is extremely lyrical. Its melody is very simple and the intensity of the relationship of the accompaniment and the vocal line fires a longing, a yearning of a soul in search of relief. Another interesting feature is the entrance of the bass line notes right before each verse. Not only does this key feature sum up the interlude of the song, but it also releases this emotion into the vocal line so that the link between the interlude and the vocal line is further intensified. This song requires a singer to have excellent breath control and command over the *legato* line to create the effect of longing through its sustained phrases, dramatic *crescendos*, and *diminuendos* to evoke the intensity of the significance of the poetry.

#### “Jota”

The “Jota” song originates from the provinces of Aragon and Navarre. The *jota* is a dance of patriotism and a symbol of independence from invaders in the region. The *jota* is in triple meter, with simple tonic-dominant harmony, and often has religious themes. It also introduces *falsetas* (variations) which portray themes of everyday life. If the *jota* comes from the upper region of Aragón, it is of a lively nature, but the *jota* from the south of Aragón would be less rhythmic and not as warlike. Furthermore, as Walter Starkie comments, “The *jota* has no seductive qualities about it, for it is a kind of combat between man and woman. Using their castanets, they advance towards one another and retreat as though spurring on their aggressiveness and preparing for the fight. It is a dance of warriors and characteristic of Aragón and Navarre, a land of crusaders.”<sup>52</sup>

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<sup>52</sup> Walter Starkie, *Spain; A Musician's Journey through Time and Space*, 44.

The accompaniment of the *jota* can be a mix of guitar, *bandurria* (plucked chordophone), castanets, and tambourine. In the *jota* of Falla, we can hear how the accompaniment of castanets and guitar evoke an aesthetic of lively yet combative spirit. The poetry in this song is not referring to an actual war, but it does express combativeness in the relationship of man and woman. In the words, “A tu corazón y al mío se lo pueden preguntar” (“To your heart and mine they could ask”), is witnessed the love and passion the couple have for each other even though the people are unaware of their commitment. The lively accompaniment provides an interlude that prepares the separate story line of the vocal line. When the vocal line starts, it is of a declaratory nature, as in making a statement. This vocal statement with its *cante jondo* elements is further reinforced by the *rasgueado* and the *punteado* part of the accompaniment. In the vocal line “A tu corazón y al mío se lo pueden preguntar” both the accompaniment and voice include a beautiful *legato* line which expresses the deep love of these two individuals. At the end of each vocal statement, the accompaniment line comes back as in a royal entrance, preparing to set the tone to welcome, yet again, the declamatory statement of the vocal line. Even though both the vocal line and piano accompaniment complement each other in the way they relate, they are also expressing individual story lines.

#### “Nana”

“Nana” is a beautiful lullaby in duple meter. The word “nana” usually refers to a baby or a cradle song for a baby, but it can also refer to a maid that takes care of children. The accompaniment carries a beautiful syncopated rhythm that expresses the rocking of a baby. The *cante jondo* element and the *melismas* and *appoggiaturas* in the vocal line, sung in a murmuring manner, gives a soothing and calming effect to the song. The word “duerme” (“sleeping”), which is repeated several times in the vocal line, is arranged in a different context. In the first “duerme”

of the series the “nana” is calling the child to sleep. Falla expresses this by the repetition of the same notes on “duerme.” The second “duerme” is expressed with a *melisma* and the aesthetic is soothing the child to sleep. The third “duerme” has a combination of *appoggiaturas*, short *melisma* and the fourth “duerme” repeats notes and short *melisma*. The tone of these combinations of notes calls for a closer connection of the individual and the baby, especially since the singer now addresses the baby as “Mi alma” (“My soul”) and “lucero” (“Little light”).

When singing the vocal line, the singer must be very *legato* and light throughout the *melismas* and *appoggiaturas* in order to keep the soothing effect that the lullaby intends. Interestingly enough, we see short *melismas* and *appoggiaturas* on the words “nanita,” “nana” (“nursemaid”) used in a similar manner as the series of words of “duerme.” The use of “nana” in this manner not only calls the nana to soothe itself, but the same way that the word is sung as the word “duerme” provides a calming effect for the baby. Falla has musically associated the word “duerme” with “nana” so they both have the same connection in the lullaby and hence with the baby. The dynamic markings throughout the piece such as *mormorato*, *calmo e sostenuto*, *diminuendo gradualmente* and *pianissimo*, intensify the thorough effect of its aesthetic.

Not only are these associations with the words culturally important, but they also reveal the influence that Falla’s Moorish nana had on him. “Nana” possesses a beautiful Andalusian melody and one can sense the deep intertwining of emotion, words paralleled with musically paired structures. This resonates with what Pedro Casado says about Falla’s comments in his musical writings: “Music is not made, and should never be made so it could be understood, but rather felt.”<sup>53</sup> Furthermore, Falla comments on his own specific purposes of the content of the *Siete canciones populares españolas*: “The case of the seven songs -- solely popular -- is an

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<sup>53</sup> Pedro G. Casado, “La Nana y las Siete Canciones Populares Españolas de Manuel Falla: Un Doble Paradigma,” *Revista de Musicología* 25, no. 2 (2002): 478.

example, that I made an effort to adopt to the classical form the Andalusian idiom that I already assimilated early in life.”<sup>54</sup>

### “Canción”

“Canción” is written in 6/8 meter, which has no association to any Spanish dance and is recycled from the *villancicos* of *Cantares de Nochebuena* (Songs of Christmas Eve). “Canción” is one of those songs that shows Falla’s ability to incorporate a less folk-like song in a more traditional sense with the other Spanish folk songs of the set. The cultural aspect that Falla creates lies in the influence of the *villancico*. The possible connection exists from a Christmas theme, which typically is celebrated with *villancicos*. One of the main aspects of the *villancico* is the repetition of verses (*coplas*) and refrain (*estribillo*). “Canción” shows constant repetition of patterns resembling the *villancico* format.

There is an interesting relationship between the bass *ostinato* accompaniment with the vocal syncopated rhythms. At some point in the song, the bass continues its *ostinato* patterns but then adds syncopated rhythms, too. This pattern occurs especially in the chorus of the song and expresses the text. Falla emphasizes the chorus of the text “Del aire” (“From the air”) in a typical *cante jondo* theme. This del aire text expresses the pain that the individual feels in the previous words of “Por traidores tus ojos, voy a enterrarlos” (“Since your eyes betrayed me, I will bury them”). The poetry in this song is somber, yet it is supposed to be sung *con grazia* which gives the piece a comical somewhat vindictive aesthetic.

The accompaniment for the second verse is different from the first verse until the chorus part where the *cante jondo* element comes back. In the accompaniment we hear an *ostinato*

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<sup>54</sup> Casado, “La Nana y las Siete Canciones Populares Españolas de Manuel Falla: Un Doble Paradigma,” 488. See Enrique Franco. “La Vida Breve, Noventa Años Despues.” Notas a los programas del Teatro de la Zarzuela. Temporada de ópera de 1996. Madrid: Teatro de la Zarzuela, 1996. p. 37.

pattern as well, but the *legato* aspect of it gives the vocal part a sense of despair, which is exactly what the words are expressing. “Dicen que no me quieres y a me has querido” (“They say you don’t love me, and you never have”) suits well the extensive interval and *legato ostinato* pattern of the accompaniment.

A singer must perform this piece with the utmost care. The syncopated rhythm in the vocal line needs a sense of urgency and energy. There are also several words throughout the poetry that musically carry a *marcato* marking. The *marcato* on these words needs to be sung with such emphasis that the singer can express the precise meaning of the poetry. The *marcato* in the vocal line on words such as “traidores” (“traitors”) “Enterrarlos” (“Bury them”), provide a *legato* aspect when sung, but it also gives these words a piercing effect to the point that one cannot avoid their presence and beautifully tie them in with the *ostinato* pattern of the accompaniment, giving it a maddening effect.

### “Polo”

“Polo” is an Andalusian dance in triple meter, the source of which dates as far back as the 1700s and perhaps has a sacred source. Although the accompaniment could be performed with a guitar or hand clapping, like most of Falla’s songs in this set, this one particularly is accompanied best with piano. The accompaniment, just as the poetry expresses, has a very menacing and deeply grieving aesthetic. With the piano accompaniment, the urgency of the text and its *vivo* tempo is clearly expressed. The repetition of the triplets, sixteenth rhythms, *marcato* emphases, rapid contrast between *forte*, *piano* and the *con fuoco* dynamics in the accompaniment all combine to produce the threatening effect of the song. The *cante jondo* element in this song is everywhere, from the constant repetition of “ay” (“oh!”) to the melismatic passages and

*appoggiaturas* in the vocal line. The accompaniment also possesses a *petenera* rhythm which is said to have originated from the songs of the Sephardic Jews.<sup>55</sup>

This *petenera* rhythm, along with the *punteado melismas* gives the song a *flamenco* style and flavor.<sup>56</sup> The *petenera* rhythm in the accompaniment is the main focus of the interlude of the song. When the first verse starts with *con fuoco* marking, the accompaniment changes to strictly triplets, allowing the vocal line to become primary. And with the words, “Guardo una pena en mi pecho” (“I harbor pain in my breast”), the singer speaks of betrayed love. This opening verse, along with the ornamented *melismas* and sustained “una” (“one”), expresses an urgent, dagger-like pain of the love that was tainted with grief. At the end of the verse on the words, “Que a nadie se la diré” (“And that I will tell no one”), the accompaniment briefly stops to highlight the *fermata* on those words and allows the singer to express them freely. The second verse starts similarly, except that we do not see the extended musical pattern of “una” from the first verse. The repeated emphasis now falls on the word “haya” (“there is”) for the words, “Malhaya el amor” (“A curse on love”). At the very end of the second verse there is a *fermata, pesante* dynamic on “Y quien me lo dió a entender” (“And who made me understand it”), allowing the singer to express it, freely closing in the next measure with an ornamented *melisma* on “ay!” (“oh!”). Another feature that is heard throughout the piece is the pervasive open vowel *a*, which highlights the beating pain and angry feeling in the text.

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<sup>55</sup> *Petenera*, a type of flamenco style dance.

<sup>56</sup> *Flamenco*, the generic term applied to a particular body of *cante* (song), *baile* (dance) and *toque* (solo guitar music), mostly emanating from Andalusia in southern Spain. It is also known as *cante andaluz*, *cante gitano* or *cañi* (‘Gypsy song’) and *cante hondo* (‘deep song’). See Israel J. Katz "Flamenco." Grove Music Online, 2001.

In understanding the overall meaning of these songs, most impressive is Falla's choosing poetry as far back as the sixteenth century, using his modern French techniques and Spanish folk elements to express his personal connection with his compositions. Furthermore, in line with the social and political struggle of the period, he chose themes understood by the people and his colleagues of the time and yet managed to nationalize music in Spain in a universal way that paved the way for Spain's cultural evolution. Gilbert Chase thus comments:

For Falla, a folk song is not a simple tune to be arbitrarily adorned. Each folk song, he believes, conceals a deep musical meaning, a latent wealth of expression, that the arranger should endeavor to fathom and extract. Complex and difficult as are some of his accompaniments, they represent the re-creation on an artistic plane of the inherent *melos* of each song. Such a feat can only be accomplished when a great artist and a profound folklorist are found in the same person.<sup>57</sup>

In writing the *Siete canciones populares españolas*, Falla captured the spirit of folk-song with skillful artistry and an aesthetic value that gave birth to a progressive musical language. The *Siete canciones populares españolas* exercised a powerful influence in Spain and beyond, as Denis Stevens states: "The fact is they have established a model for contemporary song-writers throughout the Spanish-speaking world, in which popular and artistic elements are so closely and often inextricably intertwined."<sup>58</sup>

### *Zarzuela*

*Zarzuela* is Spain's vernacular operatic genre and embodies the art of folksong. As Nancy Harper writes, "originally *zarzuela* was the typical Spanish form of musical comedy untamed by

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<sup>57</sup> Gilbert Chase, *The Music of Spain* (New York: Dover Publications, 1959), 188.

<sup>58</sup> Denis Stevens, *A History of Song* (New York: W.W. Norton & Company, 1961), 391-392.

opera until the end of the seventeenth century, when it succumbed to Italianate styles.”<sup>59</sup> It goes back as far as the seventeenth century when the playwrights Lope de Vega and Pedro Calderón de la Barca collaborated with composers. The structure of *zarzuela* is a combination of spoken dialogues with alternating scenes of singing, rhythmic dances, and popular songs. It featured guitar, violin, harp, and piano. *Zarzuela* has endured a long history of challenges, especially with Italian opera dominating Spain throughout the eighteenth century. During the early nineteenth century, due to economic challenges in Spain, *zarzuela* struggled to survive. Not until the end of the nineteenth century and beginning of the twentieth century were numerous *zarzuelas* written by well-known composers, which evolved into a thriving national theatrical form.

*Zarzuela* helped establish national identity in Spain. There are two types of *zarzuelas*: the *zarzuela grande*, a full-length work with elaborate scores and romantic themes, and the shorter *zarzuela chica*, shorter in length and focused on modern urban themes, portraying the lives of Madrid’s proletariat. The urban setting of the *género chico* also reflected the changing culture of the time. At the end of the nineteenth century, Spain was growing from a more agricultural society to a more industrialized one. Therefore, the urban themes in the *zarzuela chica* had a profound effect on Spanish nationalism and the significance of what it meant to be Spanish. Musically, the *género chico* was simpler in format, with a smaller orchestra, more choral numbers with folk music, and more popular dance rhythms in the musical numbers. The vocal line was usually doubled by the orchestra, with more strophic songs than through composed arias. Clinton Young summarizes these changes: “Spain’s musical theater began to sound

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<sup>59</sup> Harper, *Manuel de Falla: His Life and Music*, 22. Jack Sage, “Zarzuela” *The New Grove Dictionary of Music and Musicians*, vol. 20. (London: Macmillan Publishers Limited, 1980), 649.

different because the country was changing. *Zarzuela* reflected one of the most crucial changes to take place in Spanish identity: urbanization.”<sup>60</sup>

At the end of the nineteenth century, as Spain struggled through its political ordeals, *zarzuela* offered a portrayal of everyday life in local theaters, presenting different regional dances from the diverse regions of Spain to help unify the national culture and help the struggle for national identity. Clinton Young remarks, “as *zarzuela* became the vehicle by which the Spanish people came to articulate their sense of national identity in the 1880s and 1890s, historical subjects became again common on the Spanish lyric stage. Even as the country was moving forward toward an urban future, *zarzuelas* used the past as a further way of unifying the Spanish people.”<sup>61</sup>

It is crucial to understand Spain’s fight for national identity through the *zarzuela* form. Spain had no symphonic orchestras to spread native music and the monarchy was not musically inclined. The bourgeoisie had neither the financial means nor interest in symphonic music. During this time the only way that the Spaniards could express their music in culture was through the theater, yet Italian opera dominated the opera houses. If a Spanish composer wanted his music to be heard he had to be a theater composer, and *zarzuela* was one of the forms that could be performed all over Spain. *Zarzuela* took a new form by the mid 1800s with Spanish composer Francisco Asenjo Barbieri and his incorporation of folk music in *zarzuelas*, especially in the choral scenes. As Clinton Young observes, “the development of the *zarzuela* was part of the wider trend toward musical nationalism that engulfed Europe in the mid-nineteenth century.”<sup>62</sup>

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<sup>60</sup> Clinton D. Young, *Music Theater and Popular Nationalism in Spain, 1880-1930* (Baton Rouge: Louisiana State University Press, 2016), 43.

<sup>61</sup> Clinton D. Young, *Music Theater and Popular Nationalism in Spain, 1880-1930*, 64.

<sup>62</sup> *Ibid*, 7.

Another important role that *zarzuela* fulfilled was that, while the aristocracy would attend Italian opera performances, the middle class of Spain would attend the *zarzuela* performances. This encouraged the bourgeoisie to hear *zarzuelas* as their own authentically Spanish music. This was especially crucial for Spain's cultural significance. Poverty, political ordeals, and lack of infrastructure had left Spain with a weakened sense of national identity. As Young explains, "Popular Spanish nationalism was concerned with the modernization of Spain and how it could best cope with the future. And nowhere was popular liberal nationalism more powerful or effective than in a realm normally associated with frivolity and divertissement: popular musical theater."<sup>63</sup>

To understand fully how *zarzuela* changed national identity and the sense of being Spanish, we shall look at three *zarzuelas* by different Spanish composers that are significant to the development of Spanish national identity: *La verbena de la paloma* (*The Festival of our Lady of the dove*) by Tomás Bretón, *El barberillo de Lavapiés* (*The Little Barber of Lavapiés*) by Francisco Asenjo Barbieri, and *Agua, azucarillos y aguardiente* (*Water, Sweets and Spirits*) by Federico Chueca.

#### *La verbena de la paloma*

*La verbena de la paloma* by Tomás Bretón is a *zarzuela grande* that became very popular and was widely performed. It is one of Bretón's key compositions in a fight to establish *zarzuela* as an emblem of national identity for Spain. Tomás Bretón did quite a bit of study abroad, especially in Rome and Vienna, and carefully analyzed works by Beethoven, Palestrina, Victoria, and Wagner. His time abroad made him realize that Spain lacked an operatic culture and is the reason that he tirelessly fought to establish a native opera. He demanded a reform for the Teatro

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<sup>63</sup> Clinton D. Young, *Music Theater and Popular Nationalism in Spain, 1880-1930*, 12.

Real to focus more on promoting *zarzuelas* and operas from Spanish composers, as well as giving greater support to all kinds of Spanish compositions.

*La verbena de la paloma* is set in Madrid, displaying everyday scenes from the city: shops, a pharmacy, pastry shop, and tavern. The chorus of this *zarzuela* represents the Spanish people and it is here that Bretón uses folk music and, in one of the scenes, a *seguidilla*, to establish this symbolic nationalist representation. Bretón infused the stereotypical plot of the jealous lover with everyday events from the life of urban Spain, which together with the choruses filled with regional folk dances created a relatable sense of national identity. The musical theater thus became a vital link to Spanish national identity, competing with the dominant Italian opera of the time. As Clinton Young explains

*zarzuelas* like *Verbena de la paloma* were the most nationalist cultural artifacts turned out in Spain in the years around the dawn of the twentieth century. Even more than grand historical paintings and literary creations, musical theater was what enabled Spaniards to come to grips with the vast modernizing changes taking place in their country. Spain was slowly but surely urbanizing and industrializing from the 1880s through the 1920s, and *zarzuela* did more than reflect these changes: the genre demonstrated to Spanish society what such a nation could look like.<sup>64</sup>

*Zarzuelas* like *Verbena de la paloma* had other cultural meanings for the Spaniards. Because of the vast variety of regional dances, composers were able to combine influences from across Spain that could unify the people from different provinces. This created a sense of community among the people and also gave way to understanding changes the communities were experiencing. Because of Spain's modernization, *zarzuelas* also permitted the adoption of

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<sup>64</sup> Clinton D. Young, *Music Theater and Popular Nationalism in Spain, 1880-1930*, 17.

other European dance forms, and ideas. In one of the scenes of *verbena de la paloma*, Bretón uses a *mazurka*, a typical Polish dance, which became known in Spain at the end of the nineteenth century. The *mazurka* made its way into the Spanish idiom along with other Spanish folk dances such as the *soleá* (flamenco music) and *seguidilla*.

The *zarzuela grande* eventually gave way to a shift from politically focused *zarzuelas* of the *género grande* to *zarzuela chica* due to a push for restoration of the Spanish government. The *zarzuela chica*, focused more on ideas of romantic love and the *El barberillo de Lavapiés*, is a good example of this aesthetic shift.

#### *El barberillo de Lavapiés*

*El barberillo de Lavapiés* is a *zarzuela* belonging to the *género chico* composed by Francisco Asenjo Barbieri. Francisco Asenjo Barbieri was a composer and musicologist born in Madrid. He influenced the reform of lyric theater and was a key figure in nationalism in Spain. He was well versed in the music of Donizetti, Rossini, and Bellini and learned different instruments such as voice, piano and clarinet. He also studied several compositions from Mozart, Beethoven, Weber and introduced the Spanish society to some of these composers' works. He had worked with several other Spanish composers and formed the group *La España musical* (*The musical Spain*), to foster the growth of Spanish opera. With the successful opening of his *zarzuela Gloria y Peluca*, he established himself as a *zarzuela* composer. *Cancionero de Palacio* is a collection of songs catalogued by Barbieri dating back to the fifteenth and sixteenth centuries and was crucial for the nationalistic movement in Spain. Among the political climate that this *zarzuela* reflects in its plot, the struggle for Spanish identity, it was Barbieri's intention to show the audience that looking outside of Spain for governmental stability was never the answer, and that Spaniards needed to untangle what mattered most for them in order to create a cultural

meaning that was unique to them as a community. His life, ideas, works and his offerings to Spain exactly reflect a reformed Spain. Suzanne Draayer remarks, “Through works such as these, Barbieri created a national *zarzuela*, influencing the compositional styles of later composers.”<sup>65</sup>

*El barberillo de Lavapiés* is a mixture of strong political themes with a romantic subplot. One of the key roles that *El barberillo de Lavapiés* brought to the Spanish culture was how the mix of components such as political and the romantic were used to represent events happening between the political shifts of the restoration and *sexenio* periods. The restoration period in Spain was between 1874-1932 and it sought a relief from a Spanish Republic to restore a Spanish Monarchy. The *sexenio* period in Spain, occurred between 1868-1874 and its goal was to restore a Spanish Republic and depose Queen Isabella II. *El barberillo de Lavapiés*, takes place around the 1700’s in Lavapiés, Madrid and the political theme is about replacing Spanish minister Grimaldi with Spanish Count Floridablanca. Within this political plot, which is the main drive of the *zarzuela*, romantic interests exist amongst the characters who are both against and for Grimaldi, which complicates the toppling of Grimaldi. Additionally, these themes converge within a comedic aesthetic.

Regarding the influence of the events happening at the restoration, this *zarzuela* came during a time when Spain was suffering short-lived governments and much political chaos. Through this *zarzuela*, the restoration experienced a political shift and the theme of romantic love was more relevant. Clinton Young reflects, “The historical and political events are relegated to the background; the emphasis is taken away from the political participation implied in the libretto and put on more mundane matters, like love.”<sup>66</sup>

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<sup>65</sup> Draayer, *Art Song Composers of Spain: An Encyclopedia*, 112.

<sup>66</sup> Clinton D. Young, *Music Theater and Popular Nationalism in Spain, 1880-1930*, 32.

The way in which Barbieri uses musical construction to show the political shift to focus on the theme of romantic love is important to notice here. In *El barberillo de Lavapiés*, the chorus numbers, who represent the Spanish people, are not as many and heavily focus on the romantic relationships that occur between the characters. This allows for the historical events to be on the backburner, while we give more importance to the theme of love, as sort of a relief from the pain of so much historical instability and to remember at the end what is most important in life. On the effect of *zarzuela* and influence on the Spanish people Clinton Young remarks, “The dramatic focus of the *zarzuela* turned toward the individual, and as individuals became the protagonists of the *zarzuela* plots, the political concerns of the works declined.”<sup>67</sup>

*Agua, azucarillos y aguardiente*

Federico Sopena remarks on the description of this *zarzuela*, “the music of *Water, Sweets and Spirits*, gives a strength to this urban landscape that is then surprised in its periods of grace and great beauty.”<sup>68</sup> It really speaks of the history, the present, the future, and the constant development that *zarzuela* forged at the core of Spanish identity and its idiom.

Federico Chueca, the composer of *Agua, azucarillos y aguardiente*, was born in Madrid and wrote several *zarzuelas* that enjoyed great popularity there. He was considered a café pianist who believed in piano improvisation and was well versed in dance music. With his vast experience in playing popular dances such as waltzes and polkas, many of his stage creations were from popular music. Well known as a composer and prolific for the *zarzuela* of the *género chico*, his *zarzuela La gran vía (The Great Road)* won great success. Indeed, Spaniards felt a sense of national identity with this music as one of the march dances in the *zarzuela Cádiz*, used

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<sup>67</sup> Clinton D. Young, *Music Theater and Popular Nationalism in Spain, 1880-1930* (Baton Rouge: Louisiana State University Press, 2016), 34.

<sup>68</sup> Federico Sopena, *Historia de la Música Española Contemporánea*, (Madrid: Ediciones Rialp, 1976), 31.

for a period time as the Spanish national anthem. Clinton Young remarks, “The seminal work of historic *zarzuela* -- the one that served as the model for virtually all the others -- was a brainchild of Javier de Burgos and Federico Chueca: Cádiz.”<sup>69</sup> Federico Chueca had his melodies orchestrated by his fellow colleagues and collaborated with several composers known at the time, including Francisco Asenjo Barbieri, Joaquín Valverde Durán, and Tomás Bretón. In regards to Chueca’s music Clinton Young observes, “Many of his scores have been referred to as suites of dance music, and an examination of how he and his librettists structured their works demonstrates how Spaniards conceptualized urban nationalism.”<sup>70</sup>

*Agua, azucarillos y aguardiente* was set in Madrid. The plot occurs in a park called Recoletos. It surrounds a character called Serafín and his ordeals with Pepa, a beverage seller. The key events of the *zarzuela* happen around the park from the everyday people of Madrid, especially at Pepa’s stand. Furthermore Clinton Young reflects, “Chueca’s music deftly integrates Central European dance music into a Spanish form of identity by celebrating a leisurely evening in Madrid.”<sup>71</sup>

In a few of the numbers, he uses folk music quite often to represent the urban life of the people in Madrid. This can be seen in one of the scenes with a chorus number with urban city children being taken care of by their nurses. In the orchestra traditional songs are sung by children, combined with an imitation of bagpipe music, representing the group of immigrants that are the nurses. This is one good example showing the urbanization effect in Madrid, where the lives of the nurses, who come from a rural population, are interacting with children from the upper urban class.

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<sup>69</sup> Clinton D. Young, *Music Theater and Popular Nationalism in Spain, 1880-1930* (Baton Rouge: Louisiana State University Press, 2016),65.

<sup>70</sup> Clinton D. Young, *Music Theater and Popular Nationalism in Spain, 1880-1930*, 51.

<sup>71</sup> *Ibid.*

In the finale, we witness how this urban way of living cements itself as the new Spanish nationalism. The entire number is filled with popular dance music; we see the intertwining of results of events that happen in urban life, even urban crime. Chueca shows this integration of Spaniards as one nation, as he combines in the final number, folk music, urban dance music, and popular songs, in which everyone participates. No longer then, is there a separation of class, but an understanding of the Spanish nation as one, through the view of their integrated and yet diverse culture.

The finale of this work circles back to the original reflection that Federico Sopeña wrote. In Chueca's work, the understanding of the popular music -- the folk songs, the dances of the region, and its integration with urban dance music, all merging into a new urban folk music -- and the urban upper middle class mixed in with the lives of immigrants from rural population, that created a seal of the struggle of Spanish identity that finally gave way to a culture that was evolving. Now Spanish nationalism was defined by a nation built as a whole by the people who desperately expressed, through this venue of theatre, their desire of a unified yet diverse culture that became uniquely Spanish. Clinton Young reflects on the effect of the *género chico*, "The *género chico* helped Spaniards come to grips with the changing nature of national identity wrought by nineteenth-century urbanization, integrating Spanish theatrical audiences into this new vision of the nation."<sup>72</sup>

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<sup>72</sup> Clinton D. Young, *Music Theater and Popular Nationalism in Spain, 1880-1930*, 63.

### Chapter 3. Spanish Art Song: The Evolution of Style

#### Joaquín Rodrigo

Joaquín Rodrigo elevated Spanish art song to a new level of composition and performance. His vision of Spanish art song went beyond his innovative style encompassing the history of Spain in his musical language. He transformed Spanish art song to a broader universal language and was engulfed with the meaning of Spain in its totality. The songs discussed in this chapter are part of his collection called *Canciones*. These songs represent Rodrigo's style of creating a musical language filled with his vast knowledge of the history of Spain, essence of its rich culture, his fascination with nature, and his neoclassical views that gave an evolutionary modern transformation of Spanish art song.

Born in Sagunto, a province of Valencia, Spain, Rodrigo was an excellent composer and pianist. His most famous work, *Concierto de aranjuez*, is well-known, but his collections of songs, including *Cuatro madrigales amatorios*, *Canciones de dos épocas*, *Con antonio machado* among others, are quite exquisite. He studied composition in Spain, and also in Paris with Paul Dukas, and while in Paris had close contact with several composers including Spanish composer Manuel de Falla. Rodrigo was a multifaceted composer producing works for different instruments including the orchestra, guitar, and voice among others. Rodrigo created works of contemporary character that evoke the past of Spain. His style was neoclassic in nature, honoring the essence of traditional Spanish music in a progressive language that people could relate to and understand. He enjoyed history and literature and thus his poetry choices for his music are quite excellent. Some of his works contain poetry from the *Cancioneros* dating back to the fifteenth, sixteenth and seventeenth centuries.

He lived in Germany and Paris while Spain was suffering its civil war between 1936-1939. Suzanne Draayer remarks, “He was declared the leading postwar Spanish composer. Rodrigo was very influential in the years following the Civil War, becoming the model for the new generation of Spanish composers.”<sup>73</sup>

Rodrigo became a revolutionary composer, not only influencing subsequent generations but also aiding a profound evolution of style in Spain’s musical language. He combined the essence of Manuel de Falla with his own unique style. In this regard Francisco Tello remarks, “His expressive aim crystallizes a formulation of an innovative language that inserts itself, however, in an evolving process without rupture of traditional technique.”<sup>74</sup> This is what makes Rodrigo so innovative and inspiring as a person; he wrote his compositions and still his presence is very evident in today’s Spanish culture. M<sup>a</sup> Dolores also remarks, “Indeed, the importance of Joaquín Rodrigo composing a modern *lied* of a Hispanic imprint, withdrawing from the strong influence of the eighteenth century music of Granados, of the romantic aesthetic of Turina and the nationalist model of de Falla.”<sup>75</sup> Furthermore M<sup>a</sup> Dolores reflects, “Within the context of Spanish art song, the importance of Joaquín Rodrigo was to compose a modern *lied* of a Hispanic footprint, far from the strong influence of the post romantic slope of the popular heritage that possessed models such as the Seven popular songs of Falla and Pedrell’s songbook collection.”<sup>76</sup>

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<sup>73</sup> Draayer, *Art Song Composers of Spain: An Encyclopedia*, 360.

<sup>74</sup> Francisco J. Tello, “La Estética de la Música Vocal de Joaquín Rodrigo: Catorce Canciones para Canto y Piano,” *Cuadernos Hispanoamericanos*, núm. 355 (Enero 1980): 73.

<sup>75</sup> M<sup>a</sup> Dolores Moreno Guil, Rosario Ortega Ruiz, Eva M<sup>a</sup> Vicente Galán, “Joaquín Rodrigo y el Lied: Las Canciones de 1934 a 1938,” *Música y Educación*, núm. 98, año XXVII (Junio 2, 2014): 86.

<sup>76</sup> M<sup>a</sup> Dolores Guil, “La Poesía en la Canción de Concierto de Joaquín Rodrigo,” *Musicología del Siglo XXI: Nuevos Retos, Nuevos Enfoques* (2018): 689.

For Joaquín Rodrigo, connecting the musical history of Spain within the contemporary trend of his music allowed him to show two worlds as equally important. First, the rich poetry chosen by Rodrigo from the sixteenth and seventeenth centuries portrays the past of Spain in a sort of pillar that represents the essence of the Spanish people. Second, the former in combination with his contemporary music of the twentieth century, transforms a progressive musical language that the Spanish people could understand. Furthermore, this sort of musical marriage that Rodrigo painted in the musical world has not only become a profound aspect of admiration for Spain, the people, and the composers. It is something they can call their own, but it also awakens the interest in studying abroad. This painting that he created in our musical world has left a thread that can continue to sew the colors, the landscapes, and the history that others can thread into to strengthen the universal language of the significance and worth of Spanish music and its people. To this regard M<sup>a</sup> Dolores Moreno remarks, “Joaquín Rodrigo gains a music that is free of the influence that surges from our land, obtaining a dialogue with history, to amplify the historicism path carved by Manuel de Falla.”<sup>77</sup>

In terms of how Rodrigo structures his Spanish *lied*, M<sup>a</sup> Dolores Moreno reflects, “The composer shows an exquisite sensibility as much as in the choosing of the poetry where he assimilates all of its sensitive values, as in the beautiful sensorial effects of his musicality.”<sup>78</sup> In regards to the lyricism of the poetry and melodies in his song composition, he voyages back to the Spain of the fifteenth and sixteenth centuries. In choosing a specific poem, he made sure he effectively imparted the meaning of the poet, where he conveys the value, expressivity and musicality of the poetry. In the way he treats his poetry, we notice his neoclassic treatment such

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<sup>77</sup> M<sup>a</sup> Dolores Moreno Guil, Rosario Ortega Ruiz, Eva M<sup>a</sup> Vicente Galán, “Joaquín Rodrigo y el Lied: Las Canciones de 1934 a 1938,” 87.

<sup>78</sup> *Ibid*, 88.

as the manner of how rigorously melody adheres to the poem and how the world of melody knits together and conforms to poetry. In terms of the impressionist influence, we notice how harmonically he brings to life scenery intertwining a nostalgia of Spain's past, and with that heightening the significance of the poetry.

Rodrigo was also well versed in the music of the Renaissance era and he took the *vihuela* sound of that period into his compositions, which is evident through the *rasgueado* elements in the music.<sup>79</sup> Along with the latter, the expressive combinations through poetry, harmonically mixing his influence of the neoclassic, impressionist values that expand his songs through the span of time, make his compositions historically nostalgic and yet comprehensible to modern times. M<sup>a</sup> Dolores Moreno remarks, "Under the influence of the Hispanic neoclassicism of Manuel de Falla, Joaquín Rodrigo took as a resource of inspiration of the balladry and songbooks of the XVI century, the Spanish vihuela player, the polyphonist of the XVII century, the key of Scarlatti and the *tonadilla* of the XVIII."<sup>80</sup>

Furthermore, Rodrigo's character as a composer was independent and nurtured the aesthetic aspect in his compositions. His love of nature and of the topic of *locus amoenus* is reflected in his songs.<sup>81</sup> For him, music was to be enjoyed, inspire creativity, bring about peace and touch the heart of every soul. Rodrigo's character traits are what are expressed in the choice of his poetry and song composition. He expresses the meaning of the poetry with sensitivity and has a depth of understanding of religious and spiritual topics and humorous turns. Rodrigo's musical style evokes thoughtful inspiration as M<sup>a</sup> Dolores Moreno observes, "His songs mix a

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<sup>79</sup> *Vihuela*, mid-15<sup>th</sup> century Spanish stringed instrument.

<sup>80</sup> M<sup>a</sup> Dolores Moreno Guil, "La Poesía en la Canción de Concierto de Joaquín Rodrigo," 690

<sup>81</sup> *Locus amoenus*, a pleasance; an ideal setting such as a garden, woods, or springs, that can inspire or allegorically illustrate love, virtue, or other qualities. See (Kelly)

play of irony-melancholy and a great lyric sensibility, that sometimes can impress with its joy and ingenuity, and other times can move you through tenderness.”<sup>82</sup>

In terms of the specifics of the composing aspect, Rodrigo manages to find the equilibrium of a specific vocal timbre, register, and tonality by finding a balance in his melodies while adhering to poetic needs. In the accompaniment the piano functions as an axis adhering to the poetic form by expressing nationalist traits and evoking the past of Spain. Furthermore, M<sup>a</sup> Dolores Moreno remarks, “Similarly, it gathers semiotic traits to mark the words, interpret images and express much poetic *pathos*.”<sup>83</sup>

It is crucial to understand how Rodrigo’s art in song composition and his personal footprint expresses the parts that make up the whole in his vision of Spanish *lied*. The following pages will go into further detail about the specifics of his work via several examples of his songs and poetry choices, noting that these compositions were dedicated to singers, pianists, and other musicians dear to Rodrigo. We will study his structure of the *lied*, his experiences reflected through their form and his immense love of his legacy in permanent musical ink.

#### “Cántico a la esposa”

“Cántico a la esposa” (“Song of the bride”), composed in 1934, is written in 4/2 meter with poetry by San Juan de la Cruz and dedicated to Victoria, Rodrigo’s wife. Rodrigo expresses his love for his wife through this song using the poetry of San Juan de la Cruz, who utilizes descriptive adjectives of nature and love. San Juan de la Cruz (1542-1591), the poet, was also a Spanish priest of the Carmelite order. His poetry is filled with mystical experiences, probably from the continuous persecution he received during his time because he was a priest. His poetry

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<sup>82</sup> M<sup>a</sup> Dolores Moreno Guil, Rosario Ortega Ruiz, Eva M<sup>a</sup> Vicente Galán, “Joaquín Rodrigo y el Lied: Las Canciones de 1934 a 1938,” 88.

<sup>83</sup> *Ibid*, 89.

also represents themes of love, nature, and his devotion to and pursuit of God. The theme in this song has a religious aspect intertwined with nature in search of a loved one; through a pastoral-nature theme, the wife being in pursuit of the man “divine” asks nature to aid her in finding the one she loves. Rodrigo’s interpretation of song and poetry for this song shows a perfect balance as M<sup>a</sup> Dolores Moreno reflects, “Joaquín Rodrigo succeeds in translating the sublime mysticism of San Juan de la Cruz through music with a slow declamatory aspect, in which the voice acquires the role of the soul desperately searching for the loved one.”<sup>84</sup>

The vocal line has a general declamatory *voz declamada* aspect mixed with alternating sung portions.<sup>85</sup> Through the declamatory aspect of the voice, Rodrigo allows its expansion by humanizing the expressivity of the voice in its longing, pain, moaning and searching for the loved one. The Gregorian sound of the vocal line along with the declamatory aspect and its poetic significance places it on the divine pedestal. The accompaniment supports the vocal line in its function of a recitative form that solidifies the bond with the poetry and melody. The piano, harmonically simple, resembles the past of Spain through its imitation of the *vihuela renacentista* (Renaissance *vihuela*). In the verse “Pastores, los que fuéredes” (“Shepherds in the high hills”), “Si por ventura viéredes” (“If by chance you spy”), “Aquel que yo mas quiero” (“My love whom I adore”), the accompaniment supports the vocal line, as if the shepherds are aiding the lover in search for the loved one. In this section, the accompaniment is simple with isolated single notes and the pastoral timbre that flows with it. In the verse “Buscando a mis amores, iré por esos montes y riberas” (“To seek my love, I will go through those mountains and river banks”), “Ni

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<sup>84</sup> M<sup>a</sup> Dolores Moreno Guil, Rosario Ortega Ruiz, Eva M<sup>a</sup> Vicente Galán, “Joaquín Rodrigo y el Lied: Las Canciones de 1934 a 1938,” 93.

<sup>85</sup> *Voz declamada*, a halfway point between a spoken dialogue and sung portions, in order to give greater expressive strength to poetry’s significance. See Moreno Guil, “La Poesía en la Canción de Concierto de Joaquín Rodrigo,” 696.

temeré las fieras” (“Nor will I fear the wild beasts”), the piano intensifies the search of the lover through its *animato e crescendo* and with descending, ascending octaves. The song ends with spoken/sung words, “Decid si por vosotros ha pasado” (“Please tell me if you have seen him pass”) supported by isolated notes in the accompaniment in a *perdendosi* manner and a final *ritornello*.

The artistry behind this beautiful song is well expressed by Francisco Tello, “Rodrigo has sensed the theological and human meaning of the text and the greatness of its poetic worth. Not only the creation of an intimate fusion of poetry and music happens: the composer penetrates the theological, mystical, artistic values of such, and develops, accentuates it through musical expression.”<sup>86</sup>

#### “Coplas del pastor enamorado”

“Coplas del pastor enamorado” (“The song of the love-lorn shepherd”) was written in 1935 with a poem from Lope de Vega and dedicated to Aurelio Viñas. Lope de Vega (1562-1635) was born in Madrid, was a well known dramatist and playwright, and spent his life as a marine and ordained priest. A prolific dramatist, he wrote many works including sonnets, odes, and ballads among others. He loved verse from a very young age and his poetry, although simple, is filled with lyricism. He treated a variety of themes including classical, mythological, and sacred. In Lope de Vega’s role as a poet Victor Dixon writes, “His productivity, his closeness to his public, and his genius as both playwright and a poet gave him the dominant role in the evolution of Golden age drama.”<sup>87</sup> This particular poem came originally from the third act

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<sup>86</sup> Francisco J. Tello, “La Estética de la Música Vocal de Joaquín Rodrigo: Catorce Canciones para Canto y Piano,” 75,78.

<sup>87</sup> Victor Dixon, “Vega Carpio, Lope de” *The Oxford Encyclopedia of Theatre and Performance*, (Oxford University Press, 2005).

of the work called *La buena guarda* (*The good angel*) (1610) and also tied in from the legend *La monja infiel* (*The unfaithful nun*) which can be found in the *Cantigas* (Spanish, Portuguese poem) by Alfonso el Sabio or Alfonso X (1221-1284). Lope de Vega used *La buena guarda* expressing through metaphors the social issues of Spain's golden age.

The theme of the song evokes the customs of the time, through the descriptive nature narrated in the words and sung in the accompaniment, a shepherd searches for his “prenda” (“asset”), possibly referring to his lost sheep. The verses in the song beautifully flow in such a way that Rodrigo's accompaniment supports the vast immensity of nature throughout the poetry. The short opening expresses *rasgueado* chords reminiscing the *vihuela renacentista* and setting up the declamatory section that follows. Rodrigo allows the exaltation of nature to be described through the declamatory freedom of the vocal line, showcasing a pleading from the shepherd, transforming nature into the realism of the present theme: “Verdes riberas, amenas” (“Green pleasant riverbanks”), a heartfelt *crescendo* into “Aguas puras cristalinas, altos montes” (“Pure, crystalline waters, high hills”) and a pensive *ritardando* in “De quién nacen” (“From where they are born”). The consistent firm repetitive triplets in the accompaniment and the expansive words “Guiadme por vuestras sendas y permitidme que halle esta prenda” (“Guide me through the path and allow me to find my belonging”) paints the tiring search for the lost sheep. The frustration of the shepherd then flows into the painful pleading of “Que perdi” (“That I lost”), filled with several *acciaccatura scarlattiana*.<sup>88</sup> The accompaniment continues, supporting the worth of the text through its *brisé* style, the changing of minor to major modalities to express the *pathos* of

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<sup>88</sup> *Acciaccatura Scarlattiana*, a late Baroque keyboard ornament. It consists in the simultaneous striking of the main note with a dissonant auxiliary note (usually one step below) Usually unnotated, it was characteristic of improvisatory Italian continuo playing. Certain of Domenico Scarlatti's sonatas include dense chords containing many dissonant notes, possibly intended as acciaccaturas. See Simon McVeigh and Neal Peres Da Costa, "acciaccatura" *The Oxford Companion to Music*, (Oxford University Press, 2011).

the poem and picturesque scenery of nature.<sup>89 90</sup> The song is harmonically filled with plagal cadences and bifocal aspects. A semiotic conversation happens frequently between the vocal and accompaniment line intertwining the enriching intensity of the music and the ethereal lining of the poetry. The arpeggiated section starting with “Llevo teñidas en sangre las abarcas y las manos rotas de apartar jarales” (“My sandals and hands are blood-stained and scratched from dispersing thickets”), is carried beautifully through the accompaniment line by doubling and anticipating notes of the vocal line. “Traigo enredado el cabello, y cuando el aurora sale” (“My hair is tangled and when the dawn breaks”) “Cuando el aurora sale,” builds a bridge of hope into the section “Mojado por el rocío que por mi cabeza esparcen las nubes que del sol huyen, humedeciendo los aires” (“Soaked by the dew dispersed over my head by clouds fleeing the sun, moistening the air”), carried through its *tranquillo e dulce* touch by the sounds of water “dew” from the accompaniment as it would be in nature with its passing clouds. The last section returns in a refrain of the verse “Verdes riberas amenas,” with a solid chordal bass accompaniment carrying the vocal line throughout and finally ending with the mystical vision of the *tercera depicarda*.<sup>91</sup> Francisco Tello further remarks, “Through its poetry Rodrigo pierces through the

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<sup>89</sup> *Style Brisé*, broken Style. The characteristic style of 17th-century lute music, in which the notes of a chord were not plucked simultaneously but arpeggiated. The style had considerable influence on late 17th- and early 18th-century composers of keyboard music, especially on French composers such as the Couperins, d'Anglebert, and Chambonnières, but also on J. S. Bach. See Alison Lantham, ed. "style brisé." *The Oxford Companion to Music*, (Oxford University Press, 2011).

<sup>90</sup> *Pathos*, an expression or utterance that evokes sadness or sympathy, esp. in a work of literature; a description, passage, or scene of this nature. See "pathos, n." *OED Online*, (Oxford University Press, December 2020).

<sup>91</sup> *Tercera de picarda*, Picardy third. *Tierce de Picardie*. A major 3rd in a tonic chord at the end of a composition which is otherwise in a minor key, thus converting the expected minor chord into a major one (e.g. in the key of C minor the expected closing chord C-E<sup>b</sup>-G becomes C-E-G). The use of the *terce de Picardie* was common in the 16th century and throughout the Baroque period. See Alison Lantham, ed. "terce de Picardie" *The Oxford Companion to Music*, (Oxford University Press, 2011).

spirit of Lope in one of his most serene mystical outburst: it is understood, assimilated and awakened.<sup>92</sup>

“Esta niña se lleva la flor”

“Esta niña se lleva la flor” (“The girl that carries the flower”) was composed in 1934 with poetry by Francisco de Figueroa (1536/1617) and dedicated to Conchita Supervía. Francisco de Figueroa, was a Galician poet and soldier passionate about historical writings.<sup>93</sup> He completed university studies in Italy and wrote poetry in Spanish and Italian. The poem gracefully describes the beauty of the girl through the eyes of nature and other metaphors. The poet then showers the girl with praises and at the end of the poem it seems she is comforted, accepting his praises. The song presents a structure in a few phases describing her beauty. In the beginning of each verse the girl is presented; “Esta niña se lleva la flor” (“The girl that carries the flower”) and followed by “¡Que las otras no!” (“And no other girl”) as if the girl is unique in her beauty. A descriptive phase of the girl’s beauty follows: “Esta niña hermosa cuyos rizos son la cuna en que el día se recuesta el sol” (“This beautiful girl in which her ringlets are the cradle where the day basks in the sun”), “Arcos son sus cejas con que hiera amor, con tan linda vista que a ninguno erró” (“Her eyebrows are like bows in which love shoots unerring arrows”), in combination with the fast rhythmic accompaniment, short melismatic passages, expressing the vigorous energy of the significance of her beauty, musically represented by a *zapateado* rhythm.<sup>94</sup> The final phase of the

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<sup>92</sup> Francisco J. Tello, “La Estética de la Música Vocal de Joaquín Rodrigo: Catorce Canciones para Canto y Piano,” 88.

<sup>93</sup> Francisco de Figueroa, he connected with the poets and writers of his time, such as Pedro Laínez and Miguel Cervantes. His poetry is an inspiration in the petrarchan and *stilnovismo* (sweet new style) style and his perpetuation of the Garcilaso type tradition, besides its influence of the Neoplatonism of León Hebreo. See M<sup>a</sup> Dolores Moreno Guil, Rosario Ortega Ruiz, Eva M<sup>a</sup> Vicente Galán, Joaquín Rodrigo y el Lied: Las Canciones de 1934 a 1938,” 94.

<sup>94</sup> *Zapateado*, a form of foot percussion. It involves rapid stamping and tapping of the heels and toes (shod in a *flamenco* shoe) in a rhythmic fashion associated with *flamenco*. See Sally Sanford, “Zapateado” *The Grove Dictionary of Musical Instruments*, (Oxford University Press, 2015).

song structure describes the acceptance and comforting words from the poet to the girl; “No lava la cara con el alcanfor, porque avergonzado de verla quedó” (“She doesn’t wash her face with camphor, for she is ashamed”), “Y en sus descuidillos siempre confió como en los cuidados de mi tierno amor” (“And even if careless she always trusted in the caring of my tender love”). In this final phase the poet’s intentions are revealed, and through the intimate significance of Rodrigo’s music in this part, the purity of love for this girl is finally sealed; he has earned her love, she is assured, and has become one with him. “Pues si canto, canta, llora cuando yo, ríe cuando río y baila a mis son” (“Well if I sing, she sings, she cries when I cry, she smiles when I smile and she dances my tune”).

The accompaniment revolves around guitar elements and circles around dominant and tonic throughout. Indeed, this is one of those songs that doesn’t necessarily represent songs from the eighteenth century, but it shows the sweeter, mischievous, diversified capacity rather than Rodrigo’s sober, moderate side of composition. Francisco Tello further adds, “Rodrigo achieves a melodic design of such simple tessitura and with such vigorous musical personality.”<sup>95</sup>

#### “Barcarola”

“Barcarola” (“Gondolier’s song”) was written in 1938 with text from Victoria Kamhi (1905-1997), Rodrigo’s wife, and is dedicated to Pilar Lorengar. Victoria Kamhi, a pianist and composer, was Rodrigo’s right hand in all his compositions and arrangements. Victoria composed this poem when she was fifteen years old and she collaborated with Rodrigo in assembling this work. She was an invaluable support and resource for Rodrigo in that she collaborated in arranging, advising and interpreting many of his works. Victoria studied several languages and aided Rodrigo in the translation of the text in this song. Aside from the Spanish

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<sup>95</sup> Francisco J. Tello, “La Estética de la Música Vocal de Joaquín Rodrigo: Catorce Canciones para Canto y Piano,” 84.

text, there is a French and a German version of the poem. The German text is in the Schott edition, and it seems that Rodrigo preferred it. If listening carefully to the compositional aspect of the song, one hears that the German text is the appropriate fit for it. Rodrigo assimilates the textual and significant elements of the German poem and conforms the romantic aesthetic in its musical expressivity.

The overall theme of the song speaks of the arduous longing for love, via the metaphor of the sailor navigating through the seas. On a more personal note, the theme reflects the uncertain period Rodrigo had to be away from his wife and the solitude he suffered due to financial problems. The overall composition of the song is *espressivo* and *dolce* throughout and reminisces the romantic compositional aspect of Brahms and Mendelssohn. Rodrigo sets a specific song structure to map out the success for the sailor to find its love. In the opening verse; “Corre, corre, mi barquito, surca el verde mar, que los vientos son propicios para navegar” (“Hurry my little boat, plying the green seas, that the winds are favorable to sail”), the search for the love is presented when the sailor finds the propitious space to sail, favored by the winds. The accompaniment line in this first verse is tranquil, serene and the 6/8 meter gives the illusion of a moving boat which perfectly fits in with the aesthetic of the words: “corre” (“run/hurry”), “surca” (“ply”), “vientos” (“wind”) and “navegar” (“sail”). The second verse continues: “Llévame a una cabaña donde en el umbral rizos negros, ojos pardos, boca de coral” (“Take me to a cabin on the threshold she waits, dark ringlets, brownish-grey eyes, coral colored lips”), its musically more intense and intimate. The accompaniment is more dynamic and with the feeling of expansiveness mixed in with some dissonances, and a feeling of uncertainty permeates the vocal line. Once the third verse arrives, “¡Que en esta feliz ribera me espera el amor!” (“On this

happy shore, my love awaits”), the accompaniment becomes more animated and resolved, sealing the poetic aesthetic of the desire of the sailor wanting only to be with his love.

Rodrigo chose a more contemporary poet for this song, which also makes this composition unique. He also treated each verse with different thematic significance and musically around the meaning of the text, with its diversification of vigorous energy throughout. Francisco Tello further adds, “With its intensity the music emphasizes the affective process defined by the verse. Once at the peak, the composer looks for a catharsis in moderation; the effect of the robust voice eases with sweet repetition and calms the instrumental motive.”<sup>96</sup>

#### “La canción del cucú”

“La canción del cucú” (“The song of the cuckoo’s”) was written in 1937 to a poem by Victoria Kamhi and dedicated to Alice Van Walleghem. This is another amazing piece in which Rodrigo collaborated with his wife. The song and its poetry reflect a difficult period of uncertainty and sadness during the lives of Rodrigo and Kamhi. During the Spanish Civil War they ran into financial problems and sought refuge in Freiburg, located in the Black forest. It was here, listening to the forest birds, that Rodrigo found most inspiration for his songs-- especially in the song of the cuckoo. Although the theme echoes sounds of nature, giving an intimate meaning of the text, it is the bird odes that permeate the melody. With the significance of the cuckoo’s melody, Rodrigo manages to unify the musical expressivity with the depth of textual validity. There is also a specific song structure laid out and the meaning of the poetry reveals the uncertainty of Victoria’s personal life and her internal struggles.

The first verse commences with “Cuclillo, cuclillo canta, días son de cantar, pronto el duro cierzo corre por el pinar” (“Cuckoo, sing, the days are for singing, soon the harsh north

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<sup>96</sup> Francisco J. Tello, “La Estética de la Música Vocal de Joaquín Rodrigo: Catorce Canciones para Canto y Piano,” 100.

wind runs through the pines”). This opening scene of the song reflects Rodrigo’s musical significance -- the energetic arpeggiated sixteenths paired with a spring like tone and its minor mode warning of the winter approaching. The second verse, “Dime si otros bosques un día veré, si la lejana tierra muy pronto hallaré” (“Cuckoo, tell me if other forests I will ever see, if I will ever find the distant land”), speaks of the uncertainty of settling and finding home. This verse is previously introduced by repeating octaves in the accompaniment which gives it the “far away” sounding tonality that defines the meaning of “Lejana tierra” (“Far away land”) and “Bosques un día veré” (“Forests I will ever see”). In the following verse the words, “Di si por esos mundos vagando siempre iré” (“Cuckoo, tell me if I will always be roaming”) reflect even more desolation, worry felt by the fleeting experiences in life, emphasized with previously carried nostalgia and the addition of flats in the accompaniment. Finally, the song ends seeking a hopeful answer from the cuckoo because it fears losing the loved one, with the *con passione* words “¡Ella dice que siempre, siempre me seguirá!” (“She says she will always follow me!”). Rodrigo concludes this section with the meditative reflection of the arpeggiated minor mode sixteenths with the *perdendosi* nostalgic sound of the cuckoo.

Rodrigo has captured the poem’s mood with a spring-like tone, expressed through the accompaniment with its fluid quality, a feel of the sounds of nature and nostalgia throughout, an oscillation between 6/8 and 9/8 meters, and the fluctuating major and minor modes and Phrygian cadences. The musical composition and the poetry achieve a stylistic and structural unity throughout; the musical aesthetic seals the significance of the heartfelt poetry through the eyes of the ephemeral human experience. Rodrigo shows his overall intention of the piece as Francisco Tello additionally remarks, “Victoria Kamhi reveals through her poetry the intimacy of her

thoughts. In his musical version, Rodrigo translates them with indescribable subjectivity and with the Hispanic sensitivity shown, especially in the making of poetry clauses in his melody.”<sup>97</sup>

#### “Soneto”

“Soneto” (“Sonnet”) is a song written in 1934 with poetry by Juan Bautista de Mesa and dedicated to Victoria de los Angeles. Juan Bautista de Mesa was born in Madrid (1587-1641), a historian known better as Tomás Tamayo de Vargas.<sup>98</sup> The poetry comes from Spain’s Golden Age, derived from the anthology of *Flores de poetas ilustres de España* (*Flowers from the illustrious poets of Spain*) by Pedro Espinosa.<sup>99</sup> It is a beautiful poem that speaks of the jealousy felt by the poet when a bee stings his beloved shepherdess. Though the text has difficult symmetry, Rodrigo restructures its tercets to make it into a *rondó* form.<sup>100</sup> It is important to understand the origin of the poetry, especially because it is this Baroque text that Rodrigo has permeated through his musical composition. The poetry centers on a pastoral theme: the poet connects with the metaphors of nature by pouring his feelings through the text, expressing the many facets of his love to the shepherdess. It is in the binding with nature that the poet freely

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<sup>97</sup> Francisco J. Tello, “La Estética de la Música Vocal de Joaquín Rodrigo: Catorce Canciones para Canto y Piano,” 95

<sup>98</sup> Juan Bautista de Mesa, belonged to the school of the cities Antequera-Granada in Spain that stands out for their meter (poetry) and their Italian themes: *beatus illi, tempus fugi, carpe diem, locus amoenus*. His shortened work and senectitude highlights its great quality, especially his sonnets. In the five that he wrote with the theme of love we find influence of Petrarchism. See Ma Dolores Moreno Guil, Rosario Ortega Ruiz, Eva MaVicente Galán, Joaquín Rodrigo y el Lied: Las Canciones de 1934 a 1938,” 94.

<sup>99</sup> *Flores de poetas ilustres de España*, in Spanish poems of the early modern period, votive offerings of shipwreck survivors frequently denounce the perils of love. The ex voto sonnets of Garcilaso de la Vega (1503–1536) may serve as an example. Votive offering poems of this type were written throughout the sixteenth century and beyond, as a sampling of poems from Pedro de Espinosa’s *Flores de poetas ilustres de España* (*Flowers of illustrious poets of Spain*), an important anthology published in Valladolid in 1605 demonstrates. This anthology, which serves to connect early sixteenth-century poetics to the seventeenth-century lyric of the Spanish baroque, contains a number of texts that center on the ex voto motif. See Elizabeth B. Davis and Ricardo Padrón. “Spanish Literature” *The Oxford Encyclopedia of Maritime History*, (Oxford University Press, 2007).

<sup>100</sup> *Rondó*, a short poem of medieval French origin, normally consisting of thirteen octosyllabic lines, in which only two rhymes are employed throughout and with the opening words used twice as a refrain; the verse form in which this is written. See “rondeau, n.” OED Online, (Oxford University Press, March 2

expresses his feelings and creates a language of simplified love. The first two verses are a demonstrative style, describing the bee's behavior and the feeling of jealousy at seeing the closeness of the bee to the beloved shepherdess. The last two verses are more assertive, as the poet expresses the disappointment felt through jealous love and fury when the bee kisses the shepherdess but does not share it with anyone else.

There is a beautiful brief piano introduction that defines the significance of the piece before the vocal line commences. This introduction provides the preface of how "Soneto" develops its theme throughout the composition. The ascending, descending phrasing of the line defines a nostalgic character of the love that is missed and the beginning embellishment, subsequent trill, sets an elegant scenery for the pastoral theme. The prelude of this piano part begins on the subdominant with an ascending, rhythmic pattern. This rhythmic pattern and final arpeggiated chord that comes before the vocal line commences in tonic and is repeated throughout the piece. The setup of this whole introduction and its elements become the nucleus of significance through the verses.

The first verse starts with "Dormía en un prado mi pastora hermosa" ("My beautiful shepherdess slept on the meadow") taking us right away to the first object of the poet, his beloved shepherdess. At the end of this first verse, the bee becomes the second object of focus for the poet, "Y en torno della erraba entre las flores, una abejuela, mas que yo dichosa" ("And around she, a bee happily wandered through the flowers more fortunate than I"). The piano accompaniment continues to support the vocal line by doubling its voice, maintaining the contour of phrasing and keeping homorhythmic structures throughout. The different musical aesthetic seen throughout the second and the third verses continues to vary to further support the meaning of the text. In the second verse the harmonic stability aesthetic heightens the

significance of the words, “Que vio los labios donde amor reposa, ya quien el alba envía sus colores” (“It saw the lips where the loved one rests and in where dawn had cast its colors”). The second verse leads into the third verse with a fury of passion; “¡Oh venturoso error, discreto engaño! ¡Oh, temeraria abeja, pues tocaste donde aún imagino no me atrevo!” (“Oh lucky mistake, wide deceit! Oh fearless bee, you touched her in a place that I would not dream to touch!”). Finally, on the third verse, there is a feeling of jealousy and disappointment of the bee not sharing with the poet what it has stolen. The accompaniment then changes, with parallel octaves on the words, “Parte conmigo el néctar que robaste” (“Share with me the nectar that you stole”). The melody is beautiful, lyrical, peaceful, and yet simple in its harmonic form. Not only do we hear the constant scenery of the pastoral theme through the entire piece, but also its evocation of the past. At the same time, the treatment of dissonances reflects a neoclassical aesthetic.

#### “Canción del grumete”

“Canción del grumete” (“Cabin’s boy song”) was composed in 1938, with text by an anonymous poet, and dedicated to Lola Rodríguez de Aragón. The theme derives from two different anonymous sources, the first verse compiled by Yitzhak Isaac Levy with Sephardic musical origins and the second verse from the book *Cantos populares españoles (Spanish folk songs)* by Francisco Rodríguez Marín.<sup>101</sup>

The sailor theme carries a Mediterranean flavor that speaks of the cares of love through metaphors describing the sea. The prelude of the song begins with a short introduction which sets

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<sup>101</sup> Yitzhak I. Levy (1919-1977), an Israeli musicologist and composer, was noted for his research of medieval Judeo-Spanish culture. See Colin Larkin, ed. "Levy Yasmin" *Encyclopedia of Popular Music*, (Oxford University Press, 2009). Francisco Rodríguez Marín, a poet and folklorist, born in Osuna, Madrid (1855-1943) was interested in Spanish folk songs, and well versed in the Cervantes school of thought (Miguel de Cervantes (1547-1616), Spanish novelist and author of *Don Quixote de la Mancha*) and Andalusian (Andalusia, Southern Spain) golden age poets of Spain.

the tone carried throughout the composition; the beautiful minor tonality imprints a sober color and the use of the *accelerando* with the sixteenth notes provide a sailing movement that expresses the longing for the loved one. This beginning interlude is heard again between the first and second verse and then in the postlude of the piece. The rest of the accompaniment is mainly chordal, a texture that imprints the melody with a feeling that is more military and assertive, yet still luminous. Rodrigo composed both verses in a *ritornello* form with a troubadour style.

Both verses are set in a declamatory narrative style. The rhyme of the open vowels gives a bright sonority and a commanding presence, especially on the *melismas*. The elongated vowels sung on these *melismas* produce a cry reminiscent of Spanish popular music. At the end of the prelude the cadence in the dominant prepares the majestic entrance of the first verse with “En la mar hay una torre” (“In the sea there is a tower”), setting the backdrop on the sea where the object of the loved one is. On the words, “Y en la ventana una niña que a los marineros llama” (“And on that window of the tower there is a girl who calls to the sailors”), the sailor is now the one being called for, and melodically one can sense the hope and nostalgia in those words.

In the second verse we continue to hear the call of love through sea metaphors, “Por allí viene mi barco que lo conozco en la vela” (“My boat is coming and that I know it from its sails”). The accompaniment, now arpeggiated, imitates the *rasgueado* sounds of a guitar, set in a serenade form and evoking the music of the eighteenth century. Finally, the verse concludes with “Y en el palo mayor lleva los rizos de mi morena” (“And on the mast it carries the ringlets of my dark-haired love”), reassuring that it is the loved one who carries the sailor at sea.

#### “Canticel/trovadoresca”

“Canticel” (“Canticle”) is a song composed in 1938 and included in the collection *Cuatro cançons en llengua catalana (Fours songs in Catalan language)*. The poem is by Josep Carner

(1884-1970), and the song is dedicated to Gerardo Diego (1896-1987).<sup>102</sup> The poetry was arranged in Spanish by Gerardo Diego and Rodrigo's wife, Victoria, worked on the German and French translation of the song. The topic is a dreaming troubadour theme just as the title says and captures an aesthetic of the sixteenth and seventeenth centuries. With the free treatment and *ritornello* form of the poetry, Rodrigo forms a lyrical and musically vivid structure. The troubadour, as the theme suggests, depicts the *vihuela* for accompaniment, an aspect we see reflected on the *rasgueado* chords in the piano accompaniment. In terms of the free treatment of the text, the elongated words in the alternating verses create a lyrical and musical expressive aspect.

In the first verse, "Per una vela en el mar blau daría un ceptre" ("For a sail on the high sea I would give a throne"), a vast and deeper meaning enlivens the significance of the metaphoric aspect of the poetry combined with the ascending melody and the elongated aesthetic of the words. Later, at the end of this first verse, we notice this elongated aspect once more in the words, "Per una vela en el mar blau, ceptre y palau" ("For a sail on the high sea, a throne and a palace"), almost as if Rodrigo used the same format of a sentence and further expanded it. This

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<sup>102</sup> Josep Carner (1884/1974), was the first modern poet of Cataluña who stood out for fusing different poetic tendencies. Known as "the prince of Catalan poets", he was a rejuvenator of poetry, linguistics and prose. A law graduate and in Philosophy and Literature, he was admitted to a consular career and then into diplomacy. His poetry work evolved towards post-symbolism, with books such as *Auques i ventalls*, *El cor quiet y Nabí*. He stood out as a translator of Dickens, Shakespeare, Mark Twain, Arnold Bennett, Musset, Lafontaine, Defoe and Lewis Carroll, amongst others. See Moreno Guil, Rosario Ortega Ruiz, Eva MaVicente Galán, Joaquín Rodrigo y el Lied: Las Canciones de 1934 a 1938," 98. Gerardo Diego (1896/1987) is considered one of the most leading figures of the Generation 27, in which he grouped together for the first time a well-known anthology and lead the rediscovery of Góngora. A Music and Literature professor. After a brief stay in Paris, he showed his permeability to avant-garde trends such as creationism and ultraism movements. In 1925, he obtained the Literature National Award and in 1980 the Cervantes Award. Represented the ideal 27 in alternating his skill on traditional poetry and avant-garde. See Moreno Guil, Rosario Ortega Ruiz, Eva MaVicente Galán, Joaquín Rodrigo y el Lied: Las Canciones de 1934 a 1938," 98.

beautiful detail at the end of this verse works vocally for the singer, as the phonetic aspect of the poetry allows the singer to lyrically express the significance of the verse.

In several parts of the ascending melody of the vocal line, some of which also include a *ritardando*, Rodrigo sets specific combinations of words in a manner that expands the singer's ability to sing through with vigorous intensity. This musical setting gives these phrases a vivid, resonant character and thus elevates the meaning of the poetry. We observe an example of this aesthetic combination in the third verse: “Per una flor de romaní l’amor daría” (“For a tender April flower, I would lose my love”) “Per una flor de romaní l’amor daría l’amor doní” (“For a tender April flower, my love I lost”). In the first section of the third verse of “Flor de romaní” the melody ascension allows the singer, through this expansion of notes and words, to sing through expressively. Rodrigo then uses the same format of elongated textual singing by adding the word “doní” in the second part of the third verse; “Per una flor de romaní l’amor daría l’amor doní.” There is much room for vocal aesthetic in this song, as the interpretation could be many and it lies in the way Rodrigo combines the musicality and textual meaning, always aiming to unify the singer and the accompaniment consistently.

The accompaniment creates a guitar-like effect, through the use of *rasgueado* form, polyphonic texture, and melodic doubling. Rodrigo understands perfectly how to shape the musical character of this piece, maximizing poetic expressivity. Francisco Tello remarks, “He has sensed that not only he should express its aspirations but also its spirit. Moreover, he has observed the insertion of these modern type verses in a Catalan tradition. This is why he has chosen the path of a simple and intimate song associated to its musical environment.”<sup>103</sup>

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<sup>103</sup> Francisco J. Tello, “La Estética de la Música Vocal de Joaquín Rodrigo: Catorce Canciones para Canto y Piano,” 101.

## “Fino cristal”

“Fino cristal” (“Fine crystal”) was composed in 1935 with text by the Uruguayan poet Carlos Rodríguez Pinto and dedicated to Conchita Badía. The text sources from the collection of poetry *El niño de cristal* (“The crystal child”) structured in a *seguidilla* form, and allows the malleability of its sung-like texture.<sup>104</sup> The song compares the “fine crystal” to a child. It can be sensed in the beautiful composition, with its aesthetic of utmost delicacy, how Rodrigo brings to life in the text the purity, the heavenly, the crystal color and light of joy that the child signifies through the metaphor of the fine crystal. The poetry is not as wordy, designed in *lied* form, and through its simplicity creates a structure that allows a text filled with descriptive color, symmetry, and depth of meaning. The poetry compares the delicacy and fragility of the child to a world of constant ephemeral and everyday events in life, such as: “Redondo el sol” (“Round sun”), “Nubes blancas” (“White clouds”) and “Palomitas del aire” (“Little doves flying”). Just as the poet reflects in his shared experiences of life through the “Fine crystal,” so does Rodrigo in the way that he uses his significance of these life experiences and brings light throughout the melodic, harmonic aspect creating a present, vivid imagery of soul in the poetry.

The accompaniment has a *ritornello* aspect, allowed by the form of the text, and includes well supported harmonies that are clearly integrated with the poetry. In terms of the harmonic aspect, Rodrigo uses its minor/major tonality and the resonant quality of the melody give the piece a semiotic function musically and textually.

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<sup>104</sup> Carlos Rodríguez Pinto was raised in Argentina and during the period between wars (1927/1937) in Sorbonne of Paris. His devotion to art and literature influenced his poetry with utmost care, which focused in fine art and musically worded in so much its symbolic making, sometimes mirroring that of Góngora. In spite of his extensive works, he is unjustly one of our poets less read. It is important to note his work *las veinte octavas reales de Canto de amor* (1946). See Moreno Guil, Rosario Ortega Ruiz, Eva M<sup>a</sup>Vicente Galán, Joaquín Rodrigo y el Lied: Las Canciones de 1934 a 1938,” 101.

To understand this piece in depth, it's crucial to recognize how Rodrigo paints a beautiful scenario in the way he uses the semiotic function intertwined between text and melody throughout. The accompaniment supports the melody well, highlighting rhythmic color and upholding tonality. In the first verse, where it reads, “Palomitas del aire vienen y van” (“Little doves flying that come and go”), the effect of the movement of the doves coming and going is felt through the accented swirl of the repeated accompaniment pattern. In the second verse, on the text, “Redondo el sol redondo, bajo el pinar, ligero el viento negro corre detrás” (“Round is the sun under the pines, light is the dark pursuit of the wind that runs behind”), Rodrigo uses F sharp major to evoke the image of the “Round sun”, then D major and finally in B minor support the image of the dark wind running behind the pines. Finally in the third verse on the text, “Ay que ay, de mi niño sobre la mar, en las nubes blancas, fino cristal” (“Oh my child there on the sea, on the white clouds, oh fine crystal”), a modulation to G sharp major happens as the vocalist ponders on “sobre la mar” (“There on the sea”), then to B flat major as it reflects on the “White clouds” and then returning tonic to F sharp major as the song comes to an end.

Rodrigo’s beautiful texture of this piece can be understood in its essence as M<sup>a</sup> Dolores Moreno reflects, “In sum, Rodrigo elicits the beautiful resonant and visual quality of the poetry, translating its candid musical character through dynamics and rhythm, reflecting the dimension of the sensorial and ethereal essence of the words through its tonal diversity.”<sup>105</sup>

“Por mayo era, por mayo”

“Por mayo era, por mayo” (“It was may, it was in may”) was composed in 1950 and is a *romancillo* deriving from the *romance* song type, with an anonymous poet, dedicated to

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<sup>105</sup> M<sup>a</sup> Dolores Moreno Guil, Rosario Ortega Ruiz, Eva M<sup>a</sup> Vicente Galán, Joaquín Rodrigo y el Lied: Las Canciones de 1934 a 1938,” 101.

Consuelo Rubio. The text has a bittersweet theme to it, in that the topic of nature is spoken of in its relationship with the poet and how an event of everyday life kills that amorous relationship between nature and poet. The text is sweet in hearing how the poet admires nature and its enjoyment of it through words such as, “Trigos encallan” (“Wheat ripens”), “Campos en flor” (“Fields blooming”), “Canta la calandria” (“Calandra lark sings”) and the “ruiseñor” (“nightingale”). The poetry turns dark-toned and bitter when this enjoyment of nature is thwarted by the archer killing a bird and therefore killing the poet’s joy in nature, as described in, “Triste cuitado” (“Wretched me”), “prisión” (“prison”) and “Matómela un balletero” (“An archer killed it”). The poet describes the relationship shown in nature, that develops into love enthrallment of its actors, and the poet using this medium revealing through nature its intimate feelings, especially the one of solitude through, “Que vivo en esta prisión” (“That I live in this prison”). There is a melodious lyricism that the poet describes in its feelings of nature and through this relationship expresses the worth of freedom: “Que no sé cuándo es de día, ni cuándo las noches son, sino por una avecica, que me canta al albor”(“That I do not know when it’s daytime, neither nighttime, only through a bird that sings to me at daybreak”). This *romance* is truly beautiful, in that nature is fully expressed in its glorious beauty, an intertwined depth of meaning is described, and the lyricism of the text is ideal in its musical output.

Along with the essence of a renaissance *romance* and the medieval air, the accompaniment is filled with dotted *rasgueado* chord forms imitating a *vihuela*. The florid *rasgueado* chords in the accompaniment along with the lament quality of the vocal line exude the nostalgic tone throughout the piece, and different melismatic forms are created to portray different songs of birds mentioned in the text such as, “Calandria” (“Calandra lark”) and “ruiseñor” (“nightingale”). Rodrigo creates a musical language in relation to the culture of the

time and properly paints the poetry in its environment. He creates this musical language through the participation of the “avecica” (“bird”), the reflections of the prisoner and the outrage of the “balletero” (“archer”). Musically, from the opening of the song right before the vocals start, a major tonality is established then quickly turns into a minor tonality even though the poet recites the beginning speaking only about the beauty of nature and the relationship of its actors. It seems even though one expects to hear a major tonality when speaking about the beauty of nature, Rodrigo uses the same opportunity by quickly turning into the minor tonality to warn about the tragedy that ensues, and in it portrays the reality that happens in everyday life. Rodrigo clearly states in this opening of the piece and throughout, that ultimately solitude is what is felt, and through the poet’s experience, nature’s medium serves as a way of carrying it musically. It is clear then that through a well-supported musically fitting format and a textual painting of the piece, Rodrigo captured the true essence of a *romance*.

#### “Sobre el cupey”

“Sobre el cupey” (“On the branches of the cupey”) was composed in 1965 and dedicated to Maria Esther Robles.<sup>106</sup> The poetry is written by Luis Hernandez Aquino, a twentieth century writer.<sup>107</sup> The song is a Puerto Rican Christmas carol, *villancico* type and in *romance* form. This piece is fascinating to discuss because Rodrigo’s choice of composition and poetry shows the kind of multifaceted composer that he is. In it, he translates the spirit, the essence of the poetry, and the musical language of different periods of time and cultures. Rodrigo adequately renders the musical aspects of a culture and unifies it proportionally by exalting the significance of the poetry. This piece is like none other discussed so far and worth a closer analysis.

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<sup>106</sup> *Cupey*, is a white flower (cluisa rosea) that abounds all over Caribbean and native to that region.

<sup>107</sup> Luis Hernandez Aquino, born in Puerto Rico (1907-1988). A writer, academic and journalist, has dedicated his career to writing poetry, novels and essays. He wrote much modern Puerto Rican poetry; Anthology of poetry of Antonio Nicolás Blanco and Anthology of Poets of Lares amongst others.

The theme of this song centers around the Son of God and the Virgin Mary. More specifically about the Virgin Mary's love for her child and his cares. The Son of God is exalted in pure love and the Virgin Mary is basking in her maternal duties for her child. Rodrigo creates an environment and musical language that imitates the scenario of Mary caring for her son, with simplicity and purity of essence through the popular form of the *villancico*. Another important fact to note is the historical aspect of the *villancico* and how Rodrigo uses it well. The *villancico* tradition was brought by the Spaniards to America. In the Americas many of the traditional aspects of the *villancico* were practiced with some modifications, so Rodrigo not only assimilated the modified version of the *villancico* but also kept the essence of the Spanish origins in the piece. It is through the *villancico* form that Rodrigo can evoke the core belief of the story with such simplicity, yet with depth of meaning in this popular form.

In the accompaniment Rodrigo employs a Puerto Rican rhythm that is constant throughout, imitating a percussion instrument. Even though the accompaniment does not double the vocal line, the augmented thirds and fourths, with sevenths and tritone intervals throughout, provide a timbre that resonates perfectly by integrating the vocal line and the tender value of the story well. Since the accompaniment remains an octave higher than written throughout the entire piece, it has a lullaby-like, heavenly color and supports the events of the story well, especially highlighting the significance of the words: "Palomicas de oro en el chinar" ("Little golden doves on the groves"), "Quiebran el aire quieto con su cantar" ("Slice the still air with their singing"), "La Virgen tendiendo sobre el cupey" ("The Virgin Mary caring for the child on the branches of the cupey"), "Canta el coquí" ("The frog sings"), "Así canta la Virgen con voz de miel" ("The Virgin Mary sings with a honey toned voice"). Even though there is quite a bit of dissonance throughout the composition, there is solid cohesion with the melody. The rhythmic aspect of the

accompaniment serves as a backdrop of the nature of history enveloping this *villancico* tradition. The vocal line through this lyric folk rhythm evokes the feelings of the textual significance through a lullaby aesthetic. Indeed, Rodrigo has turned this folk type form of *villancico* and shaped it into a *lied* of its own.

## Chapter 4. An Evening of Spanish Art Song - Designing a Recital

### Preface

This chapter will present a list of suggested performance repertoire for overall male and female performers. My hope here is to inform the reader of the versatile choices they have for performance from different periods of Spanish history and level of expertise, and to provide an expansion of knowledge of the Spanish repertoire. My hope as well, is to inform the reader of how beautiful and unique each song presented is and to show the value that the composer has poured into his composition. This suggested list is not exhaustive; however, it provides a good starting point for further research of the value and performance skill of Spanish art song, which should be held in highest regard for study just like the German, French and Italian art song repertoire. The selected Spanish art songs will include translations as well as brief information regarding its theme, poet, overall description of the song, performance suggestions and recommendations for the pianist. In approaching songs of Spanish origin standard European Spanish (SES) pronunciation is recommended. Additionally, sources for the international phonetic alphabet (IPA) such as Nico Castel's book, *A Singer's Manual of Spanish Lyric Diction*, are an invaluable resource for every vocalist.

In approaching an extensive creative work, as in preparing a recital, a sound vocal preparation will equip the performer appropriately for the tasks of the songs presented. The appropriate vocal preparation should be researched carefully by every performer minutely and according to their targeted needs. It is understood that every performer has versatile needs, a unique approach, and a unique set of skills different from other performers. Therefore, it is imperative that the performer consults with their own vocal instructor or coach as to the best way to prepare for their own performance. In sum, my final goal here is to inform the reader how to

vocally prepare well for a performance with Spanish art song repertoire and present the inherent quality of these songs, the richness of color and flair they could add to any performance.

#### Selected Sample Recital Compositions

Composer: Julio Osma  
Poet: Ramón de Campoamor

##### *Cantares de mi tierra*

- a) Mas cerca de mi te siento
- b) Sueño o vele no hay respiro
- c) Que es matar me confieso el olvidarme
- d) ¡Ay, del ay! Cuan honda oh cielos será

Composer: Jesús Guridi  
Poet: Jesús Guridi

##### *Seis Canciones Castellanas*

- a) Allá arriba, en aquella montaña
- b) ¡Serenos!
- c) Llámale con el pañuelo
- d) No quiero tus avellanas
- e) ¡Como quieres que adivine!
- f) Mañanita de San Juan

Composer: Pablo Sorozábal  
Zarzuela: Madrileña Bonita from *La del manojito de rosas*

Composer: Jacinto Guerrero  
Zarzuela: Mi Aldea from *Los Gavilanes*

*Cantares de Mi Tierra*

Julio De Osma

This beautiful song cycle of four songs composed in the early twentieth century offers richness in color and multifaceted lyricism. A cycle not often sung, it is worth a place in the contemporary repertoire and suitable for the advanced male/female performer. The overall theme of the songs pertains to collections of songs, *Songs of my Spanish soil*. This particular set of songs is set on the poetry collection of *Doloras* by Ramón Campoamor. There are plenty of Spanish popular rhythms heard throughout and the songs present a vigorous dramatic aesthetic. Julio De Osma (1888-1938) was a composer originally born in Barcelona, Spain and became a Music Professor at Oakland, California. His father was an organist and Julio studied church music, piano and composition. He also founded a Music Conservatory in San Jose, Costa Rica.

Ramón de Campoamor (1817-1901) was a poet and epigrammatist who turned to literature having abandoned plans for a career in the Church and dabbled in medical studies. After two unremarkable early collections, he became famous with the publication in 1845 of *Doloras*- concise poems, mostly short, often dramatizing a universal truth with a faintly ironic close, as in “Los dos miedos” and “Las locas por amor” set by Turina. His reaction against the bombastic rhetoric of the Romantics influenced Bécquer. His longer philosophical poems are less successful. A very rich man, he held a number of Government posts, including the governorships of Alicante and Valencia.”<sup>108</sup>

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<sup>108</sup> Jacqueline Cockburn and Richard Stoke, *The Spanish Song Companion*, (Lanham, MD: Scarecrow Press, 2006), 240.

“¡Ay, del ay! Cuan honda oh cielos será”

The *ad libitum* prelude of this song commences with a dramatic feel in majestic color. The accented notes combined with the *tenuto* marks add to the suspense and intensity of meaning of this forerunner of a prelude. The introduction of this piece not only allows the singer to fully prepare for the entrance, but also it sets up the singer for a grandiose beginning. It is a grandiose beginning that is hard to miss, as it calls the listener to really hear its call ending on a *fermata*.

Osma surprises us when the entrance of the E major chord changes the mood of the prelude before the entrance of the vocal line. Once the E major chord commences, this turbulent arpeggiated chord progression in the accompaniment is heard throughout, perfectly imitating the *rasgueado* rhythms of the guitar. Furthermore, this turbulent section sets a backdrop of a feel of a bullfighting scene. The vocal line uses the form of the triplet happening in the accompaniment to express a sort of *cante jondo* feeling to provide heightening of the intensity of the words such as: “¡Ay del ay!” (“Woe is me!”), “Tumba mirando” (“As the tomb watches me”), “Seré arrojado” (“Where I will be thrown”). Additionally, the “stormy” triplets heard in the accompaniment enhance the “woe,” “tomb,” “thrown” felt in the vocal line. The accompaniment, intertwined with the vocal line, clearly communicates textual significance.

It is necessary that the singer carries excellent *legato* singing and artistry throughout the phrasing of the vocal line, in order to achieve the singing bloom needed for adequate tapering off the phrase and connecting to the significance of the text. It is recommended for the pianist to play with much dynamism and energy throughout, to highlight the Spanish flavor heard in the accompaniment and support the singer in the delivery of textual, ornamental significance. “¡Ay del ay!” elevates its intensity through the vocal line as it ascends a fourth higher from the original one. There is a play on words that happens between the beginning of the first and third

verse. Osma uses the significance of those texts to connect these two verses melodically, as if one is supporting the other. At the beginning of those verses, Osma repeats the same notes and melodic pattern: first verse -- “Cuan honda oh cielos será” (“How deep the heavens can be”), third verse- “Más cuando dentro miré” (“And how much more I saw”). Notice how the “Cuan honda” and “cuando” in its pronunciation are very similar, the “más” in the third verse denotes depth in a word as in “more of that”, “Más cuando” (“Much more”) which perfectly matches the significance of “Cuan honda” in the first verse in “how deep.” The third verse is the most impactful of all. It sums up the reflection of all said prior and Osma musically uses the ideal ending for it. The accompaniment on the third verse remains at a higher end throughout, and the ascending vocal line highlights words such as “ilusión” (“hope”), “Dios” (“God”), “hondo” (“depth”), as if melodically the higher aesthetic of the accompaniment and the vocal line are staring at the divine. Finally as the vocal line dissipates, the accompaniment enters, repeating a different version of the beginning theme from the prelude with a *lento* and *recitativo* end, “Sino hallo aquí una ilusión, y allí sola hallo el vacío, cuál es mas hondo Dios mio, mi tumba o mi corazón” (“If I can’t find hope here, and only emptiness in that hope, what is more profound dear God, my tomb or my heart”).

“¡Ay, del ay! Cuan honda oh cielos será”

Ay, del ay! Ay, del ay!  
Cuan honda oh cielos será  
dije mi tumba mirando  
que vá tragando tragando  
cuanto nació y nacerá.

Woe is me!  
How deep the heavens could be  
I said as watching my tomb  
That continues to swallow  
My birth and my doom.

Ay, del ay! Ay, del ay!  
Y huyendo del vil rincón  
donde al fin seré arrojado  
los ojos meti espantado  
dentro de mi corazón.

Woe is me!  
And fleeing from that evil corner  
Where I will be thrown  
My eyes I hid scared  
In the depths of my heart.

Ay, del ay! Ay, del ay!  
Más cuando dentro mire.  
Ay, del ay! Ay, del ay!  
Mis ojos en él no hallaron  
Ni un ser de los que me amaron,  
Ni un ser de los que yo amé.

Woe is me!  
Even more when I saw the depth.  
Woe is me!  
My eyes in the depth did not find  
A being that loved me,  
A being that I loved.

Ay, del ay! Ay, del ay!  
Ay, del ay! Ay, del ay!

Woe is me!  
Woe is me!

Si no hallo aqui una ilusión  
Y alli sola hallo el vacio,  
cual es más hondo Dios mio  
mi tumba o mi corazón?

If I do not find hope  
And in that hope only emptiness,  
What is more profound dear God  
My tomb or my heart?

Ay, del ay! Ay, del ay!

Woe is me!

*Seis canciones castellanas*

Jesús Guridi

Jesús Guridi (1886-1961) composer of *Seis canciones castellanas* was born in Vitoria, Basque region. Guridi came from a family of all musicians and studied piano at a very young age. He studied counterpoint with Vicent D'Indy in the Schola Cantorum in Paris and had profound admiration for Debussy's Impressionistic works. This twentieth century composer exercised a late Romantic idiom in his music, mostly known for orchestrated works, *zarzuelas* and song compositions. *Diez melodias vascas*, songs inspired by the folk flavor of the Basque region, is one of his orchestrated works. He wrote several songs in the Basque language, some not published, but possibly not sung as much because of the difficulty of the language. *Amaya*, an opera, is one of his finest works, including Impressionistic and Russian aesthetics.

His *Seis canciones castellanas*, with some of the songs being discussed briefly here, deserve a place in the modern repertoire. The overall theme of these songs encompasses pastoral scenes, bullfighting scenarios and passionate encounters. The beautiful folk poetry was created by Guridi himself. The collection of songs is suitable for the advanced performer since it offers quite a bit of challenges for the singer as well as for the pianist. There needs to be very precise collaboration between pianist and singer when working through this collection of songs as there are many diverse rhythmic, meter and melodic pattern changes throughout. Well known singers such as Maria Bayo, Victoria de los Ángeles and Teresa Berganza have sung his *Seis canciones castellanas*.

Furthermore *Seis canciones castellanas* contain multifaceted versatile aesthetic options, Suzanne Draayer remarks, “the songs feature rich palettes of color with lush chords, tone clusters, chromaticism, altered notes and modal harmonies.”<sup>109</sup>

“Allá arriba en aquella montaña”

This beautiful first song of the cycle starts with a brief introduction which does not prepare you for the section when the vocal line commences. With this introduction I add that when the vocal line commences, the accompaniment changes melodically and harmonically, even though the mood of the introduction does have a connection with the textual significance to the poetry. This brief introduction is serene, exuding a pensive mood ending in a C major chord. This introduction sets a backdrop for the scenery on the words where the vocal line starts: “Allá arriba en aquella montaña yo corté una caña y corté un clavel” (“Way up there in the mountain I cut a piece of cane and carnation”), which turns this beginning into a story form, being told from the memory of a young girl and her longing love for her ploughman.

Once the vocal line commences the accompaniment changes to an arpeggiated chordal accompaniment that tenderly supports the vocal line. Throughout the vocal line as the young girl tells the story of her longing for her ploughman a sort of flirtatious flare is heard and in combination with the accompaniment line her story becomes an enticing passionate call to lure the ploughman to see her. Evidence of this enticement is heard in the words: “Si vienes a verme, ven por el corral, sube por el naranjo que seguro vas” (“If you want to see me, come through the pen, you can surely climb the orange tree”). The word “labrador” (“ploughman”) is repeated often and in different contexts at times. From measures nine to fourteen the way the young girl calls the “labrador,” with a descending melody becomes a sort of a sultry calling that involves

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<sup>109</sup> Draayer, *Art Song Composers of Spain: An Encyclopedia*, 333

intimate feeling, and this is heard through the tenderness with which she expresses it. And indeed we see the goal of this sultry calling in: “Labrador, que mi amante lo es” (“Ploughman that my love he is”). The meter change in measure thirty-four accompanied with the harp-like accompaniment and quick arpeggiated form heightens the significance of her eagerness to see him, “Entra labrador, si vienes a verme” (“Come ploughman if you want to see me”). Because of the complexity of this piece, pianists as well as singers should collaborate in delivering the sensitivity of the accompaniment with the textual significance of the vocal line. For instance in the B section, harplike arpeggiated chords are heard in the accompaniment that delicately support the singer. The singer should pay attention to the declamatory, sensitive aspect of the vocal line in order for the pianist to express the sensitivity of the textual significance that the singer is conveying.

“Allá arriba en aquella montaña”

Allá arriba, en aquella montaña,	Up there in that mountain
yo corté una caña, yo corté un clavel	I cut a piece of cane, a piece of carnation
Labrador ha de ser, labrador,	it must be the ploughman,
que mi amante lo es.	that my lover is he.
No le quiero molinero	I don't want a mill owner
que me da con el maquilandero.	Because he hits me with the corn measurer.
Yo le quiero labrador	I want you ploughman
que coja las mulas y se vaya a arar	To take the mules and plough
y a la medianoche me venga a rondar.	And at midnight come pursue me.

Entra labrador si vienes a verme	Come ploughman if you come to see me
Si vienes a verme ven por el corral,	If you come to see me come through the pen,
sube por el naranjo, que seguro vas	You can surely climb the orange tree
Entra Labrador, si vienes a verme.	Come ploughman, if you plan to see me.

“No quiero tus avellanas”

The prelude of this song starts with a very somber, pensive, almost meditative feel marked by its *calmo* and *misterioso* aesthetic. This introduction goes well with the significance of the overall text since it refers to the empty promises of a loved one, “Porque me han salido vanas las palabras que me diste” (“Because your words have been in vain”). The changing meters from 2/4 to 7/8 present an interesting aspect between these sung portions. The 7/8 meter portions, although sung, have a recitative aspect to them, as if allowing the space to tell the story of the heartbreak. Then this 7/8 meter portion ends with a measure of 2/4. The meter portion of 2/4 allows elongated singing on specific words, almost as if the poet is telling us that the words marked under this 2/4 tempo should be taken to heart. In the phrase; “Como eran palabras de amor se las llevo la corriente de las cristalinas aguas” (“Because they were words of love, the mainstream of water took them with it from the crystalline water”), the word “corriente” (“current”) is repeated several times through the sung sections and is the key word ending with the 2/4 meter after the 7/8 meter portion. As the word “corriente” is sung through this 2/4 portion, it connects with the loss of the love of the empty words that the “Aguas cristalinas” (“Crystalline waters”) took with it its truth. The way that Guridi paints this text through the independent melodies in the vocal line and accompaniment, along with the accompanying meter changes noted above, exalts the depth of this piece to another level worth a crucial analysis.

This piece is extremely lovely, full of lyricism and the *legato*, *dolce*, and *espressivo semplice* color throughout, allowing a singer with excellent breath management to taper off beautifully, thus connecting to the disappointment of the lover's empty promises. The haunting, mysterious aspect of the accompaniment must be felt minutely by the pianist in order to support the singer in its somber significance of the text.

“No quiero tus avellanas”

No quiero tus avellanas,	I don't want your hazelnuts,
tampoco tus alhelíes,	Neither your wallflowers,
porque me han salido vanas	Because it has been in vain
las palabras que me diste.	The words that you gave me.
Las palabras que me diste yendo	The words you gave went
por agua a la fuente,	Through water to the fountain,
como eran palabras de amor	Because they were words of love
se las llevó la corriente.	The current took them.
Se las llevó la corriente	The current took them
de las cristalinas aguas	From the crystalline water
hasta llegar a la fuente	Until they arrived at the fountain
donde me diste palabra,	Where you gave me your word,
Donde me diste palabra	Where you gave me your word
de ser mía hasta la muerte.	To be mine until death do us part.

## “Mañanita de San Juan”

The sixth song of the cycle “Mañanita de San Juan” (“Morning of San Juan”), paints beautiful pastoral scenery, calling on a young girl to enjoy morning darkness and the beauty of nature as everything awakens from the previous night. This piece is filled with a gentle, tender touch, especially in its *molto tranquillo* introduction. Although the vocal and piano accompaniment have two different melodies, the undulating chords and the changing structural patterns through the A and B sections of the piano accompaniment gently supports the vocal line, especially when different words referring to nature are mentioned throughout the poetry: “mañanita” (“morning”), “hierbabuena” (“mint”), “Paloma blanca” (“White dove”), “Enramada” (“Entwined branches”), “Noche serena” (“Still night”) and “Profundo del mar” (“Depth of the sea”).

The changing meters from 6/4 to 9/4 allow lyric, *legato* singing throughout and with it a touch on the awakening aspect to which the words alter the singer. The section of the piece that refers to the dove --“Aquella paloma blanca que pica en el arcipiés, que por donde la cogería, que por donde la cogeré; si la cojo por el pico, se me escapa por los pies” (“That white dove that pecks among the leaves, how can I grab it, how will I catch it, if I take it from its beak, it will escape through its feet”) -- is filled with a hurried chordal feeling in the piano accompaniment. The ascending, sustained vocal line exalts the significance in the poetry -- perhaps the dove in the sky and the stress of catching it before it flies out of reach. Finally, in the last verse the A section, with its major sixths pattern, returns even more serenely, matching the scenery that the words call the composer to heed: “Coge niña la enramada, que la noche está serena, y la música resuena en lo profundo del mar” (“Take then, sweet girl the entwined branches, that the night is till and the music hums in the depth of the sea”). The *molto tranquillo* of the accompaniment

should carry a *dolce* aesthetic by the pianist throughout the piece, in order to support the elongated and sustained phrases that the performer expresses to heighten the lyricism of the text.

“Mañanita de San Juan”

Mañanita de San Juan,  
levántate tempranito  
y en la ventana verás  
de hierbabuena un poquito.

Morning of San Juan,  
Wake up early  
And in the windowsill you will see  
A little bit of mint leaves.

Aquella paloma blanca  
que pica en el arcipiés,  
que por dónde la cogería,  
que por dónde la cogeré;  
si la cojo por el pico  
se me escapa por los pies.

That white dove  
That pecks among the leaves,  
How will I grab it,  
How can I catch it;  
If I take it from its beak  
It escapes from its feet.

Coge niña la enramada,  
que la noche está serena,  
y la música resuena  
en lo profundo del mar.

Take then sweet girl the entwined branches  
That the night is still,  
And the music hums  
In the depth of the sea.

“Madrileña bonita”

Pablo Sorozábal

“Madrileña bonita” (“The beautiful woman from Madrid”) is a piece from Pablo Sorozábal’s zarzuela *La del manojo de rosas* (1934) (*The girl with the bunch of roses*). This zarzuela aria makes a phenomenal selection for a recital performance. It is exciting with its vigorous, yet passionate aesthetic. With its exciting introduction full of suspense, “Madrileña bonita” is a call for passionate love, a call for the florist’s reflection of the deep love that the mechanic feels for her. The sustained aspects and the florid structures of the vocal line add to the suspense and the energy behind the call of passion. The pianist should express the vibrancy of the Spanish flavor aesthetic in the accompaniment in order to establish the fervor needed for the singer to express the dynamism and allurements of the vocal line. In the section of the piece when the mechanic speaks of the beauty of the florist, a dance-like rhythm commences which is lovely, lyrical, and filled with tenderness as he describes the intense love he feels for her. The music, composed by Pablo Sorozábal (1897-1988), offers a contemporary selection for the modern repertoire. In this score with a highly melodic aesthetic, Sorozábal paints a picture of modern life in Spain. *La del manojo de rosas*, a zarzuela in two acts, is filled with social satire, comedy, *romanzas*, and the emotional nostalgia so characteristic of a zarzuela form.

Pablo Sorozábal was born in Madrid and studied violin and composition in the same city. He is well known for his operetta *Katiuska* (1931), which enjoyed great success. As Andrew Lamb remarked of Pablo Sorozábal, “With Federico Moreno Torroba he was one of the last major exponents of the zarzuela, bringing to it technical refinement and a distinctive grasp of regional styles.”<sup>110</sup> The libretto was a collaboration of Francisco Ramos de Castro and Anselmo

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<sup>110</sup> See Andrew Lamb, “Sorozábal (Mariezcurrera), Pablo” *Grove Music Online*, (2001).

Cuadrado Carreño who, in their writings, focused on portraying the lives and events of ordinary people in modern Madrid.

“Madrileña bonita”

No, no me importa que con otro  
De mi lado te alejes;  
Yo te aseguro que muy pronto  
De ese amor te arrepientes.

No, I don't care that with other  
From my side you stray far;  
I assure you that soon  
From that love you will regret.

No, no me importa que te vayas;  
Porque habrás de volver;  
Tú ya no puedes, por despecho,  
Olvidar nuestro querer.

No, I don't care that you leave;  
Because you will find a reason to return;  
You are not able, because of spite,  
Forgetting our love.

Tranquilo te espero,  
Niña del alma,  
Que hasta cuando me humillas  
Me das esperanza.

Calmly, I wait for you,  
Girl of my soul,  
Even if you humiliate me  
You give me hope.

Madrileña bonita,  
Que me has prendido  
En el vuelo garboso  
De tu vestido;  
Aunque me dejes,  
Los ojos de tu cara  
Dicen que vuelves.

Beautiful Madrid girl,  
That you have set  
In the jaunty flight  
Of your dress;  
Even if you leave me,  
The eyes of your face  
Tell me you will return.

Madrileña bonita,  
Luz de verbena,  
Eres como un ramito

Beautiful Madrid girl,  
Light of the verbena,  
You are like a small branch

De hierbabuena  
Tiene tu aroma.

Of Mint  
That has your scent.

Perfume de la Virgen  
De la Paloma  
Eres luz y alegría  
De mi querer.

Perfume of the Virgin  
Of the dove  
You are light and joy  
Of my love.

Madrileña bonita,  
¡tú has de volver!  
¡tú has de volver!

Beautiful Madrid girl  
You have to return!  
You have to return!

“Mi aldea”

*Los gavilanes*

“Mi aldea” (“My town”) is a piece from the *zarzuela Los gavilanes* (1923) (*The sparrowhawks*), composed by Jacinto Guerrero (1895-1951). “Mi aldea” carries tremendous presence on stage, with its initial sustained structure filled with a gentle melody that becomes a sort of call to listen that suits ideally the words that follow: “Mi aldea, ¡cuánto el alma se recrea al volverte a contemplar, mis lares!” (“My town, how much my soul enjoys to gaze at you once more, my home!”). The pianist should heed to the majestic entrance of this piece with grandeur in order for the singer to feel the “calling” declamatory aspect that the vocal line possesses. Together, the pianist and singer must communicate the *romanza* aesthetic throughout, so that the pianist can melodically express the lyricism needed in the text delivery of the singer. With its repeated elongated and sustained vocal patterns and the storytelling aspect of the aria, the nostalgia is felt when Juan (villager) sings about how much he missed being home and now after a long period of work returns to the place he once called home.

With music by Jacinto Guerrero and a libretto by José Ramos Martín, *Los gavilanes* is a three-act *zarzuela* filled with rich lyricism, pastel characterization, and beautiful *romanzas*. The overall theme of the composition centers on Juan who had left his village in search of fortune and his misfortune of love. Guerrero was a Spanish composer born in Madrid. He studied at the Madrid Conservatory with Conrado del Campo and became the conductor of the orchestra of the Teatro Apolo. Guerrero wrote religious works but became most popular for his compositions of popular repertoire. His best known work, *Los gavilanes*, has been the most commonly performed *zarzuela*. Another important *zarzuela* that brought him much success was *Himno a Toledo*. As Andrew Lamb comments, Guerrero’s “broad, rich melodies have kept him to the fore among 20th-century *zarzuela* composers.”<sup>111</sup> Furthermore, Lamb adds, “*Los gavilanes* remains one of the most frequently performed *zarzuelas*. Highlights of its richly tuneful score include Juan’s greeting to his native village (“Mi aldea!”) and Gustavo’s contemplation of the red rose with which he expresses his love for Rosaura (“Flor roja”).”<sup>112</sup>

“Mi aldea”

Mi aldea! ¡Cuánto el alma se recrea	My town! How much my soul enjoys
al volverte a contemplar, mis lares!	To gaze at you, once my home!
Después de cruzar los mares,	After crossing seas,
otra vez vuelvo a mirar.	¡Ah! Again, I see you. Oh!
Pensando en tí noche y día,	Thinking of you night and day,
aldea de mis amores,	Town of my love,

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<sup>111</sup> Andrew Lamb, “Guerrero (Y Torres), Jacinto.” *Grove Music Online*.

<sup>112</sup> Andrew Lamb, “Gavilanes, Los.” *Grove Music Online*.

mi esperanza renacía,  
se aliviaban mis dolores  
Pensando en tí, mar sereno,  
pensando en tí, bello cielo,  
era más dulce mi pena  
y menor mi desconsuelo.

Siempre en mi aldea pensaba,  
siempre ambicioné volver,  
y este momento soñaba  
de otra vez mi aldea ver.

No importa que el mozo fuerte vuelva viejo,  
si alegre el corazón salta en mi pecho;  
No importa mi lucha por ganar el oro,  
si al cabo hoy vuelvo rico y poderoso.  
No importa lo que tuve que penar;  
lo que importa es que ya vuelvo  
para no marchar jamás.

My hope awakened,  
My pain soothed  
Thinking of you, the serene sea,  
Thinking of you, beautiful sky,  
You are my sweet sorrow  
And less my grief.

Always thought of you my town,  
Always desired in returning,  
And I dreamed of this moment  
To see you again.

It doesn't matter that the lad turns old,  
If joy leaps in my breast;  
It doesn't matter my fight in winning gold,  
If at the end I become rich and powerful.  
It doesn't matter what I had to endure;  
What matters is that I returned  
To never leave again.

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