

Recent Researches in Spanish Music 1800 to the Present

Walter Aaron Clark

El Pacto de Fausto. Estudio lingüístico-documental de los lieder ingleses de Albéniz sobre poemas de Francis Money-Coutts. By MARTA FALCES SIERRA. *Presentación* by FERNANDO VALVERDE and NEIL D. McLAREN. *Prologo* by JACINTO TORRES MULAS (Granada: Universidad de Granada, 1993. 247 pp., incl. 5 appendices and 49 pp. of music)

Marta Falces Sierra finished a Ph.D. in philology at the University of Granada, where she now teaches, and that institution has published her dissertation on Albéniz's songs written to texts of his friend and patron Francis Money-Coutts.¹ All biographers have characterized the relationship between Coutts and Albéniz as a "pact of Faust," in which the impecunious Spaniard sold his services as a composer to a wealthy English poet in exchange for a guaranteed income. Coutts's taste in lyrics and subject matter was out of sympathy with Albéniz's

Mediterranean temperament, and the resulting strain on his creative powers resulted in wasted effort and a premature demise. At least that is the way the story has always been told. Falces helps set the record straight. Though their collaboration produced three completed operas, *Henry Clifford* (1895), *Pepita Jiménez* (1896), and *Merlin* (1902), Falces sheds valuable light on the most obscure corner of Albéniz's oeuvre, his songs to poems of Coutts.

Falces first traces the treatment given to the songs by Albéniz's chief biographers—Collet, Deledicque, Laplane, Gauthier²—and exposes the inadequacies of these accounts in terms of amount and accuracy of coverage. Errors often arose from editorial carelessness in the translation of French texts into Spanish. The Spanish translation of Collet's biography, for instance, refers to Albéniz's librettist as *Ferdinand Money-Coutts*. Inconsistencies in the chronology and grouping of the various songs have plagued

¹ Falces first presented her research at the Tercero Congreso Nacional de la Sociedad Española de Musicología in Granada, May 24–27, 1990. See Marta Falces Sierra, "Albéniz en Inglaterra, una etapa oscura," *Revista de Musicología* 14, nos. 1–2 (1991), 214–219. Also in these proceedings are Walter Aaron Clark, "Albéniz en Leipzig y Bruselas: Nuevas luces sobre una vieja historia," 213–218, and Jacinto Torres Mulas, "La producción escénica de Isaac Albéniz," 167–212. Mention must also be made of the following publications (ed. Enrique Franco) by the Fundación Isaac Albéniz in Madrid: *Imágenes de Isaac Albéniz*, 1988; *Albéniz y su tiempo*, 1990; Isaac Albéniz, *Impresiones y diarios de viaje*, 1990.

² Henri Collet, *Albéniz et Granados* (Paris: Librairie Félix Alcan, 1926; revised edition published Paris: Éditions Le Bon Plaisir, 1948); *Albéniz y Granados*, trans. by P. E. F. Labrousse (Buenos Aires: Tor-S.R.L., 1948). Michel Raux Deledicque, *Albéniz, su vida inquieta y ardorosa* (Buenos Aires: Ediciones Peuser, 1950). Gabriel Laplane, *Albéniz, sa vie, son oeuvre*, preface by Francis Poulenc (Geneva: Éditions du Milieu du Monde, 1956); *Albéniz: vida y obra de un músico genial*, trans. from French to Spanish by Bernabé Herrero and Alberto de Michelena (Paris: Editorial Noguer, 1958). André Gauthier, *Albéniz*, trans. by Felipe Ximénez de Sandoval (Madrid: Espasa-Calpe, 1978).



all accounts, and these mistakes have been perpetuated by the slavish dependence of each biographer on the work of his predecessors.

Falces presents a useful summary of Albéniz's activities in London 1890–1893, relying heavily on George Bernard Shaw's reviews of Albéniz's performances and stage works.³ Albéniz's piano playing made a tremendous impression on London audiences, but he also composed and directed operettas at the Prince of Wales's and Lyric Theatres, venues in which Coutts had financial interests. His growing friendship with Coutts resulted in an actual contract for artistic collaboration in 1893, and Falces discusses in admirable detail the precise nature of their personal and professional relationship, dispelling the myth of Albéniz's desperate financial straits and reluctant slavery to Coutts's every artistic whim.⁴ Her discussion includes a brief biography of Coutts and a summary of his accomplishments as a poet. She demonstrates convincingly that he was not the dilettante other commentators have made him out to be.

Her comparative study of textual sources is illuminating, and reveals that there are only minor differences between the published poetic texts and those set to music. Twelve extant songs composed by Albéniz to texts of Coutts receive treatment: The collection *To Nellie* ("Home," "Counsel," "May Day Song," "To Nellie," "A Song of Consolation," and "A Song"), composed in 1896 (pub. 1896?); *The Gifts of the Gods* (pub. 1897); *The Caterpillar* (pub. post. 1913); *Quatre Mélodies* ("In Sickness and Health," "Paradise Regained," "The Retreat," "Amor, Summa Injuria") (pub. in French and English 1909). An additional collection of six songs has evidently been lost.⁵ Falces makes a useful contribution by clarifying dates of composition and publica-

tion; for instance, she establishes that *The Gifts of the Gods* and *The Caterpillar*, though listed by Tomás Marco as an unpublished cycle,⁶ are two separate works composed and published at different times.

Falces's most valuable chapter assesses the structure of Coutts's poetry and its relationship to Albéniz's musical settings. Albéniz possessed a sensitive feel for the stresses and inflections of English, and his use of accent, register, and duration to highlight these is remarkable. Although Coutts's poetry is readily broken down into regular schemes of rhyme and meter, Albéniz's musical phrasing provides refreshing contrast by artful combinations of lines of text. He displays, however, a characteristic love of simple part forms, usually ABA. Though the songs do not have the Spanish flavor of Albéniz's better-known piano works, they are finely crafted and offer considerable technical challenges to the accompanist. Their careful attention to declamation and strong modal coloring will, in fact, remind listeners of the contemporary French *mélodie*, and certainly should find their way on to recital programs. Falces's book concludes with reproductions of all the songs as well as of the 1893 contract between Coutts and Albéniz. This enhances its value to performers as well as to scholars.⁷

Albéniz, Money-Coutts and "La Parenthèse londonienne." By CLIFFORD BEVAN. (Ph.D. dissertation, University of London, 1994. 296 pp., incl. 83 musical exx., 1 illus., 8 tables, 4 appendices)

Clifford Bevan has also devoted his dissertation to the Albéniz-Coutts topic, but with a greater emphasis on Albéniz's career in London and a focus not on the songs but rather on the three operas Albéniz composed to libretti by Coutts. The dissertation was written under the supervision of the eminent scholar Jack Sage. Bevan begins by fleshing out the London period, revealing heretofore unknown details about the places Albéniz lived and worked and about his professional associates. For instance, we learn of Henry Lowenfeld, Albéniz's manager, that

⁶ *The New Grove Dictionary of Music and Musicians* (1980), s.v. "Isaac Albéniz."

⁷ The insightful prologue by Jacinto Torres Mulas also appears under the title "Isaac Albéniz en los infiernos" in *Scherzo*, no. 80 (December 1993), 150–153.

³ Taken from D. H. Laurence, ed., *Bernard Shaw's Music: The complete musical criticism of Bernard Shaw (1876–1950)*, 3 vols. (London: The Bodley Head, 1981).

⁴ See also Walter Aaron Clark, "Isaac Albéniz's Faustian Pact: A Study in Patronage," *The Musical Quarterly* 26, no. 4 (Dec. 1992): 465–487.

⁵ In fact, two of these songs are extant: 2. "Will you be mine?" and 3. "Separated" (MSS in the library of the Orfeo Català). However, Falces treats only the textual sources, not the songs. Coutts supplied the text for yet another song, *Art thou gone for ever, Elaine?* (1906), which she does not mention. For a discussion of all of Albéniz's songs, see José María Llorens Cisteró, "El 'Lied' en la obra musical de Isaac Albéniz," *Anuario musical* 15 (1960), 123–140.



he "was of Polish origins and a man of many parts. Described by his sometime employee, the actor and playwright C. H. Brookfield, as 'sharp,' and summed-up by W. MacQueen-Pope as 'in his seventh heaven in business deals. . . . He would always beat you and still keep within the bond.'" Bevan provides an overview of Albéniz's activities in the London theaters and his association with Coultts, who also receives a detailed portrait. Bevan gives a thorough summary of Coultts's poetic style and places it in the context of his time, offering the following assessment:

[Coultts's] obsession with times past seems to have caused the regular appearance of archaic words and constructions in his writing. . . . Possibly Money-Coultts saw himself adopting the conscious archaism of Edmund Spenser, but he demonstrates far less artistry and style.

The dissertation then progresses to a treatment of the subjects, performances, and reception of the three operas in question: *Henry Clifford*, *Pepita Jiménez*,⁸ and *Merlin* (part of a projected but unfinished trilogy entitled *King Arthur*, to be completed by *Launcelot* and *Guenevere*). *Henry Clifford* is set in England during the Wars of the Roses. It was completely unlike anything Albéniz had previously attempted, his earlier stage works consisting of zarzuelas and the successful operetta *The Magic Opal* (1893). In spite of a warm reception at the Liceo in Barcelona in 1895 (in Italian), it quickly passed into utter oblivion. *Pepita Jiménez* was the result of Albéniz's request for a libretto with a Spanish subject, in this case derived from the novel of the same title by Juan Valera (pub. 1874). For this work he wrote some of his finest music, and it alone has retained a place in the repertoire. After its premiere in Barcelona in 1896 (in Italian), it was produced in Prague (1897), Brussels (1905), Paris (1923), Barcelona (1926), and Madrid (1964). It is the only opera of Albéniz ever to be recorded.

There are two recordings of the opera. One is of the Sorozábal revision of 1964 and features Teresa Berganza in the title role (Columbia, SCE 931/2, 1967). However, a more recent recording of selections from the opera better represents Albéniz's original score (Harmonia Mundi, HMC 901537, 1995).

⁸See also Walter Aaron Clark, "Spanish Music with a Universal Accent": Isaac Albéniz's Opera *Pepita Jiménez*" (Ph.D. dissertation, University of California, Los Angeles, 1992).

Merlin was composed during the period 1898–1902 but was never produced during its authors' lifetimes. It has been performed only once since then, in Barcelona in 1950. Bevan skillfully explains the daunting difficulties Albéniz faced setting Coultts's poetry to music, studded as it is with archaic words and expressions. Albéniz was thoroughly familiar with Wagner's *Ring*, and strove to incorporate principles of *Leitmotiv* and *Sprachmelodie* into his work, with mixed results. His orchestration certainly achieved a degree of complexity unprecedented for him, revealing the benefit he derived from his studies with Paul Dukas (he moved to Paris in 1894 and retained a residence there until his death). Bevan's analysis of the operas is trenchant not only in his examination of formal and harmonic procedures, but in his treatment of the text and explanation of the emerging relationship between music and poetry. The analysis is richly supplemented with musical examples and comparative tables, such as those listing the stipulated vocal and instrumental forces, and the proportions of vocal and instrumental music in the operas. Appendix 1 includes lists of the published and/or performed works of Coultts, of Albéniz's stage works, and of manuscript sources for their works jointly produced. Appendix 2 gives plot summaries for their operas (including Act I of the incomplete *Launcelot* from the *King Arthur* trilogy). Appendix 3 is a discussion of Coultts's poetic cycle *The Romance of King Arthur* (1907), and a comparison of it with the opera libretti for the trilogy. The book concludes with a discussion of the 1964 revision of *Pepita Jiménez* by Pablo Sorozábal. Throughout the dissertation Bevan displays commendable perspicacity in his literary insights in particular, and his detailed research is beyond reproach.

Isaac Albéniz: Chronological List and Thematic Catalog of His Piano Works. By POLA BAYTELMAN. Detroit Studies in Music Bibliography, No. 72. (Warren, Mich., Harmonie Park Press, 1993. 124 pp., incl. 5 appendices, 6 illustrations, bibliography, and index of names and titles)

In his article on Albéniz in the *New Grove Dictionary of Music and Musicians* (1980 ed.), Tomás Marco lamented the absence of any systematic catalog of Albéniz's work. A valuable step in rectifying this situation has been taken by Pola Baytelman in



her thematic catalog of Albéniz's piano music. Prof. Baytelman (who hails from Chile and now teaches piano at Skidmore College in upstate New York) received her D.M.A. from the University of Texas, and this book is an elaboration of her doctoral thesis.¹⁰ It is also the first published monograph devoted to Albéniz in English. Given the popularity of his piano music, especially in guitar transcription, it is a long overdue resource that should be of particular value to pianists and guitarists seeking information about manuscript sources and chronology. (The eight pages of discography and a list of forty publishers of his music are sufficient evidence of the composer's continuing popularity.) The book commences with a quick overview of Spanish keyboard music in the century before the advent of Albéniz; thereafter, it presents a summary biography of the composer, utilizing the most recent research on a career that has been shrouded in contradictory accounts and outright mythology (some of it generated by Albéniz himself).¹¹ What her introduction makes clear is the remarkable evolution of Albéniz's style, from the insouciant charm of his early salon pieces to the daunting complexities of *Iberia*. Baytelman traces this evolution in some detail, citing passages from his early waltzes and etudes and showing their similarity to works by Chopin and Liszt. The addition of folkloric elements to his early manner, especially from Andalusian flamenco, resulted in Albéniz's distinctive middle-period style, heard in such collections as *Recuerdos de viaje* (1887). As a result of his lengthy residence in Paris (from 1894 to his death in 1909), his familiarity with Debussy and Ravel, and his association

with the Schola Cantorum, Albéniz's mature style achieved a high level of harmonic sophistication and textural complexity. The twelve "new impressions" of Albéniz's *Iberia* (1905–1908) stand as impressive testimony to his ability to absorb new ideas while maintaining a sense of his own musical integrity.

Attempts to catalog Albéniz's music have been frustrated by the capricious assignment of opus numbers by both composer and publisher. Many works have been lost, and several pieces exist under different titles in different collections. Albéniz himself had no idea how many pieces he had composed, and Baytelman states that her catalog is not complete and that "a complete list probably will never become available." But any lack of completeness is compensated for by admirable attention to detail. Each work is represented by a thematic incipit, date of composition, first extant edition, and a list of all other editions. Entries conclude with comments concerning optional titles, condition and location of the MS, and publication history. The catalog contains entries for fifty works, including multi-movement works (sonatas), suites, and individual works.

The catalog concludes with some useful appendices. Appendix A is a list of compositions allegedly written by Albéniz. (One of these, the *Marcha militar* of 1869, Albéniz's first published work, has since been located.) Appendix B is a chronological outline of Albéniz's life; C, a list of collections of piano works by Albéniz; D, a selected list of piano works graded by level of difficulty; and E, a discography. Bibliography and index complete the volume, which is handsomely prepared and organized in a way that facilitates finding information quickly. The many reproductions of title pages from original editions of Albéniz's music make perusing this catalog a pleasure as well as an education.

⁹An impending contribution to this area is Frances Barulich, "Isaac Albéniz: Biography and Thematic Index" (Ph.D. dissertation in progress, New York University). Although this dissertation is listed with a completion date of 1992 in the bibliography of Barulich's entry on Albéniz in the *New Grove Dictionary of Opera*, as of this writing it is not finished. Another inventory is Jacinto Torres Mulas's unpublished *Catálogo sistemático de las obras de Isaac Albéniz*. See also Antonio Iglesias, *Isaac Albéniz (su obra para piano)*, 2 vols. (Madrid: Editorial Alpuerto, 1987).

¹⁰Pola Baytelman Dobry, *The Piano Music of Isaac Albéniz* (D.M.A. thesis, University of Texas, Austin, 1990).

¹¹See Walter Aaron Clark, "Albéniz in Leipzig and Brussels: New Data from Conservatory Records," *Inter-American Music Review* 11, no. 1 (Fall–Winter, 1990), 113–117. See also the following forthcoming books by this author: *Isaac Albéniz: Portrait of a Romantic* (Oxford University Press) and *Isaac Albéniz: A Guide to Research* (Garland Publishing).

A Pedagogical and Analytical Study of "Granada" ("Serenata"), "Sevilla" ("Sevillanas"), "Asturias" ("Leyenda") and "Castilla" ("Seguidillas") from the Suite Española, Opus 47, by Isaac Albéniz. By MARIA B. SELLEK-HARRISON. (D.M.A. essay, University of Miami, 1992. 172 pp., incl. 61 musical exx., 6 diagrams, 3 appendices, bibliography)

The only U.S. dissertation written on Albéniz's piano music prior to 1990 was Paul Buck Mast's exhaustive study of the composer's masterpiece



Iberia.¹² Few works of Spanish composers after the Renaissance have received the careful attention to theoretical detail Mast devoted to Albéniz's *chef d'oeuvre*. The Quincentenary witnessed the appearance of another doctoral treatise on this portion of his output, Maria B. Sellek-Harrison's pedagogical and analytical study of four of the most popular works from Albéniz's *Suite Española*, Op. 47, the eight pieces of which were published between 1886 and 1897. The significance of her work is that it is among the first to take a critical look at Albéniz's pre-*Iberia* piano works, which, though popular with the general public, have been overlooked by scholars. Indeed, in his later career, Albéniz himself tended to deprecate these youthful efforts. But there is more to these works than their accessible character suggests, and Sellek-Harrison has made a noteworthy effort to explore their charm. The author begins with the customary summary of Albéniz's life. Here her work suffers from the unavailability of the most recent data, and she falls back on secondary sources—Collet, Laplane, Gauthier—that are rife with mistakes and contradictions. Although she occasionally alludes to inconsistencies in these sources, she was unable to investigate them further, and like so many biographers before, simply leaves them uncorrected.¹³ Chapter three discusses the contents of the suite, giving a good summary of chronology, manuscript sources, and first editions. Here she makes ample use of Baytelman's doctoral thesis. The succeeding four chapters treat in detail the works in question. Each chapter provides an analysis of the work, followed by pedagogical and per-

¹²Paul Buck Mast, "Style and Structure in 'Iberia' by Isaac Albéniz" (Ph.D. dissertation, University of Rochester, 1974). Another detailed doctoral study of *Iberia* was made by Jacqueline Kalfa, "Inspiration et écriture pianistique dans *Iberia* d'Isaac Albéniz" (Thèse de 3^e cycle de musicologie, Université de Paris-Sorbonne, 1980). Also worthy of mention is John Robert Redford's "The Application of Spanish Folk Music in the Piano Suite 'Iberia' by Isaac Albéniz" (D.M.A. document, University of Arizona, 1994). This treatise is far less substantial than the others reviewed here (only seventy-five pages in length) and reveals a heavy debt to Mast's work. But Redford elaborates somewhat on folkloric sources and includes useful citations from Spanish folksong collections.

¹³She makes commendable mention of one such contradiction. In reference to Laplane's report of Albéniz's putative studies in Paris with Marmontel at the tender age of six followed by three years of touring in northern Spain before moving to Madrid, she states in a footnote on page ten, "If in 1866 he studied in France and in 1868 moved to Madrid, this leaves only a period of two years for touring." [italics added]

formance considerations. Her method of analysis places the piece in the context of its regional designation and ferrets out any connection with musical folklore. This method is not always infallible, as the author observes that the famous "Asturias" reflects the "energy and dynamic characteristics of the folk music of this region. The contrasting sensuality of the copla . . . delves into modal usage, which is also an attribute of this native folk idiom" (p. 101). Actually, in spite of its title, "Asturias" exudes the fragrance of the south, and its grounding in flamenco song and dance is unmistakable.¹⁴ But this slip is an exception, and her analyses are thorough in their treatment of form, melodic structure, modality, and timbre. The pedagogical portion should be of extreme interest to students of this repertoire. "Asturias," for example, is notoriously difficult to play. The specificity of her recommendations regarding the troublesome leaps in the A section is illustrated by the following:

The fast, wide leaps in contrary motion found in measures 25–45 . . . demand not only physical preparation but psychological confidence if their execution is to be secure. Fortunately, because of the alternation between hands, each hand has almost an eight-note beat . . . to reach its destination. When working with the leaps, it is important to train the eyes as well as the fingers. The performer should always look ahead, guiding the hands, first to the left-hand octave, then to the right-hand chord, and finally to the center of the keyboard.¹⁵

She then supplies an exercise for improving this technique.

Her discussion is enhanced by no less than sixty-one musical examples and six diagrams. The essay

¹⁴The *Suite española* (Madrid: Zozaya, 1886) originally included only "Granada (Serenata)," "Sevilla (Sevillana)," "Cataluña (Curranda)," and "Cuba (Capricho)." "Cádiz (subtitled variously as Saeta, Canción, or Serenata)," "Asturias (Leyenda)," "Aragón (Fantasia)," and "Castilla (Seguidillas)" were added to this collection later on. According to Baytelman, *Isaac Albéniz: Thematic List and Chronological Catalog*, 43, on March 21, 1887 Albéniz assembled this suite to honor the Spanish queen. Though he listed the above eight titles, he included scores for only the four original numbers. The other pieces appear first in later collections, under other titles, and were inserted into this suite by the publishers Hofmeister (in 1911) and Unión Musical Española (in 1913), with their titles adjusted to reflect Albéniz's original list. Thus, the titles are not always relevant to the actual musical character of the piece. "Asturias" first appeared in *Chants d'Espagne* (Barcelona, 1892) under the less specific title "Prélude."

¹⁵The quote is on p. 117.



concludes with three appendices, which include a current discography of the complete suite as well as earlier discographies from the biographies by Deledicque and Laplane.

Enrique Granados: A Bio-Bibliography. By CAROL ANN HESS. (New York: Greenwood Press, 1991. 192 pp., incl. introduction, 2 appendices, index)

There is no less deserving victim of scholarly neglect than Enrique Granados. Fortunately, Carol Hess's bio-bibliography on the Catalan pianist and composer goes a long way toward redressing this injustice. The extent and detail of the bibliography and discography leave no doubt about Granados as an important figure in European art music, and her richly detailed biography—thirty pages in all—provides the only up-to-date and reliable such account in English.

Granados is often spoken of in the same breath as his close friend Albéniz. Unlike Albéniz, however, Granados spent only two years in Paris and did not travel as widely or as often as his peripatetic compatriot. Most of his career was spent in Barcelona, where he performed, taught piano, conducted, and composed for the piano and the stage. Barcelona has always been Spain's St. Petersburg, a window on the world, and boasts of having been historically more progressive culturally and intellectually than its rival Madrid. The latter half of the nineteenth century in Barcelona witnessed a magnificent efflorescence in architecture, painting, literature, and music known as the *Renaixança*, which was followed by *Moder-nisme*. Hess does an admirable job of placing Granados's career in this larger context. Granados played an important role in promoting the performance of symphonic and chamber works in Barcelona, founding the Society of Classical Concerts in 1900. He was also a founder of the Wagner Association in 1901, dedicated to promoting the study and performance of Wagner's works. At this same time he took an active interest in music pedagogy by establishing a music academy.

Although Granados is best remembered for his piano works with an Andalusian flavor, such as the twelve *Danzas españolas* (1892–1900), he was less fixated on that idiom than Albéniz and was more drawn to Central European models. This forms a curious irony in comparing the two artists. Albéniz

felt estranged from Spanish politics, religion, and the tastes of the Spanish public. He lived the life of an expatriate, periodically visiting Spain but declining to settle there. Yet he remained more powerfully drawn to the traditional music of Spain than did Granados, who felt no such estrangement and was content to reside in the land of his birth. Granados did make a significant contribution to Catalan musical nationalism,¹⁶ and his output includes a number of stage works in Catalan based on folk legends and medieval lore, which met with limited success in Barcelona and have not remained in the repertoire. His Spanish opera *María del Carmen* (1898) has disappeared altogether; his best known stage work remains *Goyescas* (1916).¹⁷

Hess's annotated bibliography (seventy-four pages) is noteworthy for its inclusion of many reviews from the foreign press of Granados's concerts and premieres of his works. Not many bio-bibliographies are so complete, and any aspiring biographer will find this a time-saving gold mine of information.¹⁸ The citation of secondary sources is thorough, and the annotations contain useful references to the biographical text, where appropriate.

The works list, containing 147 items, is conveniently laid out in alphabetical order and includes data on performing forces, date of composition and publication, and dedications, if any. There is also a selected list of arrangements of Granados's works made by others. This is necessarily brief, as the list of guitar arrangements alone would have filled several pages. The discography includes no fewer

¹⁶Granados's diary makes it clear that he was also a founder of the Orfeó Català, one of the most prominent symbols of Catalan musical nationalism, though credit for this usually goes to Amadeu Vives and Lluís Millet. For more on Granados's Catalan operas, see Mark Larrad, "The Catalan Theater Works of Enric Granados" (Ph.D. dissertation, University of Liverpool, 1991).

¹⁷Hess clarifies the disputed subject of the opera's critical reception. Though Spanish critics reported the premiere as a resounding success, the New York critics were, in fact, cool to the work. They deemed the libretto weak, and the lavish scenery made production of the opera prohibitively expensive. It closed after five performances.

¹⁸Why no one has undertaken a biography of Granados in English is partly explained by the fact that the family retained much of his archive, making access difficult. Now, however, virtually the entire archive, comprising over twenty boxes, has been placed in the care of the Museu de la Música in Barcelona and is available for consultation.



than 343 items, the vast majority of which are recordings of his piano works or arrangements thereof.

The book concludes with two appendices and an index. The first appendix is a listing of original works by Granados organized by their scoring. The second is a chronology of important historical events during his lifetime, one of which, the First World War, brought his life to a tragically early end.¹⁹

Las publicaciones periódicas musicales en España (1812-1990). Estudio crítico-bibliográfico. Repertorio general. By JACINTO TORRES MULAS. (Madrid: Instituto de Bibliografía Musical, 1991. 959 pp., incl. prologue, introduction, 3 appendices, 13 graphs, list of sources, bibliography)

Anyone who ventures into the history of Spanish music since 1800 will find a relative lack of reliable data in secondary sources and will sooner or later have to examine the numerous music journals and magazines that sprang up (and often quickly passed away) throughout Spain after the departure of Napoleon. There is a treasure of information waiting to be discovered here, but until now there has been no catalog of this literature, and ferreting out the titles required a tedious sifting through card catalogs in various libraries. One could never be certain how many titles were actually being published during a particular period, or get information about the contents and nature of the serials listed in the catalog. The musicologist Jacinto Torres Mulas (professor of musicology at the Escuela Superior de Canto in Madrid) has changed all this with his doctoral dissertation²⁰ on Spanish music periodicals of nearly two centuries, from 1812 to 1990, published by the Instituto de Bibliografía Musical in Madrid. In his introduction, Torres establishes the rationale for this survey and argues convincingly for the historical importance of music periodicals. Chapter one deals with the cultural and intellectual climate in which a substantial Spanish musical press was born in the nineteenth century. Many factors contributed to this

¹⁹Hess supports the theory that the British enticed the Germans into torpedoing Granados's ship, the *Sussex*, in order to draw the United States into the war. The German government was persuaded to pay an indemnity to the Granados orphans, and the German foreign minister issued an apology.

²⁰Facultad de Filología de la Universidad Complutense de Madrid, 1990.

growth, including the development of modern communications, increasing commercialization of music as a capitalist venture, and the reduction in illiteracy in Spain.²¹ His discussion of Romanticism in Spain and the state of musical life in the country during the nineteenth century provides one of the most insightful summations available, the sort of view one only gets after combing through the contemporary literature. For instance, while the year 1848 witnessed the composition of Schumann's *Album for the Young* and Marx's *Communist Manifesto*, in Spain a chief topic of discussion was Juan Mollberg's invention of an instrument he dubbed the *xilocordeón*. Torres traces the evolution of the musical press in Spain from the early nineteenth century to our own time, placing special emphasis on the decade of the 1980s. With the departure of fascism in Spain, there was a dramatic increase in the number of periodicals devoted to popular music, especially jazz and rock. These magazines, including so-called fanzines, are distinctive in their reliance on a visual element that appeals to people with little or no technical knowledge of music. (In Torres's view, magazines devoted to popular music often reflect a general coarsening of public taste.) The musical press of the future is bound to be affected not only by cultural trends but by rapidly evolving technology and the inevitable redefinition of what constitutes a periodical. In chapter two Torres presents a useful description of his methodology and his categorization of various kinds of periodicals up to the present time: those dealing with music in general, those directed toward a specific area of interest, and fanzines. The *repertorio general* forms the principal substance of the work and methodically lays out the various titles in alphabetical order, thus making the catalog very easy to use. Each entry lists the place and frequency of publication, the initial and final dates of publication, the number of issues, and the length and physical dimensions. Also provided is the language of publication and the address of the periodical's offices, as well as the names of the director(s) and editor(s). For instance, we learn that *La España artística* was published in Madrid and appeared weekly on the first, eighth, fifteenth, and

²¹Torres, 15, cites a study by Sánchez Agesta, *Historia del Constitucionalismo Español* (Madrid: IEP, 1974), 507, stating that in 1803 only 5.96% of the Spanish population was literate. By the end of the century, this figure had increased to 33.45%. It now stands at above 95%.



twenty-third days of the month. It came out in June 1888 and ceased publication on December 23, 1890, for a total of 123 numbers. Its editorial offices were located on Calle Pozas, 4; the director was Gabriel Merino, the editor, Enrique Zumel. There are altogether 1,009 such listings, covering journals devoted to every area of music, including flamenco, popular, folk, as well as classical. The charts and statistical analyses in the appendices reveal that though the majority of the periodicals were published in the two major cities, Madrid and Barcelona, there was a lively music culture in many other urban centers, both large and small. For example, in the decade 1810–1819, there was but one music journal in Spain. By 1900, there were twenty-seven: eight in Madrid, eleven in Barcelona, and eight in the rest of Spain. In 1989 there were no fewer than 342! Other graphs provide a breakdown of numbers for the provinces and major cities. The three indices of titles, directors, and editors, as well as a list of sources of documentation and an extensive bibliography, provide an indispensable resource for scholars working in this area.

Diario 1881–1888. By TOMÁS BRETÓN. Edited by JACINTO TORRES MULAS. (Madrid: Acento Editorial, 1995. 2 vols. 847 pp., incl. “estudio preliminar” [biographical introduction], epilogue, and index)

Tomás Bretón (1850–1923) is best remembered today for his many zarzuelas of the *género chico*, especially *La verbena de la paloma* (1894). Perhaps less celebrated but equally important in his production are several operas, such as *La Dolores* (1895), which represented the cutting edge of Spanish national opera in the last half of the nineteenth century. But Bretón’s impact and importance extended beyond his activities on the stage. In addition to promoting Spanish opera, he wrote choral music, symphonies, and chamber music, genres not widely cultivated in Spain at the time. Having moved from his native Salamanca to Madrid in 1865, he became active as a conductor in the capital. He directed the Teatro del Circo, later known as the Unión Artístico-Musical, and eventually assumed leadership of the Sociedad de Conciertos, the city’s leading orchestral society. In this capacity he worked actively to promote wider familiarity with orchestral music, not only by exposing the public to the standard Ger-

manic repertoire but by premiering works by young Spanish composers.

Thus, the utter dearth of scholarship on this dynamic musician constitutes one of the most egregious lacunae in the annals of nineteenth-century Spanish music. Only two monographs have ever appeared treating his life and work, the most recent dating from 1952.²² Torres has contributed immeasurably to our understanding of this complex and multifaceted artist by publishing the first complete and modern edition of Bretón’s diary, which the composer religiously maintained during the years 1881–1888. Though parts of this diary had previously appeared in secondary sources, Torres is the first to present Bretón’s journal in its entirety, with musicological rigor and attention to editorial detail.

Torres gained access to the manuscript through Bretón’s descendants, and funding for the publication came from the Fundación Caja de Madrid. Though Torres has retained Bretón’s idiomatic expressions, he has altered the orthography to bring it in line with current practice. Otherwise, the two volumes present in unabridged fashion Bretón’s personal reflections on his own career, his friends and enemies, and the state of music culture in Spain and elsewhere. Bretón began the journal upon leaving for studies in Rome after winning a scholarship from the Academia de Bellas Artes. Additional financial help came from Alfonso XII, through the agency of the king’s secretary, Guillermo Morphy. (Morphy was also the patron of Albéniz, Casals, and many other promising young musicians.) Bretón later traveled from Rome to Venice, Milan, and Paris, finally returning to Madrid in 1884, where he remained for the rest of the journal’s entries. Volume one of Torres’s edition takes us to the end of this year, and the second volume commences with January 1885. Bretón’s career was marked by notable triumphs, but also by a bitter struggle with the press and certain reactionary elements of the musical establishment in Madrid. Far from receiving a hero’s welcome on his return, he found himself the object of suspicion and jealousy. His experiences paralleled those of Albéniz, who was so embittered by musi-

²²Torres cites A. Sánchez Salcedo, *Tomás Bretón. Su vida y sus obras* (Madrid, 1924), and J. de Montillana [pseudonym of Gabriel Hernández González], *Bretón* (Salamanca, 1952). He also mentions A. Sagardía, *Cinco músicos inolvidables: Barbieri, Bretón, Chapí, Albéniz, Granados* (Madrid: E.C.A., 1950).



cal politics in the capital that he chose to reside in France. Bretón stuck it out in Madrid, and his diary reveals the full effect that attacks by Peña y Goñi and other critics had on him. His rueful observation was that in Spain "humbug prevails and honor is hidden and slandered."²³ But Bretón clearly rejoiced in his many friendships, and the pages of his diary abound in references to his socializing and collaboration with such luminaries as Morphy, Albéniz, Sarasate, and Chapí.

This diary is, therefore, an extremely valuable resource for anyone working in the field of nineteenth-century Spanish music. Torres has provided a detailed index, including names of people, places, institutions, and titles of works. Such an index is crucial and greatly facilitates getting at the wealth of information Bretón's diary makes available to us.

Manuel de Falla's The Three-Cornered Hat and the Advent of Modernism in Spain. By CAROL ANN HESS. (Ph.D. dissertation, University of California, Davis, 1994, 287 pp., incl. 9 tables, 19 musical exx., 3 illus., and bibliography)

Manuel de Falla's *El sombrero de tres picos* ("The Three-Cornered Hat") is perhaps the single most celebrated composition by a twentieth-century Spanish composer. Although it is most often performed as an orchestral suite, it was originally conceived as a ballet. Premiered in London in 1918, it received its first performance in Spain three years later, on April 5, 1921 at the Teatro Real in Madrid. The work was the expansion of an earlier pantomime (*El corregidor y la molinera*, or "The Magistrate and the Miller's Wife"), composed by Falla in 1917; both works were based on the nineteenth-century novel by Pedro Antonio de Alarcón. What contributed to the international significance of this latest production was the collaboration of Sergei Diaghilev's Ballets Russes (choreography by Leonid Massine) and Pablo Picasso, who designed the sets.

Prof. Carol Hess (Bowling Green State University, Ohio) has added immensely to our knowledge of this work's far-reaching impact in her doctoral dissertation on its genesis and reception history. Her work is among the first to apply contemporary

methods of reception study to Spanish music.²⁴ Through her research we clearly perceive the close relationship between music, politics, philosophy, literature, and the visual arts in Spain, between Falla and renowned figures such as Ortega y Gasset, García Lorca, and Picasso.

Hess skillfully navigates the intellectual currents of the time and presents a lucid summation of the work's reception and the larger political and philosophical context in which it took place. Predictably, the varying reactions broke down along conservative/progressive lines. On the one hand, reactionary traditionalists viewed Falla's ironic interpretation of Spanish folk music and Picasso's cubist renderings of Spanish scenery as an affront to national dignity, a revival of the hated *leyenda negra* ("black legend"), anti-Spanish propaganda promulgated by hostile northern European powers since the sixteenth century. Liberals, on the other hand, viewed the score and visual dimension of the production as a breath of fresh air, a welcome inflow of progressive European modernism that could only have a salubrious, revitalizing effect on Spanish culture. The intrusion of foreign elements into Spanish art, then, was viewed either as a source of degeneration and humiliation, or as a sign of renewal and hope for the future.

Hess's task in sorting out the manifold issues raised by Falla's masterpiece presented a daunting challenge. It was necessary not simply to quote reviews, but to uncover the political affiliations of the periodicals in which the notices appeared and of the critics themselves. It also required an understanding of the issues that were of importance to writers of the time. The danger of "presentism," imputing modern points of view to historical contexts, always lurks in such an endeavor. Hess deliberately avoids inserting herself into the argument and turning her dissertation into an ideological polemic (a regrettable tendency in some contemporary musicology). She is also careful to include a wide variety of critiques and not only those by knowledgeable reviewers; thus, she uncovers not *the* truth about the work, but truth as various factions of the time understood it.

The introduction lays out the author's fundamen-

²⁴ See Antonio Gallego, *Manuel de Falla y "El Amor Brujo"* (Madrid: Alianza Música, 1990) for an excellent documentary and analytical study of Falla's other ballet, which also includes treatment of reception issues.

²³ Page v, "...imperla farsa y la honradez está oculta y calumniada...."



tal premises and methods and surveys recent secondary literature. In chapter one Hess presents the historical background of Spain in the latter half of the nineteenth century, the period in which Falla came to maturity as an artist, laying special emphasis on the far-reaching effects of the disastrous war with the United States. It was in this time of national soul-searching and self-redefinition that the polarity between *españolismo* and *modernismo* crystallized, between those who wanted to retreat into the past and those who wanted to embrace the future. Hess deftly synthesizes the aesthetic principles of both camps, defining the implications in musical terms of *costumbrismo* (literary emphasis on local situations and settings; Alarcón's novel was an example of this trend) and citing examples from contemporary zarzuelas. It was to these works, after all, that Falla's ballet would be favorably or unfavorably compared (Falla's attempts at composing zarzuelas were unsuccessful).

In chapter two she traces Falla's evolution as a composer and the importance of his tenure in Paris. For there he acquired the patina of an internationalist that would both help and hinder his gaining acceptance in Spain, a country with a perennial love-hate relationship with French culture. To throw this situation into starker relief, she explores the writings of the Generation of '98, particularly Ortega y Gasset, to clarify Spain's view of itself and the way Falla's stylistic development reflected various aspects of that self-image. Hess then fleshes out Falla's relationship with Debussy and Stravinsky, the two foreign composers who exerted the greatest influence on him. It was Falla's championing of their music in Spain and his use of elements of their style that provoked the condemnation of many Spanish critics. Of particular interest in this chapter is her discussion of the Madrid press, a survey of the various newspapers and their political orientation, as well as music journals throughout Spain.

The actual evolution of the work from novel to pantomime to ballet occupies the third chapter. Hess

examines not only its evolution but discusses salient musical aspects of the pantomime, and the dynamic between modernist and folkloric elements that would persist in the ballet. The relationship between the drama and characterization on the one hand, and melodic types, tonal schemes, and formal organization on the other is illustrated with numerous musical examples. Falla's collaboration with Diaghilev and Picasso and the activities of the Ballets Russes in Spain receive an admirably detailed examination.

Chapter four deals specifically with the reaction of various critics in Madrid to the production and the development of the two fundamentally opposing camps previously mentioned, the *españolistas* and *modernistas*. The final chapter examines the significance of the ballet as a harbinger of the ascendancy of modernism. Certain aspects of the work's stylization and irony portend neo-classicism, a style that Falla fully embraced in the 1920s and which gained acceptance among an influential group of Spanish composers known as *El Grupo de los Ocho*.²⁵ With Falla leading the way, Spain had become thoroughly *au courant* with developments elsewhere in Europe. But the conflict did not end, and eventually Falla and many others fled the country in response to the Civil War.²⁶

Hess's ability to weave biography, musical analysis, politics, and aesthetics into a coherent historical narrative is impressive. This dissertation greatly improves our understanding of the forces that would generate profound change in the following decades in Spain and throughout Europe.

²⁵ This included Gustavo Pittaluga and the Halffter brothers, Ernesto and Rodolfo. Although Pittaluga was adamant in his rejection of folklorism, others found a way to bridge neoclassicism and nationalism. The outstanding exemplar is Joaquín Rodrigo, whose guitar concertos (especially the *Concierto para un gentilhombre* and the *Concierto madrigal*) rival Falla's ballet in popularity.

²⁶ Jesús Bal y Gay and Rodolfo Halffter emigrated to Mexico. Falla died in Argentina in 1946.