

INSPIRATION AND INFLUENCE BEHIND THE KEYBOARD STYLES
OF ISAAC ALBENIZ AND ENRIQUE GRANADOS

by

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Isaac Albeniz and Enrique Granados stand as two of Spain's most prominent composers of the early twentieth century. Both composers established their careers through their compositions for solo piano. I shall examine the inspiration and influences behind the keyboard style of each man. After introducing the composers and touching on the issues of Nationalism and musical style in the introduction, I shall discuss Spanish inspiration in the works of Isaac Albeniz, particularly as found within his *Iberia*, and offer brief musical examples from his compositions. Similarly, in the subsequent chapter, I shall discuss Spanish inspiration in the works of Enrique Granados with emphasis on his *Goyescas*. In the final section of this thesis, I shall address various aspects of the composers' musical language and factors that influenced that facet of their keyboard styles.

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No soy pintor y pinto,
pero mis pinceles son
las teclas.

--Isaac Albéniz

I am not a painter,
and yet I paint, but
my paintbrushes are
the piano keys.
(Sagardía 95, my trans.)

CHAPTER I
INTRODUCTION

Keyboard Music in Spain

By the beginning of the seventeenth century, central Europe had emerged as the seat of musical development in the western world. In the years that followed, composers such as Johann Sebastian Bach, Wolfgang Amadeus Mozart, and Ludwig von Beethoven kept the world's attention focused on inner European countries. Not surprisingly, the vast majority of analyses produced on Western art music from the Common Practice period (1600-1900) focuses on well-known European masters from Italy, France, Germany, and Austria. However, after studying in Spain in 1989, I became intrigued by the question of Spain's position with respect to the rest of the European musical world.

Traditionally, only a handful of composers in Spanish art music have received significant attention from music historians and critics: Cristóbal Morales (c.1500-53) and Tomas Luis de Victoria (1548-1619), who composed polyphonic works during the Renaissance, and Domenico Scarlatti (1685-1747) who developed a precursor to the sonata-allegro form through his numerous keyboard sonatas. Naturally, as a pianist, I have been particularly interested in the

contributions of keyboard composers in Spain, yet Spanish keyboard music seems to have faded from the scene in Western art music following the death of Scarlatti in the mid-eighteenth century (Powell 89).

Spain's lack of significant keyboard composers during most of the nineteenth century is particularly remarkable, for the Romantic period (1825-1915), with respect to the rest of Europe, proved to be unprecedented in the history of keyboard music. The wide range of sonorities, textures, and dynamics available at the piano made it extremely versatile, and its suitability as a solo instrument appealed to Romantic artists throughout Europe. Romantic composers such as Robert Schumann (1810-56), Frederic Chopin (1810-49), and Franz Liszt (1811-86) produced a tremendous volume of music for solo piano that remains popular today. Yet, what of keyboard music in Spain during this time?

It was not until the turn of the twentieth century and the last decade of the Romantic period that keyboard music in Spain experienced a significant revival. The "renaissance" in Spanish keyboard music and subsequent rebirth of Spanish art music, was brought about largely through the work of two composers: Isaac Albéniz (1860-1909) and Enrique Granados (1867-1916) (Powell 49). Both men created music for mediums other than piano, yet they are most remembered for their technical mastery of the keyboard and their contributions to Romantic keyboard repertoire. The nature of their music for piano solo and factors that shaped their

compositions deserve particular attention, for the Spanish flavor and artistic merit of their keyboard works generated renewed interest in Spanish music throughout the western world (Chase 150). With this thesis, I offer a study of the inspiration and influences behind the keyboard styles of Isaac Albéniz and Enrique Granados.

The keyboard output of Albéniz and Granados, while not as vast as that of some Romantic composers, is nevertheless considerable (Grove 1:204; 7:630). Early in their composing careers, Albéniz and Granados produced a number of small works for solo piano that have enjoyed lasting popularity.¹ The true expertise of each composer, however, manifests itself in the single masterwork that each produced toward the end of his life. Albéniz's *Suite Iberia* (1906-1909) represents the height of his creative genius (Grove 1:203). Composed shortly before his death, the four-volume set consists of twelve pieces for piano solo that challenge even the most virtuosic performer. Granados's masterpiece is undoubtedly his *Goyescas* (first performed in Barcelona, 1911), a collection of six related keyboard works that also demand a considerable degree of expertise (Grove 7:628). Although some of Albéniz's and Granados's smaller compositions and works such as Granados's *Tonadillas* for voice and

1 Albéniz composed over 200 works prior to 1900. Some of these, however, were in a facile "salon" style and he himself placed little importance on them (Grove 1:203; Powell 75).

piano provide insight into the composers' overall keyboard styles, *Iberia* and *Goyescas* are the most indicative of Albéniz's and Granados's mature styles, and consequently have served as the focal point of my research and conclusions.

The Connection with Nationalism

The composers' interest in elements from their native land and their efforts to reflect those elements in their compositions have linked them forever to the Nationalist movement in Western art music during the latter half of the nineteenth century (Powell 49). The Nationalist movement was characterized by a renewed interest in the study and use of folk elements and other "national" elements (e.g. folk tunes, references to particular locations and to legendary or historical figures) in musical works and influenced such notable composers as Edvard Grieg (1843-1907), Béla Bartók (1881-1945), Anton Dvorák (1841-1904) and, to some extent, Franz Liszt and Frederic Chopin (Simms ch. 9). According to the The Harvard Dictionary of Music, "Nationalism was principally embraced by the 'peripheral' European nations, for which it proved, in most cases, the first opportunity to advance to the center of the musical scene" (Apel 565). Indeed, this seems to have been the case in Spain, for the contributions of Albéniz and Granados carry a Spanish ambience that captured the attention of the rest of the

musical world and lifted Spanish music into the public eye once again (Chase 150).

The title of "Spanish Nationalists" which Albéniz and Granados wear has generated a more enthusiastic study of their works than might otherwise have followed, yet at the same time, the label has blinded some music historians to other facets of the composers' musical contributions. Harold Schoenberg, for example, in The Lives of the Great Composers, judges Albéniz and Granados to be unsuccessful in creating "authentic Spanish serious music" (381) simply on the grounds that their works contain the influence of other European composers. In studying the composers' keyboard styles, I have researched various "nationalistic" elements in Albéniz's and Granados's music but have avoided making that area the sole focus of my analysis; nationalistic elements are not, after all, the sole aspect of their musical styles.

A Word on Musical Style

It would be unrealistic to attempt to trace all of the factors involved in the development of a composer's style. With this in mind, I have chosen to present a study of Albéniz's and Granados's keyboard styles with respect to two factors: 1) the Spanish inspiration behind each man's creative efforts, and 2) the composers' choice of musical language as dictated by personal preference and outside

influences. Both factors played an important role in the formation of the composers' keyboard styles and are responsible for many of the differences the listener may perceive in their pieces for solo piano.

Inspiration and Influence: an Overview

Although both Albéniz and Granados created works that reflect elements from their native land, their sources of inspiration differ considerably. In the first half of this thesis, I shall examine the Spanish inspiration behind each man's keyboard style. As might be expected, some similarities exist between the origins of Albéniz's and Granados's musical ideas, yet, for the most part, each man was attracted to a different face of Spain. While Albéniz looked toward the "exotic" side of Spain generally associated with the region of Andalusia (Chase 161), Granados found his greatest inspiration in the sophistication and polish of urban Spain of years past, particularly within the region of Castilla (Chase 161).

Differences exist in the techniques that Albéniz and Granados employed in their music, and in the second half of this thesis I shall examine both differences and similarities in the musical language that each man used in his keyboard works, particularly in *Iberia* and *Goyescas*. The variance in musical language can be traced, in part, to differences in personal preference and outside influences in

each man's life. In a broad sense, while Granados's keyboard style is reminiscent of that of Frederic Chopin who composed in the early 1800s (Chase 165), the music of Albéniz bears marks of Impressionism that point toward innovations of the twentieth century (Grove 203). I shall delve into Albéniz's connection with Impressionism a bit more fully, for techniques present in his music that are absent in the works of Granados contribute to the evidence that Albéniz is the more experimental of the two composers.

The points I shall make concerning the composers' keyboard styles are, necessarily, subtle ones, for music does not conform well to molds and boundaries that we attempt to create for it. Nonetheless, the distinctions I shall present between Albéniz's and Granados's keyboard styles will offer new perspective to those unfamiliar with Spanish keyboard works as well as to those already familiar with them, and provide greater insight into the music that performer and listener alike may find valuable.

CHAPTER II

SPANISH INSPIRATION IN THE WORKS OF ISAAC ALBENIZ

The Appeal of Spanish Folk Music

As becomes clear after an examination of the works of Isaac Albéniz, the fountain of inspiration for Albéniz's keyboard works is the wealth of folk music found in the Iberian Peninsula (Chase 151). Spain's geographic isolation and history of invasions by foreign peoples such as the Moors, the Romans, and the Visigoths resulted in the development of a folk tradition unlike any other in the world (Grove 17:797). Hence, the folk music of Spain represents a synthesis of Jewish, Arabic and Christian (Roman Catholic) music traditions that is unique to the Iberian Peninsula.

Although the music from the southern region of Andalusia where the Arabic influence remains strong even in this century is considered the most typically "Spanish" and "exotic," every region of Spain has produced a tremendous variety of folksongs and dances either through the adaptation of existing forms and melodies or through the creation of new ones (Chase ch. 15). With over 1000 choreographed dances (Grove 17:797), Spain possesses a

wealth of folk music that few nations can rival. In general, the music exhibits a vitality and improvisatory quality, vigorous and changeable rhythmic patterns, and a modal quality to its melodies (Mast 362,3) that captivated composers from Mikhail Glinka in Russia to Claude Debussy in France.¹ It is not surprising that Albéniz, too, derived inspiration from the music of Spain.

Isaac Albéniz: Biographical Notes

Details from Albéniz's life and the composer's own words attest to his attraction to the "exotic" side of Spain that he encountered in the folk music of his people. Born in 1860 in the northeastern region of Spain, Catalonia, Albéniz exhibited an astounding musical ability at a young age (Grove 1:202). After being denied entry into the Paris Conservatoire at age seven on the basis of his extreme youth, he toured through the provinces of Spain over the course of three years (Sagardía 23). At the age of twelve, chafing under his father's controlling hand and directed by his own adventuresome spirit, Albéniz took off on his own through the regions of Andalusia, Málaga, Granada and Cádiz before stowing away on a ship bound for the Americas (Powell 75). By age eighteen, he had traveled and performed in

1 "Modality" and other terms that may be unfamiliar can be found in the glossary on page 49.

several Latin American countries, England and Germany, and had encountered Franz Liszt in Hungary (Mitjana 66).

In Spain once again, in 1883, Albéniz came into contact with Felipe Pedrell (1841-1922) who appears to have had a decisive effect on the direction of Albéniz's composing career. Pedrell's interest in reviving traditional folk music and his desire to create art music with truly Spanish roots gained him the renown that his compositions had failed to generate, and many music historians consider him to be the father of Nationalism in Spanish music (Chase 146). Although Albéniz's independent spirit and his distaste for the confining "rules" of traditional music theory (Osborne 8,9) did not allow him to endure long as a student of Pedrell, the older man's ideas appear to have influenced Albéniz's approach to Spanish music. Gilbert Chase, in The Music of Spain, asserts that "what Albéniz derived from Pedrell was, above all, a spiritual orientation, the realization of the wonderful values inherent in Spanish music" (153). Similarly, Andres Ruiz Tarazona, in Isaac Albéniz: España Soñada, states that Pedrell

le abre el horizonte
del que habrá de ser
el verdadero camino de
su arte: extraer del piano
la vida, los contrastes,
el color, el ritmo, y el
alma de España. (27,28)

opened for [Albéniz]
the horizon of what
was to be the true
path for his art: to
draw forth from the
piano the life, the
contrasts, the color,
the rhythm and the soul
of Spain. (27,28 my trans.)

Albéniz's interest in Spanish music, fostered by his contact with Pedrell, was to remain an inspiring force during the remainder of his life.

In 1893, Albéniz moved to Paris where he lived at various times throughout the rest of his life. Plagued by poor health, he moved to Paris a final time in 1902 before settling in Cambó les Bains near Nice in 1903 (Grove 1:202). Although he spent most of the latter half of his life in France, Albéniz felt drawn to Spain. Miguel Raux Deledique, author of Albéniz: su vida inquieta y ardorosa writes that,

la visión de su patria lo
persiguía por todas partes,
pensaba constantemente en
ella (238)

the vision of his home
land pursued him every
where, he thought about
it constantly (238 my
trans.)

Albéniz felt particularly drawn to the region of Andalusia with its strong Moorish influence. Although Catalan-born, he confided to his friends "Soy moro; en Andalucía me encuentro como en mi propia casa/ I am a Moor; I feel at home in Andalusia" (Sagardía 70), thus claiming an affinity with the peoples of southern Spain.

Albéniz's travels and life experiences provided him with ample exposure to the folk traditions of Spain. He considered Granada, the last stronghold of the Moors in Andalusia before their expulsion in 1492, to be the treasure-trove of Andalusian music (Sagardía 44), and his travels there filled him with inspiration for subsequent compositions. Angel Sagardía, in his book Isaac Albéniz,

quotes a letter that Albéniz wrote to a friend a few years prior to the publication of *Iberia*:

Lo que me interesa es
el sol tozudo que solea
las calles angostas de
Granada, de esa capital
mahometana. ¡Si eso
pudiera hacerse música!
(93)

What interests me is
the obstinate sun that
bleaches the narrow
streets of Granada, of
that Mahommedan capital.
If this could become
music! (93 my trans.)

The inspiration Albéniz received from this particular area of Spain served as the creative base for keyboard works such as his "Granada," a small piece from his *Cantos Españoles* (Spanish Songs), and at least one work in his *Iberia*. In addition, Albéniz composed a number of small keyboard works such as his "Sevilla" and "Cádiz" that refer to other locations in Spain he had visited, and many of them reflect the Spanish flavor that was to reach maturity in his *Iberia*.

In the final years of his life, Albéniz turned increasingly toward the folk tradition of Spain as the inspiration for his compositions, and it was during his last years that he composed the *Iberia* (Grove 1:203). Albéniz did not complete any other works of similar magnitude although two works he left unfinished at the time of his death, *Azulejos* ("Glazed tiles") and *Navarra*, attest to his plans to do so (Powell 76).

Folk Music Elements in Albéniz's Compostions

The greatest proof of the Spanish folk tradition as the inspiring force behind the composer's creative efforts lies within the music itself. The most notable elements from Spanish folk music that Albéniz used in his own music are: characteristically Spanish instruments such as the guitar, the quality of the folk melodies and the subtle harmonies of the folk songs, and the rhythms of the numerous regional dances (Matthew 290).

The guitar plays a prominent role in much of Spanish folk tradition and is perhaps the instrument of primary importance in the folk music of Spain. In his book A History of Spanish Piano Music, Linton E. Powell notes that "The national musical feeling of the Spaniard is based on the technique of the guitar" (147). Hence, the sound of the guitar, or "guitar effects" in compositions for instruments other than guitar often had the effect of evoking a Spanish flavor in the music. In order to produce "guitar effects" in a keyboard work, a composer might indicate a series of rapid, repeated notes in the score or build chords on the notes E-A-D-G-B-E which represent the open strings of the guitar. Domenico Scarlatti, in particular, exploited such techniques in his keyboard works with favorable results (Chase 112).

Although *Iberia* provides the best representation of Albéniz's mature keyboard style, some of the composer's earlier works provide insight into his use of guitar effects

and other folk elements. In "Asturias," a piece from his *Suite Española* (1886), Albéniz uses a vigorous pattern of sixteenth notes to transfer the sound of rapid guitar-playing onto the piano keyboard. (see Ex. 1)

Ex. 1 Albéniz, "Asturias" (mm. 25-36)

The musical score for Ex. 1, Albéniz's "Asturias" (mm. 25-36), is presented in three systems. Each system consists of a treble clef staff and a bass clef staff. The right hand in all systems plays a continuous sixteenth-note pattern with accents (^) above each note. The left hand plays a staccato line of sixteenth notes, alternating with D octaves (marked with a D and an asterisk). The first system begins with a dynamic marking of *sf* and *ff sempre*. The second system includes a *sempre cresc.* marking. The third system begins with a dynamic marking of *sss*. The key signature is one sharp (F#) and the time signature is 3/4.

The moving staccato line in the bass that alternates with the ever-present D octaves imitates the rapid plucking of guitar strings with one string always remaining constant. The startling *fortissimo* chords in the pattern represent an abrupt, strummed chord common in guitar playing in Spanish folk music.

The influence of the melodic quality from the "exotic" side of Spain is also present in Albéniz's work. The modal quality of some Spanish folk music gave it a particular flavor that differed from the major and minor scales most frequently used in Western art music before Albéniz's time. One characteristic of music from southern Spain is the use of the Phrygian mode which contains the notes E-F-G-A [mi-fa-sol-la] or, equally common, the notes E-F-G[#]-A found in the Moorish version of the scale (Grove 17:792).

In addition, folk melodies of Spain typically exhibit a small range, often not exceeding six notes, and an abundance of ornamentation (Grove 176:792). Both limited range and ornamentation are particularly characteristic of the music of southern Spain, where the ornamentation, rather than being of secondary importance, seems to form an integral part of the melodic line (Chase 224). The middle [B] section of "Asturias" provides an example of the influence of the melodic quality of Spanish folk music in Albéniz's work. (see Ex. 2)

Ex. 2 Albéniz, "Asturias" (mm. 63-75)

The musical score for Ex. 2, Albéniz's "Asturias" (mm. 63-75), is presented in two systems. The first system (mm. 63-75) features a melody in the right hand with a Phrygian mode (F#) and a harmonic minor scale in the left hand. The melody is marked "cantando largamente ma. dolce" and "mf". The second system (mm. 76-89) features a melody in the right hand with a Phrygian mode (F#) and a harmonic minor scale in the left hand. The melody is marked "sf dim." and "mf". The score includes various musical notations such as dynamics, articulation, and fingering.

Both the type of scales (transposed Phrygian and harmonic minor) used in the middle section of "Asturias" and the ornamentation that swirls around the upper notes give the melody a distinctly oriental flavor that reflects the Moorish influence in much of Spain's folk music.

Other early pieces by Albéniz that exhibit elements from Spanish folk music (e.g. rhythms, melodic characteristics, guitar effects) are "Cádiz" and "Sevilla" from his *Suite Española*, and "Córdoba" from his *Cantos de España* (1896). Many of these smaller keyboard works capture the flavor of Spanish folk music so effectively that a number of them have been transcribed for guitar and sound as if they were created for that instrument.

Spanish Inspiration in Suite Iberia

The *Suite Iberia* by Albéniz represents the height of Albéniz's composing career (Grove 1:202) and provides the greatest example of the manner in which Albéniz translated the inspiration of Spain into music for solo piano. Albéniz subtitled his suite "Twelve New Impressions," and each piece in the collection seems to have arisen from images that Albéniz drew from the Spain he had seen and experienced. All but the first of the twelve titles make reference to a specific location or region in Spain, and the majority of the pieces refer to places in Andalusia. In addition, many of the compositions in *Iberia* exhibit the rhythms of a folk dance which alternate with a lyrical, "vocal" refrain or *copla* common in Spanish folk music (Powell 77). Following is an outline of the twelve keyboard pieces found in the suite accompanied by brief descriptions of the elements from Spanish folk tradition present in each:

Book One

- 1] *Evocación* (Evocation) is considered the least difficult of the twelve pieces although the signature contains seven flats. The piece is set to a *fandanguillo* (little *fandango*) rhythm and exhibits guitar-like accompanimental figures. (Chase 156; Powell 77)

- 2] *El Puerto* (The Port) is thought to refer to the Puerto de Santa Maria near Cádiz on the southern coast of Spain. It contains rhythms from three Andalusian dances: the *polo*, *bulerías*, and *seguriya gitana* (Gypsy *seguidilla*). (Chase 156)

- 3] *Fête-Dieu à Seville* (Corpus Christi in Seville) presents an almost programmatic musical reflection of a religious festival in Seville. The piece exhibits a definite march character in the first section where the bass imitates the drum rolls of the band that accompanies some religious processions. The work climaxes in a *saeta* written in octaves in the lower two staves. (see Ex. 3) (Chase 156,157)

Ex. 3 Albéniz, *Fête-Dieu à Seville* (mm. 96-103)

Book Two

- 4] *Rondeña* is written in the rhythm of the *rondeña*, a folk dance from the Andalusian city of Ronda. A variant of the *fandango*, the dance exhibits alternating 6/8 and 3/4 meter. (Powell 78)
- 5] *Almería* refers to an Andalusian seaport. The rhythm here is that of *tarantas* from the region of Almería. The melody of a *jota* in the key of C begins in measure 100. (Powell 79)

- 6] *Triana* refers to the gypsy quarter of Seville. The piece exhibits the rhythm of the *paso doble* that alternates or combines with the *marcha torera* (toreador march). Albéniz seems to have intended the piano to create guitar, castanet and tambourine effects in measures 50-55. *Triana* is the most frequently performed work in the collection. (Chase 157)

Book Three

- 7] *El Albaicín* is named after the gypsy quarter in Granada. The piece exhibits the rhythm of *bulerías* once again, and the melodic qualities of *cante jondo* or "deep song" from Spanish folk tradition characterized by its melancholic melody and range of a sixth. The accompaniment presents figures that suggest the interval of a fourth being plucked rapidly on guitar. Measures 69-98 and 245-249 are in the Phrygian mode. (Chase 158)
- 8] *El Polo* bears the rhythm of the Andalusian song-dance form for which it was named. Albéniz wrote the instructions *sanglot* and *sanglotant* (sobbing) to indicate the attitude of melancholy that pervades much of Spanish folk song. (Powell 79)
- 9] *Lavapiés* refers to a popular quarter of Madrid. Albéniz uses the rhythm of the *habanera* and instills the piece with realism. Phillip Mast asserts that *Lavapiés* is intended to reflect the *chulos* or "low-class natives of the Lavapiés district in Madrid" (310). Albéniz creates the impression of a street organ misfiring by including "wrong" notes. *Lavapiés* is considered the most technically difficult of the twelve. (Chase 80)

Book Four

- 10] *Málaga* refers to the Andalusian city of the same name. It exhibits the rhythm of the *malagueña*, related to the *fandango*. (Chase 158)
- 11] *Jerez* refers to the wine-producing region in southern Spain. The piece contains the rhythm of *soleares*, a dance associated with the gypsies of Andalusia, and a *cante jondo* melody. Measures 18-19 and 53-54 contain the E-F-G-A tetrachord in the bass, and the abundance of ornamentation suggests folk influence. (Powell 80,81)

- 12] *Eritaña* most likely refers to an inn of the same name located outside of Seville. The piece is set to the rhythm of *sevillanas*, a folk dance related to *seguidillas* and popular in Seville (Chase 159). After listening to *Eritaña*, Debussy wrote:

Eritaña is the joy of morning, the happy discovery of a tavern where the wine is cool. An ever-changing crowd passes, their bursts of laughter accompanied by the jingling of the tambourines. Never has music achieved such diversified, such colorful impressions: one's eyes close, as though dazzled by beholding such a wealth of imagery. (Powell 81, qtd in Chase 159)

Iberia, clearly, contains numerous, identifiable elements from the musical folk tradition of Spain. Rhythms, guitar effects, and melodic characteristics in Albéniz's works for piano, particularly this final work, attest to his affinity for the "exotic" side of Spain and contribute to the Spanish flavor of his mature keyboard style. The exact extent to which the folk tradition of Spain affected the music of Albéniz would be impossible to calculate, yet Albéniz's own words about his compositional efforts and details from his life leave little doubt that he desired to create music that, at least in part, reflected the "exotic" side of of Spain. David Ewen, in The Complete Book of Twentieth Century Music, offers these thoughts on Albéniz's music:

Few tonal portraits of Spain penetrate so deeply into the heart of the country or produce its pulse and heartbeat so authentically as does this suite. The spirit and soul of Spain, in subtlest nuances and colors, are found in this music. Rich in imagery, varied in the use of colorful backgrounds suggesting the Orient, deft in projecting color and atmosphere....*Iberia* is, indeed, Spain set to music. (1-3)

CHAPTER III

SPANISH INSPIRATION IN THE WORKS OF ENRIQUE GRANADOS

Enrique Granados: Biographical Notes

The performing and composing careers of Enrique Granados parallel those of Albéniz to a limited extent. Granados was born in Catalonia in 1867, just seven years after Albéniz, and exhibited a similar gift for music at a young age. He attempted to enter the Paris Conservatoire just as Albéniz had, but a serious illness prevented him from doing so until his age made him ineligible for entry (Chase 160). In addition, Granados established his reputation through his piano compositions and expertise as a performer, and like Albéniz, his creative output culminated in a collection of solo pieces produced near the end of his life (Grove 7:628). However, Granados did not share the wanderlust that took Albéniz around the globe (Chase 160). He lived for most of his life in Spain, alternating residence between Barcelona and Madrid, and took only an occasional excursion to France.

Sources of Inspiration

With respect to the Spanish inspiration in his composing career, Granados appears, initially, to be quite similar to Albéniz. Granados studied for a time with Felipe

Pedrell (Chase 161), and some of his earlier keyboard works, particularly Nos. 2, 5 and 12 of his *Danzas Españoles* (Spanish Dances) display an Andalusian character (Powell 83). It is quite possible that Granados was influenced by Albéniz early in his composing career, for he was acquainted with Albéniz's music and remained in touch with the older composer until Albéniz's death. In fact, Granados completed *Azulejos*, one of the works that Albéniz left unfinished at the time of his death (Powell 76). Ultimately, however, Granados and Albéniz were inspired by different faces of Spain.

While Albéniz derived his greatest inspiration from the region of Andalusia and Spain's folk tradition, Granados drew the musical ideas for his most significant works from the central region of Castilla, especially its urban life. Gilbert Chase compares the creative impetus Madrid provided Granados to the effect that Granada had upon Albéniz (161).

The *tonadilla*, a type of Madrid street-song popular in the eighteenth century, held particular appeal for Granados (Grove 7:628). Granados's *Tonadillas al estilo antiguo* (Tonadillas in the old style) is considered one of his most important works. The collection consists of songs for voice and piano similar to the *tonadillas* of the past and, although it is not a work for solo piano, the prominence of the piano accompaniment makes it suitable for inclusion in this discussion of keyboard style. In addition, *Tonadillas* is often spoken of together with *Goyescas* because both

pieces are associated with the city of Madrid, and because Granados integrated the melody of a Spanish *tonadilla* in one of the pieces in his *Goyescas* collection (Powell 85).

Inspiration Behind Goyescas

In terms of Spanish inspiration, Granados appears to have been fascinated by the artwork of one of Spain's most prominent painters, Francisco Goya (1746-1828).¹ Goya's paintings depict scenes of eighteenth and nineteenth-century Spain, its daily events, peoples and royal personages. Many of his paintings reflect the polish and spirit of the aristocracy and urban population of Spain during Goya's time. Walter Starkie asserts that "Goya exercised as deep an influence over music...in the nineteenth and twentieth centuries as he did in painting" (182). Granados, certainly, was caught by the spell of Goya's Spain as he himself confessed:

I fell in love with Goya's psychology, with his palette, with him and with the Duchess of Alba; with his lady *maja*, with his models, with his quarrels, his loves, and his flirtations. The white rose of the cheeks, contrasted with the flaxen hair against the black velvet with buttons and loops, those bending bodies of the dancing creatures, hands of mother-of-pearl and of jasmine resting on jet trinkets, they have disturbed me. (Powell 84)

¹ Granados himself possessed some talent as a painter. He created sketches similar to those by Goya and a portrait of himself in Goyaesque style (Grove 7:629)

Granados sought to translate the inspiration and images he received from Goya's art into music for piano keyboard. The result was his *Goyescas* (literally "in the manner of Goya"); Granados draws the inspiration for each piece within the piano collection from the style and content of Goya's work (Chase 161).

The idea of reflecting visual artwork in a musical composition was not a new one. Perhaps the most well known example prior to Granados's time is the orchestral work *Pictures from an Exhibition* (1874) by Mussorgsky which offers a musical representation of a series of paintings by one of Mussorgsky's friends. Granados's work differs in that, instead of creating each piece in *Goyescas* to correspond to a specific painting by Goya, he developed the collection as a whole by drawing upon the inspiration he found in the artistic style and themes in Goya's canvases.

The subject matter that attracted Granados more than any other was Goya's depictions of the *majos* and *majas* of Madrid and the romantic elements that Granados imagined to exist in their mode of life. Granados subtitled *Goyescas* "Los Majos Enamorados" or "The Galants in Love," and the titles he selected for the various pieces give the collection a decidedly different bent from those in Albéniz's *Iberia*. Following is a list of the pieces contained in *Goyescas* and a short description of each. The guitar, once again, is suggested in many of the works, for it played an important role in almost all music in Spanish culture.

- 1] *Los Requeiebros* (Flirtations) is to be played *con garbo y donaire* (gracefully and with spirit). The left hand gives the impression of a guitar strumming. Granados has built the piece using themes from the *tonadilla* "Tirana del Trípoli" by Blas de Laserna (see Ex. 4). Granados builds the first theme (see Ex. 5) from the initial phrase of the *tonadilla's* refrain, and his second theme (see Ex. 6) from the material in the passage "Anda, chiquilla". (Powell 85)

Ex. 4 Blas de Laserna, "Tirana del Trípoli" (refrain)

se pue - den ca - llar. Con el tri - pi - li tri - pi - li

trá - pa - la la ti - ra - na se can - tay se bai - la

An da, chi - qui - lla! Da - le con gra - cia, que me ro - bas el al - ma!

Ex. 5 Granados, *Los Requeiebros* (mm. 320-331)

quasi a tempo molto a piacere

brillante ff

-Tonadilla -
Con gallardia

Ex. 6 Granados, *Los Requeiebros* (mm. 139-148)

Allegro assai. -Tonadilla-

con fuoco

un poco meno

meno f *espress.* e poco

- 2] *Coloquio en la Reja* (Conversation at the Window Grate) contains instructions that the bass notes should imitate a guitar.
- 3] *El Fandango de Candil* (Fandango by Candlelight) contains driving rhythms which have given it the reputation as the most Andalusian piece in *Goyescas*. (Powell 87)
- 4] *Quejas o la Maja y el Ruiseñor* (Complaints or the Maid and the Nightingale) is the most poetic and well-known piece in the collection. (Chase 164)
- 5] *El Amor y la Muerte* (Love and Death) contains themes from the other four movements. (Chase 164)
- 6] *Serenata del Espectro* (Serenade of the Spectre) like the preceding piece also plays with themes from the first four works in the collection (Powell 153). The notes in the final measures suggest the open strings of the guitar. (see Ex. 7)

Ex. 7 Granados, *Serenata del Espectro* (final measures)

Le spectre disparaît pinçant les cordes de sa guitare

rall.

The inspiration behind the creation of *Goyescas* manifests itself in a much subtler manner in the score than does the inspiration behind Albéniz's *Iberia*. In an attempt to describe the Spanish flavor Granados creates with his music, music historians have coined terms such as *majismo* to describe the spirit of the *majas* and *majos* of Spain's past (Subirá 9), or *madrileñismo* to describe the spirit of Madrid during Goya's time that seems to be reflected in Granados's works (Powell 83). José Subirá writes of Granados's music in these words:

Todo ello realza un hispanismo estético de buena ley, cuyas fuentes no se remontan a las de la música árabe medieval, sino a la música madrileña imperante, ... Por eso es el "majismo" y no el "orientalismo" la cualidad predominante en muchas de sus obras.
(9)

All of it enhances a hispanic aesthetic of good rule whose origins rest not in the rules of medieval Arabian music but in the music of prevailing Madrid... As a result, "majismo" and not "orientalismo" is the predominant quality in many of his works. (9 my trans.)

The struggle to describe the impressions captured within the music is understandable, for it arises from the nature of music itself. One does not encounter concrete

elements in the score that point directly to the paintings of Goya, a specific *maja*, or the city of Madrid. However, Granados transformed the music from his keyboard work into an opera also bearing the name *Goyescas* (New York, 1916) (Powell 85), and the "dramatization" of the piano works gives us a more accurate picture of the images Granados might have had in mind when he composed the original keyboard work.

Granados added a seventh piece to the collection when he created the opera and the piece itself was later transcribed for piano (Chase 162). *El Pelele* (The Dummy) was inspired by Goya's painting by the same name and actually forms a type of introduction to the opera.

Plot Summary of Goyescas

The setting for the opera *Goyescas* is Madrid and its surroundings at the end of the eighteenth century. Act One opens with four *majas* tossing a dummy on a blanket in what is unmistakably a dramatic realization of Goya's painting. A flirtation takes place between Rosario and Paquiro who invites her to a *Baile de Candil*, or Dance by Candlelight. Rosario's suitor, Fernando, overhears the conversation and makes Rosario vow not to attend the dance without him. Paquiro's love, Pepa, is also irritated and plans revenge on Rosario. In the second act, Fernando and Paquiro encounter each other at the dance and agree to fight a duel. Acts

Three and Four are set in a garden where we witness a love scene between Rosario and Fernando and hear the singing of a nightingale. In the final act, Fernando and Paquiro duel and Fernando falls to the ground with a fatal wound. Rosario falls over her dead lover and laments her loss as the opera comes to a close (Chase 162).

Granados created the plot for the opera by weaving a thread of action around the music he had composed in his keyboard collection. While the opera and subsequent images arose from the piano score and not vice versa, it seems obvious that the images that Granados had in mind when he wrote the original *Goyescas* dealt with similar subject matter. The source of inspiration for his music, then, although similar in some of his smaller keyboard to that of Albéniz, is different for his larger, most significant keyboard works. Instead of reflecting the folk tradition that thrived in the Iberian peninsula, Granados created music that suggests the urban side of Spanish life and the romance that he saw in Goya's art. Chase quotes the words of Ernest Newman on Granados's music:

The *Goyescas* are indeed a fascinating work. The music, for all the fervor of its passion, is of classical beauty and composure....but, above all, the music is a gorgeous treat for the fingers, as all music that is the perfection of writing for its particular instrument is. It is difficult, but so beautifully laid out that it is always playable: one has the voluptuous sense of passing the fingers through masses of richly colored jewels....It is pianoforte music of the purest kind. (165)

Granados himself recognized *Goyescas* as his masterpiece. He wrote to a friend:

I have composed the *Goyescas* and I feel that I have arrived. I am filled with enthusiasm to work more and more. I have a world of ideas.
(Matthews 383)

Unfortunately, Granados, like Albéniz, did not live long enough to create the works he envisioned. When the start of World War I impeded the production of the opera *Goyescas* in Europe, Granados accepted an invitation to direct the production of his opera in New York in 1916. It was to be his last major excursion, for the last part of his return voyage on the steamship *Sussex* ended in his death when the ship was torpedoed by a German submarine (Chase 160).

CHAPTER IV
MUSICAL LANGUAGE IN THE KEYBOARD WORKS
OF ALBENIZ AND GRANADOS

The second factor concerning Albéniz's and Granados's keyboard styles that I shall address in this thesis is that of musical language, or the techniques of composition that each composer used to convey his musical ideas. The overall stylistic orientation of the music, its texture, treatment of harmonies and tonality, and specific compositional techniques within it all play a part in what we consider musical language, and may be shaped both by a composer's personal preference and by influences in his/her composing career. Naturally, as products of the same era in Western art music, the keyboard works of Albéniz and Granados contain many stylistic similarities. However, differences exist in the musical language that the composers use which contribute to an overall difference in their keyboard styles.

Musical Language in the Romantic Period

Any similarities or differences in the music of Albéniz and Granados must be understood in the context of the era in which the music was produced. The Romantic period was characterized by the supremacy of emotion in the human

experience over reason and an emphasis on originality and personal expression. The desire for increased expressiveness in music led composers to manipulate pre-existing musical ideas and create new sounds and techniques. Leon Plantinga describes the attitude of the Romantic composers as being

a preference for the original rather than the normative, a pursuit of unique effects and extremes of expressiveness, the mobilization to that end of an enriched harmonic vocabulary, striking new figurations, textures, and tone colors. (21)

By the last decades of the nineteenth century and first years of the twentieth, art music seemed to have reached a peak in terms of complexity of textures and vastness of musical sound. In addition, the harmonic innovations and increased use of chromaticism found in prodigious works by Richard Wagner (1813-1883) and Gustav Mahler (1860-1911) shook the major/minor tonal system which had formed the foundation for almost all Western art music since the seventeenth century. Albéniz and Granados, as composers of the late-Romantic period, wrote music based on the Romantic sounds laid down in the previous decades, and thus, their works exhibit the tremendous expressiveness that characterized almost all Romantic keyboard music. At the same time, however, they composed in a period of rapid change that offered the possibility of exposure to new compositional techniques and musical ideas.

The Effect of Personal Preferences on Musical Language

Within the context of the general musical language used during the Romantic period, Albéniz's and Granados's styles were shaped by the personal preferences of each man. It will be helpful, then, to discuss the nature of the men behind the music and develop a picture of the general stylistic orientation of the two composers before delving into more specific aspects of their musical language.

While personality is, by no means, an entirely dependable predictor of a composer's musical style, in the case of Albéniz and Granados it is not altogether misleading. We know from accounts of the composers' lives that Albéniz and Granados had strikingly different personalities. The "bohemian" wanderlust of Albéniz in his early years seems almost entirely absent in Granados, and Antonio Ruiz Pipó in The New Grove mentions that the latter "was a much more placid and sensitive spirit" (7:628) than was Albéniz. Not surprisingly, in an overall comparison of the composers' keyboard styles, music historians tend to view Granados's style as more refined and restrained (Powell 83). Albéniz's style, on the other hand, is seen to reflect a preference for dissonant, sometimes harsh, rhythmic passages (Mast 310).

Ultimately, personality, preferred subject matter, and musical style are interrelated. After reviewing the

different subject matter that inspired each composer, one could say that Granados was attracted, above all, to the more "refined," urban side of Spanish life whereas Albéniz preferred the "earthier" side of his homeland. José Subirá notes that,

En el fondo, la maja de Granados no era la garrida y procaz mujer de los barrios bajos... sino la aristócrata que, revestida con el aire de lo popular, sabía refinar lo plebeyo, elevándolo a la categoría de lo exquisito. (21)

At a deep level, the *maja* of Granados was not the pretty, brazen woman of the lowly neighborhoods...but rather, the aristocrat who, cloaked with the popular air, knew how to refine the commonplace, elevating it to the level of the exquisite. (21 my trans.)

It is possible that the "urban" subject matter that Granados chose as the source of his musical images called for a more refined musical style than Albéniz used and that Granados's personality bore little influence on his choice of musical language. Yet, even in pieces where the underlying source of inspiration is similar to that of Albéniz (e.g. those pieces influenced by Spanish folk music), Granados maintains a more tempered and refined approach (Powell 83). Writing about Granados, Chase states

His temperament is profoundly romantic, and his imagination is stimulated not so much by the impact of sensuous imagery and primitive feelings as by the visions of sublimated love and tragic passion viewed in the emotional perspective of the past. (161)

Indeed, the titles of some of Granados's shorter keyboard works such as "Escenas románticas" (Romantic Scenes), "Escenas poéticas" (Poetic Scenes), "Valses poéticas" (Poetic Waltzes) suggest a romantic temperament that appears to have shaped his keyboard works, not the least of which was his *Goyescas*.

The Influence of Franz Liszt

Like almost all artists, Albéniz and Granados gleaned ideas and techniques from the styles of their contemporaries and previous European composers in order to enhance their own musical ideas. It is possible to detect these influences in various aspects of their music, such as the texture within their major keyboard works. One man who appears to have affected both composers--much as he affected innumerable other musicians--is the Hungarian composer, Franz Liszt. Liszt wrote for piano as no other composer before him and became renowned for his virtuosity and for the orchestral textures that he evoked from the keyboard (Grove 11:35). Although there is considerable disagreement among researchers as to the duration of Albéniz's studies with Liszt (Mitjana 66), we know that his contact with the Hungarian composer in his youth made a strong impression on Albéniz. Granados, too, appears to have been affected by Liszt. Liszt himself traveled in Spain in the mid-eighteenth century, and his music was probably well-known

to the young Granados. Liszt's influence on Albéniz and Granados manifests itself in the texture of their larger keyboard works; both *Iberia* and *Goyescas* contain rhapsodic passages that display a Lisztian virtuosity. Schoenberg describes the technical similarities between the two piano collections:

They are extremely difficult, full of counter-melodies, and the writing is characterized by exuberant rhythms, wide stretches, delicate pedal effects, textures so rich and thick they are quasi-orchestral... (381)

With respect to textures and complexity, then, the keyboard styles of Albéniz and Granados are largely similar and share the influence of Liszt's style. The composers were capable of composing passages of extreme delicacy, yet their large keyboard collections are best remembered for the complexity of their musical lines and Lisztian textures in each.

Similarities Between Granados and Chopin

Granados's keyboard style bears the influence of other composers as well. Robert Schumann and Edvard Grieg are often cited among composers that influenced Granados (Grove 7:628), but his music is compared most often to that of Frederic Chopin (Subirá 22). Chopin composed for keyboard in the early nineteenth century and his music was performed frequently in Spanish musical circles. The aspects of Chopin's style that manifest themselves most clearly in

Granados's keyboard works are the lyricism or "singing quality" of his melodies and the sonorous accompaniments frequently found in Chopin's works for solo piano. In addition, Granados's music delights the ear with an abundance of filigree that not only contributes to the refined character of the musical sounds, but reminds the listener of Chopin's music once again. Powell acknowledges the similarity between the two composers in his comments on *Goyescas*, "Granados's superb masterpiece requires a highly developed keyboard facility, very much akin to the brilliant, ornate side of the technique needed for Chopin's music" (88). The passage from Chopin's *Nocturne in D flat major* in Ex. 8 is representative of Chopin's keyboard style, and the passage from Granados's *Quejas o la Maja y el Ruiseñor* (see Ex. 9) which follows it contains stylistic similarities.

Ex. 8 Chopin, *Nocturne in D flat major* (mm. 16-21)

16

con forza

cresc.

p

s

pp

Q.ω. * Q.ω. * Q.ω. * Q.ω. * Q.ω. * Q.ω. * Q.ω. *

19

Q.ω. * Q.ω. * Q.ω. * Q.ω. * Q.ω. * Q.ω. * Q.ω. *

Ex. 9 Granados, *Quejas* (mm. 20-24)

The musical score for Ex. 9, Granados's *Quejas* (mm. 20-24), is presented in two systems. The first system covers measures 20-24. The right-hand part (treble clef) features a melodic line with grace notes and slurs, while the left-hand part (bass clef) provides an arpeggiated accompaniment. Dynamics include *un poco dim.* and *accel.* in the first measure, and *subito rit. il tempo e molto espress.* in the second measure. The second system covers measures 25-28. The right-hand part continues with arpeggiated figures and slurs, while the left-hand part has a more active accompaniment. Dynamics include *poco rall.*, *molto espress.*, and *pp*. Performance markings include *a tempo* and *rall.* with a fermata over the final measure.

The arpeggiated bass accompaniment, lyrical, conjunct motion of the melodic line, and graceful sixteenth notes in the segment from Granados's *Quejas* are quite similar to the melodic quality and accompanimental patterns that Chopin used in much of his music.

Treatment of Harmonies and Tonality

The composers' treatment of harmonies and, in a broader sense, of tonality in their keyboard works is another aspect of musical language that merits analysis. In general, the treatment of tonality in Romantic compositions was characterized by fluid change, deceptive progressions in the

harmonies, and innovative modulations. The music of both Albéniz and Granados exhibits these characteristics; the difference here may be simply one of degree. Interestingly enough, although Albéniz was born before Granados and although the publication of *Iberia* preceded that of *Goyescas* by a number of years, Albéniz appears to be the more experimental of the two composers. Granados was certainly capable of creating daring modulations and providing the listener's ear with unexpected turns in the harmonies, yet, of the two, Granados composed music that remains more firmly within the bounds of the Romantic period. The music of Albéniz, on the other hand, while certainly a product of the Romantic period and rather conventional in form, leans further away from conventional tonality than does the music of Granados.

One begins to see that the factors involved in the formation of musical style, as in many other creative efforts, are seldom exclusive of one another. With respect to Albéniz's treatment of tonality, for example, one must look once again to the Spanish inspiration behind the composer's music, because the modal qualities of some Spanish folk music affected the tonal structure of Albéniz's compositions. By using melodic characteristics of Spanish folk songs, Albéniz introduced scales and note-to-note relationships in his compositions that were not part of the major/minor tonality found in art music during the Common Practice period. Undoubtedly, in the context of the late-

Romantic period when composers were experimenting with the major/minor system and stretching the boundaries of conventional tonality, this aspect of the Spanish folk tradition made it all the more appealing. Thus, Albéniz's use of age-old folk elements created, within the parameters of Western art music, an impression of innovativeness.

The novel musical sounds and images created by the synthesis of folk elements and the musical language of late-Romantic art music were viewed differently in different parts of Europe. Albéniz's *Iberia* received a mixed reception in the composer's homeland as Miguel Raux Deledique describes:

La nueva modalidad de Albéniz era muy discutida en España y especialmente en Madrid donde se consideraban la *Iberia* como una obra atrevidamente vanguardista. (Deledique 347)

The new modality of Albéniz was very controversial in Spain and especially in Madrid where *Iberia* was considered to be a daring, avant garde work. (Deledique 347, my trans)

The reception that *Iberia* received in Spain stands as a subtle reminder of the state of the Spanish musical world in the first years of the twentieth century. After so many decades of complacency and foreign domination, Spanish music was only beginning to experience a slow reawakening during Albéniz's life (Powell 49). The difference between musical life in Spain and that in the rest of Europe proves to be an important factor with respect to specific compositional techniques in the musical language of Albéniz and Granados.

French Influences in Albéniz's Musical Language

The musical language in Albéniz's last major work, *Iberia*, contains specific elements that Albéniz gleaned from his contacts with the musical mainstream, elements that are absent, or nearly so, in the music of Granados. Paris served then as it does today as a cultural hub for artistic activity in Europe, and Albéniz's years there did not fail to influence his work as a composer (Mast 36). In Paris, Albéniz met Ernest Chausson, a French composer, who introduced him to a number of other composers including Gabriel Fauré, Vincent d'Indy, Claude Debussy and Paul Dukas (Matas 33). Thus, as Deledique writes

Albéniz encontróse
pues de improviso inti-
mamente vinculado con
todo el grupo que con-
stituía el principal
nucleo del movimiento
renovador musical
francés, y a la vez
era el alma de la
Societé Nationale.
(244)

Albéniz found himself,
by chance, intimately
linked with the entire
group that constituted
the principal nucleus
of the renovating French
musical movement, and was,
at the same time the soul
of the Societé Nationale.
(244 my trans.)

As part of a group of modern French composers, Albéniz witnessed the appearance of a musical idiom that was to become a dominant force in modern French music of the early twentieth century--Impressionism. Musical Impressionism, named after the French Impressionist painters, was characterized by ambiguity, the blurring of tonality, and an

ethereal quality created by specific compositional techniques such as the use of whole-tone and pentatonic scales, the planing of complex chords, and the use of added-tone sonorities. Albéniz found himself at the heart of these new sounds, and his exposure to them had a significant influence on the musical language he employed in his later works, specifically his *Iberia* (Matas 33). Although his keyboard compositions are not Impressionistic in themselves, they contain elements of Impressionism that are all but absent in the works of Granados. Consequently, in the interest of differentiating between the musical language used by the two composers, it will be useful to examine some specific techniques associated with Impressionism and their appearances in Albéniz's *Iberia*.

The Whole-tone Scale

The whole-tone scale consists of pitches separated by two half-steps (i.e. one whole step). Only two different whole-tone scales can be formed among the twelve half-steps that form the octave. They are C-D-E-F[#]-G[#]-A[#] and C[#]-D[#]-F-G-A-B. Since the whole-tone scale does not belong to the customary major/minor scalar passages of the Common Practice period, its use blurs the tonal center of musical passages in which it occurs, and creates tonal ambiguity. Albéniz uses the entire six notes from a whole-tone scale and portions of the scale in his *Iberia* (Mast 136). The first

appearance of the scale lies within *Evocación* in the first book of the *Iberia*. (see Ex. 10)

Ex. 10 Albéniz, *Evocación* (mm. 11-20)

The musical score for Ex. 10, Albéniz's *Evocación* (mm. 11-20), is presented in two systems. The first system covers measures 11-16, and the second system covers measures 17-20. The music is in G-flat major (three flats) and 3/4 time. The right hand plays a continuous eighth-note pattern, while the left hand plays a more varied accompaniment. Dynamics include 'f' and 'pp'. Performance markings include 'Ped.' (pedal) and 'dolce.' (dolce).

The notes played by the right hand ($G^b - A^b - B^b - / - E^b - F^b - G^b$) in measures 17 and 18 outline the whole-tone scale with the C missing. In addition to creating ambiguity in the music, the scale's association with Impressionism gives Albéniz's work the hint of Impressionism, although other elements in his music (e.g. harsh chords, rhythms, staccato passages) indicate clearly that *Iberia* is not an Impressionistic work. Other examples of Albéniz's use of the whole-tone scale appear in *Corpus Christi*, *El Polo*, *Lavapiés* (mm. 245-252), and *Almería* (mm. 228-240) (Mast).

Chord Planing

Instances of chord planing in *Iberia* also testify to the influence of Impressionism on Albéniz's musical language. Chord planing (sometimes referred to as "gliding chords") is the technique of using chords, particularly chords that are ambiguous such as the diminished seventh, in ascending or descending succession to create a "plane" of sound. Albéniz uses chords that are more conventional than the ninths and thirteenth Debussy used, yet the technique is effective to create a similar "plane" of musical sound. Chord planing is evident in *Evocación* (ms. 91), *Málaga* (ms. 127), and *Eritaña* (ms. 81).

Added-tone Sonorities

Finally, Albéniz's use of added-tone sonorities also recalls the influence of the Impressionist aesthetic. Within the major/minor system of Western art music, composers constructed chords out of triads, using the first, third, fifth, seventh, ninth or greater degrees of the scale. In most cases, the result was a stable, tonal sound within the music. However, by adding to a chord scale degrees outside of the normal triad, or by building chords from a mixture of even and odd degrees of the scale, composers could call forth unexpected sounds and increase the feeling of ambiguity in the music. Added-tone sonorities were common in Impressionistic scores and appear

in the score of Albéniz's *Iberia* on a number of occasions. *El Polo*, *El Albaicín*, *Lavapiés*, *Jerez*, and *Eritaña* all contain an abundance of added-tone sonorities.

Albéniz and Impressionism

The extent of Albéniz's involvement with the Impressionist movement remains a matter for conjecture. Deledique, writing during Franco's dictatorship, insists that Albéniz's music contains nothing of French influence (341). Others claim that Albéniz himself contributed to the development of the Impressionist aesthetic (Grove 1:203). Paul Mast, however, notes that, as a matter of personality and taste, Albéniz actually disliked Impressionism as a whole (63). I am inclined toward the conclusion that Mast draws in his work Style and Structure in *Iberia* by Isaac Albéniz

The "impressionistic" style traits in *Iberia* were well-suited for expressing the Andalusian musical idiom, and...the way these "French" sounds were used by Albéniz proceeded from the desire to create formal structures larger than he had previously employed. (66)

Apparently, Albéniz drew upon the new techniques he heard in France to serve his own musical ideas. Impressionistic elements, then, provided Albéniz with additional compositional "tools" that he could combine with existing

late-Romantic sounds to express the musical images he gathered from Spain.

Granados and Impressionism

Although Granados lacked the prolonged exposure to new musical ideas and sounds that Albéniz enjoyed (Grove 7:629), he was not completely unaware of the musical developments in France. As mentioned earlier, he remained in contact with Albéniz until the composer's death and was acquainted with Albéniz's *Iberia*. Hence, the lack of Impressionist elements in Granados's music does not stem from complete ignorance of the techniques of the early twentieth century. His choice of musical language could simply indicate a preference for the typical Romantic style. It is quite likely that he found the major/minor tonal system to be entirely satisfactory for the ideas and images he desired to express.

Clearly, personal preference, personality, influence from other composers, and exposure to new ideas all played a part in Albéniz's and Granados's choice of musical language. The musical language of the composers was shaped, in some areas, by the same influences and is similar in many respects, yet it also contains identifiable differences. As a result of the innovative harmonies he creates through the synthesis of folk elements and Romantic sounds, and his use of Impressionistic techniques, Albéniz appears to be the more experimental of the two composers. Granados, on the

other hand, seems to have preferred a musical language grounded more firmly in the Romantic style. In addition, the elegant, refined passages in many of Granados's keyboard pieces differentiates his style still further from that of Albéniz whose music reflects the composer's preference for energetic, sometimes harsh musical passages.

The composers' creative efforts in the realm of keyboard composition were shaped by the Spanish inspiration in their lives. Similarly, the outside influences in their composing careers shaped the musical language that they used to convey their ideas. Hence, differences in both inspiration and influence in the composers' lives are responsible for many of the differences the listener is able to perceive between works for piano solo by Albéniz and those by Granados.

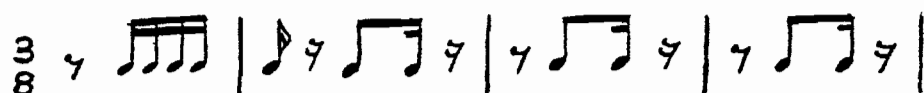
An awareness of some of the factors at work behind the composers' keyboard styles will increase the listener's understanding of the keyboard works of Albéniz and Granados. The resulting clarification of the aural images evoked by the music adds to the listener's enjoyment of Albéniz's and Granados's compositions and can be of great value to the performer. In addition, the music of Albéniz and Granados influenced Spanish composers such as Manuel de Falla (1876-1946) and Joaquín Turina (1882-1949) who were to dominate the new era of modern Spanish keyboard music. Thus, a familiarity with the music of Albéniz and Granados and the factors behind their keyboard compositions lays a foundation

for the reader's understanding of Spanish art music in the Modern era.

GLOSSARY

Andalusia: The southernmost region of Spain containing the cities of Seville, Granada, Ronda, Jerez and Córdoba. The Moors occupied Andalusia between 711 and 1492 AD.

bulerías: An energetic Spanish folk song and dance in 3/8.



cante jondo: Literally "deep song". A melancholic, deeply emotional song with a melodic range of about a sixth associated with the folk tradition of Andalusia.

Castilla: The central plateau region of Spain where the nation's capital, Madrid, is located.

chord planing: A compositional technique associated with the Impressionist movement. The use of a series of large often ambiguous chords to create a wash of sound and a feeling of tonal ambiguity.

copla: A stanza, couplet or popular song. In keyboard works of Albeniz and Granados, the lyrical section that contrasts with the rhythmic segments in the composition.

fandango: A Spanish dance in triple time. Many variations exist including the *malagueña*, *granadina*, *murciana* and *rondeña*.

flamenco: Song and dance generally associated with Andalusia. Flamenco is thought to have originated from the influence of the gypsies on existing folk music in the Iberian peninsula.

habanera: A dance in duple meter of Hispanic origin.

jota: A dance form in 3/8 accompanied by guitar. The *jota*, like the *fandango* and *seguidillas*, has many variations and transcends regional classification.

malagueña: A variation of the *fandango* as performed in Málaga. Usually in 3/4 time.

majo/maja: A young man or woman. Refers especially to the people of the lower classes of Madrid during the nineteenth century.

modality: In music, the use of modes other than the major and minor scales most frequently found in music of the Common Practice Period.

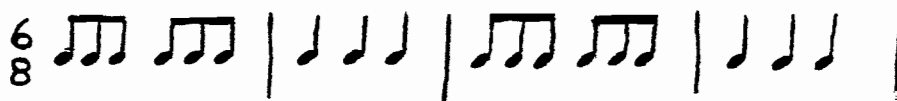
paso doble: Literally "two step". A dance in 6/8 time.

petenera: A folk dance of Andalusia. Alternates 3/4 and 3/8 time.

Phrygian mode: A musical mode used frequently in the folk music of southern Spain. Particularly common is the Phrygian mode built on the notes E-F-G-A or E-F-G[#]-A.

polo: A folk dance of Andalusia in triple meter. Characterized by syncopated rhythms.

rondeña: A variation of the *fandango* as performed in the Andalusian city of Ronda.



saeta: An impassioned song related to *cante jondo*. Saetas are sung in Andalusia during Holy Week.

seguidilla: A song and dance in fast triple meter. Related to the *sevillana*.

sevillana: A popular four-part dance performed in Sevilla.

siguiriya gitana: A dance of Andalusia characterized by alternating $3/8$ and $3/4$ time. Thought to originate from the gypsies.

soleares: Andalusian song full of melancholy.

tarantas: A folk song and dance from the regions of Almería and Murcia. Related to the *malagueña*.

tonadilla: A short, comic opera popular during the mid-eighteenth century, consisting of a small cast performing solo songs and choruses. May also refer to a street-song of Madrid.

tonality: The existence of a home pitch in a musical work or musical segment toward which all other pitches seem to gravitate, giving the music a feeling of center and a base for harmonic tension and release.

whole-tone scale: A collection of pitches in which each note is separated from its neighbor by two half-steps.

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