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*I hereby recommend that the thesis prepared under my supervision by* Olga Llano Kuehl  
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THREE STYLISTIC PERIODS IN THE PIANO COMPOSITIONS OF  
ENRIQUE GRANADOS

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## PREFACE

This study on the piano works of Enrique Granados covers all the editions currently available. In order to find the research material, a survey was necessary of the holdings of libraries and the catalogues of music publishing companies in the United States. Also, for many years I have been gathering the music of Granados from available sources in Europe, primarily in Spain, which was necessary for an analysis of his piano compositions. My teacher, Alicia de Larrocha Torra, and her husband Juan Torra of Barcelona also furnished information. My final research was completed in Madrid's Biblioteca Nacional.

I have thus acquired most of the compositions considered to be Granados's primary works. I shall mention some of his smaller compositions found in separate sheet pieces; however, I have based my research and this paper on an in depth study of his major collections for piano. These include the following: Twelve Spanish Dances, Six Pieces on Spanish Popular Songs, "Allegro de concierto," Poetic Waltzes, Tales of Youth, and Goyescas. The compositions selected are fully representative of the piano works of Granados and clearly illustrate three particular styles that are apparent in his music.

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## INTRODUCTION

Enrique Granados (1867-1916) was a contemporary of Isaac Albéniz (1860-1909) and of Manuel de Falla (1876-1946). This triumvirate of composers, along with Joaquin Turina (1882-1949), constitutes the very foundation of the modern school of Spanish music in the twentieth century. Although their works reveal the influence of German and French composers of the nineteenth century, their music also includes native elements. All of these men were influenced by Felipe Pedrell, one of the leaders of Spanish Nationalism in music. Pedrell urged them to utilize the creative values inherent in the indigenous elements of the country's rich folkloric music. "In his own works Pedrell produced but a wan progeny; as spiritual adviser to young musicians, however, he had a power to quicken their talents with a blessing that was apostolic in its fruitfulness."<sup>1</sup>

Granados, as one of the first leaders of the national renaissance, attributed a renewal of interest in Spanish music to Pedrell and acknowledged this by saying, "'Albéniz, Falla, and I received the nourishment of his precious

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<sup>1</sup>Ann Livermore, "Granados and the Nineteenth Century in Spain," Music Review 7 (May 1946):82.

counsel."<sup>2</sup> Although Granados was a devoted disciple of Pedrell and of his musical ideals, he was a product of nineteenth-century taste, which brought to his music a poetic lyricism representative of the Romantic era. It is this quality in addition to his use of the Spanish idiom which helps to explain his distinctive style.

Since the Spanish temperament has influenced the interpretation of Iberian music, it is necessary to know something of the history and cultural background of Spain. Historians have claimed that the folk music of Spain is one of the richest in the world because of the wide variety of civilizations that appeared with its migrant peoples. According to Falla, its folk music developed from (1) the elements of the Byzantine chant used by the early church in Spain; (2) the strains introduced by the Moslem invasion and occupation; and (3) the sounds of Gypsies, the majority of whom settled in Andalusia. He neglected to include one other influence which is Jewish synagogical chant. "There was unquestionably a considerable Jewish influence in Moslem Spain."<sup>3</sup>

These important cultural elements affected the development of the country's folk music and influenced

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<sup>2</sup>Cited in Ann Livermore, A Short History of Spanish Music (New York: Vienna House, 1972), p. 185.

<sup>3</sup>Gilbert Chase, Music of Spain (New York: Dover Publications, Inc., 1959), pp. 223-24.

Granados's compositions. They can be more fully understood with the insight obtained from a study of the historical and cultural heritage of Spain.

## CHAPTER I

### GRANADOS AND THE HISTORICAL AND CULTURAL HERITAGE OF SPAIN

Although influenced by nineteenth-century Romanticism, Granados's style is instinctively fused with the Spanish idiom. His compositions evoke the regionalism of Madrid (Madrileñismo) and the indigenous realism of Gypsy Andalusia with its melodic formulas, dance rhythms, dance forms, exotic scales, and harmonic textures that stem from the very heart of the Spanish soil.

The music of Spain is the result of the assimilation of its varied cultures and civilizations. For this reason, it is a recalling of the many influences in Spain's historic past. The peoples who settled Spain and affected its cultural development were, in chronological order, the Iberians, Celts, Phoenicians, Greeks, Carthaginians, Romans (who dominated for six centuries), the Teutonic Visigoths, the Arabs or Moors, and the Gypsies.<sup>1</sup> Not to be excluded were the Jews, who lived for centuries in the Iberian Peninsula.

During the Visigothic rule in the sixth century, Spain developed important musical centers, especially in the cities

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<sup>1</sup>Livermore, A Short History, pp. 3, 4, 5, 10.

of Sevilla, Toledo, and Zaragoza. Sevilla enjoyed an intellectual prestige largely due to the Visigothic priests, St. Leander and St. Isidore. St. Isidore of Sevilla was one of the great theoreticians of the seventh century. Through St. Leander and "other Spanish churchmen who visited Constantinople, the Byzantine influence made itself strongly felt in the Hispano-Gothic liturgy and chant."<sup>2</sup> "Spanish translations mention these canticos [of Byzantine chant], psalm-hymns and spiritual songs. The aleluyas, melismas and the amen were accepted formulas of the ritual. Such melismatic traditions may have passed into folk-lore from this pre-Islamic period and are thus probably semitic in origin."<sup>3</sup> The Hispano-Gothic chant attained its peak from the year 630 to 711, and in the latter year the Moors began their intrusion, which lasted nearly eight centuries.<sup>4</sup>

It was the Moors who gave Spain the Arabic name of Andalusia from the Arab al-Andalus, for land of the Vandals. In their conquest of Spain the Moors were never able to penetrate the upper reaches of the peninsula, and to this day the name of Andalusia applies to the southern region of the country. During the Moorish occupation secular music and singing flourished. In an Arab residence an assortment of

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<sup>2</sup>Chase, Music of Spain, p. 20.

<sup>3</sup>Livermore, A Short History, p. 6.

<sup>4</sup>Chase, Music of Spain, pp. 22-23.

singing girls and their Moorish minstrels were part of the household. Also, the royal court and the castles of nobles became gathering places for poets and musicians, which created a strong flowering of interest in the arts.

Although Spain was virtually under total Moorish domination, the Christian community and church were permitted to exist and to flourish. The Christians were referred to by the Moors as Mozarabes; therefore, the term Mozarabic was applied to their liturgy, chant, and to all their music in general. Consequently, the Mozarabic culture provided yet another influence in Spanish music.<sup>5</sup>

There is within early Spanish music the use of microtonal elements. These are common to the whole Mediterranean culture, particularly in the Moorish-Arabic tradition. The fact that microtones might be related to the specific Greek genera (the chromatic and the enharmonic) is a tempting assumption to make, although without written musical examples to study this cannot be proven.<sup>6</sup> Gradually, diverse Eastern elements combined to create a unique form known as the Andalusian idiom. To determine what the Andalusian or Spanish idiom consists of is not an easy undertaking. Included in it are Mozarabic, Arabic, Berber, and Syrian

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<sup>5</sup>The Mozarabic liturgy is still used in the Cathedral of Toledo.

<sup>6</sup>For further information consult Leopold Cardona, "The Style of Manuel de Falla Analyzed Through his Piano Works" (D.M.A. dissertation, Boston University, 1968).

elements. As we noted above, these were all improvisatory, and they could not be recorded in modern notation. However, together they do merge into what is popularly known as Gypsy music, and it is with the folk music of the Gypsies that the Spanish idiom is most frequently associated today.

After the capture of Granada by Queen Isabel and King Ferdinand around 1492, the Moorish influence was not pronounced, and what remained of their musical culture was absorbed by the Gypsies, who had entered Spain fifty years earlier and had settled in Andalusia. The Gypsies had not studied music scientifically as had the Arabs, but by their wandering nature they had assimilated much of the heritage of other cultures. It is said that these people originally came from India and the Orient. An accurate study of both Gypsy and Oriental music concerns a wholly different scalar system with the frequent presence of microtones, which is beyond the scope of this study.

Gypsy music is filled with expressive ornamentation, melismatic passages, acciaccaturas, arpeggios, wailing glissandos, and the exotic cante jondo (the impassioned deep song employing quarter tone inflections).

The oldest and most characteristic type of Andalusian folk music is that known by the generic name of cante jondo . . . in which the survival of Byzantine-Oriental influences may be clearly perceived. Following the analysis of Falla, this influence manifests itself, first, in the use of enharmonism as a means of expressive modulation; that is to say, certain functional notes are divided and subdivided into intervals smaller than a semitone, obeying inflections of the voice which in turn are determined

by the expression that the words of the song demand. There is also the frequent use of the vocal portamento, the practice of "sliding" the voice from one note to another through a series of infinitesimal gradations.<sup>7</sup>

The essence of Spanish Gypsy music lies not only in the exotic appeal of its modal melodies but in the strong rhythmic pulse found in its folk-dances. In the matter of pure rhythm, the Gitanos, or Gypsies, have few equals. Even in as simple a thing as hand-clapping, or palmadas, they exhibit a variety and complexity that is astounding. Other features of their musical expression are the rhythmic footwork of the dancers--the taconeos (heel-tapping), the pito (finger-snapping), the zapateados (shoe-dancing), and the jaleos (the encouraging shoutings). Yet another characteristic of Gypsy music is its abrupt changes in meter with startling pauses, jerks, and snaps in an ad libitum rendition with extreme dynamic changes.

Another possible Moorish/Gypsy influence can be found in the performance of the flamenco guitarists of today, who utilize the instrument not only as an accompaniment to the voice but also as a dramatic element. As the Moorish lutenists had done, each song is preceded by an instrumental prelude which lasts until the player feels that the appropriate psychological atmosphere has been created. In this manner the guitar players share the emotional expression

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<sup>7</sup>Chase, Music of Spain, p. 224.

of the music with the singers.

Granados utilized this quality of musical dialogue in his piano compositions where lyric sections are interspersed with guitar-like interludes. The presence of guitar-like preludes, interludes, and postludes are a prominent feature in his keyboard works. Granados also transferred to the instrument the Spanish Gypsies extreme feelings of joy and sorrow. By ingenious pianistic effects he was able to reflect these skillful and dramatic rasgueados and punteados (strummings and pluckings) of the guitar. Still other Gypsy/Moorish traits which influenced Granados were the sudden changes from major to minor. This harmonic characteristic is found repeatedly in his compositions.

Granados understood the Spanish idiom and made a deliberate attempt to incorporate these elements into his piano works. These were particularly evident in the compositions written in the nationalistic vein. However, not all of Granados's music is in the native idiom and some of his works are representative of the Romantic era in the broader sense. A sketch of his life reveals those influences which contributed to the formation of his musical styles.

## CHAPTER II

### ENRIQUE GRANADOS

In Spain, during the latter part of the nineteenth century, the most notable musicians were Felipe Pedrell (1841-1922) and Francisco Asenjo Barbieri (1823-94). They "represent the two main currents that have gone into the making of modern Spanish music."<sup>1</sup> Both were ardent champions of the Spanish nineteenth-century musical renaissance, which had as its chief aim the establishment of a national tradition based on folk music. Barbieri, as a composer of seventy-seven zarzuelas (operettas), served as an example to succeeding generations of musicians who emulated him. He also founded a society that promoted music, and it sponsored (in 1866) the first performance in Spain of Beethoven's Seventh Symphony.

Barbieri and Pedrell realized that the musical culture in Spain was behind the times, and they worked vigorously to elevate standards. Furthermore, they proclaimed to the younger generation that they could learn from the classical Spanish composers of the seventeenth and eighteenth centuries. Also following the Romantic inclination to

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<sup>1</sup>Chase, Music of Spain, p. 149.

develop nationalistic music, they urged composers to turn to the rich indigenous music of Spain. One of Pedrell's pupils and a follower of his doctrine was Granados.

Enrique Granados, whose full name was Pantaleón Enrique Granados y Campiña, incorporated his maternal surname as is the Spanish custom. However, to conform to modern practice, he is known as Enrique Granados. His mother, Enriqueta-Elvira Campiña, was born in the northern city of Santander. His father, Calixto Granados, though of Spanish descent, was Cuban but returned to Spain to become an officer in the army.<sup>2</sup> The parents settled in Lérida, in the center of the Catalanian province, and on July 27, 1867, Granados was born there.

From early childhood, Granados revealed a musical precocity. He began the study of solfeggio and piano with his father's friend, Captain José Junceda, the local band master. After his father's death, the family moved to Barcelona, which gave Granados the opportunity to study with more highly qualified musicians at l'Escolanie de la mercé, among whom were Francisco Xavier Jurnet and Juan Bautista Pujol. Pujol, who had been a pupil of Georges Bizet and Jules Massenet in Paris, became in turn the teacher of the three best Spanish pianists of that generation: Joaquin Malats, Carlos Vidiella, and Granados.

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<sup>2</sup>Antonio Fernandez-Cid, Granados (Madrid: Samarán Ediciones, 1956), p. 42.

As a pupil of Pujol, Granados won a prize for piano performance in 1883 with Schumann's Sonata in g minor. Soon after this success, he began the study of harmony and composition with Pedrell. Pedrell became more than his teacher of harmony. As his spiritual adviser, he made Granados aware of the new direction that musicians should take in the Spanish movement of nationalism. Taking advantage of the climate of nationalistic pride started by Barbieri and Pedrell, Granados became one of Spain's best-known and best-loved composers and a propagator of Spanish musical culture.

During that time the Paris Conservatoire attracted promising musicians from many countries. Pujol, who had received his training in Paris, encouraged Granados to go there. Thus, in September of 1887, with the financial support of a patron, Eduardo Conde, Granados departed for France. Stricken with typhoid fever, he was unable to appear for the entrance examinations at the Conservatoire, but he managed to arrange private piano lessons with Charles de Bériot, one of the music school's chief professors. He shared lodgings at 10-12, rue de Trévise, in l'Hôtel de Cologne et d'Espagne, in the company of the celebrated Spanish pianist Ricardo Viñes. In this city, with its colorful Montmartre section, where musicians and painters lived and worked, Granados developed his love of pictorial art, which he later revealed in compositions based on the paintings of Goya. While in Paris he was encouraged by

such notable composers as Jules Massenet, Edvard Grieg, Camille Saint-Saens, and Cesar Cui.<sup>3</sup>

Two years later he left Paris, and on July 14, 1889, he returned to Barcelona. He appeared in a piano recital at the Teatro Lírico on April 20, 1890, performing romantic works, including his "Serenada española", "Arabesque", and some of his Danzas españolas. His compositions already included two "Mazurkas" (1884), the Poetic Waltzes (1886), Cartas de amor (1887), Impresiones de viaje (1888), and the incidental music for the play Miel de la alcarria.

In 1892 Granados appeared in Barcelona with Perez Cabrero's orchestra performing the Grieg concerto; also on the program were the orchestrated versions of three of his Danzas españolas. In the same year Granados married Amparo Gal. They had six children: Eduardo, Soledad, Enrique, Víctor, Natalia, and Francisco. Eduardo (1894-1928) became a creditable composer of operettas (zarzuelas), but his musical productivity was cut short by his life span of only thirty-four years.

In 1895, Isaac Albéniz, Granados's senior by seven years, asked him to play in a concert at Barcelona's Lyric Theater. Granados performed his Poetic Waltzes and Albéniz's Spanish Rhapsody. From this same period came Granados's Trio in C, Quintet in g minor, and a quartet.

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<sup>3</sup>Diccionario de la música labor, 1954 ed., s.v. "Enrique Granados".

He had begun work on his first opera and November 12, 1898, Maria del Carmen was produced in Madrid. It was later presented in Barcelona on August 26, 1899, and marked Pablo Casals's first appearance as conductor. Granados wrote of his Carmen that "'the musical interpretation of Spain is not to be found in tawdry boleros and habaneras, in [Bizet's] Carmen, in anything accompanied by tambourines and castanets. The music of my nation is far more complex, more poetic, and more subtle.'"<sup>4</sup> His response to Bizet's work reflected his belief that poor imitation should be distinguished from true Spanish music. His Maria del Carmen enjoyed tremendous success. On the first night Granados received twelve curtain calls, and it was hailed as the successor to Bizet's Carmen and a "'strong pillar on which to raise the glorious edifice of Spanish opera.'"<sup>5</sup> After its premiere he was knighted in the Order of Carlos III.

Granados made frequent appearances as a pianist. With the violinist Mateo Crickboom, who founded the Barcelona Philharmonic Society, he gave joint recitals. He also took part in chamber concerts with the Crickboom Quartet. For this ensemble he wrote his Piano Quintet in g minor, which appeared in 1895. At the turn of the century, he started a "Society for Classical Concerts" in Barcelona, which had its

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<sup>4</sup>Cited in David Ewen, The Encyclopedia of Musical Masterpieces: Music for the Millions (New York: Grosset & Dunlap, Publishers, 1949), p. 243.

<sup>5</sup>Cited in Livermore, "Granados," p. 85.

own orchestra with Granados as conductor. About this time Crickboom left Barcelona, and in 1901 Granados took over his school of music, giving it the name "La Academia Granados." Some of his pupils there became accomplished pianists. One, Frank Marshall (1883-1959), later inherited the school, and the "Academia Marshall," upon Marshall's death, was passed on to his pupil, Alicia de Larrocha.

Granados directed his music school for fifteen years, while continuing a professional career as a composer and as a concert artist. In 1904 he competed in a composition contest sponsored by the Madrid Conservatory. The Conservatory requested that works, to be called "Allegro de concierto", be submitted "to obtain a modern unpublished piece to serve as a set subject" for piano students to perform at their "year-end examination."<sup>6</sup> The first prize was won by Granados, and an honorable mention was awarded to Manuel de Falla. Within the next few years he appeared with the Wagnerian Association, the Musical Union, the Orfeó Catalá, and the Philharmonic Society. He also joined Joaquin Malats, Joseph Edouard Risler, and Camille Saint-Saëns in two-piano recitals and in 1909 presented programs in Paris as the accompanist of the violinist Jacques Thibaud.<sup>7</sup>

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<sup>6</sup>Suzanne Demarquez, Manuel de Falla (Philadelphia: Chilton Book Company, 1968), p. 18.

<sup>7</sup>Wadham Sutton, "Enrique Granados (1867-1916)--A Centenary Tribute," Musical Opinion 9 (March 1967):321.

With the librettist Apeles Mestre, Granados's love for the musical theater saw fruition in the operas Petrarca (1900), Picarol (1901), Follet (1903), Gaziel (1906), and Liliana (1911). In 1908 he wrote the symphonic poem Dante, based on a poetic verse by his frequent collaborator, Mestre. A suite of four pieces, Elisenda, for piano and orchestra, appeared on July 7, 1912. As far as it is known not all of his works have been published. He also edited and arranged the music of other composers including twenty-six of the unpublished sonatas by Domenico Scarlatti. "Scarlatti's works were in Granados's time more usually heard in transcription (e.g. Tausig) than in their original forms . . . . Like Falla, he [Granados] seemed to realize that Domenico Scarlatti was the master and model of Spanish keyboard composers . . . ." <sup>8</sup>

Granados's most significant compositions, the suite Goyescas (1910), for piano, and the Tonadillas al estilo antiguo (1912), for voice and piano, were inspired by the tapestries and paintings of Francisco Goya (1746-1828). The Goyescas was introduced at the Palais de la Musique Catalane on March 11, 1911. With the librettist, Fernando Periquet y Zuaznabar, Granados then expanded the suite into an opera. He kept the name Goyescas and, although it resembled the popular zarzuelas, it had no spoken dialogue.

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<sup>8</sup> Grove's Dictionary of Music and Musicians, 1955 ed., s.v. "Enrique Granados."

This work had been accepted for performance by the Paris Opéra in 1914, and in that year Granados was created a Chevalier of the Légion d'Honneur. But the outbreak of World War I intruded on that schedule. Instead, it was performed at the Metropolitan Opera House in New York on January 28, 1916. The New York Times referred to:

. . . this full-blooded, passionate utterance, sometimes stirring in its characteristic rhythms and frank melody, sometimes languorous, poetical, profoundly pathetic, subtly suggestive . . . His [Granados's] harmonic scheme is elaborate and gives a peculiar distinction, warmth and brilliancy to his style. This music has a haunting power.<sup>9</sup>

Granados had a great fear of sea voyages. A previous short trip to Mallorca had been a time of anxiety; however, his desire to see Goyescas produced enabled him to overcome his phobia, and he and his wife attended the New York premiere. Before leaving Spain he told a friend of a premonition that he might never return, but he accepted the feeling with resigned fatalism. After the tremendous thrill of witnessing the performance of his work, he wrote Amadeo Vives, "'Enfin . . . j'ai vu mon rêve réalisé.'"<sup>10</sup> He and Amparo had booked a return voyage soon after the premiere, but they changed their plans when President Woodrow Wilson invited him to give a concert at the White House.

For their return to Spain, they boarded the Rotterdam,

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<sup>9</sup>Cited in Chase, Music of Spain, p. 163.

<sup>10</sup>Cited in Henri Collet, Albéniz et Granados (Paris: Éditions Le Bon Plaisir, 1948), p. 185.

and after a short stay in London, they booked passage on the S.S. Sussex, which was routed across the English Channel. On March 24, 1916, the ship was sailing between Folkstone and Dieppe when it was torpedoed by a German submarine. The accounts by eye witnesses who survived the disaster (the Sussex was able to make it to shore) tell of Granados's bravery. After the explosion, which threw him overboard, a lifeline reached him, but seeing his wife many yards away, he chose instead to make his way to her. They both perished.<sup>11</sup>

Memorial concerts in the United States and Spain raised substantial amounts for his six orphaned children. His opera Goyescas was performed in Paris in 1919, in Buenos Aires in 1929, in Milan in 1937, and in Barcelona in 1940.<sup>12</sup>

There are today many admirers of Granados who have sought to maintain his image. Alicia de Larrocha programs his works regularly. His remaining daughter, Natalia Granados Carreras, who was sixteen when her father died, maintains in her Barcelona apartment "a small sitting room which is still furnished with her father's furniture in its original upholstery--all in remarkably fine condition," including a "pair of leather gauntlets Granados wore to strengthen his wrists while playing." Also, the Hotel Manila

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<sup>11</sup>Sutton, "Enrique Granados," p. 323.

<sup>12</sup>Alfred Lowenberg, Annals of Opera, 2nd ed., rev., 2 vols. (Geneva: Societas Bibliographica), p. 133.

in Barcelona contains two rooms with mementos gathered by the club "Amigos de Granados," which provides the "evidence . . . of the continuing esteem and devotion of Granados' fellow-citizens. It seems to spring from a blend of pride in his world-wide status and affection for his human warmth."<sup>13</sup>

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<sup>13</sup>Dorothy Ream Packard, "Searching Spain for Background Color," Clavier 6 (October 1967):26.

### CHAPTER III

#### THE FIRST STYLISTIC PERIOD: NATIONALISTIC

In the early and mid-nineteenth century, Spanish composers were preoccupied with theatrical, folk, and national music. By the end of the nineteenth century, however, interest in solo instrumental music revived. Composers especially found inspiration from Domenico Scarlatti, the Italian who lived in Spain for many years and died in Madrid in 1757. Like Falla, Granados acknowledged that Scarlatti was the progenitor of Spanish keyboard music.

Granados favored the piano above all instruments and wrote extensively for it. A large proportion of his music is in the form of collections of several pieces. These works utilize elements from Spain's musical heritage and reflect the spirit of Pedrell's profound nationalism.

Written at the age of twenty-three, the Twelve Spanish Dances op. 5 were the first work in the true national style, and it brought popularity and recognition to Granados.<sup>1</sup> In this collection, as seen by the titles, Granados included regional music of Andalusia, Asturias, Valencia, and Aragon.

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<sup>1</sup>Alicia de Larrocha, "Granados, the Composer," trans. Joan Kerlow Clavier 6 (October 1967):22.

He "succeeded to a remarkable degree in blending sound pianistic technique with native Spanish idioms . . . ." <sup>2</sup>

The twelve dances are characterized by clear tonal centers, sometimes utilizing the Arab-Andalusian modal scale patterns, and by dance-like rhythms alternated by melodically expressive melodies. Granados separates these dance sections from the song material with double bars. The song forms which Granados utilized came from the cantigas which appeared in the Spanish Renaissance song books called Cancioneros. The form is generally that of a copla (couplets or stanzas) followed by an estribillo (or refrain). In his dances, the lyric sections are these coplas, which are often expressive love-plaints. Rhythmically, Granados caught the accent and idiom of many parts of Spain. Of the twelve dances two are in  $\frac{2}{4}$  time and one in  $\frac{6}{8}$ , all the rest bear a  $\frac{3}{4}$  time signature. Sudden contrasts in harmony between major and minor imitate a Moorish/Gypsy practice.

As early as the sonatas of Domenico Scarlatti and Padre Antonio Soler, the influence of the Spanish guitar is evident. That instrument not only serves as an accompaniment to folk songs and dances, but guitaristic effects also play a vital role in Spanish keyboard music. Granados, like many of his predecessors, skillfully employed guitar-like rhythms and figurations in his works for the piano. This is a

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<sup>2</sup>Ewen, The Encyclopedia of Musical Masterpieces, p. 244.

prominent feature of his Spanish dances especially in "Oriental," "Andaluza," "Zambra," and "Arabesca," which are also the ones in minor keys. These four dances are the most Gypsy in character, and they also exhibit the chromatic inflections peculiar to Andalusian folk music.

The first in the set, "Minueto" ("Galante"), alternates its tempo between Allegro and Andante.<sup>3</sup> It is in ternary form and in the key of G major. The A theme projects the spirit of a dance.

Ex. 1 (p. 4, meas. 9-12)

Whereas the B theme, in g minor, provides a song-like inflection of thematic material.

Ex. 2 (p. 5, meas. 34-41)

<sup>3</sup>The titles in parenthesis occur in the Spanish edition of the Union Musical Española and are absent from the reprinted editions in the United States.

The next dance, "Oriental," conveys the exotic quality reminiscent of Andalusian culture. In ternary form, it begins in an Andante tempo. Its principal motive in c minor appears in the high register of the piano and it has a simple running accompaniment, as in the following example.

Ex. 3 (p. 7, meas. 1-10)

The musical score for Ex. 3 is presented in two systems. The first system (measures 1-5) is marked 'Andante' and 'p' (piano). The right hand plays a melodic line in the high register, starting with a half note G4, followed by quarter notes A4, B4, and C5, with a fermata over the final C5. The left hand provides a simple running accompaniment of eighth notes. The second system (measures 6-10) is marked 'dolce'. The right hand continues the melodic line with ornaments (trills and grace notes) and a fermata. The left hand continues the running accompaniment with various fingering indications (e.g., 3, 2, 1, 3).

Of greater musical interest, however, is the B theme with the repeated notes that simulate the incantational quality found in Gypsy music. This motive is attractively ornamented by appoggiaturas and florid melodic turns typical of cante jondo music.

## Ex. 4 (p. 8, meas. 48-54)

*Lento assai*

*p*

*cui Ped.*

*dim.*

*p*

In variation form, the third piece, "Zarabanda" ("Fandango") in D major, has a singular motive: it has rhythmic stresses which are quite Chopinesque.

## Ex. 5 (p. 11, meas. 1-10)

*Energico.*

*f*

*3*

This "Sarabande" and the first piece in the set, "Minueto," are the only two of the twelve dances which carry the titles of Baroque suite movements.

The next piece is a "Villanesca" which appears first in G Major in  $\frac{2}{4}$  time and then changes to a slow  $\frac{4}{4}$  in g minor. Granados, along with Chabrier, Berlioz, Loeffler, and Dukas employed villanelle or villanesca in compositions "in the style of a rustic dance, usually in quick  $\frac{6}{8}$  meter."<sup>4</sup> The pastoral quality is heightened by the campanile-like repetition of the high D's of its singular theme accompanied to the droning bass imitative of the Spanish gaita (or bagpipe).

Ex. 6 (p. 17, meas. 1-9)

*Allegretto, alla pastorale.*

The most popular dance, op. 5 #5 in e minor, is known as "Andaluza" and sub-titled "Playera." The word playera is

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<sup>4</sup>Willi Apel, Harvard Dictionary of Music, 2nd ed., rev. and enl. (Massachusetts: The Belknap Press of Harvard University Press, 1977), p. 904.

derived from the verb plañir or to lament, and it is a representative type of cante jondo. This work enjoys great popularity among classical guitarists.

In ternary form, the A theme of "Andaluza" displays Andalusian flavor as its title implies, and the acciaccaturas of the bass evoke the medium of the guitar.

Ex. 7 (p. 22, meas. 1-5)

Andantino quasi Allegretto

The musical score consists of two systems. The first system shows measures 1-3. The right hand plays a melody with a fermata over the first measure. The left hand has acciaccaturas (grace notes) in measures 1 and 2. Dynamics are *f*, *mp*, and *p*. The second system shows measures 4-5. The right hand continues the melody, and the left hand has acciaccaturas. Dynamics are *mp* and *mp*. The score includes fingerings (1, 2, 3, 4, 5) and articulations (accents, slurs).

A fragment of the principal theme in rhythmic augmentation is then used for the inner contrasting copla. "Andaluza," "because of its langorous rhythms and poetic melody, gives the impression of a song more than that of a dance. Words have been added to it and it is frequently heard in Spain as an art song."<sup>5</sup>

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<sup>5</sup> Julio Esteban, "Master Lesson on a Granados Dance," Clavier 6 (October 1967):39.

A "Jota," sub-titled, "Rondalla Aragonesa," is the sixth piece. The jota is the national dance of courtship in Spain dating from the twelfth century.<sup>6</sup> The tempo varies according to the geographic location, and when used for serenading it is called "jota de ronda." The title Granados used, "Rondalla," "may mean the ensemble of singers and guitar and bandurria players, or, the group 'making the rounds' serenading the town belles."<sup>7</sup>

Granados's "Jota" is given an Allegretto tempo, and the tonality is D major. In ternary form, it consists of variations of the following A dance-theme.

Ex. 8 (p. 26, meas. 1-11)

Allegretto, poco a poco accelerando.

The musical score for Ex. 8 is presented in two systems. The first system is marked *p* and *poco a poco cresc.* and features a rhythmic pattern of eighth and sixteenth notes. The second system continues the piece with similar rhythmic patterns and a final cadence.

<sup>6</sup>Ibid., p. 39.

<sup>7</sup>Ibid., p. 40.

The B theme or copla provides contrasting material of a song-like character.

Ex. 9 (p. 28, meas. 74-77)

The seventh piece "Valenciana" ("Calesera") in G major is another jota.<sup>8</sup> There is a clear delineation between the guitar-like interludes of the Gypsy tocaos and the copla

Ex. 10 (p. 31, meas. 1-7)

<sup>8</sup> In interviews and piano lessons with Alicia de Larrocha she has commented that Granados would submit his manuscripts to the publisher, but later tell his pupils that he preferred certain changes that do not appear in the printed music. She also states that the original edition of this work, as found in the reprinted editions in the United States, is incorrect. Her recording of the Twelve Spanish Dances Epic BC 1343 which includes the "Valenciana" provides further insight as does Granados's recording of the "Valenciana" in The Catalan Tradition IPA 109.

passages of the singers or cantaores in its vocal material.

Ex. 11 (p. 31, meas. 12-13)



This lyric melody is then varied in an improvisational manner separated by a syncopated figuration alluding to castanets.

The eighth of the set is "Asturiana" ("Sardana") in c mixolydian. It depicts the province of Asturias with its mountainous terrain, and the music conveys the text-painting of highs and lows in the registral use of sonorities as seen in its initial material.

Ex. 12 (p. 37, meas. 1-8)

Moderato assai.

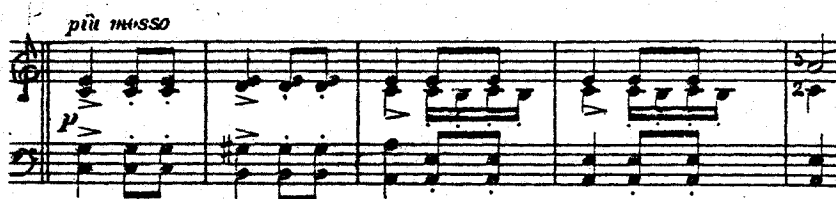
con pedale

a tempo

ad libitum più s

In ternary form, the B material continues to provide the spirit of a dance with the zapateado or stomping effects of the Gypsy dancers.

Ex. 13 (p. 38, meas. 37-40)



Variations of the A theme culminate in a brilliant octave cadenza with dynamic marks reaching the intensity of fortissimo.

Composition number nine, "Mazurca" ("Romántica"), is a dance in  $\frac{3}{4}$  time and reveals the Polish-Chopin influence in the mazurka rhythm. This rhythm is also characteristic of the Basque provinces. This is the only one of the set in B flat major, and it employs two principal themes, the first one having longer rhythmic values.

Ex. 14 (p. 42, meas. 1-11)

The contrasting theme features an ornamental design.

Ex. 15 (p. 43, meas. 48-58)

Granados then proceeds with variations of the thematic material.

The next, "Danza Triste" ("Melancólica"), in G major, has but one theme, but it assumes different colors as it progresses through several keys exhibiting a variety of articulation in the accompaniment. The brief rhapsodic passages, which serve as a bridge between sections, also provide a functional relief from the monothematic material of this example.

## Ex. 16 (p. 49, meas. 1-8)

Allegretto.

In the penultimate work, "Zambra" ("Arabesca"), there is a marked reference to the primitive microtonal elements found in the Moorish tradition. Set in an Arab-Andalusian mode on g (g, a flat, b, c, d, e flat, f#, g) it is a slow, sensuous dance.<sup>9</sup> It was performed at the nocturnal fiestas of the Moriscos, who chose to remain in Spain when Spanish rule returned.

It is the most polyphonic of the dances. Its principle theme is the following.

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<sup>9</sup>For information on these modes consult "Arab music" in Apel's, Harvard Dictionary, pp. 46-48.

## Ex. 17 (p. 55, meas. 1-5)

The musical score for Ex. 17 is presented in two systems. The first system is marked "Largo a piacere" and "sonoro", with a dynamic marking "p". The second system is marked "Andante con moto" and "p". The music features a melodic line in the right hand and a bass line in the left hand, with various ornaments and dynamics.

The final piece, "Arabesca" ("Bolero"), bears a title also used by Schumann and Debussy for pieces of a "casual nature."<sup>10</sup> The word also refers to ornate figuration or ornamentation as in a melody.<sup>11</sup> Granados's "Arabesca" is in a minor and in rondo form. The bass part reveals the acciaccaturas characteristic of the ornamental style of decoration identified with the Arab culture. This serves to simulate the punteado effects of the guitar.

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<sup>10</sup>Ibid., p. 46.

<sup>11</sup>Ibid., p. 46.

## Ex. 18 (p. 61, meas. 1-4)

Andante.

Early in his career, Granados wrote another collection, Seis piezas sobre cantos populares españoles (Six Pieces on Spanish Popular Songs), which with the Twelve Spanish Dances established him as a nationalistic composer. In these six pieces, Granados imitated the indigenous rhythms and melodies derived from all parts of Spain, as he had done for the twelve dances. In fact, there are striking similarities between these two collections even in regard to titles. In both collections, Granados has a "Zambra" and an "Oriental." The Six Pieces on Spanish Popular Songs are also characterized by clear tonal centers utilizing at times the Arab-Andalusian modal scale patterns. Again, Granados alternates the dance-like sections and guitar effects with the ornamental melodic passages, separating one from the other by double bars. The two collections also share the common rhythmic and melodic

quality of the Spanish idiom as found in the particular tradition of folk songs and dances.

In the Six Pieces on Spanish Popular Songs, the "Preludio" is not counted as one of the six. Its arpeggiated figuration, which depicts the strumming of a guitar, alternates with passages of song-like character and sets the mood for the entire collection.

The first of this set, "Anoranza," captures a feeling of nostalgia or longing. The monothematic lyric material in d minor appears in several short variations interspersed with the guitar-like passages.

Ex. 19 (p. 2, meas. 11-17)

Poco Allegretto.

In Ecoss de la parranda, or echos of a festive occasion, Granados used themes from his opera Maria del Carmen as well as mountain tunes. It is based on the Arab-Andalusian mode on f (f, g flat, a, b flat, c, d flat, e, f).

The initial thematic material displays the microtonal quality of Andalusian music as seen in the half-step relationship between f and g flat.

Ex. 20 (p. 2, meas. 1-4)

*Allegretto*

The musical score for Example 20 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto'. The music begins with a piano (*p*) dynamic. The bass line features a steady eighth-note pattern, with some notes marked 'péd' and an asterisk (\*). The treble line has a melodic line with a half-step interval between F and G-flat. The score includes dynamic markings like 'p' and 'péd' with asterisks.

"Vascongada" in G major represents music from the Basque (Vasco) provinces exhibiting the pronounced rhythmic patterns from this northern region. The A section displays rapid figuration with a march-like bass.

Ex. 21 (p. 2, meas. 3-8)

The musical score for Example 21 consists of two systems of two staves each. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a fortissimo (*ff*) dynamic. The bass line features a steady eighth-note pattern, characteristic of a march. The treble line has rapid figuration with many sixteenth notes. The score includes dynamic markings like 'ff' and 'p'.

The copla reveals a variety of rhythms which capture the intense spirit of this province in Spain known for its strong independence.

The "March-Oriental" utilizes harmonies which convey an Eastern quality. The fast march-rhythm proceeds into the slower copla section with sudden shifts between major and minor typical of the Moorish/Gypsy tradition.<sup>12</sup>

The character of the "Zambra" is distinctive for its highly ornamented melodic line, which resembles Granados's "Zambra" from the collection of Spanish dances. Alluding to the guitar in the accompaniment, the short melodic phrases of its principal motive in g minor reflect its folkloric heritage.

Ex. 22 (p. 2, meas. 4-9)

<sup>12</sup>A copy of this piece was unavailable. The analysis is derived from Granados, "Six Pieces on Spanish Popular Songs." Piano Music of Granados. Alicia de Larrocha, piano. Epic BC 1310.

The most popular of the pieces in this collection is the "Zapateado" in D major. The title conveys the pictorial impression of the elaborate foot-work of the Gypsy dancer. The rhythmic material which serves as its principal theme alludes to this dance quality.

Ex. 23 (p. 1, meas. 1-10)

*Allegro*

The musical score consists of two systems of piano accompaniment. The first system contains measures 1 through 4, and the second system contains measures 5 through 10. The tempo is marked *Allegro*. The dynamics are *pp* (pianissimo) at the beginning, followed by a *cresc.* (crescendo) leading to a section marked *sempre* and *cresc.* (crescendo). The piece ends with a *sem* (sempre) marking.

In this piece Granados combines the virtuosity of an exciting dance with the emotional expressivity of a cantabile melodic line depicting the contrasting moods of the Spanish temperament.

During this period of composition, Granados wrote many separate works including the "Capricho español" op. 39, "Moresque and chanson árabe," "Serenada española," "Sardana," "Rapsodía aragonesa," and "Danza lenta." All reflect the general characteristics of Granados's nationalistic style of composition.

## CHAPTER IV

### THE SECOND STYLISTIC PERIOD: ROMANTIC

Very early in Granados's musical career, he became exposed to the compositions of the romantic composers. His teacher, Pujol, had studied in Paris, and Granados at the age of twenty sought training there. As it was stated earlier, at sixteen, under Pujol's tutelage, he had won a prize as pianist in a Barcelona academy performing the Sonata in g minor by Schumann. This work may have encouraged his rhapsodic impulse. As a young pianist he had studied the works of Schumann, and he was very impressed by the romantic character of these compositions. In fact, during this time, lessons with Pedrell had less influence than did the works of Schumann. His two song cycles have Schumannesque themes, and his chamber works of this period reveal the same characteristics.<sup>1</sup> Granados, as a gifted pianist, admired the compositions of Chopin and Liszt, who also had been known as virtuoso keyboard artists. "In reality Granados was a dreamer and a poet and all his work was infused with frank romanticism . . . ."<sup>2</sup>

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<sup>1</sup>Livermore, A Short History, p. 184-86.

<sup>2</sup>Larrocha, "Granados, the Composer," p. 22.

The dates of many of Granados's works are unavailable, and the opus numbers have no chronological meaning.<sup>3</sup> It is virtually impossible to ascertain if the Romantic or if the Nationalistic traits were first to emerge. Moreover, there was an overlapping and an interweaving between these styles throughout Granados's lifetime. One of the first works (composed in 1902) in the stylistic period of Romanticism was Cuentos de la juventud (Tales of Youth) op. 1 dedicated to his son, Eduardo. It reveals the Schumannesque pianism of his smaller works and even his title is reminiscent of Schumann's Scenes of Childhood and the Album for the Young. Granados's Tales of Youth published under the sub-title of "Easy Pieces for Piano," consists of ten short compositions in eight different tonalities. The less complicated key centers of F and G appear twice. Most of the pieces are in ternary form and in a simple harmonic language. As character pieces, Granados utilizes various rhythmic, melodic, and harmonic devices to convey the necessary word-painting. The ample directions for the proper execution of the pedal indicate an interesting pedagogical feature.

The first one called "Dedicatoria" or "Dedication" is in F major and displays triplet figurations in its only lyric motive.

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<sup>3</sup>Ibid., p. 22.



"Canción de Mayo" or "Song of May" is technically the most difficult of the collection. In E major, it has one song-like theme.

Ex. 26 (p. 5, meas. 1-4)

Nº 3.

"Cuento viejo" or "Old Tale" has a ternary form structure with a simple melodic line in the following A material. In this set of ten pieces, it has the slowest tempo indication of Grave.

Ex. 27 (p. 8, meas. 1-8)

Nº 4.

Grave.

Also in ternary form, the fifth piece, "Viniendo de la fuente" or "Coming from the Fountain," displays a suitable running figuration in the accompaniment.

Ex. 28 (p. 9, meas. 1-5)

*Allegretto tranquillo*

Nº 5. *p*

\* \* \* \* \*

\* \* \* \* \*

In E flat major, the sixth in the series is unnamed but it is provided with three stars in place of a title. It has the following principal theme.

Ex. 29 (p. 11, meas. 1-4)

*Lento con ternura.*

Nº 6. *sf espres.*

\* \* \* \* \*

\* \* \* \* \*

"Recuerdos de la infancia" or "Memories of Childhood" provides a lilting Berceuse-like rhythm to its one main theme in G major.

Ex. 30 (p. 12, meas. 1-8)

Nº 7. *Poco lento.* *p*

In three-part form, "El fantasma" or "The Phantom" portrays the frightening impression of a specter by the appearance of sudden fortissimo chords in the appropriate atmosphere of f minor.

Ex. 31 (p. 13, meas. 1-5)

Nº 8. *Allegro energético.* *mf* *ff*

The b minor tonality of "La huérfana" or "The Orphan" reflects the sad nature of this character piece as seen in its principal theme.

Ex. 32 (p. 15, meas. 1-4)

Poco lento y de una interpretacion sencillissima.

Nº 9. *p ligadissimo.*

In a rondo structure the final piece of Tales of Youth is a vigorous "Marcha," or "March." The accentuated bass part of the A material provides a suitable drum-beat to this happy conclusion. Granados indicated an Allegretto tempo and added the descriptive word humorístico.

Ex. 33 (p. 16, meas. 1-6)

Allegretto. (humorístico.)

Nº 10. *p*

Another collection that demonstrates Granados's Romanticism is the Valses poéticos or Poetic Waltzes. Composed around 1886, they are part of a larger set called Cartas de amor or also referred to as Valses íntimos. Granados chose seven waltzes from this collection and included an introduction and a coda. The smaller group was then entitled Valses poéticos and were dedicated to his compatriot, the pianist Joaquin Malats. The Waltzes progress harmonically by the following schematic pattern of descending third relationships: A, F, d minor, B flat, f# minor, and back to A major. There are two in B flat.

After a brilliant introduction in a free, improvisatory style, which bears no thematic relationship to the rest of the work, the first "Waltz" reveals Granados's natural melodic gift. It is in variation form (A, A<sup>1</sup>, A<sup>2</sup>, A<sup>3</sup>) with the following thematic material in A major.

Ex. 34 (p. 5, meas. 1-16)

Melodico.

Nº 1

The musical score for the first waltz, measures 1-16, is presented in two systems. The first system is marked "Melodico." and "p". The second system includes markings for "ten." (tension) and "rall." (rallentando). The score is in A major (one sharp) and 3/4 time. It consists of two systems of piano accompaniment. The first system is marked "Melodico." and "p". The second system includes markings for "ten." (tension) and "rall." (rallentando).

In variation form A, A<sup>1</sup>, A<sup>2</sup>, the succeeding "Waltz" in F major announces its principal theme in an ascending chromatic line. The accompanying bass line also progresses chromatically.

Ex. 35 (p. 6, meas. 1-8)

Tempo de Vals noble.

Nº 2

The musical score for Example 35 is presented in two systems. The first system shows the beginning of the piece with a tempo marking "Tempo de Vals noble." and a dynamic marking "Nº 2". The second system includes performance instructions: "rubatto.", "rall.", and "a ter".

The third piece has two contrasting themes. The A theme in d minor assumes a predominantly disjunctive character.

Ex. 36 (p. 8, meas. 1-12)

Tempo de Vals lento.

Nº 3

The musical score for Example 36 is presented in two systems. The first system shows the beginning of the piece with a tempo marking "Tempo de Vals lento." and a dynamic marking "Nº 3". The second system includes performance instructions: "dim." and "cresc.".

The next "Waltz" in B flat has two motives. Its principal theme is assertively introduced by fortissimo expression marks.

Ex. 37 (p. 9, meas. 1-8)

Nº 4

Allegro humoristico.

*ff ritmico*

In rounded binary form, "Waltz" #5 in B flat possesses the added feature of misplaced accents as seen in its A theme.

Ex. 38 (p. 10, meas. 1-10)

Nº 5

Allegretto (elegante)

*f dim.*

*p rit.*

The sixth "Waltz," like number three, is in a minor key. In  $f\#$  minor, it has two principal motives, and it is the only one of the set with embellishing mordents as seen in its A material.

Ex. 39 (p. 11, meas. 1-5)

Quasi ad libitum (sentimental)

Nº 6

The final piece in  $\frac{3}{4}$  time consists of two contrasting themes. The first is dance-like, and the second is more lyric in character. In ternary form, its A theme is the following.

Ex. 40 (p. 12, meas. 1-8)

Nº 7

Vivo.

A coda which resembles the initial introductory material leads naturally into a repetition of the first "Waltz."

The Valses poéticos are representative of its title-- "a genuine poetic delicacy of atmosphere, softly coloured and sensitive to every mood, hangs over their pages, showing how far his own instinctive good taste had guided him from those earliest 'morceaux de salon.'"<sup>4</sup>

Of the many keyboard works by Granados, the "Allegro de concierto" in C# major with a Molto Allegro tempo is possibly the most virtuosic. As the winning composition for a prize at the Madrid Conservatory in 1904, this work contains bravura passage work in octaves, fast arpeggios, long sweeping melodic contours, and all of this brilliance is conveyed in an improvisatory and rhapsodic style encompassing the full span of the pianistic range. It demonstrates Granados's conceptual grasp of the romantic virtuosic idiom, and in character it is reminiscent of the Concert Études of Liszt. But, in form, it departs from Granados's preference for simpler structures as seen in his other compositions for piano.

The title reveals some of the characteristic features of the "Allegro de concierto." It is a Concerto for solo instrument and follows Concerto-Sonata structure in its

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<sup>4</sup>A. L. Mason, "Enrique Granados," Music and Letters 14 (July 1933):235.

double exposition and in the presence of a cadenza, which appears in a nontraditional manner before the recapitulation. Granados includes three themes, with an additional one in the development, which offers a rapid harmonic modulation. He adheres to Sonata form in presenting the thematic material of the exposition in the tonic and dominant keys repeating them in the tonic for the recapitulation. This was the only major composition for piano by Granados which utilized Sonata logic.

After a two measure introduction, the first theme, in C# major, is rhapsodic in character with the following patterned figuration.

Ex. 41 (p. 1, meas. 3-6)

The exposition, in a shortened form centered around the tonic, which would be the orchestral material in a Concerto, is then repeated with the proper modulation to

the dominant. The second theme has a lyric quality in  $g\#$  minor.

Ex. 42 (p. 4, meas. 33-40)

Modulating through  $b$  minor to  $G$  major and utilizing the figuration from the first motive, a third lyric theme in octaves is introduced.

Ex. 43 (p. 5, meas. 54-59)

After a few measures that function as a bridge, the development section appears in G major with the tonic theme of the exposition rhythmically diminished and with a change of tempo to Andante. It reveals yet another new theme.

Ex. 44 (p. 7, meas. 80-82)

*Andante spianato.*

Modulating to g minor, this material is then restated in F major with episodes of brilliant octave passage work. It is again stated in G major culminating in a long cadenza which features chromatic octaves with the ascending sequential tension of diminished chords. Thematic transformation of the third theme on a G# dominant harmony leads into a brilliant flourish of octaves on the pentatonic scale. This progresses naturally and harmonically into C# major and the recapitulation.

The first theme is in the tonic. The secondary is in the parallel minor key of c# and appears in octaves with a different rhythmic accompaniment.

## Ex. 45 (p. 13, meas. 143-44)

There is no third theme in the shortened recapitulation. Instead a coda provides the closing material, which is based largely on the first theme. The authentic cadence is reached by descending octaves and syncopated arpeggiated passages outlining the cadential formulae of IV, II<sub>5</sub><sup>6</sup>, V7, I.

Granados found it very congenial to his nature to write in a romantic style. Many other works stem from this stylistic period. Among them are: Escenas románticas, Bocetos, Seis estudios expresivos en forma de piezas fáciles, Libro de horas, Escenas poéticas, Dos Impromptus, "Carezza, Vals" op. 38, "Barcarola," and the complete set of Cartas de amor.

## CHAPTER V

### THE THIRD STYLISTIC PERIOD: "GOYESCA"

In 1910 Granados completed his masterpiece, Goyescas, which as a six-movement suite first appeared in two volumes. This work signals Granados's third stylistic period. Goyescas is considered, with Albéniz's Iberia Suite of twelve pieces, to be among the major examples of Spanish works for the piano.<sup>1</sup> As the title implies, Granados's inspiration for the Goyescas came directly from the tapestries and paintings of Francisco Goya. As one of Spain's most notable painters, Goya portrayed the spirit of everyday life in Madrid (Madrileñismo) in the late eighteenth century. The paintings by this master depicted the gay majas, with their fluttering fans, passionately devoted to their men, the majos, who were "the swashbuckling gallants of Madrid . . . , ever ready for a deadly brawl or a passionate rendezvous, as quick with their wit as their swords."<sup>2</sup> "In majaism, Goya found a subject that suited him, suited his audience and suited the deep need of the time--by no means confined to Spain--to get in

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<sup>1</sup>Harold C. Schonberg, The Great Pianists from Mozart to the Present (New York: Simon and Schuster, 1963), p. 342.

<sup>2</sup>Chase, Music of Spain, p. 130.

touch again with the spirit of the people."<sup>3</sup>

Granados, as an amateur artist, delighted in his own self-portrait as a majo, and it was his desire to capture and to transfer the quality of Madrileñismo in Goya's art to his Goyescas. Granados explained his feelings to a friend, the pianist Malats:

I fell in love with the psychology of Goya, with his palette. With him, and with the Duchess of Alba; with his maja Señora, with his models, with his disputes, loves and 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 . . . .<sup>4</sup>

The piano suite, which preceded the stage version of the same name, may best be understood by a study of the opera, Goyescas. Its libretto, as conceived by both Granados and Periquet, provides the programmatic guide to the piano composition. Only two of the episodes from the opera, "El Pelele" and "Love and Death," "are musical representations of specific Goya works."<sup>5</sup> The one-act Goyescas with three tableaux takes place in and around Madrid during the eighteenth century. In the first scene four young ladies or majas are seen tossing a straw dummy into mid-air. This is a dramatization of Goya's well-known tapestry cartoon "El

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<sup>3</sup>Richard Schickel, The World of Goya (1746-1828) (New York: Time-Life Books, 1968), p. 53.

<sup>4</sup>Larrocha, "Granados, the Composer," p. 23.

<sup>5</sup>Packard, "Searching Spain," p. 26.

Pelele" (the dummy) painted in 1791-92. In this air of festivity of the opening scene, a romantic development takes place. The bull-fighter, Paquiro, becomes infatuated by Rosario and he invites her to the ball, the Baile de Candil. This enrages both Ros ario's suitor, Fernando, and Paquiro's sweetheart, Pepa. The second tableau depicts the ball where Fernando and Paquiro challenge each other to a duel. The final tableau is set in the garden of Ros ario, and she and Fernando engage in a tender love scene accompanied by the melancholy strains of a nightingale. The duel ensues and Fernando is fatally wounded. Grief stricken, Ros ario collapses over his dead body.

As an opera, it lacked sufficient drama to retain its popularity, and the libretto was decidedly inferior to the music. As a piano suite, it was more popular and frequently performed especially between the years from 1910 to 1940.<sup>6</sup> Since then it is programmed infrequently. The difficulty of the music could be held accountable, for to the pianist the Goyescas presents a real technical challenge. It requires not only a highly developed technique but also the artistic control of a full tonal palette of pianistic colors. As an accomplished pianist, Granados brought to this composition the keyboard experience and skill of his many years both as

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<sup>6</sup>Nicolas Nabokov and Anna Kallin, eds., Twentieth Century Composers, 4 vols. (London: Weidenfeld and Nicolson, 1974), Vol. 4: France, Italy, and Spain, by Frederick Goldbeck, p. 59.

a professional pianist and as a serious composer. It was the culmination of his life's work. The pieces are dedicated to the following virtuoso pianists whom Granados admired: Emil Sauer, Ed Risler, Ricardo Viñes, Harold Bauer, and Alfred Cortot. The fourth piece, "Laments, or the Maiden and the Nightingale," with its love-theme, is appropriately dedicated to his wife, Amparo.

The Goyescas Suite has as its subtitle Los Majos Enamorados or The Couple in Love. Granados provided complementary titles to each of the six pieces: "Flirtations," "Love Duet," "Fandango of the Lamp," "Laments, or the Maiden and the Nightingale," "Ballad: Love and Death," and "Epilogue: Ghost's Serenade." Each movement is a romantic portrait exploring the different aspects of the Spanish temperament.

In this work, Granados combines his two stylistic periods--Nationalistic and Romantic--to arrive, by a fusion of the two, to his third period--"Goyesca." A music critic of the New York Times, Peter G. Davis, in an article entitled "The Spanish Piano School and Its Star Pupil" has observed about the Nationalistic traits in Goyescas:

The native elements are unmistakable: characteristic dance rhythms, evocations of strumming guitars and stamping feet, triplet embellishments and twisting mordents that ornament the textures with almost Baroque profusion . . . . From all these influences he evolved something quite individual, a harmonic pungency, subtle juxtapositions of tempos and dynamics and a specificity of descriptive expression that retains its quintes-

sentially Spanish aura of aloof dignity no matter how heatedly passionate the sentiments become.<sup>7</sup>

Davis also comments on the influence of the romantic composers Schumann and Liszt.

The essay on Granados in Grove's Dictionary of Music and Musicians describes the Goyescas as revealing the traits of Romanticism:

. . . traces of German (i.e. nineteenth-century romantic) influence; they are definitely written in an idiom which belongs to the times before Debussy. But they have an extraordinary grace and charm, a feeling of stateliness and something . . . which might be called a gesture--qualities which made them seem something new in PF. [pianoforte] music, and which atoned for their lack of concision.<sup>8</sup>

In this frame-work of Nationalistic and Romantic expression, Granados chose a form for his work with which he felt totally comfortable--the theme and variations. This was a popular form of the nineteenth century utilized by Romantic composers such as Schumann, Liszt, and Brahms. One reason for Granados's ease in handling this form was that he possessed a natural ability at extemporaneous improvisation. His pupil, Frank Marshall, stated that on occasions when he acted as page turner, Granados would skillfully and spontaneously make changes in the score improvising the material in a new and different manner, but rendering still another

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<sup>7</sup>Peter G. Davis, "The Spanish Piano School and Its Star Pupil," New York Times, July 31, 1977, p. 13.

<sup>8</sup>Grove's Dictionary, s.v. "Granados."

beautiful arrangement of the original.<sup>9</sup> The Goyescas, like so many of Granados's works, is imbued with the poetic world of fantasy, and this quality can be conveyed interpretatively in the free and improvisatory manner inherent in a theme and variations.

In attempting to bring some cohesiveness to this loose structure, Granados utilized the compositional procedure of thematic transformation. Liszt had skillfully employed this unifying device in works such as the Sonata in b minor, and in the set of variations in Totentanz. From the analytical point of view, the Goyescas provides fascinating opportunities to study the ingenious ways in which Granados recalls previous thematic material. It is on this cyclical structure that he is able to evoke his expressive emanations of Goyescas.

Of the six pieces in the suite only "The Maiden and the Nightingale" is given a key signature. All of the compositions are filled with enharmonic spellings, wide modulations, tonal ambiguity, and an abundance of accidentals. The registration span encompasses the full range of the piano keyboard. Visual evidence of the complexity of the score is seen in the measures that are written in three clefs which require the skillful use of the pedals. Granados was fully aware of the importance of artistic pedaling, and he even

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<sup>9</sup>Larrocha, "Granados, the Composer," p. 22.

composed a book of pedal exercises. In spite of his concern, like most composers who wrote for the instrument, in this work he neglected to provide sufficient suggestions, leaving it to the pianists' discretion.

The first piece of Part I called "Los requiebros" ("Flirtations") is a jota. The melodies are stated and then embroidered with romantic expression in a free, improvisational style. It has constant tempo changes with sudden starts and stops. A characteristic symbol of Granados is the double bar which he frequently employs in each piece to separate the dance-like material from the song-material. He also uses this device in designating new variations of the themes.

"Los requiebros" which features variations in a ternary form begins Allegretto con garbo y donnaire: avec beaucoup de grace. The first two themes are taken from the Tirana del Trípoli by Blas de Laserna (1751-1816), one of the chief composers of Spanish Tonadillas. The Tonadillas were short, comic operas which flourished in the eighteenth and early nineteenth centuries, and they consisted mainly of solo songs and choruses. The theme from Laserna's work has as its copla and refrain the following material.<sup>10</sup>

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<sup>10</sup>Chase, Music of Spain, p. 131.

## Ex. 46 (p. 131, meas. 1-33)

COPLA

REFRAIN

"Los requiebros," after a short introduction in E flat, presents as its first principal A theme, the Tonadilla melody which is taken from the first four measures of the refrain of Laserna's song. There is a modification of the melodic pitches, and, rhythmically, a triplet has been substituted for the sixteenth note.

## Ex. 47 (p. 3, meas. 7-11)

*molto a piacere*

The next B theme is based on the second part of the refrain and, melodically modified, it appears in the tenor voice in E flat.

## Ex. 48 (p. 5, meas. 57-64)

*Poco più animato*

*marc. il canto*

*cresc.*

This is followed by a set of variations on the B and the A material. The B theme is introduced again and this time Granados has designated it by the words Allegro assai-Tonadilla. He has used Laserna's melody, once more from the second part of the refrain, but now Granados imitates the original version explicitly in the treble clef.

## Ex. 49 (p. 9, meas. 139-46)

*Allegro assai -Tonadilla-*

*con fuoco*

*un*

*men*

There are variations on fragments of the Tonadilla melody which culminate in the coda. The brilliant ending displays both parts of the refrain as it appeared in themes A and B.

The second piece, "Coloquio en la reja" or "Love Duet," is in a hybrid form. It utilizes a ternary-like structure with an inner copla. The A, B, and copla sections are each then set in variation form. A feature of this movement is the guitar-like effects which Granados designated by the musical direction of "toutes les basses imitant la guitare." This quality plus the Arab-Andalusian modality on B flat provides a distinct Gypsy flavor. Harmonically, it possesses a tonal ambiguity, using chromaticism and enharmonic writing in sequential passages. There is an avoidance of authentic cadential endings, and the long phrase lines, melismatically ornamented, often culminate in deceptive cadences. Its principal motives are embroidered with expressive mordent figurations in an arabesque style, typical of its Andalusian heritage, and they are supported by as many as two or three inner melodic parts. The dove-tailing of these subsidiary themes and the apparent seamlessness of these long melodic phrases resemble Wagner's unending melodies.

Its introduction is marked Andantino allegretto con sentimento amoroso, revealing its romantic character. This piece especially illustrates Granados's last stylistic phase in which he assimilated the traits of both his

Nationalistic and Romantic periods.

The A theme, which begins with the sixth measure, is the following:

Ex. 50 (p. 17, meas. 1-11)

**Andantino allegretto**  
*con sentimento amoroso*

PIANO *p*  
*sordina*

*poco rall.* *tempo*

*sempre leg. col pedul*

The musical score consists of two systems of piano music. The first system is marked 'Andantino allegretto con sentimento amoroso' and includes the instruction 'PIANO p sordina'. It shows measures 1 through 11, with a 'poco rall.' marking at measure 8 and a 'tempo' marking at measure 10. The second system continues the piece with 'ten.' and 'molto espress.' markings, featuring more complex rhythmic patterns and fingerings.

It returns with variations, and then proceeds to the B material, which we will call the "Coloquio" theme. It is the more important motive and appears frequently in the remaining suite. This B theme exhibits florid embellishments that produce the atmospheric spirit that Granados indicated as calmato e amoroso ed appassionato con tenerezza. It is in the dominant key of F as seen in the example which follows.

## Ex. 51 (p. 20, meas. 80-84)

espress.  
 mf calmato e ameroso  
 sub dim. e sostenuto  
 poco a poco cresc. ed appassionato con tenerezza dim. sub  
 rall.

un poco animato  
 tenuto  
 rall.

Variations of this "Coloquio" theme altered by thematic transformation leads into the copla.

## Ex. 52 (p. 22, meas. 103-8)

dim. molto  
 rall. molto  
 Copla (molto espress.)

pp

It is followed by more variations of the copla, then the guitar-like introduction returns. This time it is a longer interlude that transfers to the piano the virtuosic effect of the punteado and rasgueado style of guitar playing. The return of the A theme and more guitaristic effects terminates in a recitative. The piece ends with this unmeasured and expressively embellished cante jondo passage.

The next piece is "El Fandango de Candil" ("The Fandango of the Lamp"). The fandango appeared in Spain in the eighteenth century. It is danced in moderate to quick triple time to the accompaniment of castanets and guitars in alternation with sung couplets. This piece is in variation form. Its introduction emphasizes the rhythmically accented zapateado of the Spanish dancers, and the character of the castanets is conveyed in the triplet figurations.

Ex. 53 (p. 27, meas. 1-5)

**Allegretto**  
**Gallardo**  
*un peu lentement avec beaucoup de rythme*

PIANO

Marked bien chanté and cantando the sung couplet of this dance, which is its principal lyric theme, resembles the Tonadilla melody of the first piece, "Los requiebros."

Ex. 54 (p. 27, meas. 9-13)

The image shows a musical score for Ex. 54. It consists of two staves. The upper staff is a vocal line, and the lower staff is a piano accompaniment. The vocal line is marked with the instruction "Bien chanté" and "cantando". It features a triplet of eighth notes. The piano accompaniment is marked with the instruction "pp" and also features a triplet of eighth notes. The key signature is one sharp (F#), and the time signature is 3/4. The score is for measures 9-13 of page 27.

After a series of variations on this motive, the introductory dance-material returns twice more each time revealing additional variations of the principal song theme. "El Fandango de Candil" and "Los requiebros" are the only ones in the set of six pieces that end fortissimo.

The most famous piece of the set is the last one of Part I entitled "Laments, or the Maiden and the Nightingale." It is a theme with five variations. It begins in the modality of f# minor and ends in C# major. Its single motive also resembles the "Coloquio" theme.<sup>11</sup>

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<sup>11</sup>According to Antonio Fernandez-Cid, this melody was based on a popular Spanish song. His biography on Granados furnishes the original musical example on p. 203.

## Ex. 55 (p. 41, meas. 1-4)

**Andante melancólico**

This piece conveys the atmospheric mood, con molto fantasia, of the sad maiden, whose melancholy song is answered by the nightingale. The nightingale was a popular symbol of romantic love, and its elaborately embellished cadenza concludes this expressive lament.

Part II begins with the "Ballad: Love and Death." It is a free form employing sectional structures with cyclical elements. Granados recalls fragments from the major themes of Part I and creates a pastiche from previous themes. They appear in the following order: "The Maiden and the Nightingale," "Coloquio en la reja," "Los requiebros," and "El Fandango de Candil."

The opening measures (marked con molto espressione e con dolore) announces the death motive, which has some of the characteristics of the "Coloquio" theme.

## Ex. 56 (p. 1, meas. 1-5)

**Animato e drammatico**  
*assai lento recit.*

It is repeated a second time on the sub-dominant with the instruction to perform it con sentimento di pieta. It leads immediately into the motive from "The Maiden," malinconico ricordanza, or sadly recalling the mood of this love-theme. Then Granados skillfully employs these principal subjects in new variations which serve as a musical flashback.

The last page of this "Ballad" is devoted to the final appearance of "The Maiden" theme with the musical directive: Molto espressivo e comme una felicita' nel dolore.<sup>12</sup>

On a German augmented sixth chord, a recitative announces the muerte del majo (death of the young man) in the following example which precedes the final cadential measures in g minor.

Ex. 57 (p. 13, meas. 178-83)

**Recit Dramatico**

(muerte del majo)

Granados conceived the last piece of Goyescas--the "Epilogo: Serenata del espectro" ("Epilogue: Serenade of the Ghost") as a tonal image evoking the ghost of Fernando

<sup>12</sup>It is awkward to make a literal translation, but it could be read as "very expressive as though happy in having pain."

singing and strumming a guitar. This movement also recalls previous principal themes: "Fandango," "Coloquio" and its copla, and the Tonadilla from "Los requiebros." These fragments are concealed and disguised in more complex textures and appear in alternation with the guitar-like sections.

The final coda of the suite reveals the simultaneous appearance of the copla, rhythmically and melodically altered, with the bass part singing the theme from the "Coloquio."

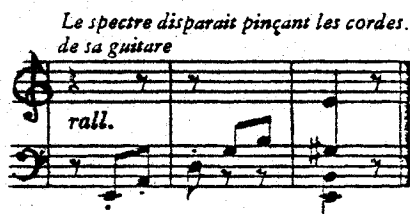
Ex. 58 (p. 24, meas. 241-43)

*Poco lento*

The musical score consists of two systems. The first system shows the guitar part on a single staff and the piano accompaniment on a grand staff. The guitar part begins with a dynamic marking of *ff* and includes a triplet of eighth notes. The piano accompaniment features a bass line with a triplet of eighth notes. The second system continues the guitar part with an octave marking and the piano accompaniment with a triplet of eighth notes.

Short phrases of the altered material from the copla conclude the seventy-page Goyescas. Its final three measures return to the softly arpeggiated sonority based on the guitar's open strings. Translating Granados's French phrase, "le spectre disparaît pinçant les cordes de sa guitare," the ghost disappears plucking the strings of his guitar.

## Ex. 59 (p. 24, meas. 260-62)



Two pieces appeared in the operatic score which are not in the original piano version; however, after the opera premiered they became closely associated with the suite. Although it was written last, "El Pelele," based on the opera's opening scene, can be considered as an introduction to the suite. The other piece is the "Intermezzo," which Granados composed to expedite the necessary changes of scenery. Both appear in print under separate cover. One can only speculate whether Granados, whose untimely death occurred soon after the premiere of the opera, would have wanted eventually to include these two pieces among the suite of six in Goyescas.

There is a final work by Granados that (although never committed to manuscript) he recorded on the Duo-Art reproducing piano for the Aeolian Company in New York in 1916. Ann Livermore in a 1946 article on "Granados and the Nineteenth Century in Spain" asked: "Has that record been preserved? It was a reverie on the themes for his next work and might throw light on those last remarks of his that . . . he felt certain he was on the threshold of new possibil-

ities."<sup>13</sup>

In 1967 Clavier magazine celebrated Granados's centennial by publishing several articles on the composer. The piano roll of Granados's "Reverie," which had been made available to the International Piano Library, provided the opportunity to transcribe its sounds to the printed page. This process was achieved jointly by Henry Levine and Samuel Randlett of Clavier's staff, and the resurrected music appeared in the October issue of 1967 as a "Reverie-Improvisation."<sup>14</sup> Since it bears a strong resemblance to the Goyescas suite, one can conclude that the "new possibilities" of which Granados spoke meant an extension of his "Goyesca" period of composition but with new harmonic experimentation.

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<sup>13</sup>Livermore, "Granados," p. 87.

<sup>14</sup>Granados, "Reverie-Improvisation," transcribed by Henry Levine and Samuel Randlett Clavier 6 (October 1967):27.

## CHAPTER VI

### INTERPRETING THE SPANISH IDIOM IN THE PIANO COMPOSITIONS OF GRANADOS

Through the talent of Spain's composers, the folk music of that country has been elevated to a prominent place in piano literature. Since it is highly emotional music, it enjoys audience appeal. Piano students respond positively to this music, yet they often lack sufficient knowledge to capture the essence of the Spanish flavor.

Granados, and other Spanish composers of the late nineteenth century, wrote in a style identified as the Spanish idiom, using the folk elements of their cultural heritage. In performing the piano music of Granados students need to be aware of this idiom, the Andalusian culture, and the Gypsy elements all of which have been discussed earlier.

Over hundreds of years, the Gypsies assimilated many of Spain's past cultural influences so that what we identify today as the Spanish idiom is represented largely in Gypsy music. Stemming from this heritage, the cante jondo emerges as a typical characteristic of Spanish music. It is an intensely emotional song. Vocally performed by the Gypsies, the cante jondo moves between small intervals in quarter tone inflections conveying its primitive origins. Since the piano

is incapable of producing quarter tones, composers were unable to transfer to the instrument these melodies as they were sung. But, this did not prevent them from evoking, through a creative realism, the exotic mystery and the tragic sadness of this folk idiom.

The cante jondo, which is particularly apparent in the copla or slow song-like sections of Granados's compositions, must be performed with the proper stylistic sincerity, musical sensitivity, and with the appropriate rubato or rhythmic flexibility. However, with a triplet figuration, a very Spanish element of rhythm, there should be no rubato. Another rhythmic device is found in the Ay! formula of a sixteenth note followed by a dotted eighth. This exclamatory Lombard rhythm should be executed with the proper expressive dramatism conveying the emotional fatalism of the Gypsy spirit. Yet another characteristic of cante jondo appears in its ornate embellishments. These are to be rendered expressively--not always fast, especially in pieces where the tempo is basically slow. They reflect the brooding and yearning quality inherent in Gypsy music.

The lyrical copla passages should be interpreted more slowly than the dance-like sections. Unfortunately changes in tempo are not always indicated. Although double bars often separate the vocal from the instrumental parts, the pianist must be aware of the insufficient editorial directions in the Spanish literature and should be alert to the

mercurial shifts of mood. The melodic line will frequently reveal repeated notes which in a slow tempo convey the incantational quality of Gypsy music. These require a rhythmic freedom of expression. A strong inner sentiment and sensitivity and an understanding of the Spanish flavor will result in a sympathetic interpretation.

It is not only through the songs that one forms a conception of the Spanish idiom but also through the dances. Most of the piano compositions by Granados can be classified as falling into either or both of these categories--la danza and la copla. Examples would be Granados's Twelve Spanish Dances, the Six Pieces on Spanish Popular Songs, and Goyescas. The fact that Goyescas reflects more the quality of Madrileñismo of Goya's art than reflecting the spirit of Andalusia does not alter its Spanish character.

Besides the exotic appeal of its modal melodies, the essence of Spanish music is also found in the strong pulse found in its folk dances. Whether the dance is a jota, sardana, fandango, seguidilla, or a bolero, they all require a certain rhythmic precision that adheres to all the natural accents. This ritmo de danza is comparable to the clear articulation of the most exact of Spanish instruments--the castanets. Another rhythmic device conveys the elaborate footwork of the Spanish dancer--the taconeo (heel-tapping), the zapateado (shoe-dancing), and the accompanying hand-clapping or palmadas. All executed to the Gypsies' joyful

sounds of encouragement, the jaleos. All of these effects are found in Spanish music and the proper stylistic interpretation creates as closely as possible the illusion intended.

Since these dances are usually accompanied by a guitar, it is vitally important to recognize these instrumental effects when they occur. They can be identified by certain rhythmic patterns of a dance quality, by arpeggiated chords (rasgueados), by appoggiaturas, acciaccaturas, and repeated notes (punteado), or even by the obvious use of the notes representing the open strings of the guitar, with the characteristic presence of the interval of the fourth.

Many of the same principles of traditional pianistic values and of sound musical taste apply to this music. Furthermore, the Spanish idiom is often combined with the qualities of romanticism, which allows the performer the personal freedom to express, in the most musical terms, every phrase and every note therein. When certain phrases are repeated with a sameness of character, the interpreter has the opportunity to vary this material by a change of emphasis or dynamics and thereby heighten the musical interest.

Pianist Alicia de Larrocha is the most authoritative performer of Spanish music. She believes that each composer has his own personal "ambiance, his atmosphere," his character and temperament, and "l'expression de l'hu-

manité."<sup>1</sup> Her many recordings provide the insight into the correct idiomatic interpretation of this music. Her teacher, Frank Marshall, discouraged her from performing many of the works of Spanish composers until she was in her mid-teens. It was instilled in her to develop her pianistic skills through the classical repertoire before attempting the demands of the Spanish literature.<sup>2</sup>

The music of Spain has outgrown its initial spirit of Nationalism and has been afforded a universal appreciation. It deserves an understanding of its stylistic features. The piano compositions of Granados assumes not only a total commitment to the composer's intent, but also a solid technique, musical expressiveness, rhythmic precision and vivacity, and the artistic refinements of tonal coloration achieved by the skillful use of the pedals. These qualities can be inspired by a fertile imagination, and they can be developed through sincere study and serious application.

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<sup>1</sup>Dean Elder, "To Alicia de Larrocha Music is the Expression of Humanity" Clavier 10 (January 1971):17

<sup>2</sup>Interviews with Alicia de Larrocha, October 1978, December 1978.

## SUMMARY

Granados, as a member of the Nationalistic movement in Spain, composed music in his country's folk idiom, but, because of his European training and his natural musical sensibilities, he also displayed many of the traits of the epoch of Romanticism. As an accomplished pianist with a genuine talent for improvisation, he developed a compositional style that suited and expressed his individual tastes. Of his three stylistic periods--Nationalistic, Romantic, and "Goyesca," the first two were distinct opposites, and the final mature period evolved from a musical fusion of the two previous styles.

In attempting to assess his worth as a composer, one can conclude that although he never attained the stature of some of the great keyboard composers like Chopin or Liszt, his compositions reveal a decided originality of style. As a gifted musician, he developed his own personal vocabulary. Herein lies his strengths. In his use of rhythm, melody, and harmony, he revealed an impressive creative talent.

He had limitations as a composer. One appears in the use of form. It is evident that Granados was only at ease in handling small musical forms as in ternary or in the theme and variations (or Spanish diferéncias) which employ repe-

tition rather than development. In his last period, the Goyescas is considered to be his most personal work, and it reveals a more advanced harmonic syntax. Yet, it possesses weaknesses which cannot be denied. It is loosely structured and lacks cohesion. The meandering quality of the music with its avoidance of tonic through an abundance of variations only contributes to its seemingly aimless direction and to its formlessness. It is not music that is readily appreciated at first hearing. Enjoyment grows with exposure. Another factor which contributes to its limited audience is that it imposes stringent technical demands on the performer, which can be met only by an accomplished pianist of artist calibre. His music, overly-ornamental, also verges on over-sentimentality; but he was a poet and a rhapsodist, who enjoyed the world of imagination and fantasy with its exaggerated expressions. In defense of the absence of strict forms in Granados's compositions it can be said that this feature provides his works with the flow and freedom of poetry. Although his defects and deficiencies are apparent, he always wrote with sincerity and with a warmth of expression that reflected his own personality.

Granados's early works, especially the Doce danzas españolas (Twelve Spanish Dances) and the Seis piezas sobre cantos populares españoles (Six Pieces on Spanish Popular Songs) contain excellent didactic material which reflect the country's cultural background. With its "innate simplicity

and modesty of structure," its rhythmic vitality and exotic modal expression--this music has a natural appeal.<sup>1</sup> Unfortunately many of his collected works of moderate difficulty are not published in the United States, and therefore remain relatively unknown. The Valses poéticos (Poetic Waltzes) and Cuentos de la juventud (Tales of Youth) might well be performed more often "since they make such a strong appeal to youthful imaginations."<sup>2</sup> These two collections can be acquired only by foreign import. This applies also to the Six Pieces on Spanish Popular Songs, Bocetos (Sketches), Libro de horas (Book of Hours), Escenas poéticas (Poetic Scenes), Escenas románticas (Romantic Scenes), and Seis estudios expresivos en forma de piezas fáciles (Six Expressive Studies in the Form of Easy Pieces). They all could serve very successfully in the field of piano teaching at the pre-college level.

During his lifetime Granados enjoyed the admiration and esteem of his fellow musicians not only in Spain but also in many parts of the world. Massenet described him as the Spanish Grieg.<sup>3</sup> Saint Saëns, Cui, and Grieg were most complimentary in their praise of Granados's Twelve Spanish

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<sup>1</sup>Mason, "Enrique Granados," p. 233.

<sup>2</sup>Ibid., p. 235.

<sup>3</sup>Felipe Pedrell, Lírica nacionalizada: estudios sobre folk-lore musical (Paris: Libreria Paul Ollendorff, 1909), p. 31.

Dances.<sup>4</sup> The late Pablo Casals referred to Granados as "the Spanish Schubert."<sup>5</sup> The circle of Granados's admirers has certainly narrowed. Nonetheless, he has won recognition as one of Spain's better-known composers; and, as a proponent of Spanish music, he is identified with that country's rich folk heritage. His music deserves a much greater dissemination.

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<sup>4</sup>Ibid., pp. 31-32.

<sup>5</sup>Enrique Granados, Twelve Spanish Dances, with a Preface by Victor Granados (New York: Edward B. Marks Corporation, 1941).

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