

Abstract

Title of dissertation: THE EMERGENCE OF SPANISH IMPRESSIONISM AND ITS INTERACTION WITH FRENCH IMPRESSIONISM IN MUSIC AT THE TURN OF THE TWENTIETH CENTURY: SELECTIONS FROM THE SOLO AND COLLABORATIVE PIANO REPERTOIRE

Harmony Yang, Doctor of Musical Arts, 2016

Dissertation directed by: Professor Rita Sloan
School of Music

French Impressionism is a term which is often used in discussing music originating in France towards the end of the nineteenth century. The term Spanish Impressionism could also be used when discussing Spanish music written by the Spanish composers who studied and worked in Paris at the same time as their French counterparts. After all, Spanish music written during this time exhibits many of the same characteristics and aesthetics as French music of the same era. This dissertation will focus on the French and Spanish composers writing during that exciting time.

Musical impressionism emphasizes harmonic effects and rhythmic fluidity in the pursuit of evocative moods, sound pictures of nature or places over the formalism of structure and thematic concerns. The music of this time is highly virtuosic as well as musically demanding, since many of the composers were brilliant pianists. My three dissertation recitals concentrated on works which exhibited the many facets of impressionism as well as the technical and musical challenges. The repertoire included selections by Spanish composers Manuel de Falla, Isaac

Albéniz, Enrique Granados, Joaquín Turina, and Joaquín Rodrigo and French composers Claude Debussy and Maurice Ravel.

The recitals were on April 30, 2013, February 23, 2014 and October 11, 2015. They included solo piano works by Granados and Albéniz, vocal works by Debussy, Ravel, de Falla, Turina and Rodrigo, piano trios by Granados and Turina, instrumental duos by Debussy, Ravel and de Falla, and a two-piano work of Debussy transcribed by Ravel. All three recitals were held in Gildenhorn Recital Hall at the University of Maryland and copies of this dissertation and recordings of each recital may be found through the Digital Repository at the University of Maryland (DRUM).

**THE EMERGENCE OF SPANISH IMPRESSIONISM AND ITS
INTERACTION WITH FRENCH IMPRESSIONISM IN MUSIC
AT THE TURN OF THE TWENTIETH CENTURY: SELECTIONS
FROM THE SOLO AND COLLABORATIVE PIANO
REPERTOIRE**

by

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Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2016

Advisory Committee:

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Professor Timothy McReynolds
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Dedications

To my family who knew and supported my dreams as a child—

My parents, who have provided me the skills of time management and self-discipline as a musician.

My grandmother, who was like a second mother to me.

The Namatas, Dimayugas, Joses, Chans, Maisogs, and Andams for providing great care and support to our family.

My Uncle Chris and Aunt En-Ping and their daughters, Stephanie and Vivian, for being present in every milestone of our lives.

Finally, my husband, Ronie Namata and my sons, Abram and Aaron Namata, for your never-ending love, support, and patience.

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Dr. Young Lee and Dr. Ma Sha, for healing my hands after childbirth and parenting, so that I can continue to perform.

Dr. Jenny Wu, for her friendship through thick and thin, and for sharing her wonderful insight and experiences in chamber music.

Ms. Molly Jones, for her friendship and enthusiasm in music.

Mr. Andrew Pardini, for his excellent characterization of Ravel's *Don Quichotte a Dulcinee*.

Ms. Madelyn Wanner for her enthusiasm and spirit of collaboration in both *Siete Canciones de Populares* and *Cuatro Madrigales Amatorios*.

Mr. Jason Lee, for his artistry and his excellent interpretation of *Poema En Forma Canciones*.

Dr. Hui-Chuan Chen, for her friendship, her humor, her sensitivity, and her collaboration in *Trois Nocturnes*.

Heritage Christian Church, for supporting me through my preparations for marriage and motherhood.

Calvary Faith Community Church, for supporting my family through all the joys and hardships of life.

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RECITAL PROGRAM I

April 30th, 2013. 5:00pm
Joseph and Alma Gildenhorn Recital Hall, Clarice Smith Performing Arts Center
University of Maryland, College Park

Assisted by
Jason Lee, tenor
Andrew Pardini, baritone
Madelyn Wanner, mezzo-soprano

Enrique Granados (1867-1916)

Los Requiémbros from *Goyescas* (1911)
Quejas o la Maja y el Ruiseñor
from *Goyescas*

Isaac Albéniz (1860-1909)

Evocación from Book 1 of *Iberia* (1905-1909)
Tango from *España* (1890)

Maurice Ravel (1875-1937)

Don Quichotte à Dulcinée (1933)

Intermission

Claude Debussy (1862-1919)

Trois Chansons de Bilitis (1897-1898)

Manuel de Falla (1876-1946)

Siete Canciones populares Españolas (1914)

Joaquín Turina (1882-1949)

Poema En Forma de Canciones

RECITAL PROGRAM II

February 23rd, 2014. 8:00pm
Joseph and Alma Gildenhorn Recital Hall, Clarice Smith Performing Arts Center
University of Maryland, College Park

Assisted by
Molly Jones, cello
Jenny Wu, violin

Enrique Granados (1867-1916)

Piano Trio Op. 50 (1894)

- I. *Poco Allegro con espressione*
- II. *Scherzetto*
- III. *Duetto*
- IV. *Finale*

Intermission

Joaquín Turina (1882-1949)

Circulo Trio—Op. 91 (1942)

- I. *Amanecer*
- II. *Mediodia*
- III. *Crepúsculo*

RECITAL PROGRAM III

October 11th, 2015. 5:00pm
Joseph and Alma Gildenhorn Recital Hall, Clarice Smith Performing Arts Center
University of Maryland, College Park

Assisted by
Hui-Chuan Chen, piano
Molly Jones, cello
Madelyn Wanner, mezzo-soprano
Jenny Wu, violin

Manuel de Falla (1876-1946)

From *Tres Obras* (1897-1898)

- I. *Melodia* (1897)
- II. *Romanza* (1898)

Claude Debussy (1862-1918)

Sonata for Cello and Piano (1915)

- I. *Prologue: Lent, sostenuto e molto risoluto*
- II. *Sérénade: Modérément animé*
- III. *Finale: Animé, léger et nerveux*

Maurice Ravel (1875-1937)

Sonata in G major for Violin and Piano (1923-1927)

Intermission

Joaquín Rodrigo (1901-1999)

Cuatro Madrigales Amatorios (1948)

- I. *Con que la lavare?*
- II. *Vos me matasteis*
- III. *De donde venis, amore?*

IV. *De los alamos vengo, madre*

Claude Debussy (1862-1918)

From the *Trois Nocturnes* (1899)
Transcribed by Maurice Ravel (1908)

- I. *Nuages*
- II. *Fêtes*

RECORDING TRACK LISTING
First Dissertation Recital – CD 1

Enrique Granados (1867-1916)

[CD 1, Track 1] *Los Requebros* from *Goyescas* (1911)

[CD 1, Track 2] *La maja y el Ruiseñor* from *Goyescas* (1911)

Isaac Albéniz (1860-1909)

[CD 1, Track 3] *Evocación* from *Iberia I* (1905-1908)

[CD 1, Track 4] *Tango rom España* (1890)

Maurice Ravel (1875-1937)

Don Quichotte à Dulcinée (1933)

[CD 1, Track 5] *Chanson Romanesque*

[CD 1, Track 6] *Chanson épique*

[CD 1, Track 7] *Chanson à boire*

Claude Debussy (1862-1918)

Chanson de Bilitis (1897-1898)

[CD1, Track 8] *La flûte de Pan*

[CD 1, Track 9] *La chevelure*

[CD 1, Track 10] *Le tombeau des Naiades*

Manuel de Falla (1876-1946)

Siete Canciones populares Españolas (1914)

[CD 1, Track 11] *El Paño Moruno*

[CD 1, Track 12] *Seguidilla Murciana*

[CD 1, Track 13] *Asturiana*

[CD 1, Track 14] *Jota*

[CD 1, Track 15] *Nana*

[CD 1, Track 16] *Canción*

[CD1, Track 17] *Polo*

Joaquín Turina (1862-1949)

Poema En Forma de Canciones (1923)

[CD 1, Track 18] *Dedicatoria*

[CD 1, Track 19] *Nunca olvida*

[CD 1, Track 20] *Cantares*

[CD 1, Track 21] *Los dos miedos*

[CD 1, Track 22] *Las locas por amor*

RECORDING TRACK LISTING
Second Dissertation Recital and Lecture – CD2

[CD 2, Track 1] Lecture on Spanish and French Impressionism and the background of Granados' background and *Piano Trio Op. 50*

Enrique Granados (1867-1916)

Piano Trio Op. 50 (1894)

[CD 2, Track 2] *Poco Allegro con espressione*

[CD 2, Track 3] *Scherzetto*

[CD 2, Track 4] *Duetto*

[CD 2, Track 5] *Finale*

[CD 2, Track 6] Lecture on Joaquin Turina's background and *Circulo Trio Op. 91*

Joaquin Turina (1882-1949)

Circulo Trio—Op. 91 (1942)

[CD 2, Track 7] *Amanecer*

[CD 2, Track 8] *Mediodia*

[CD 2, Track 9] *Crepúsculo*

Recording Track Listing
Third Dissertation Recital—CD 3

Manuel de Falla (1876-1946)

From *Tres Obras* (1897-1898)

[CD 3, Track 1] “*Melodia*” (1897)

[CD 3, Track 2] “*Romanza*” (1898)

Claude Debussy (1862-1918)

Sonata for Cello and Piano (1915)

[CD 3, Track 3] “*Prologue: Lent, sostenuto e molto risoluto*”

[CD 3, Track 4] “*Sérénade: Modérément animé*”

[CD 3, Track 5] “*Finale: Animé, léger et nerveux*”

Maurice Ravel (1875-1937)

Sonata in G major for Violin and Piano (1923-1927)

[CD 3, Track 6] “*Allegretto*”

[CD 3, Track 7] “*Blues*”

[CD 3, Track 8] “*Perpetuum Mobile*”

Intermission

Joaquin Rodrigo (1901-1999)

***Cuatro Madrigales Amatorios* (1948)**

[CD 3, Track 9] “*Con que la lavare?*”

[CD 3, Track 10] “*Vos me matasteis*”

[CD 3, Track 11] “*De donde venis, amore?*”

[CD 3, Track 12] “*De los alamos vengo, madre*”

Claude Debussy (1862-1918)

From the *Trois Nocturnes* (1899)

Transcribed by Maurice Ravel (1908)

[CD 3, Track 13] “*Nuages*”
[CD 3, Track 14] “*Fêtes*”

Program notes:

French Impressionism is a term which is often used in discussing music originating in France towards the end of the nineteenth century. The term Spanish Impressionism is used in connection to the Spanish visual arts of the same time period, however, it could also be used when discussing Spanish music written by the Spanish composers who studied and worked in Paris at the same time as their French counterparts. After all, Spanish music written during this time exhibits many of the same characteristics and aesthetics as French music of the same era.

French impressionism originated primarily in Paris where many musicians came to study and flourished from the beginning to the middle of the 20th century. Originally, the term was applied to “a style or movement in painting originating in France in the 1860s, characterized by a concern with depicting the visual impression of the moment, especially in terms of the shifting effect of light and color.”¹ Painters most often associated with this movement included Edouard Manet, Claude Monet, Pierre-Auguste Renoir, and Eugène Boudin—to name just a few. Literature too had its “impressionists,” more commonly known as the symbolist poets, such as Stéphane Mallarmé, Paul Verlaine, and Charles Baudelaire. Composers Claude Debussy and Maurice Ravel were two leading figures in what we call the impressionist movement, even though we know that Claude Debussy identified himself as a symbolist with the poets, reserving the term “impressionism” for the visual arts.²

¹ <http://www.oxforddictionaries.com/definition/english/impressionism> (accessed May 1st, 2015)

² <http://science.jrank.org/pages/11377/Symbolism-Symbolism-Music.html> (accessed November 12, 2015).

The French Composers

Claude Debussy (1862-1918), born into a modest family, showed musical talent at an early age and in his tenth year started studying at the Paris Conservatory. He had dreamed of becoming a solo pianist, however he eventually decided to pursue composition instead. In the course of playing for singing lessons and classes at the Conservatory and then later due to his close relationship with Madame Marguerite Vasnier, a talented singer, he became enamored of working with singers and began composing *mélodies*.³ Very quickly, Debussy's unique compositional process was noticed, particularly for his tendency to use harmonies in uncommon ways, simply because he liked the way they sounded.⁴ Debussy's musical style can be characterized as follows:

...the melodic practices of the Russian composers Borodin and Moussorgsky; the sounds, textures, and exotic scales of eastern music; the clarity, precision, and refined qualities of eighteenth-century French composers; and the decorative arabesques of Oriental melody. Informing and organizing these disparate elements was a keen musical intelligence and highly developed ear for sonority and nuance.⁵

The *Chansons de Bilitis*, written in 1901, is a highly impressionistic set and a very important work for mezzo-soprano. It borrows modes from non-Western cultures, namely whole-tone scales, pentatonic scales, and dance rhythms of other cultures, all of which were trends during Debussy's time and offers a non-traditional, exotic aural experience for the listener. The songs

³ Graham Johnson and Richard Stokes, *A French Song Companion* (New York: Oxford University Press, 2002), 93.

⁴ *Ibid.*, 93.

⁵ Melvin Berger, *Guide to Chamber Music* (Mineola: Dover Publications, 2001), 146.

represent a high point of the Debussy song-style, and were composed during a tumultuous period in Debussy's life when he was deserted by his friends for abandoning his former wife and continuing his affair with his mistress. In spite of this turbulence, however, he was able to produce the most masterful songs he had ever written.^{6 7} This cycle comprises three settings of Pierre Louÿs's poetry, which Louÿs claimed were his translations from the ancient Greek of Bilitis, a poetess of the sixth century B.C.⁸ In the imagination of Louÿs, Bilitis was a hedonist in ancient Greece.⁹

Debussy was acquainted with painters such as Whistler, Toulouse-Lautrec, and Gauguin. He was an especially ardent admirer of the works of J.M.W. Turner, the famous English Romantic landscape painter.¹⁰ Turner's landscape paintings along with Whistler's *Nocturnes* were probably an inspiration for Debussy's *Trois Nocturnes*, which he wrote for orchestra between 1897 and 1899.¹¹ In 1900, Camille Chevillard conducted the premiere of the first two movements, *Nuages* and *Fêtes*.¹² The women's chorus for *Sirènes* was not available for the debut of *Trois Nocturnes*.¹³ However, a year later, the complete performance of all three movements took place. In the meantime, Ravel began to collaborate with Debussy's stepson and pupil Raoul Bardac in writing a transcription for two pianos. This brilliant and orchestral-sounding

⁶ Edward Lockspeiser, *The Master Musicians: Debussy* (London: J.M. Dent & Sons, 1936),125.

⁷ Graham Johnson and Richard Stokes, *A French Song Companion*, (New York: Oxford University Press, 2000), 99.

⁸ *Ibid.*, 99.

⁹ Lockspeiser, *Debussy: The Master Musicians*, 125.

¹⁰ <http://www.turnersociety.org.uk/index.htm> (accessed June, 2015).

¹¹ <http://www.ibiblio.org/wm/paint/auth/whistler/> (accessed June, 2015).

¹² <http://www.laphil.com/philpedia/music/nocturnes-claude-debussy> (accessed June, 2015).

¹³ http://www.hyperion-records.co.uk/dw.asp?dc=W4085_66468&vw=dc (accessed June, 2015).

transcription was first performed in 1911 at the Salle Gaveau in Paris; the performers were Ravel and Louis Aubert.¹⁴

In Debussy's introductory note to the *Trois Nocturnes*, he states:

“The title *Nocturnes* is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. ‘Nuages’ (Clouds) renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in grey tones lightly tinged with white. ‘Fêtes’ (Festivals) gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision), which passes through the festive scene and becomes merged in it.¹⁵

The singular Sonata in d minor for cello and piano was written near the end of Debussy's life in 1915. At this point, Debussy was already at the last stages of colon cancer.¹⁶ Earlier that summer, he had just finished composing *En Blanc et Noir* and he was about to embark on a series of compositions—*Six sonates pour instruments divers*—inspired by the old Baroque school of French *clavicenists*. Only three of these sonatas were completed due to his deteriorating health. Yet Durand, Debussy's publisher, kept the original title intact.

The cello sonata was the first of the series. The entire opus consisted of three short movements suggested by Italian comedy, or *comedia dell'arte*.¹⁷ Supposedly, the work was titled *Pierrot fache avec la lune*, which means “Pierrot's anger with the Moon.” However, no one knows why the original subtitle disappeared. The first movement contains quotes from previous

¹⁴ Ibid.

¹⁵ <http://www.laphil.com/philpedia/music/nocturnes-claude-debussy> (accessed December, 2015).

¹⁶ <http://www.tuesdaymusical.org/display/files/Nov162011notes.pdf> (accessed April, 2015).

¹⁷ Edward Lockspeiser, *The Master Musicians: Debussy* (London: J.M. Dent & Sons Ltd, 1936), 164.

works by Debussy put together in a totally seamless and unique way. The second movement is a seemingly comedic conversation between the piano and cello. Finally, the last movement seems to recapture the verve of Debussy's song, *Fantoches*, "puppets," referring to the puppet show aspect of the *comedia dell'arte*.

Debussy's contemporary, Maurice Ravel (1875-1937), was born in France near the Spanish border, to a Swiss father and a Basque mother. He came from a well-educated and artistic family. When Ravel was a young child, his mother would sing Spanish folk songs to him.¹⁸ His father's engineering work soon brought the family to Paris, and the young man matriculated at the Paris Conservatory when he was fourteen years old.¹⁹ Ravel enrolled as a pianist but switched to composition under Gabriel Fauré and André Gedalge.

Debussy and Ravel are frequently compared to one another as contemporaries and some may even confuse the two of them.²⁰ It is true that both Debussy and Ravel wrote wonderful music however the general consensus amongst musicians and scholars would be that Debussy was the greater innovator and Ravel had the better ear for the complex beauty of sonority.

Don Quichotte à Dulcinée was a reflection on a traditional character in Iberian literature and was Ravel's final composition (he was already ill when composing this work). The piece was written for a 1932 competition involving de Falla, Ravel, Milhaud, Marcel Delannoy and Jacques Ibert. The music was to be used for the performance in Georges W. Pabst's film *Don*

¹⁸ <http://www.britannica.com/EBchecked/topic/492226/Maurice-Ravel> (accessed March, 2015).

¹⁹ <https://www.nytimes.com/books/first/i/ivry-ravel.html> (accessed March, 2015).

²⁰ Graham Johnson and Richard Stokes, *A French Song Companion* (New York: Oxford University Press, 2000), 399.

Quixote.²¹ Ibert was in fact the winner of the competition. Nevertheless, Ravel's work became a staple of the baritone repertoire and was first recorded in the orchestral version by conductor Paul Paray and baritone Martial Singher on December 1st, 1934.

The first song, *Chanson Romanesque*, is Don Quixote's declaration of devotion to Dulcinea, as the piano accompaniment supports the voice with guitar-like figures. Following the declaration of love is the prayer to the Virgin and saints, *Chanson Epique*. The piano utilizes organ-like figures and uses rhythm from the Basque *zortzico*, a Basque song and dance in 5/8 time and dotted rhythm, possibly reflective of Ravel's heritage.²² Finally, *Chanson à boire*, a drinking song, is a *jota*, which is a Spanish dance in ¾ time in which couples use castanets and percussive-sounding heeled shoes.²³ Pianistic exaggerations and embellishments point out the drunk-like character of the narrator.

The detailed markings in Ravel's compositions exhibit the precision of an engineer, a quality which he might have inherited from his father.²⁴ In his Violin Sonata in G Major, he explored different combinations of articulations and sonorities, with each instrument exploring the possible boundaries of its sound and then combining these sounds. In this, as in other works, Ravel simply refused to follow the norm, blending different styles and modalities, even though to some he may not have seemed as musically rebellious as Debussy. He was influenced by French

²¹ <http://www.allmusic.com/composition/don-quichotte-%C3%A0-dulcin%C3%A9e-song-cycle-for-voice-amp-orchestra-or-piano-mc0002358398> (accessed June, 2015).

²² <http://www.merriam-webster.com/dictionary/zortzico> (accessed November 5th, 2015).

²³ <http://www.merriam-webster.com/dictionary/jota> (accessed November 5th, 2015).

²⁴ Jacqueline Cockburn and Richard Stokes, *The Spanish Song Companion* (Lanham: The Scarecrow Press, 2006), 400.

sonorities, Asian sonorities, and even American jazz, the last of which can clearly be heard in this Violin Sonata.

In the first movement, there is a lyrical theme that is juxtaposed with an angular, dissonant theme, created out of the different modes.²⁵ The lengthened lyrical theme in the violin triumphs over the other two themes and softly concludes the first movement.²⁶ In the second movement, Ravel captivates his listeners with French music composed in an American ‘blues’ style. As he himself explains:

To my mind, the 'blues' is one of your greatest musical assets, truly American despite earlier contributory influences from Africa and Spain. Musicians have asked me how I came to write 'blues' as the second movement of my recently completed sonata for violin and piano.... While I adopted this popular form of your music, I venture to say that nevertheless it is French music, Ravel's music, that I have written. Indeed, these popular forms are but the materials of construction, and the work of art appears only on mature conception where no detail has been left to chance.²⁷

Ravel’s second movement fully utilizes bitonality, gestures, syncopated rhythms and flattened seventh chords contributing to its famous ‘jazzy’ quality.²⁸ Finally, in the third movement, he contrasts the brilliant violin writing against the relatively simple piano accompaniment while including references to the first two movements of the sonata. Ravel utilizes the differing qualities of the two instruments in a masterful way. “It was this independence I was aiming at when I wrote a sonata for violin and piano, two incompatible instruments whose incompatibility is emphasized here, without any attempt being made to reconcile their contrasted characters.”²⁹

²⁵ <http://www.allmusic.com/composition/sonata-for-violin-piano-no-2-in-g-major-mc0002365746> (accessed June 24th, 2015).

²⁶ Ibid.

²⁷ Ibid.

²⁸ <http://www.friendsofchambermusic.com/wp-content/uploads/2013/03/repin-notes.pdf> (accessed December, 2015).

²⁹ Ibid.

The Spanish Composers

Spanish composers of the late nineteenth century were strongly influenced by the French Impressionists since many of them traveled to Paris to study. One hears very quickly that these Spanish composers used elements of French impressionist styles along with their own nationalistic flavors and colors. These composers included Isaac Albéniz, Enrique Granados, Manuel de Falla, Joaquín Turina, and Joaquín Rodrigo.

In 1883 in Barcelona, Spanish composer and pedagogue Felipe Pedrell attempted to revive Spanish sacred music and national opera. It is important to mention that Pedrell was a largely self-taught composer and scholar who laid the foundation for all the Spanish music of that era.³⁰ He was to become Isaac Albéniz' teacher as well as an inspiration to Albéniz and later, Enrique Granados as well as Manuel de Falla.³¹ He published four volumes of folk music, the *Cancionero musical popular español*, and edited early Spanish church, stage, and organ music in the eight-volume anthology *Hispaniae schola musica sacra*.³² As a composer, he produced a total of two hundred and thirty-one works encompassing stage works, orchestral works, chamber pieces, piano compositions, other sacred compositions, and almost two hundred songs for voice and piano.³³

Isaac Albéniz (1860-1909) was born in Camprodón, Spain, and a truly definitive biography has yet to be written. His father, a tax inspector, who recognized his talents, fully exploited him as a child prodigy. As a result, Albéniz was already performing and improvising in

³⁰ <http://www.britannica.com/biography/Felipe-Pedrell> (accessed November 7th, 2015).

³¹ Jacqueline Cockburn and Richard Stokes, *The Spanish Song Companion* (Lanham: The Scarecrow Press, Inc, 2006), 80.

³² Ibid. (accessed November 7th, 2105).

³³ Suzanne Rhodes Draayer, *Art Song Composers of Spain—An Encyclopedia* (Lanham: The Scarecrow Press, Inc., 2009), 174.

public at the age of four. Supposedly, as a young child, he was refused admission to the Paris Conservatoire because of his unruly behavior. Albéniz only studied with Felipe Pedrell for a short period however his influence was profound. As a result, Albéniz starting his compositional career writing in a nationalistic and folk-music-influenced style which was well-received by the public.

He moved to Paris in the 1890's and ended up teaching piano at the *Schola Cantorum* (1897-1900) even though teaching was not his forte. He was performing less and composing more around this time, probably due to health issues.³⁴ Under his tutelage, two of his students became influential musicians—Déodat de Séverac (1872-1921) and René de Castéra (1873-1955), who was the founder of *Édition Mutuelle*, which published his *Azulejos* (1909) and *Navarra* (1909).

His greatest achievement, the four books of *Iberia*, a set of twelve works for piano, dates from the last years of his life, 1905-1908, composed when he was already in ill health.³⁵ The writing for piano is virtuosic, colorful, adventurous and thrilling, and these books make an invaluable and important contribution to the piano repertoire. *Suite Iberia*, along with *Asturia* and *Suite Española*, immortalized Albéniz. *Evocación*, along with *El puerto*, and *Fete-Dieu a Seville*, (or more commonly known as *El Corpus en Sevilla*) are part of the first book of these twelve *Nouvelles Impressions*.³⁶ *Evocación*, from the first book of *Iberia*, exudes exotic tonalities and uses a wide range of dynamics and whole tone scales that are clearly inspired by French impressionism.

³⁴ Suzanne Rhodes Draayer, *Art Song Composers of Spain—An Encyclopedia*, 263.

³⁵ Walter Aaron Clark, *Isaac Albéniz: A Portrait of a Romantic* (New York: Oxford University Press, 1999), 225-227.

³⁶ *Ibid.*, 225-227.

It is uncertain whether *Iberia* should be called a “suite.”³⁷ The title of each piece within *Iberia* is reminiscent of a “peninsular locale, city, festival, or song and dance, largely concentrating on the south of Spain,” making *Iberia* a distinctly Spanish work of impressionism.³⁸ Albéniz felt that it was not necessary to confine his artistic endeavors to a certain genre.³⁹ Even though his most famous work was inspired by the melodies and rhythms of his native country, Albéniz believed in freely composing a melody using logic; in his diary on April 20th, 1904, he states, “The ideal formula in art ought to be ‘variety within logic’.”⁴⁰ Thus, “*Iberia* is a musical expression of abundant musical variety within the “logic” of sonata forms and for the most part, symmetrical phrasing.”⁴¹

Tango, a very short and deceptively easy work taken from the suite *España*, (1890) was composed while Albéniz was in London and was very well received by the audience.⁴² Albéniz carefully instructed the pianist to follow many minute tempo changes, dynamic changes and mood changes in this work. Of the six works from this opus, *Tango* is by far the most popular and therefore is frequently heard and performed widely even in arrangements by other composers for guitarists and violinists alike.⁴³ The melody resembles the Cuban *habanera*, a dance in duple meter, from which the *tango* had sprung.⁴⁴

The next composer, Enrique Granados, born in Lleida, Spain (1867-1916), was a contemporary of Albéniz. He went to Paris at age of 20 with the intent of studying at the Paris

³⁷ Ibid., 223.

³⁸ Ibid., 227.

³⁹ Ibid., 224.

⁴⁰ Ibid., 225.

⁴¹ Ibid.

⁴² Ibid., 97.

⁴³ Isaac Albéniz, *España* (Munich: Henle Verlag, 2009), preface.

⁴⁴ Ibid.

Conservatory only to find, sadly, he had passed the age limit for entry.⁴⁵ However, he quickly sought private lessons with the composer Charles-Wilfrid de Beriot. Beriot was a teacher who emphasized the “development of singing, lyrical style.”⁴⁶ In fact, “Beriot’s mother was the Spanish soprano Maria Malibran, daughter of the Spanish tenor and composer Manuel Garcia.”⁴⁷ Furthermore, Beriot helped refine Granados’ use of colors and harmonies and was a strong believer in nurturing improvisational abilities at the keyboard.⁴⁸

In his important biography of Granados, the eminent biographer Walter Clark states:

Granados struggled with the more intellectual dimension of composition, the patient and painstaking working out of ideas to spin a web of musical sound over long periods of time. Thematic development and formal coherence were aspects of the compositional art he never mastered.⁴⁹

However, what Granados lacked in architectonic ability, he made up for as a colorist. The following passage explains his use of harmonies:

His harmonic language is rich, and his penchant for modulations to distant keys, added-note sonorities, augmented-sixth chords, and altered dominants marks his idiom as belonging to the late nineteenth century.⁵⁰

Douglas Riva, an American pianist, is quoted in Clark’s biography mentioning that Granados’ music “resembles Spanish poetry in its penchant for repetition of ideas...adding with each repetition distinctive embellishment, each time more luminous and sumptuous.”⁵¹

⁴⁵ Jacquelin Cockburn and Richard Stokes, *The Spanish Song Companion* (Lanham: The Scarecrow Press, Inc, 2006), 80.

⁴⁶ Walter Aaron Clark, *Enrique Granados* (New York: Oxford University Press, 2006), 17.

⁴⁷ *Ibid.*, 17.

⁴⁸ *Ibid.*

⁴⁹ *Ibid.*, 27.

⁵⁰ *Ibid.*

⁵¹ *Ibid.*

Granados gained international recognition as a composer with his piano suite, *Goyescas*, which he eventually expanded into an opera reflecting many Spanish vocal traditions. The solo piano work *Los requiebros* from *Goyescas* was inspired by the fifth of Goya's *Caprichos*, *Tal para cual* (Two of a Kind).⁵² The painting is a portrayal of a *maja*, or maiden, flirting with a sword-bearing man; the flirtations in the music are captured by the fluctuations in tempi, changes in mood, and the expressive ornaments.

Interestingly enough, Granados borrowed from the song *Tirana del Tripili* which was a *tonadilla*, a type of short, satirical musical comedy highly popular in eighteenth-century Spain.⁵³ This particular *tonadilla*, was by Blas de Laserna and was very popular in the eighteenth and nineteenth centuries. The lyrics of the melody that Granados borrowed are (in English):

With the tripili, tripili, trapala
One sings and dances the tirana.
Go ahead, girl!
I graciously concede
That you are stealing my spirit.

Granados then chose to transform this *tonadilla* into a *jota* in its complete form with two *coplas* and an *estribillo*, i.e., two verses and a refrain. The first *copla* corresponded to the text *Con el tripili, tripili, trapala*, while the second corresponded to *Dale con gracia*.⁵⁴ Structurally speaking, this alternation of *copla* and *estribillo* allowed Granados to push the boundaries of improvisation, development and modulation of his melodies.

⁵² Ibid., 125.

⁵³ <http://www.britannica.com/EBchecked/topic/599040/tonadilla> (accessed February 22, 2015)

⁵⁴ Clark, *Enrique Granados*, 128.

The next selection, *Quejas o La maja y el ruiseñor*, or “The Girl and the Nightingale,” is a “fanciful dialogue between a heartsick *maja* and a nightingale.”⁵⁵ This piece is full of technical difficulties and cascades of Spanish folk-like gestures coupled with western harmonic language. Pianist Alicia de Larrocha, a celebrated interpreter of Spanish and Catalanian music, described this piece as “the most tender...and at the same time the most intensely passionate.”⁵⁶ The melody originates from a Valencian folk melody which Granados sets in contrapuntal fashion, with a four-voice texture using ninth chords, non-harmonic tones, and deceptive cadences.⁵⁷ Furthermore, each time there is a repetition of the melody, a variation of the accompaniment is showcased. The composer himself instructs the performer to play this piece “with the jealousy of a wife and not the sadness of a widow.”⁵⁸ Granados dedicated this movement to Amparo, his wife, while he was having an affair with Clotilde Godo. Amparo was most definitely angered about Granados’s affair. The nightingale is “an enduring symbol of romantic love and has figured prominently in European literature since the Middle Ages.”⁵⁹ Whether this melody sings of an enduring love or exhibits the bitterness of a short-lived romantic love, it most definitely satisfies the listener with many variations of the passionate melody.

Granados wrote only a very small amount of chamber music, a Quintet in G minor and his Op. 50 piano trio, composed in 1894. He composed and premiered them during his time in Madrid (1892 to 1895) while he was trying to woo publishers.⁶⁰ At this point, he was performing frequently with Belgian violinist Mathieu Crickboom (1871-1947) in chamber music concerts for

⁵⁵ Ibid., 133.

⁵⁶ Ibid.

⁵⁷ Ibid., 134.

⁵⁸ Ibid., 135.

⁵⁹ Ibid.

⁶⁰ Suzanne Draayer, *Art Song Composers of Spain*, 268.

the *Sociedad Filmonica*, an organization founded by the violinist himself. Although chamber music was not his strongest compositional genre (nor is it highly regarded by scholars and performers), his piano trio, completed during the early stages of his career, shows the development of his compositional skills. The work was composed in a contemporary European style more than a Spanish nationalistic one and was structured in a traditional four-movement trio configuration. The movements are *Poco Allegro con espressione*, *Scherzetto*, *Duetto*, and *Finale*. The melodies are very graceful and tuneful and utilize some folk-like material, especially in the first movement.

Manuel de Falla (1876-1946) was the oldest of five children and his mother, Maria Jesus Matheu Zabala became his first piano teacher. His grandfather's death provided the family a huge inheritance, one of the results being lessons in piano and French and classes in literature and painting for the children.⁶¹ At home, Falla frequently heard his mother playing piano compositions by Mozart, Beethoven, and Chopin, and from an early age, heard Italian operas, *zarzuelas*, and many concerts.⁶² This nurtured Falla's musical upbringing and he decided to dedicate his life to music. In 1896, he moved to Madrid to study with the pianist José Tragó (1856-1934), at the *Conservatorio National de Musica y Declamacion*. Falla graduated in 1899, winning the First Prize in Piano.

Felipe Pedrell had a monumental impact upon Falla's career and composition. Pedrell taught Falla orchestration for three years and strongly urged him to research Spanish folk music and the music of foreign composers.⁶³ "Upon Joaquín Turina's encouragement, Falla then moved

⁶¹ *Ibid.*, 303.

⁶² *Ibid.*, 304

⁶³ *Ibid.*

to Paris in 1907.⁶⁴ He was a composer with a unique style of composition using folksong to set himself apart from the other contemporary Spanish composers. In Paris, Falla met and befriended Isaac Albéniz, Maurice Ravel, Florent Schmitt, Charles Koechlin, Claude Debussy, and Paul Dukas, who taught Falla.⁶⁵ While in Paris, he supported himself by teaching, performing with other musicians, and sometimes even performing in taverns.⁶⁶ Falla also received a small financial award from the King of Spain, with the help of Albéniz⁶⁷

Falla was enriched by the styles of Debussy, and guided by contemporary impressionist techniques.⁶⁸ He then took it one step further and expanded and explored the ways he which he used harmonies and took them to a new level. Falla's years in Paris laid the groundwork for some of his most fruitful years of composition.

During the late 1920's to 1930's, Falla's health suffered. The founding of the Second Spanish Republic (1931-1939) which led directly to the Spanish Civil War, was the source of great emotional distress for him.⁶⁹ To make the situation worse, Federico Garcia Lorca, a Spanish playwright, poet, and lifelong friend of Falla, was assassinated in 1936, a time when many of Falla's other friends were also imprisoned.⁷⁰ Falla lived in fear, isolation, and terror. Eventually he emigrated to Buenos Aires, despite the lure of the handsome pension with which the Spanish government tried to entice him.⁷¹

⁶⁴ Ibid., 305.

⁶⁵ Ibid.

⁶⁶ Ibid.

⁶⁷ Ibid.

⁶⁸ Ibid., 307.

⁶⁹ Ibid., 305.

⁷⁰ <http://www.poets.org/poetsorg/poet/federico-garc%C3%ADa-lorca> (accessed 2/26/15).

⁷¹ Draayer, *Art Song Composers of Spain*, 309.

Falla's output of songs was small—a total of only fourteen songs. The songs in *Siete Canciones Populares Españolas*, or rather melodies, are from different regions of Spain.⁷² For example, *El Paño Moruno* and *Seguidilla Murciana* are from the Murcia region in the southeastern part of Spain. In addition, the *Asturiana* is from the Aragon region, while *Nana* and *Polo* are from the Andalusian regions.⁷³

The poems or texts of the *Siete Canciones* are *coplas*, which are short poems of three to five lines, containing an alteration of five to seven syllables per line. The subject matter usually relates to pain, death, grief, loneliness, and unrequited love.⁷⁴ From a performer's perspective, these songs seek to exhibit a different mood for the listener in each movement.

The first piece of the set, *El Paño Moruno*, is based on a dance called the *malagueña*, which is in a three-eight meter followed by two three-four bars thrown into the mix. Falla's guitar-like accompaniment in the piano emphasizes the major and minor keys and the hemiolas in the triple meter.⁷⁵ The stained fabric mentioned in the song may imply that the young woman is no longer a virgin and that the text can be deciphered as a lament or a warning.⁷⁶

The second song, *Seguidilla Murciana*, is based on an original folk song with its traditional harmony and a *seguidilla* dance rhythm. Once again, the subject of this song is clearly about aspects of thwarted love.

The third song, *Asturiana*, is full of despair. The speaker is asking a young pine tree for consolation. It is a metaphorical speech of a man who is hopeful of winning a maiden's heart.⁷⁷

⁷² Ibid., 310.

⁷³ Ibid.

⁷⁴ Ibid.

⁷⁵ Ibid.

⁷⁶ Ibid., 311.

⁷⁷ Ibid., 312.

This is all portrayed with a beautiful left-hand melody along with a broken-octave sixteenth-note accompaniment.

The fourth song, *Jota*, is an Aragonese dance in triple-meter. The piano performs a long thirty-two-bar introduction with plenty of pizzazz and flamboyance, while the vocal line that follows is tender, yet flirty. The text is a description of a young man's love for his girlfriend who he wishes to see the next day despite her mother's will to the contrary.⁷⁸

The fifth song, *Nana*, is a soothing lullaby with a rocking rhythm in the accompaniment based upon a tune that was sung to Falla as a child.⁷⁹ The song features an extremely melismatic style of singing with mix of an Andalucian scale and traces of the Phrygian mode.⁸⁰

The sixth song is *Canción* and consists of an ostinato that is constructed mostly of dominants and tonics, while the voice and the piano perform a short canon. The text states that the singer must go to the river to forget her troubles over the man with the "traitorous eyes" and that she wants to search for a new love.⁸¹

The last song of the set, *Polo*, is a flamenco-influenced song. Similar to the *Jota*, the *Polo* is a fast, triple-meter dance with hemiolas and quick repeated notes.⁸² Within the song, the singer curses love and the man who taught her to love; the song has an intense vocal melody and a narrow tessitura, and it begins in a minor mode and ends on a major chord, as the tension reaches a resolution.⁸³

⁷⁸ Ibid., 313.

⁷⁹ Ibid.

⁸⁰ Ibid.

⁸¹ Ibid., 314.

⁸² Ibid.

⁸³ Ibid., 315.

Later on, Falla's friend and student, Ernesto Halffter, arranged these songs for cello and piano, violin and orchestra, violin and piano, solo piano, and finally for high or medium voice with guitar accompaniment.⁸⁴

Tres Obras, a set of Falla's three short works for cello and piano from the late 1890's, consists of very simplistic melodies with chordal accompaniment. The first two of these pieces fit well into a recital program and show Falla's way with writing charming salon-like repertoire.

The last of the four Spanish composers from this period was Joaquín Turina (1882-1949). By the age of fifteen, Turina had proven himself as a concert pianist and a budding composer.⁸⁵ Like Falla, he also studied with José Tragó, who then encouraged Turina to head to Paris where he studied composition with Vincent D'Indy at the *Schola Cantorum*. In addition, he also studied piano with Moritz Moszkowski.⁸⁶

Turina's songs are extremely lyrical and deeply sensitive. He was a master at text-setting and had a great understanding of the voice. In addition, the piano plays a dominant role in the song cycles sometimes even performing an entire movement as a soloist, as in the case of *Poema en Forma de Canciones*.⁸⁷ The four songs—*Nunca Olvida...*, *Cantares*, *Los Dos Miedos*, and *Las Locas por Amor*—utilize passionate melodies and accompaniments, and interweave European harmonic language and form with Andalucian folk elements.⁸⁸ He later orchestrated the set in 1918.

⁸⁴ Ibid.

⁸⁵ Ibid., 319.

⁸⁶ Ibid.

⁸⁷ Ibid.

⁸⁸ Ibid., 321.

Turina's Piano Trio, *Circulo*, was composed in 1936, near the end of his life, and was written just before the outbreak of the Spanish Civil.⁸⁹ The entire work progresses from dawn, (*Amanecer*), to noon (*Mediodía*), and finally to dusk (*Crepúsculo*). *Amanecer* begins with broken chords in the lower register of the piano and cello and evolves into a passionate duet between the violin and the cello to capture the sunrise. *Mediodía*, on the other hand, has a Spanish charm and swagger that is delivered by the strumming of the cello and the violin as they impersonate the guitar. In addition, the dance-like rhythms in the piano exhibit the grace of a flamenco dancer. *Crepúsculo* begins with much excitement, and utilizes the rhythm and melodic material from the *Mediodía*. As the pace begins to slow down, just as if a busy day is coming to an end, Turina reintroduces the melodic material from *Amanecer* bringing the piece to a gorgeous ending.

Born in Sagunto (Valencia) on St Cecilia's day, quite a bit later than the previously-discussed composers, Joaquín Rodrigo (1901-1999) almost completely lost his sight as a result of an epidemic of diphtheria when he was three years old.⁹⁰ His family enrolled him at a college for the blind where he started his education at age four. Early on, he exhibited a talent for music which eventually led to his decision to become a composer. His mother, Juana Vidre Ribelles, although having had little formal education, appreciated the arts.⁹¹ Furthermore, the music at the Apollo Theatre, which his family frequented, appealed to him immensely.⁹² He would spend hours listening to rehearsals and concerts as a young child.

⁸⁹ <http://www.damoclestrio.com/ComposerWebpages/turina.html> (accessed 3/5/15)

⁹⁰ Draayer, *Art Song Composers of Spain*, 359.

⁹¹ *Ibid.*, 359.

⁹² <http://www.joaquin-rodrigo.com/index.php/en/biografia/10-autor/biografia/15-biografia-larga> (accessed February 10th, 2015)

His early important studies of harmony and composition took place at the Valencia Conservatory with Professor Francisco Antioch, where he didn't formally enroll.⁹³ Following in the footsteps of his predecessors, Albéniz, Falla, Granados and Turina, Rodrigo moved to Paris to enroll at the *École Normale de Musique*. He studied composition with Dukas, who favored him immensely and had described him as one of the most gifted composers he had ever instructed.⁹⁴ Apparently, many Spaniards and other foreigners were encouraged to utilize their national traits while studying composition in Paris. This speaks well for the inclusiveness of the French method of teaching.⁹⁵ In Paris, Rodrigo soon became known as both pianist and composer, and became closely acquainted with Honegger, Milhaud, Ravel and many other musical celebrities of the time, including Manuel de Falla.⁹⁶

Upon his return to Spain, his composition *Concierto de Aranjuez* was premiered in 1940. Interestingly enough, this work was a huge success, despite the fact that this was a concerto for guitar and orchestra and Rodrigo was not a guitarist himself. His music is sophisticated, transparent, positive, and uses many original melodies.

His *Cuatro Madrigales Amatorios* shares almost the same amount of success with singers as his *Concierto de Aranjuez* has with guitarists. The text speaks of lost love and the excitement of seeing one's love. The piano provides a contrapuntal accompaniment or at times simulates the chordal strumming of a guitar. His music is a true homage to Spain. The portrayal of mood and

⁹³ Ibid.

⁹⁴ <http://www.joaquin-rodrigo.com/index.php/en/biografia/10-autor/biografia/15-biografia-larga> (accessed March 6th, 2015).

⁹⁵ Draayer, *Art Song Composers of Spain*, 360.

⁹⁶ <http://www.joaquin-rodrigo.com/index.php/en/biografia/10-autor/biografia/15-biografia-larga> (accessed March 6th, 2015).

the improvisatory gestures of the piece are characteristics of Spanish songs.⁹⁷ Furthermore, the *coplas* are evocative of the Moorish influence in Spain. Rodrigo then combines the idioms of French modal writing along with the folk-influenced gestures of Spanish songs to create this Spanish Impressionist work.

Conclusion

French and Spanish music at the turn of the twentieth century presents a variety of tone colors and rhythms as well as following the spoken languages. The music ranges from borrowed poetry, folk songs, dances, musical gestures, guitar-like impersonations and depictions of natural scenes. Hence, music from this era presents many opportunities and challenges to the pianist when playing alone and also when performing with other musicians.

First if all, the pianist has to become creative in overcoming the inherent rhythmic difficulties while preserving rhythmic integrity. Also, the creative use of non-traditional fingerings might be required as well as the use of different inversions of chords (possibly even some minute recomposing) based on the individual's hand size.

Secondly, sometimes there are errors in terms of the published material. For example, Rodrigo's blindness caused him to compose in Braille, which was then transcribed into musical scores.⁹⁸ Rodrigo's wife, Victoria Kamhi, a Turkish pianist, would then correct the proofs. However, there are still many mistakes, which often require the performer to intellectually guess what the composer might have intended. In addition, some of Albéniz' manuscripts were lost and also he frequently altered song titles and opus numbers, once again creating possible confusion in the scores. Lastly, Granados' music includes many misprints, probably because

⁹⁷ <http://www.manchestersymphonyorchestra.com/concerts/040/040-2.html> (accessed June 24th, 2015).

⁹⁸ Draayer, *Art Song Composers of Spain*, 359.

scores are “in possession of certain favored artists,” and as a result, this has created some difficulty in learning more about the compositions.⁹⁹

Thirdly, in performing these works, it is helpful to understand the physical gestures of and nuances in the various dances (the *jota* and the *flamenco*, a vigorous rhythmic Andalusian dance style, for example) and have a good grasp of appropriate tempi, which are crucial for a dancer and a singer.¹⁰⁰

Researching and performing French Impressionist music and the Spanish Impressionist music which it inspired has challenged me as a musician to search for new sounds in my playing. I have developed flexibility in my choice of fingering, learned to listen more carefully to pedaling, worked on deepening craftsmanship and artistry, listened to my own playing and others differently and hopefully better, taught differently, and finally have nurtured a deeper appreciation for music and dance of this era. I hope to continue to inspire younger musicians to develop an appreciation for this particular music as well as music in general along with a lifelong passion for learning.

⁹⁹ Jacqueline Cockburn and Richard Stokes, *The Spanish Song Companion*, (Lanham: The Scarecrow Press, 2006), 16.

¹⁰⁰ <http://www.merriam-webster.com/dictionary/flamenco> (accessed November 6th, 2015).

French Song Translations:

Chansons de Bilitis by Claude Debussy

1. La flûte de Pan

Pour le jour des Hyacinthies,
il m'a donné une syrinx faite
de roseaux bien taillés,
unis avec la blanche cire
qui est douce à mes lèvres comme le miel.

Il m'apprend à jouer,
assise sur ses genoux;
mais je suis un peu tremblante.
il en joue après moi,
si doucement que je l'entends à peine.

Nous n'avons rien à nous dire,
tant nous sommes près l'un de l'autre;
mais nos chansons veulent se répondre,
et tour à tour nos bouches
s'unissent sur la flûte.

Il est tard,
voici le chant des grenouilles vertes
qui commence avec la nuit.
Ma mère ne croira jamais
que je suis restée si longtemps
à chercher ma ceinture perdue.

2. La chevelure

Il m'a dit: « Cette nuit, j'ai rêvé.
J'avais ta chevelure autour de mon cou.
J'avais tes cheveux comme un collier noir
autour de ma nuque et sur ma poitrine.

« Je les caressais, et c'étaient les miens
et nous étions liés pour toujours ainsi,
par la même chevelure, la bouche sur la
bouche,
ainsi que deux lauriers n'ont souvent
qu'une racine.

The Pan-Pipes

For the festival of Hyacinthus
he gave me a syrinx, a set of pipes made
from well-cut reeds
united with the white wax
that is sweet to my lips like honey.

He teaches me to play,
as I sit on his knees;
but I tremble a little.
He plays after me, so softly
that I can scarcely hear it.

We are so close that we have
nothing to say to one another;
but our songs answer each other,
and in turn our mouths unite on the flute.

It is late:
here comes the song of the green frogs,
which begins at dusk.
My mother will never believe
I spent so long
searching for my lost waistband.

The Hair

He told me: "Last night I had a dream.
Your hair was around my neck,
it was like a black necklace
round my nape and on my chest.

"I was stroking your hair, and it was my
own;
and we were bound forever, by that hair,
mouth on mouth, as two laurels will have
only one root.,

« Et peu à peu, il m'a semblé,
tant nos membres étaient confondus,
que je devenais toi-même,
ou que tu entrais en moi comme mon songe.
»

Quand il eut achevé,
il mit doucement ses mains sur mes
épaules,
et il me regarda d'un regard si tendre,
que je baissai les yeux avec un frisson.

3. Le tombeau des Naiades

Le long du bois couvert de givre,
je marchais,
Mes cheveux devant ma bouche
Se fleurissaient de petits glaçons,
Et mes sandales étaient lourdes
De neige fangeuse et tassée.

Il me dit: « Que cherches-tu? »
Je suis la trace du satyre.
Ses petits pas fourchus alternant
Comme des trous dans un manteau blanc.
Il me dit: « Les satyres sont morts. »
"Les satyres et les nymphes aussi.

Depuis trente ans,
il n'a pas fait un hiver aussi terrible.

La trace que tu vois est celle d'un bouc.
Mais restons ici, où est leur tombeau."

Et avec le fer de sa houe il cassa la glace
De la source où jadis riaient les naïades

Il prenait de grands morceaux froids,
Et les soulevant vers le ciel pâle,
Il regardait au travers.

"And little by little, it seemed to me,
that our limbs were so entwined,
that I was becoming you
and you were entering me like my dream."

When he'd finished,
he gently put his hands on my
shoulders,
and gazed at me so tenderly
that I lowered my eyes, quivering.

The Tomb of the Water-Nymphs

I was walking along in the frost-
covered woods,
in front of my mouth
my hair blossomed in tiny icicles,
and my sandals were heavy
with muddy caked snow.

He asked: "What are you looking for?"
"I'm following the tracks of the satyr -
his little cloven hoofprints alternating
like holes in a white cloak."
He said: "The satyrs are dead."
"The satyrs are dead, and the nymphs too.
In thirty years,
there has not been such a terrible winter.

What you see is the trail of a goat.
But let's pause here, where their tomb is."
With the iron of his hoe he shattered the ice
of the spring where the water-nymphs used
to laugh.

He took one of the large cold slabs
of ice, and raised it to the pale sky, he
examined it to the breadth.

Don Quichotte à Dulcinée by Maurice Ravel

1. Chanson Romanesque

Si vous me disiez que la terre
À tant tourner vous offensa,
Je lui dépêcherais Pança:
Vous la verriez fixe et se taire.

Si vous me disiez que l'ennui
Vous vient du ciel trop fleuri d'astres,
Déchirant les divins cadastres,
Je faucherais d'un coup la nuit.

Si vous me disiez que l'espace
Ainsi vidé ne vous plaît point,
Chevalier dieu, la lance au poing.
J'étoilerais le vent qui passe.

Mais si vous disiez que mon sang
Est plus à moi qu'à vous, ma Dame,
Je blêmirais dessous le blame
Et je mourrais, vous bénissant.
Ô Dulcinée.

2. Chanson épique

Bon Saint Michel qui me donnez loisir
De voir ma Dame et de l'entendre,
Bon Saint Michel qui me daignez choisir

Pour lui complaire et la défendre,
Bon Saint Michel veuillez descendre
Avec Saint Georges sur l'autel
De la Madone au bleu mantel.

D'un rayon du ciel bénissez ma lame
Et son égale en pureté
Et son égale en piété
Comme en pudeur et chasteté:
Ma Dame.

Romanesque Song

If you told me the eternal turning
Of the Earth, offended you.
I would send Panza:
you would see it fixed and silent.

If you told me you were bored by
the number of stars in the sky.
I would tear the heavens apart,
Erase the night in one swipe.

If you told me that the now-empty
space doesn't please you,
Like a divine knight, with a lance at hand
I would fill the wind with stars.

But, my Lady, if you told me
that my blood is more mine than yours.
That reprimand would turn me pale
And, blessing you, I would die.
Oh, Dulcinée.

Epic Song

Good Saint Michael, who gives me the
chance
to see my Lady and to hear her.
Good Saint Michael who deigns to
choose me
to please and defend her.
Good Saint Michael will you descend
With Saint George to the altar
Of the Virgin in the blue mantle.

With a beam from heaven, bless my
sword
And his equal in purity
And his equal in piety
As in modesty and chastity:
My Lady.

Ô grands Saint Georges et Saint Michel
L'ange qui veille sur ma veille,
Ma douce Dame si pareille
À Vous, Madone au bleu mantel!
Amen.

3. Chanson à boire

Foin du bâtard, illustre Dame,
Qui pour me perdre à vos doux yeux
Dit que l'amour et le vin vieux
Mettent en deuil mon coeur, mon âme!

Ah! Je bois à la joie!
La joie est le seul but,
Où je vais droit...
Lorsque j'ai ... lorsque j'ai bu!

Foin du jaloux, brune maîtresse,
Qui geint, qui pleure et fait serment
D'être toujours ce pâle amant
Qui met de l'eau dans son ivresse!

Ah! Je bois à la joie!...
La joie est le seul but
Où je vais droit...
Lorsque j'ai bu!

O Great Saint George and Saint Michael
The angel who guards my watch
My sweet Lady, so much like you.
Virgin in the blue mantle.
Amen.

Drinking Song

Fig for the bastard, illustrious Lady
Who, for losing me in your sweet eyes
Tells me that love and old wine
Put my heart and soul in mourning.

I drink to joy!
Joy is the only goal,
To which I go straight...
When I've drunk!

Fig for the jealous, dark-haired mistress,
who moans, who cries and swears
Always being the pallid lover,
Watering down his intoxication

I drink to joy! ...
Joy is the sole aim
That I pursue...
When I've drunk!

Spanish Song Translations:

Siete Canciones Populares Espanolas by Manuel de Falla

1. El Paño Moruno

Al paño fino, en la tienda,
una mancha le cayó;
Por menos precio se vende,
Porque perdió su valor.
¡Ay!

2. Seguidilla Murciana

Cualquiera que el tejado
Tenga de vidrio,
No debe tirar piedras
Al del vecino.
Arrieros semos;
¡Puede que en el camino
Nos encontremos!

Por tu mucha inconstancia
Yo te compare
Con peseta que corre
De mano en mano;
Que al fin se borra,
Y creyéndola falsa
¡Nadie la toma!

3. Asturiana

Por ver si me consolaba,
Arrimé à un pino verde,
Por ver si me consolaba.

Por verme llorar, lloraba.
Y el pino como era verde,
Por verme llorar, lloraba.

The Moorish Cloth

On the fine cloth in the store
a stain has fallen;
It sells at a lesser price,
because it has lost its value.
Alas!

Seguidilla Murciana

Who has a roof
of glass
should not throw stones
to their neighbor's [roof].
Let us be muleteers;
It could be that on the road
we will meet!

For your great inconstancy
I compare you
to a [coin] that runs
from hand to hand;
which finally blurs,
and, believing it false,
no one accepts!

Asturian

To see whether it would console me,
I drew near a green pine,
To see whether it would console me.

Seeing me weep, it wept;
And the pine, being green,
seeing me weep, wept.

4. Jota

Dicen que no nos queremos
Porque no nos ven hablar;
A tu corazón y al mio
Se lo pueden preguntar.

Ya me despido de tí,
De tu casa y tu ventana,
Y aunque no quiera tu madre,
Adiós, niña, hasta mañana.
Aunque no quiera tu madre...

5. Nana

Duérmete, niño, duerme,
Duerme, mi alma,
Duérmete, lucerito
De la mañana.
Naninta, nana,
Naninta, nana.
Duérmete, lucerito
De la mañana.

6. Canción

Por traidores, tus ojos,
voy a enterrarlos;
No sabes lo que cuesta,
»Del aire«
Niña, el mirarlos.
»Madre á la orilla
Madre«

Dicen que no me quieres,
Y a me has querido...
Váyase lo ganado,
»Del aire«
Por lo perdido,
»Madre a la orilla
Madre«

Jota

They say we don't love each other
because they never see us talking
But they only have to ask
both your heart and mine.

Now I bid you farewell
your house and your window too
and even ... your mother
Farewell, my sweetheart
until tomorrow.

Nana

Sleep, child, sleep
Sleep, my soul;
Sleep, little light
Of the morning.
Lullaby,
Lullaby,
Sleep, little light
of the morning.

Song

Because your eyes are traitors
I will bury them away;
You don't know what it costs me,
"of that look"
Little girl, to look at them.
"Mother, on the brink!"
"Mother!"

They say that you don't love me any
more
But you've already loved me.
Go away, all that was gained,
"of that look"
In exchange for all that which is lost,
"Mother, on the brink!"
"Mother!"

7. Polo

¡Ay!
Guardo una, ¡Ay!
Guardo una, ¡Ay!
¡Guardo una pena en mi pecho,
¡Guardo una pena en mi pecho,
¡Ay!
Que a nadie se la diré!
Malhaya el amor, malhaya,
Malhaya el amor, malhaya,
¡Ay!
¡Y quien me lo dió a entender!
¡Ay!

Pole

Ay!
I keep an "Ay!"
I keep an "Ay!"
I keep a pain in my breast,
I keep a pain in my breast,
Ay!
Which I will not tell anyone!
Cursed be love, cursed;
Cursed be love, cursed;
Ay!
And the one that brought me to know it!
Ay!

Poema En Forma de Canciones by Joaquin Turina

2. Nunca olvida

Ya que este mundo abandono
antes de dar cuenta a Dios,
aquí para entre los dos

mi confesión te diré.
Con toda el alma perdono
hasta a los que siempre he odiado.

A tí que tanto te he amado
nunca te perdonaré!

3. Cantares

¡Ay!
Más cerca de mí te siento
Cuando más huyo de tí
Pues tu imagen es en mí
Sombra de mi pensamiento.

Vuélvemelo a decir
Pues embelesado ayer
Te escuchabas in oír
Y te miraba sin ver.
¡Ay!

4. Los dos miedos

Al comenzar la noche de aquel día
Ella lejos de mí,
¿Por qué te acercas tanto? Me decía,
!Tengo miedo de tí.

Y después que la noche hubo pasado
Dijo, cerca de mí:
¿Por qué te alejas tanto de mi lado?
¡Tengo miedo sin tí!

5. Las Locas por amor

Never Forget

Since I am leaving this world
And before I give my account to the lord,
Here, between the two of us.

I will confess to you.
With all my soul I forgive those
Whom I have always hated.

You, whom I have deeply loved,
I will never forgive!

Flee As I May Your Embraces

Ay!
Flee as I may your embraces,
Closer forever I'm caught;
My ev'ry dream, ev'ry thought
Your haunting vision retraces.

Speak more to me,
For yesterday, as I was enraptured,
I listened to you without bearing,
I looked at you without seeing.
Ay!

The Two Fears

With the onset of that night,
She, remote from me, said:
Why do you come so close to me?
I am afraid of you.

And after the night had passed,
She, close to me, said:
Why do you move away from me?
I am afraid without you!

The Extremes of Love

Te amaré diosa Venus si prefieres
Que te ame mucho tiempo y con cordura
Y respondió la diosa de Citeres:
Prefiero como todas las mujeres
Que me amen poco tiempo y con locura.

Te amaré diosa Venus, te amaré.

I will love you, Divine Venus, if you
desire
That I love you eternally and with
discretion.
The goddess of Cythera replied to me:
I prefer, as all women do,
That you love me for a short time and
passionately.
I will love you, Divine Venus, I will love
you.

Cuatro madrigales amorosos by Joaquín Rodrigo

1. ¿Con qué la lavaré?

¿Con qué la lavaré
la tez de la mi cara?
¿Con qué la lavaré,
Que vivo mal penada?

Lávanse las casadas
con agua de limones:
lávome yo, cuitada,
con penas y dolores.
¿Con qué la lavaré,
Que vivo mal penada?

2. Vos me matásteis

Vos me matastes,
niña en cabello,
vos me habéis muerto.

Riberas de un río
ví moza virgin .
Niña en cabello,
vos me habéis muerto,
Niña en cabello,
vos me habéis muerto,
vos me habéis muerto

3. ¿De dónde venís, amore?

¿De dónde venís, amore?
Bien sé yo de dónde.
¿De dónde venís, amigo?
Fuere yo testigo! ¡Ah!
Bien sé yo de dónde.

4. De los álamos vengo, madre

De los álamos vengo, madre,
de ver cómo los menea el air
De los álamos de Sevilla,

With What Shall I Wash?

With what shall I wash
the skin of my face?
With what shall I wash
that I live badly punished?

Married women
In lemon water:
I wash myself
anguished, with grief and sorrow.
With what shall I wash
that I live badly punished?

You Killed Me

You killed me,
girl with your hair,
you have killed me.

At the river's edge,
I saw a virgin.
Girl with the hair hanging loose,
you have slain me.
Girl with the hair hanging loose,
you have killed me,
you have slain me.

From Where Do You Come, Love?

From where do you come, love?
I know well from where.
From where do you come, friend?
I have been a witness. Ah!
I know well from where.

From The Poplars I Come, Mother

From the poplars I come, mother,
to see how they move in the air.
From the poplars of Seville,

de ver a mi linda amiga.

to see my sweet love.

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