

Sample of Lecture/Recital
I have given on Iberia music,
across 4 continents.

IBERIAN KEYBOARD MUSIC OF THE 19TH AND 20TH CENTURIES

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I: Some Basic Concepts/General Overview

- 1.1 Keyboard music begins to flourish again in the late 19th century
- 1.2 Early 19th century attempts are a "left over" attempt from the "style galant"
- 1.3 Gold Age of Spanish Music
- 1.4 Emulation of Guitar (techniques)/various techniques of folk song
 - a. rasgueado, punteado etc.
- 1.5 Pilgrimage to Paris....
- 1.6 Influence of Pedrell

THE COMPOSERS

II: Isaac Albeniz (1860-1909) b. Gerona (Catala) d. Cambolé-les-Bains,
Basses-Pyrénées

- 2.1 Brilliant Child Prodigy and early travels....runaway etc.
- 2.2 Influenced by Pedrell
- 2.3 large majority of piano music in facile salon style, over 250 pieces
- 2.4 Major contribution: Iberia: *Douze Nouvelles Impressions*
 - a. virtuosic, pushed piano technique to limits
 - b. picturesque descriptions of Spanish Scenes and landscapes and Andalucia
 - c. Pieces contain two elements each usually: dance and copla or cante hondo

Important Repertoire:

Iberia: *Douze Nouvelles Impressions* (1898-1909) written in Paris in 4
Books/Cuadernos:

Cuaderno I:

1. Evocación 2. El Puerto 3. Corpus Christi en Sevilla

Cuaderno II:

1. Rondeña 2. Almería 3. Triana

Cuaderno III:

1. El Albaicín 2. El Polo 3. Lavapiés

Cuaderno IV:

1. Málaga 2. Jerez 3. Eritaña

Other Virtuoso Late Piano Pieces:

Navarra (ca. 1909 originally intended as last piece in Cuaderno IV of Iberia)
unfinished before death, finished by Déodat de Severac, (France)

Azulejos-Glazed Tiles (ca. 1909 unfinished before death, finished by Enrique
Granados)

La Vega 1889 (from an unfinished suite called Alhambra, re: the gardens and
flatlands around Alhambra in Granada)

Suite Española Op. 47 invoking the colorful rhythms of Granada

1. Cataluña 2. Seville 3. Cádiz 4. Asturias 5. Aragon 6. Castilla 7. Cuba

Five Early Sonatas for Piano (1883-1886)

almost no hint of the popular Spanish rhythms and melodic elements. Strong
craftsmanship in harmony, scoring and voice leading.

III: Enrique (Enric) Granados (y Campina) b. 1867 Lérida, Catala d. at sea 1916

- 3.1 less adventurous
- 3.2 improvisatory characteristics
- 3.3 influenced by Madrid and the Madrileñismo
- 3.4 divided into three periods
 - a. Nationalistic
 - b. Romantic
 - c. Goyaesque

3.5 Major contribution: Goyescas-Los Majos Enamorados in two books based and inspired on the sketches, etchings, and paintings of Francisco Goya

Important Repertoire:

1. Las Goyescas: Los Majos Enamorados (1909-1911) in two books plus appendice of 3 additional pieces, (one from Opera, one I have discovered in Spain)

Book I:

- I: Los Requebros - Flattery
- II: Coloquio en la reja - Conversation at the Lattice/Grilled Window
- III: El Fandango de Candil (Baile) - Fandango by the lamplight
- IV: Quéjas ó la maja y el ruiseñor - Complaints or the Maiden and the Nightingale

Book II: (Based largely on themes from Book I, greatly using thematic transformation)

- V: Balada- El Amor y la Muerte - Love and Death Ballad
- VI: Epílogo Serenata del Espectro - Epilogue - Serenade of the Spectre
- Appendice
- Intermedio-Intermezzo from Opera version of Goyescas
- El Pelele - The Straw Dummy
- Crepúsculo - (non published, in preparation for editing and publishing by Neil Galanter)

Some other Important pieces:

- | | |
|----------------------------------------------------|-------------------------|
| 2. Escenas Románticas 6 pieces | 5. Danza Lenta |
| 3. Escenas Poéticas 3 pieces | 6. Moresque y Arabe |
| 4. Seis Piezas Sobre Canciones populares Españolas | 7. Allegro de Concierto |
| | 8. 12 Danzas Españolas |
- and many other pieces. His piano output is quite large spanning many of each of his three styles.

The Twentieth Century

IV: Manuel de Falla b. Cádiz, 1876 d. Argentina 1946

- 4.1 wrote considerably less for the piano.
- 4.2 Paris influence
- 4.3 Gypsy Influence
- 4.4 laboured much more on each work, thus the output is less, but all of a very high quality
- 4.5 Many transcriptions arranged by De Falla himself played as piano solos.

Important Repertoire:

Original Piano Works: Not often played:

- Quatro Piezas Españolas: Aragonesa, Cubana, Montañesa, Andaluza
- Serenata Andaluza
- Vals Capricho
- Nocturno
- Allegro de concierto
- Homenaje a Dukas
- Homenaje a Debussy (trans. from Guitar)
- Fantasia Baetica (strongest piece, virtuoso piece)

Transcriptions of Ballets and operas played for piano solo

- Dances from "El Sombrero de tres picos"
- Pieces from El Amor Brujo incl. Ritual Fire Dance
- Dances from La Vida Breve

Noches en los Jardines de España, piano and orchestra

(Nights in the Gardens of Spain) considered by some to be his finest work for piano. The piece is not quite a piano concerto, as the orchestra's part is definitely equal in importance to the piano part. Some have even suggested that the piano is an obbligato part.

V: Joaquin Turina (1882-1949)

- 5.1 becomes friends with De Falla in Madrid
- 5.2 his strong goal is to get to Paris to study at the Schola Cantorum lead by Vincent D'Indy
- 5.3 studies with Moszkowsky who trains him in the understanding of Spanish from the standard of salon virtuosity
- 5.4 balance between traditions of Franck and Debussy
- 5.5 strong Andalusian idiom or other regional influences/strong modal flavour.
- 5.6 post Franckian influence
- 5.7 Debussy influence
- 5.8 Notes of the descending minor tetrachord (la-sol-fa-mi)
- 5.9 One of the few composers to actually employ actual Spanish folk songs in his scores, as opposed to original folk melodies.

Señor Turina wrote more music than almost all of the other Spanish composers combined. His oeuvre may be close in number to Albeniz. Over 200 works for piano solo, and also several chamber works which are in the repertoire.

Some of the more played or important works:

Tres Danzas Andaluzas Op. 8
Sonata Romantica op. 3
Sonata-Sanlúcar de Barrameda
Danzas Gitanes, op. 55 and op. 84 sets
Niñerías
Suites (4)
Several other Sonatas (less played)
Album de Viaje op. 15

The list is simply too long to print here. Although there is so much piano music, much of it is a rewriting of a lot of the same melody, which some critics claim makes Turina the weaker of the Spanish composers for piano.

There is now a recent edition on CD of all the works of Turina for Piano recorded by the Spanish pianist: Antonio Soria, on the label: Edicions Albert Moraleda, more than 12 disks total.

VI: Federico Mompou (1893-1987)

- a. Completely Catalan in his outlook
- b. Concept of Primitivista
- c. Three divisions in his work
 - 1. Atmospheres of rural Catalonia and city life in Barcelona
 - 2. enchantment of nature
 - 3. folklore element that underlies Catalan life
- d. abandonment of bar lines, similar to Satie.

One of the largest outputs for piano in the 20th century from Spain. Not particularly virtuosic however always striving for the melodic.

" I always endeavor to make good music. My only aspiration is to write works that contain neither too little nor too much....Some people find it difficult to understand that do not have the same feel for grandiose form and traditional characteristics that they do; for me, nothing exists except my form and my concept"Federico Mompou (Powell Linton, A History of Spanish Piano Music, Indiana University Press, P. 111) from an interview with the composer.

Some important works for Piano:

Canço i dansas (14) Songs and Dances
Musica Callada (Silent Music) 4 volumes, 28 pieces total
Impressiones Intimas
Suburbis
Scenes d'Enfants
Cants Magics
Preludes for Piano
Variations on a theme of Chopin
Charmes
Pessebres

VII: Xavier Montsalvatge b. 1912 Barcelona

one of the most popular living Catalan composers today.

- a. calypso influence
- b. French influence (1920s etc.)
- c. distinct Catalan influence
- d. often use of the standard Spanish folk songs with "wrong note technique"
- e. Post Modernist, use of quotation
- f. Homage to other composers

self taught largely as a composer. Beginning influence rooted in Stravinsky, Bartok, and the post impressionistic French composers. Some early polytonal, twelve tone and post serial methods.

Piano Works do not form a major genre in his output, however now in his later life he is writing more and more for piano.

Some of the piano works:

- Sonatine pour Yvette
- Tres impromptus
- Tres divertimentos
- Ritmos
- Bourée
- Divagación
- Sketch
- Concierto Breve for Piano and Orchestra

One work specifically which needs to be mentioned is his set of songs for voice and piano which has gained a solid place in the repertoire:

- Cinco canciones negras:
- I: Cuba dentro de un piano
- II: Punto de Habanera
- III: Chévere
- IV: Canción de cuna para dormir a un negrito
- V: Canto negrito

Some bibliographical materials, resources and notes for Research in Spanish Music

Much of the material available on the major Spanish composers rests in libraries in Spain and is written in Spanish, Catalan or French.

There are two major texts in English which have almost been exhausted now in their use for English speakers:

**Chase, Gilbert: The Music of Spain [New York: Dover, 1959]
Powell, Linton E. A History of Spanish Piano Music [Bloomington, Indiana University Press, 1980]**

Since so much of the material is written in these other languages, an understanding of Spanish, French or Catalan is very helpful, should you decide to do research.

Partial Bibliographies for Albéniz and Granados:

Collet, Henri: Albeniz et Granados [Paris, 1926]
Salazar Adolfo: La Música Contemporánea en España [Madrid, 1930]
Colección de Manuscritos de Iberia, los 4 cuadernos y Goyescas: [Barcelona, Bibliotec Orfeo Catalá y Bibliotec national de Catalunya)

There are also several smaller texts on the individual composers all written in Spanish.

The two main libraries in Barcelona have been my source for extensive materials on the major Spanish composers:

Orfeo Catala

Biblioteca Nacional de Catalunya

also the Biblioteca Nacional de España in Madrid has a healthy collection of materials however most if not all of the manuscripts are in the two libraries in Barcelona for most of the major Spaniards since so many of them were Catalan born and raised.

Other Spanish composers not discussed in this lecture:

Carlos Surinach (living in New York City)

Joaquin Rodrigo 1902-1999

Rodolfo Halffter b. 1900-(??)

Joaquin Nin-Culmell b. 1908

Oscar Espla