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EL ALCANCE GLOBAL DEL FANDANGO EN MÚSICA, CANTO Y DANZA

SPANIARDS, INDIANS, AFRICANS AND GYPSIES:
THE GLOBAL REACH OF THE FANDANGO IN MUSIC, SONG, AND
DANCE

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CORRAL, CAFÉ, AND CONCERT HALL: ENRIQUE GRANADOS'S "EL FANDANGO DE CANDIL" AND MANUEL DE FALLA'S "DANZA DE LA MOLINERA"

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Resumen

Desde principios del siglo XVIII el Fandango ha sido reconocido a nivel internacional como "tropo" en la música clásica de Europa. Compositores españoles y residentes en España, como Domenico Scarlatti, Antonio Soler, o Luigi Boccherini, crearon una tradición del fandango como obra virtuosa para tecla o para conjunto de cámara, caracterizada por animadas variaciones, mientras que Mozart aludió a la danza en el tercer acto de su *Nozze di Figaro*. A principios del siglo XX, compositores españoles nacionalistas como Enrique Granados o Manuel de Falla adaptaron por el fandango a un vocabulario armónico posromántico o impresionista, y a los contornos de la forma sonata. En "El fandango de candil" de su suite *Goyescas* para piano solo, Granados emplea todo el arsenal de técnicas pianísticas propias de finales del siglo XIX. Falla utiliza los recursos de la orquesta debussiana en la "Danza de la molinera" de su ballet *El sombrero de tres picos*. Mi ponencia estudia por tanto las maneras idiosincrásicas empleadas por estos compositores para evocar el espíritu de los orígenes folklóricos de la danza con las técnicas de composición del momento.

Palabras Clave:

Falla, Albeniz, Granados, Turina, folklore, sinestesia, *El sombrero de tres picos*, *Goyescas*

Corral, Cafetería, y Sala de conciertos: Enrique Granados "El fandango de candil" y Manuel de Falla de "Danza de la molinera".

Abstract

The Fandango has been an internationally recognized "trope" in European classical music since the early eighteenth century. Spanish-born and Hispanicized composers such as Domenico Scarlatti, Antonio Soler, and Luigi Boccherini created a tradition of the fandango as a virtuoso keyboard or chamber music work, featuring increasingly frenzied variations over a simple harmonic formula, while Mozart famously alluded to the genre as a courtly dance in the third act of his *Marriage of Figaro*. Enrique Granados and Manuel de Falla, Spanish nationalist composers of the early twentieth century, treated the Fandango to postromantic and impressionistic harmonic vocabulary and the outlines of sonata form. In "El fandango del candil" from his *Goyescas* suite for solo piano, Granados

employs a full arsenal of late-nineteenth century piano techniques, much as Falla utilizes the resources of the Debussyian orchestra in the “Danza de la molinera” from the ballet *El sombrero de tres picos*. My paper examines the idiosyncratic ways these composers employ contemporary mainstream compositional approaches to evoke the earthy spirit of the dance’s folkloric origins.

Keywords/ Palabras Clave:

Falla, Albeniz, Granados, Turina, folkloricism, synesthesia, *El sombrero de tres picos*, *Goyescas*

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INTRODUCTION: POPULAR AND CLASSICAL

It is tempting for classically trained musicians to enter the domain of musicology via the works of ethnically inspired composers. The music of Béla Bartók, Antonin Dvořák, Frederic Chopin and many other nineteenth and twentieth century composers is supposed to provide glimpses into the indigenous music of various European regions.

It's useful to remember, however, that composition is a matter of choice, whereas ethnomusicology is a science. The creative artist may be inspired by indigenous materials, but (s)he chooses the examples which suit a particular artistic profile. Charles Rosen writes insightfully in *The Classical Style*:

"There are composers (Bartók is perhaps the most famous of them) who have used research into folk music for the specific purpose of forming a style...Bartók treats the folk music of entirely different cultures very much alike...They provided him with non-diatonic modes, which was what he was looking for in the first place" (Rosen, 1997: 332).

The ethnomusicologist collects data. As a scholar, (s)he must be prepared to discard or revise preconceived notions and report the evidence (s)he finds. To put it another way: the ethnomusicologist is uncritical, while the composer is selective.

To complicate matters further, in the classical repertory there exists a rich tradition of tropes, or received gestures, which signify "folkloricism" in the broadest sense. The pedal point or drone, the use of unpitched percussion instruments, modal inflections of melody—are among the numerous gestures routinely understood to convey rusticity, peasantry, and the pastoral in repertory from Bach to Bartók and beyond. The great nationalist composers of Spain were no exception in resorting to such devices. And, of course, the tropes are far from arbitrary, in that they replicate or imitate widespread characteristics of much orally disseminated music. Where they become "tropes", though, is in their automated, short-handedness—the way they signify folkloricism to auditors without having to prove their provenance.

On occasion, the classical repertory also assimilates folkloric influences into codified practices. The *mazurka*, for example, lives on not because of "field research" into the *mazurek*, the *kujawiak*, and the *oberek*, but because of Chopin's inimitably subtle, personal integration of these strands into an harmonically adventurous, contrapuntally rich genre. The *fandango* of Spain, too, became a stock figure in European art music, immortalized in orchestral garb by Mozart and Gluck, and enshrined as a virtuoso keyboard form in the hands of Soler, Scarlatti and others.¹⁾

¹⁾ Boccherini's celebrated example from the Guitar Quintet seems most closely related to the tradition of the above mentioned keyboard variations.

Enrique Granados and Manuel de Falla both turned towards Spain's past and to her indigenous traditions in their most important works. Both composers sought to evoke a vanished Spain of traditional types. In the case of Granados, the paintings and etchings of Francisco Goya—especially the *cartones*, or tapestry designs, which depicted the societal intrigues of late eighteenth-century Madrid—were a preoccupation in the *Goyescas* for solo piano. For Falla, the Spanish novelist Pedro de Alarcón's *El sombrero de tres picos*, written in 1874 but set in an early nineteenth-century Andalusian village, furnished the inspiration for a musical pantomime, which would quickly be reworked as the celebrated ballet score.

To some extent, both composers sought to simulate the effects of folkloricism in these works, even though Granados expressed himself through nineteenth-century pianistic virtuosity, and Falla employed a lavishly equipped concert orchestra. At the same time, the composers saw themselves in an ongoing historical light, both in terms of the classical traditions of their own country, and also vis-à-vis the tonal and structural innovations of mainstream European classical music. The phrase “Spanish music with vistas towards Europe”—widely attributed to Albéniz as advice to his younger colleagues Falla and Turina—is the perfect embodiment of their achievement (Jorge de Persia, 1999: 50).

The synesthetic composer seeks to stimulate diverse sensory and cognitive impressions through sound. It might be argued that listeners have always imposed their own associations on the music they hear, frequently resorting to visual or narrative analogies in attempting to describe their auditory experiences. From ancient times, theorists have insisted on music's ability not only to describe emotion, but to engender it as well. Nevertheless, many composers of the so-called Romantic and Impressionistic periods—composers active in the nineteenth and early twentieth centuries in particular—tended to advertise their synesthetic intent in the wealth of explicitly programmatic or evocatively titled instrumental music they produced. Debussy, for example, baldly claimed to find a sonorous representation for the fluctuating formations and colorations of clouds in *Nuages*, while Schumann reported to posterity on the personalities of his intimates in his *Carnaval*.

The Spanish nationalists of the period often shared a similar mindset with their mainstream European contemporaries. Their music sought not so much to preserve the actual sounds of local indigenous music, but to communicate the impressions it made upon auditors, conjure the scenery of its origins, and suggest the history which might have engendered it. Albéniz, Granados, Falla and Turina—the great composers of Spain's *Generación de los maestros*—presumed to describe the sights and sounds of their native land by inventing a language of equivalencies, a language where a universally understood musical grammar was used to new artistic ends.

In their treatment of the traditional Andalusian *fandango*, Granados and Falla employed long-standing harmonic and structural norms from the classical realm in novel contexts. Composed by Granados between 1909 and 1911, "El fandango de candil" from *Goyescas* is a virtuoso piano work meant to evoke a nostalgia for the intrigue of late eighteenth-century Spanish romance among the *majos* and *majas* of the era, a feeling the composer imbibed from the canvasses and etchings of Goya.²⁾ Less than a decade later, Falla would turn to the same dance form to characterize the flirtatious, mischievous Miller's Wife (*molinera*) in *El sombrero de tres picos*. Both composers were mindful of the traditional guitar accompaniment and stylized footwork of the dance, but their objective was not to reproduce them literally: they sought unique techniques to approximate the sensations elicited by a performance of a traditional *fandango*.

"EL FANDANGO DE CANDIL"

Granados might be characterized as the most romantically inclined of the *Generación de los maestros* composers, in the sense of seeking compositional models in the great European composers of the earlier nineteenth century. The music of Schumann was his most frequent inspiration, although the waltzes of Schubert exert their sway in the *Valses poéticos*, and the Mazurkas and *Andante Spianato* of Chopin are lovingly parodied in the *Escenas románticas*, for example.

The composer's preoccupation with Goya's world bespoke a similar quest for an idealized bygone time, and a *sainete* by the eighteenth-century Spanish playwright Ramón de la Cruz furnished the actual title for "El fandango de candil." Moreover, the latent drama of the *Goyescas* as a whole would lead Granados to heed the counsel of colleagues to prepare an operatic version, in collaboration with the librettist Fernando Periquet. At the same time, Granados was intrigued by harpsichord technique, and prepared his own idiosyncratic edition of twenty-seven of Domenico Scarlatti's keyboard sonatas.

Granados's immersion in the culture of earlier times finds especially rich expression in "El fandango de candil." The piano writing is full of lacey ornamentation and embroidery, technically related to the extravagant feats of his immediate nineteenth-century predecessors, but stylistically more closely allied with the decorative frills of much Baroque keyboard music. While the piece does not unfold as a tightly controlled set of variations over a ground-bass, as with the traditional eighteenth-century keyboard *fandango*, variation technique plays major role on the local level, as simple harmonic progressions are doggedly ornamented with static fascination.

²⁾ For online access to the score, visit

<http://web.media.mit.edu/~mike/scores/granados/goyescas/3-fandango/index.html>

Granados and his Spanish contemporaries all felt the tensions between the traditional tonal idioms inherited from their classical forbearers and the modal language they encountered in popular traditions. Specifically in the realm of Andalusian music, the ubiquitous Phrygian mode often creates confusion among classically trained listeners, who cannot help hearing a Dominant function within a harmonic minor scale. Commentators often allude to the prevalence of half-cadential endings in much Andalusian folk music, when they encounter the Phrygian mode within a Westernized harmonic context.

This ambiguity is often tellingly exploited by the *maestros*, who use it to create tension and large-scale drama. For example, in *El Albaicín* from Book III of his *Iberia*, Albéniz sets up a duality between Bb minor and F Phrygian at the outset in a sonata structure. Here, the recapitulation finally reveals Bb as the true Tonic. On a smaller scale, Falla creates pulverizing tension in the *Danza del molinero* from *El sombrero de tres picos*, where an insistent E Phrygian practically explodes into an A Minor Tonic in the frenzied *accelerando* which caps the dance. A similar game plan informs the A Phrygian/D Major dichotomy of Turina's *Orgía* from the *Danzas fantásticas*. In all these works, the composers were not merely reproducing the harmonic language of popular Andalusian music; they found a means within traditional tonality to simulate the excitement and incertitude engendered by hearing an exotic scale-type.

This Phrygian/Harmonic Minor dichotomy functions on several levels in “El fandango de candil.” In the largest sense, the piece presents the harmonic quandary of whether it should be heard in A Phrygian or D Minor. The opening eight measures function as an introduction, seemingly alternating V7 and Tonic triads in d minor over a Dominant pedal point. With the entry of the sustained top line in measure 9, the first theme makes its appearance, resolving the V7 harmony to the Tonic on the downbeat of measure 10. By the conclusion of the four-bar unit, however, the harmony has returned to A, and the bass line seems to trace a clear descent within the Phrygian mode. The reprise of the insistent triplet introductory figure in measure 13 reinforces the ambiguity. Will A Phrygian win out through sheer repetitive doggedness? The failure of any phrase before measure 133 to cadence in D only heightens the confusion. The piece ends on A; some listeners will perceive it as a decisive affirmation of the Phrygian mode, and others will hear it as a conclusion on the Dominant.

Although Granados's tonal organization is well beyond eighteenth-century Tonic/Dominant or minor Tonic/relative major polarities, the listener will recognize at least one common classical-era trope in the resolution of the initial theme to F Major at measure 25 and the subsequent introduction of a lyrical idea in that key in the following measure (reprised with ornamentation at m. 121). At this point, though, the d minor/A Phrygian tonality quickly returns (by m. 29), without the firm establishment of F as a secondary key. Such fleeting allusions to the relative major are present in the celebrated

Fandangos of Soler and Boccherini mentioned above, and represent the natural tendency to resolve minor keys to the relative major in much traditional tonal music.³⁾ The key of F in fact returns more tellingly at m. 56 and then again at 70, in what might be heard as cadential extensions on the Dominant of Bb minor, or fleeting allusions to F Phrygian. The *Goyescas*, after all, are a late romantic's nostalgic glance back at the late-eighteenth century. Granados may not actually adhere to truly classical tonal relationships, but he knows the gestures well enough to give his listeners a retrospective view of a vanished musical era.

Of the traditional signposts of the *fandango*, Granados preserves a wealth of guitar approximations, evocations of *taconeo* (heel stomping), and an occasional rhythmic ambiguity between $\frac{3}{4}$ and $\frac{6}{8}$, on the hypermetric level. Many of these traits are apparent right from the introduction, where the harmonic rhythm accentuates the downbeats in a triple meter, but the bass line emphasizes every second quarter note. The recurrent staccato articulation recalls the *punteado* technique of guitar playing, while, later in the piece, *rasgueado*, or strumming, is recalled in the rapid arpeggiated figures in measures 81-83. A coloristic use of dissonance—freer than Granados's norm and perhaps more typical of Albéniz in his *Iberia*—characterizes the writing here as well. *Acciacaturas* abound, as in measures 18, 105, and 107. These simultaneous soundings of dissonances against the harmonies to which they resolve—so essential in the keyboard sonatas of Domenico Scarlatti—serve an evocative purpose, heightening the experience of percussive heel clicking and rapid footwork. By contrast, legato lines are clearly understood to represent the *cante* element of the dance.

Ambiguities of phrase structure are widespread in the piece as well. The introductory triplets recur throughout the work's outer sections as a sort of interlude related to the guitar *falsetas* of traditional Flamenco. At the outset, Granados establishes a regular eight-bar scheme on an A pedal, over which Dominant, diminished (implying sub-Dominant) and Tonic harmonies alternate in a predictable 2+1+1 bar scheme. In the first recurrence of this "vamp" in measures 13-21, however, Granados extends the pattern by an additional bar. Elsewhere—at 34 and 37, for example—the composer allows a single bar of the pattern to stand in for the entire gesture, leaving the listener to choose between hearing the preceding phrases as three-bar units, or assimilating the triplet "bridges" as a fourth bar—they function both as parts of the previous phrases as well as independent transitions.

³⁾ Walter Clark also alludes to the convention of tertiary relationships between instrumental interludes and coplas in the traditional fandango. Walter Aaron Clark, *Enrique Granados: Poet of the Piano* (Oxford: Oxford University Press, 2006), 132.

While “El fandango de candil” traverses a wealth of tonal areas and presents a diversity of themes, an overall impression of unity—to the point of obsessiveness—pervades the outer sections. The recurrent triplets no doubt serve a programmatic intent: the instrumentalists persist in the rhythmic element, as dancing couples whirl by, intrigues unfolding in the heated ambience.⁴⁾ The themes, too, are all closely related intervallically, each beginning with a stepwise ascent of a third, and generally peaking on a written-out sixteenth-note ornament (compare measures 9-10, 26-27, and 40-41).

The structure of “El fandango de candil” can be analyzed from several perspectives, much as with the case of Chopin’s large-scale single-movement works. Perhaps the most convincing summary is provided in Walter Clark’s *Enrique Granados: Poet of the Piano*, where the musicologist describes the work as an ABA form, in which section A extends through measure 80, section B from measure 81 to measure 103, and the reprise of A from measure 104 to the end (2006: 132-133). Such an overview is well supported both tonally as well as thematically. At the same time, a wealth of ornamental passagework embellishes the work’s highly repetitive motivic material, at least an allusion to the ongoing variation form of eighteenth-century concert *fandangos*.

Many of the hallmarks of traditional sonata form are evident as well, especially in the reworking of much material presented in Bb minor/Db major in measures 40-55 of the exposition in the Tonic D in measures 146-151 of the recapitulation. The resolution to the Tonic is in fact still more apparent in a comparison of bars 61-70 with 162-170. The operatic text by Periquet for this theme (“Una gran dama gentil tanto quiso ver y vió que en un baile de candil se metió”) is identical in these two spots, further supporting the connection.⁵⁾ The hearing of measures 104 onward as a sort of recapitulation is further supported by the digressive passage starting at m. 125, in which Granados’s sequential meandering culminates in a reference to the introductory phrase of “Los requiebros” in m. 132, before an emphatic cadence in D major on the following downbeat.

Granados’s “Fandango” also functions as part of a larger cyclical unit in the *Goyescas* suite. The point is often made that Granados’s *magnum opus* differs from the *Iberia* of Albéniz by virtue of the thematic connections among the various movements, and the point is well evidenced in the “Fandango.” Apart from the above-mentioned reference

⁴⁾ The triplets also recall *Los requiebros*, the opening number of *Goyescas*, where they reflect the traditional *jota* rhythm of Aragón, Goya’s native region.

⁵⁾ According to adherents of the Granados/Marshall Academy, the composer authorized a cut in this recapitulatory material from m. 141-161. The tradition is observed not only the various recordings of Alicia de Larrocha, but also in a 1953 recording by Magda Tagliaferro. In its operatic incarnation, Granados himself makes an even more drastic reduction to the piano original, excising m. 112-161. The impact of these curtailments tends to place even greater emphasis on the return of 61-70 at 162.

to "Los requiebros," measures 59 and 60 include a melodic anticipation of *Quejas, ó La maja y el ruiseñor*, and the entire central episode in E-flat minor develops a motif first heard at bars 43-44 of *Coloquio en la reja*. Moreover, measure 89 of the "Fandango" echoes a thematic fragment of *Coloquio* first articulated at bar 80 of that work. The *Goyescas* also include suggestions of other "Goyesque" works by Granados, including several anticipations of the *Tonadillas* song cycle. Although the resemblance is faint, the ornamental theme in sixths at bars 93-100 bears a spiritual connection to *Las currutacas modestas* from the song cycle, for example.

The point of the quotes is less about finding hidden messages than about an ongoing treatment of motivic development evolved out of nineteenth-century opera. The music of Wagner was very much in vogue in the Barcelona of Granados's day, and an *Associació Wagneriana* had been founded in the city in 1901. The German composer had been cited by Granados's mentor Felip Pedrell as an icon in the development of musical nationalism, and the desire to create a uniquely Spanish music of comparable depth and breadth was a goal Granados shared with the other composers of the *Generación de los maestros*.

"DANZA DE LA MOLINERA"

El sombrero de tres picos was a collaboration between Manuel de Falla, Sergei Diaghilev and his Ballets Russes, and Pablo Picasso, based on a novel by Pedro de Alarcón.⁶⁾ Alarcón's tale is set in early nineteenth-century Andalusia, but the main characters—the miller and his wife—hail from Murcia and Navarra, respectively. Whereas his slightly earlier *El amor brujo* had celebrated the acerbic gypsy culture of Spain's south, in *El sombrero de tres picos*, the composer evokes the colorful Andalusia full of the same stock village characters Goya immortalized in his *cartones*. The work is retrospective in much the same vein as Granados's *Goyescas*, providing a stylized, fanciful early twentieth-century composer's view of a remote past. On the other hand, Falla pulls out all the stops in using the full resources of the contemporary orchestra available to him. To a full complement of strings, winds and brass, Falla adds a percussion section consisting of castanets, triangle, cymbals, tam-tam, xylophone, glockenspiel, tubular bells, and snare and bass drums. Piano, harp, and celesta also add a wealth of plucked and hammered sonorities to the sonic fabric, as do off-stage voices.

In Part I, the comely miller's wife (*Molinera*), mocks the pompous town constable (*Corregidor*), breaking into her signature *Fandango*. The dance is interrupted by more highjinx between the blissful couple and the *Corregidor*, only to be resumed at the conclusion of the section.⁷⁾

⁶⁾ The reader is referred to Manuel de Falla, *The Three-Cornered Hat* (Mineola: Dover Publications, 1997). All Rehearsal numbers refer to this edition.

⁷⁾ When performed as a concert piece or in its piano reduction, the two parts of the *Fandango* are simply fused, omitting the intervening episodes.

Falla displays a knack for evoking guitar technique with the full orchestra no doubt informed by Debussy's orchestral *Iberia*. The *rasgueado* which opens the dance is approximated by rough double-stops in the strings, busy alternating thirds in the clarinets, and percussive touches from timpani and piano. Rapid *crescendi* and accents contribute as well to the energetic impression. The most subtle detail, though, in capturing the sheer noisiness of strummed guitar strings, comes through the clash of B-flat and B-natural in the piano and strings, making for a superimposition of G minor and major. This has nothing to do with the "Blue Note", so memorably used by Ravel, Gershwin, and others. This has more to do with the *acciaturas* of Scarlatti as revived in the vibrant pages of Albéniz's *Iberia*. This is synesthesia, where the boundary between music and noise is blurred. Dissonance functions less as a means of creating harmonic tension than as a stand-in for the percussive effects of fingers against guitar strings or heels clicking against a tiled floor.

Falla blends traditional large-scale tonal operations with localized modal colorations. However, modality influences not only top-line melodic materials, but frequently bass-line motion as well.

The work opens in G Phrygian, a modality established by the lowered leading tone and flattened second degree of the cadences at the ends of each of the first three bars. Here, and throughout the dance, these cadences are further emphasized by Falla's directive in an explanatory footnote in the score to expand the last quavers of these bars. By the tenth bar, the bass line has descended stepwise to E, where Falla establishes the Phrygian mode as before. A further stepwise descent to D Phrygian two bars before Rehearsal 19 leads to the reprise of the opening G Phrygian, a V-I progression, in spite of the relentless modal inflections. The shrill flourishes in the woodwinds at this juncture can be heard either in G or D Phrygian: Falla seems to be playing with the common pitch set shared by G and D Phrygians.

Strings intone the lyrical line at Rehearsal 20. The melody is readily understood as tracing the VII-III tetrachord in G Phrygian, although the harmonic insistence on Bb recalls a traditional tonal move to the relative major. The drop to A eight bars later, however, is facilitated by reading Bb as a common tone in both G and A Phrygians. The harmony settles in A Phrygian, in fact, with a sequential reworking of much of the previous material in the new key.

Starting a bar after Rehearsal 21, both top line and bass move in parallel motion from C, to Bb, A, and G, presumably in preparation for a decisive cadence in A Phrygian. The progression is thwarted, however, by the intervention of the oboe line at Rehearsal 22, supported by a whole-tone glissando in the harp. The top line, which incorporates material from 2 and 3 bars after Rehearsal 18, traces the E Phrygian mode, although the harp

flourish confuses the sense of tonal center with a decidedly Impressionistic atmosphere. Eight bars later, at Rehearsal 23, Falla arrives at an A7 harmony, which he sustains for another eight bars, before the expected resolution to D at Rehearsal 24. The A7 is a traditional secondary Dominant—a V/V in the context of the dance's prevailing tonality of G. Viewed from a linear perspective, though, the sequential elaboration of melodic material from Rehearsal 21 in the strings and flute outlines C# Phrygian. In retrospect, in fact, the entire motion towards A Phrygian starting seven bars after Rehearsal 20, is understood as a large-scale secondary Dominant preparation. Once again, modal coloration collides with tonal operations.

A new theme is introduced at Rehearsal 24, with a punchy dotted rhythm initially articulated by the timpani as an approximation of *taconeo*. The solo oboe line, which enters on the upbeat to 4 bars after Rehearsal 24, bears an uncanny resemblance to the main theme of Granados's *Fandango*, in its terminating figure of four sixteenth notes. The obsessive repetition of this concluding ornament throughout this section recalls the melismatic style of much *cante jondo* vocalizing. The c-natural initially suggests a Mixolydian inflection, but the addition of Eb three bars after Rehearsal 25 ultimately situates this secondary thematic area in D Phrygian.

Starting at Rehearsal 25, the bass line traces a stepwise descent from D, to C, Bb, Ab, and finally G at Rehearsal 26, where the opening material recapitulates. G Phrygian is affirmed in this mid-level linear progression. In the orchestral ballet score, the recapitulation is interrupted one bar after Rehearsal 28, following a progression marked "sempre affrettando poco a poco". Once again, Falla arrives at a secondary Dominant at this point, an A-4/3 chord, which resolves to D in the solo bassoon line, which follows at Rehearsal 29, a depiction of the waddling *Corregidor*.

A series of fleeting episodes ensues in the ballet, including the *Corregidor*'s bassoon melody, a brief minuet depicting the *Molinera*, a playful interlude entitled *Las uvas*, an ominous trumpet statement based on the popular song "Con el capotín", all leading to a reprise of the *Molinera*'s "Fandango" at Rehearsal 48.

A large-scale sonata form—or rondo-sonata form—can be readily grasped in the entire episode, where the G Phrygian material at the outset of the "Fandango" serves as a primary thematic area, the D Mixolydian/Phrygian oboe theme articulates a secondary section, and the succession of vignettes between Rehearsals 29 and 48 functions as a development section.

The return to the opening material at Rehearsal 49 does indeed share many hallmarks with traditional sonata recapitulations. There is a move towards B Phrygian at Rehearsal 50, which complements the descent to E Phrygian at Rehearsal 18. This sort of

tonal symmetry with respect to mediant relationships was already developed by Beethoven in his piano sonatas Op. 31, No. 1 and Op. 53. Moreover, the tendency towards “telescoping” material from the “exposition” in this final section—truncating phrases and compressing harmonic events—is a common feature in classical recapitulations. Finally, the coda at Rehearsal 54, marked “animando, ma gradualmente sino al fine”, includes many of the unifying and summarizing traits of classical codas. G Phrygian is resoundingly affirmed here, and Falla affects a quick-paced fusion of the lyrical line first heard in the strings at Rehearsal 20 with the woodwind flourishes initially introduced at Rehearsal 19. After two bars of insistent B-flat chords, the dance ends with an assertion of the Tonic G in the concluding five bars. The final chord is all the more impactful for re-establishing the downbeat, after a six-bar syncopated hemiola. In this context, the metrical play of the traditional *fandango* serves to drive the piece to a triumphantly “classical” climax. In its impact, the coda seems as close to one of Beethoven’s hammered endings as to the frenzied excitement of the popular Andalusian dance.

CORRAL, CAFÉ, AND CONCERT HALL

Popular music was frequently incorporated into Spanish dramatic productions, which were often performed in converted courtyards, or *corrales*, in the era of Lope de Vega and Calderón de la Barca. Several centuries later, the gypsies of Andalusia brought their unique fusion of musical and poetic idioms known as *Flamenco* to the *cafés* of the time. The concert hall is a long way from the *corral* and the *café*, and the music composed for it often has very different aspirations. The popular music of Andalusia, of which the *fandango* is an archetype, calls for a participational, intimate mode of delivery: the line between audience and practitioner is sometimes blurred. Spain’s musical theater, whether in the *corral* of seventeenth-century dramatic productions or the *zarzuela* halls of the late nineteenth and early twentieth centuries, was also a local phenomenon, reproducing the mores and popular traditions of the day with little regard for posterity or universality.

It was left to composers like Enrique Granados and Manuel de Falla to transmit the sensations and impressions of these insular performance practices to an international audience, and to convey their essence in a universally intelligible notation. Neither “El fandango de candil” nor the “Danza de la molinera” offers a faithful recording of oral traditions, or recreates a past style. In a BBC documentary on Manuel de Falla entitled *When the Fire Burns*, Spanish-American composer Joaquín Nin-Culmell put it well in using the metaphor of the butterfly to stand for popular music (Weinstein, 1993). The ethnomusicologist, he suggested, pins the butterfly for examination. Falla—and by extension, the other great *maestros* of his generation—allows the butterfly to live, by bending indigenous materials to his artistic will. In their free, personal treatment of Western musical harmony and form, the Spanish nationalist composers revived the *fandango*, investing the time-honored conventions with new relevance and appeal. The essence of the *corral* and the *café* endures in the concert hall because of their creative synesthesia.

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