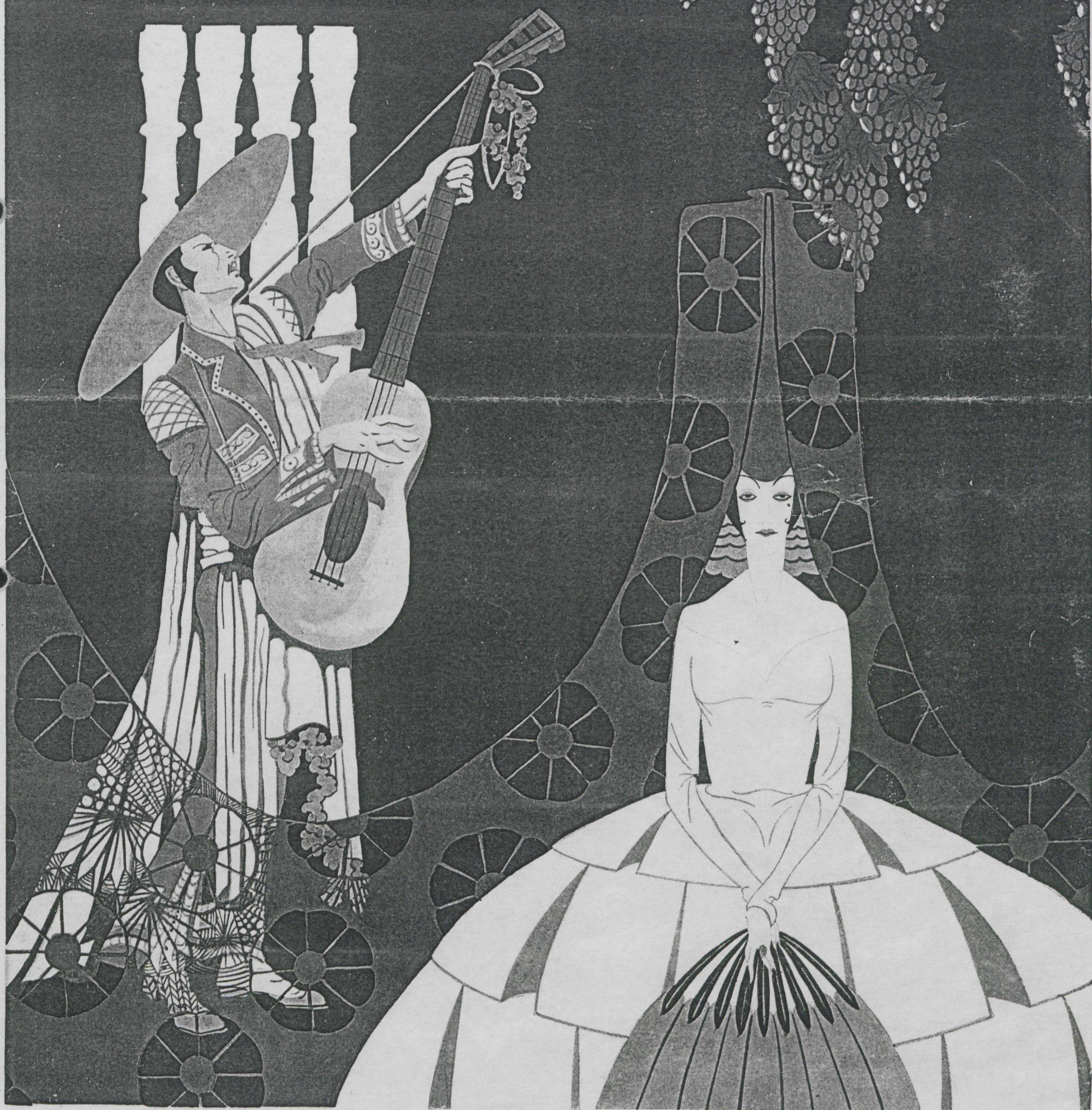


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VOLUME XLVIII, No. 4

APRIL, 1930

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Some Modern Spanish Composers

By JOACHIN TURINA

THE ETUDE has the honor of presenting the following article from one of the foremost Spanish composers of the day. It was prepared as a digest of a series of lectures given in Ha-

vana and was done with the collaboration of the well-known Cuban educator, Senora Maria Jones de Castro, director of the International Conservatory in the Cuban Capital.



JOACHIN TURINA

THE MUSICAL reaction of Spain is due to three Catalan composers, Pedrell, Albéniz and Granados. It is in harmony with reactions that occurred in other countries. For this reason, Pedrell's merit is very great. He divined how much he could do on the basis of the popular song, and he maintained this point of view many years ago, when the Spanish horizon presented a panorama frankly Italian. Pedrell conducted a great enterprise which, but for the aid of Albéniz and Granados, might have remained unknown. This great undertaking had the support of Manuel de Falla and others, including the writer of these lines, who contributed as much as he was able. We shall now touch upon the most important events in the lives of each of the composers mentioned above.

FELIPE PEDRELL
(fee-lip'-pay pay-drell')

FELIPE PEDRELL was born in Tortosa (Catalonia), February 19, 1841. He studied piano as well as composition almost entirely without the aid of teachers. Sustained only by a very serious desire to study, he rapidly passed through the first stages of his artistic career. When he was thirty-three, his opera "El último Abencerraje" had its premiere in Barcelona. Among his most notable works are the operas "Quasimodo" (1875), "Tasso à Ferrara" (1881) and the lyrical dramas "Cléopâtre" and "Los Pirineos," the last named produced in 1902. Among his symphonic works are included "Marcia Festival," "Elegia a Romea," "Marcia a Mistral," "Cant de la Montanya" (symphonic tableau), "La Matinada," a poetic tableau for chorus and soloists with orchestral accompaniment, and a "Symphonic Glossary" for orchestra with soloists. His essays on musical subjects include "Por Nuestra Música," "Los Músicos Anónimos," "Hispania Schola," "Música Sacra" and "Diccionario técnico de la música" (1894). He died in 1922 at the age of eighty-one.

Pedrell's work is very great, both in quantity and quality, he having expounded his theories in books, compilations, com-

positions and concerts. Pedrell in his esthetics adopts in part the ideas of Wagner and the modern Russian composers and affirms that music should be born from the national consciousness which source produces the popular songs from which same songs emerges the musical technic. Pedrell, therefore, adopts the leitmotif of Wagner as well as the forms of modern musical drama, the method of orchestration and "symphonic construction." He does so not with the intention of making a servile copy of foreign ideas but rather as an assimilation of spirit, according to the Spanish style, so that that nation may form its own lyrical art.

ISAAC ALBÉNIZ
(ee'-sack ahl-bay'-nith)

ISAAC ALBÉNIZ was born in Camprodon (Catalonia), May 29, 1860. He was endowed with a very powerful musical temperament which manifested itself from infancy.

At four years of age he gave a piano recital in Barcelona. At the age of six he studied some months with Marmontel in Paris. From his sixth to his eighth year he studied intermittently with Mendizabal and Ajero at the Conservatory of Madrid, but his restless spirit compelled him to leave home. As a result he indulged in meanderings, during which period he gave many improvised recitals, in this manner traveling through a very large part of Spain.

For five months he studied with Maestro Eduardo Compa. In Cadiz, at the age of twelve, he embarked without passage on a boat bound for America. After undergoing many hardships there, he succeeded in giving some concerts in Argentina, Uruguay and Brazil. Then with the sum of two thousand dollars he went to Cuba, where his father granted him his majority. From that point he started on a tour which took him to the United States and England. Later we find him in Leipzig with Jadasohn and Reinecke, Professors at the Conservatory, until, having reached the end of his resources, he returned to Madrid, at the age of fifteen.

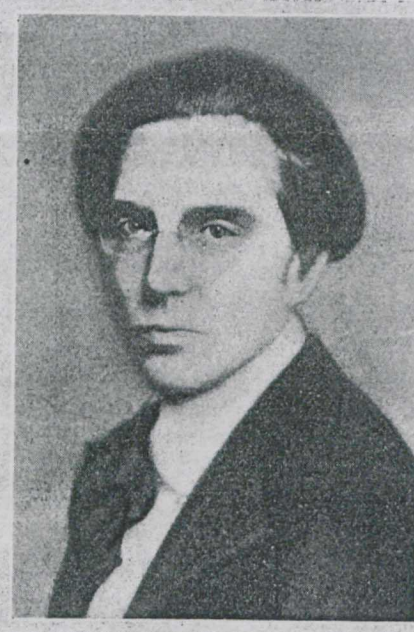


I. ALBÉNIZ

Brussels and Liszt

UNDER THE PROTECTION of Count de Morphy, Secretary of Alfonso XII, he obtained the means with which to study in the Conservatory of Brussels. For a while certain companions exerted an evil influence on the life and studies of the young man, but the suicide of one of his Bohemian companions caused a sudden reaction, with the result that he applied himself to his work so assiduously during the month preceding examinations that he won first prize, of which fact the Conservatory retained ineffaceable recollections. Having finished his work in Brussels, he went to Budapest where he studied with Franz Liszt.

In 1883 he established relations with Maestro Felipe Pedrell, and the same year he married Rosita Jordana who brought tranquillity into his disordered life. At this time an unfortunate speculation on the Stock Exchange brought in its wake huge debts for which he paid, literally, with the "sweat of his brow." He became so



JOAQUÍN NIN

famous in Spain that he was hailed as the Spanish Rubinstein.

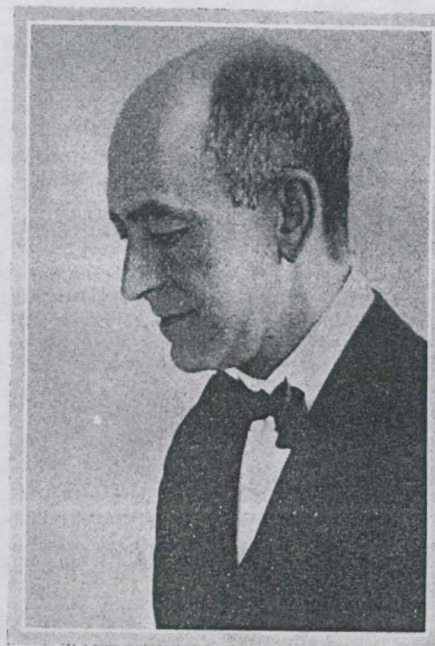
In 1889 Albéniz was under contract with the House of Erard in Paris where he gave a concert in which his own compositions figured exclusively.

The works of Albéniz number two hundred. Among these the most outstanding are the operas "Pepita Jiménez" and "Merlin," the suite for orchestra, "Catalonia," the typical "Azulejos" (the completion of which was hindered by death) and the beautiful series of pianistic tableaux represented in the collection "Iberia."

Isaac Albéniz, virtuoso, marvelous composer, who reformed pianistic technic and modern harmony in the world of music, died at the age of forty-nine in Cambó les Bains, May 18, 1909.

MANUEL DE FALLA
(man'-you-ell deh ty'-yah)

MANUEL DE FALLA was born in Cadiz (Andalucia), November 23, 1876. He studied in his native city with



MANUEL DE FALLA

the Professors Otero, Broca and Eloisa Galluzo, and in Madrid with Maestro Pedrell and Jose Tragó. In 1907 he received suggestions and advice from Dukas and Debussy.

Falla has made his technic in accordance with his temperament and his personal manner of viewing art. Intensely fantastic, imbued with extraordinary Spanish sentiment and master of a new and quite individual technic, he has a dual personality; he feels the turbulent emotions of the gypsy and at the same time he is a mystic. In his opera "La vida breve," performed in Nice in 1913, one is able to distinguish certain characteristics distinctly of gypsy origin, which reach their height in "El amor brujo," performed in 1915 at the Teatro Lara in Madrid. A little later de Falla deviated toward new horizons and this is noticeable in "El retablo de Maese Pedro." A little further on, in his concerto for piano, one perceives the total disappearance of the gypsy strain.

Of him it has been said: "One of Manuel de Falla's greatest achievements is the fact that he has ennobled Spanish Music, redeeming it from the coarse embellishments, the ordinary Andalusian gestures, with which many composers have tried to evoke the soul of the Iberian nation. This result is due, undoubtedly, to the austerity of the Maestro, the elevation of his ideals, his artistic ideas. Falla finds it imperative to give to his works a meticulous elaboration, a refinement of expression and procedure, so that nothing may appear useless and that nothing may be lacking."

His Versatility

FALLA HAS WRITTEN a masterpiece in each genre of composition. He has his own vision of his country, a vision characteristic, typical, personal; more than once the elements that he uses are derived from folklore themes, rhythms and cadences, transformed from their humble environment to beautiful settings. Among the works of de Falla particular mention is made of the following, for

(Continued on page 291)

Modern Spanish Composers

(Continued from page 243)

piano: the collection "Aragonesa, Cubana, Montanesa and Andaluza," published in 1909 and "Fantasia bética," composed in 1919.

Works for the theater: the ballets "El amor brujo" and "El sombrero de tres picos" (performed in London in 1919).

Operas: "El retablo de Maese Pedro" and "La vida breve."

Piano and orchestra: "Noches en los jardines de España."

Songs: "Trois Melodies" and "Siete canciones populares españolas."

Guitar: "Homenaje pour le tombeau de Claude Debussy."

Enrique Granados
(en-reek grah-nah'-dohs)

ENRIQUE GRANADOS was born in Lérida (Catalonia) July 27, 1867, of Cuban and Spanish origin. He began to study music first in Barcelona under the direction of Maestro Francisco X. Jurnet, also with Juan Bautista Pujol. Later he studied harmony with Pedrell.

In 1887 he went to Paris and attended the Conservatory, also studying privately with Charles de Bériot, returning to Barcelona in 1889. There he gave a concert which definitely established his fame. In 1902 he received new triumphs as a concert artist as well as a composer. Granados, imbued with intense inspiration, was an exquisite artist. One perceives profound poesy in his Spanish coloring, in which the influence of Albéniz is visible, although the two composers have distinct characters.

In 1895 he performed his magnificent Intermezzo for the work, "Miel de Alcanía," the "Valse Poéticos" and the dances "Andaluza and Valenciana." In 1898 his opera "María del Carmen" was performed in Madrid. It was a great success and the Queen, María Cristina, presented Granados with the Cross of Carlos III. After obtaining various other triumphs by means of his compositions, his masterpiece "Goyescas" (two books of characteristic piano compositions named from scenes in the paintings and tapestries of Goya) was performed in Barcelona in 1911. Accompanied by his wife, he went to the United States to direct the transformation of his "Goyescas" into opera, the performance of which took place in the Metropolitan Opera House in New York, January 1916. Its success was enormous. That success made the name of Granados famous throughout the world. Returning to his country by way of England, he went to Folkestone and took passage on the Sussex. The Sussex was torpedoed by a German submarine March 24, 1916, and the Maestro and his wife disappeared forever beneath the waters.

Ability Recognized

GRANADOS HAD OBTAINED the Diemer Prize of Paris and in 1909 he was appointed a member on the committee for the adjudication of that prize. He was also a Knight of the Legion of Honor and had been invited to become a member of the faculty of the Doctorate of French Musicians with Busoni, Fauré, Paderewski, Planté, Pugno, Dubois and Saint-Saëns. Granados, besides being a virtuoso and composer, did an immense amount of pedagogical work in the Academy hearing his name, counting among his pupils Paquita Madriguera, Fernando Via, Pablito Martí, Julio Pons, Baltasar Samper, Federico Longas and Frank Marshall.

Among his published works, in addition to those already mentioned, the artist has produced "Picarol and Follet," and "Pe-trarca." Among the works for orchestra there is "Dante," a symphonic poem; for chorus, "El Canto de las Estrellas"; also characteristic piano pieces, "El Pelele,"

"Intermezzo," "Impromptu," "Rapsodia," "Aragonesa" and interesting songs, such as "Tra-la-la" and "Punteado."

(Note by Mme. de Castro)

JOAQUIN TURINA (ho'-ah-keen too-ree'-nah), the narrator of these lines, having been forced to include himself among the Spanish composers, informs us briefly with regard to the principal events in his artistic life.

He was born in Seville (Andalucía), December 9, 1882. In his native city he studied harmony and counterpoint with Don Evaristo Garcia Torres, Maestro of the Chapel of the Cathedral of Seville. He was a piano pupil of Don Jose Trago in Madrid and studied composition in the Schola Cantorum of Paris under the direction of Vincent d'Indy.

Turina's works comprise various branches of the art. For the theater he composed "El Jardín de Oriente," performed in the Teatro Real of Madrid, "Navidad" in the Teatro Eslava of Madrid, "Margot" in the Teatro de la Zarzuela of Madrid, "La Adúltera Penitente," Teatro Novedades of Barcelona.

For orchestra: "La Procesión del Rocio," "Sinfonía Sevillana," "Danzas Fantásticas y Ritmos."

Voice: "Tres Arias," "Poema en Forma de Canciones," "Canto a Sevilla," "Corazón de Mujer."

Violin: "El Poema de una Sanlagueña."

Guitar: "Sevillana" and "Fandanguillo."

Piano: "Sevilla," "Rincones Sevillanos,"

"Sonata Romántica," "Mujeres Españolas,"

"Cuentos de España," "Album de Viaje,"

"Mayorca," "Verbena Madrileña."

Turina, because of his excessive modesty, did not wish to speak of his work and of his position in the musical world.

A sensitive spirit, a dreamer, he has maintained his independence and originality. His works for piano, redolent with sentiment and fantastic beauty, are on a par with those of Albéniz, Granados and de Falla.

Varied Activities

AS DIRECTOR of an orchestra, Turina gives meticulous care to each detail of execution, not only with regard to the tempo but also the interpretation, infusing his poetic personality into the work.

As a lecturer, he keeps his audience in a constant state of expectation pending each inflection of his voice, by reason of his knowledge of the subject and his interesting manner of conveying his message. During February and March, 1929, invited by the Sociedad Hispano-Cubana de Cultura de la Habana, Cuba, he gave, in that capital and in those of other provinces, a series of lectures and concerts on the "History of Music" which proved very successful.

Turina is a member of the Hispano-Americana de Cadiz; he has been elected a member of the society, "Favorite Son of Seville" and "Adopted Son of San Lucas Barrameda." He was a critic on the Tribune and now occupies that position on "El Debate" in Madrid; he is a correspondent of the Musical Courier as well as "Le Figaro" in Paris.

SELF-TEST QUESTIONS ON
MR. TURINA'S ARTICLE

1. On what does Pedrell's merit rest?
2. Narrate briefly the events that took place in the life of Isaac Albéniz from his fourth to his fifteenth year.
3. Of what does the dual personality of de Falla consist?
4. Name a work for piano, a ballet and an opera of Manuel de Falla.
5. Which work of Granados was arranged as an opera?
6. What were the circumstances surrounding the death of Granados?

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