
The Broken Mosaic

**Reconstructing the Spanish fin de siècle through the
prism of Pedrell's *Els Pirineus* and Granados's *Goyescas***

Amanda García Fernández-Escárzaga
Royal Holloway, University of London
For the Degree of Doctor of Philosophy – Music

Declaration of Authorship

The title page should be followed by a signed declaration that the work presented in the thesis is the candidate's own.

Declaration of Authorship

I, Amanda García Fernández-Escárzaga, hereby declare that this thesis and the work presented in it is entirely my own. Where I have consulted the work of others, this is always clearly stated.

Signed:

A handwritten signature in black ink, appearing to read 'Amanda García Fernández-Escárzaga', written over a horizontal line.

Date: 14 September 2023

Abstract

This thesis endeavours to provide new critical insights into Spanish musical, artistic, and literary works produced between the concluding years of the nineteenth century and the initial decades of the twentieth century. The primary objective of the project is to create a conceptual map which can assist in comprehending the multifarious aesthetic particularities of Spain at the turn of the century. I depart from two main musical examples which share concepts sensed in art and literature: the opera *Els Pirineus* by Felipe Pedrell (1841 – 1922) and the *Goyescas* piano suite by Enrique Granados (1867 – 1916). A particular interaction with the philosophy of José Ortega y Gasset (1883 – 1955) acts as the main approach to understanding how multiple connections can intensely modify our perception of these works. This methodological approach constitutes a response to the way in which Spanish artworks from this era are currently perceived. Simultaneously, it serves as a means of countering the excess of labels that have come to define analytical approaches of the period. It should be noted that the novel aspect of this project resides in its aim to present alternative models of critical thinking. The thesis strives to encompass several aesthetic concepts, with a view to scrutinise, experiment and broaden existing debates on Spanish modernist music.

Table of Contents

Introduction	5
Section I, Chapter One	
Circumstance and Perspective.....	23
An Introduction to <i>Els Pirineus</i>	30
Chapter Two	
The Circumstance of Contradiction	37
Surface and Depth.....	57
Chapter Three	
The Profound Dimension: Fracture.....	73
Chapter Four	
Between Myth and Reality	96
<i>Ratiovitalism</i>	104
Staticism and Monotony.....	113
Chapter Five	
Prismatic Music.....	124
Section II, Chapter Six	
Aesthetic of Conflict	142
Chapter Seven	
Fragmentation as Circumstance	154
Ambiguity, Repetition, and Memory.....	163
Identities	179
‘El Amor y la Muerte’	189

Chapter Eight

Recreation as Profound Dimension	199
Recreation of the popular, ‘Los Requeibros’	202
‘Quejas o la Maja y el Ruiseñor’	212

Chapter Nine

Recreation as Game and Dehumanization	223
‘El Fandango de Candil’	229
‘Serenata del Espectro’	244
‘El Pelele’	255

Conclusion	262
------------------	-----

Bibliography	275
--------------------	-----

To my uncle Pedro Fernández-Escárzaga

Introduction

In this thesis, I interpret two main musical examples that distil several concepts imbued in literature and art: the opera *Els Pirineus* by Felipe Pedrell (1841 – 1922) and the *Goyescas* piano suite by Enrique Granados (1867 – 1916). A particular interaction based on the philosophy of José Ortega y Gasset (1883 – 1955) acts as the main methodological approach to understanding the ‘numberless connections and entanglements’ that can greatly alter our comprehension of these works.¹ This method is a response to how Spanish artworks from this era are currently being apprehended. It equally challenges the excess of labels that have come to shape studies of the period.

An interdisciplinary multi-communication (avoiding one-way narratives), or the idea of connectedness,² provides a unique possibility to enrich and surpass certain limitations caused by a ‘hyper-specialization’ regarding Spanish cultural issues.³ For this reason, the socio-historical and cultural philosophy in the work of Ortega y Gasset proves to be crucial not only for the understanding of this music and period, but towards its re-interpretation and reconstruction. Ortega’s philosophical thought helps structure the social and cultural paradigms of the period, while being deeply imbued with a Hispanic taste that reveals certain aesthetic particularities. The search for interdisciplinary connections in the music strives to push the boundaries of categorisation and reassess parameters from renewed perspectives. Some of the concepts presented here undergo transformations to fit a modernist aesthetic and debunk contemporary historiographical monoliths. Furthermore, transforming these implies the idea of interconnection without negating future revisions. In other words, a necessary flexibility and freedom in the concept that can and should ‘be revisited, redefined, and continually expanded upon’.⁴

This introduction reflects a bit further on the choice of dates so to question the standard periodisation of 1898 up to 1936 of Spanish modernism.⁵ These two dates represent the flourishing of modernism in Spain, with the loss of the last Spanish colonies

¹ Jorge Luengo and Pol Dalmau, ‘Writing Spanish History in the Global Age: Connections and Entanglements in the Nineteenth-Century’, *Journal of Global History* 13, no. 3 (2018): 427.

² As advocated by Sanjay Subrahmanyam and Serge Gruzinski, in Luengo and Dalmau, ‘Writing Spanish History in the Global Age: Connections and Entanglements in the Nineteenth-Century’.

³ Juli Highfill, ‘The expanding horizons of modernity and avant-garde studies’, in ‘Repositioning modernity, modernism, and the avant-garde in Spain: A transatlantic debate at the Residencia de Estudiantes’, *Romance Quarterly* 66 no. 4 (2019): 167.

⁴ Juan Herrero-Senés, Susan Larson et al., ‘Repositioning modernity, modernism, and the avant-garde in Spain: A transatlantic debate at the Residencia de Estudiantes’, *Romance Quarterly* 66, no. 4 (2019): 162.

⁵ For instance, Carol Ann Hess, *Manuel de Falla and Modernism in Spain, 1898 – 1936* (Chicago: The University of Chicago Press, 2001).

up to the beginning of the Spanish Civil War. However, due to the cultural richness of this already complex periodisation, scholars have found it helpful to divide it even further. While Gonzalo Sobejano expands by two years this configuration (1896 instead of 1898), I suggest that maintaining 1898 exposes the clashing complexities that inform it. It should neither advocate for the limiting and localist label occasionally allotted to the ‘1898 Generation’, nor rely exclusively on the more global paradigms of modernism to justify the former.⁶

The year of 1936 marked the beginning of the Civil War. After the deaths of writers like Miguel de Unamuno, Ramón María del Valle-Inclán and Federico García Lorca that same year, Spanish modernism entered a process of intense conceptual categorisation and regression. By offering a critical exploration of narratives, I intend to prove the particularities, and not the uniqueness, of the Spanish fin de siècle. This era refers to one very complex and interesting period characterised by discourses of contradiction, integration, conflict and appropriation.⁷ The use of the word ‘mosaic’ in the title not only comprises these discourses in Spain, but it also refers to features like colour, form and style with which the artwork was constructed.⁸ As the thesis explores throughout, the mosaic is a metaphor that envelops the cultural, social, political and historical issues of the Spanish fin de siècle.

When discussing matters of and about Spanish music, one encounters a distinguishable element underpinning its narratives; a strong inclination towards historiography. This brief state of research, (brief because otherwise it would lead to a whole different thesis) introduces the reader to general discourses that take refuge behind perpetuated, repeated, and on some occasions, questionable ideas. Nevertheless, it is essential to understand what these ideas are in order to overcome them. Thus, the following paragraphs constitute a critical revision of what I have named as narratives of

⁶ Gonzalo Sobejano, *Nietzsche en España* (Madrid: Editorial Gredos, 1967), 32. Sobejano pointed to 1896 and 1910 as the two essential dates of this generation and their works. He states that these two dates correspond to the publication of several masterpieces by Unamuno, Valle-Inclán, Machado, Baroja etc.

⁷ Also notice that these dates comprise the musical creations discussed here. *Els Pirineus* was premiered in Barcelona in 1902 (1902 would be an important year for literature in Spain) and the *Goyescas* completed in 1911.

⁸ The origin of the word ‘mosaic’ comes from the Greek muse (mousa-es, μουσα-ης). The Greek term ‘mouseion’ became the Roman ‘musivus’, which preceded the word mosaic. In the ninth century the Arabs imported the art of mosaic ceramics to Spain. Antoni Gaudí’s Park Güell uses this ceramic technique (it was constructed between 1900 and 1914) and is a strong symbol of Catalan modernism.

justification (in consonance with Hess's 'cultural defensiveness').⁹ These narratives follow similar methodological models which mainly pursue the collection of data to acknowledge or justify a "sense of incompleteness".¹⁰ These deficiencies, either felt, imposed, or a combination of the two, respond to a much more complicated phenomenon, especially within academia studying any so-called peripheral country. On the one hand, there is a necessity to compare which not always results advantageous. On the other hand, those with insider positions rely almost exclusively on national research.¹¹ Simply put, the dichotomy between insider and outsider remains particularly challenging in Spain, whereby the same questions and the same answers are given in a never-ending circle.

The narratives of justification engulf researchers into blind spots, often deterring their work from the bigger picture. Even though many of us must plunge into these narratives, Ortega had already digested the conceptual baggage behind these discourses. The existence of these discussions has become intrinsically connected to our perception of this country and period. These narratives are, to a certain extent and at least initially, unavoidable. Another goal of the thesis is to abandon these ideas in the wake of exploring beyond justifications that solely motivate a need for acceptance.¹² The complexity of these narratives of justification is also deeply embedded in other disciplines: 'In other words, asking a particular set of questions about Spanish marginality [in a European context] served to produce Spanish marginality'.¹³ And what I find particularly important is that these questions are not simply academic (hence Ortega's sociological approach), and can be found in almost every discipline related to Spain:

The two of us have been exhausted by years of questions about Spanish exceptionalism that imply a hierarchy of relative worth. Thinking about Spanish difference as a problem to be explained away kept us from thinking about the richness of the lived experiences of people who populated the Iberian Peninsula. Similarly, attempting to account for global trajectories of knowledge has sometimes made the histories that played out within a

⁹ Hess, *Manuel de Falla and Modernism in Spain, 1898 – 1936*, 291.

¹⁰ Stated by Svetlana Boym, in Daniel Grimley, *Grieg, Music, Landscape and Norwegian Identity* (Woodbridge: The Boydell Press, 2006), 13.

¹¹ Jim Samson, *Music in the Balkans* (Leiden: Brill, 2013).

¹² Hess writes: 'Related to utopianism is, I think, the phenomenon of cultural defensiveness. Awareness of peripheral status has perhaps been more acute in Spain than elsewhere in Europe, and this was especially true in the immediate aftermath of the "disaster" of 1898. Whether musical Spain will always nervously compare itself with some European Other to situate its own accomplishments remains an open question', in Hess, *Manuel de Falla and Modernism in Spain, 1898 – 1936*, 291.

¹³ John Slater and Maríaluz López-Terrada, 'Being beyond: the Black Legend and how we got over it', *Special Issue, Iberian Science: Reflections and Studies* 55, no. 2 (2017): 152 – 153.

particular municipality, region, or kingdom seem like nothing more than a picturesque local history. So we are done writing history as coded apology or justification.¹⁴

While John Slater and Maríaluz López-Terrada aim to view Spain as different or special, other researchers such as Christopher Soufas suggest ‘reject[ing] the notion that Spain’s relationship to modernist/avant-garde literature ought to be viewed as a special case’.¹⁵ This ‘unnecessary splintering’, as Soufas describes it, is a key parameter to understanding this period as it demands not only a parallelism to European tendencies, but also a national cohesion (a premise essentially Ortegaian).¹⁶ Arguably, Soufas sustains that one of the first countries to reach modernism, (he explains that modernism is partly due to a ‘post-colonial phenomenon’) was Spain:

There is no modernist tradition as rich as Spain’s, and it is high time that the profession acted as such... Is Baroja the ‘Spanish Hemingway’, or should we think of Hemingway as the ‘American Baroja’? Is Unamuno the ‘greatest Spaniard’ or should he be thought of instead as the ‘greatest European’?¹⁷

While Soufas might be implying a ‘hierarchy of relative worth’, he is in fact switching and altering this hierarchy to explore ‘more nuanced ideas of consciousness and subjectivity’, defying, as should be done, any recurrent label.¹⁸ Departing from critical research on this period and bearing in mind Ortega’s *historical reason*, one must deconstruct, invert, question, and transform certain conceptions taken as absolute truths. In essence, we must experiment ‘towards a more universal embrace of modernism’.¹⁹ Similarly one question could be, is Ortega the most relevant thinker of Spain or is he rather one of Europe’s most prominent philosophers? Is Granados better suited to reflect modernism rather than Debussy’s approach to what already hinted towards the Avant-Garde?²⁰

The Spanish fin de siècle could be regarded as a post-colonial, proto-nationalist phenomenon. Soufas maintains that Spain constitutes a rich part of these national,

¹⁴ Slater and López-Terrada, ‘Being beyond: the Black Legend and how we got over it’, 152 – 153.

¹⁵ C. Christopher Soufas Jr., ‘Modernism and Spain: Spanish criticism at the crossroads’, *Anales de la literatura española contemporánea* 35, no. 1, Spanish Modernism, (2010): 10.

¹⁶ Soufas, ‘Modernism and Spain: Spanish criticism at the crossroads’, 10.

¹⁷ Soufas, ‘Modernism and Spain: Spanish criticism at the crossroads’, 11.

¹⁸ Soufas, ‘Modernism and Spain: Spanish criticism at the crossroads’, 12.

¹⁹ Soufas, ‘Modernism and Spain: Spanish criticism at the crossroads’, 15.

²⁰ Daniel M. Grimley asserts that: ‘Previous writers on nationalism such as Elie Kedourie have argued that the concept is essentially a modernist phenomenon’, in Grimley, *Grieg, Music, Landscape and Norwegian Identity*, 12.

European, and transatlantic discourses. The country can contribute to a world-wide phenomenon, but it should not be compared to other European nations to solely promote narratives of uniqueness in its music. No matter how much researchers intend to justify Spanish culture, this methodology intensifies a nationalist perspective rather than defying it. Furthermore, these narratives of justification minimise the complexities of the period, transforming the artwork into an expression of political appropriation. While I accept Soufas's premise of altering the cultural hierarchies, the questions posited earlier might also run the risk of falling into a narrative of justification.

Exploring this period often involves deciphering a great number of labels, which may be daunting but is nonetheless necessary to gain an initial understanding. The first label discussed here, the so-called 1898 Generation, already implies that the generation followed similar aesthetic paths, when this is contrary to the individual interpretation demanded by their artworks.²¹ The label, as such, acts as an initial signpost to organise key matters of the Spanish fin de siècle. It was such a vast and complex period that classifications produce, quite understandably, certain coherence, stability, and structural unity. If one considers Ortega's historical reason, 'the ideas of ontology transform into beliefs that mankind does not question because it does not consider them interpretations, but rather takes them as the authentic reality'.²² The 1898 Generation label has been accepted as a univocal movement. As I discuss throughout the thesis, this label has oversimplified many aesthetic particularities; a label the poet Juan Ramón Jiménez (1881 – 1958) had already criticised and challenged in the 1950s.²³

Historical reason attempts to balance the digressions of certain historical interpretations. Particularly in this period and in the ways in which we approach it, 'being' usually becomes 'an interpretation of reality that per se carries a whole logic of existence that has been accepted as the saying of reality itself'.²⁴ On the other hand, a complete rejection of historical interpretation is undesirable. With Ortega's philosophical

²¹ Javier Blasco, 'El '98 que nunca existió', in *Spain's 1898 Crisis: Regenerationism, Modernism, Postcolonialism*. ed. by Joseph Harrison and Alan Hoyle (Manchester: Manchester University Press, 2000), 123 – 124, about the 1898 Generation label: '... parcels our history and minimizes it irrationally reducing it to the "essence of the races". This label means a considerable deterrent for a lecture of our fin de siècle literature from the supra-nationalist keys it really deserves'.

²² David Antonio Yáñez Baptista, 'La epistemología de la razón histórica (Epistemology according to historical reason)', *Bajo palabra* 18 (2018): 328 and 335.

²³ Regarding the 1898 Generation, Juan Ramón Jiménez wrote: 'The modernist movement is not a school, it fits under it all sorts of ideologies and sensibilities'. Juan Ramón Jiménez, *El Modernismo, Apuntes de Curso (1953)*, ed. by Jorge Urrutia (Madrid: Visor Libros, 1999), 43.

²⁴ Francesco de Nigris, 'J. Ortega y Gasset's Vital Reason and M. Heidegger's Existential Analytic', *Ideas y Valores* 61, no. 148 (2012): 118.

perspectivism, the fusion of both perceptions might help acquiring together not the complete truth, unattainable in any case, but at least a portion of its reality. It is this ‘questioning of fundamental structures’, for Ortega the action, our will to question (vital reason), what mainly forms his philosophical basis.²⁵

Ortega’s intentional search for clarity when communicating his philosophy was a means to attaining certain consistency in a country he thought felt ‘ethnic shame’, a ‘national inferiority complex’ that drove intellectuals to regenerate Spain.²⁶ Yet this initial intellectual drive produced a ‘classification-mania’ (as Unamuno pointed out) on every political, social, and cultural level.²⁷ Essentially ideological predispositions, classifications were later absorbed into pedagogical fields and by the public opinion. Whether discussing Unamuno, Ortega or Pedrell, their literature is approached to prove a specific point, whereas deeper interpretations between object and subject are left unconsidered, if not ignored. For instance, Hess’s work on Manuel de Falla addresses Ortega by mainly focusing on his essays ‘Musicalia’, while passing through his dehumanization very briefly and only attending to his more polemic social views.

In this thesis, I will examine how Ortega’s philosophical thought provides an invaluable portal for critical analysis, particularly tuned to Spanish culture. Since Ortega’s views on art paid special attention, inseparable in this case, to politics, history and sociology, his aesthetic ideas have nonetheless been relegated to a secondary background in musicological studies. Most importantly, Ortega’s philosophy and its overall consistency cannot be separated into different fields and must be understood in its totality.²⁸

A new perspective has been increasingly cutting through academia since the 2000s, with scholars like Christopher Soufas Jr., Leslie Harkema, Nelson Orringer, Nil Santiáñez, Walter Aaron Clark, Juan Herrero-Senés, Mary Lee Bretz, Samuel Llano, Francesc Cortès etc.,²⁹ who essentially view this period beyond ‘narrow nationalistic

²⁵ Martin Heidegger, *Ser y Tiempo*, translated, edited and prologue by Jorge Eduardo Rivera C. (Madrid: Editorial Trotta, 2012), 30. Ortega would precede some of Heidegger’s ideas. For more, see Nigris, ‘J. Ortega y Gasset’s Vital Reason and M. Heidegger’s Existential Analytic’, 115 – 129.

²⁶ Hess, *Manuel de Falla and Modernism in Spain, 1898 – 1936*, 48.

²⁷ Miguel de Unamuno, *Amor y Pedagogía*, intro. and notes by Julia Barella (Madrid: Alianza Editorial, 2019), 11.

²⁸ Petra Jelić, ‘Reflexiones de Ortega y Gasset sobre el arte’, (master’s diss., University of Zagreb, September 2020), accessed 4 September 2021, <https://urn.nsk.hr/urn:nbn:hr:131:811981>

²⁹ See Craig Patterson, ‘A Tale of Two Identities: Spanish intercultural dialogue in Toledo’, *The Modern Language Review* 101, no. 2 (2006), where he agrees on the theories mentioned by Bretz ‘regarding the limitations of a critical insistence on a generational model’, 416. Others include philosopher José Luis Molinuevo, ‘La Estética, clave del 98. Un diálogo generacional’, *Cuadernos de Cátedra Miguel de*

biases'.³⁰ The notion that we should “consider and arrange speculative curiosity with scientific rigour”,³¹ an approach already suggested in the nineteenth century, should be closely blended with the interdisciplinary element that has always been ‘essential to its [the 1898 Generation’s] constitution’.³² Therefore, ‘using insular, non-inclusive models of micro-periodization’ often leads to restricted approaches, no longer an acceptable premise on which to base an analysis of the Spanish fin de siècle.³³

The search for meaning and the thirst to *regenerate* itself pushed the Spanish fin de siècle towards an identity quest.³⁴ As such, it was in this precise moment of cultural mist and social and political agitation when intellectuals and artists sought to schematise and formalise nineteenth-century discoveries. In this sense, Ortega deemed it appropriate to absorb and integrate, without completely rejecting a positivistic mentality, these ‘previous discoveries into more complex, explicative schemes’.³⁵ Certainly, some positivistic elements are necessary to apprehend initial considerations, yet the continuation of obsolete models is perpetuated in several studies, obtaining counterproductive results.

Dubious ontological views mixed with a bias and excess of data have established issues and events as unquestionable ‘truths’. For instance, there is the persistent idea that the writer Azorín (José Martínez Ruiz) created the 1898 Generation label.³⁶ A blurry interpretation taken as ‘fact’ that appears in musicological studies about this period. Other scholars suggest that the label should be attributed to Ortega, who followed the concept of

Unamuno 32 (1997): 155 - 168 or the pertinent book by Leslie J. Harkema, *Spanish Modernism and the poetics of the youth: from Miguel de Unamuno to ‘La joven literatura’* (Toronto: University of Toronto Press, 2017).

³⁰ Soufas, ‘Modernism and Spain: Spanish Criticism at the crossroads’, 11.

³¹ This was stated by Urbano González Serrano, in Nil Santiáñez, *Investigaciones literarias. Modernidad, historia de la literatura y modernismos*, (Barcelona: Editorial Crítica, 2002), 36.

³² Nicolás Fernández-Medina, ‘A few thoughts on Spanish modernism today’, in ‘Repositioning modernity, modernism, and the avant-garde in Spain: A transatlantic debate at the Residencia de Estudiantes’, *Romance Quarterly* 66 no.4 (2019): 165.

³³ Fernández-Medina, ‘A few thoughts on Spanish modernism today’, 165.

³⁴ The *Regeneracionismo* (regeneration) movement, from 1874 up to 1931, was a means of regenerating the political, and closely tied up with it, cultural issues of the country. *Regeneracionismo* was first inaugurated by Joaquín Costa (1846 – 1911) and Ricardo Macías Picavea (1847 – 1899) and aimed towards the ‘Europeanisation’ of Spain.

³⁵ Santiáñez, *Investigaciones literarias. Modernidad, historia de la literatura y modernismos*, 36.

³⁶ It is unknown why Ortega never confronted Azorín about this, the former supposedly creating the 1898 Generation term in 1913. María Rodríguez García, *Filosofía y Novela, de la generación del 98 a José Ortega y Gasset*, (Sevilla, Athenaica Ediciones Universitarias, 2018), 23 – 24. For sources that clearly use this misinformation see Miriam Perandones: *Correspondencia epistolar (1892 - 1916) de Enrique Granados*, (Barcelona: Editorial Boileau, 2016), 21, footnote 6; Fernández-Medina, ‘A few thoughts on Spanish modernism today’, 165: ‘Since Azorín introduced the concept of “La generación del 98” in 1912...’

generation as exposed by Wilhelm Dilthey.³⁷ It has also been proposed that the label first originated with Spanish politician and historian Gabriel Maura.³⁸ If taken as fact, these authors become the face of a marginalising and excluding model (a model which also excludes many female authors).³⁹ Perhaps we should be questioning why they believed this was philosophically and historically viable, regardless of who coined the term in the first place. Even if scholars have not come to an agreement as to who created the label, it might be pertinent to ask ourselves, if nobody claimed the label as theirs, how much relevance does it really have? And perhaps a more pressing issue, what does this say about our approaches to this period and the sociological state of the country and its intellectuals at the time?

This type of interpretative imposition is similarly translated to Spanish composers of the fin de siècle, using the parameters of nationalism (and other incalculable ‘-isms’) as the principal, and at times, only motor. As Juan Herrero-Senés and Eduardo Grigori state, criticism of Spanish literature generally understands and simplifies modernism as ‘a succession of literary generations; that is, cultural groups... of writers and intellectuals who were born around the same time and that, supposedly, shared the same cultural views and artistic aspirations’.⁴⁰ Just as the 1920s constructed generational-labels in literature, the same happened to musical categorisation. Miriam Perandones for example writes that during the 1920s, the triumvirate of Pedrell–Albéniz–Falla ‘perpetuated national and international historiography’, meaning that composers that did not fit into this scheme, like Granados himself, were ‘excluded’.⁴¹

Another severe misconception that still predominates in today’s musicological studies on Spanish music is the insistence of these and other approaches without questioning their validity, surmounting assumption after assumption without critical reflection (the accumulation of data without a critical evaluation or sense of purpose).⁴²

³⁷ Grigori and Herrero-Senés, ‘Introduction: The Cultural Pathologies of Spanish Modernism, Toward a normalization of the Avant-Garde’, in *Avant-Garde Cultural Practices in Spain (1914 - 1936), The Challenge of Modernity*, ed. by Eduardo Grigori and Juan Herrero-Senés, (Leiden: Brill, 2016), 1 - 11.

³⁸ Jorge Urrutia, in Juan Ramón Jiménez, *El Modernismo, Apuntes de Curso (1953)*, 43.

³⁹ Fernández-Medina, ‘A few thoughts on Spanish modernism today’, 165.

⁴⁰ Eduardo Grigori and Juan Herrero-Senés: ‘Introduction: The Cultural Pathologies of Spanish Modernism, Toward a normalization of the Avant-Garde’, 2.

⁴¹ Perandones, *Correspondencia epistolar (1892 - 1916) de Enrique Granados*, 19. On other occasions the triumvirate is Albéniz-Granados-Falla.

⁴² Elena Torres Clemente, ‘El “Nacionalismo de las esencias”: una categoría estética o ética?’, in *Discursos y Prácticas Musicales Nacionalistas (1900 - 1970)*, ed. by Pilar Ramos López (Logroño: Universidad de la Rioja, 2012): 27; Ruth Piquer Sanclemente, *El Concepto Estético de Clasicismo Moderno en la Música Española (1915 - 1939)*, (Madrid: Universidad Complutense de Madrid, 2011); Celsa Alonso, ‘La Música Española y el espíritu del 98’, *Cuadernos de Música Iberoamericana* 5 (1998): 79 - 107; Dochy

This, I have found, is applicable to literature but is particularly prominent in musical studies about this time. For these reasons, categories such as the so-called 1898 Generation, nationalism, essentialism, Krausism,⁴³ or universalism versus localism shift in pendulum-like movements either sustaining already coded meanings or demystifying them.⁴⁴

Here I would like to offer two examples of how undesirable this tendency to extremes or one-sided views is. Already in the 1980s, scholar José-Carlos Mainer dismantled the label of the 1898 Generation. Instead, he referred to it as the Silver Age (*Edad de Plata*), which implies solely the resurgence of a prolific second age in literature (also broadly cultural and scientific) and challenges the ideological saturation within the word ‘generation’.⁴⁵ Quite contradictory, constructing a Silver Age implies there is a previous cultural void (a phenomenon that has been more pronounced in music).⁴⁶ The label suggests that there was a cultural silence between the days of the Golden Age and the Silver Age. Where there is a void, understandably there is a need to fill it and a necessity to connect to another prolific cultural age. Spain’s necessity to connect with a long-gone past emerges every time its identity is questioned. In the case of Spanish culture, it is necessary to keep in mind that the present plays a crucial role when it comes to interpreting the past (philosophical hermeneutics). If this proposition is ignored, labels and anachronistic narratives will continue to anchor the artwork within a time vacuum.

Lichtensztajn, ‘El Regeneracionismo y la dimensión educadora de la música en la obra de Felipe Pedrell’, *Recerca Musicològica*, 14 - 15 (2004 – 2005): 301 - 323; Emilio Fernández-Álvarez: *Emilio Serrano y el ideal de la ópera española (1850 - 1939)*, (Madrid: Universidad Complutense de Madrid, 2016); Susana Zapke, ‘Presencia de la música antigua en la obra de Falla: la búsqueda de los orígenes’, in *Falla y Lorca: entre la tradición y la vanguardia*, ed. by Susana Zapke, (Kassel: Edition Reichenberger, 1999), 39 – 66; Teresa Cascudo, ‘Identidades nacionales en el drama lírico’, in *Historia de la Música Española en el siglo XIX* Volume 5, ed. by Juan José Carreras, (Madrid: Fondo de Cultura Económica, 2018): 567 – 586.

⁴³ For more on Krausism see, Patterson, ‘A Tale of Two Identities: Spanish Intercultural Dialogue in Toledo’ and Karl Christian Friedrich Krause, *Ideal de la Humanidad para la Vida*, Introduction and comments by Julián Sanz del Río, (Madrid: Imprenta Manuel Galiano, 1860), and José Ignacio Suárez García, ‘Krausoinstitucionismo y Wagnerismo’, *Nassarre*, no. 25 (2009): 57 – 72.

⁴⁴ Extreme political theses were a mystification of the same thing.

⁴⁵ Andrés Antolín Hofrichter, ‘Spanish History of Historiography - Recent Development’, *History Compass* 8, no.7 (2010): 668 - 681.

⁴⁶ During 1980s and 1990s, Spanish musicology ‘rescued’ music from the seventeenth, eighteenth and early nineteenth centuries that was completely unknown. Other than the Spanish composers of the fin de siècle, the most prominent to appear as part of the Western canon is Tomás Luis de Victoria. Textbooks barely use any other reference to Spanish music. For this reason, narratives of justification were actually quite valid as they acted as cultural necessities to re-position Spain once more.

While 1914 to 1936⁴⁷ is usually considered as the ‘musical’ Silver Age,⁴⁸ in literature this timeframe went from 1902 to 1939 (José-Carlos Mainer), while other scholars use this Silver Age frame to periodise and specialise even more.⁴⁹ Others include in this Silver Age the works of Albéniz, Falla ‘and to a lesser extent, Granados, Turina, Mompou, Rodrigo’.⁵⁰ As seen previously, Hess presents modernism in Spain under the frame of 1898 up to 1936, while Sobejano pointed out that the 1898 Generation should be pinned down from 1896 up to 1910. On top of that, the 1898 Generation was followed by the 1914 Generation and the 1927 Generation (*Generación del 27*, Federico García Lorca, Vicente Aleixandre, Rafael Alberti, Max Aub etc). This excess of categories and dates points to one conclusion: that this labelling is itself demanding a more individualistic approach and a reconsideration of the multifaceted developments of modernism in Spain. Furthermore, the coincidental axis between the ‘musical’ and the ‘literary’ Silver Age itself implies a necessity for an interdisciplinary project.

And secondly, the established work of Edward W. Said (*Orientalism*) comes to say that simplistic notions in regard to nations with complicated power relations (especially post-colonial narratives) cannot be commonly or ‘mechanically’ applied; our study of history is not a fixed and passive reflection or ‘archival vacuum’.⁵¹ In essence, we cannot automatically apply a narrative that was never mechanic, but a living organism in the midst of development, violence, cultural flourishing and strong sociological changes. This vast kaleidoscope, in line with the idea of the mosaic, surpasses concepts set forth as early as 1850 like ‘multinationality’, which are still beneficial in these initial considerations.⁵² As I will come to explain in the next chapters, Ortega’s philosophy is not an unmovable thought destined to further categorise or subsume, but rather an act of opening to the ‘circumstances’.⁵³ This philosophy is necessary to abstract and deconstruct what has been for decades a rigid set of labels, and the main reason this thesis deviates from dubious concepts.

⁴⁷ Francisco Parralejo Masa, ‘Música de Concierto en la Edad de Plata’, *Revista de Musicología* 44, no. 1 (2021): 308 – 330.

⁴⁸ For instance, composers of the Group of 8 (Madrid), such as Salvador Bacarisse, Rodolfo and Ernesto Halffter, Julián Bautista, Fernando Remacha, etc.

⁴⁹ Beatriz Martínez del Fresno, ‘El alma rusa en el imaginario español de la Edad de Plata: resonancias musicales y coreográficas (1914 – 1923)’, *Cuadernos de Historia Contemporánea* 38, (2016): 31 – 56.

⁵⁰ Parralejo Masa, ‘Música de Concierto en la Edad de Plata’, 309.

⁵¹ Edward W. Said, *Orientalism, Western conceptions of the Orient*, (London: Penguin Books, 1991), 12 - 13.

⁵² Joan Ramon Resina, ‘The Catalan Renaixença’, in *The Cambridge History of Spanish Literature*, ed. by David T. Giles (Cambridge: Cambridge University Press, 2005), 471.

⁵³ Said, *Orientalism, Western conceptions of the Orient*, 11.

As has been briefly explained, not only are literature scholars distancing themselves from fixed labels. Music scholars are similarly questioning the conceptual framework that surrounds nationalism, modernism, and in general the ideological and aesthetic elements that have come to define the Spanish musical fin de siècle. For instance, research on nationalism is steadily moving away from obscure, superimposed arguments and is beginning to be concerned not about the ‘why’, but about the ‘how’ of Spanish music. Francisco Giménez-Rodríguez states that Spanish nationalism can no longer be seen as a musical style, but ‘as a matter of the way music is received by audiences’.⁵⁴ Notice that this ‘matter’ is not exactly reception history, but rather an inquiry on the processes and mentalities. Francesc Cortès has similarly pointed out the necessity to ‘resituate’ many concepts that have become common ‘topics’.⁵⁵ Even if he is discussing Pedrell’s opera *Els Pirineus*, this statement is relevant and applicable to many other compositions, where concepts should be ‘occasionally denied, only then can we glimpse the complex panorama of the work’.⁵⁶ Despite the vast array of categories, this suggests the importance of an individual perspective in terms of understanding the topic and its accompanying artwork. A plethora of labels implies a need for individual analysis.

The decision to examine Felipe Pedrell and Granados is based on a substantial number of aesthetic elements (both general and specific) to analyse the Spanish cultural fin de siècle. Within their work there are resonances that can be found in literature and art (and vice versa). What is more, these resonances can enlighten and create that previously mentioned aesthetic map without surrendering to any defined label. The narratives of justification, discourses between what is universal or not, concerns with or as an Other, are only considered as far as they enrich the object–subject collaboration (or interaction, as Ortega would say). Thus, the thesis not only is preoccupied with the object itself (what literature and music scholars are now suggesting doing), but in fact considers the ‘man of flesh’, as expressed by Unamuno, and later transformed by Ortega into the circumstance.⁵⁷ The methodology does not exclude either object or subject but both are integrated into a reciprocal dimension. Ultimately, the thesis aims to be a flexible,

⁵⁴ Francisco J. Giménez-Rodríguez, ‘What Spanishness? Avant-garde vs. nationalism, neopopularism and Espagnolade in *El Amor Brujo* de Manuel de Falla (1915 – 1923)’, *International Review of the Aesthetics and Sociology of Music* 49, no. 1 (2018): 96.

⁵⁵ Francesc Cortès, ‘Los Pirineus, l’estrena de 1902’, *Recerca Musicològica* 14 – 15, (2004 – 2005): 270.

⁵⁶ Cortès, ‘Los Pirineus, l’estrena de 1902’, 270.

⁵⁷ Miguel de Unamuno, *Del sentimiento trágico de la vida en los hombres y en los pueblos y Tratado del amor de Dios*, ed. by Nelson Orringer (Madrid: Editorial Tecnos, 2017), 95.

alternative, and interactive proposition for future interdisciplinary examinations of the Spanish fin de siècle.

Felipe Pedrell (born in Tortosa, Catalonia) is remembered and still regarded today as the precursor of Spanish musical nationalism and the father of Spanish musicology.⁵⁸ He restored, edited, and divulged the music of composers such as Tomás Luis de Victoria, Cristóbal de Morales or Antonio de Cabezón. He worked to restore and disseminate Spanish culture by recovering the music of its past and resituating Spain on Europe's cultural map. Pedrell composed around 200 musical works, including various genres such as operas, zarzuelas, chamber music, songs, and symphonic poems. His work as a musicologist is prolific as well and ranges from articles and books, to biographies, dictionaries and public speeches.⁵⁹ At a young age, he became a treble in the cathedral of Tortosa under the musical education of Joan Antoni Nin y Serra (1804 – 1867). In his memoirs, Pedrell emphasises how Nin inspired his love of popular music and aesthetic musical experiences. During his formative years, Pedrell faced many difficulties, especially due to a lack of resources that drove him to become somewhat autodidactic.⁶⁰ He was an avid reader and read most of what Nin's library could offer: 'works of literature, poetry, philosophy, science'.⁶¹ Pedrell's monumental musicological research, his devotion as a teacher, and inexhaustible curiosity (a trait young Ortega favoured for his ideas of a rejuvenated Spain and its Europeanisation) point to the fact that his figure was fundamental in this period.⁶² Nevertheless, much of his thought remains unknown (especially, although not exclusively, to audiences and scholars outside of Spain). With

⁵⁸ Francesc Bonastre, *Felipe Pedrell: acotaciones a una idea* (Barcelona: Caja de ahorros provincial de Tarragona, 1977). Pedrell was one of the firsts to promote musicology as a discipline. Nevertheless, this was inspired by his teacher Francisco Asenjo Barbieri, who was important in the formation of Pedrell.

⁵⁹ One of the most recent theses on Pedrell, and the first to be exhaustively detailed and historically accurate, is the recent one by Cristina Álvarez Losada, *El Pensamiento Musical de Felipe Pedrell (1841 - 1922)*, doctoral thesis, dir. by Dr. Josep Maria Gregori i Cifré (Universitat Autònoma de Barcelona: Barcelona, 2017). Also see Amanda García Fernández-Escárczaga, *The Aesthetic Thought of Felipe Pedrell: main philosophical influences*, Master in Spanish and Latin-American Music, dir. by Ruth Piquer Sanclemente (Madrid: Universidad Complutense de Madrid, 2018).

⁶⁰ When Nin died, Pedrell had to learn music from other teachers and in the local orchestra. But these teachers were 'as bad musicians as I was' and thought that Pedrell asked too many questions and was in this sense 'insufferable'. Felipe Pedrell, *Jornadas de Arte (1841 - 1891)*, (Paris: Paul Ollendorff, 1911), 19. The overall tone of this autobiography is Pedrell's severe criticism of his own musical works.

⁶¹ Pedrell, *Jornadas de Arte*, 9 – 10.

⁶² The musical generation directed by Pedrell has two paths to it, the compositional and the musicological. First, we find musicologists and intellectuals that followed Pedrell's ideas (many were pupils) or were influences to him, such as Rafael Mitjana, Henri Collet, César Cui, Eustoquio Uriarte, Higinio Anglès or the more recent musicologists Francesc Bonastre and Francesc Cortès (the last three are a direct line from Pedrell). On the compositional path, Pedrell was a mentor to Granados, Albéniz, Falla, Robert Gerhard, Amadeo Vives and to many other composers, unfortunately less known, like Narcisca Freixas y Cruells, Cristòfor Taltabull, Julio Gómez, or José Antonio de Donostia.

the addition of literature and art, he becomes the main key to open the door of the Spanish musical fin de siècle. Precisely because of the many discrepancies and passions (both negative and positive) sparked by the figure of Pedrell, I do not intend to resolve these nor position myself under one particular perspective or value judgment, but rather use the figure of Pedrell as an initial catalyst for deeper discussions.

Enrique Granados (born in Lérida, Catalonia) was one of the figures representing the younger generation after Pedrell. Inspired by his teacher, his music had a clear tendency towards Europeanisation, as he ‘inhabited three realms at the same time: the Catalan, the Spanish, and the European’.⁶³ Walter Aaron Clark acknowledges Granados’s individualism, which he relates to Ortega’s concept of the self. The idea of the self became an important premise for both writers and musicians as a reflection of their own individualism. Pedrell stated that Granados was a poet ‘who could say, along with Rubén Darío, that his poetry was “his own in himself”, and sustain the primary condition of his existence by living in intense love of the absolute in beauty’.⁶⁴ Granados’s *Goyescas* are an impressive set of pieces that reveal several aesthetic ideas and some peculiar ways in which Spanish composers approached music at the time. While this in turn might seem rather localist, the particularities in the *Goyescas* allow us to open the scope to other elements found in literature, art, and aesthetics.

As opposed to the music of Isaac Albéniz, Granados’s music is still somehow aesthetically unexplored. Even if the *Goyescas* were inspired by Albéniz’s *Iberia*, the former are a ‘distinct and highly original achievement that forbids any suggestion of epigonism’.⁶⁵ Other than some critics deeming the pieces as repetitive and ambiguous⁶⁶ (parameters I explore later on), research on Granados came to a halt after Clark’s study. This sociological phenomenon within Spanish musical studies suggests once more Ortega’s approach to ontology: that once there exists a full biography on the artist and their work, possibilities for addition or expansion seem unattainable because interpretation has been taken as reality itself.⁶⁷ Moreover, the *Goyescas* are highly relevant due to their connection with the Spanish painter Francisco de Goya (1746 – 1828), an interdisciplinary connection this thesis attempts to explore. Both Clark and

⁶³ Walter Aaron Clark, *Enrique Granados: Poet of the piano* (Oxford: Oxford University Press, 2006), 9.

⁶⁴ Pedrell, ‘La personalidad artística de Granados’, *Quincenas musicales, La Vanguardia*, 1916.

⁶⁵ Clark, *Enrique Granados: Poet of the piano*, 124.

⁶⁶ Clark, *Enrique Granados: Poet of the piano*, 125.

⁶⁷ How, otherwise, can we explain the numerous biographies, articles and books on Beethoven or Wagner, as opposed to just a few on Pedrell and Granados? This suggests that the exploration of many Spanish composers has been exhausted, and no further advancements can be made.

Douglas Riva came to a final resolution, left undisputed, that Granados was only interested in “the elegance, delicacy and aristocracy” of Goya’s Spain, not the grotesque or macabre’.⁶⁸ However, delving more into this relationship can open up very interesting aesthetic discussions that do not necessarily revolve around the macabre or the grotesque.⁶⁹ Still, Clark’s and Hesse’s research (among many others) inspired my methodology to formulate an interdisciplinary project.⁷⁰ It was further propelled and established thanks to the philosophy of José Ortega y Gasset.

In such a convulsive period, the thought of Ortega stands out due to its clarity and outwardness (this clarity, although very necessary, eventually backfired on him). One of the most prominent thinkers of the twentieth century, the interest of his philosophy is due to a focus on the particular, going from the general to the concrete. As opposed to the contradictory and tormented prose of Unamuno, Ortega’s writings are clear and seemingly effortless. His style is less complicated because of the at times intricate and fastidious use of language that preceded him. Specifically with his aesthetic term of dehumanization, Ortega challenged the aesthetic of the Silver Age with certain Nietzschean aggressivity.⁷¹ Even though Unamuno also advocated for Europeanisation, Ortega wants to take this further by revising and reflecting on how a more liberal and open perspective should be established in the country.⁷² To prove once more the limiting toxicity provoked by labels, the general public could not accept Ortega as both an essay writer (*ensayista*) and a philosopher at the same time, just like Pedrell could not be an ‘erudite’ and a ‘musician’ all at once.⁷³ In both cases, I suggest, terms and ideas imbued in their vocabulary pass on to form deep misconceptions⁷⁴ (‘elitism’ in Ortega or ‘race’

⁶⁸ Clark, *Enrique Granados: Poet of the piano*, 138.

⁶⁹ To which I will explore, Luis Peñalver Alhambra, *El Pensamiento Nocturno de Goya, en la noche de Los Disparates*, (Madrid: Editorial Taugenit, 2020).

⁷⁰ Herrero-Senés, Larson, et al: ‘Repositioning modernity, modernism, and the avant-garde in Spain: A transatlantic debate at the Residencia de Estudiantes’; Luengo and Dalmau, ‘Writing Spanish History in the Global Age: Connections and Entanglements in the Nineteenth-Century’, 427.

⁷¹ Once a fervent ‘modernist’, Ortega later changed and described himself as a person of the twentieth century; that is, he thought that modernism had failed. Both Petra Jelić and Jaime de Salas have noticed the dual quality in Ortega as both an essayist, with a tendency to poetics, and a philosopher, which meant that his ‘apparent simplicity in his expressions often left aside the more fundamental, philosophical side of Ortega’, in Jelić, ‘Reflexiones de Ortega y Gasset sobre el arte’, 16.

⁷² Nevertheless, Ortega also criticised liberals, hence why he was labelled as ‘anti-liberalist’. Ortega was constantly trying to redirect and moderate extreme views by both liberals and conservatives.

⁷³ Bonastre, *Felipe Pedrell: acotaciones a una idea*, 47 – 48. Pedrell was attacked by both musicians and intellectuals.

⁷⁴ Even today, misinformed journalists judge Ortega as committing an historical error when, clearly visible, his philosophy has been ideologically biased and superficially criticised. See Ramón González Ferriz, ‘Fracaso y melancolía: el error de José Ortega y Gasset’, *El Confidencial*, published 29 June 2021, (accessed 08 September 2021), https://blogs.elconfidencial.com/cultura/el-erizo-y-el-zorro/2021-06-29/ortega-y-gasset-espana-invertebrada-cataluna_3155143/

in Pedrell) where ideological sensationalism and superficiality prevail over critical thought and a just historicism.⁷⁵

Ortega was a product of his time and emerged from the natural evolution of previous intellectuals. Many issues that concerned the older generation were still very relevant in Ortega's time, and are thus cardinal elements in his thought and in this thesis. In my opinion, when Unamuno stated that he wanted to see a Spaniard educated in Europe, the one that comes to mind is indeed Ortega. That is why Ortega is a vital figure towards the understanding of the political, social, and cultural ideas of the Spanish fin de siècle. Even though Ortega was a bit distant from the 1898 group, his writings and analysis on this period, and his sociological and philosophical inquiries, have produced a valuable and essential reconstruction of the fin de siècle. Ortega is, in many ways, a figure that distils the output of this period and manages to focalise, enlightening many of its underlying issues with extraordinary precision.

There are more reasons as to why Ortega's thought is relevant and necessary to this project. It is essential to mention that Ortega's temporal distance from the fin de siècle offered him a privileged position from where he could secure 'historical perspective':

I do not think it completely futile for the contribution of political problems to take distance from them in certain moments, situating these in an historical perspective. In this virtual distance, facts seem to clarify themselves and spontaneously adopt a posture that best reveals their profound reality.⁷⁶

Unlike the previous writers, he wrote at a time that was already gaining strong positions within the modern world. The transient and ever-changing scenery of the fin de siècle had to be deciphered and explained. This moved Ortega to consider the human being within the process of historic reason: it proposed a safer and more profound perspective.

Briefly summarising about music, Ortega reflected on the separation between 'old' Romantic music from new music (with special attention to Debussy and Stravinsky). It is interesting to consider an interactive chronological line: that of Pedrell and Unamuno related to (and not opposed to) that of Granados and Ortega. Spanish modernism, as has been briefly explained, should defy any type of classification (Unamuno's 'classification

⁷⁵ Those studying the philosophy of Ortega know that 'elitism' does not have the same meaning as it does today. See Alejandro de Haro Honrubia, 'Claves filosóficas del elitismo en la obra de José Ortega y Gasset', *Pensamiento* 76, no. 291, (2020), 1273 – 1300. Furthermore, Hess notes how meanings of the word 'race' have different significations in Spain. The term is 'more restrictive' in its English equivalent, Hess, *Manuel de Falla and Modernism in Spain, 1898 – 1936*, 4.

⁷⁶ José Ortega y Gasset, *España Invertebrada* (Barcelona: Espasa Libros, 2011), 43.

mania’).⁷⁷ Nonetheless, this line procures a coherent structure (inspired by Ortega’s need for clarity) to explain the ideas of two different, and yet interconnected, mentalities. It is important to state that the thought of Ortega is used to motivate interpretation, experimentation, and its application in the realm of music. His philosophical foundations serve to illuminate many areas with acute depth.

Ortega’s sociological premises are tuned to explain the motivations and ideals that preceded him, that is, to explain what many have referred to as ‘the Spanish case’ or the ‘Spanish problem’ and the role culture played in it.⁷⁸ Nonetheless, the ‘Spanish problem’ as a concept has inflated a peculiar narrative whereby Spain perceived itself to have an underlying difference with its European neighbours, a discourse of uniqueness that is today, quite rightly, being questioned and challenged.⁷⁹ Ortega found that the music of his age could be better explained through sociology rather than through aesthetic or philosophical debate.⁸⁰ I sustain that this sociological approach continues to be of capital importance when approaching Spanish music, especially when labels and concepts are thrown indiscriminately, void of an analysis crucial for later in-depth aesthetic examinations.⁸¹

Due to the country’s obsession with apprehending and perceiving culture through a sociological code it could appropriate politically, the search for identity became a profound concern. What began as an admirable goal to encourage intellectual effort slowly decayed and dangerously liaised with ideology, eventually becoming inseparable. While music can express the musical-historical particularities and developments of a country, it cannot *be by itself* nationalist. It can, on the other hand, be appropriated by those with a nationalist agenda.

⁷⁷ Unamuno, *Amor y Pedagogía*, 11.

⁷⁸ Pedro Cerezo Galán, *La Voluntad de Aventura, aproximamiento crítico al pensamiento de Ortega y Gasset* (Barcelona: Editorial Ariel, 1984), 15 – 16; Hess, *Manuel de Falla and Modernism in Spain, 1898 – 1936*.

⁷⁹ Many phenomena occurring in Europe, such as nationalisms, modernisms etc., were similar in Spain, especially if it is analysed as a ‘peripheral’ country. As such, Spain was not special or different, but instead, and using Ortega’s own philosophical lexis, particular.

⁸⁰ Eminent musicologist Emilio Casares considered that music in nineteenth-century Spain did not assume the relevant status it already enjoyed in Europe, that music was a type of ‘embarrassing sub-art’. Emilio Casares, ‘Pedrell, Barbieri y la Restauración Musical Española’, *Recerca Musicològica* 11 – 12, (1991 – 1992): 260.

⁸¹ In just three sentences and without previous music analysis, Laura Sanz García ‘confirms the aesthetic and conceptual affinity’ between the gardens of Rusiñol, Falla’s nocturnes, symbolism, and an aesthetic close to Debussy, in Laura Sanz García, ‘Nacionalismo y estilo en la España de Falla: de la música al arte del jardín’, *Cuadernos de Música Iberoamericana* 19, (2010): 150.

One of my goals is to align Ortega's philosophical and sociological thought to his musical aesthetics, something, I believe, that has not been comprehensively studied. Ortega mostly discussed painting, literature, and poetry, but unfortunately, we only have a few texts that illustrate his musical ideas. Nevertheless, this should not impose a barrier in my study, but motivate a whole new set of questions that other intellectuals and artists can answer. This lends an opportunity to expand on Ortega's main musical ideas and join these to his overall philosophy.⁸² Ortega commented little on Spanish music and acknowledged that he had no musical training. Instead of questioning and criticising his judgments (like is usually done), I argue why he preferred Debussy's musical aesthetics to those of Spanish composers. This thesis attempts to uncover a cultural mentality beyond ideological mannerisms and conceptual superficialities.

Some initial contextual considerations are important to establish an open narrative when approaching musicians of the time, otherwise it is impossible to understand what they did, why and how. Spanish musicological research, except for the increasing interest in interdisciplinary studies, almost always reduces Spanish music to an isolated phenomenon. As Ortega would state, nothing is isolated. I want to add that this music was neither modern nor nationalist, Castilian nor Catalanian, European nor Spanish. It was all of this and more, under its own particular circumstance. The complexities surrounding this period and region are subjected to a dissociation from scrutinised specialisation. Specialisation held a particular magnified, fragmented lens which occasionally distorted the intricacies in and surrounding a work. On the other hand, opening an interdisciplinary analysis of these works often falls into heavily saturated studies, whereby nothing is clearly concluded.⁸³ As such, overlapping boundaries, and the important object–subject relation within a particular circumstance or historic reason, can help overcome both hyper-specialisation and over-generalised discourses. It is precisely this narrative, this 'not complete, still less total' intention to overcome totality and out-of-context specialisations, that exists at the heart of Ortega's philosophy and that leads this thesis forward.⁸⁴

⁸² Clementina Cantillo, 'Vida, Cultura, Arte: la música en el pensamiento de Ortega y Gasset', *Revista de Estudios Orteguianos*, no. 23 (2011): 107 – 124.

⁸³ Celsa Alonso, 'La Música Española y el espíritu del 98', 79 – 107.

⁸⁴ Mark Berry, *After Wagner, Histories of Modernist Music Drama from Parsifal to Nono* (Woodbridge: The Boydell Press, 2014), 6.

Section I – Chapter One *Circumstance and Perspective*

At the dawn of Spanish modernism, roughly established nowadays between 1898 and 1936, the country faced internal struggles whose consequences can still be felt today. 1898 marked the year when Spain lost its last colonies; the end of the nation's long imperialist reign was labelled as the Disaster of 1898. Two main ideological positions started to emerge, left-wing socialists and communists, and a right-wing sector backed by the Catholic Church that later derived into fascism. During the following decades, in an obsessive attempt to rescue or 'regenerate' its identity, the country fell into a state of profound political agitation that culminated with the outbreak of the Civil War in 1936 (Spanish Civil War, 1936 – 1939). Even though scholars usually tend to focus on those two ideological camps in Spain, it is often less common to find attempts to deconstruct this binomial quality.¹ Spain's inclination towards the extremes was not unique. Nonetheless, this tendency dominated every stratum of the society (from culture, to sociology, history, philosophy and science).

To understand the complexity that surrounds Spanish music, we must attend to its rooted contradictory circumstance. Without this greater philosophical realisation, the music of Pedrell and Granados is simply reduced to a fragile discourse of nationalisms, where the musical object remains within a biased historiography. In other words, their music persists as a tool to achieve a particular social, cultural or political narrative. In Spain, the emerging ideas of Marxism proposed a stance against the Catholic Church, whose influence preserved ancient social practices and mentalities.² In response to these new social innovations, extreme right-wing positions would emerge as a counter-response. Catholics then saw their ideals reinforced by this extreme, traditional sector, and seized their opportunity to be a part of change. However, the old versus the new confronted each other in such a particular way that religious superstition was substituted for ideological fanaticism. Those two main ideological camps consequently fractured into many groups: early fascism, socialists, anarchists, Krausists, spiritualists, regional/state nationalists, *noucentisme*, Marxists, Carlists, etc.

¹ For instance, Walter Aaron Clark points to only two political camps. See Walter Aaron Clark, *Isaac Albéniz: Portrait of a Romantic* (New York: Oxford University Press, 2002), 289.

² Unamuno writes how a woman would tear a religious text in Latin and proceed to swallow it, this 'was her chloroform', in Unamuno, *Amor y Pedagogía*, 75. On a brief note, many towns in Spain, well into the 1960s and occasionally today, had their own saint which they would parade around pleading for rain (known as '*procesiones de rogativas*'). Franco, in strong alliance with the Church, would use drought to justify all the evils that had befallen on the country, and would refer to the Civil War as a holy crusade.

Individualism is a complex term no matter where it is encountered. In the case of Spain, individualism was confused with the doctrine of a group. For instance, regional nationalists demanded a separation from the state as a nation. There was a sociological necessity to differentiate one dogma from another, to mark a dividing line. As a result, this sectarian mentality was erroneously perceived as ‘Spanish individualism’.³ Writer and philosopher Miguel de Unamuno understood that this so-called Spanish individualism had ‘little personality. Each one stands out and accuses each other, but all of them are equal’.⁴ This ‘gratuitous arrogance’ forged a ‘baleful tendency towards intellectual egalitarianism where only the extremes can save themselves’.⁵ Unamuno was heavily criticised for constantly changing his political views: whether conservative or socialist, journals appropriated his work for their own agendas. Ideological groups manipulated the ambiguous nature of modernism by synthesising its manifestations under one absolutist idea.

By applying Ortega’s philosophical thought to the music of Pedrell and Granados, I intend to unveil an individualism far from extremes, labels, and group dogmas. This type of contemplative individualism aligns with Spanish literature scholars demanding a new analysis of the artwork and whether it can pose questions that go beyond the resonances of ideology. Several features in Spanish modernist literature can offer new perspectives when related to the music of Pedrell and Granados. In circumstances where the reception, and less the artwork, became the essence of their creation, the question Unamuno asked himself was how to ‘say what cannot be said’.⁶ In a country divided into two apparently opposite visions, writers found their own way to express this disenchantment. The constant political changes, social unrest and cultural manipulation led many writers, composers, and artists to seclude themselves and their work in a private, inner realm. Their individualism was appropriated through political narcissism, which mistakenly believed these artists vindicated its own visions.⁷

From the vast myriad of interpretations regarding Spain, two conclusions arise. First, that national studies based on one discipline rarely venture into other fields. In turn,

³ Miguel de Unamuno, *Inquietudes y Meditaciones*, prologue and notes by Manuel García Blanco (Madrid: Afrodisio Aguado, 1957), 93.

⁴ Unamuno, *Inquietudes y Meditaciones*, 93.

⁵ Unamuno, *Inquietudes y Meditaciones*, 92.

⁶ Unamuno, *Inquietudes y Meditaciones*, 121.

⁷ Jorge Montesó-Ventura, ‘Ortega y el Fenómeno de la Atención’, *Revista de Historia de la Psicología* 36, no. 2 (2015): 60. He explains narcissism as: ‘manifestations of an excess or narrowing down of the attentional field, with severe repercussions in the existential development of the subject.’

this insistence on focusing on one discipline and from one perspective produces a narrative of uniqueness no longer adequate for analysing such a vibrant period. And second, that while this narrative is not completely accurate, one essential element does emerge from it: contradiction between interpretations and facts. Ignoring one side or the other has tethered the complex sociological and cultural mosaic of Spain during these decades.

Since Spain did not actively participate in the two world wars and was further withdrawn due to the Civil War, isolation fed not only upon culture, but also upon its artists and intellectuals. Nonetheless, isolation continues to be a debatable issue. After the Disaster of 1898, Spain in fact maintained strong economic and cultural relations abroad, when '*hispanismo* was consolidated'.⁸ On the other hand, isolation did affect many layers of the country's infrastructures. It was further intensified by the subsequent dictatorship (1939 – 1975) and by current historiography.⁹ Because of this at times controversial isolation, a strong belief in Spain's 'uniqueness' started to develop, creating narratives of justification or uniqueness. All of what these narratives can offer are comparative superficialities. These perceptions ignore the fact that Spain, especially before the Civil War, was not as isolated as has been usually commented upon.

The complex relationship between external and internal alienation both isolated and boosted possible significations of the artwork. Individualism in literature often presented contradictory and cryptic features so that ideological associations with the extremes could not be asserted. In music, for instance, Granados was never 'wholly committed... to any particular camp, ideology, identity, or movement. In an ongoing affirmation of his individuality, he embraced the beautiful, not the political...'¹⁰ Literature scholar Nil Santiáñez summarises other qualities that made Spanish modernist culture fascinatingly rich, ambiguous, and contradictive:

... experimental and dislocated language, dissolution of personal identity... emphasis on the multiple meanings of the linguistic sign, religious skepticism, philosophical speculation, distancing from the communicative function of language, employment of multiple or limited narrative voices, perspectivism..., relativism (the denial of the existence of an absolute truth and the corresponding view that knowledge is relative to

⁸ Luengo and Dalmau, 'Writing Spanish History in the Global Age: Connections and Entanglements in the Nineteenth-Century', 435.

⁹ Eric Hobsbawm for instance stated that Spain was 'a persistently out of phase... notoriously anomalous and self-contained country', in Eric Hobsbawm, *The age of extremes: a history of the world, 1914 – 1991* (New York: Vintage Books, 1996), 156 – 157.

¹⁰ Clark, *Enrique Granados: Poet of the piano*, 9.

the limitations of the mind and to the perspective of the act of knowing), epistemological uncertainty, unreliable narrators, mixing of genres, and the demand that the reader take an active hermeneutic role.¹¹

All this insecurity, speculation and experimentation was a consequence of decades of close-mindedness and harmful cataloguing. Furthermore, it is a reaction that can help explain why Spanish writers and composers were more concerned with style than they were with form and content. Labels constrained and yet opened a new path for artists. As such, Spanish literature and music of the time demanded audiences to take an active hermeneutic role. These works hide core elements of their thought; their individualism was demanding to be un-veiled by readers and audiences, demanding an active will (Ortega) on the part of the subject. Otherwise, the literature, music, and philosophy of the time could potentially end up being categorised or misunderstood. Through an alarming dogmatisation of culture both left-wing and right-wing extremists have, until quite recently, threatened the lives of countless contemporary intellectuals and philosophers. No cultural field seems capable, even today, of escaping social and political stigmatisation. Through satire, humour and the farce, authors of the time turned to irony and scepticism. These tools produced ambiguous ideas in a language ‘destined to produce effects of truth. But not truths’.¹²

Given these particularities, Ortega came through with a reconciling mentality and a much-needed lucidity. According to Ortega, each group in Spain forged its own truth, which created a philosophical relativity whereby no one really attempted to reach a cohesive veracity. This would imply a simplified statement, – if you are not with us, you are against us – (or the more general, everyone against everyone).¹³ Artists of the time rejected absolutism (they experimented with relativism) by turning to an individualism less centred on group norms and more interested in the people and their realities.¹⁴ Individualism thus emerged not only as a reaction to innumerable collectives and doctrines, but also as a vital commentary to emphasise the potential benefits of cultural

¹¹ Nil Santiáñez, ‘Great Masters of Spanish Modernism – Durées and family resemblances of Modernism’, in *The Cambridge History of Spanish Literature*, ed. by David T. Giles (Cambridge: Cambridge University Press, 2005): 480.

¹² Jon Juaristi, *Miguel de Unamuno* (Barcelona: Penguin Random House Grupo Editorial, 2012), 237.

¹³ Amparo Páramo Carmona, ‘El concepto de existencia en la filosofía de Miguel de Unamuno’, n.d, accessed 19 January 2021, <http://www.eduinnova.es/monografias2010/sep2010/unamuno.pdf>. Carmona states that scholars (like Julián Marías) have acknowledged the Heraclitean influence in authors like Unamuno, where contradiction ‘will be a positive way of existence, the affirmation of everything against nothing, and, at the same time, nothing facing everything in an eternal polemic’, 16.

¹⁴ José Luis Mora García, ‘El realismo español: palabras y cosas’, *Bajo Palabra, Revista de Filosofía* 10 (2015): 281.

divergence. Even if musicological historiography insisted on labelling them, Pedrell and Granados followed their own individual aesthetic positions. I am not trying to undervalue this insistence on labels since these were necessary to identify trends at that moment. However, I contend that this obsession can no longer sustain the complexities of Spanish modernism as the versatile phenomenon it was. Culture, and ultimately music, could balance the equation and allow for deeper aesthetic considerations.

There are two philosophical ideas by Ortega essential to this thesis, namely the circumstance and the perspective of the subject. Ortega's insistence on the perspective of the subject not only coincides with the period gaining distance from totalitarian visions, but it also addresses the country's dilemma with the extremes. According to Ortega, sense itself is a work of connection. Therefore, the circumstance ('I am me and my circumstance'), even if it seems limiting because it relies on the 'I', is a port towards the 'all'.¹⁵ Only when an individual acquires full consciousness of its circumstances, will it be able to communicate with the universe. Ortega, if anything, wishes for the self to become aware of the other's circumstances. Even if it is impossible to fully know these circumstances, to acknowledge this not-knowing and accept the co-existence of relations are of vital importance for Ortega.¹⁶ The philosopher believed that it is impossible to think of something as isolated, exempt. In his essay *Meditaciones del Quijote*, Ortega reflects on how external interactions with himself display an underworld constituted by structures of impressions: 'All this deep horizon exists in virtue of my collaboration, it is born from a structure of relations that my mind interposes between some senses and others'.¹⁷ In essence, interaction and communication between the self and the world become the main pillars in Ortega's philosophy. Perspective therefore rises as a fundamental factor determining the relationship between us and the object, and vice versa.

Bearing in mind the circumstance, Ortega moved towards the idea of perspective, and how each individual 'is an essential point of view'.¹⁸ Ortega realised that we can only absorb a certain number of ideas; we can only see a 'portion of reality'.¹⁹ From the infinity

¹⁵ Ortega, *Meditaciones del Quijote, Que es filosofía, La rebelión de las masas*, prologue by Javier Gomá Lanzón, Introductory study by José Lasaga Medina (Madrid: Editorial Gredos, 2012), 14. Pedro Cerezo Galán, *La voluntad de aventura, aproximamiento crítico al pensamiento de Ortega y Gasset* (Barcelona: Editorial Ariel), 107.

¹⁶ 'Rather than Kant's *Sapere aude!*... philosophers started to admit they could not know, 'They could only dare to think'', Jennifer Ratner-Rosenhagen, 'Philosophy', in *The Fin de Siècle World*, ed. by Michael Saler (London: Taylor and Francis Group, 2015): 429 – 430.

¹⁷ Ortega, *Meditaciones del Quijote*, 25.

¹⁸ Ortega, *El Tema de Nuestro Tiempo*, ed. by Domingo Hernández Sánchez (Madrid: Editorial Tecnos, 2002), 139.

¹⁹ Ortega, *El Tema de Nuestro Tiempo*, 139.

of elements that make up reality, the individual is only capable of letting in a certain number of these elements, which means that many others remain ignored or unperceived. He then acknowledged the importance of the ‘peculiarity of each being, its individual difference’ whereby integral truth ‘can only be obtained by articulating what the neighbour sees with what I see’.²⁰ Ortega goes on to say: ‘We must find for our circumstance what it has of limitation, of peculiarity, the right place in the immense perspective of the world’.²¹ To summarise, perspectivism emanates from the individual and its circumstance. When the subject changes, perspective changes.

Ortega’s philosophy can be used as an underlying and directional tool (or, in his own words, an apparatus) towards a better understanding of the music of Pedrell and Granados. To fully understand the meaning of perspectivism, Ortega avoids answering the question, is perspective subjective? Instead of answering why perspective is subjective, he focuses on the ‘how’. For the philosopher, ‘the law of vital perspective is not merely subjective but is rather founded in the very essence of the objects that inhabit the circle of our existence’.²² He subverts the question by explaining that perspective attains subjective value through *appearance*. When the quality of an object clashes with us, with the ‘conscious subject’, reality responds by appearing; this appearance ‘... is an objective quality of the real, it is a response to the subject’.²³ Appearance is the result of a particular interaction between object and subject. Ortega gives the example of a pool ball. When we see a pool ball, we initially appreciate its form and colour; only when a second pool ball clashes with the first can we perceive another quality which previously remained hidden, its elasticity. This elasticity, its movement, is a reactive quality that only appears through interaction with another object.²⁴ In music, a few examples of qualities are those of form, colour, or the use of popular song. When I clash these qualities with other ones found in literature, history, or art, I force an unknown quality to unhide, only possible through this particular interaction.

The circumstance is the real, unavoidable element that already exists a priori, that is, the facts that create a particular reality. Concepts construct the profound dimension, but they also come out of the circumstance, which means that the interaction between

²⁰ Ortega, *El Tema de Nuestro Tiempo*, 139.

²¹ Ortega, *Meditaciones del Quijote*, 13.

²² José Ortega y Gasset, ‘Apatía Artística’ in *Obras Completas, volumen II, 1916*, ed. by Fundación José Ortega y Gasset (Madrid: Santillana Ediciones Generales, 2004): 458.

²³ Ortega, *El tema de nuestro tiempo*, 188.

²⁴ Ortega, *El tema de nuestro tiempo*, 187.

these three parameters is crucial. Ortega's perspectivism will have here a more practical, and indeed interactive, use:

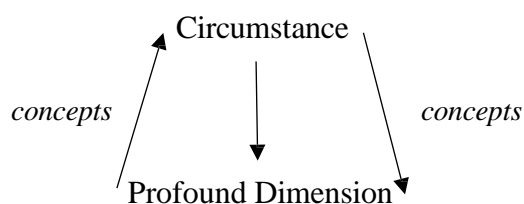


Figure 1. Method.

The profound dimension will then reveal the pertinent concepts, creating a series of peculiarities solely possible through interaction (whether an object–subject or an object–object interaction; notice that in this last case the subject analysing both objects is already implied). For example, this first section considers the circumstances surrounding Pedrell (contradiction). Once this is acknowledged, the profound dimension (fracture) explores particular reactions to the circumstance, interacting together through concepts.

Misunderstood, completely ignored, or ideologically utilised to prove a point in musicological studies, Ortega's thought continues to be relevant and polemic. As usual, when an intellectual or an artist poses any sort of challenge, the prevailing sociological response is to classify them. Ortega's insistence on the subject's will is a response to this intellectual apathy that finds comfort in apparently well-defined labels. This thesis attempts to answer three questions. First, what aesthetic particularities can we unveil once we remove the label and focus on the object itself? Second, how does the subject, or subjects, interact with the object (Ortega's perspectivism)? And, finally, how can disciplines such as literature and art enrich the music when they enter a mutual dialogue?

The interdisciplinary nature of this project is not coincidental. The addition of other disciplines is not only a response to attain Ortega's idea of interaction and connectedness but a necessity when the artwork is forced to maintain one vision, one meaning. It no longer seems plausible to preserve rigid monolithic views that have limited the work's meaning, given the multifaceted nature of modernism. To navigate the vast complexity of the period, this thesis is in search of deeper concepts that depart from the surface. Accordingly, these concepts pretend to pin down crucial cartographic points of a Spanish *fin-de-siècle* aesthetic map.

An Introduction to Els Pirineus

Following Ortega's idea of the circumstance, the opera *Els Pirineus* (*The Pyrenees*, premiered in 1902) by Felipe Pedrell requires an introduction to understand further aesthetic examinations. Pedrell finished the opera in June 1891, and it was considered one of his most controversial works. In September of that year, he would publish a book to assist musicians, scholars, and audiences in the understanding of his opera. Entitled *Por Nuestra Música* (*For Our Music*), this small explicative essay has been the subject of much debate.²⁵ The details and intricacies of the book have been generally overlooked, hindering the aesthetic possibilities that can be extracted from it. Musical historiography has not recognised its own circumstantial dilemma of contradiction. Musicological research has generally focused on certain aspects related to the opera, but very little has been said about the work itself.²⁶ In this sense, secondary sources dominate over the object of research, creating paralysed visions of the *Els Pirineus*. Essentially, it is a contradiction to debate something without having viewed and interpreted its contents.²⁷ On the other hand, the treatise *For Our Music* remains neglected; therefore, researchers have often ignored the most crucial source related to the opera. This tendency towards one side or the other is a product of decades where the same parameters have been dictated repeatedly. As a result, this has created a stagnant interpretation far from the richness and complexities of the opera.

Pedrell conceived the idea to write this book while writing to the librettist, the Catalanian poet Víctor Balaguer (1824 – 1901). In their correspondence, Pedrell stated he was going to publish it before “*mals razonadors*” (bad reasoners) could misinterpret it.²⁸ The way Pedrell expressed himself (the use of grandiloquent phrases) and the publicity given to the opera in newspapers and articles also suggest the book had clear propagandistic goals. According to Francesc Cortès, contact between Pedrell and Balaguer started approximately when the former went to see an opera written by

²⁵ Felipe Pedrell, *Por Nuestra Música: Algunas Observaciones sobre la Magna Cuestión de una Escuela Lírico Nacional* (1891; repr. Barcelona: Universidad Autónoma de Barcelona, 1991).

²⁶ The most important researcher on Pedrell nowadays is Francesc Cortès. Cortès, ‘Los Pirineus, l'estrena de 1902’.

²⁷ José Roberto de Paulo, ‘Dos mentores y un ideal: un paralelo entre el nacionalismo brasileño y español a partir de las propuestas estéticas de Mário de Andrade y Felip Pedrell (1880 – 1945)’, (PhD diss., Universitat Autònoma de Barcelona, 2019). Anna Godoy López, ‘El procés d'estrena del “Pròleg” d'*Els Pirineus* de Felip Pedrell a Venècia l'any 1897’, *Recerca Musicològica*, 20 – 21, (2013 – 2014): 195 – 220.

²⁸ Francesc Cortès, ‘El projecte d'estrena al teatro Real de Madrid de l'òpera *Els Pirineus*, a través de la correspondència de Víctor Balaguer a Felip Pedrell: estratègies i malvolences’, *Recerca Musicològica* 13 (1998): 231 - 267.

Balaguer, *Melusina*, and was thrilled by it. Since then, Balaguer promised Pedrell he would secure the tragedy of the 'El Comte de Foix' (The Count of Foix) just for him. Fascinated by Balaguer's dramatic trilogy (*Tragedies*, 'Els Pirineus', 1879), Pedrell started to compose with several ideas already in mind. In a short time, he finished the Prologue only to complete the opera in one year (from the 7th of August 1890 to the 6th of June 1891).²⁹

As stated in his treatise, Pedrell maintained intact the drama by Balaguer. However, he removed certain passages of the narrative he noted were irrelevant to the opera. Pedrell thought that Balaguer's dramatic poem achieved what he believed to be the goal of all poets, to write a poem in such a manner that it eventually became music.³⁰ Similarly, Balaguer stated in the Alma Mater section (the opera's Prologue) that 'the verses were made and measured so that its rhythm accompanies the music... Here the poet and the musician become one'.³¹ Balaguer's death in 1901 deprived the opera of ulterior comments on his part on the day of its reception.

Pedrell's aesthetic ideals were close to those in Balaguer's trilogy, since he had preconceived ideas of what he was looking for. As such, Pedrell stated that: 'Given this spirited preparation and nurturing the imagination for said studies, never abandoned and unsolicited to a given point... I proposed to not pull away a single inch from the principal features of the action'.³² The propagandistic element in *For Our Music* would serve to publicise the ideal transcendence of the opera. Isaac Albéniz, one of Pedrell's many students, wrote an article aimed towards the marketing goals of *Els Pirineus*, which reads: 'I owe him [Pedrell], at last, the potent and moral example of *high artistic probity* with which he has constantly enlightened his life, enduring without equal courage the furious ravages he has been object of, the general indifference, the supine ignorance and raging envy!'³³ Pedrell's unorthodox musical formation, his intellectual insatiability, and the aesthetic trends of his time moulded, unsolicited as he said, the idea to create a national lyrical work. Like many composers and intellectuals of the time, he thought his task of creating a national opera to be a genuine and necessary quest.³⁴

²⁹ Francesc Bonastre, in Felipe Pedrell, *Por Nuestra Música*, xi.

³⁰ Pedrell, *Por Nuestra Música*, 50 - 51.

³¹ Víctor Balaguer, *Los Pirineos*, third edition (Madrid: Librería de Fernando, 1894), 26.

³² Pedrell, *Por Nuestra Música*, 54.

³³ Isaac Albéniz, 'Los Pirineos', *Las Noticias* 68 (1892).

³⁴ François-Joseph Fétis, from whom Pedrell took some musical examples, similarly thought his musicological job was a superior mission and a pedagogic necessity.

The plot of *Els Pirineus* is a vast and complex one, as it ranges from three different time periods which include different characters. The drama was criticised because the plot developed through three different historical moments leaping from one to the next without a clear narrative nexus.³⁵ On the other hand, certain parts of the opera were acclaimed, especially arias such as ‘La mort de Na Joana’ or the ‘Serventesio’ of Sicart.³⁶ The opera was nonetheless generally criticised, and some thought that only the Prologue was worth saving. The concert version of 2003 depleted the drama as it lacked a necessary staged production, affecting the opera’s thrust and general appeal.³⁷ The vocal interpretation in this concert version was unable to meet the requirements of the score and was drowned by both choir and orchestra. This is ironic given the fact that Pedrell and Balaguer thought the voices should be more important than the orchestra. Once recovered and fully edited 101 years later, the opera continues to be poorly represented. Furthermore, a reading of Balaguer’s drama calls for a fully staged production given the structure and themes of the narrative. Up to such extent Pedrell’s music is still ignored: one of his most praised operas, *La Celestina*, has only been recently premiered (again in concert version) at the Teatro de la Zarzuela of Madrid after waiting for 120 years.³⁸

Els Pirineus contains three Acts: ‘El Comte de Foix’ taking place in 1218, ‘Raig de Lluna’ in 1245 and ‘El Coll de Panissars’ in 1285. Act I positions the opera during the Albigensian crusades the Church launched against the regions of southern France in the thirteenth century. While the Count of Foix is in England trying to gain allies for his cause, his wife the Countess is left to protect the Foix castle against the Pope’s Legate. This act comprises several songs which enhance sentiments like love and the homeland, acting mainly as a musical and dramatic positioning. Even though it contains little dramatic action, it represents the first rebellion against the Pope’s plans.

Act II takes place 27 years later, when the Castle of Foix has been taken by Rome. No longer a dispute over religious matters, the crusades have turned into a bloody war

³⁵ Francesc Cortès, ‘La música escénica de Felip Pedrell: Els Pirineus. La Celestina. El Comte Arnau’, *Recerca Musicològica* 11 – 12, (1991 – 1992): 63 - 97.

³⁶ Francesc Cortès, ‘Los Pirineus, l’estrena de 1902’, *Recerca Musicològica* 14 – 15, (2004-2005), 269 - 287.

³⁷ Felipe Pedrell, *Els Pirineus*: 17 and 19 February 2003, Gran Teatre del Liceu, Barcelona, conducted by Edmon Colomer, William Spaulding as chorus master, Gran Teatre del Liceu Symphony Orchestra and Chorus. Comte de Foix: Vicente Ombuena. Raig de Lluna: Stella Doufexis. Bard of the Pyrenees/Bernard Sicart/Almirall Roger Llúria: Philip Cutlip.

³⁸ Premiered for the first time on 9 September 2022. According to Casares, this premiere was an invaluable gift for generations who had missed it, and it was ‘an act to repair a cultural crime’, in Xoán M. Carreira ‘Estreno absoluto de *La Celestina* de Pedrell’, last modified 7 September 2022, accessed 14 October 2022, <https://www.mundoclasico.com/articulo/37495/Estreno-absoluto-de-La-Celestina-de-Pedrell>.

over territory. We find ourselves in the Abbey of Bolbona, originally constructed in the modern French district of Pamiers and at the time protected by the Foix. The Count of Foix, demoralised by the defeat, fakes his own death. Only the abbot and the Count know about it; the rest of the monks proceed with a fake funeral for the count, carrying the corpse of a dead monk who coincidentally happened to die the night before. Raig de Lluna and Sicart try to convince the Count to take arms and protect the last barrier of the Pyrenees, the castle of Montsegur, where two blood descendants of the Foix family uphold the battle. Once Raig manages to convince the Count, the character of Corbario enters the scene informing that Montsegur has fallen, and that the Inquisition sent to the pyre 300 men and women. Suddenly, the cold-blooded Inquisitor Izarn appears on stage and takes all the characters to share the same destiny as those in Montsegur. The only one to escape, as the invented legend of the drama narrates, is Raig de Lluna, who apparently vanished when she was about to be burnt alive.

The last and third act occurs in the Pyrenees mountains at night. The troops of King Pedro III are ordered to escort the wounded French out of the Pyrenees safely. Despite the Almogavars' and Pedro III's thirst for vengeance, they must follow the prevailing order of their king. Raig then sings the 'Song of the Almogavars' to exalt the courage of the soldiers. Right after, she discreetly orders Lisa (a new and invented character) to play the marine horn, which would signal the counterorder to finish off the French army. A new Count of Foix (the tenth Count of Foix) appears on scene, a messenger of the French court and traitor to the vow of allegiance of the House of Foix. While the final battle is going on, Raig convinces the Count of his treason since he has not kept the family vow to protect his allies. With this renovated spirit, the emboldened Count returns to fight with his true comrades. The opera finishes with the victory of Pedro III and the Almogavars over Philip III of France. Raig is finally at peace once she sees that the Pyrenees have been set free.

The motto of the first Barcelona Floral Games (1859) was *Patria, Fides i Amor* (Homeland, Faith and Love), in allusion to the three prizes which the contest comprised. The games were reinstated as a cultural event in nineteenth-century Catalonia thanks to the initiative of Antoni de Bofarull and Balaguer. Joan-Lluís Marfany has noted that the poetry of the Floral Games was written by a group of dilettantes ('ancient regime poets') whose quality as writers left a lot to be desired. They were the sons of the new bourgeoisie

who wrote to entertain themselves but were not writers as such.³⁹ Apparently, Pedrell intended to put music to each of the mottos of the *Jocs Florals* (Floral Games).⁴⁰ However, Cortès has noted certain confusion in the discussion about the trilogy and the ‘ideal trilogy’. Cortès states that: ‘In his autobiography *Orientaciones* he [Pedrell] confesses that in his younger years in Tortosa he hoped to create the “ideal trilogy”, these being Homeland *Els Pirineus*, Faith *Ramon Llull*, and Love in the opera *La Celestina*’.⁴¹ Since *Els Pirineus*’s subtitle reads ‘trilogy’, it was confused with the ideal trilogy Pedrell had in mind in his youth. *Els Pirineus* would correspond to one part of the Floral Games, the Homeland.

Pedrell was called a ‘musical archaeologist’ because of the drama’s historical association with the music.⁴² The music initiated a dispute based on the inaccurate criticism that it was a copy–paste procedure directly taken from the sources without altering a single note.⁴³ Cortès already pointed out that if nobody knew where these musical extracts came from, how was it possible to accuse Pedrell of plagiarism? How can one call it plagiarism if this music did not exist in the musical imaginary of the Spanish fin de siècle? Is it plagiarism to remodel a popular song? In the same manner, the popular music that inspired Liszt, Bartók and even Granados should also be labelled as plagiarism. Quite crucially, Cortès and Edmond Colomer explain that the opera set the ‘undoubted precedents of the language developed by Pedrell’s pupils’.⁴⁴ Cortès further states that if the opera is moving between troubadour courts, it is only natural to seek information as to how this music worked (historical research was something Wagner also encouraged in his *Oper und Drama*). Pedrell explained that he ‘appropriated not only melodies or simple formulae and melodic features typical of the popular repertoire in general, but I have invented these without imitating not one single determined model’.⁴⁵

³⁹ Joan-Lluís Marfany, ‘The Renaixença Myth: Language and Literature in Catalonia, 1789 – 1859’ (presentation, Conference of the Instituto Cervantes, London, 2 December 2020).

⁴⁰ An ancient Roman tradition. This type of game was not exclusively Catalanian and was celebrated in other regions of Spain.

⁴¹ Cortès, ‘La música escènica de Felip Pedrell’, 77.

⁴² Cecilio de Roda, ‘El nacionalismo en la música. Música española’, *El Imparcial* 37 (30 March 1903): 3. Cecilio de Roda (1865 – 1912) was a musicologist and music critic with several important positions in cultural institutions, especially in Madrid.

⁴³ The dispute about plagiarism began between Pedrell and composer Ruperto Chapí, and was continued by Chapí’s pupil Manuel Manrique de Lara, the latter directly accusing Pedrell of plagiarism. Manrique de Lara also accused Pedrell of copying Cui’s *La Musique en Russie* and Wagner’s letter to Frédéric Villot in Pedrell’s book *For Our Music*.

⁴⁴ Francesc Cortès and Edmond Colomer, *Los Pirineos, Ópera en tres Actos*, libretto by Víctor Balaguer, critical edition by Francesc Cortès and Edmon Colomer, (Madrid: Editorial ICCMU 2004), Introduction, 27.

⁴⁵ Pedrell, *Por Nuestra Música*, 56.

The opera fuses historical reality (figures like the Count of Foix or King Pedro of Aragón) with a legendary flavour (Raig de Lluna or Count Arnau). As we shall see, the definition of a musical archaeologist is one of the most adequate attributes given to Pedrell.

The choice of plot reveals interesting aesthetic preferences on the part of Spanish artists and intellectuals. The advances of capitalism produced an exodus from the countryside to the cities. Given these new developments, Hispanic authors valued ‘a counter-modern experience of time exhibited in an affinity for the atemporality of nature, an idealized past, or an encounter with an underlying metaphysical essence of changelessness’ (which was common elsewhere).⁴⁶ This yearning for the ‘atemporality of nature’ was equalled to a desire for atemporality itself. Many authors considered the past to be a clearer and simpler time. Unamuno for instance stated: ‘Like you I frequently feel the nostalgia of the Middle Ages; like you I would like to live between the spasms of the millenary’.⁴⁷ Ortega himself found that this ideal was justified. In his essays about music, analysing it from a more sociological and political view, he writes about Romantic music:

Until now, the spirit of democracy is characterised by a monomaniac and susceptible ostentation of the rights that each one has. I presume that this first essay of democracy will fail if it is not completed. To the proclamation of rights, it is necessary to add the proclamation of duties. Those in our time, more delicate, stuffed with seeing around them people that menacingly wave their rights, start searching for some rest in the contemplation of the Middle Ages, which puts the idea of obligation before the idea of the right... Democracy has rights; nobility has duties.⁴⁸

In Pedrell’s opera, the idea that the nobility has duties is reflected through the character of Raig de Lluna. Although not a noble herself, she is the only one willing to maintain the honour of the House of Foix. The two Counts of Foix that appear in the opera abandon their duties and their obligation to protect their families and allies. Raig represents Ortega’s proclamation of duties: regaining the Pyrenees is not merely a right, but an innermost duty she must fulfil. On the other hand, the Counts of Foix reflect the insecure spirit of the Spanish modernist individual. Surrendering before the powerful hammer of the Church, both Counts need to be convinced by Raig to fight one last time. Without

⁴⁶ Matthew Thomas Fehskens, ‘The Contact Zones of *Modernista* Travel Literature: Modernism, Modernity, and the Hispanic Atlantic’, *Hispanófila* 171, (2014): 303.

⁴⁷ Miguel de Unamuno, *Vida de Don Quijote y Sancho*, ed. by Edu Robsy (Menorca: Maison Carré, 2017), 5.

⁴⁸ José Ortega y Gasset, ‘Musicalia I’, *El Sol*, 1116, (8 March 1921): 3.

Raig's allegiance and profound sense of duty towards the Occitans, the opera would have ended after Act I.

Ortega's allusion to a hypersensitive and almost hysterical ostentation of rights refers to the numerous political and ideological groups Spaniards were now divided into. Even if the turbulent project of democracy had been developing since 1868, Ortega still felt that much political and social work was needed.⁴⁹ Ortega's writings on rights, class and duty were rejected by writers such as Antonio Machado (and still today his ideas are treated as toxic).⁵⁰ Nonetheless, in private Machado highly regarded Ortega, corroborating that the philosopher's ideas should not be superficially reduced to political drivel.⁵¹ Individualism became a socio-political issue brought down to political sectarianism, rather than a meditative search for personal distinction. Because of the demanding proclamations of different social groups, artists could not adapt their intellectual interests to exacerbated political agendas. This led to a social detachment of the artists, where culture was distanced from the people (the artist was generally perceived as an outsider).⁵²

⁴⁹ The 'Glorious Revolution' of 1868 where Queen Isabella II was forced into exile, opened the idea of democracy. First, via a parliamentary monarchy and later via a republic.

⁵⁰ Javier Zamora Bonilla for instance understood that Ortega's 'critique went further than that'. Bonilla in Nuria Azancot, "España Invertebrada": la modernidad de Ortega y Gasset, un clásico centenario', *El Español*, 'El Cultural', last modified 3 May 2022, accessed 17 May 2022, https://www.elspanol.com/el-cultural/letras/20220503/espana-invertebrada-modernidad-ortega-gasset-clasico-centenario/667933502_0.html

⁵¹ Pedro Menchén, *Ortega y Gasset y Antonio Machado: El dilema de las dos Españas* (Oviedo: Ars Poetica, 2020), 111.

⁵² This was similar elsewhere in Europe, especially after Max Nordau's *Degeneration* (1892), since artistic works 'lacked the didactic moral purpose that characterised allegedly 'healthy' art'. Andrew Smith, 'Medicine', in *The Fin de Siècle World*, ed. by Michael Saler, 495.

Chapter Two

The Circumstance of Contradiction

‘Contradiction? Indeed! That of my heart, which says
yes, and that of my mind, which says no!... life is
tragedy, and tragedy a perpetual battle, without victory
or hope from it; it is contradiction’.
Unamuno, *El Sentimiento Trágico de la Vida*.

The circumstance of contradiction was the main reason for a new search for meaning. Underlined by a spiritual crisis, intense ideological confrontations between ‘nonstate nationalisms/regionalisms’ and central–state nationalisms divided the country.¹ In this sense, Ortega stated the importance of acknowledging Spain as a contradiction. A clear example occurred in Catalonia, where regional nationalists led to the creation of an invented, glorious past to detach themselves from the central state.² Writers like Rubén Darío would criticise the obsolete Hispanic ideals of the central state by referring to old Spanish figures of the *Reconquista*. He stated that there were a few who ‘wanted to open up the eyes of the people to show them that the *Tizona* sword of Rodrigo de Vivar [El Cid] only cuts the void, and that inside the old armour there is nothing but air’.³ On the other hand, Spain attempted to compete with Europe by celebrating figures like Calderón de la Barca and others. Festivities and events of the sort aimed to prove the universality of Spain’s most illustrious authors.⁴ Nonetheless, many writers felt these two ideals conveyed deeper issues that had to be addressed.

By thinking critically about Spain’s circumstance, many ‘national’ concerns and ideals begin to reveal paradoxical patterns. Once aware of a latent contradiction, a dispassionate analysis of any ‘ethnic conscience’ will facilitate a revision of ‘all the national assumptions without accepting any of these’.⁵ Addressing these underlying issues can point towards a new sensibility if a country manages to develop ‘its peculiar

¹ Samuel Llano, *Whose Spain? Negotiating ‘Spanish Music’ in Paris, 1908 – 1929* (Oxford: Oxford University Press, 2013), 88 - 89.

² Both Catalan and Basque nationalisms emerged partly from their strong industrial presence in the rest of the country and felt they could separate from the state. See Rubén Darío, *La España Contemporánea*, (Madrid: Grupo Santillana Ediciones, 1998).

³ Darío, *La España Contemporánea*, 58. According to Darío, Rodrigo Diaz de Vivar, supposed epitome of a strong Spanish character, is a figure that needs to be revisited. He is remembered as the hero of Castille who fought against the Muslims in the *Reconquista*. However, he did not fight for one cause nor one master and largely fought for himself and for his own benefit. When Darío talks about his old armour, he is asserting the dubious national ideal Spaniards gave to historical figures like El Cid.

⁴ ‘El Centenario de Calderón’, *Boletín Oficial de su Junta Directiva*, 1 – 13 (1881).

⁵ Ortega, *Meditaciones del Quijote*, 51.

energies’, where its ‘orb’ can be ‘enriched in an incalculable manner’.⁶ Close to Ortega, Unamuno believed that one of the main dividing affairs was not political, but rather cultural, in particular, that peripheral regions had a different ‘mode of feeling life’ from those central regions.⁷

In his earlier years, Ortega was not convinced with the subject’s validity (although he always favoured a disposition for a ‘secret enclosure of the “I”’.⁸) Eventually he revised his own initial position by envisioning a new and less absolutist thought to analyse the Spanish case.⁹ Ortega advocated for a centripetal impulse; he stated that the central energy (the Spanish central state) forces regions (like Catalonia, the Basque Country, Galicia, etc.) to live as a part of the ‘all’ and not as an independent whole. On the other hand, that central energy needs dispersion from these groups in order to remain strong. Both forces act on each other as mutual stimulants (the interaction and incorporation of those peculiar energies). Underlying this analysis lies the circumstance of contradiction of forces seemingly destined to clash with each other. Instead, cohesion of those contradictions – acceptance, incorporation as perceived in Ortega’s essay *España Invertebrada (Invertebrate Spain)* – could propose solutions and balance those forces. On the contrary, Unamuno believed there was no subterranean mistake in these groups, but an ‘anarchic instinct’ that coexisted with a more ‘herd-like’ one.¹⁰

According to many narratives on modernism, it is generally understood that modernism is not the same as modernity (modernity as progress, and modernism as its aesthetic response, a response often penned to one extreme or the other instead of an expression that should revolve around its ‘complexity of alternatives’).¹¹ Considering previous examinations, the Spanish musical fin de siècle becomes both highly complex and deeply influenced by what Ortega perceived as an ‘estimative disease’.¹² The philosopher consequently determined that a work of art could be aesthetically misjudged based on someone’s previous prejudices, producing a ‘strange blindness’.¹³ Modernity

⁶ Ortega, *Meditaciones del Quijote*, 51.

⁷ Unamuno, *Inquietudes y Meditaciones*, 80.

⁸ Galán, *La Voluntad de Aventura*, 20, footnote 7.

⁹ It is important to mention that Ortega’s influences went from Leibniz to Fichte and Husserl, to neo-Kantian and Nietzschean thought. See Pedro Cerezo Galán, *José Ortega y Gasset y la Razón Práctica* (Madrid: Editorial Biblioteca Nueva, 2011), 152 – 153.

¹⁰ Unamuno, *Inquietudes y Meditaciones*, 94.

¹¹ Mark Berry, *After Wagner, Histories of Modernist Music Drama from Parsifal to Nono*, 15 – 16.

¹² Ortega, *El Tema de nuestro Tiempo*, 104. This criticism on hierarchies is nowadays applied to musicological studies of peripheral nations. See Jim Samson, *Music in the Balkans*, 138: ‘there are different qualities to complexity’.

¹³ Ortega, *El Tema de nuestro Tiempo*, 104.

indulges in a Janustic condition which I believe adequately introduces the first paradoxical element of Spanish modernism.¹⁴



Figure 1. The Roman god Janus.

The Janustic is treated as a condition because it exists a priori; if it is not identified, further explicative schemes fall into vacuous justifications or appropriations. My conception of the Janustic in relation to *fin-de-siècle* Spain is that it faces both past and future. The past was either an object of deliberate oblivion or invoked to be utilised for ideological agendas. This double imperative of the past as something to be suppressed or reinvented meant that the past was interpreted exceedingly without the component of the historical, or vice versa. Threatened by this double conception of the past, the Spanish fin de siècle jeopardised its future. If the past is exploited to distort the present, the future will be built on a dangerous delusion. The present was no longer a vital, constant phenomenon, but a shadow that lingered behind deceiving conceptions of the past. On other occasions, especially perceivable today in Spanish musicology, the historical fact dominates over interpretation. Lacking an interactive connection between fact and interpretation, the Spanish fin de siècle fractured in a conglomerate of antagonistic realities. The circumstance of contradiction is the first step to recognising in Spain more intricate and subtle concepts.

From the beginning, Pedrell's opera was going to suffer an ironic fate. The much-awaited Spanish national opera was written in Catalan. It was also criticised by Antonio Peña y Goñi, who thought that the Arab influence had not been so important in the music of Spain (an erroneous idea, furthermore, concepts such as *Alhambrismo*, *andalucismo*

¹⁴ Inspired by Santiáñez's mention of the Janustic condition, in Santiáñez, *Investigaciones literarias. Modernidad, historia de la literatura y modernismos*, 39.

and *arabizante*¹⁵ are still predominant today).¹⁶ On the other hand, Catalan nationalists thought it was too Spanish given the use of Andalusian scales and the influence of Arab music overall. To complicate matters even more, the plot of *Els Pirineus* has the French as the main enemy: ‘This particularity facilitated most critics in trying to appropriate *Els Pirineus* to the cause of Spanish nationalism’.¹⁷ As for Pedrell himself, an initial incongruity was that he intended to create a national opera and exalt the homeland, and yet he advocated for a music that is ‘purely human’ and does not belong to any nationality.¹⁸ These contradictions, and several others (Ortega too fell in his own estimative disease by ignoring many Spanish composers), express a profound dimension also perceived within the literary works, and the social and political events of the time (fracture). Aware of this situation, Pedrell and Ortega responded with cohesion and integration; one tried to restore the musical heritage of the country and the other to build an intellectual bridge with Europe.

Given the historical past of Spain, it is not surprising that Pedrell thought the Arabic culture had left a distinguishable mark in the country. On this matter (specifically the *Reconquista*), Ortega throws a thrilling observation that might explain the ‘abnormality of Spanish history’, baffled at ‘how one can call reconquista [sic] a thing that lasted eight centuries’.¹⁹ Questioning the duration of this historical event, or rather the lack of energetic will, led Ortega into thinking that Spain never counted with a vital, ‘superabundant’ feudal system; that it never had a strong noble minority like that of France or England.²⁰ The plot of *Els Pirineus* gains a different perspective when scrutinised in this new light. Pedrell not only acknowledged the music and influences in Spain, but also quoted modes that he believed adapted very well to these. In Act III, Scene 3, he plays around this melody:

¹⁵ International Conference, ‘Analysing Spanish music and music inspired by Sapin (1833 – 1939): Language, sources of inspiration, compositional procedures, archetypes’, (Université Paul-Valéry Montpellier 3 and University of Oviedo, online, 28 – 29 October 2021). International Conference, ‘Tópicos en la música hispana: siglos XVIII-XXI’ (Valladolid, Facultad de Filosofía y Letras 20 – 22 October 2022).

¹⁶ Antonio Peña y Goñi, ‘Cuatro soldados y un cabo’, *La Época*, 5 May 1895. Quite contradictorily, Peña y Goñi sent Pedrell a letter stating he had perfectly understood the character of the work. See Francesc Cortès i Mir, ‘El projecte d’estrena al Teatro Real de Madrid de l’òpera *Els Pirineus*, a través de la correspondència de Víctor Balaguer a Felip Pedrell: estratègies i malvolences’.

¹⁷ Llano, *Whose Spain? Negotiating ‘Spanish Music’ in Paris, 1908 – 1929*, 87.

¹⁸ Pedrell, *Por Nuestra Música*, 28.

¹⁹ Ortega, *España Invertebrada*, 126.

²⁰ Ortega, *España Invertebrada*, 126.



Example 1. Melody.²¹

Pedrell believed this extract paralleled certain ‘Galician, Chinese and Japanese scales, composed in five sounds [five tones, D–E–G–A–B]’.²² The tonic, which Pedrell thinks cannot be really ascribed as such, he thought could ‘occupy all the degrees of the scale’. However, Pedrell never clarifies what note might be the tonic in the extract, contradicting his own statement that the tonic can take any place in the scale. Nevertheless, in Example 1, the tonic seems to be D. What I believe he intended to say is that each note of the scale (like the one presented above, D–E–G–A–B) can be perceived as a tonic. For example, taking B as the tonic, this scale could also read:



Example 2. Modal scale. Notice that the scale is pentatonic.

Pedrell thought these types of scales have features that resemble the old enharmonic Greek systems.²³ He stated that this extract has a great affinity with a Malayan air from Java and with a song of the Tatar Nogais²⁴ that he conserved in his unpublished collection of popular songs.²⁵ Pedrell was exploring the modes and their

²¹ Pedrell, *Por Nuestra Música*, 104.

²² Pedrell, *Por Nuestra Música*, 104.

²³ Pedrell writes: ‘The Lydian mode by Terpander presents, originally, the anomaly of an absent seventh (progression from C to C without the B), before Pythagoras, that is distinguished by the absence of a fifth in the progression from E to E. It seems that the Greeks were very fond of Terpander’s errors. Pindar himself used the heptachord of Nicomachus even though in his time the diatonic gamma was already well-known and used.’ In Pedrell, *Por Nuestra Música*, 103-104.

²⁴ The Nogais are a Turkish ethnic group with its most significant population living in Russia and Turkey. The largest Nogais diaspora occurred during the mid nineteenth-century, extending the dissemination of their culture.

²⁵ Pedrell, *Por Nuestra Música*, 104.

function in popular songs as a way to re-establish a connection he thought was long lost. This functionality, the way modes could be transformed, is of capital interest in Pedrell's figure. In fact, the use of modal music, a phenomenon generally attributed to Spanish music of the 1920s, was already a technique implemented here. Parallel to Ortega's advocacy for cohesive diversity, Pedrell intended to create an opera that not only reflected this cohesion but went beyond by fusing the musical trends of his time (comparable with Ortega's and Unamuno's advocacy for Europeanisation).²⁶

The sheer flexibility of a mode, when combined with diatonic music, is a praxis used by Pedrell to unveil richness in sonority. A clear example of Pedrell's cohesion was his intention to merge popular songs with more modern compositional configurations. To do this he first had to become acquainted with popular songs and dances, such as the one found in Act I, Scene 3 (*Els Jocs* section of the 'Court of Love'):



Example 3. Combination of popular elements.²⁷

The music seen above is an 'amalgamation' (mosaic) of 'popular elements of all sorts, Catalonian, Provençal, Basque, melodic and rhythmic features from Corsican *voceri*, troubadour songs, old *balli d'Arpicordo*, etc. in order to produce a very characteristic part full of colour'.²⁸ The alternation between duple and triple meter is a feature from the Basque *Zortzico*, a dance rhythm also found in Scandinavian and Russian popular music. This creates two altered units based on a five-beat structure.²⁹ This irregular bichrome was identified by Constantin Brăiloiu as an *aksak* rhythm, typical as well in some Turkish

²⁶ Unamuno initially advocated for Europeanisation. He later changed his mind and demanded a more Castilian view. However, he never fully rejected Europeanisation. This is an example of contradiction that political groups took advantage of for their own ideologies.

²⁷ Pedrell, *Por Nuestra Música*, 72.

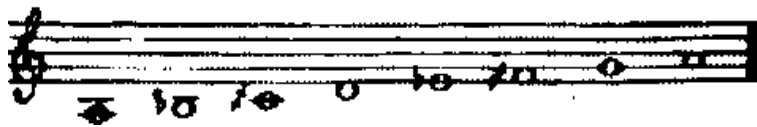
²⁸ Pedrell, *Por Nuestra Música*, 72.

²⁹ Pedrell also quotes other popular songs that used 'seven-beat rhythms, like the Serbs and the Russians, and in general, the old melodies of Finnish runes, foundation of all sung poetry, which are deconstructed in two altered units, the quaternary and the tertiary', Pedrell, *Por Nuestra Música*, 73 – 74.

folk songs.³⁰ The Russian similarity in the *Zortzico*'s rhythm is one example that may show Pedrell's affinity for Russian music and how it could relate to Spanish sounds.

The first important reference to the female character Raig de Lluna appears in the *Orientale* section of the opera (Act I, Scene 4), where Pedrell uses several forms of Spanish melody and rhythm appropriate to the character. In bars 27 – 28 of this *Orientale* section, Raig sings a melodic embellishment which will serve as an introduction of the *ischak* mode, whereby double alterations in the scale (flats and sharps) produce a certain 'exotic' flavour (bars 18 – 28, *Orientale*).³¹ Modal elements are used here as enlargements or expansions of the diatonic scales (to avoid intervals smaller than a semitone).

Mode *ischak*.



Example 4. Ischak mode.³²

Since Pedrell cannot produce the double alterations that the *ischak* mode proposes, he turns to diatonic scales that can echo it. The harmony in the extract below follows a G minor tonality: the basses move from G to C in a constant tonic–dominant relationship:

³⁰ Denis Laborde, 'Basque Music', *The New Grove Dictionary of Music and Musicians*, second edition, ed. by Stanley Sadie and John Tyrrell, (London: Macmillan Publishers, 2001).

³¹ The following instruments are omitted in bar 28, since they do not play in the bars exemplified: timpani, triangle, tambourine, first and second violins, double basses.

³² François Joseph Fétis, *Histoire générale de la musique depuis les temps les plus anciens jusqu'à nos jours* (Paris: Librairie de Firmin Didot, 1869), 377. Fétis was an important archival source for Pedrell.

Flutes I-II

Flute III

Oboes I-II

Clarinets in B \flat I-II

Bassoon I

Bassoon II-III

Horn in F I-II

Horn in F III-IV

Raig de Lluna

No de - tu - ra mos pas - sos

Violas

Cellos

IV

pizz.

3

Fl.

Fl.

Ob.

Cl.

Bas.

Bas.

Horn

Horn

Raig

la so - le ia

Vla.

Vc.

I

5

Fl.

Fl.

Ob.

Cl.

Bas.

Bas.

Horn

Horn

Raig
da,

Vla.
pizz. arco

Vc.

7

Fl.

Fl.

Ob.

Cl.

Bas.

Bas.

Horn
II

Horn

Raig
ni tam- poc la tem - pes

Vla.

Vc.

9

Fl. Fl. Ob. Cl. Bas. Bas. Horn Horn Raig Vla. Vc.

ta ni la mar bra -

11

Fl. Fl. Ob. Cl. Bas. Bas. Horn Horn Raig Vla. Vc.

va

arco pizz.

Example 5. 'Orientale', Act I, Scene 4, *Els Pirineus*, bars 18 – 28. 'My steps will not be stopped by the sun, nor by the tempest, nor the brave sea'.

Other than Raig's augmented second intervals (C–E \flat and A \flat –B), the peculiar sonority of the *ischak* mode is concealed. Its profound dimension is veiled by the surface of a diatonic language. Pedrell extracts from the *ischak* mode any potential tonalities. Thus, the scales of C minor and G minor harmonise this example because the notes of the *ischak* mode (transformed from double alterations to single alterations), can resonate within these tonalities:



Example 6. Tones used in Example 5. The B \flat and C \sharp are in brackets to include as well B and C natural.

Raig's melodic line orbits incessantly around augmented seconds, while the underpinning tonalities secure a more stable harmony. Throughout the whole extract, Pedrell plays between notes of the C minor and G minor scales, and only at the end does he incorporate the B \flat and C \sharp of the *ischak* mode. Nonetheless, the leading note of G, (F \sharp , the second double alteration of the *ischak* mode) is omitted throughout. On the other hand, the A \flat , E \flat , and B natural hint towards C minor. At one point, Pedrell moves to a harmony of D major.

Overall, the melody remains ambiguous throughout. The fact that Raig de Lluna echoes the *ischak* mode through her augmented seconds might suggest her obscure origins and how she remains a bit distant from the characters that surround her. At this point in the opera, her loyalty to the House of Foix is absent. Only from Act II onwards does her devotion become apparent and active. While later on ('The Death of Joana') Pedrell will focus on a stronger characterisation of the *ischak* mode, Raig's melodic ambiguity contrasts with a harmonic stability. Both are clearly divided, even if diatonicism is the ultimate driving force. Behind this form of fracture, of small-scale fragmentation between modal and diatonic, rests Ortega's idea of cohesion through diversity. Just like Pedrell did not adhere to one precise mode or tonality, so did writers refuse to follow one particular style or genre.³³

³³ Santiáñez, 'Great Masters of Spanish Modernism – Durees and family resemblances of Modernism', 490.

In Act III, Scene 4, Pedrell presents a theme, which is worth deconstructing, called the *Cant dels almogàvers* ('Song of the Almogavars', Almogavar Chant theme). The Chant is composed of three different popular elements. These three motifs are clearly structured like historical mosaics and only connected by the main idea of this part of the narrative (to encourage the warriors). The Almogavar Chant theme reveals an Ortegian aspiration towards reconciliation and incorporation. Below is a Catalonian song, the first of the three motifs constituting the Chant. Pedrell believed that this 'war chant of Raig de Lluna or the warrior hymn of the Almogavars was born from this admirable creation of the popular Catalan muse':³⁴

Lentamente.

. La ba - ta - lla
tor - nan
del Rey Mo - ro dels que hi
si - no'ls he - reus...
van no'n tor - nan gay-res. No'n

Example 7. Catalonian song.³⁵

This Catalonian song is transformed like this in the opera:

Raig de Lluna | L'al - mo - gà-ver deu viu re - la -
vi - da del com - bat,

R.LI

Example 8. Act III, Scene 4, *Els Pirineus*, bars 167 – 171. 'The Almogavar must live the life of combat'.

The second motif of the Almogavar Chant is an Arab *namâz*, which is a typical melody that the *mouezin* sings in one of the five prayers heard in Islamist mosques (the *namâz* is

³⁴ Pedrell, *Por Nuestra Música*, 105.

³⁵ Pedrell, *Por Nuestra Música*, 106.

190

Fl I

Fl II-III

Ob I-II

R LI

rall.

p

p

p

vui és lo gran di - a, lo gran di - a del coll de Pa-nis - sars:

Example 11. *Kaaba*, Act III, Scene 4, *Els Pirineus*, bars 190 – 193. 'It is the big day of the neck of Panissars'.

According to Pedrell, Example 11 is an almost faithful transcription of a *kaaba*, which was a dance 'proper of certain ceremonies of the Islamic cult'.³⁷ The *kaaba* was also an ancient cult object that various pre-Islamist tribes prayed to: Raig's relation to the contextual antiquity of the *kaaba* intensifies the suggestion of her immortality. The Catalonian song and the *kaaba* are exclusive to Raig, as she sings between the *namâz* melody of the Almogavar choir. The *kaaba* Pedrell quotes in his *For Our Music* is below:

Example 12. *Kaaba*.³⁸

To unveil the profound dimension of the Almogavar Chant, it is worth examining the 'great analogies' Pedrell believed existed between the Catalonian song and the French

³⁷ Pedrell, *Por Nuestra Música*, 107.

³⁸ Pedrell, *Por Nuestra Música*, 107.

of the castle, Pedrell recurs to a scarce orchestration with only trumpets and the voice of Sicart mainly revolving around the note of D. It is after this brief trumpet interlude where Pedrell ‘modernises’ the whole section and repeats two crucial motifs in the opera heard previously and which will be analysed in the last chapter of this section: the Warrior motif and the Motto of the House of Foix. The Catalonian song (Example 7) also seems to coincide with some intervallic and ascending patterns in Doncieux’s version of *Le Roi Renaud*, while the latter’s melodic register points towards a G major harmony.

The earliest traceable origin of *Le Roi Renaud* dates to the *Barzhaz Breizh* of 1839, a collection of Breton popular songs compiled by Théodore Hersart de la Villemarqué. According to this collection, *Le Roi Renaud* originated from a song called *Le Seigneur Nann et la Fée* (*Aotrou Nann Hag ar Gorrigan* in Breton).⁴¹ However, Pedrell seems to merge the 1842 version by Nerval and the 1876 version by Doncieux. Pedrell believed no Catalan version existed⁴², but Doncieux argued that there existed a version of 1882 recollected by Milá y Fontanals.⁴³ It is unclear which version Pedrell used, since *Le Roi Renaud* was transformed and evolved differently in several regions, from Calvados, to Languedoc, Vendôme, Quercy etc. Moreover, the song was further reconfigured in certain parts of Portugal, Spain, and Italy.

The lyrics of the Catalan song (Example 7) also speak about great feats just like *Le Roi Renaud*. Translated, it reads ‘The battle of the Moorish King’ / ‘from those who go there not many come back / ‘only the heirs return’. The idea of the ‘return’ parallels *Le Roi Renaud*, as its first line reads ‘The king Renaud from battle returns’ (*Le roi Renaud de guerre revint*). It is interesting to fuse both songs together, since both the Catalonian song and *Le Roi Renaud* speak about the return from war. Only the heirs of those who battle the Moorish king return, and hence *Le Roi Renaud*’s first verse seems to be a continuation of the second verse of the Catalonian song. By using the word ‘heirs’ and considering the idea that Raig de Lluna was supposedly the daughter of a Moorish king, it might not be surprising that she had to be the one to sing it. Indeed, not an enemy of the Moorish king, but a character who is constantly coming back, she returns in Act II to aid and convince the Count of Foix. We see her reappear again after vanishing from

⁴¹ Théodore de la Villemarqué, *Barzaz-Breiz. Chants populaires de la Bretagne*. Tome premiere, quatrième édition, (Paris: A. Franck, 1846), 39.

⁴² Pedrell, *Por Nuestra Música*, 105: ‘the lyrics of this song present large analogies to that of the French song *Jean Renaud*. It does not figure in the collections of Briz nor Milá’.

⁴³ George Doncieux, ‘La Chanson du Roi Renaud, se dérivées romanes, sa parenté celtique et scandinave’, *Romania* 29, no.114 (1900): 236, 239 and 252.

the horrible scene in Montsegur, to encourage the warriors to fight against the French. She is present in every Act. However, her music is also an important constant; as Pedrell mentioned, the transformation in her music will be the ultimate expression of the regained homeland. Preceding the Catalonian song with a chant from Calvados could indicate that Pedrell used the song *Le Roi Renaud* from the same region. However, the multiple versions of *Le Roi Renaud*, along with the Catalonian song merged with two motifs of Arabic origin, make the Almogavar Chant theme a fascinating conjunction of ambiguous nature.

With these previous musical motifs, the Almogavar Chant theme uses the song *Jean Renaud* to reminisce about the Legend of the Invisibles. Thus, what unites all motifs and what stands at the core of the Almogavar Chant is the symbolic idea of the glory of battle and the exaltation of its warriors. While on the surface it might seem paradoxical for the Almogavars to fight alongside a Christian king, these previous examples reveal a deep historical trace. Only by fracturing the Chant is it possible to analyse the circumstance of contradiction. The Almogavars were Pyrenean mountain shepherds who had to find other ways of living after the Muslim invasion of the Iberian Peninsula. The first documented Christian Almogavars date back to the twelfth century.⁴⁴ They fought in the manner of Saracens and hence they were known under the same name of Almogavar. Pedrell hints at the Arabic origin of the Almogavar warrior through the insertion of Islamic motifs. With the incorporation of *Jean Renaud*, he constructs a historically accurate depiction of the Christian Almogavar that roamed the Pyrenees.

Close to the Chant's ultimate plea, Ortega's idea of incorporation can be intimately related to his own conception of force or strength (*fuera*), but not in the way we understand it today. He wrote,

I am very sorry in not coinciding with contemporary pacifism in its antipathy against strength; without it there would have never been anything of what we most cherish of the past, and if we exclude it from the future, we will only imagine a chaotic humanity. But it is also true that with sole strength nothing ever has been made that is worth it.⁴⁵

While many commentators see in *Invertebrate Spain* little scientific base, (his *La Rebelión de las Masas* is also perceived as a call for arms, with a nationalist or elitist vision) very few have understood the sociological, psychological, and philosophical

⁴⁴ The Almogavars' way of life was *incorporated* by the crown of Aragón. Documented in the Chronicle of Alfonso XI, in *Chronicles of the Kings of Castille*.

⁴⁵ Ortega, *España Invertebrada*, 50.

elements he extracted from Spanish history. Discussions about pacifism in the Spanish fin de siècle were common given the numerous internal and external conflicts.⁴⁶ Unamuno for instance believed that armed conflicts were businesses where the bourgeoisie could exploit regionalisms or nationalisms (appropriated by dogmatist agendas). He furthermore asserted that the deepest conflicts were indeed orchestrated by the ‘greatest patriots’.⁴⁷ Ortega, who understood Unamuno’s view of war as a ‘contract’, thought that war was based on an industrial ethic ‘governed... by a principle of utility’.⁴⁸

Discussions of this sort were common among intellectuals in ‘*tertulias*’ (gatherings). From the first decades of the nineteenth century, ambiguity, irony, and humour became resourceful weapons to avoid labels, political appropriation, or exile.⁴⁹ Also, these literary resources contributed to creating a sort of complicity with disillusioned audiences. For the vast part of the nineteenth century and up until after the Civil War, those who dared to expose their ideas faced not only appropriation, but also physical threats, murder, imprisonment, or exile. Ortega’s claim against dogmatism was a response against the violent repercussions on intellectual thought.⁵⁰ Added to this conceptual map should be Unamuno’s notion of ‘intrahistory’ or ‘silent history’, where every individual life also played a significant role in addition to those with a more authoritative voice. Herself an example of ‘*intrahistory*’, Raig represents the silenced voice of those less authoritative. Just like Unamuno believed in the historic importance of those muted individuals, without Raig’s actions King Pedro of Aragón would have never defeated the French. The ‘warrior ethic’ of Raig, as opposed to the industrial ethics, is governed by ‘honour and fidelity’.⁵¹

⁴⁶ A few examples are the Carlist Wars (which Valle-Inclán, Unamuno and Baroja took as a subject for their novels), the Spanish-American War (Disaster of 1898), or the Rif War in Morocco (conflicts with Morocco began as early as 1859 and would not end until 1927). In 1893 in Spain, an anarchist threw down two bombs from the upper seats in a theatre. It occurred at the Liceu of Barcelona during an interpretation of Rossini’s *Gillaume Tell*. Twenty people died. The news reach Paris, shocking the Parisians for its brutality. Another example is the 1909 Tragic Week of Barcelona, triggered by forced recruitments because of the wars with Morocco. The revolt was led by the popular classes given that the bourgeoisie could pay to avoid it.

⁴⁷ Miguel de Unamuno, *La Crisis del Patriotismo*, ed. by Edu Robsy (Menorca: Maison Carré, 2018), 9.

⁴⁸ Ortega, *España Invertebrada*, 53.

⁴⁹ Ibon Uribarri Zenekorta, ‘Crítica de la razón pura de Immanuel Kant, en la traducción de José del Perojo 1883’, n. d, accessed 20 September 2019, <http://www.cervantesvirtual.com/downloadPdf/critica-de-la-razon-pura-de-immanuel-kant-en-la-traducion-de-jose-del-perojo-1883/>.

⁵⁰ Three days after the beginning of the Civil War, three armed communists went to Ortega’s house to force him to sign a manifesto against the coup of the far right. Ortega’s daughter convinced them to write a less politicised manifesto which Ortega eventually signed.

⁵¹ Ortega, *España Invertebrada*, 53.

The Introduction briefly discussed Ortega's historic reason. An issue especially prominent in Spain (whether today or in the fin de siècle) is that the interpretation of a given historic past is easily accepted as reality itself. If we do not question these interpretations, it would not be possible to even attempt to reach that portion of reality, because it is not reality we are after. Hence why some specialists in Ortega think that his philosophy is tuned and inclined to explain the Spanish mentality. This intentional balance in his ideas attempted to reconcile (like Pedrell tried with music) a country essentially fractured by character and historic interpretation. Since the interpreted was taken as reality, the only possible response was to either favour or refute interpretation, or accept or deny historical facts.

Ortega never defended naked brutality for the sake of it but for the historic dynamism of a few who wanted to build a common project. Thus, the Almogavar Chant theme is an expression that seeks to defend the common project of the Occitans, which was in danger of disappearing. Ortega was not glorifying brute force. He tried to explain how strength united people in the wake of a common project. Spain, now fractured into endless groups and doctrines, lacked a common project and was 'not able to answer when history was requiring it to'.⁵²

We perceive that Pedrell's greatest accomplishment with *Els Pirineus* was to inspire interest in the music formed on the peninsula for centuries, an archaeological treasure full of connections to discover. Since the composition of his opera *L'ultimo Abenzeraggio*, Pedrell himself acknowledged the route he would take for his later compositions (including *Els Pirineus*): namely that of a creation-exploration that 'demands to deepen more and more' into the musical history of Spain.⁵³ In a letter sent to Pedrell in 1889, his master Francisco Asenjo Barbieri (1823 – 1894) explained that a Spanish opera should mix the literary and the musical, while also attending to 'the historic and philosophic study of our national character'.⁵⁴ This suggestion would become more prominent in Pedrell's *La Celestina*. The Almogavar Chant theme thus contains three motifs of different origins: French, Catalan, and Arab. If we exercise a critique against superficial comments on the opera, we perceive Pedrell followed Ortega's insistence on historic reason. The composer invites us to rethink, interpret and explore a particular moment related to Spain's past. Spain as a nation was non-existent at the time conveyed

⁵² Mora García, 'El realismo español: palabras y cosas', 279.

⁵³ Pedrell, *Jornadas de Arte (1841 – 1891)*, 77.

⁵⁴ Barbieri to Pedrell, letter dated on the 2 November 1889, in Pedrell, *Jornadas de Arte*, 235.

in the opera, meaning that the work cannot per se discuss nationalist exploits, but rather the historic, vital response of several regions and cultures to the hegemony of the Catholic Church.

In his essay *Invertebrate Spain*, Ortega became aware of the importance to accept reality and the co-existence of multiple regions and their cultural particularities.⁵⁵ Ortega believed that the central force needed an opposing force; a ‘dispersion’ to maintain ‘national unity’.⁵⁶ Pedrell had a similar idea when he composed *Els Pirineus*, searching for an element that is universal, in this case popular music. Once a popular song is taken out of its context, reconfigured, and transmitted, it can become closer to the universal (what Falla indeed believed).⁵⁷ Popular music and modern music are qualities Pedrell joins together, bringing out a distinctive sonority. If Ortega wanted the coexistence of numerous regions, Pedrell intended to fuse their peculiarities into a musical spectrum.

⁵⁵ Ortega stated: ‘Don’t force me to be just Spanish’, as a reference to his European influences, in Ortega, *Meditaciones del Quijote*, 46.

⁵⁶ Ortega, *España Invertebrada*, 49.

⁵⁷ Nelson Orringer, *Lorca in tune with Falla, Literary and Musical Interludes* (Toronto: University of Toronto Press, 2014), 126: ‘Falla regarded deep song as universal in two senses: first, it afforded insight into the history of human sounds and, second, it had attained global diffusion’.

Surface and Depth

My reading of Ortega suggests that contradiction as a circumstance is a spontaneous revelation. However, this discovery could lose its pristine spontaneity and could become a ‘useful recipe’ for social and cultural manipulation.⁵⁸ By undermining this spontaneity, revelations of this sort can be altered by an individual to ‘see’ what he wants to see, and not what was initially revealed. Once it is acknowledged as a sudden unveiling, we will be able to find its profound dimension. This dimension (fracture) is hidden within the surface (contradiction). We could forever remain on that surface without ever realising that fracture permeates every aspect of the circumstance.

To unveil the profound dimension, we must ‘dilate’ the surface through a willing conceptual effort.⁵⁹ This is an exercise that only the subject can achieve. Ortega illustrated this thought as the ‘*escorzo*’ (shading or shadowing).⁶⁰ The ‘*escorzo*’, as an ‘organ of visual depth’, can present the object from a particular perspective, but never in its totality.⁶¹ Ortega appeals to the will, to an individual effort that may reveal the profound dimensions of culture. With this will, ‘science, art, justice...religion’ and music can ‘exist’ thanks to our will to search.⁶² Another crucial example that can depict a subterranean contradiction within Spanish culture can be perceived through the song ‘The Death of Joana’. This song reflects how surface and depth interact mutually to reveal a particular perspective.

Librettist Víctor Balaguer introduced in his drama a French song called ‘La Mort de Na Joana’ (‘The Death of Joana’).⁶³ Dramatically, it first appears in the *Jocs* (Games) section characteristic of Act I, after the *Orientale* section in Scene 4. The goal of these Games is not only to lighten the mood after the Pope’s Legate’s arrival, but to demonstrate through tradition (singing and storytelling) a show of strength and tranquillity before adversity.⁶⁴ Balaguer stated that even in his day (the drama was published in 1891), on the part of the Pyrenees which would correspond to modern France (on the side of Foix, Bolbona and Montsegur), there was a ‘very sad melody in discord with the lyrics, which

⁵⁸ Ortega, *Meditaciones del Quijote*, 26.

⁵⁹ Ortega, *Meditaciones del Quijote*, 27.

⁶⁰ What Husserl coined philosophically as ‘*Abschattung*’.

⁶¹ Ortega, *Meditaciones del Quijote*, 27.

⁶² Ortega, *Meditaciones del Quijote*, 26-27. Unlike hunger or cold, which are ‘orbits of reality’ that invade us without any revelation.

⁶³ Even though Balaguer and Cortès state that this song had French origins, it would be contentious to assume this completely, especially because many of these songs were transmitted aurally.

⁶⁴ The insertion of the Games would imply a strong symbolic meaning and relation to the Catalanian movement of *La Renaixença*.

do not coincide with the primitive words, and do not express the ideas proper of the song' (possibly Balaguer is referring here to the Occitan chant *Lo Boièr*).⁶⁵ Balaguer rewrote the lyrics to be sung with this highlander melody, to maintain its 'ancient flavour'.⁶⁶

The character singing 'The Death of Joana' is the aforementioned Raig de Lluna (Moonbeam), a young Moor with a supposedly historical trail. According to Balaguer, a chronicle of the time talks about a young girl who was taken captive at the battle of Navas de Tolosa (1212) and was later taken to Provence with the army of the archbishop of Narbonne (the Pope's Legate, Arnau Amalric). Nonetheless, Balaguer admitted this character might not be historically accurate.⁶⁷ Raig de Lluna is one of the most important characters in the opera, given her intriguing conjunction of various musical examples intertwined. Dramatically, without Raig's action and encouragement to the Foix and the Almogavars the Pyrenees would have remained under the domination of Rome. Without Raig the whole musical action would fail. According to Pedrell, this song has a central part in the trilogy, and is a core moment in the opera, reappearing throughout the whole work. This was also noted by Cortès, who stated that the song is a 'backbone' to the whole act.⁶⁸

- *Surface*

Raig de Lluna's song 'The Death of Joana' was inspired by Pedrell from a Turkish melody entitled 'Iskia samaïsi' and modified by introducing 'secondary modes' of Persian and Turkish melodic features.⁶⁹ Pedrell explains that he took the 'Iskia samaïsi' song from Giambattista Toderini's *Letteratura turchesca*⁷⁰, reproduced below by Fétis as it appeared exactly in Toderini's collection:⁷¹

⁶⁵ Balaguer, *Los Pirineos*, 13 – 14.

⁶⁶ Balaguer, *Los Pirineos*, 14.

⁶⁷ Balaguer, *Los Pirineos*, 13.

⁶⁸ Cortès, 'La música escénica de Felip Pedrell', 84.

⁶⁹ Pedrell, *Por Nuestra Música*, 79.

⁷⁰ Pedrell, *Por Nuestra Música*, 79.

⁷¹ 'Iskia samaïsi', in Fétis, *Histoire générale de la musique depuis les temps les plus anciens jusqu'à nos jours*, 396.

Allegro moderato.

The musical score for 'Iskia samaisi' is written in 3/4 time and marked 'Allegro moderato.' It consists of eight staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. There are several instances of chromaticism and semitonal movements throughout the piece, particularly in the later staves. The final staff ends with a fermata over a note, marked with a circled '1'.

Example 15. 'Iskia samaisi'.

Pedrell's modal elements are combined with a more diatonic harmony. In general, the popular songs used by Pedrell are more diatonic, whereas his own inventions tend to disrupt tonal harmony by using chromaticism or semitonal movements. Thus, this part skilfully comprises three elements intertwined with each other: Greek modes, introducing notes of Turkish-Persian modes, and classic Western diatonicism.⁷² Furthermore, as Cortès stated, Pedrell 'foretold' the overcoming of the major-minor structure by using

⁷² Bars 24 – 28 (the next phrase following the example above) of the *Oriente* begin on the third grade of the Dorian scale and turns to a pure Aeolian scale on bar 25, focusing largely on A and revelling around the word 'tempest'. The violas in this whole phrase have the same function as the cellos in the previous one; they act as semi-pedal points on D while the cellos alternate between D and A. This phrase is a mixture between the Dorian, Lydian and Aeolian modes, and form altogether a minor Dorian triad.

these configurations.⁷³ This combination of tonal elements is a sonorous representation of Ortega's desire for cohesion.

The image shows a page of a musical score for 'The Death of Joana' from the opera 'Els Pirineus'. The score is for bars 80-84. It features a variety of instruments: Flutes I-II, Oboes I-II, English horn, Bass clarinet in Bb, Bassoon I-II, Bassoon III, Timpani, Raig de Lluna (voice), Violin 1, Violin 2, Viola, Cellos, and Double basses. The Raig de Lluna part has the lyrics 'Mos a - mors se'n són a - nats'. The string parts are marked 'pizz.'.

Example 16. 'The Death of Joana', Act I, Scene 4, *Els Pirineus*, bars 80 – 84.

In Pedrell's opera, he uses the melodic development of bars 2 – 3 of the 'Iskia samaïsi' (Example 16). 'The Death of Joana' is, diatonically speaking, much more stable than the *Oriental* section while the use of the *ischak* mode helps to explore tonality in various forms. Pedrell's song merges the *ischak* mode into Western harmony, and the latter thus forms an integral part whereby it goes unnoticed. The voice comprises here the

⁷³ Cortès, 'La música escènica de Felip Pedrell', 82.

most interesting part since it enhances some of the most sonorous notes of the mode while the orchestra underpins it with traditional harmony.

The scarce orchestration of the initial bars gives the passages of Raig de Lluna a rather tense harmonic procedure. Tension is achieved through the melody played in unison by the flutes and the bittersweet sound of the English horn; the timpani's demisemiquavers; and is further sustained by the notes of the *ischak* mode against traditional harmony. It also enhances the feeling of solitude and offers a certain static, melancholic veil. While Raig dwells on the most prominent notes of the *ischak* mode using the dotted-quaver, semiquaver rhythm, the orchestra mostly joins with long or punctual notes. Notice that the song begins on B \flat instead of A; the striking beginning on the second note of the mode enhances even more its colourful effect, and its unusual start distances it even more from diatonicism. Again, Pedrell is playing here between modes and diatonic scales. Since he later rhythmically embellishes the *ischak* mode's notes of B \flat and C \sharp (bar 96), this offers a feeling of persistence over the mode before arriving at the diatonic chord of A major.⁷⁴ Furthermore, it distances itself from the 'Iskia samaïsi' song by reintroducing the triplet rhythms of the previous *Orientale* section while creating a small dialogue between orchestra and singer (bars 93 – 99, 'The Death of Joana'). The effects and variations of rhythm are also an important part of the music overall, and contribute to the conception of 'painting' Pedrell was fond of exploring.

It is interesting to note that Fétis stated how the 'Iskia samaïsi' song was preferred for love songs, with its 'passionate character that results from the two intervals affected by a double alteration' [the B and E flats and the C and F sharps].⁷⁵ Given these considerations, the use of the song on the part of Pedrell in 'The Death of Joana' accentuates loving affections, which in this case would represent the love of the homeland. Thus, the poignant meaning Balaguer referred to in this song, added to the choice of music by Pedrell (Ortega's reactive qualities, the Turkish melody), produces an overall effect of bitter melancholy. Binary oppositions in Pedrell's opera are explored and stretched to their very limits. Gestures towards the overcoming of minor/major tonalities; the use of modal tones; and the very dual and yet blurry position of the characters reflect the sociological stance taken by Ortega, and especially the particularities of one country.

⁷⁴ The resolution to clear, diatonic chords is a feature Pedrell employs often, like the final E major chord at the end of the Pope's Legate theme.

⁷⁵ Fétis, *Histoire générale de la musique depuis les temps les plus anciens jusqu'à nos jours*, 377.

To make sure that the voice does not get lost in the harmony, a very important idea for both librettist and composer (also for Ortega, as a response to Wagner’s music), Pedrell enhances the notes of Raig’s melody by making the flutes and the English horn play in unison the same three initial notes. The second phrase of the song, even though not changing tempo, introduces tertiary rhythms (especially triplets) in most of the orchestra to follow the motif of the timpani in the first phrase.⁷⁶ This change, even though suggesting an accelerating movement, enhances Raig’s notes right until the end of the phrase where she repeats ‘mountain’:

Raig

a - llà dalt a la mun - ta - nya Ail! Ail po - bre - ta de

9 mil a - llà dalt a la mun - ta - nya.

Example 17. ‘The Death of Joana’, Act I, Scene 4, *Els Pirineus*, bars 85 – 99. ‘Up there on the mountain. Ay, ay, poor me! Up there on the mountain’.

Here the word ‘mountain’ (*mntanya*) is accentuated by the longest melisma, while indications tell us to slow down (*rit. e dim.*). This rhythmic idea could suggest that the mountains never end, an idea of longevity to musically express its large extent (also the longevity or immortality of Raig). The melismas over the word ‘mountain’ suggests a musical description of the actual Pyrenees. Since the times of Hannibal, these perennial mountains of steep and angular passes have contributed to the victorious outcomes of war.⁷⁷

The death of the homeland is symbolically related to the death of the Pyrenees. The mountains, with which Raig’s legendary character is associated, are a powerful yet elusive symbol in the opera. In the Prologue, the Bard introduced a descending, tonal motif (see Example 18 below, Mystic motif) as he sang ‘Alleluia, the valleys and the mountains’.⁷⁸ This diatonic descension is the first motif the string section plays in the

⁷⁶ Triplets in the opera are one of the most important rhythms used, since they convey a symbolic meaning which adheres to the themes of Foix, and hence, of victory and glory.

⁷⁷ Catalonians felt they were heirs to Rome (not to Catholic Rome), especially to Hannibal since he marched from the peninsula to Rome via the Pyrenees. The Bard in the Prologue briefly alludes to Hannibal.

⁷⁸ Felipe Pedrell, *Los Pirineos: Ópera en tres Actos*, 70. This theme I have named as ‘Mystic Motif’ because Pedrell himself thought this would give the Prologue a ‘mystical-ideal character’, Pedrell, *Por Nuestra Música*, 60.

Prologue, hence beginning the opera with an allusion to the Mystic motif, strongly associated with the symbol of the mountain. References to the ‘Mystic’ are characterised by a dense texture in the string section or the primary use of it. The landscape acts as a spiritual reflection of its inhabitants and as an earthly representation of the divine.⁷⁹



Example 18. Mystic motif.⁸⁰

The Mystic motif is later heard more chromatically with a faster harmonic rhythm three pages before ‘The Death of Joana’ appears.⁸¹ This short, chromatic movement is sung by the historic troubadour Sicart de Marjèvol, who sings at the end an interval of a minor third (from D# to C, even though this is enharmonically written as an augmented 2nd). The descending and chromatic structure depicts death and despair because of the imminent, prophesied loss of the Pyrenees, while the earlier adherence to a diatonic harmony represented hope and security.⁸² Thus, what Raig sings in ‘The Death of Joana’ is an ambivalence between instability and despair, and security and hope. In other words, between the concepts of loss (Act I) and return (Act III).⁸³ After the battle of Navas de Tolosa, Raig was Christianised and first appears in the drama as part of a group of troubadours under the service of the Countess of Foix’s cousin. It is not clear what

⁷⁹ Christopher Morris, *Modernism and the Cult of Mountains: Music, Opera, Cinema* (London and New York: Taylor and Francis, 2012).

⁸⁰ Pedrell, *Por Nuestra Música*, 60.

⁸¹ Pedrell, *Los Pirineos: Ópera en tres Actos*, 286.

⁸² Pedrell, *Los Pirineos: Ópera en tres Actos*, 6.

⁸³ About this, Pedrell explains that Raig de Lluna, in the original Death of Juana/Count Arnau part, “Quan seré morta enterráume”, (“Bury me when I am dead”) has a “desire, a premonition” that has not been fulfilled. In the penultimate scene of Act III, these events finally happen, as Raig finally sees a free Pyrenees, claiming: “Yo ja he viscut. Los Pirineus son llivres” (I have already lived. The Pyrenees are free). See Pedrell, *Por Nuestra Música*, 111.

homeland she is referring to as she is, supposedly, the abducted daughter of a Moorish king. She might subtly be conceiving the idea that her own homeland was lost after her abduction, but it could also symbolise the loss of the Pyrenees. Nevertheless, the homeland is represented through Raig as something lost to be returned to or regained. This narrative development, from something lost to something recovered, is at the basis of Pedrell's understanding of Spanish music, and a subtle message to express his concerns about the country's forgotten musical past.

- *Depth*

There are two motifs in 'The Death of Joana' song, the theme of Juana and the theme of Count Arnau. The first motif symbolises the death of the homeland. Juana, or Joana, represents 'the wife of Tolosa [or Provence], the Roman homeland, the Albigensian church'.⁸⁴ When Raig de Lluna sings it, she is expressing the death of the homeland during the Albigensian crusades.⁸⁵ To create more interest in the song 'The Death of Joana', Pedrell incorporated in its central section the popular Catalan song 'Lo Comte l'Arnau' (Count Arnau). Pedrell does not explicitly state where he found this version of Count Arnau. It is feasible he might have turned to the research of Milá y Fontanals or Mariá Aguiló.



Example 19. 'Count Arnau'.⁸⁶

The association with the mountains is an idea representative not only of Raig, but also of the Catalan legend of Count Arnau. Pedrell, by mixing both characters under one song ('The Death of Joana'), invites us to explore more nuanced significations. It must be understood that this re-composition of songs was not mere pastiche. Musical

⁸⁴ Balaguer, *Los Pirineos*, 14.

⁸⁵ The Albigensian persecution and the Sicilian vespers appear in *Els Pirineus*, although briefly noted. For a general explanation, see Bertrand Russell, *A History of Western Philosophy* (New York: Simon and Schuster, 1972), 448 – 451 and 499.

⁸⁶ Pedrell, *Por Nuestra Música*, 79. Pedrell might have used here the 1843 version of his friend Mariá Aguiló. A modern version was collected by Subirá in Josep Subirá, *Cançons Populars Catalanes*, illustrations by Jaume Passarell (Barcelona: Editorial Millà, 1990), 54.

historiography of the time criticised this facet in Pedrell and is an example of how interpretation did not respond accordingly to the historical elements in the opera.⁸⁷ There is no mention of the legend of Count Arnau in Balaguer's drama. Quite remarkably, Pedrell decided to fuse the legend's music with the text by Balaguer. This way Count Arnau can only be identified through music. Balaguer had previously showed an interest in Count Arnau, but the myth does not appear in the libretto.⁸⁸ Musically, both songs are within the *ischak* mode, which permeates the whole section.

As stated, within 'The Death of Joana' Pedrell incorporates the figure of Count Arnau, an enigmatic insertion which, I believe, reiterates the idea that contradiction is a tool towards cohesion. The legend of Count Arnau is a Catalonian myth which gained popularity at the end of the nineteenth century. The accompaniment in the example shown below is more turbulent given the tremolos in the string section: the song now takes a turn towards death and despair (loss). The legend tells the story of Count Arnau, a rich nobleman of Catalonian mythology. Due to his various and terrible sins (not paying his workers or an illicit encounter with an abbess) he was condemned to wander for eternity as a suffering, lost soul. He is usually depicted as surrounded by infernal dogs and mounting a black horse that spat fire through the eyes and mouth. It is also related to the European Wild Hunt (*Wilde Jagd*) or to figures like Faust, Don Juan and even vampires. The reference to Count Arnau occurs within Raig's song 'The Death of Joana':

⁸⁷ As Losada states, the fact that Pedrell did not quote Cui in the correct manner could have been due to the editor's rush to publish *For Our Music*. She nonetheless states that this was, of course, not an excuse. See Álvarez Losada, 'El Pensamiento Musical de Felipe Pedrell (1841 - 1922)'.

⁸⁸ Count Arnau fascinated many other authors, such as Jacint Verdaguer, Frederic Soler and Josep Carner. Also see Víctor Balaguer, 'La Leyenda del Conde Arnaldo (La Cacería Nocturna)', *Historias y Leyendas* 37 (1889): 218 – 224.

Flute

Oboe

English Horn

Clarinet in Bb

Bass Clarinet in Bb

Bassoons I-II-III

Horns in F, I to IV

Timpani

Soprano Solo

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Timp.

S. Solo

Vln. 1

Vln. 2

Via.

Vc.

Db.

Quan se - ré - mor - ta en - ter - rau - me en lo

bell_ fons de la ca - va. Aï! Aï! po -

Example 20. 'Count Arnau', 'The Death of Joana', Act I, Scene 4, *Els Pirineus*, bars 143 – 160.

About this precise extract, Pedrell states that the harmony is the same one that dominates all the song and thus 'Count Arnau preserves all its Arabic taste, not because it fits into the harmonization proper to one of its modes, but because I truly think the ballad is Arab'.⁸⁹ During the fifteenth century, the ballad of *Le Roi Renaud* largely spread through the Occitan regions of Calvados and Languedoc. In these regions it became known as *Lo Comte Arnau*, where Renaud was, according to Doncieux, 'corrupted' into Arnau.⁹⁰ The insertion of *Le Roi Renaud* in the Almogavar Chant theme and the song's historical transformation into *Lo Comte Arnau*, makes the connection between Raig and the Count seem almost natural. Pedrell believed the 'Count Arnau' song had an Arabic

⁸⁹ Pedrell, *Por Nuestra Música*, 80-81.

⁹⁰ Doncieux, 'La Chanson du Roi Renaud, se dérivées romanes, sa parenté celtique et scandinave', 224.

origin, suggesting that *Le Roi Renaud* could share a similar provenance. However, given these obscure trails, both Raig and Arnau merge enigmatically and ambiguously together.

The extract will have a ‘capital importance in the Trilogy’ since it will reappear at the end of the opera, expressing Pedrell’s desire for the homeland.⁹¹ The whole verse reads: ‘When I am dead, bury me in the beautiful depth of the cave / Ay! Ay! Poor me! In the beautiful depth of the cave’. Even though Balaguer does not mention this, this verse could have derived from the Occitan chant *Lo Boièr*. Specifically, its first verse ‘*Quand serai mòrta enterratz-me al pus prigond de la cava*’), which is the same as the verse in example 20.

Example 21. *Lo Boièr*. ‘When the oxherd returns from ploughing. He plants his cattle prod. AEIOU’.⁹²

In this chant, an oxherd tries to console his wife, Joana. Enigmatically, she calmly responds how she would like to be buried. Balaguer knew that the death of Joana represented the death of the Occitans, a message coded in *Lo Boièr*. Like the Occitan chant, Pedrell reduces his first verse to a restricted, repetitive register. By merging Count Arnau with the death of Joana, the entire song ‘The Death of Joana’ becomes even more intriguing.⁹³

Count Arnau is based on the *ischak* mode, but it undergoes some transformations. The first phrase (bars 143 – 151) omits the B \flat and the C \sharp of the mode and is characterised by a minor third (ornamented play between A and C) on the words ‘bury me’ and ‘cave’. The second phrase reintroduces all its double alterations, but it generally omits the B \flat (this note appears only when the time signature changes to 3/4).

⁹¹ Pedrell, *Por Nuestra Música*, 81 and 110.

⁹² Transcribed from the performances of Hans-André Stamm and Patrick Lenk.

⁹³ The chant *Lo Boièr* contains overtone singing, a form of singing traditional in several parts of the Himalayas. These oriental musical hints and traces that Pedrell and Balaguer have left behind deserve a more specialised study.



Example 22. Ischak mode varied.

The second phrase begins with that same minor third. To enhance even more this oriental flavour, Pedrell chose to put this under the words ‘Ai’, which is a typical onomatopoeia in flamenco music.⁹⁴ The 3/4 change has an increased harmonic rhythm. In here, the D major chord, the G minor and the C minor with a seventh are subsets of the fourth degree of the *ischak* mode (the D), diatonically creating a I–v–iv–ii–I pattern. This occurs in bars 154 and 159, which are the only parts that explore a bit more outside the D–A chord configuration; this is due to the reintroduced double alterations (now including the B \flat) of the mode which grant an expansion on harmonies. Ambiguity is achieved not only through a calculated indecision between modal and tonal music, but also through changes in the time signature, now accompanied by almost all (the C \sharp is still omitted) the notes of the *ischak* mode. The mixture between Raig, Count Arnau and all the connotations behind the character of Joana enhance this ambiguity even more, distancing the opera from its supposed nationalism.

Other than Balaguer’s libretto and Pedrell’s treatise and music, some reactive qualities arise when we consider the literature of Ramón María del Valle-Inclán. Valle-Inclán’s *Sonatas* are preceded by one of the writer’s most famous quotes. The main character, the Marquis of Bradomín was ‘ugly, Catholic and sentimental’ and an ‘admirable Don Juan’.⁹⁵ Another dichotomy deeply embedded in Spanish artworks is the complicated relationship between the religious and the secular, often represented in extremes (religious extremism or sacrilege, superstition, or fanaticism). The limits with reality were profoundly affected by this spiritual crisis. It must be stated that Valle-Inclán’s *Sonatas* are fragments where unity is not an important feature and is not essential for the writer. The scenes in the *Sonatas* become ‘immobilized like in a painting or a

⁹⁴ John A. Thomson, ‘The Gypsy in violin music: a lecture recital featuring the music of Kreisler, Ravel, and Sarasate; together with three recitals of music by Bartók, Beethoven, Chausson, Dvořák, Schoenberg, Schubert, Shostakovich, and Tchaikovsky’ (PhD diss., University of North Texas, 1990).

⁹⁵ *Autumn Sonata* (1902), *Summer Sonata* (1903), *Spring Sonata* (1904) and *Winter Sonata* (1905). *Sonata de Otoño, Sonata de Invierno, Memorias del Marqués de Bradomín*, introduction by Leda Schiavo (Barcelona: Espasa Libros, 2010). Ramón del Valle-Inclán, *Sonata de Primavera, Sonata de Estío, Memorias del Marqués de Bradomín*, introduction and notes by Javier Serrano Alonso (Madrid: Alianza Editorial, 2017).

poem'.⁹⁶ This fracture, according to Leda Schiavo, is what makes it modern and allows readers to fill in the gaps and construct their own interpretation.

The ambiguity between teleology (in this case asking the reader for an active interpretation) and stasis in both opera and libretto resembles the structure of the *Sonatas*. In both Valle-Inclán and Pedrell, the idea of the mosaic prevails as opposed to the more traditional, linear narratives. The previous musical example shows how fracture occurs within the already small structure of the mode. Pedrell, by adding or eliminating the very essence of the *ischak* mode (its double alterations), creates an ambiguous rupture. Ambiguity, close to Valle-Inclán's writing style, is musically achieved between a blurred, apparent diatonic D major tonality. In fact, this ghostly tonality is the surface of the actual fourth degree of the *ischak* mode.

If we apply Ortega's will of the individual and clash parameters otherwise unperceived, Raig emerges as a symbol of a defiant melancholy. Thanks to a conscious union of the characters' potential significations, the mountains appear menacing and crude (Count Arnau), but also beautiful and mysterious (Raig). Raig embodies the powerful symbolism of the Pyrenees mountains. Worth noting is the fact that her character, like the inhospitable mountains, acts against those who defy it. Moreover, without Raig's indirect and yet crucial order to Lisa, the troops would have never regained the homeland. To add to this defiant melancholy, the Occitan chant *Lo Boièr* was broadcasted in France during the First World War as a resistance chant.

Her goal to see a free Pyrenees is fully accomplished when she sings a variation of the Foix motto at the end of Act III. This is further enhanced with the reinsertion of the 'Count Arnau' song (defiance) to musically express her vindication after the last battle.⁹⁷ As well, the fact that Raig represents the death of the homeland is also similar to how the figure of Count Arnau was perceived regarding landscape: 'Provincial scholars of the period attempt to identify the count with documented historical figures, linking him to their own mountain region'.⁹⁸ Added to this is Raig's counterorder given to Lisa, which would imply a complete insubordination of the king's orders. Thus, in terms of concepts, both songs build the idea of a defiant nostalgia (Count Arnau and Raig respectively). In essence, by acknowledging Raig's ambivalence, we perceive that her actions are beyond

⁹⁶ Leda Schiavo, in Ramón del Valle-Inclán, *Sonata de Otoño, Sonata de Invierno, Memorias del Marqués de Bradomín*, 13.

⁹⁷ Pedrell, *Los Pirineos: Ópera en tres Actos*, 752.

⁹⁸ Dorothy Noyes, 'Breaking the Social Contract: El Comte Arnau, Violence, and Production in the Catalan Mountains at the Turn of the Century', *Catalan Review* (NACS) 14, nos. 1 – 2 (2000): 133.

mundane quarrels. Moreover, Joana or Juana, is the female equivalent of Juan, with which we obtain once more a bipartite, paradoxical representation when associated to the figure of Don Juan.

Pedrell noted that the *zarzuela* genre almost achieved the desired goal towards a national identity, but it was not enough.⁹⁹ Like many writers of the time, the intentional distance from a nationalist label could have been a decisive factor in the opera's failing reception, since there was no clear stance critics could argue against or defend without falling into extremes. Yet, it is precisely this contradiction between opposites, this ambiguity and mixture in the music and choice of narrative, that gives *Els Pirineus* a wide range for exploration. Venturing even more, while the opera uses oriental modes, it does not fall into the stereotype usually heard in 'Spanish' works of the time (for instance, the simple copy-paste procedure of a Phrygian scale to denote the Arab influence). If anything, Pedrell desired composers to historically deepen even more into this 'greater recourse' that the 'melancholy of *arabismo*' could manifest.¹⁰⁰

The idea of landscape in art appealed to many artists of the fin de siècle.¹⁰¹ Unfortunately, in Spain landscape could also be associated with a region and thus be indistinctively appropriated by regional nationalisms (*paisajismo* is another '-ism' that can denote ideology), because 'the popular... participates greatly from the visuality of the landscape'.¹⁰² Throughout the nineteenth-century, nations across Europe were immersed in a tide of nationalism. However, Spain's idiosyncratic nature contradicted and frustrated the search for a unified nation. With more than just one language (Basque, Castilian, Galician, Catalanian, and many dialects), with many regional cultural traditions and centuries of religious conglomerations, the aspiration towards a national ideal will prove to be impractical. Spain failed to acknowledge and accept its idiosyncrasies, leading to numerous internal fractures. This is why, even though Pedrell uses the word 'essence', the numerous superficialities extracted from it ('*esencialismo*' *Pedrelliano*, Pedrellian essentialism, or *nacionalismo Pedrelliano* etc.) were strongly and solely related to

⁹⁹ A musical theatre genre that dates back centuries, a zarzuela (also known as *género chico*) merges singing and spoken text with a light character. It continues to be very popular in Spain. Nevertheless, many composers (including Pedrell) had to write zarzuelas because these sold better than operas.

¹⁰⁰ Michael Christoforidis, 'Georges Bizet's "Carmen" and Fin-de-Siècle Spanish National Opera', *Studia Musicologica* 52, no.1 – 4 (2011): 422 and footnote number 14.

¹⁰¹ See also the poetry of Antonio Machado, in Daniel Evans Pritchard, 'Four poems by Antonio Machado', last modified 1 February 2018, accessed 28 April 2021, <https://www.europenowjournal.org/2018/01/31/four-poems-by-antonio-machado/>. And of Unamuno: Miguel de Unamuno, *Poesías*, ed. by Manuel Alvar (Madrid: Ediciones Cátedra, 2018).

¹⁰² Federico Sopeña, *Música y antimúsica en Unamuno* (Madrid: Taurus Ediciones, 1965), 18.

nationalisms.¹⁰³ Without a conceptual interaction between Raig and Count Arnau, the song ‘The Death of Joana’ can be easily embedded into one of these categories. The potential significations of the song therefore risk remaining on the surface.

The symbolism of the mountain as associated to longevity, the eternal and memory are concepts that can be linked to Valle-Inclán’s *La Lámpara Maravillosa* (1916). Valle-Inclán had similar ideas to Pedrell and stated: “it is not the truth which is before the eye, but that which lives in the memory. I usually express in a phrase this aesthetic concept, which is equal in painting and literature. *Nothing is as it seems, but as it is remembered*”.¹⁰⁴ This perception of memory is close to Ortega’s *razón histórica* (historic reason): the idea that man is history and interpretation. The use of popular songs in Pedrell contains a deeper aesthetic idea than has usually been commented upon. Since for Valle-Inclán memory is ‘a means to access the eternal, a harmony that transcends time’, so was the popular song for Pedrell.¹⁰⁵ Pedrell, via the recomposition (recreate, renew) of older music, attempts to remember, but to remember in a way that ‘the modern composer nurtures from that quintessence, he assimilates it, covering it with those delicate forms only music... can give us’.¹⁰⁶ Similar to Ortega’s plead for vitality and his scepticism of tradition, Valle-Inclán believed the word had to be renewed: ‘Let’s banish forever that Castilian mode, commentary of an extinct gesture with the conquests and wars. Let’s love tradition, but in its essence, and seeking to decipher it like an enigma that holds the secret of the Future’.¹⁰⁷ The idea that tradition could mark the way for future cultural endeavours was exposed as early as 1868 by Pedrell in his article ‘La Música del Porvenir’ (‘The Music of the Future’). Here Pedrell addressed the ‘eternal dualism’ between tradition and innovation, where a combination of both could renovate the lethargic philosophy of Spanish music.¹⁰⁸

¹⁰³ Emilio Fernández-Álvarez, *Emilio Serrano y el Ideal de la Ópera Española (1850 – 1939)* (Madrid: Universidad Complutense de Madrid, 2016), 290. Fernández-Álvarez does not explain how Krausoinstitucionismo coincides with the line of essentialism (*esencialismo*) of Falla and Salazar; that is, he jumps directly from Pedrell’s nationalism to essentialism, and later on to *Krausosinstitucionismo* without the appropriate development or without even stopping to explain each concept. All these concepts are related but are very different.

¹⁰⁴ Valle-Inclán, in Elizabeth Drumm, ‘Henri Bergson on time, perception and memory and Ramón del Valle-Inclán’s “La Lámpara Maravillosa”, *Anales de la literatura española contemporánea* 40, no. 3 (2015): 843.

¹⁰⁵ Drumm, ‘Henri Bergson on time, perception and memory and Ramón del Valle-Inclán’s “La Lámpara Maravillosa”, 843.

¹⁰⁶ Pedrell, *Por Nuestra Música*, 39.

¹⁰⁷ Ramón del Valle-Inclán, *La Lámpara Maravillosa*, ed. by Edu Robsy (Menorca: Maison Carré, 2017), 30.

¹⁰⁸ Felipe Pedrell, ‘La Música del Porvenir’, *Almanaque Musical* 1 (1868): 24.

Chapter Three

The Profound Dimension: Fracture

Historically, Spain has notably tended towards a unilateral vision of analysis. The general trend is to perceive different artistic disciplines from the same angle. This angle might be political, economic, or ideological, masking potential depths with one-sided orientations. Surface and depth are forced to exist separately each in their own dimension. In this chapter, I explore how fracture occurs between surface and depth: between ideas that remain on the peripheries of surface and concepts existing in meditative depths. Since the same critical thought is occasionally used to discuss various disciplines, the surface remains isolated and incapable of communicating with its depth. In other words, a parameter that pretends to attend all disciplines must be questioned and deconstructed (for example, the heavily utilised label of *costumbrismo*, which is found in music, painting, and literature). Pedrell quite rightly denounced that in Spain, those who discussed and analysed bullfighting were the same ones that debated about music.¹ This instance reflects a fractured process of interaction. While it might remain as an anecdote about Pedrell's strong personality, he was commenting on this mindset that tended to judge one discipline with the criteria of another one. This type of judgment was ultimately mastered by a political, religious, or economic conduct, an attitude that severely affected the reception of the artwork.

Interdisciplinary connections are quite unusual to find because of a sociological fracture that discourages from the beginning any connection between the profound and the surface. In most cases, the surface always remains dominant. Like Unamuno, Ortega also reflected on the perception that the nation tended more towards materialisation than to abstraction. As such, he observed that the Spaniard 'is characterised by his antipathy towards anything transcendental; he is an extremist materialist'.² Parallel to my conception of fracture, Unamuno noted a 'polarised scission' that divided the 'sensitive from the intellectual, the concrete from abstraction'.³ Because of this, the surface became the governing dimension of ideology, whereas concepts remained in the depths, unpursued. As Ortega noted, in this time in Spain the culture of surfaces dominated over the culture of depth.

¹ Felipe Pedrell, *Musicalerías, Selección de Artículos escogidos de Crítica Musical* (Valencia: F. Sempere Y Compañía, 1906), 136.

² Ortega, *La Deshumanización del Arte*, 121.

³ Unamuno, 'La crisis del patriotismo', 4.

By choosing and accepting the Albigensian crusade as the main plot, Balaguer and Pedrell manage to prefigure Ortega's ideas explained in his essay *Invertebrate Spain*. The song 'The Death of Joana', described by Balaguer as a depiction of the Roman homeland, is a musical and dramatic expression of Ortega's 'central force'.⁴ The success of the Roman Empire was due to a process of 'totalisation' where the groups were integrated into the Roman body 'to do *something* together'.⁵ According to Ortega, Rome was 'the name of a great vital enterprise where everybody could collaborate; Rome was a project of universal organisation', and, more crucially, a 'dream' (*ilusión*) and 'a suggestive project of common life'.⁶ While Ortega's ideas in his *Invertebrate Spain* seem to welcome the brutal force of Roman colonisation, he nonetheless pleads the reader to focus on what Rome *vitally* achieved: 'Cesar's work... lasted for centuries and reverberated in millennia'.⁷ Those who focused on the surface of Ortega's vitalism were unable to perceive the depth of his analysis. Because of this superficial understanding, Ortega very often was accused of elitism.

The Occitans were aware of the danger and eventually perished because their common project no longer fitted the process of homogenisation the Church was bound to complete. The opera battles between totalisation and particularism (as Ortega was to understand these) reflecting the same fracture that we can observe in the Spanish society of the time. The different social groups in Spain became more and more alien and stopped 'sharing feelings with the others'.⁸ Ortega did not deny the existence of a deep sociological issue in Basque and Catalanian separatism, but attacked those whose artificial political agenda could not attend to emotions 'that operate in the subsoil of the collective soul'.⁹ The opera is an amalgamation of old and new, staged under that super-abundant feudal system that Ortega believed gave people a duty, and a goal he thought Spain had always lacked. Furthermore, the harmonic processes in the opera can be distinguished by 'moments of quietist harmonies, opposed to fragments of constant tonal change in the middle of a tonality in constant fluctuation'.¹⁰ By reflecting on the last living

⁴ Ortega, *España Invertebrada*, 49.

⁵ Ortega, *España Invertebrada*, 48 and 51.

⁶ Ortega, *España Invertebrada*, 51.

⁷ Ortega, *España Invertebrada*, 51.

⁸ Ortega, *España Invertebrada*, 66.

⁹ Ortega, *España Invertebrada*, 65.

¹⁰ Francesc Cortès, 'Ópera Española: las obras de Felipe Pedrell', *Cuadernos de Música Iberoamericana* 1 (1996): 202.

moments of the Occitan culture, Pedrell hints to Ortega's idea of a descending Spain, the beginning of a fracture that both were witnessing in their own time.¹¹

The term 'fracture' is the profound dimension that motivates the different points of view; essentially, it is the motor of creativity. Instead of initially viewing paradox as something that negatively rests on Spain's cultural surface, the apprehension of concepts unveils the intricacies of this dimension: its creative power. While the circumstance is an a priori structure, the profound dimension is anchored within. It is an important parameter for the identification of both circumstance and concept. Fracture is born out of the circumstance of contradiction; however, as must constantly be noted, it also originates it. The interaction between both circumstance and dimension allows the music's surface and depth to enter a dialogue of conceptual exchanges.

Fracture not only refers to the social and political scenery, but it also refers to how the artwork *itself* is created and how it acts as a reflection and source of its own circumstance. In this case, fracture occurs within style, form, and aesthetics; it is a fragmentation veiled in many works of the period. Whether political, aesthetic, or ideological, fracture is also the reason why works like *Els Pirineus* have only been perceived within discourses of regional nationalism or central nationalism.¹² Because of what fracture can add or subtract, I believe it acts as a cause and as a profound creative dimension in the Spanish work of art.¹³ The term 'fracture' could also be applied not only to Ortega's analysis of the country but also acknowledge the distance existing between him and musicians. An existing fissure between artists and intellectuals, institutions, and individuals reflected the spirit of the time. One way to channel and express their disenchantment was through the famous cultural *tertulias*, 'gatherings'.¹⁴ This deficient communication between social, intellectual, political, and artistic groups is reflected in Ortega calling Spain 'a series of stagnant compartments'.¹⁵

To understand the profound dimension of fracture and how it takes its own signification in this study, it is crucial to turn to nationalisms and religion as inevitable

¹¹ Ortega, *España Invertebrada*, 48. Ortega believes the history of a nation must not only include its formative and ascending period, but also its 'history of decadence'.

¹² See Llano, *Whose Spain?*, 89.

¹³ The concept of fracture is a profoundly hermeneutic concept. It 'inhabits the space between' the 'calculable and the incalculable', it is consequence and origin, a *in media res*. John D. Caputo, *Hermeneutics, Facts and Interpretation in the Age of Information* (London: Penguin Random House, 2018), 207.

¹⁴ Mora García, 'El realismo español: palabras y cosas', 280 – 281.

¹⁵ Ortega, *España Invertebrada*, 74. Ortega's famous stagnant compartments (*compartimentos estancos*) also inspired my concept of fracture.

forces that inform it. Previous chapters briefly discussed the problematics of nationalism and religion in a country like Spain. It is, however, important to advance the discussion a bit further. Pedrell's interest in modes, historic themes, and popular melodies acts as a pedagogic tool to show a linear evolution of music in Spain. In essence, the opera acts within a function: to spark interest in traditional and sacred Spanish music.

This is where perhaps Spanish music has suffered from its biggest hiatus: the notion that it must be either functional or not (again, notice the inclination to the extremes). The only way to salvage a reconciliation is to acknowledge the bigger socio-cultural contexts that devise these extremes. Two main functionalities (of a dualist nature) have been music as a religious art, and music with a nationalist or regionalist purpose. Music was fractured into sustaining a religious or ideological purpose, with the ultimate intention to serve a particular sociological vision. The idea of functionality has not been sufficiently recognised, creating as a result worn-out concepts of dubious signification (*andalucismo, arabismo, costumbrista, Alhambrista* etc).¹⁶ Ortega's inclination towards abstraction was a response to Unamuno's criticism of that 'individualist democracy' that praised the dogma over the idea.¹⁷

Ideas and concepts are living entities in constant transformation while ideologies remain stagnant. Unamuno thought that the Spaniard could not be called an idealist, predetermined as it was to see concepts through a functional lens. For the Spaniard, ideas had to be substantiated into something politically or socially useful. As a response, Ortega approached music sociologically more than he did aesthetically. He knew that this approach would spark more controversy, since an abstract perspective would have been indifferent for the vast majority. Even today Spanish methodology tends towards the sociological aspect of 'ready-made concepts' and withdraws from questioning their origin, construction, and validity.¹⁸

In a speech given at the Real Academia de Bellas Artes de San Fernando, Pedrell inquired on the necessity to forge 'an intellectual chain' with the past.¹⁹ He also confirmed his transition from composer to musicologist came out of a 'necessity to inspire' (as the very title of the speech indicates), and perhaps from an imposition laid on him by his

¹⁶ International Conference, 'Tópicos en la música hispana: siglos XVIII-XXI'.

¹⁷ Unamuno, *Inquietudes y Meditaciones*, 95.

¹⁸ Unamuno, *Inquietudes y Meditaciones*, 95.

¹⁹ Felipe Pedrell, 'Necesidad de inspirar nuestra música en el estudio de nuestros grandes e ignorados maestros españoles de los siglos XVI y XVII y Apunte biográfico de D. Antonio Cabezón, organista de Felipe segundo', in *Discursos leídos ante la Real Academia de Bellas Artes de San Fernando en la recepción pública del Sr. D. Felipe Pedrell* (Barcelona: Tipografía de Víctor Berdos, 10 March 1895), 15.

contemporaries and their fractured interpretation of history. The vehement tone Pedrell uses in many of his writings caused and still causes rejection today.²⁰ Pedrell's choice of words, and the crucial role he believed he played in the world (writing three autobiographies is a symptom of an overblown personality), is at times unfortunate and must be treated carefully.²¹ However, without all that self-promotion and ambitious nature the career of later composers such as Granados, Albéniz or Falla could have taken different directions.

Scholars have noted that Spanish literature of the fin de siècle suffered from a hiatus (break) between creation and its theoretical base (mainly a scholastic base).²² Fracture could have its origins in the numerous disagreements regarding Spain's process of nationalisation, something that did not occur in countries such as Germany, the United Kingdom or France.²³ One crucial factor has contributed to this fracture: the weak presence of the state. Still lingering with ancient-style politics (like *caciquismo*²⁴), the Spanish 'state' was unable to propose a social, economic, and political plan that could unify the country. Occupied with internal and external wars, the state could not deliver an attractive national ideal. Consequently, most of the infrastructures were left on the hands of the Catholic Church. Given this fracture between the state and its citizens, intellectuals and artists of the time started to inquire on the possibilities of Spain and what it meant. Especially, they began to question a religious tradition extremely legitimised by politics. Some writers, like Pío Baroja, would take an anticlerical stance, often with certain aggressivity.²⁵ Others, like Valle-Inclán, would jump from a strong anticlericalism (often criticising society's fanaticism) to a spiritual aestheticism of strong theosophical connotations (like in *La Lámpara Maravillosa*).

²⁰ Even today, it is acknowledged that his music 'is little known and interpreted', in *Exposición La Huella de Felip Pedrell* (from 25 October 2022 to the 26 February 2023) held at the Museo de la Música in Barcelona (<https://ajuntament.barcelona.cat/museumusica/es/exposicions/la-huella-de-felip-pedrell>)

²¹ Precisely the individualism Unamuno had criticised, as that which cancels other visions.

²² Ángel L. Prieto de Paula, *Azorin frente a Nietzsche y otros asedios noventayochistas* (Alicante: Editorial Agua Clara, 2006).

²³ Disagreements, for instance, in the choice of lyrics for the national hymn, which still today does not have any.

²⁴ A form of regional government abused by a few that took electoral advantage through power and relationships of poor democratic establishments.

²⁵ Jesús María Lasagabaster Madinabeitia, "'El Amo de la jaula". El pensamiento religioso de Pío Baroja', *Ilu. Revista de ciencias de las religiones*, no. 2 (1997): 75 – 97.

The several fractures and disagreements (which are paradoxically, what contribute to Spain's 'rich cultural patrimony'²⁶) were also due to the influence of the Catholic Church's role in education. Throughout nineteenth-century Spain the state 'had a weak presence in such a decisive field [...] as education, which was left in the hands of the Catholic Church'.²⁷ From the revolt of people against atheist France (revolutionary France), up to its later 'amalgamation' with the most right-wing nationalism, Catholicism cannot be separated from Spain's historic process of nationalisation.²⁸

To exemplify this break, it is interesting to compare the different perceptions of culture between Spain and France. Regarding art and music, the distinction between both countries lay in an awareness of function. In Spain, functionality is another example of fracture. With his well-known *l'art pour l'art*, Gautier

attacks reviewers for their hypocritical moralising and their habit of sniffing out lewder elements of an artwork rather than paying attention to the beauty of the object. Art, Gautier declares, has no responsibility except to beauty and should be evaluated with this in mind. Therefore, for Gautier, only that which is utterly useless can be ultimately beautiful because an object's utility detracts from its function as a source of pleasure.²⁹

Ideological or religious insistence that art must have a function (as Krausism and *Krausoinstitucionismo* preached in Spain), intensified an obsession for a moralising and propagandistic culture. *L'art pour l'art* has perhaps never gained roots in Spain because of the country's inability to separate the metaphysical from the theological. Unamuno for instance rejected the possibility 'of elaborating an Aesthetic' [theory of aesthetic] because ultimately, art had to be ethical.³⁰ However, in 1908 Ortega claimed: "I do not understand the horror towards art for art on the part of some Spanish contemporary thinkers. Aesthetics is a dimension of culture, equivalent to ethics and science".³¹

As a profound dimension, fracture offers other interesting parameters when it is applied to form and style. Primarily, Pedrell's opera is musically structured like 'unified blocks'.³² This means that the musical material does not establish long term developments

²⁶ Joaquín Varela Suanzes, 'Los Dos Nacionalismos Españoles Durante el Siglo XIX (1)', *Revista Española de Derecho Constitucional* 22, no. 65 (2002): 375.

²⁷ Suanzes, 'Los Dos Nacionalismos Españoles Durante el Siglo XIX (1)', 375.

²⁸ Suanzes, 'Los Dos Nacionalismos Españoles Durante el Siglo XIX (1)', 371.

²⁹ Dennis Denisoff, 'Decadence and aestheticism', in *The Cambridge Companion to the Fin de Siècle*, ed. by Gail Marshall (Cambridge: Cambridge University Press, 2007), 34.

³⁰ Sopena, *Música y antimúsica en Unamuno*, 19.

³¹ Ortega, in Jelić, 'Reflexiones de Ortega y Gasset sobre el arte', 11.

³² Cortès, 'La Música Escènica de Felip Pedrell', 81.

and can be preferably perceived as ‘guiding motifs’ and not Leitmotifs as such.³³ By naming these motifs as a guide, Cortès is hinting to Wagner’s Leitmotiv. Nonetheless he does not insist on Wagner’s concept, suggesting certain distance from it.³⁴ Inside this broad spectrum, the union between motifs is sometimes executed at rhythmic and timbral levels, and at other times through harmonic and melodic reminiscences.

One difficulty to identify and relate motifs came with what Cortès pointed out to be ‘semitonal evolutions’ that should not be read as passing notes, as this would indeed blur the peculiar sonority.³⁵ The use of auxiliary notes and appoggiaturas in Raig’s main song (‘The Death of Joana’) exemplifies the importance of these notes to depict that sonority.³⁶ This, and the previous exploration of modal music and Example 1 (below) are gestures towards the emancipation of dissonance, towards the ‘overcoming of the major-minor structure’.³⁷ These semitonal procedures suggest that an overall cohesion can be identified through isolated patterns, tones, and motifs (like musical mosaics). However, this difficulty in identifying differences in the opera is a clear reminder of Spanish modernist traits in literature: their conscious dissociation and clear emancipation from the group norm and the hermeneutic possibilities (to avoid associations) in their writing style. Both music and literature demand an active hermeneutic role and the subject’s will and effort.

A perceived uncertainty and unreliability is directly correlated to Ortega stating about Goya that the Spanish work had a ‘peculiar insecurity’, a crucial concept for the understanding of this thesis.³⁸ This insecurity becomes clear when Pedrell talks about his music: ‘feeling’ is caused by the ‘calculated indecision of the modality by means of those intervals of a fifth and fourth’, followed by some minor-second intervals of unexpected termination.³⁹ Pedrell is referring here to the elements that create the motif of the Pope’s Legate, the character of Arnau Amalric. Example 1 reflects a strange character given its

³³ Cortès, ‘La música escénica de Felip Pedrell’, 81.

³⁴ Francesc Cortès, already stated quite clearly in the introductory notes of the critical edition to *Els Pirineus* how it ‘distances itself from any Wagnerian epigonism’ where ‘its instrumentation is not Wagnerian, nor its dramatic approach nor its treatment of the voices’ in Felipe Pedrell, *Los Pirineos: ópera en tres actos*, xiv.

³⁵ Cortès, ‘La música escénica de Felip Pedrell’, 82.

³⁶ Precisely in some parts of the song of the 2003 version show that Raig needs to focus on these notes, because the singer often surpasses these even when Pedrell clearly noted a *ritardando* that should in fact apply to *all* these notes. Also, the speed of the recording does not allow the listener to focus on interesting appoggiaturas.

³⁷ Cortès, ‘La música escénica de Felip Pedrell’, 82.

³⁸ Ortega, *Meditaciones del Quijote*, 45.

³⁹ Pedrell, *Por Nuestra Música*, 67 – 68.

chromatic instability. By creating this motif for the bass, Pedrell chooses to write the harmonies above it, which suggest an unconventional drive right from the beginning. It is also interesting to note its fugue-like potential in relation to the religious character of Amalric. The motif is constructed with a descending, semitonal scale (from E to E), while triads of major thirds (A#, F#, D, Bb) weave with Pedrell's indecisive intervals of a fifth and fourth:



Example 1. Motif of Arnau Amalric.⁴⁰

Below is the orchestrated version as it appears in Scene 5, Act I, bars 190 - 197:

⁴⁰ Pedrell, *Por Nuestra Música*, 67.

Piccolo

Flutes I-II

Oboes I-II

English Horn

Clarinet in B \flat

Bass Clarinet in B \flat

Bassoons I-II III

Trombones I-II III and Tuba

Drum

Choir of Dominican Friars

Bass

Bass, Legate

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Ve-niu, i de sa ro-ca al brun-zir pels es-

Ve-niu, i de sa ro-ca al brun-zir pels es-

4

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Tbns. and Tuba

Drum

B.

B. Legate

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pais mon a - na - te - - - ma a - quest cas -

pais mon a - na - te - - - ma a - quest cas -

6

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Tbns. and Tuba

Drum

B.

B. Legate

Vln. 1

Vln. 2

Vla.

Vc.

Db.

tell de Foix des - ar - re - lau - me por - tant - lo a tros - sos

tell de Foix des - ar - re - lau - me por - tant - lo a tros - sos

8

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Tbns. and Tuba

Drum

B.

B. Legate

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ies - mi-cat pels ai - - - res

ies - mi-cat pels ai - - - res

Example 2. Motif of Amalric, Act I, Scene 5, *Els Pirineus*, (bars 190 – 197).

$F\sharp^4$ $A\sharp^{o7}$ $B^\circ 6$ $C\sharp^{o7}$ $C^\circ 7$ B^4 Bb^{o7} $F\sharp^6$ $A \flat^{o7}$
 2 5 2 5

6 8^{va}
 $G^\circ 7$ Bb^7 F^{+6} E

Example 3. Motif of Amalric, reduced, bars 190 – 197.

This reduced version maintains the upper ascending line, the counterpoint occurring in the middle voices, and the intervals used by the instruments (especially the violas, since they contain the strongest harmonic element). Given the enharmonics and chromaticism, there is no exact tonality to adhere to. Thus, as Francesc Cortès borrowed from Schoenberg to explain this trait in Pedrell’s music: “Why simplify these vagabond chords and insist on situating them under the domain of tonality, when there is no univocal relation to be made with chords such as the diminished seventh?”⁴¹ Because of the irregular movement of the bass, fracture is enhanced by the chromatic counterpoint between chords and voices. Only at the end do we suddenly realise that the tonal goal of the extract was to reach E major. However, the augmented-sixth chord before E major suggests that this last chord can be heard as a dominant, leaving the extract harmonically unresolved.

The theme of Arnau Amalric suggests Pedrell’s stylistic affinity for the Russian school.⁴² Nevertheless, like the comparison with Wagner, Pedrell does not abide

⁴¹ Schoenberg, in Cortès, ‘La música escénica de Felip Pedrell’, 82.

⁴² Specifically, this trait of Scriabin resembles Pedrell: ‘the spelling or orthography of pitches dictates their function: a sharpened note resolves upwards, and a flattened note resolves downward. This approach creates a kind of continuity from tonal to non-tonal music’. In Inessa Bazayev, ‘Scriabin’s Atonal Problem’, *Society for Music Theory* 24, no. 1 (2018), accessed 24 January 2023, <https://mtosmt.org/issues/mto.18.24.1/mto.18.24.1.bazayev.html>. Also see Yavorsky’s single or double

completely to one single method of composition. Rhythm as well is an important factor in the depiction of instability because of the interesting juxtaposition between the ascending chromatic notes and the rhythm used there. If we look at the third bar of Example 3, we perceive an enharmonic-chromatic pattern in the upper registers: A \sharp - B - A \flat - B \flat - B \sharp - C \sharp . The rhythm here has slightly accelerated, but the circular movement of the first four notes gives the impression that the music is going nowhere; it remains static and tense. This is further enhanced when Pedrell occasionally repeats those chromatic notes even when the harmony changes. To destabilise these chords even more, the underlying rhythm never follows one single pattern. By focusing on the whole notes as rhythmic standpoints, we perceive a fracture in the 4/4 rhythm, establishing three patterns:



Example 4. Rhythm in Amalric's Motif.

This rhythmic configuration manages to accentuate even more all the previous harmonic instability. Only the third pattern is repeated with the same rhythm, creating paradoxically with its acceleration a sense of urgency for the final cadence, further highlighted by the semitonal harmonies.

Cortès noted that Pedrell used a 'rhythmic compression' on his thematic material when Amalric's theme reached its culminating point.⁴³ These examples and the overall use of the rhythm (how Pedrell plays with it in patterns and motifs), shows that this rhythmic feature also occurs at smaller levels within themes. The culminating point in Example 3 is the augmented-sixth chord before the E major chord, where the increased rhythm and density in the texture reach the top and bursts down with demisemiquavers. So that Pedrell does not lose the effectiveness of this, he maintains the piccolos and the flutes in the same register in order to keep the strident tension that higher notes can produce.⁴⁴ It is also interesting to notice the fact that Pedrell, from bar 194 onwards, makes the Legate and the choir sing the menacing phrase 'tear from its rocks this castle

symmetrical system for Scriabin, in Jeffrey Scott Yunek, '(Post-) Tonal Relationships in Scriabin's Late Music', *Music Analysis* 36, no. 3, (2017): 386.

⁴³ Cortès, 'La música escénica de Felip Pedrell', 82.

⁴⁴ The tension in the voices is actually a very interesting idea Pedrell took from Aristoxenus. See Amanda García Fernández-Escárzaga, 'The Aesthetic Thought of Felipe Pedrell: main philosophical influences'.

of Foix and blow its pieces through the air' in unison. This balance in the singing register prepares for the passionate culmination of bars 196 and 197. By dividing the music into three registers, Pedrell maintains his ideal of making sure the voices are always heard.

Because of all the previous harmonies, rhythms and textures that have been building a particular instability, the extract (Examples 2 and 3) perfectly adheres to the rough and unrestrained character of the Legate. It is said that in the siege of Béziers, Amalric gave the order to behead everyone, and when he was told there were Christians among them, he nonetheless stated: "Kill them all. Later God will recognise their own".⁴⁵ Even if this phrase is not historically accurate, chronicles of the time suggest that it would not be surprising if he said something similar.⁴⁶ In this case, Amalric also represents the fantastic side of reality: what he supposedly stated at the siege of Béziers is an imaginative construction of reality. Once more, illusion merges here into reality, an aesthetic seen in many cultural works of the time. Balaguer hints at the fact that Amalric could be not only any representative of the Church, but himself a symbol of the Church.

⁴⁵ Balaguer, *Los Pirineos*, 13; Martín Alvira Cabrer, 'El Venerable Arnaldo Amalrico (1196 - 1225): Idea y Realidad de un Cisterciense entre dos cruzadas', *Hispania Sacra* 48, no. 98, (1996): 569 - 591.

⁴⁶ The Inquisition was slowly originating in this region because the pacific persuasion of Domingo de Guzmán and its order failed to convert the people of Occitanie. Thus, the use of force seemed like the next step in the process.



Figure 1. *Los Disciplinantes*, José Gutiérrez Solana, 1933.

Unamuno believed that it is necessary to believe in God before knowing him, a vision of faith Amalric literally puts into practice with random and indiscriminate violence. For Unamuno there is no reason behind loving God, in fact ‘reason distances us from Him’.⁴⁷ This mistrust of reason is portrayed in Amalric’s unusual theme, since the harmonies move with the unconventional guiding bass. The theme unwraps in a capricious manner, responding only to its own internal drive. Amalric’s abnormality and unpredictability musically exemplify an infatuated religious fervour. Doubting as to whether some of his actions were real or not, his sombre and menacing aura matches the ambiguity and disenchantment that fin de siècle artists felt not only towards religion, but also towards reason. In this sense, Goya would become very influential for writers and painters of the fin de siècle. Especially, but not exclusively, to artists such as José Gutiérrez Solana (1886 – 1945), known as the painter of the Black Spain in allusion to Goya’s *Black Paintings* (see Figure 1 above).⁴⁸

⁴⁷ Unamuno, *Del Sentimiento Trágico de la vida*, 319.

⁴⁸ Solana’s book *La España Negra* (*Black Spain*, 1920) is a dark, personal, and poetic view of several Spanish regions.

This passionate and fanatical side within Spanish character and culture is acknowledged not only by Pedrell but by Ortega as well. The instability of the passage, along with the binomial opposition existing between secular and religious music exemplifies the violent metaphysical anxieties of Unamuno: ‘the opposition between “reason and life”’.⁴⁹ In response, Ortega found in vital reason a more adequate answer to ‘neutralise the deleterious effects of the Spanish soul of... [Unamuno’s] irrationalism/mysticism’.⁵⁰ Through the theme of Amalric, Pedrell reflects on Unamuno’s agonising opposition between rationality and vitality and their irresolution.

Once more, researching the historical figures in Balaguer’s drama can give us key factors in deciphering Pedrell’s opera. Arnau Amalric (or Arnaud de Citeaux) quickly rose to power when he was proclaimed the Archbishop of Narbonne in 1212, after the decisive battle of Navas de Tolosa, a battle that caused an important strategic blow to the Muslims. Amalric and Simon de Montfort (the latter known as the sword of the Church, or ‘the Wolf’) became the two most powerful men to dominate the regions of southern France.⁵¹ In the opera, Amalric appears at the end of Act I, wanting to take the castle from its owners, the Counts of Foix. In 1218, while the Count of Foix is in England trying to find allies after their defeat at the battle of Muret, his wife the countess of Foix, Ermessenda de Castellbò⁵², is left to protect the castle and the traditions they believed were in danger of disappearing because of the crusade. Balaguer does not use the name ‘Cathar’ to describe these crusades, which implies his research was in many ways well informed. Coinciding with Balaguer, Pegg writes:

No person, whether mendicant inquisitor or the men, women, and children they questioned, ever used the noun ‘Cathar’ to describe heretics in, for instance, the Toulousain, the Lauragais, or in the *pays de Foix*. Instead, it was always, with no exceptions, *boni homines, bone femine, bons omes, bonas femnas*, good men and good women; while the good men and good women themselves frequently referred to each other as ‘the friends of God’. ‘Cathar’... is, and always has been, deeply misleading and

⁴⁹ Galán, *Voluntad de Aventura*, 90.

⁵⁰ Galán, *Voluntad de Aventura*, 91.

⁵¹ One of the best-known chronicles was the *Historia Albigensis*, written by Pierre des Vaux-de-Cernay, a strong admirer of Simon de Montfort (his testimony is basically a rendition of de Montfort’s life) and close acquaintance of the archbishop of Narbonne. Also see Christopher M. Kurpiewski, ‘Writing beneath the shadow of heresy: The Historia Albigensis of Brother Pierre des Vaux-de-Cernay’, *Journal of Medieval History* 31, no. 1 (2005): 1 - 27.

⁵² Balaguer thought that the Countess, Ermessenda de Castellbò, married the count of Foix in 1202, when other modern sources date this event in 1209, see Carles Gascón Chopo, ‘Muret, un hito en la sedentarización del Catarismo en Cataluña’, in *La Encrucijada de Muret, Monografías de la Sociedad Española de Estudios Medievales*, serie 6 (2015): 149 - 161.

applied in such an indiscriminate way by modern historians as to make it, for all intents and purposes, a useless term.⁵³

Claire Taylor acknowledges Pegg by writing that he

... refuses to use the term 'Cathar' because it assumes and thereby imposes uniformity on what might be a variety of religious phenomena... In using the word 'Cathar' we may be allowing the inquisitor to fool us into thinking that these phenomena that did exist were related and that they were dualist.⁵⁴

As this study suggests, the imposition of uniformity to explain a complex phenomenon is an idea that directly reflects how the Spanish fin de siècle is perceived, and how artworks were used back then for a specific socio-political interest. Once the Church appropriated the conflict of the so-called *Reconquista*, it forced the country to eradicate what was a mosaic of three coexisting religions, Catholic, Islamist and Jewish. When Rome realised the rich religious and cultural tapestry of Spain, this 'eccentricity' of the peninsula became unacceptable.⁵⁵ Parallel to the position it took with the *Reconquista*, the Church could no longer ignore the eccentric Occitan religion and its growing popularity. Whether the *Reconquista*, the Albigensian crusade or the Spanish fin de siècle, internal and external agents were predisposed to efface any difference that challenged the existing or the ideal norm.

With its choice of historical and wide range of musical material, the opera transcends the idea of a homogenous nation, especially when considering the 'intrahistory' (*intrahistórico*) of the country. Remembering Unamuno's term 'intrahistory', the concept refers to those who have been muted by the copious cacophonies of overwhelming historical authorities.⁵⁶ What better concept than 'intrahistory' to reflect on Pedrell's enthusiasm for the popular? Sopenña lamented the 'mutual ignorance' between Pedrell and Unamuno, since one lacked what the other had, showing an underlying fracture in communication between intellectuals:

With a learnt background of popular songs, how much would Unamuno have deepened into his theory of "intrahistory", so perfectly applicable to popular song! It is very sad to

⁵³ Mark Gregory Pegg, 'On Cathars, Albigenses, and good men of Languedoc', *Journal of Medieval History*, no. 27 (2001): 191 – 192. For these reasons, the 'Cathars' are throughout referred to as Occitans, in reference to the language of Oc (*lenga d'òc*) and as such avoiding discussions on terminology still prominent today.

⁵⁴ Claire Taylor, *Heresy, Crusade and Inquisition in Medieval Quercy* (York: York Medieval Press, 2011), 29 – 30.

⁵⁵ Suanzes, 'Los Dos Nacionalismos Españoles Durante el Siglo XIX (1)': 368.

⁵⁶ Miguel de Unamuno, *En Torno al casticismo*, tenth edition, (Madrid: Espasa Calpe, 1983), 13 – 36.

remember the mutual ignorance: while Felipe Pedrell, the great preacher of musical nationalism, almost contemporary of Unamuno, lacks the philosophical armour to create a system of nationality above and below the historic like Unamuno lives it, the latter lacks the musical formation, the musical concern to sense that the intrahistory of landscape is precisely the popular song.⁵⁷

As previously mentioned, the opera does not even allude to Spain as a ‘nation’, (essentially a late nineteenth-century concept) since events occur in southern France during the thirteenth century. Given this crucial distinction, both Pedrell and Balaguer were attracted to the idea of *patria* (a homeland) while attempting to find out what it could mean in a fractured country. The end of Spain’s colonial power opened new possibilities for exploration because it forced an introspective analysis, an analysis, however, extremely isolated to the point of solipsism where each group believed ‘only itself existed’.⁵⁸

Chapter two alluded to the contradictory dilemma between surface and depth. Now that the profound dimension of fracture has been unveiled, it is important to turn to philosophy and literature to discern how this permeated the artwork. Culture for Ortega must have clarity, light, and security. When Ortega speaks of security, he is talking about the structured and systematic conceptual thinking prevalent in German culture versus the more uncertain Spanish one. Ortega’s peculiar insecurity is related to his understanding of the concept: ‘the concept goes beyond pure rationality, that is, it is also united to our biology... The concept, thus, proposes security’ because it is a basis towards the understanding of the self and what surrounds us.⁵⁹ Without the concept there is no place for interaction since it leaves us navigating adrift. The proposition of concepts and their mutual communication in this project is a vital practice destined to activate an experimental will (‘activity becomes doing not through mechanical activation, but rather guided by my will’).⁶⁰

Goethe exemplified for Ortega this search for the light. He began with the mainstream comparison between the Germanic and Latin cultures, stating that the Germanic is a culture of profound realities while the Latin a culture of surfaces. Nietzsche similarly noted this difference in sensibilities when he famously wrote about Bizet’s *Carmen*:

⁵⁷ Sopena, *Música y antimúsica en Unamuno*, 35.

⁵⁸ Ortega, *España Invertebrada*, 73.

⁵⁹ Carlos Javier González Serrano, *Ortega y Gasset. Pensar la circunstancia* (Barcelona: Batiscafo S.L, 2015), 23 – 24.

⁶⁰ David Antonio Yáñez Baptista, ‘La epistemología de la razón histórica’, 323.

Another sensuality, another sensibility speaks here, another cheerfulness. This music is cheerful, but not in a French or German way. Its cheerfulness is African; fate hangs over it; its happiness is brief, sudden, without pardon. I envy Bizet for having had the courage for this sensibility... for this more southern, brown, burnt sensibility. – How the yellow afternoons of its happiness do us good! We look into the distance as we listen: did we ever find the sea smoother? – And how soothingly the Moorish dance speaks to us?⁶¹

Ortega stated that it would be foolish to disdain Spain's 'wild culture' (understood as instinctive, immediate and spontaneous) as it would be foolish to believe that only that culture, that 'rough character', would suffice.⁶² Quite correctly he pointed out that Spanish culture, as that imbued in the wider 'Mediterranean culture', always looked at Germany, a culture whose influence became philosophically significant.⁶³ This influence, although limited to the amount of sources that arrived in Spain (most of them translated to French), is also clear in Pedrell's interest in Wagner. However, Pedrell stated that a Wagnerian aesthetic is incompatible with the Spanish character, or 'Latin genius'.⁶⁴ Since the voice was for Pedrell and Balaguer the most important musical part, the orchestra 'paints the character' and complements 'the word... developing the incessant and varied *symphony of the conscience*'.⁶⁵ Ortega, when discussing Wagner, would have agreed with Pedrell, since the former thought that the German composer 'plunged the voice into the cosmic clamour of the instruments'; the voice was no longer the 'protagonist'.⁶⁶ Conversely, the orchestra in *Els Pirineus* plays a secondary role intended to give colour to the voices.

Many have compared Pedrell, and especially *Els Pirineus*, to Wagner.⁶⁷ In the case of Pedrell, Wagner's heritage was rather an aesthetic influence translated to the

⁶¹ Friedrich Nietzsche, *The Birth of Tragedy and the Case of Wagner*, translated by Walter Kaufmann (New York: Random House, 1967), 158.

⁶² Ortega, *Meditaciones del Quijote*, 44.

⁶³ This was especially true in Catalonia at the turn of the century, where intellectuals and artists sought their ideals in Germanic culture. Later on, the Catalan movement of 'noucentisme' would begin to gain distance from it.

⁶⁴ Pedrell, *Por Nuestra Música*, 27. His proximity to Russian music did not mean a negation of Wagner.

⁶⁵ Pedrell, *Por Nuestra Música*, 14 and 105.

⁶⁶ Ortega, *La Deshumanización del Arte*, 71.

⁶⁷ Camille Bellaigue's article named Pedrell as the Spanish Tristan ("un Tristan espagnole") while referring to his opera *La Celestina*. Alejandro Moszkowski called him "the Spanish Wagner" in the *Berliner Tageblatt*, and Rud Berger also made comparisons between both composers. Similarly, when the Prologue of his opera premiered in 1896 in Venice, critics like Giovanni Tebaldini accounted for its Wagnerian influences, but as Llano noticed, Tebaldini would eventually change his mind. See Francesc Cortès, 'Ópera Española: las obras de Felipe Pedrell', 207; Álvarez Losada, *El Pensamiento Musical de Felipe Pedrell (1841 - 1922)*, 26; Llano, *Whose Spain? Negotiating 'Spanish Music' in Paris, 1908 - 1929*, 87.

‘meridional gardens’ of Spain.⁶⁸ Pedrell turned to the historical element to reconstruct a supposedly lost ideal. He did not neglect the Germanic philosophical influence underlying the country’s intellectual infrastructure. However, he did not adhere either to Friedrich Nietzsche’s description of Bizet’s *Carmen* of a ‘brown, burnt’ or ‘Moorish’ sensibility.⁶⁹ A sensibility which now embodied a particular archetype about Spain after *Carmen* reached ‘universal praise’.⁷⁰ Instead, Pedrell’s music was forging the cohesive direction that Ortega would develop years later (the beginning of a musical ‘*ratiovitalism*’). Pedrell was suspicious of the exaggerated ‘Spanishness’ he heard in many of his contemporaries’ musical works. He harshly criticised these pieces because he thought this music merely played on the surface. The musical stereotype, nonetheless an extremely potent resource in Spanish music, had become the only representation of a country he believed had much more to offer.

However, the musical stereotype as a surface cannot be completely ignored because it informs a particular depth. For example, Pedrell, close to Ortega, wrote that Bizet’s music was ‘a success in the delicate touch that did not exclude the profound’.⁷¹ Integration for Ortega is not only a step towards reconciliation between state and region, but also a way of joining the culture of surfaces to the culture of depths. Nietzsche’s choice of words, the ‘sudden, without pardon’, is parallel to Pedrell’s conceptions of Spanish artworks. Pedrell described that the southern⁷² nations have sentiments that ‘explode’ (‘wild’: spontaneous culture), while northern nations sentiments that ‘persist’.⁷³ He gave the example of two writers, Shakespeare and Calderón de la Barca. Hamlet’s knife ‘reasons’ before it stabs, whereas the dagger of Calderón goes straight to the body of the enemy without any reasoning other than the impulse caused by offended honour.⁷⁴ The chromaticism and instability in Amalric’s theme (sudden and uninhibited) reflect Unamuno’s vision of a Spanish character and could explain why the Leitmotiv

⁶⁸ Pedrell, *Por Nuestra Música*, 28.

⁶⁹ Friedrich Nietzsche, *The Birth of Tragedy and the Case of Wagner*, 158.

⁷⁰ Michael Christoforidis, ‘Georges Bizet’s “Carmen” and Fin-de-Siècle Spanish National Opera’: 422.

⁷¹ Felipe Pedrell, ‘Jorge Bizet, Djamiléh’, in *Músicos contemporáneos y de otros tiempos, estudios de vulgarización*, Sociedad de Ediciones Literarias y Artísticas, (Paris: Librería Paul Ollendorff, 1910; written in 1905): 103. Also see, Felipe Pedrell, ‘Bizet íntimo’, in *Músicos contemporáneos y de otros tiempos, estudios de vulgarización*, Sociedad de Ediciones Literarias y Artísticas, (Paris: Librería Paul Ollendorff, 1910, written in 1908): 351 – 356.

⁷² Notice that southern France, also referred to as the Midi, conflicted with northern France, which considered itself almost Germanic. As such, the Occitan region of southern France felt attached to the Roman empire (as seen in *Els Pirineus*). Initially, Catalonia also perceived itself as Germanic, and later the rest of Spain would follow.

⁷³ Pedrell, *Por Nuestra Música*, 28.

⁷⁴ Pedrell, *Por Nuestra Música*, 28.

could not have originated in Spain.⁷⁵ Like Pedrell, Unamuno also compared Shakespeare to Calderón, and with a similar reasoning too. For Unamuno, Spain could have never produced a Shakespeare: by comparing him to Calderón, he stated that the latter never achieved that level of ‘living organism’ or the deep development of the soul perceived in Shakespeare’s plays.⁷⁶ Literature scholars have in fact noted an ‘aesthetics of brevity’ that explains why ‘in Spain there were no examples of long... works such as those by Proust, Joyce, Musil or Mann’.⁷⁷ In the case of Granados, this aesthetic of brevity will become more pronounced. Pedrell also picks up a few elements of this modernist trend. While some modernist writers rejected romanticism and realism, Pedrell fuses both in the opera, at the same time ‘recognizing fragmentation [motivic construction], discontinuity [temporal leaps in the libretto] and the lack of unequivocal meaning of reality’ (the various musical sources do not point to one defined geographical location, along with the fusion between myth and reality).⁷⁸

Spanish culture could not have created the *Leitmotiv* since the idea of a secure, Germanic cohesion diverges from the unstable, Mediterranean one. These two cultures perceive surface and depth from their own idiosyncrasy (from the religious, to the cultural, social, scientific, etc.). The ‘security’ of each one depends on whether the two dimensions of depth and surface are mutually acknowledged or not. Once acknowledged, these dimensions can begin an interactive and mutually enriching process. Fracture, for instance, has shown it is a dimension that can both rest on the surface (like in Pedrell’s fracture of motifs) as well as dwell in the profound (the social, political, and cultural fracture of the Spanish *fin de siècle*). Ortega explained that he had no desire to undermine Spanish culture, but rather intended to ‘understand that which is Spanish’ through comprehension and intelligence.⁷⁹ His desire for cohesion is that union between rationalism and vitalism, which he metaphorically depicted as a union between those ‘golden reflections’ of Spain and the German culture of meditation.⁸⁰ Ortega’s

⁷⁵ It could also explain why Wagner’s music was criticised at its initial receptions in Castile.

⁷⁶ Miguel de Unamuno, *En Torno al casticismo*, 71.

⁷⁷ Grigori and Herrero-Senés, ‘Introduction: The Cultural Pathologies of Spanish Modernism, Toward a normalization of the Avant-Garde’, 6. In long works like *Don Quixote*, the *hidalgo* does not reason or make sense of his quest, like Hamlet did. Moreover, it has been noticed that *Don Quixote* does not have a clear structure or an ordered conception. Especially with the theme of death, Cervantes breaks the unity of structure and direction perceived in other parts of *Don Quixote*.

⁷⁸ Grigori and Herrero-Senés, ‘Introduction: The Cultural Pathologies of Spanish Modernism’, 6.

⁷⁹ Ortega, *Meditaciones del Quijote*, 45.

⁸⁰ Ortega, *Meditaciones del Quijote*, 46.

philosophy, which was ‘thought in Spanish and for the Spaniards... opened the possibility of philosophy in Spain’.⁸¹

The overall use of timbral and rhythmic colour, especially in the orchestra, is echoed in the linguistic novelties made by Valle-Inclán (*esperpento*), Unamuno (the *nívola*) or Ramón Gómez de la Serna (*Greguerías*). Their works opted for short forms, the use of ‘dislocated language’ and a ‘mixing of genres’.⁸² The literary work of the time has again that peculiar insecurity and fracture because there is no concrete genre that might establish clear meanings. As Ortega would state, this is not a deterrent towards the concept, but an invitation to deepen and ‘philosophise’.⁸³ Those previous literary examples are experimentations that do not adhere to one precise genre and its corresponding stylistic configurations. In essence, fracture at this point becomes a positive element that deconstructs the codes of a genre in order to build new ones. This individualistic approach to the work of art is perceived in music as well. In the case of Pedrell we can see an irregular use of rhythms and chromaticism, and a mixture between secular and religious music (along with the previous mixture of modes, styles, and songs from different centuries and regions).

A renewal of expressive forms and a regeneration of Spanish culture via musical archaeology is a perfect example of cohesion in Pedrell.⁸⁴ Both trends are fused in *Els Pirineus*: older music was combined with music of his time which created a sort of Spanish modernist musical theatre. I offer the term of musical theatre because of the fractured quality in the plot (huge temporal leaps) and the likeness of the music to the theatrical *cuadros* (*tableaux*, as a reminiscence of the mosaic). Moreover, with a musical theatre I insist on a staged representation, otherwise the opera loses much of its character and its originality. A musical theatre would coincide with the mixing of genres that writers such as Unamuno, Valle-Inclán or Gómez de la Serna also experimented with in their works.

⁸¹ Yáñez Baptista, ‘La epistemología de la razón histórica’, 325.

⁸² Santiáñez, ‘Great masters of Spanish modernism’, 480.

⁸³ Yáñez Baptista, ‘La epistemología de la razón histórica’, 324.

⁸⁴ Remembering Sobejano’s analysis. The first was a tendency towards beauty itself through sensations (to renew expressive and sensitive forms) and the other to give art a certain critical intention to contribute to the regeneration of Spanish culture. Sobejano, *Nietzsche en España*, 194.

Chapter Four

Between Myth and Reality

In the Spanish fin de siècle, there existed a vague line between myth and reality. Furthermore, philosophy and literature ‘relate in such an intense way that their limits are diluted and generate a language and a conscience of experimentation portrayed in the works of the time’.¹ Even disciplines and genres merged in such ways that it is at times impossible to discern one from the other (hence the interdisciplinary nature of this project).² Bearing in mind Ortega’s historic reason, interpretation is taken as reality: ‘Reality and legend...’ in artistic works ‘are going to get mixed in a way that will be difficult to separate one from the other’.³ Both libretto and opera are examples of this peculiar insecurity that moves between the real and the invented. For example, this chapter will explore how Pedrell uses historical references quite freely to suit his own musical taste (and therefore rejecting the criticism that he copy–pasted music).

Gregory Pegg discusses one of the most influential works about the Occitans, the *Montaillou* (1975) by Emmanuel Le Roy Ladurie, which tended to ‘romanticise life in the Occitan countryside, and to see it as possessing unchanging qualities’.⁴ This idealisation of the Occitan culture shows a tension between a more popular version and a scholarly one. However, as Emily McCaffrey points out, these versions have unequivocally enriched our interpretations of the crusade.⁵ This tension, between what might constitute a myth or a reality, can be directly applied to *Els Pirineus*. The authors of this time, including Spanish artists, valued nature’s atemporality, while at the same time embracing modernity in an attempt to become part of the new age of capitalism.⁶ Perhaps in no other European country have myth and reality clashed in a way where violent confrontations took such deep political, economic, and sociological roots.⁷

¹ María Rodríguez García, *Filosofía y Novela, de la Generación del 98 a José Ortega y Gasset* (Sevilla: Athenaica Ediciones Universitarias, 2018), 38.

² For example, in the genre of the historic novel the imagined was used as the transforming material for the historic.

³ Fernando García Rodríguez and María Victoria Gómez Alfeo, ‘Goya, 1908’, *Historia y Comunicación Social* 13 (2008): 68.

⁴ Pegg, ‘On Cathars, Albigenes, and good men of Languedoc’, 189 – 190, footnote 18.

⁵ Emily McCaffrey, ‘Imagining the Cathars in Late-Twentieth-Century Languedoc’, *Contemporary European History* 11, no. 3 (2002): 409 – 427.

⁶ Matthew Thomas Fehskens, ‘The Contact Zones of *Modernista* Travel Literature: Modernism, Modernity, and the Hispanic Atlantic’, *Hispanófila* 171 (2014), 303 – 319.

⁷ Robert Goodwin and Alexander Samson, ‘Hispanglia’ (presentation, Instituto Cervantes Manchester, online, 10 June 2021).

As McCaffrey explains, the crusades against the *good men* (Occitans) began due to the assassination of a papal legate, Pierre de Castelnau, who was murdered in Languedoc in 1208. Pope Innocent III accused Count Raymond VI of Toulouse of the murder, which finally gave him the opportunity to call a crusade in the name of Christianity upon the Occitans. What initially began as a religious war later turned into a political and territorial confrontation, when the Pope promised King Philip of France the land appropriated by the crusaders.⁸ Apart from territorial and economic reasons, the Church had a genuine zeal to convert the people of Languedoc because of a growing popularity of this heresy. Scholars who are attracted to the tolerant and peaceful side of the Cathars, such as Anne Brenon, defend the memory of the Occitans by exalting just one of its traits. This romantic idealisation was due, as McCaffrey suggests, to Napoleon Peyrat's *Histoire des Albigeois* (1872).

Balaguer too became acquainted with Peyrat's book when he went to Paris and explored these regions. He went to Ariège and pursued aural recollections from the locals to research for his book. His 1891 work *Els Pirineus* is clearly influenced by it.⁹ There is an historical event that can help demystify this romantic view of the Occitans. Violence was common everywhere during these decades and was also a common response on the part of the Church. The Viscount Arnau de Castellbò married his daughter Ermessenda de Castellbò to Roger Bernat, second Count of Foix (Ermessenda appears in Act I – she is the Countess –, and Bernat in Acts I and II). During the crusades, both the Viscount Castellbò and Bernat ravaged the county of Cerdanya ‘perpetrating in their journey all types of abuses against the temples and the clergy of the county, even committing all sorts of sacrilegious acts for no other reason than to outrage the symbols of the Church’.¹⁰ Once the Church responded to these events, the Viscount turned towards the Occitan religion and its dissatisfied noblemen to strengthen his political options. He then reinforced his anticlerical stance by tightening his relations with Occitanie and his alliance with the House of Foix. The Count Roger Bernat could be regarded as a historical version of Count Arnau, another example of how myth was occasionally inseparable from reality.

As these historical examples show, aligning with one side of the story offers opportunities for ideological appropriation. From one narrative to another, these fractures monopolise and polarise interpretations of the past, a tendency distinctly evident in the

⁸ Llano, *Whose Spain? Negotiating 'Spanish Music' in Paris, 1908 – 1929*, 83 – 85.

⁹ Balaguer, *Los Pirineos*, 14 and 20.

¹⁰ Carles Gascón Chopo, ‘Muret, un hito en la sedentarización del Catarismo en Cataluña’, 156.

Spanish fin de siècle. Through a choice of selected musical extracts, we discover how extremes are not always clearly delineated, enhancing my point that several of these ideas should be equated and reviewed beyond dogmatisms.¹¹ While contradiction might seem on the surface like an impossible-to-resolve circumstance, it is the richness of its middle ground that can offer a new perspective on a work of art. Pedrell was aware of the multiple amalgamations within the Occitan culture, a vision that favours and equates that of idiosyncratic Spain. Similarly, Otto Rahn explained that ‘Provençal, is the primogenitor among neo-Latin languages, interwoven like a colourful carpet with Iberian, Greek, Celt, Gothic, and Arab touches’, a mosaic Pedrell deploys in Scene 3.¹²

As Pedrell’s memoirs recollect, some critics thought that the Occitans were idealised and glorified, whereas the Roman Church was represented as evil and merciless; but if the historic line of the narrative (which the music accompanies) is researched with sufficient will, we will realise there was actually no good nor bad. Both the Occitans and the Church committed carnage in the name of an ideal. In essence, the opera constitutes an example of Ortega’s perspectivism, where there are no absolute notions, but rather different points of view. Ultimately, Pedrell’s intention (given the complex circumstances of Spain and the dispositions of the libretto) is a didactic example derived from history in an effort to reconcile a profoundly fractured nation.

As stated in previous sections, ambiguity played a crucial role in artworks of the time. In Pedrell’s opera, especially prominent is the mixed use of modal and diatonic music, semitonal movements, and the intention to weaken major/minor configurations. The characters too present ambivalences that are not always clear, especially in the case of Raig. In this sense the opera moves between vagueness and abstractions characteristic of a modernist work. Unamuno, however, noted that the Spanish mentality was unable to think or move within the abstract, and ideas only made sense when materialised. I would like to suggest that this was also because of an incapability of compromising the spiritual with the biological, something Pedrell attempts in *Els Pirineus*. Contradiction at this stage becomes even more visible when we witness that strong inclination towards the supernatural (Count Arnau, or Raig), where the ‘popular Spanish sentiment is always

¹¹ John Slater and Maríaluz López-Terrada, ‘Being beyond: The Black Legend and how we got over it’, *Special Issue: Iberian Science: Reflections and Studies* 55, no. 2, (2017): 148 – 166. Judith Etzion, ‘Spanish Music as perceived in Western Music Historiography: A Case of the Black Legend?’, *IRASM* 2 (1998): 93 – 120.

¹² Otto Rahn, *Crusade against the Grail: The struggle between the Cathars, the Templars, and the Church of Rome*, translated by Christopher Jones (Rochester: Inner Traditions, 2006), 23.

inclined towards the fantastic'.¹³ The conflict between rationality and the supernatural is further exacerbated when the theological cannot be separated from the metaphysical,¹⁴ as Mirabent pointed out.¹⁵ Although Goya's etchings will be explored with more detail later with Granados, his art introduces this crucial dichotomy between the fantastic and the real, deeply rooted in the Spanish imagination. A fascinating example reflecting Goya's contradiction and impenetrability is his baffling *Vuelo de Brujas* (*Flying Witches*), seen below:

¹³ Barbieri to Pedrell, 1889. Felipe Pedrell, *Jornadas de Arte*, 235.

¹⁴ Hence why Krausism had such a great appeal in Spain, due to the former's religious philosophy.

¹⁵ Francisco de Paula Mirabent, 'Contemporary Aesthetics in Spain', *The Journal of Aesthetics and Criticism* 8, no. 1 (1950): 34: '... because of the realization that though a union of metaphysics is desirable, theological solutions will always compromise the independence of metaphysical research'.



Figure 1. *Vuelo de Brujas*. Francisco Goya, 1797 – 1798.

Charles Baudelaire, who dedicated some enlightening lines to Goya's art, stated that 'the point of juncture between the real and the fantastic is impossible to grasp; it is a vague frontier which not even the subtlest analyst could trace'.¹⁶ Goya's paintings beguiled modernist artists because of the cryptic and grotesque aura that reached the comical, 'that nightmare that agitates in the vagueness of horror and of the indefinite'.¹⁷ About *Vuelo de Brujas*, Guy Tal observes how even the viewer begins to doubt between what is real or not. He writes,

In *Flying Witches*, this ambiguity effectively conveys the experience of the delusional passersby, who cannot distinguish their hallucinations from reality and thereby fall prey to their own imaginations. Reinforcing this ambiguity, a similar perceptual uncertainty between the sensory and the imaginary is also experienced by the viewer.¹⁸

What Ortega claimed about Goya, mainly that his art reflects a peculiar insecurity, is noted by Baudelaire and Tal. The plot of the opera is in direct consonance with this conceptual uncertainty. It is never clear whether Raig is a real character or not, a woman or an immortal being guardian of the Pyrenees. Her disappearance at the pyres of Montsegur is also baffling, just as her immortality and allegiance to a homeland poses more questions than answers. To complicate matters even more, Pedrell inserted the legend of Count Arnau into Raig's singing.

Dorothy Noyes links the legend of Count Arnau to the political and social panorama of Catalonia at the turn of the nineteenth century, stating that the use of the legend, whether by the bourgeoisie or by the working class, was always a delicate matter. The workers saw this legend as a representation of 'seigneurial abuses'¹⁹ (known in medieval Europe as *droit du seigneur*) and it was used in anarchist and socialist discourses to criticise class relations under the advances of capitalism'.²⁰ The bourgeoisie, on the other hand, turned to the legend as a means of returning to the feudal past of Catalonia, a nationalist expression shared by many other conservatives in Spain. The reaction to escalating violence during the first years of the twentieth century led one of Catalonia's

¹⁶ Charles Baudelaire, *Lo cómico y la caricatura y El pintor de la vida moderna*, translated by Carmen Santos, (Madrid: La balsa de la medusa, 2015), 117.

¹⁷ Charles Baudelaire, *Lo cómico y la caricatura y El pintor de la vida moderna*, 115.

¹⁸ Guy Tal, 'Demonic Possession in the Enlightenment: Goya's Flying Witches', *Magic, Ritual, and Witchcraft* 11, no.2, (2016): 204.

¹⁹ Noyes, 'Breaking the Social Contract', 141.

²⁰ See Noyes, 'Breaking the Social Contract'. A reference to anarchist Alejandro Lerroux paradoxically urging people to attack convents and elevate nuns to the 'category of mothers' (rape), 147, or the Tragic Week of 1909 when convents and churches were attacked and burned, 149.

leading poets, Joan Maragall, into believing it was necessary to reconstruct the Church.²¹ Pedrell however intended to clear the song from political and religious affairs (to focus on the thing itself). He desired to return to the people what had emerged from them. His ultimate goal was to find a method to achieve this return (“How shall we return to them what has come out of them?”).²² Pedrell ‘sought to stabilize the Count’s redemption and to clarify the message’: a message intended to popularise, and not dogmatise, the legend.²³ As usually superficially perceived, Pedrell in fact intended to divulge the music by transforming it with present-day harmonies and aesthetics (something he clearly states in his autobiography *Jornadas Postreras*).²⁴

The mythological Count Arnau encompasses features from Valle-Inclán’s Marquis of Bradomín and from the Don Juan figure. A mixture between history and myth, this type of man, a *hidalgo* (a small, feudal lord), represents a particular mentality expressed in the song ‘The Death of Joana’. Both Raig and the Count share common traits with history and legend; a defining label would disrupt their complexity and erase their peculiarities. Noyes states about the Count: ‘He is, however, a patriot, and commits heroic carnage against the Moors’.²⁵ This comment sounds perplexing when an abducted Moorish woman is the one singing the legend of Count Arnau. Criticism on *Els Pirineus* believed that the opera was either too Andalusian or too Catalanian.²⁶ As explained, contradiction is here a creative motor towards an Ortegian cohesion. Pedrell’s wilful distance from political nationalisms and his intention to recover music that had permeated the Iberian Peninsula for centuries prove he too desired a reconciliation he thought only music could achieve.²⁷

Figures like Count Arnau were first appropriated and then demonised by the Church, who believed they were perverting the social system. As a consequence, popular folklore integrated these myths into their own traditions. With a mixture of fear and fascination, people relished the monstrous actions of these characters by accentuating

²¹ More specifically, to ‘contemplate the sacred action void of pageantry, unarmed, without the protection of political powers’, in Hilari Raguier I Suñer, ‘El Cristiano Joan Maragall: Tres artículos sobre la Semana Trágica’, *Hispania Sacra* 65, no. 131 (2013): 372.

²² Pedrell, in Noyes, ‘Breaking the Social Contract’, 150.

²³ Noyes, ‘Breaking the Social Contract’, 150.

²⁴ Felipe Pedrell, *Jornadas Postreras (1903 – 1912)* (Valls: Eduardo Castells, 1922), 11. Pedrell is referring here to his later piece *Le Comte Arnau*. However, the message in *Els Pirineus* is the same.

²⁵ Noyes, ‘Breaking the Social Contract’: 33.

²⁶ Cortès, ‘La música escénica de Felip Pedrell’, 84 and Antonio Peña y Goñi, ‘Cuatro soldados y un cabo’.

²⁷ Pedrell acknowledged the strong influence of Arabic and Turkish music on Spain. Francesc Cortès I Mir, ‘La Música Escènica de Felip Pedrell’, 84: ‘their refined art, delicately chromatic, would forge the first models of Hispanic medieval melodies’.

their depravity.²⁸ Even if Pedrell believed the legend to be ‘a Mother of the Catalan soul’, the myth is another variation of the Wild Hunt that was widely known in Europe (and in other regions of Spain it was known as the *Santa Compañía* or *Hueste Antigua*).²⁹ Parallel to the Marquis, another character of Valle-Inclán represents the characteristics of Don Juan: Don Juan Manuel de Montenegro (in his play *Águila de Blasón*, 1907). Furthermore, the belief in the *Santa Compañía* was a ‘widely extended belief in Galician culture’, as was ‘the witches sabbath he [Montenegro] encounters’.³⁰ As Ortega wrote, ‘Don Juan revolts against morality, because morality had revolted before against life’.³¹ Both figures of Don Juan and Count Arnau began to represent the distrust of reason by ‘repressing and mocking its pretensions of sovereignty’.³² Through Ortega’s concept of ‘ratiovitalism’, Pedrell’s music can be interpreted in new ways.

²⁸ Dorothy Noyes, ‘Breaking the Social Contract’, 275: ‘His sins are now of a more grandiose nature: blasphemies, pacts with the devil, intensive abuse of the *jus primae noctis*, and more spectacular adulteries, notably the forced entry of the convent of Sant Amanç, whence he abducts the abbess, and seduces her, rapes her, or violates her corpse, according to the author’s predilection.’

²⁹ Pedrell, *Jornadas Postreras*, 11.

³⁰ Carmen Becerra, ‘Tres miradas sobre un mito: Don Juan en Valle-Inclán’, *Anales de la Literatura Española* 31, no. 3, (2006): 732. Interestingly, compared to the rest of Europe, witch trials were very uncommon in Spain.

³¹ Ortega, *El tema de nuestro tiempo*, 99.

³² Ortega, *El tema de nuestro tiempo*, 98.

Ratiovitalism

Departing from a rejection of relativism and rationalism, Ortega marked a middle ground, arriving at what I have translated as ‘ratiovitalism’ and he would coin as *raciovitalismo*.³³ According to Ortega, rationalism renounces life and is anti-historical. It saves the truth, but since it renounces life, rationalism moves between absolutes and superlatives and is directed by its own internal norms.³⁴ Relativism was for Ortega essentially scepticism. Briefly summarising, relativism renounces the truth to save life, while rationalism saves the truth but renounces life. Ratiovitalism is based on the idea that there is another type of reason, that which is not pure, but vital; a vital phenomenon is referred to as the ‘spontaneous life’.³⁵ The vital phenomenon for Ortega asserted that man is ruled by two opposed and unavoidable imperatives, the spiritual and the biological. He concluded that ‘life must be cultivated, but culture has to be vital’, and added: ‘Any imbalance in favour of one or the other brings about a degeneration. Uncultivated life is barbaric; devitalized culture is Byzantinist’.³⁶ Pedrell, perfectly aware of this subterranean dichotomy, attempted to reach a balance between both forces. *Els Pirineus* becomes a formidable example of this hidden dialectical richness.

We should notice the use of nobility to depict freedom in excess (parallel to Nietzsche’s ‘anything is possible’).³⁷ Valle-Inclán’s character the Marquis of Bradomín recalls his many lovers, one for each *Sonata*, but these women seem more symbolic as they enhance the feelings each season provokes in the reader’s perception (notice again here how sensation prevailed over structural unity). Ortega noticed in his time ‘a new irony, of a reversed sign of the Socratic’.³⁸ In consonance with the philosopher, Valle-Inclán’s play *Bohemian Lights*, ‘reverses what the Greeks would hold as noble into what by *modernista* standards seems vile’.³⁹ Reason, according to Ortega, is not denied, but is

³³ The reason for this translation is because for instance reason-vitalism would not fully express the intricate fusion of both terms. In fact, ‘ratio’ is borrowed from the Latin for ‘reason’, which would be a more accurate approach to the Spanish term ‘razón’.

³⁴ Ortega, *El Tema de Nuestro Tiempo*, 71. This for Ortega is the ‘pure reason’ of Kant.

³⁵ Not to confuse ‘vital’ with the term ‘vitalism’ which caused misunderstandings for readers of *El Tema de Nuestro Tiempo*. See Ortega’s article ‘Ni vitalismo ni racionalismo’, published in 1924 after this book that clarifies a few terms.

³⁶ Ortega, *El Tema de Nuestro Tiempo*, 86.

³⁷ Nietzsche had two initial advocates in Catalonia, Joan Maragall and Pompeyo Gener. Nevertheless, these were not fully aware of many of Nietzsche’s ideas due to lack of resources that had yet to come. Gener even plagiarised much of Nietzsche’s work without proper quotation and erroneously thought of himself as his precursor. See Sobejano, *Nietzsche en España*, 37 and 42.

³⁸ Ortega, *El tema de nuestro tiempo*, 98.

³⁹ Orringer, ‘Luces de Bohemia: Inversion of Sophocles’ Oedipus at Colonus’, *Hispanic Review* 62, no. 2 (1994): 188.

now looked at with certain mistrust. The Marquis of Bradomín, who appears briefly in *Bohemian Lights*, similarly dwells like Count Arnau in sexual perversity, the macabre, or sacrilege to provoke and challenge the hegemonic pretension of reason (what Goya ambiguously played with). Ortega found in Kant's anthropological studies a profound observation about Spain. Kant named Spain the 'land of the ancestors'.⁴⁰ Kant's idea of Spain as the land of the ancestors is linked to the phantasmagorical and superstitious symbols in the opera: Ramon Roger (the Count of Foix's ancestor), Raig de Lluna, Count Arnau, and the Invisibles. The Count of Foix in Act II disregards the past and his ancestry. Instead, responsibility for the past falls on Raig, who attempts to invoke the spirit of the Count's ancestor Ramon Roger. The Count, fearful that his ancestor might come to life, finally accepts Raig's insistence to return to Montsegur. Through the portrayal of a superstitious individual, Pedrell and Balaguer subtly hint at this gullible trait found in the Spanish popular imaginary.

At this point it would be presumptuous to state that the opera was Wagnerian. It stands far from the spells, the magic, filters, and enchantments concocted by epic deities as they cross human paths. But there is certainly a magical aura distinguishable in some small extracts of the opera. The magic is not as blatantly obvious as in Wagner, but much more discreet: the mysterious, magically restricted aura makes the listener doubt as to whether something is legend or reality.⁴¹ The major representative of the mysterious atmosphere of the opera is the legendary character of Raig. For instance, in Act III she states to have more than 3,000 years old, claiming to be as ancient as the Pyrenees mountains.⁴² Not surprisingly, she is indeed the one to sing the motifs related to the supernatural: invoking Ramon Roger or incorporating in her singing the legend of Count Arnau.

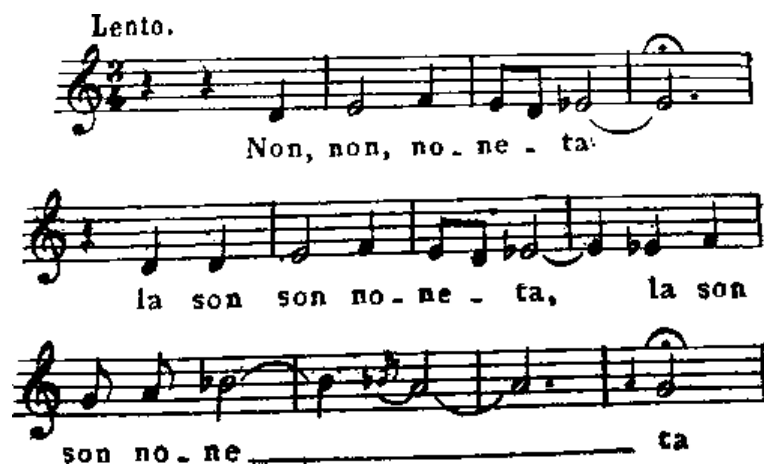
Unlike the women in Valle-Inclán's *Sonatas*, Raig represents the author's aesthetic elements exposed in his *La Lámpara Maravillosa*, where an 'aesthetic of stasis, beauty and immortality point to a universe of absolutes, to a reality that transcends the

⁴⁰ Ortega, *Meditaciones del Quijote*, 16.

⁴¹ Hence Spanish modernists' fascination with hermetic symbols; it was a way to defy labels and avoid categorisation, a method that appealed to them. It could perhaps explain Spain's fascination with French symbolists.

⁴² Balaguer, *Los Pirineos*, 13: 'Moonbeam is also an historical character, up to a certain point'. Many chronicles of the time only mention important information such as strategies, armies or the actions and deaths of noblemen. For this reason, it is hard to believe that these chronicles mention this girl, especially a woman from the side of the enemy. As such, we cannot consider her being historical. Also, Balaguer thought that the Countess, Ermessenda de Castellbò, married the Count of Foix in 1202, when other modern sources date this event to 1209. See Carles Gascón Chopo, 'Muret, un hito en la sedentarización del Catarismo en Cataluña'.

concrete to elevate to the highest spheres of the abstract and spiritual world'.⁴³ Raig becomes the ideal symbol of the author's aesthetic: what is 'distant, utopic and legendary'.⁴⁴ An example of the fusion between a popular vitalism and the spiritual stasis of religion is heard in Act II, Scene 5. To create the Psalm of the Dead, Pedrell uses a Catalonian lullaby his mother used to sing to him when he was a child. Pedrell composed this lullaby based on his 'childhood memories'.⁴⁵ At this stage, it would be sensible to believe that Pedrell's choice of music was not random. This is Pedrell's lullaby, popularly Catalonian:



Example 1. Catalonian melody.⁴⁶

The juxtaposition he makes by using the connotations of the Psalm of the Dead in combination with a children's lullaby is a fusion of both the biological and spiritual elements of Ortega. The fact that Pedrell uses here a popular song means that the communal memory is, in Ortega's own words, a vital phenomenon. That memory of a group conscious of its past and of its own mistakes (Ortega's subterranean equivocation) which accepts temporal continuity as a "*droit de l'homme; elle est un hommage à tout ce qui le distingue de la bête*".⁴⁷ This was for Ortega the superior being, that which has 'the largest memory', the real treasure of man.⁴⁸ The spontaneity of the popular Catalonian lullaby reaches a point of stasis when fused with the reverberation of the Psalm of the Dead. This is further enhanced by the insertion of a choir of monks singing over the

⁴³ Estrella Cibreiro, 'Entre el dinamismo ideológico y el estatismo filosófico: la aproximación al género y a la mujer en la obra de Valle-Inclán', *Anales de la Literatura Española* 33, no. 3 (2008): 449.

⁴⁴ Estrella Cibreiro, 'Entre el dinamismo ideológico y el estatismo filosófico: la aproximación al género y a la mujer en la obra de Valle-Inclán', 449.

⁴⁵ Pedrell, *Por Nuestra Música*, 94.

⁴⁶ Pedrell, *Por Nuestra Música*, 94.

⁴⁷ As stated by Dupont-White, in Ortega's *La rebelión de las masas*, 270.

⁴⁸ Ortega, *La rebelión de las masas*, 270.

lullaby's main rhythmic pattern a constant, stationary note of D.⁴⁹ Pedrell attempted to express a temporal continuity and a reconciliation with the past.

The fact that César Cui described Pedrell's music as monotonous distorts the opera's appreciation and displaces the focal point to just one of its surfaces (Ortega's phenomenology). Traditional music was for Pedrell a living organism that encompasses both the spiritual and the popular: the backbone that shapes the musical body of a country. However, the popular and the spiritual remained fractured: many popular songs remained oral treasures most times collected by scholars from other countries.⁵⁰ A lack of curiosity and a general apathy condemned these songs to exist only inside their own region. These rested on the surface, unperceived, and in many cases forgotten.

Pedrell had the physical, musical sources (such as scores and treatises) that allowed him to compose with a mystic-symbolic element. This element was not perceived in Bizet or Debussy's *perspective* on the Spanish.⁵¹ Nevertheless, it is that mystical element French composers were not interested in that runs deep beneath the surface of *Els Pirineus*. According to Ortega, that mystic element is one of the four that constitutes man's transcendent dimension.⁵² Now contradicting Ortega's historic reason, Valle-Inclán stated in *La Lámpara Maravillosa*, that 'the one who forgets is the one that reaches the furthest, because he learns to enjoy the beauty of the world intuitively, and to comprehend without form of concept, without figure nor cabala, nor rhetoric' (*Gnosis*).⁵³ This clash between the two writers enlightens the paradigm Pedrell faces in his opera. On the one part, to recover a musical past largely ignored or forgotten, and on the other to create a work that appealed to that intuitive, contradictive mysticism visible in Valle-Inclán. As such, Pedrell's music is an attempt to merge the vital phenomenon of popular

⁴⁹ Felipe Pedrell, *Los Pirineos: Ópera en tres Actos*. Act II, Scene 2, 461 – 462, bars 11 – 23.

⁵⁰ In the *Biographie Universelle des Musiciens* (1881), before Pedrell published his *Biographic-Bibliographic Dictionary* in 1897, Arthur Pougin wrote that Spain was one of the countries with less richness in Europe in terms of music writings. It is also important to have in mind the discussion of Spanish music between Pedrell and Hanslick. Pedrell wrote to Hanslick to justify the term the latter had used to describe the musical panorama of Spain, *Unfruchtbarkeit* (state of infertility). In Pedrell's letter, he explains that the principal problem was the lack of documents that could provide a guide and an aesthetic base. In Judith Etzion, 'Spanish Music as perceived in Western Music Historiography: A Case of the Black Legend?', 94.

⁵¹ Respectively, in their operas on a Spanish subject, *Don Rodrigue* and *Rodrigue et Chimène*. It could also explain why for instance Albéniz was more akin to Vincent d'Indy's Schola Cantorum, given Albéniz's upbringing in a Catholic country and perhaps Pedrell's teachings.

⁵² In *El Tema de Nuestro Tiempo* Ortega explains that a man's life has a transcendent dimension, and in it, aesthetic sentiment constitutes this dimension. Ortega also adds thought, the will and religious emotion as existing in this transcendent dimension. Ortega, *El Tema de Nuestro Tiempo*, 79.

⁵³ Valle-Inclán, *La Lámpara Maravillosa*, 5.

song with the stasis of religious music. This is exemplified in an opera which is void of pyrotechnics and was, at least on the surface, labelled as monotonous.

Other than the Count Arnau myth inserted within 'The Death of Joana', Pedrell incorporates other interesting binomials in the opera. One of the most historically rich parts of the opera occurs in Act I, Scene 3 (Court of Love and *Els Jocs*), which happens before Raig sings 'The Death of Joana'. As Balaguer's libretto and research indicate, a Court of Love (Act I in the opera) discusses everything related to an ideal, in this case the love of the homeland. It is important to briefly explain the symbolism of love in *Els Pirineus* since it infuses the work with a vitalism that has not been acknowledged. According to Ortega, love does not necessarily mean happiness. He believed that 'true love... can measure and calculate itself with the pain and suffering it is capable of'.⁵⁴ Lisa, who will be unable to fulfil her love for the king, disguises herself as an Almogavar, willing to die for him. Love for Ortega is an action, and not a passive state like happiness or sadness. Likewise for Lisa, love will become 'intervention, execution'.⁵⁵ The Court of Love theme (bars 1 – 131) is characterised by a descending melodic pattern first introduced by the woodwinds and brass section. It is later repeated by the choir.

⁵⁴ Ortega, 'Estudios sobre el amor, Facciones del amor', *El Sol* (1926): 2.

⁵⁵ Ortega, 'Estudios sobre el amor, Facciones del amor', 4.

Example 2. Court of Love theme, Act I, Scene 3, *Els Pirineus*, bars 1 – 10.

Inserted within the theme, there is a particular motif Pedrell had already used in previous compositions. It is the characteristic melodic turn almost exclusive to the highest registers of the choir:

col - ten nos - tres cants em - ba - da li - des, que

col - ten nos - tres cants em - ba - da li - des, que

col - ten nos - tres cants em - ba - da li - des, que

col - ten nos - tres cants em - ba - da li - des, que

Example 3. 'Court of Love', Bars 58 – 66.

Example 4. 'Court of Love', Bars 61 – 62.

The motif in Example 4 is characteristic of the second section of the Court of Love theme (which is composed in an ABA form). This little motif was used by Pedrell in his set of songs entitled *La Primavera (Spring)*, more precisely, in the song number 12, 'Cançons d'Amor que he Dictades'. For the beautiful song of Lisa 'Cançó de l'estel' ('Song of the Star'), he also resorted to song number four of the same collection, called 'Mirant d'una Viola'. This recycling of material is something Pedrell makes no secret of, as he explains in his autobiographies. However, the material in these songs is improved in the opera, especially the orchestration and the melodic flavour added to Lisa's 'Song of the Star'. With these songs in *La Primavera*, Pedrell already had the material to express his own perception of love, especially by strongly featuring a harp in the entire Court of Love theme and Lisa's song. The harp in the example below imitates the piano in the song 'Mirant d'una Viola' (although this last song is in triple metre).

Andantino

Flute

Harp

Lisa

Es - tic e - na mo - ra - da, po - bra de mil po - bra de

8

Fl.

Hp.

Lisa

mi, Ma - do - na, po - bra de__ mil Són mos a - mors l'es - tre - la

Fl.

Hp.

Lisa

mi, Ma - do - na, po - bra de__ mil Són mos a - mors l'es - tre - la

14

Fl.

Hp.

Lisa

del__ de - ma - tí, del de - ma - tí, Ma - do - n, del__ de - ma - tí.

Example 5. Cançó de l'estel, Act III, Scene 4, *Els Pirineus*, bars 51 – 68, 'I am in love, poor me. Madonna, poor me! My love is the star of tomorrow, Madonna, of tomorrow'.

While the 'Song of the Star' expresses Lisa's love, the minor thirds and augmented seconds reflect the poignancy of this love, and how she will never win the king's affection ('no són per' mi'). Lisa's song and Raig's 'The Death of Joana' even share the same lyrics

at one point; Raig sings '*ai pobreta de mi*' and Lisa '*pobra de mi*' ('poor me'). Other than the lyrics, both characters show their pain through the same diatonic modifications of the *ischak* mode. Lisa uses B \flat , F \sharp followed by the E \flat characteristic of the *ischak* mode while singing either C \sharp or C \natural . The 'Song of the Star' mainly plays around the first and fourth degrees of the mode (A and D), where the D is the tonic and the A the dominant. By acting on this love, Lisa resorts to dress herself as an Almogavar hoping to be closer to the king. This action also shows she is ready to die for the ideal of a homeland. As Ortega stated, 'he who loves the homeland might die for it'.⁵⁶ While Lisa and Raig have different motivations, ultimately, they are both willing to die for a homeland. Nonetheless, Lisa's song evokes a warmth that Raig lacks. Thus, love for Ortega has a 'psychic temperature' and many 'nuanced gradations' in comparison with 'the thought that thinks a mathematical theorem'.⁵⁷ When it comes to Lisa and Raig, reason is once more put into question: Raig almost died at the pyre in Montsegur and Lisa joined the troops of the king.

⁵⁶ Ortega, 'Estudios sobre el amor, Facciones del amor', 2.

⁵⁷ Ortega, 'Estudios sobre el amor, Facciones del amor', 3.

Staticism and Monotony

My decision to explore monotony was due to César Cui's criticism of *Els Pirineus*. Pedrell chose short themes void of potential melodic development that, according to César Cui, gives it 'the form of a mosaic that can result monotonous'.⁵⁸ The Russian composer believed the themes needed more development and diversity. As for the motifs and patterns, these function as a glue to achieve an overall homogeneity in the opera. This homogeneity led critics into believing that the material was poorly developed or that it had too many recitatives. Cui believed that Pedrell had used the Leitmotiv incorrectly. On the other hand, he praised various aspects of the opera. However, Cui's analysis of the opera ignored the composer's own perspective and circumstance. Like many Spanish contemporaries, if Cui did not know where these musical sources came from, can we consider his criticism a rigorous and informed one?

During Pedrell's time, Italian virtuoso opera dominated the scenes. As was customary in Spain at the time, *Els Pirineus* was first heard in Italian, erasing the particularity of the Catalan language. Pedrell argued for the importance of music far from the conveniences of the market or the audiences' gluttony for the lacrimal easiness of the bel canto: 'the corruption, the *virtuosità*, the *fioriture*, *rivolti*, *cabalette*, etc'.⁵⁹ Instead of viewing monotony as something plain or, in Cui's words, poorly developed, I intend to revisit the concept of the static. The static is represented via the mystic symbols of religious music (musical quietism). In this mystic-like context, Ortega's contemplation and meditation acquire a religious connotation. This contemplation is related to Nietzsche's meaning of the word 'pending' and Ortega's dimension: that tension in the waiting state would either burst passionately (Arnau Amalric) or rest unequivocally passive (the choir of monks in Act II). Dramatically and musically, Raig reflects both dimensions. She can be passive (as the symbol of the mountains and in 'The Death of Joana') and yet active (commanding Lisa to blow the horn that will defeat the French, and Count Arnau), which proves once more the importance of this character in the opera and the existential circumstance of contradiction.

⁵⁸ Cristina Álvarez Losada, 'La correspondencia de César Cui dirigida a Felip Pedrell (1893 – 1912)', *Recerca Musicològica* 20 – 21 (2013 – 2014): 224.

⁵⁹ Pedrell, *Por Nuestra Música*, 16.

Mysticism and fanaticism tend to be confused in Spain.⁶⁰ Pedrell's opera dwells on this aberration. Religious fanaticism is portrayed through Arnau Amalric, with his violent acts represented through the exploration of chromaticism (Ortega's surface).⁶¹ On the other hand stands the symbolic mysticism heir of poets like Fray Luis de León, San Juan de la Cruz, or the thought of Spanish Jesuits like Esteban de Arteaga or Antonio Eximeno (Ortega's depth).⁶² In the music, Pedrell ponders around this mysticism musically inspired by Còmes or Palestrina. For instance, the passage below is heard at the beginning of the opera, in the Prologue. It is the semitonal variation of the Mystic motif previously introduced:



Example 6. Mystic motif, variation.⁶³

To create this passage, Pedrell 'amplified and transformed a harmonic formula' he found in a *Benedictus* by Juan Ginés Pérez and in Palestrina's madrigal *Alla riva del Tebro*.⁶⁴ Even though Pedrell refers to Palestrina's madrigal, it is difficult to find any resemblances to the actual madrigal in Example 6. Furthermore, his thought-process is

⁶⁰ Spanish mysticism is characterised by its attempt to harmoniously unite extreme tendencies. Fanaticism, whether religious or ideological, pretends to do the same but through social or political domination.

⁶¹ The concept of the Black Legend has disfigured many historical events. See, Alberto Gil Ibáñez, *La Leyenda Negra: Historia del Odio a España* (Barcelona: Editorial Almuzara, 2018); Judith Etzion, 'Spanish Music as perceived in Western Music Historiography: A Case of the Black Legend?'; John Slater and Maríaluz López-Terrada, 'Being beyond: The Black Legend and how we got over it'; Yaw Agawu-Kakraba, 'Symptoms of Spanish Fantasies: Africa as the Sign of the Other in Ángel Ganivet's *Idearium español* and *La Conquista del reino de Maya*', *Studies in 20th and 21st Century Literature* 30, Issue 1, Article 9, Rethinking Spain From Across the Seas (2006): 148 – 169.

⁶² These Jesuits and their intellectual mysticism had an important impact on Pedrell. Amanda García Fernández-Escárzaga, 'The Aesthetic Thought of Felipe Pedrell: Main philosophical influences'.

⁶³ Pedrell, *Por Nuestra Música*, 62.

⁶⁴ Pedrell, *Por Nuestra Música*, 61.

hard to follow in this part of the treatise. What I believe he was trying to say is that he found in both Ginés and Palestrina inspiration to create an ‘ascending tonal progression from tone to tone’.⁶⁵ In Example 6, this tonal progression begins in the first bar with a chord of A minor. The harmony develops until the penultimate bar where a B major tonality reaches B minor. With this last tonality, the formula would begin once more, asserting that Pedrell is moving from tone to tone (A to B). According to this formula, the next progression could begin in C minor or major, or C# minor or major. I have named this the ‘Mystic motif’ following Pedrell’s choice of words. As we have seen, Cui thought motifs needed more development and diversity. Cui also believed Pedrell had used the Leitmotiv incorrectly because he used it for ideas instead of using it for the characters.⁶⁶ On the other hand, Cortès stated that Pedrell followed a similar compositional process to Wagner; creating the motifs of the characters first. Given this contradiction, Cui’s musical advice to Pedrell and his criticism of Wagner should be subjected to a further critical analysis.

Pedrell’s variation of the Mystic motif (Example 6) renovates Pérez’s and Palestrina’s music with harmonies more proper of his own time. Hence, the restricted, static aura of the *Benedictus*, merged with the supposed madrigal and Pedrell’s own idiom, reflect the fracture within the Spanish imagination, between the religious and the secular, reason, and vitality. This precise time produced a secular perception where ‘the ruins of religion’ were surmounted, and a new interest in the human mind attempted to overcome old scientific models.⁶⁷ When Unamuno stated that he wanted to de-Catholicise Spain, he meant a return to Christian origins when the Church had not yet become a crucial part of the hierarchies of political power. Hence his spiritual crises, as he struggled to adapt his beliefs to a system that had become a ‘ruin’. The opera *Els Pirineus* would have satisfied Unamuno’s desires to recreate a more Christian Spain far from the institutionalised Catholic country it had become.⁶⁸

The relationship of the opera to the Floral Games (the *Jocs* section in Act I) expressed for the fathers of the *Renaixença* a necessity to promote Catalan as a language. However, Joan Marfany criticised most of this poetry as ‘unreadable’ due to the

⁶⁵ Pedrell, *Por Nuestra Música*, 62.

⁶⁶ Losada, ‘La correspondencia de César Cui dirigida a Felip Pedrell (1893 - 1912)’: 224.

⁶⁷ Ortega, *La Deshumanización del Arte*, 88.

⁶⁸ Unamuno pointed towards a need to Christianise Spain via a de-Catholicisation. This is expressed in his work *En torno al casticismo*. In Colette and Jean-Claude Rabaté, *Miguel de Unamuno: biografía* (Madrid: Santillana Ediciones, 2009), 220.

personalities of the movement claiming their seat in the cultural world via invented and unsolicited ideals.⁶⁹ Through a reinvention of the past, they created a narrative of return; the libretto discusses how some Catalonians felt they were closer to the Occitan region than to the rest of Spain. Nonetheless, the ‘invention of a national tradition’ was, as Svetlana Boym observed, ‘a response to a sense of incompleteness’, an invention that feeds on the feeling of a lost community.⁷⁰ The concept of ‘return’ takes here a more ideological stance. If the past is an invented one, then there is nothing lost and thus nothing to return to.⁷¹ Whether Unamuno’s nostalgic view of the past, or the necessity of many intellectuals to reinvent it, to fulfil that sense of incompleteness was nonetheless an urgent endeavour.

If we dig into the details Pedrell is hinting at, irresolution and conflict inform the *Tenzó* song heard between Gemesquia, Bertran and Raimond. The *Tenzó* offers a ‘static’⁷² form that Pedrell successfully achieves with an ‘archaic character’.⁷³ The first phrase, sung by Gemesquia (the proposal ‘*Un amant ben volgut*’) is a ‘paraphrase from two polyphonic fragments by Còmes⁷⁴... altered with original *ritornellos* in every verse of the first phrase’.⁷⁵ The answer to Gemesquia’s proposal is sung by Bertran and is an *épîtres farcie* (epistle) from the festivity of the Innocent Saints. According to Pedrell these were documents from the thirteenth, fourteenth and fifteenth centuries. This is the extract Pedrell uses for Bertran’s epistle:

⁶⁹ Marfany, ‘The Renaixença Myth: Language and Literature in Catalonia, 1789 – 1859’. They thought they were being pushed towards creating this movement; a psycho-sociological behaviour worth analysing.

⁷⁰ Grimley, *Grieg, Music, Landscape and Norwegian Identity*, 13. Svetlana Boym, *The Future of Nostalgia* (New York: Basic Books, 2001), 42 – 43.

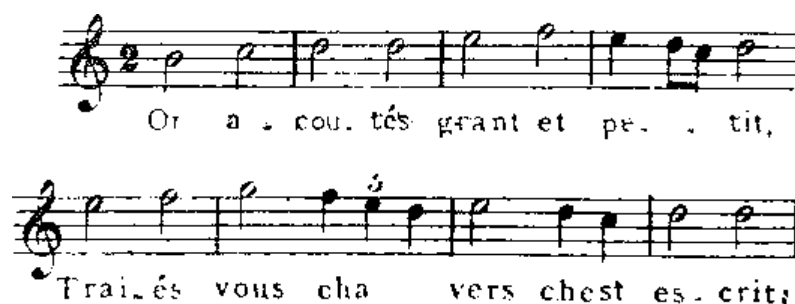
⁷¹ In this sense Catalonians would be asserting themselves as nomads, which would be historically incorrect. “Nomads”, they [Deleuze and Guattari] remind us, “have no history; they only have geography”. In Jim Samson, *Music in the Balkans*, 411.

⁷² As Cortès stated: ‘it will seem much more static the *Tenzó*, the *Lai* and the *Sirventés*’. Cortès, ‘La música escénica de Felip Pedrell’: 81.

⁷³ Pedrell, *Por Nuestra Música*, 81.

⁷⁴ Juan Bautista Comes (1582 – 1643) was a disciple of another musician Pedrell commemorates, Juan Ginés Pérez (1548 – 1600?).

⁷⁵ Pedrell, *Por Nuestra Música*, 81.



Example 7. Bertran's epistle.⁷⁶

Pedrell explains that the *tenzó* was used to debate and argue the pros and cons of a stance or idea. Nevertheless, at the end of the *tenzó*, the dispute (a debate on infidelity) is left unresolved. A *tenzó*, essentially, was a debate: 'If the minstrel proved to have enough quality to compose, the troubadour would allow him to debate (*tenzón*)'.⁷⁷ Pedrell's choice of music is gesturing towards an unresolved dispute between the religious and the secular. In particular, it hints to the spiritual differences between the Occitans and the Catholic Church. An Occitan Court of Love might have seen the matter on infidelity as an infringement of the *Minne* (laws of love). However, Occitans did not believe in marriage or baptism and advocated for an ascetic life and reincarnation.⁷⁸ The Catholics on the other hand see infidelity as an infringement on the sacred laws of marriage.

Unamuno's novel *Amor y Pedagogía* (1902), reflects a quarrel between the new science of pedagogy and the mind, and the spiritual necessities of religion. The novel ends with terrible consequences for its characters, whereby neither mind nor spirit finds a resolute, satisfying answer. Instead of focusing solely on more secular music, as to depict a more conventional troubadour scene, Pedrell chooses to insert here religious extracts. He mixes both to portray the struggle between body and soul. Inside the *Tenzó* song he inserts a fifteenth century love song. The form of the *ritornello* and the irresolution of the *Tenzó* are a direct reflection of the mentality of *fin de siècle* writers, who found themselves in an inescapable, static 'eternal centre', shifting between loss and return.⁷⁹

⁷⁶ Pedrell, *Por Nuestra Música*, 82.

⁷⁷ Joaquim Ventura, 'El insulto literario entre trovadores y juglares como instrumento de defensa gremial. Su reflejo en la lírica medieval gallego-portuguesa', *Medievalia* 20, no. 1 (2017): 66.

⁷⁸ Reincarnation as a belief is perceivable in the previously mentioned chant *Lo Boièr*, which uses an 'AEIOU', equivalent to the spiritual 'Om' mantra proper of Buddhism and Hinduism.

⁷⁹ Ángel Ganivet, *Idearium Español* (Granada: Tip. Lit. Vda. E Hijos de Sabater, 1897), 19.

Monotony in Pedrell is generally misunderstood, especially when the music falls closer to the sober poetry of Juan Ramón Jiménez (1881 – 1958). The preference for musicality in much symbolist poetry (Baudelaire, Verlaine, Mallarmé etc.) was also a feature in the poetry of Valle-Inclán, Juan Ramón Jiménez, or Rubén Darío. Juan Ramón Jiménez's poetry for instance contains a 'verbal economy', 'sobriety in the use of adjectives', and a 'unity of his ethic and aesthetic'.⁸⁰ A very well-known example of Jiménez's poetry, '*El viaje definitivo*' ('The Ultimate Journey'), defines the early aesthetic path of the poet, a poetry based on concise and bare words aiming towards artistic purity. The poem's nakedness distils each word in such a manner that it cannot merely be described as simple, but rather as effective, nostalgic, and ethereal.

Due to Pedrell's construction of motifs, the opera achieves a nakedness similar to Jiménez's poetry; its strong inclination and preference towards lyricism, the exact position of motifs and patterns to disclose an idea, and the nostalgia towards the past are elements which have been interpreted as monotonous or as lacking development. Harmony is used to represent the symbolic essence of each character, while its fractured structure enhances these as symbols. Jiménez's poem 'The Ultimate Journey' reveals the object itself with an autonomy the subject can only contemplate (the green tree, the white well, the orchard...). Once the poet is gone, all those objects will remain. For Pedrell the object that will forever remain is that of popular or old religious music, exposed sometimes, as in the case of Jiménez, in all its nudity.

We should not disqualify certain parts of the opera because of their apparent monotony, but rather explore beyond its surface. A naked configuration of prayers and psalms explored below is the Catholic ideal Pedrell wanted to expose musically. This bareness would also correspond to Valle-Inclán's intention to renovate the word, to create an 'ardent, sincere and cordial expression'.⁸¹ Valle-Inclán was aware that the Spanish language had become 'hollow', a similar concern Pedrell had when he perceived certain superficiality in Spanish musical works. Thus, Valle-Inclán stated,

Apparently, such an attitude endures because we look at words as if they were reliquaries and not living hearts. We seem to love these more and they seem to us more beautiful when they guard bones and ashes... Words are static and within them remains the fleeting

⁸⁰ Joyce Greer MacDonald, 'Reading Juan Ramón in English', Centro Virtual Cervantes, n.d, accessed 11 April 2021, 43, https://cvc.cervantes.es/lengua/iulmyt/pdf/traduccion_98/06_greer.pdf.

⁸¹ Valle-Inclán, *La Lámpara Maravillosa*, 30.

sentiment they were born from, giving us the illusory impression that there was no change in our conscience.⁸²

From this quote, a crucial element arises that has been directly applied to Pedrell, the idea that critics and audiences looked at the opera as if it were a reliquary. Again, the opera does in fact look back as if there was never a change in conscience, or, more accurately, it seems to long for those spasms of the millenary (Unamuno). However, the music used to depict the fanaticism of Arnau Amalric is inflated with denser textures in the orchestra and more chromaticism. In fact, the only ‘religious’ aspect in their singing is the homophonic texture of the voices (refer back to the Legate’s motif⁸³), with their text in Catalan instead of Latin. Thus, in a dialectical play, the opera becomes both a reliquary and an expression of the changing consciences, in this case musical trends, of the fin de siècle. The musical inspiration to ‘paint’ the Legate and the Church came from the extract seen below:



Example 8. Harmonies for the Legate.⁸⁴

About this precise extract, Pedrell stated that it is not really an invention of the Spanish religious music school, and that he never saw this harmonic configuration anywhere else. The unknown origin of this extract and the uncommon configuration of Amalric’s theme magnify not only the cruelty and fanaticism of Amalric, but also the vagueness between the real and the invented.

At the beginning of Act II, Scene 1, Pedrell follows Balaguer’s triple indication, that is, he uses three types of musical phrase to represent the ‘prayer, song, psalm’.⁸⁵ For this triadic mosaic of religious motifs, Pedrell abides by more historically accurate religious music, probably the product of his own musicological research. The position of

⁸² Valle-Inclán, *La Lámpara Maravillosa*, 30.

⁸³ Here orchestral density was more aggressive due to the horns, trumpets, trombones, and tubas. This aggressivity is used to depict the Legate’s intentions.

⁸⁴ Pedrell, *Por Nuestra Música*, 88 – 89.

⁸⁵ Pedrell, *Por Nuestra Música*, 92.

motifs is interesting, but we must also bear in mind the type of religious singing for each one. At this stage, everything is lost for the Occitans, which coincides with the first of the three motifs, the last verse of the Invitatory of the Service of the Deceased psalm, alternated with the form of a four-voice *fauxbourdon*. It is also appropriate for the narrative; the monks are singing because one of them had died the night before, which eventually gave the Count of Foix an opportunity to fake his own death. This way he could elude Raig’s urge to return to Montsegur and at the same time outwit the threat of the Church. The second motif is a prayer, combining Raig’s second section of ‘The Death of Joana’ with a *De Profundis* sung by tenors and baritones. It ends with a sombre recitative of ‘monotonous grandiosity’ and with a descending interval of a minor third.⁸⁶ The monotonous grandiosity evidence Pedrell’s ambition to precisely achieve that effect. Below is Raig’s combination with the *De Profundis*:

The musical score consists of two systems. The first system features Raig's vocal line in 2/4 time, with lyrics: "Mos a-mors se'n són a - nats, a - llà dalt a _____ la mun -". Below it, Tenors and Baritones sing a three-part setting of "De pro - fun - dis cla - ma - - -". The second system starts at bar 6 and features Raig's vocal line with lyrics: "- ta - - - nya Ai! ai, po - bre _____ ta de mi!". Below it, Tenors and Baritones sing "- vi ad te, Do - - - mi - ne".

Example 9. *De Profundis* with ‘The Death of Joana’, Act II, Scene 1, *Els Pirineus*, Bars 55 – 64.

Raig’s singing injects new colours and life to the religious aura, since, immediately after, the last of the three extracts now becomes a four-voice *fauxbourdon* song (bars 76 – 78) ‘typical of our Catalonian school’ of beautiful harmonies (see example below).⁸⁷ Despite

⁸⁶ Pedrell, *Por Nuestra Música*, 93.

⁸⁷ Pedrell, *Por Nuestra Música*, 93.

Ortega's ratiovitalism in this later *fauxbourdon* which combines the popular with the religious, Pedrell still fractures the voices that express each one.

The image shows a musical score for four voices: Soprano (S), Contralto (C), Tenor (T), and Bass (B). The music is in a fauxbourdon style, characterized by a single melodic line with a fixed interval of a fourth between the upper and lower parts. The lyrics are: "Su - sti - nu - i a - ni - ma me - a in ver - bo e - jus: spe - ra - vit a - ni - ma me - a in Do - mi - no." The score is divided into two systems, with the first system containing the first two lines of music and the second system containing the last two lines.

Example 10. *Fauxbordon*. Act II, Scene 1, *Els Pirineus*, bars 76 – 78.

This mixture in Raig's melodic singing combined with religious extracts opens Act II with another attempt to fuse the secular with the religious. Since Raig is outside the Abbey of Bolbona, her singing of 'The Death of Joana' subtly projects an aura of mystery. This important scenic configuration (*'des de fora de l'abadia'*, from outside the abbey) might be a hint at the underlying Arab influence in Spanish musical traditions. Like Raig's singing, this influence is an echo that resonates behind many popular and religious melodies, an idea Pedrell clearly states in his *For Our Music* and which is exposed in the whole opera.⁸⁸

⁸⁸ One of the first to concisely research the historical parallelisms and influence of Arab music in Spanish music was Julián Ribera y Tarragó (1858 – 1934) in his book *La música árabe y su influencia en la española*.

On the surface, the apparent concept of the static reflects what Unamuno exposed in his novel *Amor y Pedagogía*, the fact that ‘scientific progress is not accompanied by a spiritual progress’.⁸⁹ While Unamuno struggled to choose between love and religion or science and logic, Pedrell chooses both by mixing genres and styles. Unamuno, at the end of his novel, embraces love because an excessive rationality ‘only served to displace man from life, to limit him... with rigid formulae’.⁹⁰ Unamuno’s religious crisis is also apparent in his poetry, for instance in his Psalm I, where he enquires about God’s existence: ‘Why, Lord, do you let us / wander adrift / searching for our object?’⁹¹ Unable to accept temporal continuity and progress, religious and nationalist ideals also remained in a perennial state of bewilderment. The consequence of this state can be perceived as Ortega’s peculiar insecurity, which Unamuno again exemplified in his Psalm: ‘Everything is in the air / there is no foundation... / Where is the firm ground, where? / Where is the rock of life, where?’⁹²

Monotony and staticism can be perceived beyond their symbolic meaning. These two concepts have been used as tools to criticise the opera instead of listening to their own ‘vital melody’, requiring from us an adjustment to its ‘melodic tempo’.⁹³ Reactionaries in Spain, according to Ortega, were not characterised by their dislike of modernism, but by their treatment of the past: ‘This incapacity to keep the past alive is the true reactionary feature. Antipathy against the new seems, on the contrary, common to other psychological temperaments’.⁹⁴ The blood injected into the ‘empty veins of the dead’ in order to maintain the past in a ‘sphere of vitality’ is a metaphor that can be applied to Pedrell.⁹⁵ His intention to recover the popular is an action to inject vital fluency (*ratiovitalism*) into the music of his age. It is this ‘particular stamp’ of popular songs that ‘rekindles’ the composer’s imagination and does not freeze it like reactionaries tended to do with any element from the past.⁹⁶ In an attempt to enlighten Spain’s search for existential meaning, Pedrell proposed a cultural reconciliation through a historic

⁸⁹ Unamuno, *Amor y Pedagogía*, 11.

⁹⁰ Unamuno, *Amor y Pedagogía*, 11. Notice too that Unamuno chooses love in the end because of the suicide of the main character’s son.

⁹¹ Unamuno, *Poesías*, ‘Psalm I’, 147.

⁹² Miguel de Unamuno, *Poesías*, ‘Psalm I’, 148.

⁹³ Ortega, *España Invertebrada*, 64.

⁹⁴ Ortega, *Meditaciones del Quijote*, 16.

⁹⁵ Ortega, *Meditaciones del Quijote*, 16.

⁹⁶ Pedrell, *Por Nuestra Música*, 38 – 39.

amalgamation of different types and styles of music. Furthermore, it shows that Pedrell musically hinted at what Ortega would call ratiovitalism.

Chapter Five

Prismatic Music

‘Colour, sensuality, identity... are essential contents in the music of Falla and Debussy which explain their orientation towards the world of gardens; more precisely, towards the mysterious atmosphere of the Andalusian gardens and landscapes’.¹ Colour, as a more visual representation of fracture, offers a stimulating starting point towards more complex aesthetic ideas. An interesting concept that arises here is that of prismatic music. A prism is a glass object that breaks up a beam of light into the colours of the rainbow. It is a physical phenomenon where the two ends of a triangular prism are identical. However, I am interested in an oblique prism (whose lateral faces are not perpendicular to its base) as a metaphor to represent the fractured momentum of prismatic music. What is revealed on the other side of the prism is an object that has undergone a transformation from its original quality.

Popular music is a collective expression with a great number of variations (possibilities), but too many changes could alter its peculiar sonority. However, a popular melody can be capable of intense modification (*Le Roi Renaud* or ‘The Death of Joana’ were clear examples). If applied to the metaphor of the prism, popular music is altered by refraction. Light can slow down depending on the medium which it passes through, like water or glass. Its intensity would depend on said medium, which in this case, and following Ortega, becomes the subject and its circumstance. For Pedrell, one of the most important elements that can be applied to the prism was that of popular music because its main core could be deconstructed, transfigured, and incorporated into the stylistic trends of his time (this idea was continued by his pupil Falla).

The interface of the prism (the axis) manifests a foundational concept within Spanish music because it contains two essential parameters: colour and fissure. Prismatic music refers here to the breaking of colour (the broken mosaic) and its refraction to produce different representations. It cannot be understood without the profound dimension of fracture, since that is what constructs the interface. Spanish music is not a pre-given style, manner, or topic that exists a priori. Prismatic music is a *process* involving several agents *each* one offering their own vision. In tune with Ortega’s idea of perspectivism, the object is in a constant refraction with the subject. The subject too is influenced by the

¹ Laura Sanz García, ‘Music and Gardens in Granada. Debussy and Forestier’s French mark in Spanish artistic creation’, *Anuario Musical* 72 (2017): 211.

refractions of the object (mutual interaction). Furthermore, prismatic music acts as a concept to depict the dynamism Ortega always insisted on: the idea that national coexistence, including its culture, is not 'passive nor static'.² Results at the other end of the prism originate from a given source, but the nature of the oblique prism transforms them.

Regardless of a supposed essence in Spanish music, I put forward the idea of an *ever-becoming*, irregular object. The attempt to arrive at a definition of Spanish essence becomes a wishful dream like the ideal of a unified Spain. Neither can it be an isolated object because it is impossible to identify unilaterally and cannot exist without the subject (the prism's medium) that interferes with it. As a process, prismatic music denies the existence of an essence which troubled composers like Pedrell and Falla. It suggests that the essence, like the true national identity, is unattainable and no longer recoverable. And what is more, it was probably never there in the first place. The question ultimately asked by Unamuno and Ortega ('What is Spain?'), and consequently, 'What is the Spanish essence?', finds in the prism a sobering truth: if there is no answer, there is no question. In this sense the prism also helps in the deconstruction of a narrative of uniqueness. In consonance with modernity's break with tradition, a particular process occurring at the prism's interface can be meticulously studied, but cannot ignore the sources that have created it.

If intellectual titans such as Unamuno and Ortega could not entice the whole nation with their existential quest, maybe the proposal implied by the question itself is a metaphysical impossibility. Fracture, therefore, illustrates how this question will never find a definite answer because of its eternal dilemma with the circumstance.³ The conundrum between excessive relativism and rationalism paralyses the opportunity of 'Spain as possibility', a prospect Ortega strongly fought for.⁴ Ortega's perspectivism would find in the prism its visual representation. The image below can help to visualise this concept of prismatic music. Notice however that it is not exhaustive and only represents the mechanism of projection:

² Ortega, *España Invertebrada*, 72.

³ Hermeneutics is an open-ended call, 'in hermeneutics things do not have an essence but a history', Caputo, *Hermeneutics, Facts and Interpretation in the Age of Information*, 212.

⁴ Cerezo Galán, *La Voluntad de Aventura*, 96.

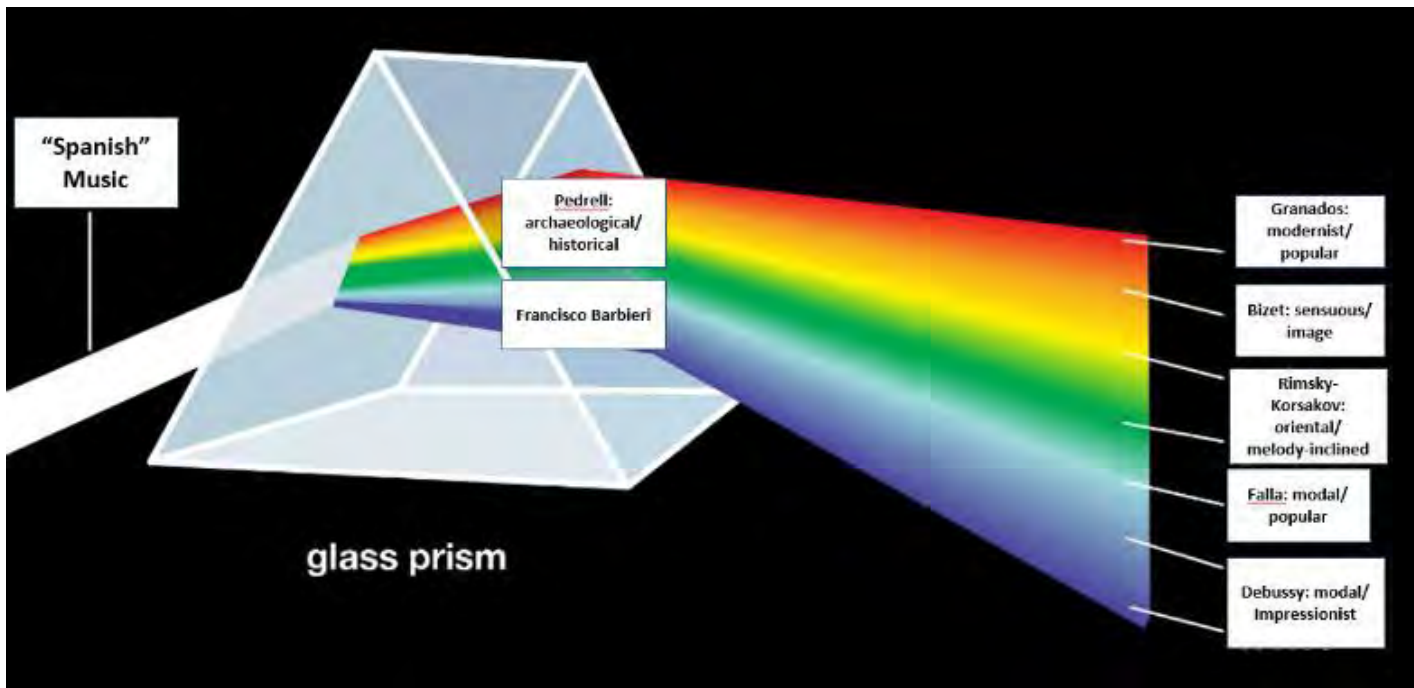


Figure 1. Glass prism.⁵

At the other end of the prism, a new 'idea' of Spanish music is formed, whereby the process, with all its implications, would begin once more. The results at the end would be subjected again to the changes in circumstance and the new paradigms emerging after the two world wars. As we can see, the end of the prism is constructed in such a manner that composers are arranged evenly; in Ortega's own perspectivism, there are no absolutist visions but rather different approaches. The arrangement of the prism allows for several perspectives to co-exist and interact with each other. This way, the use of the popular in Granados and Falla does not undervalue Bizet's understanding of it and vice versa. Any element that enters the temporal process of the prism creates its own concepts.

However, what is interesting is that the incident ray impacting the prism is not at the same angle as the emerging one. This irregular mechanism of the prism relates to how the object of Spanish music depends on the subject that looks at it, resulting in a refraction. The linear movement of the light expresses the idea that while there is an original source, we can no longer return to it *with our own perspective*. For instance, the music of Granados, Bizet or Debussy will itself become an incident ray that other subjects will once again split to achieve a new chromatic resolution. Thus, the prism forges layer over layer, thickening the object through time. The notion that regards the different manifestations within Spanish music as unique derives from the insistence to only note

⁵ Modified from Encyclopaedia Britannica.

the first part of the prismatic process. Pedrell believed in the existence of an essence because he lived right at the time where the curiosity for historical research began to take place in Spain.⁶

To avoid a tendency towards relativism, it must be established how a particular refraction can be dislocated.⁷ Focusing on one particular point of the prism will leave others unperceived. Ironically, this super-perspectivism creates a ‘hyper-specialization’ that might leave out essential parameters to understanding a work of art.⁸ Some examples are the lack of attention to the Albigensian crusades in *Els Pirineus* and fractures in the communication between the triad of artist–intellectual–institution. Paradoxically, a hyper-specialisation causes not only the subject but the object too to become dislocated with an unpredictable angle. When this happens, we are left with impractical notions (like *Andalucismo*, *costumbrismo*, *Ramonismo*, *noucentismo*, etc.) of a “positivist aberration” that reduces conceptual thought to “the orb of material manifestations”.⁹ On the other hand, the process itself cannot be exhaustive because of the philosophical impossibility to apprehend totality. As Peter Bürger wrote, ‘the sober production of art will be a project of synthesis, continually renovated, that is mediated and limited historically, in many ways’.¹⁰ The prism is, however, a method of collaboration between the limited and the unlimited.

Given the interactive and historic process of the prism, prismatic music can also touch upon narratives and discourses. In many cases, the mechanisms of projection are more interesting than the projected thing, the psychological perspectives that enquire on the a priori of a subject.¹¹ The fact that the prism can only work forward aligns with Ortega when he stated that ‘living is made by looking forward, an activity that goes from this second to the immediate future. It’s not enough to live the resonance of the past’.¹² This going-forward of the prism dismantles perceptions that intend to return to a lost essence. In Spanish music, the essence has been so intensely transcribed that it has created

⁶ Especially because German philosophy became prominent in Spain, more particularly, Hegelian dialectics. Hegel’s *Volksgeist* sparked strong historical investigations towards national identity.

⁷ Ortega thought that the idea of everything influencing everything was a ‘vague mystical ponderation’, in Ortega, *El tema de nuestro tiempo*, 49.

⁸ Juli Highfill, ‘The expanding horizons of modernity and avant-garde studies’, 167.

⁹ Ortega’s ‘*datofagia*’, data-gluttony, or Unamuno claiming that the Spaniard was an extreme materialist. Ortega, *Meditaciones sobre la literatura y el arte*, in Nil Santiáñez, *Investigaciones Literarias*, 35 – 36.

¹⁰ Peter Bürger, *Crítica de la estética idealista*, translated by Ricardo Sánchez Ortiz de Urbina (Madrid: La balsa de la medusa Visor, 1996), 59.

¹¹ The discourse of mirroring, ‘speculum’, speculation. Rebecca Took., *Shakespeare, Speculation and Selfhood*, last modified 2020, accessed 25 March 2021, <https://www.rebeccatook.com/speculation-and-selfhood-in-shakespeare>

¹² Ortega, *España Invertebrada*, 69.

many hyperbolic descriptions: *arabismo*, *Alhambrista* etc. all of them attempts to translate an order we can no longer return to.¹³ For instance, when it came to the origin of *Le Roi Renaud*, Pedrell, as many other scholars, had difficulties clarifying the source of the song. Another example that illustrates this temporal paradox is once again visible in what Pedrell himself thought about the habanera. The famous habanera rhythm that characterised Bizet's *Carmen* is reconfigured in Massenet's opera *Le Cid* as a depiction of a Catalonian dance (*Le Cid*, 'Catalane'). Pedrell, on his part, believed that the habanera 'was unsuitable to Bizet's purpose, because it had become an urban popular style, degraded by overuse, and removed from its folk roots'.¹⁴ The entangled diasporas and the complex origins of the habanera are impossible to unearth solely with archival recollection. Even if it were possible, the dance *already belongs* to that urban style. Furthermore, has not the habanera reached enough diffusion and transformation to be considered closer to the universal? Was that not what Pedrell ultimately desired?

Further examples illustrate the interactive movement of the prism. Debussy began working on his opera *Rodrigue et Chimène* around 1890, but it soon 'became an increasing frustration' where 'he could no longer accommodate Mendès's libretto to his own evolving direction as a composer' and thus 'abandoned the opera after composing nearly all of three acts'.¹⁵ This composition was "totally at odds with all I dream about, demanding a type of music that is alien to me".¹⁶ A bit later, Debussy responded with *Prélude à l'après-midi d'un Faune*. Albéniz went through a similar process with his opera *Merlin* before arriving at his *Iberia*. We see here an inverted procedure whereby each composer takes a theme that is spiritually distant (Ortega) from them before creating something circumstantially and dimensionally closer to them. Both composers started with vocal oeuvres but needed to return to instrumental music to express beyond the limitations of the word, or perhaps, as Unamuno believed, to say what cannot be said. Similarly, the *Goyescas* piano suite by Granados achieved more success than the opera. Rather unconventionally, Granados would write the opera *Goyescas* after the piano suite was completed. This inverted procedure is explored in the second section of this thesis, where the artwork itself demands a different approach.

¹³ Morales-Rivera alludes to this temporal impossibility when exploring the musico-literary possibilities of Gustavo Adolfo Bécquer's *El Miserere*. Santiago Morales-Rivera, 'Bécquer's *Miserere*: The Music of Modern Life', *Hispanic Review* 87, no. 3 (2019): 342.

¹⁴ Christoforidis, 'George Bizet's "Carmen" and Fin-de-Siècle Spanish National Opera', 422.

¹⁵ Mark DeVoto, 'Rodrigue et Chimène (Review)', *Notes* 61, no. 2 (2004), 537.

¹⁶ Debussy, in Claude Samuel, 'Booklet notes to Kent Nagano's recording of *Rodrigue et Chimène*' (Erato Recordings, 1995), 12 – 13.

Rimsky-Korsakov's '*Caprice Espagnole*' is an example of the process of prismatic music that shows a particular affinity between Russian and Spanish aesthetics (a musical example is the *Zortziko* Basque rhythm Pedrell believed also existed in Russian and Finnish music).¹⁷ It is not surprising to see at this point how Pedrell and César Cui exchanged ideas and to see that Pedrell, eventually, found another strong compatibility in the Russian operatic school, other than Wagner.¹⁸ This mechanism sees its reflection on the projected other and has the power to appropriate a particular image. Samuel Llano noted:

during the postwar years *Carmen* consolidated that position [of national masterwork], insofar as it became the target, vehicle and catalyst of discourses on French identity, and helped to articulate multiple forms of representing and engaging with the Other, more particularly with Spain. This variety of discourses conferred on representation of Spain a great diversity of meaning and positions, ranging from a close, cultural ally in the fight against German culture and verist opera to a distant, exotic and even threatening Other'.¹⁹

There are three views here, three particular mechanisms that depart from the supposed idea of a Spanish essence. These enter through the prism to produce different colours: the French with an exuberant exoticism (the vital, as expressed by Nietzsche)²⁰, and the Russian with a semi-byzantine orientalism that sympathises with Spain as an Other.²¹ The third is how Spanish artists of the time adopted this mechanism of projection and created a Spanish-European amalgamation, as can be heard in Granados's *Goyescas* or Albéniz's *Iberia*. As researchers have noted, Spain was once the musical pupil of France, but the later influence of composers such as Pablo de Sarasate or Manuel de Falla in turn conveyed a new refraction in the 'Spanish' music of Lalo, Bizet, Ravel, Debussy, or Saint-Saëns.

¹⁷ Pedrell, *Por Nuestra Música*, 73.

¹⁸ It is also interesting to notice that Marxism had such a strong influence on Spain. The main difference is that in Spain there were so many ideologies this could not be above or superior, given the extremes at which other ideologies were enforced. But here we see how politics and sociology played a very important role in the development of the country's musical aesthetics. Hence again why Ortega thought it more appropriate to explain music via sociology rather than through aesthetics.

¹⁹ Llano, *Whose Spain?*, 166.

²⁰ Bizet's *Carmen*; Chabrier with *España*; Raoul Laparra's opera *La Habanera*; Lalo's *Symphonie Espagnole*, which influenced Tchaikovsky's Violin Concerto in D major; Ravel with *Miroirs* – 'Alborada del Gracioso', his *Rapsodie Espagnole* or the *Bolero*.

²¹ Rimsky-Korsakov's '*Caprice Espagnole*'. As well, his *Scheherazade* has strong relations to oriental music. Pedrell thought oriental music, especially Turkish and Persian, was imbued with the style of older Spanish music.

James Parakilas noted that composers like Glinka and Falla struggled to discover ‘purely Spanish’ music, which he concludes has an ‘uncapturable essence’.²² *Els Pirineus* proves that there is no essence, even if Pedrell was convinced of it and the opera publicised as an ideal national work. The prism rejects the notion that there is a recoverable Spanish essence, an ideal persisting today in some musicological studies. One of the most debated issues regarding Spanish music is what Parakilas denominated as ‘auto-exoticism’.²³ Spanish composers realised the economic potential of their music to attract international audiences. However, the contradiction becomes apparent. For an insider, a characteristic melodic turn, a particular cadence, or rhythm cannot be exotic. For example, when Spanish mezzo-soprano Teresa Berganza ‘first played Carmen’ she felt the need ‘to prove that she can play Carmen while needing to deny that Carmen – the role that epitomizes the exoticization of Spain – is exotic’.²⁴ The prism helps to explain this phenomenon. When Bizet composed *Carmen*, he had a particular perspective of the Spanish. In Ortegian terms, this perspective added, and not subtracted from, the idea of Spanishness. Ortega once claimed, ‘do not force me to be just Spanish’.²⁵ Likewise, Berganza could not just be the Carmen that was demanded of her, a Carmen that only existed for the French perspective.

Composers such as Joaquín Rodrigo realised that it was desirable to accept that Spanish music had resonated beyond its borders.²⁶ In this sense, Rodrigo believed Spanish music had contributed to situating Spain on the European cultural map. Because of this resonance, it is not possible to talk about an essence; which is an isolated, fundamental root. An essence implies the idea that things live in a vacuum, with no relationships nor exchanges. Striving to find the essence of something means that the thing is immutable and has not changed throughout time. Popular music, for instance, perfectly exemplifies the desire to return to an essence; however, the very transformations of popular music make it, if anything, one of the most mutable artistic objects (the habanera, for example).

²² James Parakilas, ‘How Spain got a soul’, in *The Exotic in Western Music*, ed. by Jonathan Bellman (Boston: Northwestern University Press, 1998), 154 and 156.

²³ Parakilas, ‘How Spain got a soul’, 139.

²⁴ Parakilas, ‘How Spain got a soul’, 163.

²⁵ Ortega, *Meditaciones del Quijote*, 46.

²⁶ During the 1920s, musicians like Joaquín Rodrigo would continue to write about this complicated issue. Rodrigo thought that Spanish music should not abandon ‘its cadences, its turns, all that which has validated the position we occupy and the consideration we enjoy’. See Joaquín Rodrigo, *Joaquín Rodrigo a través de sus escritos*, (Madrid: Ediciones Joaquín Rodrigo, 2019), compiled by Cecilia Rodrigo and Agustín León Ara, 47 – 48.

What remains with us is a circumstantial resonance. In other words, an empathy and a familiarity with the circumstances expressed within a popular element.

Whenever there is mutual resonance and complicity it means that the various agents have found a common point to express the *difference*. The concept of essence is an impossible invention since it implies that a thing cannot change over time, that it has no space nor time. As a resonance, popular music is experienced and transformed in the present; it is constantly mediated and can therefore never be absolute in the philosophical manner. The essence lies in an absolute dimension we cannot apprehend nor quantify. If we could, it would no longer be absolute. Nonetheless, given the different adaptations of a popular melody, the popular is indeed closer to the universal. Bizet managed to universalise *Carmen* through the particular (Spain). Berganza attempted to offer her perspective on something she could never portray as exotic. If fused, as Ortega believed perspectivism could do, these perspectives could enrich rather than divide. Bizet's opera opened another 'concept' of Spain, a transcultural process in constant development.

An example of the transcultural process of the prism is that Pedrell is largely known for criticising Italian music, when in fact both he and Balaguer allude to this influence. If read attentively, the essay *For Our Music* explains that he was interested in that Italian music of the Camerata Fiorentina which he believed Italians had divorced from. Instead, they exploited the easy lyricism that could be attractive to audiences, an opinion far from unique.²⁷ Pedrell distrusted the easy, contagious emotion of a beautiful melody.²⁸ His interest in Balaguer's libretto is not coincidental. Balaguer's drama is heavily influenced by the *dolce stil nuovo* identified in poets like Guido Cavalcanti and Dante Alighieri. Scholars have generally accepted the premise that their poetry might have derived from many Occitan forms of poetry (like the *cansó*, *tenzó*, *sirventés* etc). Several historical troubadours of this region were presented in Act I. The most prominent examples are Ramón de Miraval and Sicart de Marjèvol. By adding the character of Lisa (or Lisardo²⁹) from Boccaccio's *Decameron* (Elissa), Balaguer further hints to the poetic developments from Occitan troubadours up to the *dolce stil nuovo*, or *stilnovisti*. It is

²⁷ Pedrell, *Por Nuestra Música*, 17: 'Divorced Italy from Palestrina, as we are too divorced from Morales, Victoria...'

²⁸ Dorothy Noyes, 'Breaking the Social Contract'. About Pedrell's opera *Count Arnau*, on page 151: 'Pedrell's vision thus supports Adorno's account of bourgeois opera's "costume quality", presenting real social relations in elaborate feudal dress for the seduction of a mass audience'.

²⁹ The Almogavars believe Lisa is a man, since she is dressed as a warrior to be close to the king, calling her Lisardo.

believed that the *stilnovisti* possibly emerged from troubadour poetry and was ‘still vital in Italy at the time of Dante’s birth’.³⁰

³⁰ Roland Greene et al., *The Princeton Encyclopedia of Poetry and Poetics*, fourth edition (Princeton: Princeton University Press, 2012), 374.

Aeolian

Flutes

Oboes

Clarinet in B \flat

Bass Clarinet in B \flat

Harp

Raig

A - llà en la ter - ra de Sí - ci - lia her - mo - sa,

2

6

6 5 6 5 6
4 3 4 3 4

Fl.

Ob.

Cl.

B. Cl.

Hp.

Raig

u - na gen - til don - ze - lla, cas - ta i pu - ra

Phrygian

6 6
4 4

Example 1. *Racconto*, Act III, Scene 3, *Els Pirineus*, Bars 19 – 30.

Example 1 is a Sicilian *racconto* where Raig’s singing uncovers Lisa’s secret love for King Pedro III.³¹ The whole *racconto* goes from bar 19 to bar 87 and appears somewhat brusquely after the initial recitative of Scene 3.³² This lack of transition from the recitative to the *racconto* offers a heavy contrast in colour precisely because there is no musical link, thus enhancing the singing of Raig. It evokes once more the dimension of fracture through the image of the mosaic, given the way the music is positioned, structured, and introduced. Since the *racconto* is a story or a narrative, the scarce orchestration highlights the singing voice, further divided by the alternation between voice and orchestra.

³¹ As a reference to the Sicilian Vespers. Russell, *A History of Western Philosophy*, 499: ‘After his [Frederick II’s] death in 1250, Naples and Sicily went to his natural son Manfred, who, however, inherited the implacable hostility of the Church, and was ousted by the French in 1266. The French made themselves unpopular, and were massacred in the “Sicilian Vespers” (1282), after which the kingdom belonged to Peter III of Aragón and his heirs [Spain]. After various complications, leading to the temporary separation of Naples and Sicily, they were reunited in 1443 under Alphonse the Magnanimous, a distinguished patron of letters [Alfonso V of Aragón]’.

³² Raig already sang a few other *Raccontos* previously in Act II, mainly following the *Zeidan* mode as researched by Fétis and then by Pedrell.

I have already quoted Pedrell explaining this *racconto*, where he believes the tonic can be positioned anywhere in the scale (page 41 Example 1). The beginning points towards an Aeolian mode. However, similar to what he did with Raig in ‘The Death of Joana’, Pedrell begins on the second scale degree of the mode (G). The oboes and clarinets follow in unison with the same melody, and only later do we obtain a hint that this melody moves around the Aeolian mode. That G nonetheless makes sense only if we hear the next verse, which moves to the Phrygian mode, thus now acting as its third degree. This common note in both verses allows some familiarity between them. Furthermore, the Phrygian tonic (E) acts as the dominant of the Aeolian mode, achieving certain harmonic homogeneity throughout the passage.

Overall, the underlying harmonies alternate between the minor tonic and the minor subdominant, perhaps suggesting that this fourth-oriented structure could belong to ‘a deeper principle, that of tonic/not-tonic differentiation’.³³ The bars circled in red (Example 4, page 136) constitute an interesting intervallic construction that follows the nuclei formation of an Arabic *maqam* melodic mode. According to Habib Hassan Touma, the tonal levels of the mode can be reduced to three notes, hence exposing the nucleus of a *maqam*.³⁴ Example 2 below illustrates how the nucleus of a *maqam* type would work, specifically the *Bayati* type:



Example 2. Nucleus of the *Bayati* type as an example.

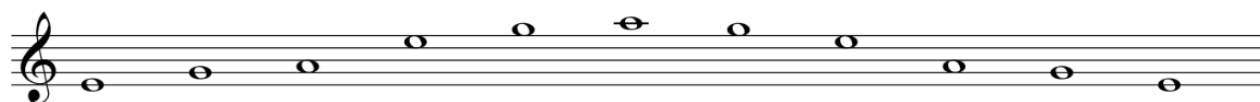
To distinguish different classifications within the *maqam* scale, there are nine basic *ajnas* (types) recognised. This would explain why Pedrell’s beginning on G in both verses of Raig sounds oddly out of place, because he seems to begin on a *maqam* with a tonal centre of G, when in fact the mode is constructed with an E–G–A nucleus, that is, around the tonal centre of E. To alienate the *maqam* mode even more, Pedrell naturalises the F in bar 27.³⁵ Only later in the *racconto* does Pedrell isolate the nucleus of a *maqam*

³³ Richard Middleton, *Studying Popular Music*, (Milton Keynes and Philadelphia: Open University Press, 1990), 198.

³⁴ Habib Hassan Touma, *The Music of the Arabs*, translated by Laurie Schwartz, (Portland, Oregon: Amadeus Press, 1996), 42.

³⁵ When in fact four *ajnas* contain F# as an essential note; namely the Hijaz, Shad ‘Arabian, Nawa Athar and Rahat al-Arwah. Only later, and solely in bar 62, does the F appear sharpened.

type, hence why the harmony relates to both the Aeolian and Phrygian modes. However, the example below seems to be a natural version of the nucleus of the *Huzam* type:



Example 3. Pedrell, *Huzam* type transformed.

Thus, Pedrell's amalgamation of a *maqam* mode with Greek modes is what Raig sings exactly throughout the whole *racconto*, seen below:

Raig

A - llà en la ter - ra de Si - ci - lia her - mo - sa, u - na gen -
 til don - ze - lla, cas - ta i pu - ra ve - gé al rei,
 quan lo rei en - trá en Mes - si - na Lo ve - ia
 tot pas - sant, i ai - xis fou com la don - ze - lla s'e - na - mo - rà del rei... -

Example 4. Raig's *Racconto*, melodic part compressed, bars 19 – 35 (whole section goes from bar 19 – 42).

However, Pedrell fractures and repeats what should be a fully explored phase characteristic of a *maqam* passage.³⁶ He composes short, closed phrases that do not unravel like a *maqam* phase: the nucleus, circled in red, is immediately repeated. Nonetheless, the entire *racconto* is based on those three notes of the nucleus, further coinciding with this type of Arabic mode because of its qualities: the ascending and descending pattern in all the verses, as well as with the repetition of notes (especially at the end, repeating the note of E). Not coincidentally, Sicilian folk music was influenced by the Arabic *maqam*, troubadour love songs and Greek modes, which give Raig's singing a truly deep, historical flavour perfectly tuned to her character and to the situation at hand

³⁶ Touma, *The Music of the Arabs*, 41.

(reciting Lisa's Sicilian love story).³⁷ Cortès too has noticed the use of these scales in the opera, a feature that was heavily criticised in its time.³⁸ In the ambiguous history, origin, and music of Raig, there lies a feeling of a profound melancholy. Raig's relation to the death of the homeland in the mountains, her loyalty to the Foix, her abduction, and her longing for a lost home are elements that enhance this feeling. Furthermore, the conflicted musical-narrative traits that surround Raig reflect the complexities of 'Spanish' music and the illusory concept of a possible essence.³⁹

These examples show that the concept of Spanish music might be better thought of as a process of relocation, refraction, deconstruction, transformation, and incorporation (and not necessarily in this order). The musical features of these Arabic modes and their origin was further explored by Falla, who was interested in the essence of Spanish music, for him inherent in *cante jondo* (deep song). Falla

traced this musical heritage from Mozarabic plainchant to Moorish song and dance to its purest synthetic form in song and dance of the Gypsies, fugitives in Spain from India, whose scales and rhythms they imported into Europe... The Gypsy *siguiriya* has Asian features: use of the enharmonic modality, varying several notes of the gamut and even dividing and subdividing them into intervals too small for the tempered scale; melodic range rarely exceeding the sixth; obsessive repetition of a single note, often accompanied by ascending or descending *apoggiaturas*; use of melodic adornments only as demanded by the emotion of the text...⁴⁰

Many of these elements are clearly audible in *Els Pirineus*. However, the naked and fractured exposition of themes and patterns, and their apparent simplicity, was misunderstood in Pedrell. Falla would later write that *cante jondo* was 'noble for its restraint', an aesthetic feature recognisable in several sections of the opera.⁴¹

In the case of Pedrell, I believe he was looking for a musical connection that went beyond the Pyrenean border by creating an opera that opened itself to the colourful amalgamations embedded in the peninsula. In this sense, the prism functions as an historical apparatus, balancing Ortega's insistence on a historical being with Unamuno's *intrahistory*. Other than fractured colours that paint the characters with an historical

³⁷ Francesca del Bravo, 'Singing/Hearing the outerness: An analysis of hermeneutical perspectives on the relationships between Bellinian and Sicilian song', *Journal of Mediterranean Studies* 21, no. 2 (2012): 379 – 404.

³⁸ Cortès, 'Ópera Española: las obras de Felipe Pedrell', 201.

³⁹ Jonathan D. Bellman, 'Musical Voyages and their baggage: Orientalism in Music and Critical Musicology', *The Musical Quarterly* 94, no. 3 (2011): 433.

⁴⁰ Orringer, *Lorca in tune with Falla*, 125.

⁴¹ Orringer, *Lorca in tune with Falla*, 126.

brush, Pedrell constructs the whole opera through small patterns and motifs. This construction makes it very difficult to memorise how and where these motifs appeared: essentially a modernist feature that plays with memory through ambiguity. A clear example can be heard at the end of Act I, Scene 1, with what I have named as the Warrior motif.⁴² The Warrior motif is made up of two patterns that are sometimes heard together and sometimes separately. This deconstruction of a motif to obtain individual patterns is a recourse Pedrell strongly relies on. The first is the rhythmic pattern (1), followed by the Fallen pattern (2):



Example 5. Warrior motif: Rhythmic and Fallen patterns, Act I, Scene 1, *Els Pirineus*, bars 278 – 280.

The Fallen pattern was introduced previously (bars 53 – 54) and always follows a chromatic configuration. According to Pedrell, this harmonic passage is ‘an expressive attempt destined to mourn the ruin and death of the homeland and the heroes or the hope to reconquer it’.⁴³



Example 6. Fallen pattern.⁴⁴

Immediately after the Warrior motif, another mosaic appears, the already-mentioned motto of the House of Foix (isolated in the trumpets). The Warrior motif has a menacing sound since the whole orchestra plays in a homophonic rhythm with sharp, short crescendos that emphasise the chromaticism. In the cases where Pedrell develops his own material, certain intervals, harmonies, and rhythms define each character, inseparably associated with an idea. The Prelude of the second Act follows a similar motivic construction. However, now for the first time we hear the Homeland motif

⁴² The names of these motifs and patterns are taken from the lexis Pedrell uses in his treatise *For Our Music*.

⁴³ Pedrell, *Por Nuestra Música*, 68.

⁴⁴ Pedrell, *Por Nuestra Música*, 68.

represented in a simple manner as it is the ‘point of departure’ for the later transformations.⁴⁵ The motif reaches its climax with the addition of ‘The Death of Joana’ song at the very end of the opera.



Example 7. Homeland motif.⁴⁶

Pedrell deconstructs the rhythmic pattern of the Warrior motif, where only the dotted crotchet followed by two semiquavers is joined to the Homeland motif. Similarly, the orchestra follows homophonically (bars 11 to 13). Before this, the House of Foix motto is inserted in between the Homeland motif and is only heard clearly at the beginning of Scene 1. Then, both patterns follow each other, as can be seen below, uniting the concepts of loss by fracturing them. The English horn performs the motto of Foix with that flattened D Pedrell gave so much importance (bars 28 – 29) as it now depicts the lost homeland, while the Fallen pattern (bars 30 – 33) mourns and enhances that feeling:

⁴⁵ Pedrell, *Por Nuestra Música*, 91.

⁴⁶ Pedrell, *Por Nuestra Música*, 91.

28 *dim.* *decresc. e dim.*

Fl I-II

Ob I-II

C. ing

Cl I (Si)

Cl B (Si)

Fg I

Fg II-III

p

p

pp

pp

pp

Example 8, House of Foix motto and Fallent pattern, Act II, end of Prelude, Scene 1, *Els Pirineus*, bars 28 – 33 (horns, trumpets, trombones, timpani, and string section are omitted).

In tune with the stylistic and aesthetic trends of modernism in Spain, Pedrell's music and thought vary significantly when analysed with Ortega's circumstance and profound dimension. Terms such as ambiguity, melancholy, staticism, vitality, or colour take new conceptual approaches. With these, Pedrell's opera reaches new philosophical realms that explore beyond narratives of justification and nationalist discourses. To show once more the extent of how harmful these narratives can be, in his book on Granados Clark believes the librettist of *Els Pirineus* to be Jacint Verdaguer, and not Balaguer.⁴⁷ While this might seem like an insignificant detail, these mistakes only lead to a *circumstantial* paralysis: instead of pursuing deeper aesthetic ideas, basic facts need to be corrected and explained once more.⁴⁸ If today basic facts still need to be amended, in the Spanish fin de siècle this was even more pronounced. Pedrell's archaeological labour was meant to redirect this strange blindness, as Ortega would state.

Regarding Ortega, his philosophical thought has been widely undervalued in musicological studies; his essays *Musicalia* have been 'neglected' or used as 'political

⁴⁷ Clark, *Enrique Granados: Poet of the Piano*, 28.

⁴⁸ Jake Allen Ramirez, *Perspectives on the musical lives and works of Mauro Giuliani, Manuel de Falla, Manuel Ponce, and Frank Martin*, (San Antonio: The University of Texas, 2013), 13 – 14: 'The first to undertake this mammoth task was the Valencian-born composer, musicologist, and teacher Felipe Pedrell'.

theorizing'.⁴⁹ Partially appreciated, used for a specific goal, or completely misunderstood in musical studies, Ortega's thought and Pedrell's music catalyse a whole period and its culture. The interactive design between contradiction and fracture is crucial to comprehend the generation after Pedrell: that of Albéniz, Granados and Falla. What begins with Pedrell as a titanic effort to create a so-called national opera, his pupils would soon follow up. The operatic and symphonic quests of Granados (a few examples are his operas *María del Carmen* and *Petrarca*⁵⁰ or his symphonic poem *Dante*) sadly remain almost unknown and barely interpreted. However, his *Goyescas* piano suite epitomises an intimate language that would consolidate his position in the Western musical canon.

⁴⁹ Hess, *Manuel de Falla and Modernism in Spain*, 9.

⁵⁰ Álvarez Losada, *El Pensamiento Musical de Felipe Pedrell (1841 - 1922)*, 273.

Section II – Chapter Six

Aesthetic of Conflict

The composer and pianist Enrique Granados (1867 – 1916) remains one of Spain's most admired artists. Nevertheless, his work continues to be somewhat neglected in the Western musical canon due to the similar historiographical approaches that affected Pedrell. Universal or *costumbrista*, *goyesco* or modernist, Catalan or European, the endless attributes attached to his persona reflect the fin de siècle's anxiety towards labels and binaries. Considering previous circumstances, this section offers a renewed vision of one his most famous works, the piano suite *Goyescas*, *Los Majos Enamorados* (*Goyescas*, *the Majos in Love*).

Granados began the compositional process of *Goyescas* in 1909 and continued up to 1911. The suite is divided into two books (1912 – 1914). Book one is composed of 'Los Requebros', 'Coloquio en la Reja', 'El Fandango de Candil', and 'Quejas o la Maja y el Ruiseñor' while book two contains 'El Amor y la Muerte', and 'Epílogo: Serenata del Espectro'. Water Aaron Clark identified a chronological order of the pieces.¹ However, 'Fandango de Candil' and 'El Amor y la Muerte' could not be dated. The premiere of a preliminary version of 'El Pelele' took place in 1914 with a further performance of the final edition in 1915. Casa Dotesio published the facsimile of the first book in Barcelona in 1912 after Granados's own 1911 facsimile, with the second book being issued in 1914 by Unión Musical Española. The composition 'El Pelele' is not always included in versions of the *Goyescas* suite.² Yet it has a direct correlation with the eponymous painting created by Goya between 1791 – 1792 and currently housed at Madrid's Museo del Prado. Pianist Alicia de Larrocha, as well as Clark, suggested that every work related to or influenced by Goya ought to be within the realm of *goyesca*.³ The exact definition of *goyesca* remains ambiguous. However, this term has been associated with the art and customs of the painter's epoch.

There are various approaches to analysing an artwork, multiple levels of understanding that when brought together could unearth a substantial interpretation. For Ortega, the individual was 'irreplaceable' because of its unique perspective.⁴ I worked

¹ Clark, *Enrique Granados: Poet of the Piano*, 121.

² Enrique Granados, *Goyescas, Spanish Dances and other works for solo piano*, (New York: Dover Publications, 1987).

³ Enrique Granados. 1991. *Albéniz: Iberia, Granados: Goyescas*. Alicia de Larrocha. Decca Records 448 191-2, compact disc.

⁴ Nelson Orringer, 'La corporalidad en Ortega y Gasset', *Cuadernos de Anuario Filosófico, Serie de Filosofía Española*, no.11 (1999): 16 – 17.

through the analytical process repeatedly, eventually realising that a renewed methodology had to be developed. The music of Pedrell and Granados could not be analysed in the same way – it required a more nuanced approach to appreciate the differences and similarities in their works. I applied Ortega’s perspectivism to my method, allowing for a deeper understanding of both composers beyond nationalist discourses.

Synthesising what the artwork itself is proposing with Ortega’s perspectivism allows us to perceive Granados’s work in a balanced manner whereby neither subject nor object overrules each other. The results of this combination unveiled an array of complex ideas emanating from Granados’s interest in art, music, and poetry. As he himself claimed, “I am an artist”.⁵

To Granados, who firmly believed in an underlying “unity” among all the arts, it was not enough merely to be a musician. The purpose of all music-making was to achieve something higher, namely, art itself. Music became poetry, and the pianist, a veritable poet’.⁶

The first stage of this blending process consisted of an analysis of the pieces as they appear in final published versions – a general overview of motifs, tonalities, and rhythms. The main motifs for the *Goyescas* stem from ‘Coloquio en la reja’, as Granados composed this piece before ‘Los Requebros’. Consequently, a second way to examine them was through their chronological order. However, three of the pieces were undated, restricting any further temporal analysis. The third approach examined the aesthetic influence of Goya, the possible narrative provided by Granados with the title *Los Majos Enamorados*, and elements of the opera version. Finally, a fourth perspective added features from other Spanish artistic currents of the time. Focusing primarily on art and literature, this perspective seeks to challenge the belief that the *Goyescas* is a singular, isolated product. It considers various viewpoints and analyses them considering Ortega’s perspectivism, seeking to uncover qualities invisible under a single lens of inspection. Though it sheds new light on aspects of the *Goyescas*’ aesthetics, this last method cannot provide an absolute interpretation since such a view would disregard Ortega’s claim for individual perspective.

⁵ Granados, in Clark, *Enrique Granados: Poet of the Piano*, 25.

⁶ Clark, *Enrique Granados: Poet of the Piano*, 25.

Close to the Ortegian need for vitality, Granados's music suggests certain aesthetic urgency, along with a tangible immediacy in the treatment of motifs, rhythms, and melodies. In this case, there is barely time for development. Instead, a preference towards the sensorial and the sudden reigns over previous Austro-German musical traditions.⁷ The previous section discussed how Pedrell's music already exposed several discordant issues, and by the time Granados began his *Goyescas*, it was clear that the conflict with modernity still had to be assimilated. Conceptually, I intend to go beyond the sole narrative attached to the *Goyescas*, which is mainly a love affair between two *majos*.⁸ There are two conceptual approaches to the *Goyescas* stemming from the circumstance of contradiction explored in the previous section, mainly fragmentation and recreation.

While in Pedrell fracture was the profound dimension and contradiction the main circumstance, in Granados these two are altered and reversed, producing a continuous yet divergent aesthetic. What oversees the *Goyescas* is an inherent aesthetic of conflict that nurtures itself from the previous tradition while it attempts to overcome it. Granados's music is steeped in colour and spontaneity, with motivic structures broken into fragments, reflecting upon the many identities (Granados, Goya, the *majos*, etc.) presented in the work. The result is an intricate tapestry of recreation – a dimension that equally fragments into two meanings. The first alludes to the recreation of the popular ('Los Requeiebros' and 'Quejas o la Maja y el Ruiseñor') where a popular song is quoted. The second meaning refers to pieces that emulate a ludic aesthetic (like in a game).

The use of the popular merged with Granados's own voice can initially be associated with the Romantic tradition whereby the subjective 'I' attempted to overcome the collective 'we' associated with popular music. In more general terms, the Romantic tradition regarded the self as an entity either in opposition or in alignment with the world. Benedict Taylor's reading of Schumann's *Liederkreis* suggests that the human protagonist, the implication of a 'central protagonist, of a unified self as subject, is not merely incidental to the cycle... but might profitably be viewed as essential to its

⁷ German music, philosophy and literature were very prominent in Spain at the end of the nineteenth century. Pedrell, and several other artists were labelled as '*germanófilos*' (German-inclined). This inclination slowly decreased when the First World War broke out, and especially when a German U-Boot bombarded the ship Granados was travelling in. Fearing that they were going down, the Granadoses abandoned ship only to drown in the English Channel. Ironically, the ship made it to port.

⁸ A *majo* (masculine) or *maja* (feminine) was a popular type of character typical of eighteenth and nineteenth-century Madrid. They were known for their colourful clothing, beauty and '*gracia*' (grace). Granados later composed his opera *Goyescas* departing from the piano suite, which was a highly unusual method. The libretto, written by Fernando Periquet Zuaznábar, limited hermeneutical possibilities and reduced the world of the *Goyescas* to a love affair.

meaning'.⁹ He further asserts that the tension between central protagonist and unified narrative, and perceiving the songs as a disparate group, is one of the most crucial aesthetic elements in the cycle. On a similar level, Schubert's *Winterreise* proposes an ambiguous character in conflict with the nature that surrounds him. To represent this conflict, Schubert's 'lyric-I'¹⁰ for instance intrudes momentarily in 'Wasserfluth' (*Winterreise*).¹¹ For Granados, Schubert and Schumann were two of the greatest lyricists, as he wrote: 'they are for me the two poets that have known how to truly create a sung melody'.¹²

Regarding instrumental music, Raymond Knapp suggests that the 'reduction of Beethoven's music to a singularity of voice' was key in the way his music was received by the next generation.¹³ That is, a general tendency 'to experience him as an individual spirit mapping a collective spirit... and thus to experience his music as the utterance of a single voice'.¹⁴ Given the influence of German thought and culture in Spain, further enhanced by Pedrell's musical guidance on his pupils, Granados would find here endless inspiration. Furthermore, his music draws from Liszt, Chopin, and Beethoven, but he 'struggled... with the patient and painstaking working out of ideas to spin a web of musical sound over long periods of time'.¹⁵ The colouristic immediacy of his music was an artistic response closer to his circumstance. Granados, like many artists and writers of the Spanish fin de siècle, felt the compelling need to manifest his own individuality: "I consider myself to be as Catalan as anyone, but in my music I wish to express what I feel, what I admire and what is attractive to me, whether it be Andalusian or Chinese".¹⁶

Whereas the Romantic tradition frequently contemplated the twofold I/them or the self as separated or at odds with the world, the *Goyescas* reflect how this antithetical notion became evermore intricate in the fin de siècle. Pedrell's music revolves around a socio-cultural schism he meant to amalgamate and reconcile under a 'national' opera.

⁹ Benedict Taylor, 'Absent subjects and empty centers: Eichendorff's Romantic Phantasmagoria and Schumann's *Liederkreis*, Op. 39', *19th-Century Music* 40, no.3 (2017): 204.

¹⁰ Laura Turnbridge, *The Song Cycle* (Cambridge: Cambridge University Press, 2010), 2.

¹¹ Richard Taruskin, 'Schubert and Romantic irony' in *Music in the Nineteenth Century, The Oxford History of Western Music* (New York: Oxford University Press, 2010): 135-155.

¹² Granados, in Miriam Perandones, *Correspondencia epistolar (1892 - 1916) de Enrique Granados*, (Barcelona: Editorial Boileau, 2016), 140.

¹³ Raymond Knapp, "'Selbst dann bin ich die Welt': On the subjective-musical basis of Wagner's Gesamtkunstwelt", *19th-Century Music* 29, no. 2 (2005): 150.

¹⁴ Knapp, "'Selbst dann bin ich die Welt': On the subjective-musical basis of Wagner's Gesamtkunstwelt", 151.

¹⁵ Clark, *Enrique Granados: Poet of the piano*, 27.

¹⁶ Granados, in Clark, *Enrique Granados: Poet of the piano*, 9.

Granados however embraces fragmentation as an aesthetic parameter in its own right. With this fragmented circumstance, the piano suite does not completely ‘dismantle nineteenth-century ideas of relating to the whole’, yet there is a hint towards a ‘microcosm of the world (exploding the holistic vantage point for a renewed interest in the fragmentary)’.¹⁷ Since theories on Spanish literature already observed an “aesthetic of the discontinuous”¹⁸ or a similar ‘aesthetic of brevity’,¹⁹ Spanish music of the fin de siècle can strongly benefit from these aesthetic examinations. Other theories suggest the idea that this aesthetic of the discontinuous was still very prevalent in Spanish literature of the 1920s, a literature that was ‘embracing the new and yet not relinquishing the past’.²⁰ More active with the new directions it wanted to pursue, Spanish literature claimed for a ‘discontinuity in the inherited tradition that destabilises the coordinates of time’.²¹ Granados’s music plays with brevity while struggling between the new and tradition.

If Pedrell hoped to surmount fracture, Granados embraced it. It is the will of the subject (Ortega) that differentiates the two composers; thus, ‘if we have two subjects and an object, the perspective of each one is undeniably different’.²² There is a slight change in the method of apprehension. Pedrell’s music fractures the popular to achieve totality; Granados on the other hand focuses on fragmentation as an entity by itself. Granados’s use of the popular embodies a miniaturised, personalised outlook on reality, a deviation from comprehensive perspectives to more intimate ones shared by other artists and philosophers alike. This paradigm shift can be perceived in Granados’s generation, who felt ‘a growing awareness about the limitations of absolute freedom’.²³

Pedrell’s music rediscovered and evoked the past. Even if there was still an enormous quantity of music to recover, analyse and disseminate, many of his pupils were not so passionately concerned with musicological research. For them it was now time to create. It must be noted that without Pedrell’s unrelenting efforts to reclaim the music of

¹⁷ John McCulloch, ‘From work to text. Peripheral Totalities, Ramón Gómez de la Serna’s *El Alba* (1923) and the poetics of renewal’, *Orbis Litterarum* 67, no. 6 (2012), 476.

¹⁸ Saúl Yurkiévich, in Fernando Valcheff García: ‘Darío y Machado: dos Artes Poéticas, dos talentos del modernismo hispanoamericano’, *Actio Nova: Revista de teoría de la literatura y literatura comparada*, no. 3, (2019): 125.

¹⁹ Grigori and Herrero-Senés, ‘Introduction: The Cultural Pathologies of Spanish Modernism’, 6.

²⁰ McCulloch, ‘From work to text. Peripheral Totalities, Ramón Gómez de la Serna’s *El Alba* (1923) and the poetics of renewal’, 475.

²¹ Rodrigo Caresani, ‘Hieratismo en movimiento: Rubén Darío, Stéphane Mallarmé y “La página blanca”’, *Revista de Estudios Hispánicos* 51, no. 1 (2017): 128.

²² Jelić, ‘Reflexiones de Ortega y Gasset sobre el arte’, 23.

²³ McCulloch, ‘1947: Nomadology, Schizoanalysis and Ramon Gomez de la Serna’s *El hombre perdido*’, in *Avant-Garde Cultural Practices in Spain (1914 - 1936), The Challenge of Modernity*, ed. by Eduardo Grigori and Juan Herrero-Senés, (Leiden: Brill, 2016): 73.

the past, these composers would have had to undertake the same Herculean task. In other words, Pedrell was not just important regarding musicology, but artistically necessary for the next generation of artists. Pedrell's goal was to achieve a Spanish national opera and to mix the popular with a more modern compositional style. Given the violent historical circumstances, the next generation abandoned the instigating demands of national identity. I argue that, whether conscious or unconscious, their music shows that nationalism in music was slowly becoming an impossible utopia. By freeing themselves from this questionable pursuit that dominated Pedrell's life, the compositions of Granados, Albéniz or Falla have ultimately gained greater international acclaim. No longer preoccupied with the absolute requirements of nationalism, their music explores the particular through expressions of their own experiences.

In Granados's case fracture develops into fragmentation. The lexical similarity in these concepts still expresses the conflict running through the 'deep existential vein' of Spanish modernism.²⁴ For Pedrell, the notion of the popular as an object embodied a genuine and all-encompassing manifestation. Perspective was perceived in Pedrell's generation as a suspicious inconsistency, a volatile subjectivism of limited consequence. Granados, as many others, no longer attempted to resolve this dialectical discord that hindered new sensibilities. Instead, the individual's point of view started gaining influence as a turning point: perspective was no longer insignificant but crucial for the understanding of metaphysical existence. Given the newfound subjectivity of the artist, popular music manifests as an ever-becoming phenomenon (the prism). What changes is the *perspective* (Ortega) of the subject in relation to the object (popular music).

It is worth noting that this concept of fragmentation derives and circumstantially expands from the music of other European composers (the musical miniature), and the works of Spanish fin de siècle writers. Nevertheless, blending this concept sensed in other disciplines into the music of the Spanish fin de siècle is relatively novel. More importantly, it helps dismantle ideas about the uniqueness and supposed isolation of Spanish musical modernism. There are certain characteristics in literature directly correlated with Granados's music: the 'desire to overcome deterministic formulae',²⁵ an inclination towards *l'art pour l'art* (Ortega and Rubén Darío) and an interest in the

²⁴ Alberto Acereda and Rigoberto Guevara, *Modernism, Rubén Darío, and the poetics of despair*, (Maryland: University Press of America, 2004), 127.

²⁵ Carlos-Alex Longhurst, 'Noventaiocho y novela: lo viejo y lo nuevo', in *Spain's 1898 crisis: Regenerationism, modernism, post-colonialism*, ed. by Joseph Harrison and Alan Hoyle (Manchester: Manchester University Press, 2000): 179.

‘intersemiotic or interaesthetic’.²⁶ Nicaraguan poet Rubén Darío is perhaps the best example to reflect on this particular aesthetic. Pedrell’s comparison of Darío and Granados was no mere coincidence.²⁷ The vivid poetry of Darío conjures melodic soundscapes, while Granados’s music turns into a mosaic of colour. Moreover, the abstract symbolism of Darío’s verse, lacking any discernible plot or subject, mirrors the ambiguous potential for interpretation embedded within the *Goyescas*.

On a similar level, while Darío’s poetry is subjectively intimate, there is no clear lyric-I like in previous traditions. Montaldo’s and Yurkiévich’s ‘bazaar’ becomes in Granados (and in Pedrell as well) the mosaic.²⁸ One of the best examples that represents the idea of a ‘bazaar’, or an imbrication of elements is the fifth *Goyesca* ‘El Amor y la Muerte’.²⁹ As we will see later, this *Goyesca* uses motivic material from other pieces in an instinctive release of emotion. The synaesthetic element is reflected in Darío under a condensed, small, and powerful image.³⁰ Every word and verse carries an immense weight, as if encrypted with a deeper meaning hidden beneath its surface. For both Granados and Darío, the structural development is traded for symbolic positioning and miniature aesthetics; their art rises to a newfound level of vitality and presence.

How exactly Granados manages to achieve colourful miniatures can be further explored with the concept of fragmentation and Ortega’s perspectivism. The *Goyescas* refer to the subjective (Granados) versus the popular on a surface level. On this first level one can distinguish Granados’s own compositional idiom as opposed to pieces that quote a popular melody (like ‘Los Requebros’ or ‘Quejas’). This for instance was Pedrell’s general compositional method in *Els Pirineus*, especially since the difference was mostly audible (for example, between semitonal movements and popular or religious extracts). On a secondary level, the binary becomes saturated by a fragmentation of identities attempting to resolve opposition. Thus, identities fragment: between the ‘I’ (Granados as observer, protagonist, or narrator), the ‘we’ (the popular), and ‘them’ (the popular characters, the eighteenth-century *majos* in this case). And finally, pieces like ‘Fandango’ and ‘Serenata’ *hint* towards an elimination of subjectivity altogether. The overall aesthetic of conflict alludes to this fragmented approach to music creation.

²⁶ Caresani, ‘Hieratismo en movimiento’, 135.

²⁷ Felipe Pedrell, ‘La personalidad artística de Granados’, *Quincenas Musicales, La Vanguardia*, 1916.

²⁸ The mosaic’s etymological history is closer to a modernist Spanish perspective than a bazaar is.

²⁹ Valcheff García, ‘Darío y Machado: dos Artes Poéticas, dos talentos del modernismo hispanoamericano’, 125.

³⁰ A good example is Darío’s poem ‘Blasón’ (‘Armorial Bearing’). See Rubén Darío: *Prosas Profanas y otros poemas*, ed. by Ignacio Zuleta, (Barcelona: Castalia Ediciones, 2015), 110.

Fragmentation affects not only the very construction of the music, but also the proposition of identities and how these identities emerge and interact with each other. These considerations about identity will be further explored in the following chapters. For now, it is important to return to fragmentation, because it is this circumstance which oversees all the *Goyescas*. ‘Coloquio en la Reja’ (‘Dialogue at the Window’) is the second *Goyesca* in the suite. However, it was the first piece composed by Granados, serving as the suite’s main pivotal focal point. ‘Los Requeiebros’ (‘The Flirtations’) and ‘Quejas o la Maja y el Ruiseñor’ (‘Complaints, or the Maja and the Nightingale’) are the only two pieces that contain extracts from popular music. The rest, including ‘Coloquio’,³¹ are in Granados’s own words ‘popular in style, but they are original’.³² ‘Coloquio’ contains most of the thematic material that will appear in the rest of the *Goyescas*. As previously stated, Granados cannot fully abandon previous ideals of the absolute and the whole. However, his music does suggest a struggling deviation from it. The following sections reflect on fragmentation in a more literal sense, indicating the work’s demand to be interpreted through motivic analysis. Granados’s obsession with the psychology of Goya is visible in his *Apuntes para mis obras* (‘Notes and Themes for my Works’, 1890 – 1916),³³ where he sketched various figures imitating the painter’s world and art:

³¹ The Real Academia Española explains that a *coloquio* is also a literary genre that can be in either prose or poetry (see for instance, *El Coloquio de los perros*, by Cervantes).

³² Enrique Granados, *Apuntes y temas para mis obras, Selections* (Sketches), The Morgan Library and Museum, 43, <https://www.themorgan.org/music/manuscript/114565>.

³³ Granados, *Apuntes y temas para mis obras*.

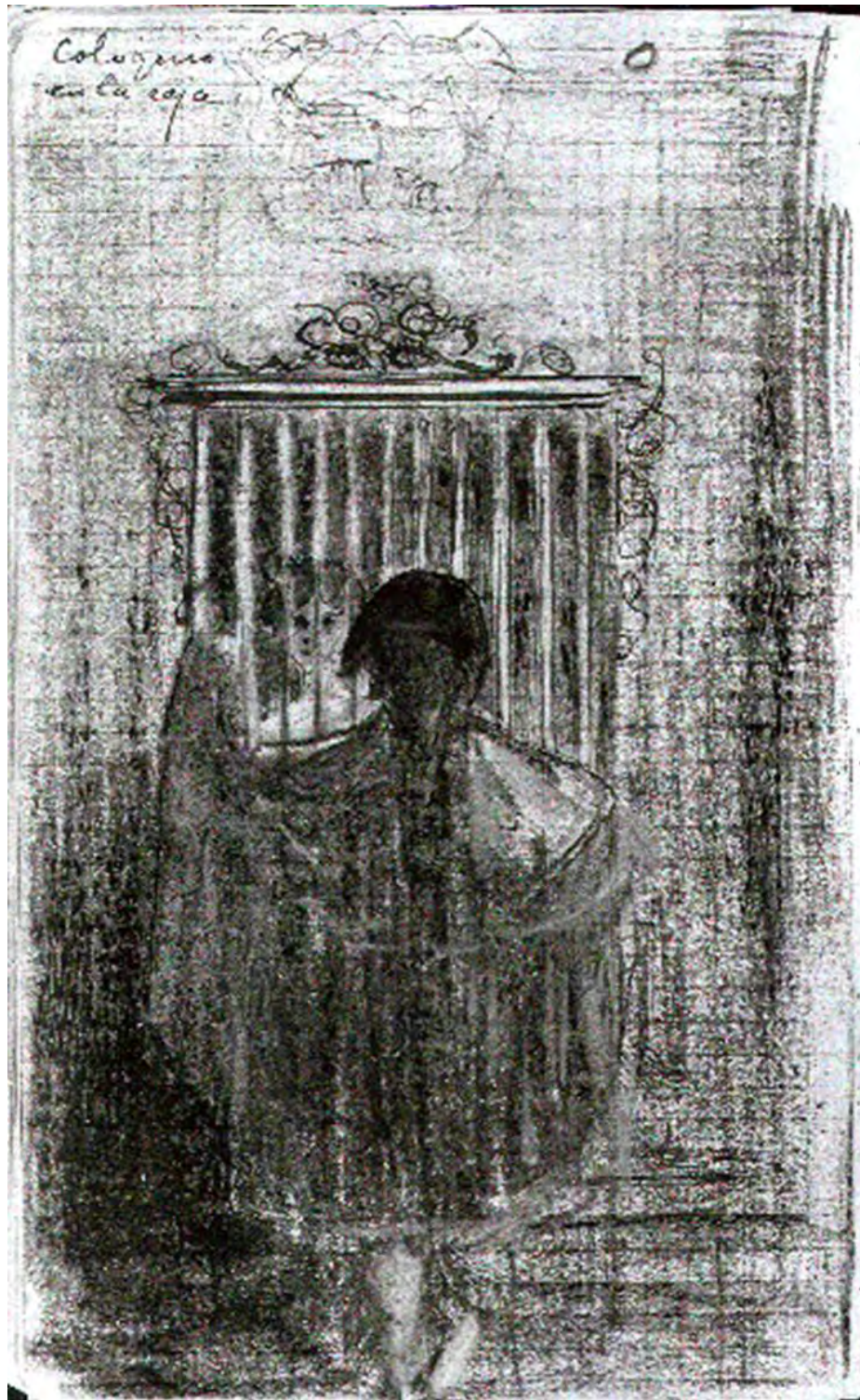


Figure 1. *El coloquio en la reja* (*Dialogue through the Grill*), Granados.

Granados's fascination towards the paintings of Goya suggests an initial conflict with the expression of identity. Since this sketch 'served as the inspiration for the second movement of the piano suite', the necessity to *musically repeat* such a scene manifests a desire to reproduce ideas and feelings the sketch could not achieve (Granados's tendency

to view all arts as one).³⁴ Since the immediate experience of an image was preferred over the abstraction of a concept, it might not be surprising to see how Spain has always favoured painting more than music. Musicologist Federico Sopeña similarly observed this tendency towards the visual, stating that ‘the Spaniard, in general, is much more visual than it is a listener’, and would therefore explain Spain’s preference for painting rather than music.³⁵ This sensorial preference is exposed in Granados’s sonorous canvas.

Repetition is not only expressed literally in the music, but might also suggest a desire to become the other, in this case Goya. As Clark writes: ‘The extent of his identification with Goya, with Goya’s world, is remarkable. Granados was not merely depicting something of passing interest... He had completely internalized these stimuli and become the subject of his creation’.³⁶ The main duality that divided Spanish composers was the general conflict with national identity, which directly affected individual identity and how different stylistic movements were perceived and digested. Regarding modernism, Samson indicates that it is a negotiation between the ‘imperative of the new and the claims of tradition’, and further suggests that this precise opposition created a coherent group: ‘identities were created through mechanisms of contrast or opposition’.³⁷ This conflict is more pronounced in Granados’s generation because there were no coherent groups, but rather several fractured ones (social and cultural fragmentation). On modernity, Nietzsche wrote,

The tempo of this influx *prestissimo*; the impressions erase each other; one instinctively resists taking in anything, taking anything deeply, to “digest” anything; a weakening of the power to digest results from this. A kind of adaption to this flood of impressions takes place: men unlearn spontaneous action, they merely react to stimuli from outside. They spend their strength partly in assimilating things, partly in defense, partly in opposition. *Profound weakening of spontaneity*: the historian, critic, analyst, the interpreter, the observer, the collector, the reader – all of them *reactive* talents.³⁸

The conflict is more noticeable in Spain because there was less to digest: a fragmented sense of tradition.³⁹ Perhaps one of the most particular features of Spanish music of the time is the intensity of that mechanism of contrast; a mechanism that was activated due to irregular refractions (the prism). Europeanisation could be seen as a

³⁴ Clark, *Enrique Granados: Poet of the piano*, 122.

³⁵ Sopeña, *Música y antimúsica en Unamuno*, 17.

³⁶ Clark, *Enrique Granados: Poet of the piano*, 123.

³⁷ Samson, *Music in the Balkans*, 268.

³⁸ Nietzsche, *The Will to Power*, translated by Walter Kaufmann and R.J. Hollingdale (New York: Random House, 1968), 47.

³⁹ In reference to the Januistic condition of the first section.

double-edged sword. The process of opening Spain to the outside world was much needed and met with enthusiasm, but it also uncovered a peculiar sense of insecurity within the nation. Spanish culture became obsessed with presenting a more authentic image to outsiders. Due to this sudden goal of achieving a social, economic, and cultural plan that could balance Spain with its European neighbours, a violent social conflict emerged and permeated the very behaviour of the people. Given the political and social circumstances of Spain, the project of modernisation cut through every stratum of society in just a few decades. Thus, while Spain ‘was not able to answer when history was requiring it to’, I also suggest the country might have answered *prestissimo*, without a deeper meditation of the consequences (and circumstances) of such a vertiginous change.⁴⁰

To understand the *Goyescas*, it is necessary to reflect on Granados’s own treatment of musical motifs. As stated, the motifs in the piano suite posit a similar “‘bazaar poetics... where the summative imbrication of elements” act as a *collage*’ like in Darío’s work.⁴¹ If Darío’s poetry sew ‘the suture between the old world and the new world, between modernity and its disagreements’, the *Goyescas* manifest the disagreements.⁴² The pieces *are* that fissure and conflict since fragmentation acts as an inherent part of its being. The suite belongs to that previous moment before the ‘death of the Enlightenment project of modernity’ came to full realisation.⁴³

On a brief note, it is important to mention that Ortega’s perspectivism draws from Albert Einstein’s theories of relativity.⁴⁴ Ortega believed that truth could be observed through situated contextuality. We can easily succumb to the notion of a ‘cultural utopia’⁴⁵ when our acceptance of certain ideological beliefs remains unquestioned.⁴⁶ The undertones of Granados’s *Goyescas* reflect the aim to break free from absolutist ideals, seeking to transcend definitions and limitations. The unpredictable use of motifs and the

⁴⁰ Mora García, ‘El realismo español: palabras y cosas’, 279.

⁴¹ Valcheff García, ‘Darío y Machado: dos Artes Poéticas, dos talentos del modernismo hispanoamericano’, 125. Another reason as to why the *Goyescas* can be played separately.

⁴² Caresani, ‘Hieratismo en movimiento’, 133.

⁴³ John McCulloch, ‘From work to text. Peripheral Totalities, Ramón Gómez de la Serna’s *El alba* (1923) and the poetics of renewal’, 473.

⁴⁴ Ortega, *El tema de nuestro tiempo*, 188. Ortega encourages applying Einstein’s theory to aesthetics.

⁴⁵ Ortega, *El tema de nuestro tiempo*, 86 and 136.

⁴⁶ For Ortega, ‘space and time are objective ingredients of physical perspective, and it is natural that these vary depending on the point of view’. When Newton formulated his discoveries, he was ‘worried by this lack of absolute position, of absolute space... because it did not accord with his idea of an absolute God. In fact, he refused to accept a lack of absolute space, even though it was implied by his laws’, in Stephen Hawking, *A Brief History of Time* (London: Bantam Press, 2015), 28. Ortega elucidated the implications of Einstein’s theory of relativity in his perspectivism. This notion set down by Newtonian mechanics superseded the pre-existing belief in absolute truth, or utopia. Consequently, Ortega believed that this utopic vision was misleading. See Ortega, *El tema de nuestro tiempo*, 86, 136 and 188.

sensual spontaneity of the pieces reflect not only these new philosophical perspectives, but also Spanish literature's desire to move away from totalitarian ideals. I argue that Granados attempted to overcome totality by fragmenting and selecting the musical material to new extents. While the metaphor of a pendulum facilitates the recognition of contradiction in Pedrell, the social forces become more complex in Granados as his music crackles with a polyphony of identities.⁴⁷ As the pendulum swings back and forth connecting the poles of this conflict, the struggle of these forces fragments the music on several layers (identities, motifs, and the popular). The suite incorporates concepts such as immediacy, violence, obsession, and ambiguity, creating a distinct aesthetic of conflict. With the *Goyescas*, Granados distilled his entire personality into a set of pieces he considered "a work for the ages".⁴⁸

⁴⁷ Writer Francisco Carmona Nenclares already noted in the 1940s the pendulum-like quality in Spanish social systems: 'In social mechanics, like in the mechanics of physics, when a body exerts a force over another there appears in this last one an equal and opposing force'. In Francisco Carmona Nenclares, 'Hispanismo e hispanidad', *Cuadernos Americanos* 1, no. 3 (1942): 50.

⁴⁸ Granados: "*Goyescas* is a work for the ages. I am convinced of that", in Clark, *Enrique Granados: Poet of the piano*, 123.

Chapter Seven

Fragmentation as Circumstance

To set the mood of the dialogue between the *majos*, the second *Goyesca* ‘Coloquio en la Reja’ opens with a sparse guitarist idiom in contrary motion (Granados’s own marking reads ‘*toutes les basses imitant la guitare*’). The brief introduction prepares the listener for the first four-note motif. Soyoung Cho identified six different themes in ‘Coloquio’, while Clark proposed four different ones. Instead, I propose three main motifs, variations and progressions based on these, and a *Copla* theme consisting of two motifs (verses):

<p>Section 1: <i>Theme of the majo:</i> Motif 1, bars 6 – 9 (E\flat minor) Motif 2, bars 15 – 18 (B\flat major) Motif 3, bars 29 – 32. <i>Copla</i>, first verse bars 105 – 112, (E\flat minor); second verse, bars 113 – 116, (G\flat major).</p> <p>Section 2: <i>Copla</i> improvisation, bars 118 – 128. Chordal progressions merged with variations of Motif 3, bars 132 – 147.</p> <p>Section 3: Guitar interlude, bars 148 – 156 (G\flat major and B\flat major). Variation of Motif 1, bars 157 – 176 (E\flat minor). Second guitar interlude, bars 177 – 186 (G\flat major and B\flat major). Recitative, bar 187. Adagio, bar 188 (ending in dominant B\flat major).</p>

Figure 1. Structure of ‘Coloquio en la Reja’.

These motifs allow us to identify three main tonal regions in ‘Coloquio’ departing from E \flat minor as the tonic; E \flat minor, B \flat major and G \flat major (i – V – III). Interestingly, as we will see, Granados bases much material of the *Goyescas* in these tonalities, chromaticising them, using enharmonic equivalents, or minor/major relatives and other related tonalities. A few examples of this are shown in the table below. This table does not imply these pieces are in said tonality (like in the ambiguous ‘Serenata’), but rather exemplify tonal excerpts (except in ‘El Pelele’ which is largely in B \flat major):

<i>‘Coloquio’:</i>	<i>Other pieces:</i>	<i>Relationship:</i>
Bb major	Eb major (‘Los Requeiebros’)	Dominant
Bb major	Bb major (‘El Pelele’)	Tonic
Gb major	F# minor (‘Quejas’)	Enharmonic
Bb major	B major (‘El Amor y la Muerte’)	Chromatic alternative
Eb major	E major (‘Serenata’)	Chromatic alternative

Figure 2. Tonality table.

Analysing smaller structures is essential to identify overall tonalities, since harmonic identification is not always straightforward, and varies from one researcher to another. Cho for instance noticed the constant ‘tonal shifts’, the ‘harmonic vagueness’ and ‘deceptive harmony’ that characterises this whole piece, and, furthermore, all the *Goyescas*.¹ However, neither Cho nor Clark have managed to pin down how exactly Granados creates such ambiguity in the harmony. As we will see, though, this is one of Granados’s main compositional techniques, heavily related to his ‘preoccupation with the psycho-sensual dimension’ of Goya’s art.² While Clark suggests that the harmony for the first theme in ‘Coloquio’ is Bb major (hence suggesting the whole piece is in this tonality), Cho on the other hand implies that the tonal centre is Eb minor. Further harmonic analysis confirms that indeed the principal tonality is Eb minor. However, at another significant moment (the *Copla*), Cho maintains this whole passage is in Bb major, when in fact the first verse is in Eb minor and the second verse in the relative major of Gb.³

Cho’s and Clark’s readings are nonetheless relevant because they posit two important composition techniques. The first one is the deceptive harmonic direction in Granados. For instance, Granados generally omits writing down key signatures, giving more harmonic freedom to motifs. On other occasions, like in ‘Coloquio’, the main motif and tonality coincide. However, a lack of key signature allows the composer to move in whatever direction he desires without it being harmonically predetermined. And second, because of this freedom and deceptive intention, the harmonic language is capable of further fragmentation. This fissure in the spatial use of motifs will unveil their hidden concepts.

¹ Soyoung Cho, ‘Interpretive Issues in Performing the Piano Suite “Goyescas” by Enrique Granados’ (PhD diss., University of Cincinnati, 2008), 43 and 46.

² Clark, *Enrique Granados: Poet of the piano*, 123.

³ Cho, ‘Interpretive Issues in Performing the Piano Suite “Goyescas” by Enrique Granados’, 45.

By naming the material as ‘themes’ Cho implies these could be identified within the analytical framework of a sonata form⁴ that can be thought of as ‘large-scale entities’.⁵ As we will see, Granados does not develop the material sufficiently for it to be considered as part of a larger developmental structure. Clark suggests that he ‘rarely employed sonata form, perhaps because he found its complexities too much to cope with’.⁶ Granados chose fragmented structures for his *Goyescas* not because he felt unable to cope with the complexities of other musical forms, but because he was interested in conveying an immediacy and a fragmentation discernible in Goya’s etchings. Edward T. Cone wrote, ‘for a real composer, to imagine emotion is to think of it at the same time as music... the composer asks, not, “What is this poem about?” but, “How do I hear this poem as a song?”’.⁷ Similarly, Granados could have asked himself, ‘How do I hear Goya as music?’. The *Goyescas* in this sense are better perceived through motivic identifications and how these are produced or placed (a poetic of the mosaic).

One of the main interests in Granados is that he does not remain for too long on tonalities. Tonalities are harmonic guiding signposts, beacons that resurface in between an ambiguous and changing nature rather than strongly established entities. Granados’s harmonic language is rich and elaborated; it is not rare to find tonalities that have been expanded or embellished up to the point of harmonic saturation. This in turn makes an analysis of the *Goyescas* somewhat complex. The discrepancies in the analysis and harmonic ambiguity suggest Granados’s use of roving harmonies is characterised by a constantly changing, kaleidoscopic nature (‘roving’, as understood by Schoenberg). In order to explore these issues a bit more, I want to analyse what I have named as the theme of the *majo*, first introduced in ‘Coloquio’. In this particular example, ‘theme’ is used as a conceptual unifier; it does not imply a large-scale development but is rather a symbolic positioning of musical extracts. However, its transformation and appearance in the entire suite grant the theme a special musical and conceptual importance.

The *majo* theme consists of three motifs that feed on each other and work independently, allowing the composer to rearrange, reverse or expand it. This fragmentation creates certain structural unity while achieving at the same time tonal

⁴ Albéniz, in much of his later music, in fact resorted to sonata form, Clark, *Enrique Granados: Poet of the piano*, 124. A theme or subject is usually used to describe sonatas. ‘These are introduced in the exposition, then developed and recapitulated’, in Joyce Kennedy, ed., *The Oxford Dictionary of Music* (Oxford: Oxford University Press), 2013. In the *Goyescas*, this definition does not really apply.

⁵ Janet Schmalfeldt, *In the process of becoming: Analytic and philosophical perspective on form in early nineteenth-century music*, (New York: Oxford University Press, 2017), 38.

⁶ Clark, *Enrique Granados: Poet of the piano*, 27.

⁷ Edward T. Cone, ‘Thinking (About) Music’, *Proceedings of the American Philosophical Society* 138, no. 4 (1994): 474.

variety throughout the whole suite. The first motif stems from the first bars of the introduction (bars 1 – 5).

Motif 1

Andantino allegretto
con sentimento amoroso

p
sourdine
sempre leg. col pedal
poco rall. *tempo*
ten.
molto espress.

Example 1. 'Coloquio en la Reja', Goyescas, bars 1 – 12.

One of the first elements that stands out in all the pieces is the use of two-bar structures. This technique is especially relevant in Granados's idiom since it gives us the initial hint towards fragmentation as circumstance. If one follows this tendency, it makes more sense to identify a second motif going from bar 15 to bar 18 (see example below):

Motif 2

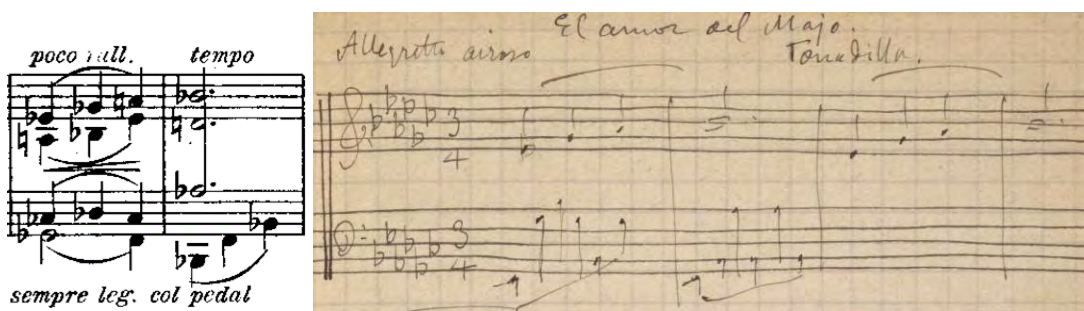
a tempo
con molto espressione
poco rall.
un poco appass.
poco ten.
tr

* Toutes les basses imitant la guitare.

Example 2. 'Coloquio en la Reja', Goyescas, bars 13 – 22.

As previously seen in Figure 1, the first motif goes from bar 6 to bar 9. Cho maintains that this first 'theme' goes as far as bar 14 and that theme B (beginning in bar 15) contains the same rhythmic idea as theme A (bar 10). The fact that bar 15 is rhythmically equal to bar 10 suggests that these motifs are treated under a miniaturist lens, organised like compact cell units (as will be developed later on, repetition is an important technique in Granados's fragmentation). Even the first bar of a two-bar idea can be further fragmented into an individual motif. As such, this might be the reason why Cho related bar 10 to bar 15; rhythmically, they are similar. However, Granados is introducing the second motif in bar 10 by fragmenting its overall two-bar structure. Furthermore, the melodic line in bar 10 does not coincide with the one expressed in the second motif. Equally, the bass lines differ from each other. The second motif's contour appears throughout the *Goyescas*, suggesting its motivic importance. Thus, in bar 16, Granados completes the motif by adding the characteristic triplet descent and then repeats this pattern to establish its musical idiosyncrasy.

Further examination of other sources suggests that indeed the material is organised in short motifs. 'Coloquio' is characterised by a brief two-bar motif (first *majo* motif) in the right hand, a reminiscence of a *tonadilla* called 'El amor del majo' that Granados sketched in his *Apuntes*:



Example 3. 'Coloquio', *Goyescas*, bars 6 – 7; and 'El amor del majo', *Apuntes*.⁸

With this melodic triad of Eb-Gb-Bb, reminiscent of bars 1 – 5, Granados is already hinting at the tonal centre of Eb minor.⁹ The harmonic possibilities of these first four chords will be explored later, especially because of the enharmonics that the first and second chords can produce (B7 and Gb respectively). Bars 6 – 7 (Example 3) might imply

⁸ Granados, *Apuntes y temas para mis obras*, 41.

⁹ It is interesting to note in the sketch the sort of Chopinesque left-hand movement that Granados later discarded for this *Goyesca*.

a Bb major tonality (like Clark suggested). However, the chord on beat 3, bar 6, is a secondary-dominant chord (F) followed by a Bb chord, dominant of Eb. If read in Eb minor, this progression is approached conventionally. Thus, the harmonic progression in these bars (also considering the sketch above) indicates the piece actually begins in Eb minor: V7 – III – (V7) – Vb7. The A natural on the third beat of bar 6 might create confusion because of its apparent function as the leading note of Bb major. Overall, this tendency towards triadic forms will appear in the fifth *Goyesca* ‘El Amor y la Muerte’, yet here Granados is introducing this sequence with a more compressed homophonic harmony. Later in ‘El Amor’, this homophonic texture will stretch out as dominant-seventh chords with a sparse texture and a larger melodic register, accompanied by a chromatic, descending group of octaves.

To further exemplify how fragmentation works, Granados inserts a third motif in ‘Coloquio’, from bar 29 to bar 32 (see Example 4 below). Although melodically more compressed, the second *majo* motif introduces the main melodic pattern that characterises the third *majo* motif. This third motif is made of an ascending line of intervals of a sixth and seventh followed by a chromatic interval, major third, and a perfect fourth pattern. This configuration and its subsequent developmental possibilities are interrupted by the *majo*’s first motif (in yellow, Example 4). Furthermore, they continuously interrupt each other as if evoking a dialogue, since this second motif appears in bar 37 with a more lyrical accompaniment. In terms of harmony, Granados’s two-bar structure is organised with augmented-sixth chords followed by unresolved dominant sevenths (e.g., in bars 29 to 30 and bars 31 to 32).

Motif 3

Example 4. 'Coloquio en la Reja', Goyescas, bars 28 – 43.

The two-bar structures of this third motif are interrupted by a variation of the first motif in bar 33 to bar 36 (especially if we read the sixths in this example as inversions of the thirds in the first motif). The 'canto' melody of the left hand in these bars is closely related to the four-note progression heard in the introduction (bars 2 – 3). This sort of miniaturist recycling of specific parts of a motif is a very dominant technique used in the *Goyescas*. The harmonic tension of the augmented sixths along with the dominant sevenths dissolves due to their sparse texture.

The three motifs that create the *majo* theme appear scattered throughout the *Goyescas*. Fragmentation thus adopts a different meaning when motifs reappear in other pieces, offering a temporal fragmentation and with it a conceptual difference. It is in this type of fragmentation where a larger structural unity can be perceived, making the *Goyescas* a residual product of the cultural contradictions that preceded it. In other words, fragmentation *is* the unity. In the fifth *Goyesca* 'El Amor y la Muerte', Granados employs

the same harmonic structure perceived in the previous example of ‘Coloquio’. Nevertheless, and quite interestingly, he reverses the harmony:

Example 5. ‘El Amor y la Muerte’, Goyescas, bars 1 – 12.

In the example above, we now find that bars 2 to 4 begin with dominant seventh chords followed by augmented sixths, in the same two-bar structures. In order to recreate the lovers looking at each other through a window (*reja*) in ‘Coloquio’, Granados does not change chord immediately (from bars 2 – 3, first beat, Example 5). Instead, he maintains the palindromic melody while the left hand passes through a chromatic passing note (F in octaves, bar 3). The mirroring effect of the harmonies between ‘Coloquio’ and ‘El Amor’ accentuates its palindromic quality, from augmented sixths to dominant sevenths and vice versa. It is in bar 3, beat 2, where he abandons the mirroring effect of the dominant seventh by increasing the harmonic rhythm, and adding the augmented-sixth chords. This feels repetitiously heavy and oppressive, resembling the footsteps of the men under a typical Spanish Easter *paso*, (notice Granados writes a baffling *con sentimento di pietà*)¹⁰ or the last steps of the dying *majo*. Notice too that the chromatic

¹⁰ Like in Albéniz’s *Iberia*, many of the markings in Italian, French and Spanish were ‘highly unusual’ (Clark, *Enrique Granados: Poet of the piano*, 124). This is an example of an unusual marking that does not seem to correspond to what we have taken as the usual narrative in *Goyescas*, hence my exploration towards other hermeneutical approaches under Granados’s circumstances – perhaps even a funereal march-like hinting to the events of the 1909 Tragic Week or Albéniz’s death that same year, and more internally, to the concept of death in the fifth *Goyesca*.

descent of the third motif in 'Coloquio' is also characteristic of the bass line in the opening bars of 'El Amor'.

While Pedrell believed that music had to follow a linear path, and that only by looking at its past would it be able to evolve, Granados dissolves any attempt at continuity by creating colourful and immediate images.¹¹ Once more, the poetry of Rubén Darío can offer enlightening parallelisms to Granados. Lily Litvak writes that Darío's 'method of artistic composition becomes an end' in itself.¹² Granados's music, requiring a fragmentary motivic approach and its consequent conceptual interpretation, mirrors Darío's method. Both felt that artistic composition demanded autonomy. Fragmentation becomes more autonomous than fracture; the former is both means and end. Furthermore, the *Goyescas*, like Darío's poetry, open to new significations through the 'transfer of structural qualities of other codes such as music and painting, so that the... triangle is completed with an intersemiotic'.¹³ In consonance with Ortega's plead to investigate a 'world of possibilities', it is imperative to 'go beyond inherited beliefs and ideas'.¹⁴ Once the historiographical visions are apprehended, we can begin to experiment beneath their surface.¹⁵

¹¹ Álvarez Losada, 'El Pensamiento Musical de Felipe Pedrell (1841 - 1922)', 110.

¹² Lily Litvak, Conference 'Rubén Darío y la obra de arte', *Proyecto Amado Neruo: lecturas de una obra en el tiempo*, (Facultad de Filosofía y Letras de la Universidad Autónoma de México, 20 April 2006), 2.

¹³ Caresani, 'Hieratismo en movimiento', 135.

¹⁴ Jelić, 'Reflexiones de Ortega y Gasset sobre el arte', 25.

¹⁵ In fact, a vision that has not yet been surpassed: 'the explosion of historiography in the post-Franco period tended to dominate the Spaniards' view of their own past', in Alistair Hennessy, 'Ramiro de Maeztu, hispanidad and the search for a surrogate imperialism', *Spain's 1898 crisis: Regenerationism, modernism, post-colonialism*, ed. by Joseph Harrison and Alan Hoyle (Manchester: Manchester University Press, 2000), 105.

Ambiguity, Repetition, and Memory

The circumstance of fragmentation needed a refined method of examination. Through an intersemiotic analysis between Granados and Goya, we can unveil three essential parameters that inform the circumstance: ambiguity, repetition, and memory. Throughout this section, I will discuss two collections of etchings by Goya, *Los Caprichos* and *Disparates*. Granados would be intensely seduced by all of Goya's works and was especially fond of "that rosy whiteness of the cheeks contrasted with lace and black velvet with jet, those supple-waisted figures with mother-of-pearl and jasmine-like hand resting on black tissue have dazzled me".¹⁶

Goya's etchings *Disparates* do not abide to a logical sequence. Exposing the innermost fears and primitive impulses of the subconscious mind, *Disparates* are better understood within the aesthetic of the 'fragment [sic]'.¹⁷ Luis Peñalver Alhambra confirms that this aesthetic is nonetheless far from a Romantic fragmentation, adding that 'these instantaneous and prophetic revelations, fulminating and unpredictable', expel the subject from reason and morality.¹⁸ Likewise, any *Goyesca* can be selected and performed individually (as is usually the case with 'Quejas o la Maja y el Ruiseñor'). Especially in 'El Amor', fragmentation will become unpredictable. Without the composer's programmatic suggestion of a tragic love story, the *Goyescas* reveal a philosophical dislocation. Through the exploration of concepts such as ambiguity and memory, the music emulates Goya's fracture of a 'thought of unity, of identity, of the being'.¹⁹

Since the third *majo* motif of 'Coloquio' is varied in 'El Amor', it is no longer an exact reproduction. Musical space fragments both motivic configurations and 'grotesquely' distorts the *majo*'s memory.²⁰ Given that the *majo*'s identity already sounds afar in 'El Amor', the harmonic resemblance to 'Coloquio' echoes here with a bittersweet agony. Overall, the union of these two separate instances is possible thanks to a common feature explored in all the *Goyescas*: chromaticism. For instance, the third *majo* motif in both 'Coloquio' and 'El Amor' can be identified through intervals of a sixth and seventh (including inversions as thirds). While 'El Amor' maintains these intervallic patterns, the motif here is characterised by a descending chromatic line in the right hand much more

¹⁶ Granados, in Clark, *Enrique Granados: Poet of the piano*, 123.

¹⁷ Alhambra, *El pensamiento nocturno de Goya en la noche de los Disparates*, 120.

¹⁸ Alhambra, *El pensamiento nocturno de Goya en la noche de los Disparates*, 121.

¹⁹ Alhambra, *El pensamiento nocturno de Goya en la noche de los Disparates*, 39.

²⁰ Henri Collet, *Albeniz et Granados*, Editions Le Bon Plaisir (Paris: Librairie Plon, 1948), 220.

prominent than the one in ‘Coloquio’. Cho suggests that a more obvious example of the *majo*’s love is found in bar 22 of ‘El Amor y la Muerte’, where Granados writes on the score the relationship to ‘Coloquio’. However, the way Granados handles motifs demonstrates the conception of time as brief, since a memory cannot relive original experiences.²¹ Similarly, expressions of love and loss are sudden and immediate due to the position of motifs in the whole suite, further enhanced by rapid harmonic changes (especially in ‘El Amor y la Muerte’).

While the *Goyescas* cannot be pinned down to one particular movement, the treatment of the musical material suggests an ‘Impressionist bent’,²² similarly portraying ‘ambiguity and immediacy of sensuous experience’.²³ For instance, the third motif in ‘Coloquio’ maintains the same intervallic distances throughout, as if portraying the window through which the lovers speak. But when it comes to ‘El Amor y la Muerte’, the intervallic distances of bars 2 – 5 and bars 8 – 11 shown previously are uneven: the rigid intervals of the window metamorphose to become the tragic wound of the *majo*.²⁴ A technique Granados could have possibly absorbed from Pedrell, enharmonics constitute an important element in the *Goyescas*. In particular, they help identify how a motif is distorted by time. For example, the first chord of Motif 1 in ‘Coloquio’ is the same chord that opens the third *majo* motif in ‘El Amor’. This enharmonic can explain why Granados repeats this chord at the beginning of ‘El Amor’, as a masked memory of the lovers’ colloquy:



Example 6. Enharmonic.²⁵

When analysing the second *Goyesca*, it is noticeable that some of the melodic lines are quite distinct. However, there is a chance they may get overshadowed by the intricacies of the overall texture. For this reason, while ‘some commentators feel that in

²¹ Similar to Valle-Inclán’s perception of memory. Valle-Inclán’s work *Mi Hermana Antonia* (*My sister Antonia*), submerges the reader into a memory-like account of past events from the view of a child. The sense of memory is achieved through an ambiguous description of events and feelings.

²² This Impressionist bent can also be perceived in Granados’s *El Jardí d’Elisenda*, a small orchestral piece he also transcribed into a short piano suite.

²³ Kenneth M. Smith, ‘Karol Szymanowski’s Dominant Drive model and the Excess of the Cycle’, in *Desire in Chromatic Harmony*, by Kenneth M. Smith, (Oxford: Oxford University Press, 2020): 141 – 181, 143.

²⁴ Or ‘the geometric pattern of a *reja*’, (window), Clark, *Enrique Granados: Poet of the piano*, 131.

²⁵ Amanda García Fernández-Escárzaga, ‘Las Goyescas de Enrique Granados: entre el Goya dividido y la deshumanización orteguiana’, *Anuario de Filosofía de la Música* (2021-2022): 90.

these pieces he is overly repetitious and that his formal structures are ambiguous', there is a need for repetition that goes beyond mere technique, a need to retain something ineffable.²⁶ In Goya's last set of etchings, *Los Disparates*, ambiguity engulfs any attempt to find hermeneutical meaning. *Los Disparates* do not follow a particular order or precise narrative; rather, 'disjointedness is the norm'.²⁷ Granados's mastery of small motivic content resembles the disjointed aesthetic Goya so deeply imprinted within the Spanish imaginary. Even if Granados intended his *Goyescas* to follow some sort of narrative, the very infrastructure of the suite conflicts with this intention. The types of structure utilised to create the *Disparates* alienate the viewer from reasonable explanations. Instead, a conglomerate of identities like in the fifth *Goyesca* forces us into vague emotions: 'Such ambiguity befuddles. We return again... only to delve into shadows and discover new forms, new masks, new taunting faces... we can never be sure that we have reached the end, that we have taken it all into account'.²⁸



Figure 3. 'Disparate Claro', Goya, (1815 – 1819).

²⁶ Clark, *Enrique Granados: Poet of the piano*, 125.

²⁷ Janis A. Tomlinson, 'Francisco José Goya y Lucientes: Approaching Los Disparates', *Romance Quarterly* 1, no. 54 (2007): 7.

²⁸ Tomlinson, 'Francisco José Goya y Lucientes: Approaching Los Disparates', 6.

In his 'Disparate Claro', Goya blends textures together with figures in dramatic positions and facial expressions of horror. It is difficult to discern one figure from another because of the monochromatic palette and the way bodies overlap. The red square I have delineated on the canvas captures what appears to be the hunched shoulder of a figure bending downwards. As if evoking a human countenance, this facial ambiguity Goya often implements is a tool to stir up the observer's imagination. This 'face' reminds us of the *bobalicón* figure found in another *Disparate* ('Bobalicón'), standing in a similar position and facing the same direction. However, there is no sinister grin in the 'Disparate Claro'. The two figures standing next to the bending man appear transfixed, their gazes pulled by something lurking in that direction. Distortion creates a bewildering game of perspective when a third figure is discovered at the same level: is the bending man now between the lower two or standing behind them?

Through ambiguity, Granados mimics the multifaceted nature in Goya's etchings through masked enharmonics, repetition to simulate the painter's monochromatism, and a heavy reliance on motivic fragmentation to achieve emotional contrast. Here it is worth returning to the first *majo* motif in 'Coloquio' (Eb minor):

poco all. *tempo*
sempre leg. col pedal
 4 5 7 7
 3 3

Example 7. First *majo* motif, 'Coloquio en la Reja', *Goyescas*, bars 6 – 7.

What allows Granados to create his deceptive harmonies is the strong enharmonic element in the music. In the example above, illusion is achieved through the exploration of dominant-seventh chords. If we bear in mind the enharmonics, this extract is nonetheless harmonically straightforward, moving chromatically from tonic to dominant and vice versa. The first chord, although written in C \flat , is a B7. Granados could have continued to write chord two as an F \sharp , but instead uses its enharmonic of G \flat . The third chord is a secondary dominant seventh in F, which then moves to the dominant of B \flat 7. Altering the first two chords to their respective enharmonics conceals the chromatic

relationship between tonic and dominant, seen below. Inversions manage to veil this relationship even further.

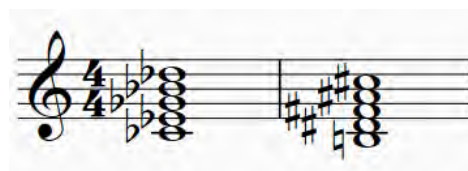


Example 8. Enharmonics

In other pieces, Granados expands or plays with this harmonic configuration that appears compressed in Example 8. He combines the Gb and F# sonority within a B9 chord. The first two chords of Example 9 (B7 and Gb or F#) are merged into one bar (bar 141, in red):



Example 9. 'Coloquio en la Reja', Goyescas, bars 139 – 144.



Example 10. 'Coloquio en la Reja', Goyescas, bar 141.

To add to the already ambiguous chord in bar 141, Granados inserts a chromatic C \sharp octave. The chord in Example 9, bar 142, could be interpreted as a B dominant-seventh flat-five chord. However, due to its secondary-dominant function, it is more feasible to

interpret the chord as an F7. The C \flat is an enharmonic link to the previous chord in bar 141. In bar 143 Granados closes with a B \flat chord, accomplishing the tonal regions presented in Example 8 in only three bars.

Many scholars, pianists, and critics have admired the improvisation skills of Granados.²⁹ While some critics have argued that Granados's improvisational skills could stem from an inability to compose formally, I believe that his technique of motivic fragmentation reveals a sophisticated thought process. The Spanish preference for an aesthetic of immediate and contrasting sensations did not necessarily lead to a disregard for formal construction. As Joan Llongueras once described Granados, his very personality was contrasting: "He was infantile and love-sick, timid and dreamy, aristocratic and disorganized, but above all he was an artist, passionate, sincere, and intensely personal".³⁰ It is true that most drawings of *Disparates* do not come with a preliminary version, supporting the notion that Goya improvised 'directly on the etching plate'.³¹ However, the existence of certain preliminary drawings indicates that improvisation alone did not always catalyse the power and contrast desired by the artist. Below are two examples: a preparatory sketch and his later 'Bobalicón' *Disparate*:

²⁹ Clark notes the 'apparently rambling structure' of the *Goyescas*, and the 'improvisatory maneuver' of 'Los Requeiebros'. Clark, *Enrique Granados: Poet of the piano*, 124 – 125. Cho, 'Interpretive Issues in Performing the Piano Suite "Goyescas" by Enrique Granados', and Spanish musician Joaquín Nin recalled the 'spontaneous rhythms' of the *Goyescas*, Joaquín Nin, 'Evocaciones sobre Enrique Granados', *Revista musical hispano-americana* 3 (1916): 4.

³⁰ Llongueras, in Clark, *Enrique Granados: Poet of the piano*, 24.

³¹ Tomlinson, 'Francisco José Goya y Lucientes: Approaching Los Disparates', 7.



Figure 4. Preparatory sketch of *Disparate no. 4, 'Bobalicón'*, Goya.



Figure 5. *Disparate no. 4, 'Bobalicón'*, Goya.

With these two examples, the face of the ‘*bobalicón*’ figure has shifted from its original animalistic face, caricatured as a humanoid pig, to an almost human complexion. As Baudelaire observed, Goya’s monsters are still ‘imbued with humanity’ given ‘the harmony of all the parts of its being’.³² Improvisation in Goya cannot always be understood as a lack of structure nor a careless use of space. Similarly, the improvisatory aura of the *Goyescas* does not directly imply a lack of structure. The *Disparates* cannot either be understood as a type of ‘artistic nonsense’, a misguiding term Tomlinson uses to translate the word ‘*disparate*’.³³ Following the aesthetic of the fragment, ‘*disparate*’ is better understood with its Latin root (‘*disparatus*’, to separate or divide), as Alhambra identified.³⁴ The *Disparates* act as the last line separating our world from the world of witches, ghosts, and beasts. Goya navigates this boundary alone, revealing with his *Disparates* an ‘enigma that always remains opened before our feet, such is the crack that joins and separates existence from disappearance’.³⁵ Biographer Luis Villalba also noticed in the *Goyescas* this darker side of Goya, “of the priests in black in darkened side streets, and of secret tribunals and *autos de fe* in plazas shaded by convents, and of Holy Week processions and convulsive insane asylums and nocturnal witches”.³⁶

Fragmentation, veiled through ambiguity and the repetition of deformed anthropomorphism, is the main conceptual unifier in Goya’s etchings. Extremely sensitive to these aesthetic elements in Goya, Granados responded with an intimate understanding of fragmentation. In the fourth *Goyesca* ‘*Quejas o la Maja y el Ruiseñor*’, Granados introduces a motif I have named as the Lament motif. ‘*Queja*’ in Spanish can either mean a complaint or a lament. However, given the mourning element of this motif, it seems more appropriate to view it as a lament or moan (‘*quejido*’). The motif can be a suggestion of the *maja*’s pain and melancholy. It is composed of four descending notes:

³² Baudelaire, *Lo cómico y la caricatura: El pintor de la vida moderna*, 117.

³³ Tomlinson, ‘Francisco José Goya y Lucientes: Approaching Los Disparates’, 7.

³⁴ Alhambra, *El pensamiento nocturno de Goya en la noche de los Disparates*, 90.

³⁵ Alhambra, *El pensamiento nocturno de Goya en la noche de los Disparates*, 148.

³⁶ Luis Villalba, *Enrique Granados: Semblanza y biografía* (Madrid: Imprenta Helénica, 1917), translation from Clark, *Enrique Granados: Poet of the piano*, 140.



Example 11. 'Quejas o la Maja y el Ruiseñor', bars 55 – 58.



'Coloquio en la Reja', bars 6 – 7.

The Lament motif is intrinsically connected to the first *majo* motif that appeared in the first bars of 'Coloquio', since the lament is also constructed in a chromatic dominant–tonic relationship (see Example 8). The Lament motif is melodically a quasi-palindromic form of this *majo* motif. Two details help differentiate the one from the other: the direction of the melody and different intervals of a third. Furthermore, the *majo* motif moves with faster harmonic rhythms. As seen below, the *majo* motif ascends, and its first interval is that of a minor third. For the Lament motif, beginning inversely, the final third is now transformed into a major third.



Example 12. 'Coloquio' (*majo*) 'Quejas' (Lament)

The similarity between intervals (semitones and thirds) connects both motifs together. However, the Lament motif is reserved for particular moments in the *Goyescas*. For instance, before the *majo* dies in 'El Amor y la Muerte', the motif reappears to enhance the sentiment of mourning and despair:



Example 13. 'El Amor y la Muerte', *Goyescas*, bars 169 – 173.

The intervallic similarity in the motivic material blurs the distinction between *majo* and *maja*, who blend into one at the end of 'El Amor' right after the *majo*'s death (in red, seen below). The melodic lines of both motifs merge in a mixture between chromaticism and diatonicism.

Example 14. 'El Amor y la Muerte', Goyescas, bars 184 – 208.

The *majo* motif in the right hand changes to a G in bar 195 to equal the pedal point in the bass (instead of the minor-third/semitone/semitone pattern, Granados inserts a tone in the middle). Likewise, from bar 194 onwards the Lament motif in the left hand becomes more tonal by eliminating its major third and one semitone. Both motifs are altered here to achieve a tonal contrary motion. Perhaps not coincidentally, the Lament motif is absent in 'Los Requeiebros' and 'Fandango', which are two of the pieces which express some form of happiness (flirtations and dancing).

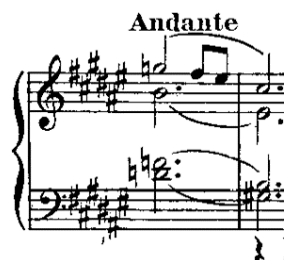
In the rest of the pieces the Lament motif is fragmented. In these occasions, the motif only contains its characteristic descending semitone and major third (three notes instead of four). The motif can be further identified due to Granados's markings and its carefully selected position. For example, just like in 'El Amor', the motif emerges close to the ending of 'Serenata', expressing one last mourn before the ghost of the *majo* is absorbed by the roar of the bells (*Campana*):

Example 15. 'Serenata del Espectro', Goyescas, bars 246 – 255.



Example 16. 'Coloquio en la Reja', Goyescas, bars 122 – 124.

The Lament motif in these examples portrays how it 'resurfaces as a memory and catharsis of pain'.³⁷ In the intense emotion of pain, Alhambra suggests that the subject begins to lose itself. The fragmentation of the motif in these last two examples creates, like in Goya's etchings, a 'ruptured and isolated space'.³⁸ The *maja* is no longer herself since her identity has been consumed by pain and suffering. To further illustrate that the lament of the *maja* is connected to the *majo*, it is worth analysing how the Lament motif resurfaces in 'El Amor':



Example 17. 'Quejas'



'El Amor y la Muerte'

One interesting element is the tritones appearing between the D and the G# in 'Quejas' and the Eb and A# in 'El Amor' in the left hand. The tritone in 'Quejas' is transposed up a semitone in 'El Amor'. Dramatically, 'Quejas' has been associated to the *maja*, while 'El Amor y la Muerte' reflects on the last moments of the *majo*. Due to the appearance of the Lament motif in both *Goyescas*, the *majos* form an ambiguous symbiosis only perceivable through motivic fragmentation. With this union of both characters through the tritone, it is noticeable that while the Lament motif always follows a melodic descending movement, its continuation in 'El Amor' suggests a harmonic ascending

³⁷ Alhambra, *El pensamiento nocturno de Goya*, 85.

³⁸ Alhambra, *El pensamiento nocturno de Goya*, 86.

motion. This clash of directions characterises the poignancy and tension of the lament. While the Lament motif is sometimes clearly audible, at other times it is intentionally ambiguous and loose (like in Example 14). The unsettled nature in the fusion between the *majo* and the *maja* through the lament resembles Goya's 'Disparate desordenado'. The subjects have lost themselves to the pain caused by social norms:



Figure 6. 'Disparate desordenado', *Disparates*, Goya.

Alhambra describes a grim picture of this *Disparate*, where contrast viciously clashes in a grotesque fusion. With this harsh criticism of arranged marriages, he writes how 'opposites coexist again in this *coincidentia oppositorum*, although only to tear each other apart in a monstrous and violent union'.³⁹ Granados's 'El Amor' is similarly mired in darkness, exemplified by a "savage and mysterious"⁴⁰ atmosphere as it plunges into "violent mood swings".⁴¹ The unnatural tritone movement of the lament symbolises the unravelling emotions of both lovers as they face their inevitable fates. From 'El Amor' onwards, the *maja* will be forced to 'carry its own shadow: that death which is [her

³⁹ Alhambra, *El pensamiento nocturno de Goya*, 143.

⁴⁰ Aviñoa and Riva, in Clark, *Enrique Granados: Poet of the piano*, 136.

⁴¹ Riva, in Clark, *Enrique Granados: Poet of the piano*, 125.

emotional] death and is stitched to [her] back'.⁴² The *maja* carries with the Lament motif a death sentence for her beloved: stitched to her back, this shared motif presages the *majo*'s tragic end.

Repetition is also an element Granados employs due to his fascination with poetry. Riva for instance wrote that his music "resembles Spanish poetry in its penchant for repetition of ideas... adding with each repetition distinctive embellishment, each time more luminous and sumptuous".⁴³ The quintuplet figure introduced in 'Los Requiémbros' is one of the most distinguishable examples. Except in 'Quejas' and 'El Pelele', this spellbinding flourish appears in every other *Goyesca*, especially featured in 'El Amor y la Muerte'. While Clark suggests that the quintuplet might be an influence from the 'ornamentation of a Scarlatti sonata',⁴⁴ the accentuated lyrical interest in these quintuplets differs from the light and quick ornamental gestures in Scarlatti (Granados made his own transcriptions of a few sonatas by Scarlatti).⁴⁵ His harmonic and melodic language, along with a particular type of Catalonian pianistic school heir of Romanticism, is already far from Scarlatti's influence.⁴⁶ Appearing as if a living, breathing *majo* and *maja* were conversing in a passionate yet restrained *coloquio*, these quintuplets intrude in their breathless dialogue as they struggle to express their love. Repetition is used as a manifestation of these conflicted emotions, even if the piece becomes increasingly passionate. As sentiments swell and threaten to burst forth, there is an underlying constraint as each motif remains miniaturised, denying any large developmental procedure.

An example can be heard in 'Coloquio', where the quintuplets merge with the second *majo* motif:

⁴² Alhambra, *El pensamiento nocturno de Goya*, 143.

⁴³ Riva, in Clark, *Enrique Granados: Poet of the piano*, 27.

⁴⁴ Clark, *Enrique Granados: Poet of the piano*, 131.

⁴⁵ Enrique Granados, *Transcripciones 1: Complete Works for Piano*, Volume 13, directed by Alicia de Larrocha, preparation and documentation by Douglas Riva, (Barcelona: Editorial de Música Boileau, 2002).

⁴⁶ Ana Benavides shows the 'professor-student relationship' of the 'family tree' of Spanish pianists. *Rare Spanish music for piano of the 19th century*, Volume 1, selected and edited, revised and formatted, under direction of Ana Benavides, Prologue by Jorge de Persia (Valencia: PILES Editorial de Música, 2007).



Example 18. 'Coloquio en la reja', Goyescas, bars 80 – 81.

Following a fragmentation of identities, the quintuplet represents Granados's own voice intruding in the dialogue of the *majos* (them: the particularly popular). Similarly, the triplets of the original second *majo* motif represent Granados's incursion in the voices. In this manner, repetition is also a tool to blend Granados's own voice with the popular. In the example below, a *Copla* theme appearing in 'Coloquio' contains two verses, each one repeated:

1st verse: Eb minor

Copla (molto espress.)

2nd verse: Gb major

Example 19. 'Coloquio en la reja', *Copla*, Goyescas, bars 103 – 117.

This *Copla* theme reappears distilled later on in the sixth *Goyesca* 'Serenata del Espectro', where the three-stave configuration will be maintained. In 'Serenata', nonetheless, the technical complexity is still apparent, showing Granados's inclination for hand-crossing. In the 'Coloquio's *Copla* theme, the tonalities of the two verses are closely related (minor

tonic and its relative major), implying a slightly stronger sense of unity in comparison with other motivic content (hence the reason to name the *Copla* as a theme). The second half of the *Copla* is an example of the previously mentioned repetitiveness. Within quite a traditional use of the 'statement-response' element, this second verse opens with the *maja* (in blue) followed by the *majo*'s response an octave lower.⁴⁷ Since this *Copla* is Granados's own invention, his own voice is reflected in an imaginative recreation of the popular. In this example he is both observer and protagonist, two perceptions fused within the imagined *Copla*. In both 'Coloquio' and 'Serenata' Granados feels the need to repeat the *Copla* theme precisely because the surrounding textures can easily absorb its main melodic lines. Repetition is a tool to maintain textural density and ambiguity on a balanced level. Moreover, Granados adheres to this form of repetition to maintain the imagined voice of the *majos* balanced against his own, characterised by the quintuplets and textural density in wide registers.

⁴⁷ William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart and Beethoven* (Oxford: Oxford University Press, 1998), 10.

Identities

It should be noted that the *Goyescas* add another level of complexity when the ‘I’ becomes either observer or protagonist: a distinction between the two is not always clear. Spanish modernist writers would also play with ‘multiple... narrative voices’ and ‘unreliable narrators’.⁴⁸ Granados’s ambiguous voice can be heard when a quintuplet or a triplet intervenes in the *majo*’s second motif. The *Copla* in ‘Coloquio’ was another example of Granados’s ambiguity between observing or featuring as a protagonist of the popular. The figure below offers a few examples of how Granados’s voice emerges:

<p>Melodic:</p> <ul style="list-style-type: none">• Acciaccaturas and appoggiaturas.• Melodic ornamentation and turns, especially the quintuplet.• Repetition of notes.• Trills.	<p>Harmonic and Rhythmic:</p> <ul style="list-style-type: none">• Textural density.• Triplets.• Chromaticism.• Ambiguous (roving harmonies and extended chords).• Rhythmically complex.
---	---

Figure 7. Table of musical features.

Enharmonics allow Granados to move in and out from the main narrative. At times, enharmonics enable Granados as protagonist to merge with the *majos*. Like the previous examples show (from Examples 6 to 10), the two identities are fused together. Here it is worth remembering that the *majo* theme is the composer’s own invention, and yet Granados manages to recreate and conjure up the harmonic and melodic characteristics of the *majos*. On other occasions, he fragments motifs (like with the Lament motif and the first *majo* motif), only to stitch them back together in an ambiguous symbiosis. With the elements in Figure 7, there are three approaches to Granados’s conflicted voice: as an unreliable narrator, an observer, or a protagonist. Moreover, he not only fragments his own identity, but also those of the *majo* and *maja* and the popular music references. The theme of the *majo* is an example of Granados as unreliable narrator: unreliable because the theme fragments into three motifs each with its own independent pattern. Within this, Granados gives a voice to the *majos*. At other times when a popular melody is presented, the composer positions himself as either a protagonist or observer, or a conflict between the two.

⁴⁸ Santiáñez, ‘Great Masters of Spanish Modernism – Durées and family resemblances of Modernism’, 480.

Through this identity fragmentation, Granados is exposing the existential dissatisfaction between the modern world and subject. The Spanish modernist artist was characterised by feelings of seclusion, gravitating towards an exploration of the inner self in search of a deeper understanding that seemed impossible to find elsewhere. This struggle to reconcile one's own identity with a fast-changing world unveiled a complex and uncertain nature. Richard Cardwell observed this particular disquietude in Spanish literature:

Love and marriage, components of the realist and traditionalist novel, if not rejected, are held as unsatisfactory so that the solitary protagonist is left bereft of emotional support and a place in society, seeking, inevitably without success, the spiritual or aesthetic fulfilment and goals (the two are not easily separated in the *fin de siglo*) he earnestly desires.⁴⁹

Within a relentless realm of fluctuating ideals, an ambiguous and intricate individual emerged. While Schmalfeldt argued that in Beethoven the content is intertwined with the structural process, Granados isolated the motivic content and detached it from any larger formal schemes.⁵⁰ With Granados and the kaleidoscopic nature of the *Goyescas*, the music no longer unveils one identity, but rather several and in conflict with each other. Does the music speak of Granados, the *majos* or Goya? Ultimately, I argue that it is through a fragmentation of identities and through a multi-faceted recreation between them where we might find the aesthetic richness hidden within the *Goyescas*.

Benjamin Steege, in an article where he applies the aesthetic of Ortega, says that Debussy 'thematizes those techniques of humanization themselves',⁵¹ a reminiscence of Adorno's 'palette becoming the painting'.⁵² Put otherwise, tools become themselves the very end and reason of the music. Steege uses as an antithesis Chopin's Nocturne no. 2,

⁴⁹ Richard A. Cardwell, 'Deconstructing the binaries of enfrentismo: José-María Llanas Aguilaniedo's *Navegar pintoresco* and the finisecular novel', in *Spain's 1898 Crisis: Regenerationism, Modernism, Post-colonialism*, ed. by Joseph Harrison and Alan Hoyle, (Manchester: Manchester University Press, 2000), 157 – 158. Unamuno's novel *Amor y Pedagogía* was an example of this dissatisfaction, especially visible in Avito's son, Apolodoro.

⁵⁰ Schmalfeldt, *In the process of becoming: Analytic and philosophical perspective on form in early nineteenth-century music*, 45.

⁵¹ Benjamin Steege, 'Antipsychologism in interwar musical thought: Two ways of hearing Debussy', *Music and Letters* 98, no. 1 (2017): 85.

⁵² Theodor W. Adorno, 'The Aging of the New Music' (1955), trans. by Robert Hullot-Kentor and Frederic Will, in *Essays on Music*. Selected, with Introduction, Commentary and Notes by Richard Leppert, new translations by Susan H. Gillespie, (Los Angeles: University of California Press, 2002), 192.

Op. 27, to show that the music is occupied with a 'lyrical protagonist'.⁵³ This protagonist is clearly settled on a first-person position, where Steege distinguishes an 'I' from an 'us'. Since Debussy thematises the very techniques of music, he is not imposing a first-person. As Maria Joao Neves pointed out, he instead requests 'the listener to acquire a spiritual distance which allows only for a minimal interference of sentiments'.⁵⁴ This spiritual distance from the main event is what will allow the artist to face the very formal elements of an artwork.

For Ortega, new art had managed to go beyond not feelings per se (something that he values as an aesthetic dimension) but rather beyond human sensibility. That is, he believed that this sensibility was not enough to apprehend a work of art. The 'realist' works of Beethoven, Mendelssohn, Wagner or Zola appealed to us because they spoke of 'human elements'.⁵⁵ In essence, Ortega debated on the position of the 'I' before an artwork; we either 'coexist' in 'the fiction of human realities', or we 'contemplate' its transparency and 'pure virtuality'.⁵⁶ Although Ortega was not versed in music, pure virtuality refers to the tools of the artwork, with what and how it is constructed. These tools are what make 'artistic creation and aesthetic joy have sense in themselves, worth by themselves'.⁵⁷ Even though his aesthetic position was criticised, there was a sociological fragmentation underlying this debate on new art: 'those who understand it and those who do not'.⁵⁸ One must not be immediately judgmental of Ortega's criticism on the retractors of new art. It is worth remembering that his thought was tuned towards Spanish society, and he was not wrong. Beethoven's Ninth Symphony would not reach audiences in Madrid until 1882 (55 years after the composer's death), while Wagner was initially rejected, as was Debussy.⁵⁹ Hence, his preference to explain this phenomenon sociologically was not a random choice.

What makes Granados's music stand in the middle of Ortega's view on new art is that we are capable of both coexisting with those fictional human realities (the *majos*) as we are able to contemplate the virtuality of some *Goyescas*. In music, contemplation of

⁵³ Steege, 'Antipsychologism in interwar musical thought: Two ways of hearing Debussy', 83.

⁵⁴ Maria Joao Neves, 'The Dehumanization of Art. Ortega y Gasset's Vision of New Music', *International Review of the Aesthetics and Sociology of Music* 43, no. 2 (2012): 366.

⁵⁵ Ortega, *La Deshumanización del Arte*, 54 – 55.

⁵⁶ Ortega, *La Deshumanización del Arte*, 54.

⁵⁷ Ortega, *El Tema de nuestro tiempo*, 81.

⁵⁸ Ortega, *La Deshumanización del Arte*, 50.

⁵⁹ Clinton D. Young, 'The Southern Slope of Monsalvat', *19th-Century Music* 41, no. 1 (2017): 34. 'Barcelona also resisted Beethoven: the Fifth Symphony would not be performed there until 1881, and even then audience members walked out on music they found too difficult to comprehend'.

the sort can be achieved through musical analysis, where one can analyse the very elements that construct the work. An example of such an examination is the use of enharmonics for the first *majo* motif explained previously. Here the fictional reality of the *majo* was put aside, and only the construction of the motif was contemplated. Granados's seemingly distant attitude towards a lyric-I, contrasting with the highly subjective presence in Chopin, hints at what Ortega deemed as dehumanization. Yet Granados is still unable to escape from the 'secret enclosure of the "I"'⁶⁰ that constantly underpins Ortega's philosophy. The musical motifs reveal a deep conflict between identities and between the subjective and the objective. In 'Coloquio', there is no attempt to recreate anything popular – instead, Granados attempts to reconcile his own identity with that of the *majos* (the particularly popular).

Already with the second *Goyesca* we begin to encounter a fragmentation of identities, further enhanced by an oppositional and contrasting play between textures. For instance, after the three-stave configuration of the *Copla*, Granados merges both subjects (the *majo* and *maja*) into a heavily saturated harmonic display of octaves. From bar 124 to bar 128 in 'Coloquio', Granados as protagonist takes the lead by introducing a more melodic contour (exemplified by a change to 5/4). This is interrupted by the *majos* who reflect on a dialogue coming close to an end. The octaves in this section are now divided into two metres (6/8 and 3/4, bars 132 – 144). The use of fast triplets characteristic of Granados's own compositional idiom interacts with the voice of the *majos*, who are here joined together by the octave. Furthermore, the third *majo* motif presented in octaves (right hand, bars 132 – 134) is what drives the voices of the *majo* and *maja*. The hemiola (bar 132), thanks to the overall sense of a triple metre, helps to condense the three identities together, reaching the climax of the piece:

⁶⁰ Pedro Cerezo Galán, *La Voluntad de Aventura, aproximamiento crítico al pensamiento de Ortega y Gasset*, 20, footnote 7.



Example 20. 'Coloquio en la reja', Goyescas, bars 130 – 135.

These examples offer a good opportunity to reflect on Granados's conflict of identities, since they dwell in a cyclic motion of tension and resolution. The insertion of a hemiola is typical in Spanish and Latin American music. As Peter Manuel writes:

The distinctive syncopation lies in the accentuation of the final, rather than the initial beat of each grouping. The 6/8 – 3/4 hemiola is, of course, a cliché of Spanish and Latin American musics... In many ways, it is better to regard this compás merely as a cycle, with internal tensions and resolutions, rather than a meter in which the first beat has a special preeminence as a starting or finishing point. Further, such a compás, with its internal patterns of tension and resolution, is more complex than a meter per se, and is akin to a rhythmic ostinato. One also might point out... that this sort of pattern, along with the dynamics of the individual copla, provides a form of expressive local structure and dynamism that, in flamenco, is more important than any sort of extended formal structure.⁶¹

The *majo* and Granados are locked in an eternal struggle of tension and resolution as the third motif of the *majo* is set against its own internal cycle in the right hand. Simultaneously, triplets in the bass challenge it with their own dynamic energy. With these triplets, Granados navigates the tonal landscape through enharmonics, chromaticism and extended chords. These two moments reveal a dynamic force of

⁶¹ Peter Manuel, 'Flamenco in focus: An analysis of a performance of Soleares', in *Analytical Studies in World Music*, ed. by M. Tenzer (Oxford: Oxford University Press, 2006), 102 – 103.

physical tension. In four groups of three bars each, this excerpt offers further opportunities to explore fragmentation.

Group 1

Musical score for Group 1, bars 130-144. The score is in G major and 3/4 time. It features a grand staff with treble and bass clefs. The music is marked *ff sempre* and *appassionato*. There are trills and triplets in the right hand, and a steady eighth-note accompaniment in the left hand.

Group 2

Musical score for Group 2, bars 130-144. This is a second reduction of the same musical passage. It includes trills and triplets in the right hand, and a steady eighth-note accompaniment in the left hand.

Musical score for Group 3, bars 130-144. This is a third reduction of the same musical passage. It includes trills and triplets in the right hand, and a steady eighth-note accompaniment in the left hand. The dynamic marking *ff* is present.

Group 3

Musical score for Group 4, bars 130-144. This is a fourth reduction of the same musical passage. It includes trills and triplets in the right hand, and a steady eighth-note accompaniment in the left hand. The dynamic marking *ff* is present.

Group 4

Musical score for Group 5, bars 130-144. This is a fifth reduction of the same musical passage. It includes trills and triplets in the right hand, and a steady eighth-note accompaniment in the left hand. The dynamic marking *fff* is present. The score includes the instruction *espressione e espansione appassionata - mente* and *molto rall e dim.*

Example 21. 'El Coloquio', Goyescas, bars 130 – 144.

If we keep in mind the use of chromaticism and enharmonics, we will find that these progressions fit into the Eb minor–Bb–Gb pattern that oversees all of ‘Coloquio’. To achieve more contrast and variation, Granados transposes up a semitone each note of these chords, creating, respectively, the chords of E–B–G. This use of chromaticism allows Granados as an unreliable narrator to move towards apparently unrelated tonalities and different motifs. Another interesting use of harmony audible in all the *Goyescas* is the use of dominant-seventh chords with a flattened fifth to create deceptive harmonies.⁶² The table below shows the chordal progressions. The extract is fragmented into two large groups of six bars each (Group 1 bars 132 – 137 and Group two bars 139 – 144). This can be further fragmented into four smaller groups of three bars each:

First (red), bars 132 – 134	G7 – F# (or Gb) – B dominant seventh flat five – E.
Second (blue), bars 135 – 137	A – D diminished (written as C#9) – A.
Third (orange), bars 139 – 141	G – Bb7 – B9 (but written in Gb with an added Cb).
Fourth (green), bars 142 – 144	F7 – Bb7 – Eb – Eb minor 7.

Figure 8. Harmonic table

Since tonalities can at times be pinned down, the harmonic development of the entire suite offers interesting parameters. If ‘Los Requeiebros’ is largely in Eb major, by the time we get to ‘El Amor’ harmonies become more fragmented because there is not one tonality Granados can return to, but many. To do this Granados uses two techniques: to apply the keys heard in previous pieces and their enharmonic equivalents (for instance the Gb major in ‘Coloquio’ becomes the F# minor in ‘Quejas’) and the use of chromaticism to allow the transition between keys. In this case, the Gb major in ‘Coloquio’ represents the *majo*, while the F# minor in ‘Quejas’ can be attributed to the *maja*. In a general overview of tonalities, these two identities seem separated. However, through fragmentation and enharmony it is possible to perceive their intrinsic harmonic union (as was analysed previously with bar 141). And last, Granados chooses to return to a stable harmonisation by closing the suite with the Bb major of ‘El Pelele’, the dominant of ‘Los Requeiebros’ Eb major. After the fragmentation between the tonality of the motifs

⁶² Dmitri Tymoczko, ‘The Consecutive-Semitone Constraint on Scalar Structure: A link between Impressionism and Jazz’, *Intégral* 11 (1997): 135 – 179.

and the overall tonalities in 'El Amor', 'El Pelele' merges once again motifs and tonality into one tonal centre (mainly B \flat major). The apparent festive spirit in 'El Pelele' alienates the listener thanks to the contrast with the previous piece, 'Serenata'. The different harmonic and motivic treatment between the two pieces might be one of the reasons as to why 'El Pelele' is often left out in some editions of the *Goyescas*. However, it is precisely that contrast, that return to the world of the living after the death in 'El Amor' and 'Serenata' that grants 'El Pelele' a bittersweet, sceptical and ironic tone.

The *Goyescas* do not fully adhere to a modernist aesthetic, but they similarly cannot be ascribed to the previous Romantic tradition. The struggles and abruptness in the harmonic changes mirror the uneasiness of the fin de siècle, where any attempt to break with tradition was confronted by opposition and, especially in Spain, by outward denial. That violence Riva alluded to is reflected in the psychological tension between a fragmented individualism and the objective interpretation of popular music.⁶³

Commentators have observed a peculiar trait in Granados: his extreme and passionate apprehension of all things, as well as his intense neurasthenia.⁶⁴ This enigmatic quality gives birth to an exquisite set of pieces that brim with psycho-sensuality. Ortega himself believed the neurasthenic to be someone blessed with a staggeringly vivid inner life. Yet, they risk their demise by retreating into the confines of their 'intrabody' (*intracuerpo*), wholly immersed in whatever occurs within.⁶⁵ Repetition in the *Goyescas* is a fine illustration of this neurasthenic manifestation, reflective of Granados's mercurial nature. The effect of Goya on Granados's psychological state was profound and manifested as an individualism unbounded by the constraints of labels. Goya's artistry instilled in the composer a sense of individualism that bordered on the pathological. As Ortega argued, it would be 'abnormal' not to experience in life certain deep-seated 'terrors and anxieties'.⁶⁶ Granados tapped into these emotions by mirroring those primeval fears, anxieties and excited states of mind exposed in Goya's art. This condition is further conflicted with the introduction of popular melodies, ('Los Requeiebros' and 'Quejas o la Maja y el Ruiseñor', how Granados plays with the objective in the popular)

⁶³ The psychological struggles of the modernist individual are reflected in the 'novela médico-social' (novel of pathologies) that became quite popular in the Spanish fin de siècle. Richard A. Cardwell: 'Deconstructing the binaries of enfrentismo: José-María Llanas Aguilaniedo's *Navegar pintoresco* and the finisecular novel': 157.

⁶⁴ Ibern, in Clark, *Enrique Granados: Poet of the piano*, 24.

⁶⁵ Ortega, 'Vitalidad, Alma, Espíritu', (1924) in *El Espectador*, Volumes 5 and 6 (Madrid: Espasa Calpe, 1966), 73.

⁶⁶ Ortega, 'Vitalidad, Alma, Espíritu' (1924), 73.

and his own, subjective interpretation ('Coloquio', 'Fandango'). Although Riva stated that the *Goyescas* "brought Romanticism to a close", this is arguably an oversimplification: the music allows for a transitional model that blurs stylistic conventions.⁶⁷ To understand the *Goyescas* in its full complexity, one must look at it within its cultural context as well as through its key figure – Goya.

⁶⁷ Riva, in Clark, *Enrique Granados: Poet of the piano*, 42.

'El Amor y la Muerte'

We have already seen that 'El Amor y la Muerte' is based on the third *majo* motif which first appeared in 'Coloquio'. This fifth *Goyesca* is formed by a large recapitulation of previous material. Book two of the *Goyescas* is formed by this ballad and by the ensuing 'Serenata del Espectro', opening the second part with a general undertone of death and tragedy. For this particular piece, Granados was inspired by the tenth *Capricho* by Goya, also entitled 'El amor y la muerte':



Figure 9. 'El amor y la muerte', *Capricho* no. 10, Goya.

The idea to name this piece as a ‘ballad’ might not be coincidental and could propose a subtle reference to Chopin’s music. Granados, just like Chopin did with his four ballads, presents a long and technically difficult piece (the longest one in the *Goyescas*). And yet unlike the Polish composer, Granados’s structural organisation of the ballad is again highly fragmented. For instance, Chopin’s Ballad no. 1 Op. 23 introduces every theme and develops them accordingly; the linear development is clear and rooted in the exposition. In all of Chopin’s ballads, harking back to the Romantic tradition of simple, often slow songs, the main theme is presented with lyrical simplicity. Nonetheless, as they develop, the themes increasingly become more texturally dense and complex.⁶⁸ In Granados, the assertion of a lyric-I is not always clear, does not last for too long, or is juxtaposed against another voice. As we have seen, there is essentially no thematic development as such in Granados, but rather motivic variation (usually to closely related tonalities) departing from an initial two-bar unit. However, within the compact region of that unit, he does recur to roving harmonies to express contrast as an *immediate* experience.

In ‘El Amor’, only the Adagio section and the final recitative offer some pause and structural contrast, while the rest frantically plays with previous material.⁶⁹ Given that all the material was presented in the previous *Goyescas*, this piece stands as a recapitulation and as a variation conglomerate. At a smaller scale, references to ‘El Coloquio’ aid the interpreter to breathe between sections. However, as seen previously with other pieces, these pauses do not last long, causing a sudden interruption of passages (like in bars 22 – 26, see Example 22 below). Much of the material in this fifth *Goyesca* repeats and modifies material from ‘Coloquio’ and other previous *Goyescas*. Repetition, as Clark rightly observed, did not mean Granados was running ‘out of ideas’.⁷⁰ As it has been noted, the obsessive reiteration of fragmented material is a crucial characteristic of Granados’s own expression. The musical elements from previous pieces are here entangled and wildly superimposed, especially when the melodic lines leap *capriciously*, are interrupted, or are now completely absorbed by surrounding textures. The motivic material is in this way heightened and stretched to its very limits (hence why this ballad demanded to be longer).

⁶⁸ Ultimately creating what Steege denominated as the lyrical protagonist in Chopin’s music.

⁶⁹ This is in fact another characteristic in his *Goyescas*, the fact that motivic material is interrupted by ‘breathing’ sections. This is visible in the *Variante de la Tonadilla* in ‘Los Requeiebros’.

⁷⁰ Clark, *Enrique Granados: Poet of the piano*, 135.

In the example below, Granados maintains the accidentals as if to evoke the tonalities presented in the motifs of ‘Coloquio’. However, the use of enharmonics and altered notes in the triads presents once more a deceptive harmony.

The musical score consists of three systems of piano music. The first system is marked *ben calmato amoroso* and *(El coloquio)*. It features a treble and bass clef with a key signature of two flats. The second system is marked *a tempo* and *agit*, with dynamics *f* and *poco accel.*. The third system is marked *poco rall. e con dolore* and *rall.*, with dynamics *ff*. The score includes various musical notations such as slurs, accents, and fingering numbers (5, 6).

Example 22. ‘El Amor y la Muerte’, *Goyescas*, (bars 22 – 28).

Here we find another example of Granados’s deceptive harmonies, which can hinder the musical analysis and the identification of supposed themes.⁷¹ The passage begins with a variation of the second *majo* motif: Granados himself indicates this relationship to ‘Coloquio’ in bar 22. He does not establish either a B major or minor tonality; the D, either sharpened or natural, is heard throughout. Following Granados’s tendency for enharmonics, this passage opens with a C# chord II, written instead in its enharmonic of Db.

⁷¹ In this particular extract, Cho identifies the main harmony as being in Gb major and as Theme A. However in another moment, Cho suggests this passage is in Bb minor, (Cho, ‘Interpretive Issues in Performing the Piano Suite “Goyescas” by Enrique Granados’, 86). For Clark, this too is in Gb major, Clark, *Enrique Granados: Poet of the piano*, 136. In summary, neither tonality nor theme identification is clear.

Granados achieves a colourful taste in the harmony (circled in red) hidden within the stepwise motion of the quintuplets in bar 25. In this bar he varies the second *majo* motif once more, although this time a potent quintuplet conflicts with the popular. Corresponding to Granados's idiom, this dominant minor-ninth chord in bar 25 along with the quintuplets, intrudes violently within the second *majo* motif. It is from this bar onwards where Granados as protagonist embellishes the cadence with chordal progressions (bars 26 – 27), until the passage ambiguously resolves to B major in bar 28. Confusions in the analysis can be due to Granados's 'fondness for modal mixture, alternating between parallel major and minor'.⁷² For instance, the end of 'El Amor y la Muerte' is characterised by G major and G minor tonalities, the latter ending the piece. In this case, as we have seen in previous pieces, G \flat major is the enharmonic equivalent of the F \sharp minor in 'Quejas'. The F \sharp chord presented in bar 25 can be confused with its enharmonic of G \flat . Furthermore, the G \flat could act as the tonic for the first chord in bar 22, since this last one is written in D \flat .

Instead of offering a linear development like Chopin did, subjects are strategically positioned in symbolic places for immediate interpretation rather than for an eventual release of expression. This state of immediacy was presented for instance in Example 22, where the second *majo* motif from 'El Coloquio' is varied while Granados's quintuplets constantly interfere in a changing dialogue. Another example occurs at the end of the Adagio section, where the ambiguity that characterised the opening of the piece is eerily unleashed in a juxtaposition between the *piano* dynamic and the '*con moto un poco agitato*' marking. Notice too that the dramatic effect caused by the chromatic line in the right hand (F – G \flat – G, bar 129) is disrupted by the silence in bar 130:

⁷² Clark, *Enrique Granados: Poet of the piano*, 136.

Con moto un poco agitato.

The image displays a musical score for Example 23, 'El Amor y la Muerte' from Goyescas, bars 129-132. The score is presented in two systems. The first system begins with the tempo marking 'molto rall.' and the dynamic 'p'. It features a piano introduction with a melodic line in the right hand and a bass line in the left hand. A '8a baja' marking is visible in the first system. The second system shows a more active piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The tempo marking 'Con moto un poco agitato.' is placed above the first system.

Example 23. 'El Amor y la Muerte', *Goyescas*, bars 129 – 132.

Collet's suggestive selection of words about the *Goyescas* is exposed in 'El Amor'. The almost 'liturgical' character of the Adagio section, with its homophonic and syncopated rhythms, is relegated to the background when the lyrical voice in the right hand begins in bar 98 (see Example 24 below).⁷³ This voice is a variation of the Valencian folk song in 'Quejas', more specifically, its first verse. However, it is now stripped down to one melodic line, offering a solitary stance highlighted by the syncopated and out-of-place rhythms of the left hand. The *maja* has been momentarily left alone with her sorrow before her dying lover, who is moments away from death. In the nakedness of this bittersweet moment, Granados is still present. However, he sits back as an observer of the events since the reinsertion of the folk song gains here full control as main identity:

⁷³ Henri Collet, *Albeniz et Granados*, 220.



Example 24. 'El Amor y la Muerte', *Goyescas*, bars 95 – 101.

The identity conflict depicted in 'El Amor' is a complex one. A turbulent and perplexing aura untangles identities, which flow in a perpetual flux. Spanish painter Antonio Saura has remarked that Goya's etchings are expressions of "losses of being" as the artist struggles with reality and nothingness on the brink of death.⁷⁴ The mortal wound of the *majo*, also sharing Goya's conceptual anguish, gushes forth like an unmanageable flood of identities, a 'delirious haemorrhage of images'.⁷⁵ With this violent outpouring, identities dissolve and senses run capriciously, a wild culture Ortega did not deny but would not completely adhere to. In this sense, the philosopher writes:

For us, this ascension is more a descension; the sensual breaks its chains of slavery from the idea and declares itself independent. The Mediterranean is an ardent and perpetual justification of sensuality, of appearance, of surfaces, of fleeting impressions that things leave over our affected nerves.⁷⁶

Ortega claimed that there was an inherent element of immediacy in the Mediterranean culture that differed from the Germanic one. For example, while Cervantes contains in his work a 'potent visuality... retaining the fugitive nature of a colour, of a landscape', Goethe presents people and things that 'float in a definitive distance... like the memory or the reverie of themselves'.⁷⁷ With a particular use of motivic variation, Granados does not present memory (for instance, through the insertion of motifs from 'Coloquio' or

⁷⁴ Antonio Saura, in Alhambra, *El pensamiento nocturno de Goya*, 37.

⁷⁵ Alhambra, *El pensamiento nocturno de Goya*, 25.

⁷⁶ Ortega, *Meditaciones del Quijote*, 37.

⁷⁷ Ortega, *Meditaciones del Quijote*, 37.

‘Quejas’ as a remembrance of the *majos*’ love) as floating in a definitive distance. Instead, the music momentarily retains the fugitive nature of a given subject, whether it is the composer or the *majos*. In ‘El Amor’, there are many instances where the music refers to previous pieces (Granados frequently writes these references on the score). Other times these quotes are more hidden. For example, bars 81 to 87 in ‘El Amor’ are a variation of bars 85 to 88 of ‘Fandango’. Except for the demi-semiquaver triplet ornament in bar 85 of ‘Fandango’, a very similar melodic and harmonic drive underpins both extracts:

Example 25. ‘Fandango de Candil’, Goyescas, bars 84 – 87.

Example 26. ‘El Amor y la Muerte’, Goyescas, bars 80 – 85.

These instances capture the fugitive nature of the *Goyescas*, finding its fullest expression in 'El Amor'. Both examples move between tonic and dominant of different chords. For instance, in bars 85 and 86 of 'Fandango' E \flat minor moves to B \flat major. In bar 81 of 'El Amor' this harmonic motion is compressed to one bar, going from G major to D major. With the repetition of motifs along with harmonic and melodic variations, the *Goyescas* concentrate the subjects under those changing, 'fleeting impressions'. The fast harmonic rhythms and quick reinsertion of patterns from other pieces (some references consist of just one bar), make 'El Amor' an archetype of uninhibited sensuality.

Beneath the surface of Granados's admiration for Goya, there may have been more than just a personal or platonic appreciation. The Spanish culture at the time prioritised the sensory experiences of art, rather than the abstractions of music. This preference was reflected in literature as well, leading writers to prioritise style over content. The words of Ortega are blatantly echoed in Granados's musical creation. The story, the plot, the progression, turn into distant impressions as the sensual attains dominance. Cho, when analysing 'El Fandango de Candil', writes about de la Cruz's *sainete*, 'There is no plot; the drama is a simple tableau'.⁷⁸ The *Goyescas* can be viewed from a dramatic perspective, focused on the romantic love between two characters. However, to only look at it through this lens would be an oversimplification of a much more complex set of pieces that explore deeper issues regarding identity. Ortega's definition of sensuality and my concept of the mosaic are very closely connected, as both are centred around immediacy, fragmentation, and an emphasis on sensation. This conceptual thought is evidenced in the form and structure of the opera itself, which was split up into a series of 'tableaux (*cuadros*)'.⁷⁹

The ending of 'El Amor' offers an interesting reading. The recitative in bar 178 finally signals the death of the *majo* ('*muerte del majo*):

⁷⁸ Cho, 'Interpretive Issues in Performing the Piano Suite "Goyescas" by Enrique Granados', 58.

⁷⁹ Clark, *Enrique Granados: Poet of the piano*, 143.

The image shows a musical score for 'El Amor y la Muerte' by Isaac Albéniz, specifically bars 174 to 208. The score is written for piano and is divided into three systems. The first system is marked 'Recit. Dramático.' and includes dynamics such as 'mancando', 'rall.', 'più rall.', 'ten.', 'ff', 'dim.', and 'pp'. The second system is marked 'Lento.' and features a piano 'p' dynamic. The third system includes a 'm.g.' (mezzo-gioco) marking and ends with a 'pp' dynamic. Red circles highlight specific notes in the bass line of the second and third systems.

Example 27. 'El Amor y la Muerte', Goyescas, bars 174 – 208.

In the recitative, Granados creates a powerful sombre effect by requiring the performer to start in a full and dynamic fortissimo, then gradually reduce the volume with each passing note. Time is used here as an expressive tool of urgency and agitation – there is barely room for respite in the dying *majo*'s final moment. The silence in bar 183 emphasises the sudden nature of the portrayed death while reducing sentimentality. The tension of this silence is enhanced by a German sixth chord on E \flat followed by a C \sharp diminished chord. Bars 181 – 183 depict a tragic death that is neither peaceful nor natural, but rather strained and forced. The silences in 'El Amor, possibly inspired by Liszt's works, act as more than mere pauses – they suggest moments of lucidity between passages of confusion during the imperceptible decline of the *majo*. Bars 143 – 145 were particularly effective in this way, where a fermata and two beats of silence broke up the music. Bars 184 – 208 suggest a perpetuating cycle of demise that culminates in a

symbolic 'descent into the grave', depicted through a slow and dramatic stepwise motion (circled in red).⁸⁰

⁸⁰ Clark, *Enrique Granados: Poet of the piano*, 136.

Chapter Eight

Recreation as Profound Dimension

The profound dimension in the case of Granados is that of recreation. In consonance with Ortega's ratiovitalism, the word strives to express a greater vitality without completely disengaging from its dialectical antinomy. Recreation, deriving from fragmentation and itself fractured, contains two intertwined definitions (mutual interaction): to recreate the popular or to recreate in search of a more abstract idea. The dimension does not lose its binary nature, its recreation (*recreación*). Like in English, the Spanish recreation can mean 'game', 'amusement', or 'taking a break', but its more literal interpretation also suggests 'creating anew' or 'reproducing' (*recrear*). Apart from its playful nature, the first meaning of recreation is what mainly drives the *Goyescas*: the popular is reproduced while being detached from its original context. At times when the popular is not reproduced, Granados creates anew – the popular is reimagined. And finally, when the popular can no longer sustain the multi-faceted identities of the uncertain modernist, Granados attempts to dissolve the very music that created these identities. All three levels lead to an attempted separation of binaries and to a fragmentation of identities, creating a complex web in which we can behold past, present, and future simultaneously.

Even if the *Goyescas* do not belong in a post-tonal context, Joseph N. Straus maintains that 'there is at the core of many twentieth-century works, a conflict between the traditional elements and the post-tonal context that subsumes them'.¹ Straus then turns to Harold Bloom's theories, and suggests re-evaluating the importance of unity when analysing music:

Bloom encourages us to shift our focus instead to the tensions and conflicts within a work. In many early twentieth-century works, there is a clear delineation of old and new elements. Old and new are not reconciled or synthesized, but locked together in conflict. The coherence of such works is won through a continual struggle.²

What Straus refers to as struggle, Ortega understood as insecurity. This 'insecurity' informs not only Granados's approach to the popular, but also his own identity conflict. As artists and intellectuals grew cynical of art as the ultimate salvation (Ortega), two distinct paths arose. They could recreate either focusing on the surface and image to find

¹ Joseph N. Straus, 'The "Anxiety of Influence" in Twentieth-Century Music', *The Journal of Musicology* 9, no. 4 (1991): 431. Bloom's 'anxiety of influence' is especially prominent in Spain because it correlates with my 'narratives of justification'. Music in Spain almost always tends to be compared to other European music. This leads to a creative anxiety on the part of composers whereby sociological restrictions appear in their music.

² Straus, 'The "Anxiety of Influence" in Twentieth-Century Music', 437.

identities lost among musical influences, or in a game of intrinsic logic that audiences must decipher.

The previously-shown variation of the third motif of the *majo* in ‘Coloquio’ (also in a two-bar structure, bars 132 – 134) opens a passionate dialogue between the composer and the *majos*. After a couple of bars created to calm this intense colloquy, a playful, pointillistic and brief fanfare foreseeing the textures in *Goyesca* no. 6 (‘Serenata’, a stronger example of recreational material) dissipates any reference to the subjects involved. This ‘guitar interlude’, with its *punteos* and *rasgueos*, (bars 148 – 156)³ removes any identity for a short moment with the concept of recreation as a game:

The image displays a musical score for 'Coloquio en la reja' from the Goyescas suite. It is presented in two systems of piano notation. The first system covers measures 145 to 153, featuring tempo markings 'a tempo', 'calando', and 'Allegretto airoso.' along with dynamics 'dim.', 'rall.', and 'p'. The second system covers measures 148 to 154, including dynamics 'm.g.', 'p', and 'sf', and pedal markings 'Pedale', 'sans Pedale', and 'Pedale'.

Example 1. ‘Coloquio en la reja’, *Goyescas*, bars 145 – 154.

From bar 148 to bar 153 Granados introduces the *punteos* that will characterise ‘Serenata’. Their playful spirit is echoed in the staccatos and syncopated rhythms, void of any lyricism. In contrast with the previous ‘*calando*’ marking, these recreations are light and should be played altering the pedal. However, a complete abstraction is never achieved: at the end of ‘Coloquio’, Granados eventually joins the voices of the *majos* in a final recitative, where the composer’s identity is fully removed for a brief moment:

³ Cho, ‘Interpretive Issues in Performing the Piano Suite “Goyescas” by Enrique Granados’, 45.



Example 2. 'Coloquio en la reja', *Recitative*, *Goyescas*, bars 184 – 187.

As Clark suggested with this recitative, 'it represents a musical joining, so to speak, of the two lovers, who sing the same melody an octave apart. How better to express their amorous coupling?'⁴ Nevertheless, not only might this joining correspond to the questionable operatic potential Granados later saw for his opera *Goyescas*, but it is also an example of the conflicted subjects he has been playing with throughout the piece. The rapid changes of key, the fluctuating hesitations and interruptions between the voices, and fragmentations in the texture and sudden changes between motifs, are all elements that have broken the previous Romantic 'lyric-I'⁵ into an array of personalities forced to coexist (like in Goya's *Disparate Desordenado*, page 174). These features that create the aesthetic of conflict make the opera *Goyescas* an extremely difficult work to interpret.⁶ Behind the apparent improvisatory nature of the *Goyescas*, the motivic content is strategically positioned to further enhance this conflicted coexistence. It is in the final recitative of 'Coloquio' where Granados stands in complete observation; the *majos* emerge with their own proper voice. Clearer examples that will be examined later on appear in the sixth *Goyesca*, 'Serenata del Espectro'.

⁴ Clark, *Enrique Granados: Poet of the piano*, 132. Clark, has also noted that this recitative is not very close to *cante jondo* (deep singing, typical of Andalusia) that some commentators saw in this recitative.

⁵ Turnbridge, *The Song Cycle*, 2.

⁶ This precisely could explain the general indifference of audiences when the opera was premiered in the United States.

Recreation of the Popular
'Los Requeibros'

'Los Requeibros' ('The Flirtations', composed between April 1910 and July 1910) was inspired by this fifth *Capricho* by Goya:⁷



Figure 1. 'Tal para cual', *Capricho* no. 5, Goya.

Even if 'Los Requeibros' mainly express the flirtations perceivable in the sketch, added readings of this drawing might depict other significant layers of meaning. Since 'Coloquio' has already introduced much material to allow an overall exchange between motifs, here I mainly pursue the conceptual and narrative ideas within the *Goyescas*. Luis

⁷ Clark, *Enrique Granados: Poet of the piano*, 121.

Peñalver Alhambra, in a recent book that explores the fascinating aesthetic world of Goya, states:

There is, and there will continue to be up until the end, a *Daylight Goya*, a decisive, pragmatic and opportunist man that belongs to the World, the painter obsessed with social recognition that clings to Power, to Action... But besides this Goya, sensitive to all forms and reflections of life, stands the other Goya... the *Nocturnal Goya*...⁸

Considering Alhambra's perception of a Daylight and Nocturnal Goya, I suggest that the *Goyescas* unravel in a similar way. The colourful potency of this piece emulates the promising future of Goya as a court painter. Without ignoring its grace and elegance, and its light-sided and joyful movement, 'Los Requeibros' begins an ascension from the ground, Daylight Goya's journey towards the sunset. The following words by Granados shed further light on Goya as a conflicted individual. Personified in the *Goyescas*, Goya would radically transfigure that binominal tension Granados perceives in his works: 'the note of sentiment as suddenly amorous and passionate as it is dramatic and tragic, as it appears in all of Goya's work'.⁹ A usual reading of the *Goyescas* deems it as elegant, delicate and aristocratic.¹⁰ Nonetheless, the aesthetic relation between both artists has generally been little explored, especially when the composer himself was concerned with reflecting *all* of Goya's psychology. Other than those pearls and jasmines alluded by Granados himself, the *Goyescas* also envelop a darker, ironic, and tragic world lying behind the aristocratic appropriation of the *majo* culture.¹¹ In relation to Alhambra's Nocturnal Goya, Henri Collet already glimpsed this other side (or the 'Outside' as Alhambra names it) of the *Goyescas*. Collet provided revealing expressions (*burlesque, grotesquely, liturgical, character, and humour*) and further asserted how Granados's own sketches reflect '*l'inquietude*' and '*l'obsession de l'artiste*' for Goya.¹²

Granados begins the *Goyescas* by reflecting on this Daylight Goya, a man of flesh secured to the sensitive world around him, a man with hopes and aspirations that still follows the codes of societal life. With 'Los Requeibros' we 'find again... the games of coquetry and seduction'.¹³ Granados's inspiration for this *Goyesca* did not come only

⁸ Alhambra, *El pensamiento nocturno de Goya*, 180.

⁹ Granados in, Henri Collet, *Albeniz et Granados*, 220.

¹⁰ Riva, in Clark, *Enrique Granados: Poet of the piano*, 138.

¹¹ Ana Lombardía, 'From Lavapiés to Stockholm: Eighteenth-century violin fandangos and the shaping of musical "Spanishness"', *Eighteenth-Century Music* 17, no. 2 (2020): 177 – 199.

¹² Collet, *Albeniz et Granados*, 219 – 220.

¹³ Tzvetan Todorov, *Goya, a la sombra de las luces*, translated by Noemí Sobregués (Barcelona: Galaxia Gutenberg, 2022), 56.

from the previously shown sketch, but also from a very particular *Tonadilla* supposedly penned by Blas de Laserna (1751 – 1816) called ‘La Tirana del Trípili’. By embellishing this *tonadilla*, Granados reflects on this more ‘popular’ and vital side of Goya, highlighting this sensitive world by exaggerating it. Below are the two *Coplas* (verses) Granados selected from the whole *Tonadilla*:

Copla 1



Con el tri pi li. tri pi li. tra pa la.



la ti ra na se can ta y se bai la

Copla 2



An da, chi qui lla! Da le con



gra cia, que me ro bas el al ma!

Example 3. *Tonadilla*, extract, by Blas de Laserna.

Granados already has much of the material that will inform the *Goyescas*. Since ‘Coloquio’ was the first piece he composed, he now expands on references that will appear in future pieces, just as he will be able to trace these back to ‘Los Requiémbros’. ‘Los Requiémbros’ is a brilliant exposition piece of high technical prowess. It is longer than ‘Coloquio’ and contains motifs of longer development.

This first *Goyesca* constitutes a clearer example of lyrical protagonist as inherited from Romanticism, due to the melodic element of the *tonadilla*. Nonetheless, as a part of the suite, it is still marked by a fluctuation between the ‘I’ as a protagonist and as observer.¹⁴ As will happen with the fourth *Goyesca* ‘Quejas o la Maja y el Ruiseñor’, this piece maintains the popular melody but eliminates the lyrics. Instead, the piano as an added identity simulates the singing voice. It is noteworthy to see that the lyrics correspond to a man singing (‘dale *chiquilla*’), but the melody reflects a more traditional female register. Therefore, another tension is added to ‘Los Requiémbros’, an ambiguous

¹⁴ Unlike in Chopin, where the lyric-I is strongly audible, Granados’s ‘peculiar insecurity’ (Ortega) is found in that fluctuation between observer and protagonist.

simulation of gender. By adding and exploring a particular extract of popular music, this *Goyesca* exposes the conflict between the fragmented individual and popular elements. While in Pedrell the conflict was more external, the struggle in Granados becomes internal since popular music is recreated with ‘glistening ornaments and harmonies studded with added tones’.¹⁵ The popular is no longer organically reproduced, but is rather detail-oriented, brief and compressed. ‘Los Requeiebros’ is more laborious and artificial, especially if we consider its technical difficulty. The apparent improvisatory nature of the piece is what masks Laserna’s voice under Granados’s identity, and what causes an initial reading of just one of its surfaces.

The artificial, fastidious quality of the piece, when combined with a popular melody, presents an almost ironic expression because of the clash between opposite styles. The central position of the *majos* in Goya’s *Capricho* no. 5 is distorted by a couple of old women in the background. Goya noted about his own *Capricho* that “the old women laugh themselves sick because they know he hasn’t a penny”.¹⁶ Perhaps a reflection of Goya’s ambitious social plans in the relation he supposedly maintained with the Duchess of Alba, the *Capricho* turns into a hurtful and bitter critique of eighteenth-century relationships. By offering a colourful and joyful piece, ‘Los Requeiebros’ portrays an ironic statement when contrasted with Goya’s etching. Granados, conscious of the use of irony in Goya, subtly introduces a variation of the third *majo* motif in the upper registers of ‘Los Requeiebros’, this motif that will transform into death in ‘El Amor y la Muerte’. In Example 4, Granados recreates Goya’s voice through the *majo*’s third motif:



Example 4. ‘Los Requeiebros’, *Goyescas*, bars 255 – 261.

The intervals of the third *majo* motif of ‘Coloquio’ are compressed, but its characteristic descending pattern of a semitone followed by a third (B \flat , A, F \sharp , bars 255 – 256), as well

¹⁵ Clark, *Enrique Granados: Poet of the piano*, 123.

¹⁶ Goya, in Clark, *Enrique Granados: Poet of the piano*, 223, note 19.

as the ascending seventh (B, Ab, bar 257) is maintained. Added notes and the general chromaticism embellish what is essentially a cycle of fifths, A, D, G, C. However, just like in the third *majo* motif, the D and C harmonies (bars 256 and 258 respectively) are kept almost identically.

Returning to the concept of surface in Ortega, we perceive that the first layer for this piece is that of the *majos*' flirtation, their love and capriciousness. But, why did Granados give so much importance to Goya's *Capricho* no. 5?¹⁷ I sustain the idea that the juxtapositions between youth and old age, between solitude and marriage, and between classes are a few ideas that exemplify the paradox of modern man, that dual quarrel Granados found in Goya as a representation of his own time. Furthermore, the fact that Granados was so interested with the *Capricho* no. 5 reflects his affinity for the mature, more abstract and essentially modern work of Goya. More particularly, Goya's ongoing detachment from society due to his deafness is an example of Ortega's 'intrabody' (the seclusion in an inner world). Also noticeable is that the *majos* in Goya's etching are expressionless, anticipating the almost wax-like quality of the dummy in 'El Pelele'. On the other hand, the old women are drawn with an exaggerated, sardonic expression. The contrast between the two produces an eerie effect and a reverse situation; where the *majos* should be happy, smiling, and in love, we find instead a detachment devoid of passion, and paralysed expressions blankly looking at each other. Even the *maja*'s position slightly bending back, as if gaining distance from the *majo*, is highly suggestive of an amorous rejection. Both the sketch and 'Los Requeiebros' are artistic depictions of exaggerated expressions, a similarity that joins both artistic worlds.

Clark has noticed that 'Los Requeiebros' does not 'conform to any set structure' and that the 'loosely arranged alternation of *copla* and *estribillo* gives him [Granados] maximum room for improvisatory maneuver'.¹⁸ Also noticed by Cho, this improvisatory nature in the initial *Goyesca* might convey a deeper meaning. The particular 'free form'¹⁹ of Granados is indistinctively linked to his personal imagination mixed with the recreation of the popular, whereby the 'object' (the *tonadilla*) is exercised through feeling. As we will see later, improvisation becomes in 'Fandango de Candil' closer to the form of fantasies, since these 'enable the player to show his brilliancy, and so contain much

¹⁷ Clark, *Enrique Granados: Poet of the piano*, 125.

¹⁸ Clark, *Enrique Granados: Poet of the piano*, 128.

¹⁹ Arnold Schoenberg, *Structural Functions of Harmony*, revised and edited by Leonard Stein (London: Ernest Benn Limited, 1969), 175.

effective passage work rather than an abundance of beautiful melodies'.²⁰ Granados's abundance of beautiful melodies in 'Los Requiémbros' corresponds to a dramatic intention to saturate the lyric-I, in a constant fluctuation between subjectivity and objectivity.

When describing Goya's *Caprices (Los Caprichos)*, Anwer states how these 'unfold as free, somewhat loose rhapsodic musings – which nevertheless retain a unity of purpose'.²¹ While each artist had his own particular way of expression, a common trait in both is the utilisation of form to provide an immediate experience.²² Furthermore, both provide a 'calculatedly ambivalent style' (distortion in Goya and harmonic vagueness in Granados) to express a similar disenchantment and concerns with ideas of progress.²³ One of Goya's purposes was the moral critique and defiance of eighteenth-century ideals through an intense 'interplay between the roles of fantasy and imagination on the one hand, and reason on the other'.²⁴ Granados cannot, on the other hand, escape the intense dualism of Goya's struggle. Goya's clairvoyant perception of the failed promises of Enlightenment starts to become in Granados's time a more generalised experience of reality. While Goya foresees 'twentieth-century tendencies [such] as expressionism... and avant-garde tragi-comedy', Granados *attempts* to move towards these trends with a conflicted individualism that cannot abandon tradition.²⁵

Ortega's philosophical perspectivism aligns with Granados's approach to musical composition, where a personal perspective is essential to understand the pieces. This approach to the subjective/objective relation changed after Pedrell. Pedrell used popular music to obtain a more objective reconstruction of Spanish music, using it in a more literal sense (*Els Pirineus* acts as an archaeological work). Granados, who only bases two of his *Goyescas* on popular melodies, intimately recreates these within himself; popular music becomes closer to his 'I'.

²⁰ Schoenberg, *Structural Functions of Harmony*, 180. Notice that Schoenberg does not discuss Granados at any point. However, this well-established work on music analysis finds relevant explanations on how Granados manages to convey his own music.

²¹ A. N. Anwer: 'Goya's Engraving's: Anatomy of a subversive aesthetic', *Social Scientist* 13, no. 12 (1985): 46.

²² Sensorial immediacy was an aesthetic trait prevalent in later writers, which connects Spanish modernism to post-modernism and the avant-garde. See for instance, Eloy Martos Núñez and Aitana Martos García: 'The poetic look and *El Rastro* of Ramón Gómez de la Serna: Tradition and Modernity', *Anclajes* 20, no. 3 (2016): 43 – 58.

²³ Anwer, 'Goya's Engraving's: Anatomy of a subversive aesthetic', 49.

²⁴ Anwer. 'Goya's Engraving's: Anatomy of a subversive aesthetic', 44.

²⁵ Anwer. 'Goya's Engraving's: Anatomy of a subversive aesthetic', 44.



Example 5. 'Los Requeiebros', *Goyescas*, second variation of Laserna's first *Tonadilla* Copla, bars 34 – 38.

This musical extract corresponds to a recreation as both observer and protagonist. Laserna's *Tonadilla* is now presented in an octave configuration. Its main melody is, like certain extracts from 'Coloquio', again restricted to a more compressed register. On the other hand, Granados as protagonist has transposed Laserna's *Tonadilla* up a sixth to fit his own harmonisation (an overall E \flat major tonality), adding a rich and dense texture to the popular melody. Ornaments (the artificial) along with the quick semi-quaver triplets in the left hand propose some of the elements of Granados's subjective 'I'. The piece fuses both of these perspectives without ever letting one predominate over the other, an idea Granados makes clear not only in his music, but in the overall aesthetic approach and narrative of the *Goyescas*: "I should like to give a personal note in *Goyescas*, a mixture of bitterness and grace, and I desire that neither of these two phases should predominate over the other in an atmosphere of delicate poetry".²⁶

²⁶ Henri Collet collected this note of Granados. Collet, *Albeniz et Granados*, 230.

1 Allegro assai. -Tonadilla-

con fuoco

Bar 139

2 un poco meno

meno *f* espress e poco

Bar 147

poco cul - - - - -

3 Meno, ma ritmico.

do sub. *p* e marc. *pp*

Bar 155

4 molto capricioso

marc. il canto cresc.

Bar 159

Example 6. 'Los Requebros', Goyescas, variation of Laserna's second *Tonadilla* Copla, bars 139 – 164.

To further understand the aesthetic of conflict one must note first the circumstance that informs it, this being fragmentation as an expression of at least two colliding subjects: Granados and Laserna. Notice that the bars in Example 6 do not follow the same numerical structure of the original *tonadilla*. Instead, these become literally fragmented as the music goes by, reaching up to four variations of the *tonadilla*. These fragmentations of the *tonadilla* are brief and compressed; the sudden changes in variation allow little

preparation. This in fact confirms Schoenberg's description of a fantasy, where 'a tonal centre may be absent in spite of the establishment of certain regions, because in its tonality the harmony is modulatory or even roving'.²⁷ The pianist, instead of thinking of the whole structure and internally foreseeing developments, needs to be prepared, almost instantly, to change the interpretation between the poetic imagery that each musical phrase is proposing. Overall, the dynamics maintain a general forte that gradually decreases once a reworked *tonadilla* motif appears.²⁸ This descending quality is further enhanced by a change in register and key (bar 147), a change in texture (bar 155), and a final, contrasting change in both voice and texture, where the *tonadilla* melody is played by the left hand (bar 159).

Example 6 is important because Granados, after many variations, finally introduces the second verse of the *tonadilla* in its original melody and maintains it throughout for the same seven bars. However, this almost faithful recreation of the *tonadilla* only happens here and at the end of the piece, where he maintains the same intervallic distances as the original first verse, including the octave leap (bar 298 onwards). The almost exact recreation of the *tonadilla* does not last long, since Granados modulates without any prior development into the second variation (bar 147). There are several ideas to take from this. While Granados imbues within his harmonies the original melody and rhythm of the *tonadilla* (beginning on bar 139, the E of the right hand), the chromaticism of some notes on the left hand deform originality (similarly to what happened with the third *majo* motif in 'Coloquio' and 'El Amor y la Muerte'). It must be added that Granados successfully does this by precisely putting these notes where the longest notes of the *tonadilla* are still sounding, which makes them stand out in contrast. Thus, fragmentation takes here another approach, where we find not only a temporal fracture but in fact a violent and sudden double separation: between a larger structure (the four variations) and alienating, dissonant notes (microcosmic structure).

Granados, as I have noted, is incapable of completely detaching his persona from the work, much like Goya. In both artists, subjects might seem deformed.²⁹ Regarding Goya, what terrifies us about his work is that we are still capable of recognising certain

²⁷ Schoenberg, *Structural Functions of Harmony*, 167.

²⁸ Enrique Granados, *Goyescas, Spanish Dances and other works for solo piano*.

²⁹ Valle-Inclán believed that his own '*esperpento*' was invented by Goya, stating that "Spain is a grotesque deformation of European civilization", in Daria Alesi, 'Ramón del Valle-Inclán y Francisco de Goya: una entrevista olvidada sobre un Centenario ilustre', *Anales de la literatura española contemporánea* 37, no. 3 (2012): 915.

humanity in ‘the excesses of dream’.³⁰ The subject in Goya becomes excess, dis-location (Alhambra), and does not represent the individual as much as it shows a revelling in the deepest, most intimate underworld. The short variations of the *tonadilla*, that sudden quality inherent in all the motifs of the *Goyescas*, portray what Granados thought to be “life distinctly Spanish”: the tragic and the passionate which he believed echoed in all of Goya’s works.³¹ Moreover, by combining the *tonadilla* with Granados’s own idiom, the subjects too become excess due to the harmonic richness in ‘Los Requeiebros’. That deformation Granados saw in Goya’s etching is reflected in the dual struggle between the *tonadilla* and Granados’s own voice. Excess, on its part, is achieved not only through textural density, but also through an excess of subjects that inform the *Goyescas*. In particular, ‘Los Requeiebros’ can allude to Granados himself, Laserna’s voice, the *majo* or the *maja* (flirtations), and Goya.

Accepting the idea that the contradictions from previous generations cannot be solved in a totalitarian manner (the idea of ‘one Spain’), composers turn to fragmentation to show the multi-layered culture of several *Spains*. An intimate perspective is achieved through the musical miniature (for instance Albéniz’s *Iberia* and of course the *Goyescas*). Thus, even if fragmentation seems on the surface a dividing concept, its precise magnifying glass targets one specificity, and, by a wonderful dialectic heir of that previous contradiction, enlarges it to achieve a particular universalism. Just like contradiction depicted a peculiar aesthetic in Pedrell, the aesthetic of conflict does not imply a localist quality, but rather proposes an umbrella term that does not reject other modernist traits. This aesthetic manages to include Spain with its European neighbours, while the various concepts stemming from it offer at the same time a specific idiosyncrasy. These concepts are not limited of course to the concepts nor works presented in this thesis.

³⁰ Baudelaire, *Lo cómico y la caricatura y El pintor de la vida moderna*, 114.

³¹ Granados, in Clark, *Enrique Granados: Poet of the piano*, 123.

‘Quejas o la Maja y el Ruiseñor’

‘Quejas’ was completed before ‘Los Requeiebros’ and after ‘Coloquio’, thus, it is quite probable that ‘Quejas’ was completed around 1911.³² This would suggest that the third *Goyesca* ‘El Fandango de Candil’ could have been completed around the same time as ‘Quejas’. When composing his fourth *Goyesca* ‘Quejas o la Maja y el Ruiseñor’ (‘Complaints or the Maja and the Nightingale’), Granados internally absorbed this fragmentation by only selecting a few bars that will serve for the inspiration of the whole piece. After ‘Los Requeiebros’, this is the last piece inspired by popular music, in this case a Valencian folk song where ‘a girl tells of hearing the sorrowful song of a little bird in her garden’:³³

The image shows a musical score for a Valencian folk song. It consists of four staves of music in treble clef, with a key signature of two sharps (D major) and a 3/4 time signature. The lyrics are written below the notes. The first staff has a triplet of eighth notes. The second staff has a triplet of eighth notes. The third staff has a triplet of eighth notes. The fourth staff has a triplet of eighth notes. The lyrics are: U na tar de que me ha - lla ba En mi jar din di ver ti da O i una voz do lo ri da que un pa ja ri llo can ta ba Y a mi co mo me gus ta ba del pa ja ri llo la voz

Example 7. Extract from the Valencian folk song.³⁴

Even though Clark believes that this *Goyesca* does not ‘quote or utilize material from any other movement’, Granados still uses small musical reminiscences appearing in other pieces.³⁵ In this sense, while the piece is indeed ‘unique in the suite’, it is not completely detached from it.³⁶ A small example of this occurs in bars 64 and 65, where a fragmented third *majo* motif echoes briefly in the right hand:

³² Clark, *Enrique Granados: Poet of the piano*, 121: ‘Granados himself issued a facsimile of book I in 1911’.

³³ Clark comments that this melody ‘Granados evidently heard sung by a young girl in the countryside during one of his trips to that province’, Clark, *Enrique Granados: Poet of the piano*, 134. Singing while working in the fields was a typical custom in this region of Spain.

³⁴ Cho, ‘Interpretive Issues in Performing the Piano Suite “Goyescas” by Enrique Granados’, 83.

³⁵ Clark, *Enrique Granados: Poet of the piano*, 134.

³⁶ Clark, *Enrique Granados: Poet of the piano*, 134.



Example 8. 'Quejas o la Maja y el Ruiseñor', Goyescas, bars 62 – 67.

Similarly, the Lament motif connects this piece to 'El Amor' and is the last motif to finish 'Quejas'. Another connection to 'El Amor' can be found in 'Quejas' when Granados fragments and varies the last beat of the first bar up to the third bar of the Valencian song. He then repeats this configuration until the Lament motif is introduced. Similarly, this part of the song is also varied in 'El Amor', and like in 'Quejas', it is followed by the Lament motif (see examples below):



Example 9. 'Quejas o la Maja y el Ruiseñor', Goyescas, bars 46 – 49.

Molto espressivo e comme una felicità nel dolore.

The image shows two systems of musical notation for a piano piece. The first system consists of two staves (treble and bass clef) with a piano (*p*) dynamic marking. The second system also consists of two staves, with a forte (*f*) dynamic marking and performance instructions *espressivo* and *ten.* (tension). The music features complex harmonic structures with frequent chromaticism and modulation, characteristic of Schoenberg's style. The notation includes various accidentals, slurs, and dynamic markings.

Example 10. 'El Amor y la Muerte', *Goyescas*, bars 165 – 173.

Modulations in the *Goyescas* cannot be normatively ascribed as such, falling instead into what Schoenberg later identified in musical analysis as 'modulatory passages'.³⁷

³⁷ Schoenberg, *Structural functions of harmony*, 145. Schoenberg hints at the difference between a modulation and a modulatory passage: 'According to the previously given definition of modulation, only a definite departure from a region, together with the appearance of the cadential elements of a new region, constitute a modulation. Substitute tones producing substitute harmonies are to be found in great numbers; real modulations are few', 166.

Example 11. 'Quejas o la Maja y el Ruiseñor', Goyescas, bars 20 – 24.

Like in the previous examples, Granados also maintains here his typical two-bar structure. The beginning harmony of F# minor mainly passes through minor subdominant chords with added sevenths and ninths. Only at the end of the whole four bar phrase do we find the dominant of F# (bar 23) before the start of a new variation of the melody. Even though the *Goyescas* are somewhat far from flamenco, Peter Manuel has identified key features in flamenco music that are nonetheless audible in Granados's music. Confirming some elements within a fragmented aesthetic, Manuel writes:

Structure and closure are present, but only on the local level of the individual copla, which... generally introduces an emotional tension and intensity, which is then melodically relaxed or resolved. This sort of mini-drama is repeated, with variations, with each copla... In accordance with this fundamentally additive (rather than long-term developmental) musical structure, each short copla section consists of an epigrammatic, condensed statement that is thematically independent from the other coplas in the song.³⁸

We have already seen in 'Los Requebros' that the *tonadilla* variations work independently from each other, each one offering its own particular statement with different musical textures. In 'Quejas', which keeps a more traditional 'additive series'³⁹ (what mainly characterises a *palo* in flamenco), Granados focuses on the Valencian

³⁸ Peter Manuel, 'Flamenco in focus: An analysis of a performance of Soleares', 98.

³⁹ Peter Manuel, 'Flamenco in focus: An analysis of a performance of Soleares', 98.

melody as primary resource for cyclic construction. Example 11 introduces that ‘mini-drama’ moving in a cyclic motion. In contrast with ‘Los Requeiebros’, ‘Quejas’ counts with elements more proper of a popular song, namely repetition (where variations can be easily identified), melodic clarity, and brevity. Variations follow the emotional intensity and relaxation proposed by Manuel.

Granados begins ‘Quejas’ with his own recreation of the popular song. Before introducing the Valencian melody in bar 20, he recreates it with his own idiom: more chromaticism, a strong melodic interest in the left hand, and ornamentation. At this moment, Granados struggles between being observer or protagonist of the popular. His own inventions add chromatic richness to the song; however, the popular melody is what drives the musical ideas forward:

Andante melancólico

poco rall.

tempo

Example 12. ‘Quejas o la Maja y el Ruiseñor’, *Goyescas*, bars 1 – 8.

There are five variations of the Valencian song. The last one is composed for the left hand and is shorter than the rest. Before any variation of the popular song is introduced, Granados emerges as a protagonist by playing with the dominant. His own idiom is characterised in these occasions by polyrhythms, ornamentation, chromaticism, and parallel voices (not in octaves). Below are four examples where Granados’s voice emerges. Bar 19, the bar that precedes the beginning of the first folk song variation, is an interesting one. In this example shown below, the dominant is embellished with parallel sixths, deforming the memory of the recitative in ‘Coloquio’ but preparing at the same time the composer’s characteristic quintuplet unison that opens ‘El Amor y la Muerte’.



Example 13. 'Quejas o la Maja y el Ruiseñor', Goyescas, bars 16 – 19, (bar 19).

The cadence at the end of the first variation explores more chromatic configurations and introduces polyrhythms that dissolve the full effect of the dominant (with a sort of Chopinesque embellishment), which only resolves harmonically (the E# in the right hand in bar 23 is left melodically unresolved):



Example 14. 'Quejas o la Maja y el Ruiseñor', Goyescas, bars 22 – 24.

Shortly after the second variation, Granados composes two bars of high emotional contrast, further fragmented by a change of metre (from 3/4 to 4/4). Bar 29 is characterised by a dense texture where the bass briefly tries to emulate the semiquaver movement of the left hand that appears in every variation. In bar 30 Granados deploys his characteristic ornamentations and chromaticism:



Example 15. 'Quejas o la Maja y el Ruiseñor', Goyescas, bars 29 – 30.

The last variation of the popular melody is shorter than the rest (motivic fragmentation). This fragmentation of the song is further enhanced by Granados's own voice interrupting

with a short and light chord of C# with an added ninth (bar 45, see below). The E# is omitted until the very end. This, along with the textural use of fifths, sixths, and the added ninth (D#), weakens the chord's function as a dominant:

The image shows a musical score for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two sharps (F# and C#). A red rectangular box highlights the final chord in bar 45, which is a C# major chord with an added ninth (D#). The score includes dynamic markings 'dim. rall.' and 'dim.'.

Example 16. 'Quejas o la Maja y el Ruiseñor', Goyescas, bars 43 – 45.

Bars 19, 23, 30 and 45 are examples of Granados's own voice within the recreation of the popular. In consonance with fragmentation, these four examples unveil Granados's own voice momentarily intruding in the popular. Granados emerges briefly as a protagonist in all the cadences that end each variation. The importance of the dominant, given its flexible quality to become a tool for roving tonalities, is what gives Granados freedom to explore his own voice.

Other techniques used by Granados to unveil his own voice are changes in metre, fast harmonic transitions, melodic leaps, and textural changes (like in the third variation). These inform the technique of a “changing background” in the piece.⁴⁰ Perhaps an influence of Pedrell on Granados, this technique was also used by Russian composers. Philip Ross Bullock noticed ‘a fondness on the part of Russian composers for setting a repeated folk-song melody against a changing background’ which suggests ‘something closer to Dahlhaus’s *Klangfläche*, static and yet somehow in motion’.⁴¹ With this changing background, Granados is relegated to an observing position. In the third variation, Granados begins in B minor only to jump to E minor, beginning a sequence of fifths in Example 17 (B minor–E minor–A–D–G–C–F#). In essence, this would imply that Granados's treatment of the popular song in this case is certainly within a traditional use of harmonic forms since the cycle of fifths offers a transparent harmonisation. It

⁴⁰ Clark, *Enrique Granados: Poet of the piano*, p. 135.

⁴¹ Philip Ross Bullock, ‘Lyric and Landscape in Rimsky-Korsakov’s Songs’, *19th-Century Music* 40, no. 3 (2017): 237.

follows Manuel's concept of cyclic motion in flamenco, yet it also approaches Dahlhaus's *Klangfläche* ('outwardly static but inwardly in constant motion'):⁴²

Example 17. 'Quejas o la Maja y el Ruiseñor', Goyescas, bars 31 – 35.

Nevertheless, the melodic leaps within that circle of fifths; the composer's use of chordal successions, the addition of sevenths and ninths, contrasted with the omission of fifth degrees (in the D and G chords), and selective chromaticism, unbalance the main voice. That is, the popular voice is treated as an element of melodic instability, while its harmonic development offers security. At other times the opposite can be heard. This instability is constant in the *Goyescas* and reflects Granados's conflict as either observer or protagonist of the popular. In the example above, Granados feels the need to ornament the Valencian song with his own idiom. In essence, both the popular (the *maja*) and Granados as protagonist merge here in an indivisible dialogue. In contrast with 'Quejas', 'Los Requeibros' uses this feature but in a different way; the melody stays in its register while either left or right hand adds intense ornamentation below or above it. This is because 'Los Requeibros', as the first piece, demands a stabilised and clearer introduction

⁴² Bullock, 'Lyric and Landscape in Rimsky-Korsakov's Songs', 236.

of the popular. Or, like I suggest, the idea to present the more vital side of Goya (Alhambra's Daylight Goya). According to Manuel, each variation posits certain independence from the last; as such, harmonic or rhythmic changes and melodic embellishments give individual colour to each variation.

If analysed from a dramatical perspective, the protagonists in the *Goyescas* are a man and a woman. In 'Quejas', Granados gives more musical attention to the female character of the *maja* (conventionally depicted with a higher register, more lyricism etc.). Even if the limits between both *majos* are blurred (in 'El Amor y la Muerte' for instance, or reversed in 'Los Requeiebros'⁴³), this focus on the feminine is perhaps a special reference to one of Goya's most famous paintings, *La Maja Vestida* (The Clothed Maja):



Figure 2. *The Clothed Maja*, Goya, 1800 – 1805. (Clothed version of *La Maja Desnuda*).

While 'Los Requeiebros' depicted that 'lattice-work and lace', 'almost tactile quality', 'Quejas' now gives voice to the *maja*, achieving three fundamental sensorial qualities enveloped in all the *Goyescas*: touch, eyesight, and sound.⁴⁴ As we have seen, though, the most important parameter is how Granados manages to express not only these senses, but his position within this world. Whether depicting the *majo* or the *maja*, Granados asserts his own perspective but also clarifies their voices. In 'Quejas' the popular extract is more thoroughly maintained, especially when voices are doubled as if to evoke both the *maja* and the *majo*. The inventiveness of the accompaniment, embellished harmonies and rich ornamentation are other examples of Granados's ultimate position as observer in

⁴³ Notice again that the lyrics of Laserna's *tonadilla* imply it is sung by a man ('dale chiquilla' etc.), but the melody is composed in the treble clef.

⁴⁴ Clark, *Enrique Granados: Poet of the piano*, 123.

‘Quejas’. To this it must be added that ‘Quejas’ and ‘El Pelele’ are the only pieces where Granados decides to write a key signature, exemplifying the composer’s distance from events. In other words, a clear key signature goes against Granados’s own kaleidoscopic harmonic nature. One of the biggest inconsistencies of ‘Quejas’ is the rapid changes of metre; from a 3/4 to a 4/4 and back and forth. These changes in metre will be more pronounced in the final cadenza, the ‘explosive bird song’:⁴⁵

Example 18. ‘Quejas o la Maja y el Ruiseñor’, *Goyescas*, bars 71 – 84.

The end of ‘Quejas’ is characterised by a quick burst of high-pitched notes, as if to resemble a nightingale’s singing. The guitar-like idiom is merely a visual effect of the score (a simulation); the hand adapts perfectly to these chords on the piano. Fragmentation once more becomes crucial in these last bars, particularly due to changes

⁴⁵ Clark, *Enrique Granados: Poet of the piano*, 135.

in texture and metre. The treatment of the popular between 'Los Requebros' and 'Quejas' differs in the way Granados interacts with the *majos*. The brilliant and detailed passages of 'Los Requebros' portray Granados as the principal authority, while in 'Quejas' the *maja*'s Valencian melody underscores the piece. Is not this peculiar recreation of popular songs suggesting, like Pedrell with the myth of Count Arnau, the need to give back to the people what belongs to them?

Chapter Nine

Recreation as Game and Dehumanization

A more concealed sense of the word ‘recreation’, signifying ‘play’ or ‘game’, assumes a modernist aesthetic that will increasingly develop with avant-garde artists. Earlier writers like Benito Pérez Galdós up to Ramón Gómez de la Serna or Julio Cortázar with his *Rayuela* (1963), rejected the seriousness of the old world.¹ Like Santiañez clearly identified, one of the first to sense a connection between the game and the experimental novels of both modernism and the avant-garde was indeed Ortega. At this point, it is not surprising to find that Ortega was fond of the essential vitality of the game. Like his aesthetic ideas, the game serves no purpose but to be played; there is no other purpose behind it. The play becomes transcendental by itself, needing nothing else but its own tools. It is still interaction, but the subjective ‘I’ becomes less involved because the game forces us into a limited reality. Bound to the fluctuations of modernist life, a game also resonates with tension and struggle, protagonists, players, and observers.² The artist no longer feels secure with artistic creation. By leaving the ultimate result to chance, the artist distances himself from the artwork (the apparent improvisatory nature of the *Goyescas*). Now, there is an intrinsic anxiety to musical creation.

The word ‘dehumanization’ meant for Ortega a new direction where art would eliminate all those elements that make it ‘human, too human’.³ I believe Ortega’s interest in new art and his concept of dehumanization originated due to the sociological and ideological conflicts of Spain at the time. Therefore, if you eliminate the ‘human’ element in music, you equally eliminate the risk of political appropriation. Neves pointed out that Ortega alone could not have come up with these conclusions about new art, and he should instead be indebted to Falla.⁴ However, as is exposed throughout this thesis, Ortega’s thought permeates both the philosophical and the aesthetic; it is undesirable to separate both. Moreover, inquiring on a ‘who came first’ model only illustrates my idea that we have continued to perpetuate the serious fractures between the intellectual and artist.⁵ What I believe to be a more interesting issue is how these ideas are exposed in both music and philosophy.

¹ Nil Santiañez, ‘Poéticas del modernismo. Espíritu lúdico y juegos de lenguaje en *La Incógnita* (1889), *MLN* 111, no. 2 (1996): 299 – 326.

² Or closer to Ortega, those who understand new art and those who do not.

³ Ortega, *La Deshumanización del arte*, 85.

⁴ Neves, ‘The Dehumanization of Art. Ortega y Gasset’s Vision on New Music’, 372.

⁵ Like the label of the 1898 Generation.

In the case of Debussy, Ortega stated that he ‘extirpated... private feelings’.⁶ This ‘liberating scission’ (fragmentation) is related to what Ortega wrote a few years earlier in his two essays entitled ‘*Musicalia*’.⁷ In the second essay, Ortega proposes two psychological ways of hearing music: inward concentration and outward concentration. These two modes of apprehension derive from the sociological division between Romantic music and new music. The first mode resembles an infection that draws listeners into the private psychological realm of the composer (Beethoven, Mendelssohn). Ortega commented that Beethoven’s music was highly autobiographical. This notion has been largely ignored or criticised in Ortega (for instance by Cuban musicologist and novelist Alejo Carpentier). However, he was debating on that turning- inwards of the composer, the idea that the subjective ‘I’ has largely prevailed over the music as object, as a tool (what Ortega thought Debussy successfully achieved when he dehumanized music).⁸ Above all, Ortega criticised the bourgeois listener who identified with Beethoven’s music, and not so much the composer. The second mode transforms this subjectivity: its personal and sociological traits are removed from the artwork, leaving only the idea.⁹ New art dynamited the mutual feeding between creator and observer. For Ortega, Debussy, Mallarmé and Stravinsky pioneered this new aesthetic that encouraged pure contemplation of the artwork.¹⁰

In his book *The Dehumanization of Art*, Ortega does not analyse the work of art (that is, the intellectual or sensible experience¹¹), but instead focuses on the subjects that surround and interact with it.¹² Ortega starts with a woman grieving her dying husband, with a doctor, reporter, and painter each living the situation differently. He measures their spiritual distance through agony, which motivates the creation of the painting. Ortega argues that someone must first experience the dimension of agony for it to be depicted,

⁶ Ortega, *La Deshumanización del arte*, 71.

⁷ Ortega, *La Deshumanización del arte*, 51.

⁸ Ortega’s ‘Dehumanization’ will be explained with more detail later on with other pieces from *Goyescas*.

⁹ Ortega, *La Deshumanización del arte*, 71.

¹⁰ Ortega clearly states in his article ‘Apatía Artística’ that his aesthetic examinations have ‘nothing to do with the clumsy question of whether Wagner is ‘better’ or ‘worse’ than Stravinsky. It’s pathetic to hear two composers being compared with the same elemental vocabulary that it is used to compare two types of ham’. José Ortega y Gasset, ‘Apatía Artística’ in *Obras Completas, volumen II, 1916*, ed. by Fundación José Ortega y Gasset. (Madrid: Santillana Ediciones Generales, 2004), 457.

¹¹ In art, Ortega feels that there are two experiences that advance independently of each other, the sensible (or the intellectual) and the estimated. For instance, one perceives the lines of a painting, but not its beauty. For him, this beauty is felt; it is estimated. For Ortega, feeling is an important part of aesthetics; that capacity to estimate is what allows one to see values that differ from intellectual or sensible insights. This is related to Ortega’s view of the reception of Spanish art, its ‘estimative disease’. Ortega, *El Tema de nuestro Tiempo*, 103.

¹² Ortega, *La deshumanización del arte*, 57 – 58.

with two different realities. There is a lived reality – living the agony – and a contemplative reality – contemplating it.¹³ There is no better or worse view, and one can only identify where each one stands in the spiritual spectrum. Debussy, Albéniz, Bizet and Granados each reveal a specific dimension where a contemplative or a lived reality can help measure their idiosyncrasy (prismatic music).

One particularity is visible in the music of Granados, Albéniz and Falla. The two forms of recreation are not always clearly delineated and often overlap each other.

Recreation as Game:	Recreation of the popular:
<ul style="list-style-type: none"> • Humour, not serious. • Fleeting moment. • Variety within logic. • Fragment as game, joke or parody. • No specific popular/national genre. • Dehumanized, set of rules. 	<ul style="list-style-type: none"> • Serious for these composers. • Eternal (essence). • Regional variety. • The popular as fragment. • Specific popular/national style. • Human, several identities.

Figure 1. Table of features of the concept 'recreation'.

For example, the pieces in Albéniz's *Iberia* 'are not laid out in a sequence of any significance' while the popular cannot be ascribed 'to any specific category of song and dance'.¹⁴ For Albéniz, the 'ideal formula in art ought to be "variety within logic"'.¹⁵ Clark acknowledges that musical variety in *Iberia* is 'contained within the logic of sonata forms and generally symmetrical phrasing'.¹⁶ In both his *Iberia* and *Suite Española*, Albéniz points to certain regions like Granada, Cádiz, or Seville. However, as Chase and Giménez-Rodríguez suggest, Debussy, Albéniz and Falla did not 'draw upon concrete folkloric documents'.¹⁷ There is an interpretative freedom of the popular which contradicts composers like Falla in their search for an 'essence'. Falla's *El corregidor y la molinera* (the first version of the ballet *El sombrero de tres picos*), premiered in 1917 as a two-part pantomime, is another example of how fragmentation dominates recreation.

¹³ Ortega, *La deshumanización del arte*, 60.

¹⁴ Walter Aaron Clark, *Isaac Albéniz, Portrait of a Romantic* (New York: Oxford University Press, 2002), 224 – 225.

¹⁵ Albéniz, in Clark, *Isaac Albéniz: Portrait of a Romantic*, 225.

¹⁶ Clark, *Isaac Albéniz: Portrait of a Romantic*, 225.

¹⁷ Chase, in Francisco Giménez-Rodríguez, 'El Hispanismo Musical Francés: hacia una revisión de la españolada', *Revista de Musicología* 28, no. 2 (2005): 1376.

Hess describes the second part as having an ‘absence of rounded forms... aimless repetitions of certain motives, and lack of developmental flow’.¹⁸

The allure of popular music is indisputable given its power of transformation, adaptation, and recreation. Yet once it is categorised as capturing the essence of a country or region, it immediately loses its potential for universalisation. The second *Goyesca* ‘Coloquio’, exemplifies how the popular, as recreation, does not belong to a specific region and is the piece that unravels the rest of the *Goyescas*. The freedom with which Granados perceives the popular is exemplified in ‘Coloquio’. Otherwise, the suite could have been composed entirely as variations of the popular material in ‘Los Requeiebros’ and ‘Quejas’.

The phenomenon of musical *Andalucismo* and *Alhambrismo* were cultural responses to a mode of life distinct from the rest of Spain. Andalusians gracefully accepted the ‘multi-coloured farce’ imposed upon them and played the role assigned to them: they happily accepted their ‘fragmentary character’.¹⁹ For composers such as Debussy, Andalusia might have proposed a ‘perfect cantabile adagio’ not because it had a supposed essence, but precisely because it had a ‘minimum vitality... It is passive to the medium... it does not react to the surroundings’.²⁰ The staticism and passivity of an Andalusian garden enthralled composers like Debussy, Falla or Albéniz because they discerned that ‘Andalusian life excluded exaltation and is characterised by the delicate job of reducing sadness or pleasure down a tone’ (for instance Falla claiming *cante jondo* was noble in its restraint).²¹ Ortega for instance thought that Andalusians had managed a unique way of life and culture precisely because they remained far from any exaltation, living in a ‘minor tone of life, without ups or downs, in perfect continuity’.²² Albéniz with his ‘Granada’ or ‘Cádiz’ in the *Suite Española* no.1, Op. 47, exemplifies this unostentatious and vegetative state. For Federico García Lorca, Granada was especially close to Ortega’s reading of Andalusia. Lorca believed Granada to have a ‘diminutive aesthetic’ where the arabesque (mosaic) unveiled its true ‘diminutive spirit’.²³ More plastic than philosophic, more lyrical than dramatic, the art of Granada is an inner and slow fantasy of pure contemplation.

¹⁸ Hess, *Manuel de Falla and Modernism in Spain, 1898 – 1936*, 94 – 95.

¹⁹ Ortega, ‘Teoría de Andalucía: Preludio’, *El Sol* (9 April 1927).

²⁰ Ortega, ‘Teoría de Andalucía: El ideal vegetativo’, *El Sol* (30 April 1927).

²¹ Ortega, ‘Teoría de Andalucía: El ideal vegetativo’.

²² Ortega, ‘Teoría de Andalucía: El ideal vegetativo’.

²³ Federico García Lorca, ‘Granada, Paraíso cerrado para muchos’, *El Defensor de Granada*, 1926.

With the Andalusian culture, Debussy could have found another suggestive inspiration for his future abstraction, towards a music of minimal and continuous sentiment, a ‘cosmic delight, elemental, secure, lasting’.²⁴ The *Goyescas* allude to some of the elements underpinning Spanish modernist culture: emotional restraint (like in ‘Coloquio’), repetition or fragmentation. However, these unfold in a microcosmic world far from the regions of Seville, Cádiz, or Granada and into the inner realm of the composer. Proof of this is that only two *Goyescas* are based on popular extracts. By transcending the allusion of a region (which has occasionally led to mistakes²⁵) or a specific site like a garden, Granados attempted dehumanization *with* Spanish music. Debussy achieved the dehumanization of music through a contemplative view of reality. However, Debussy also managed to dehumanize Spanish music because he had limited access to physical sources of inspiration (contemplative reality). This spiritual distance allowed Debussy a unique perspective on the idea of Spain. On the other hand, Granados stood circumstantially closer because his reality was a lived one. Consequently, he could never attain that degree of detachment, hence the conflicts with identity and the back-and-forth fluctuations of recreation.

As we see with the *Goyescas*, these pieces play with several roles. In the *Goyescas*, Granados’s role could be that of a protagonist, insecure narrator, or observer. Overall, it is a struggling combination between all of them. Since the two meanings of recreation sometimes overlap, an aesthetic of conflict oversees both. Composers and artists would jump from one parameter to the other. For example, a game is humorous and should not be taken seriously, while on the other hand it is still a form of competition that can be taken extremely seriously. Similarly, the popular emerged to reinforce nationalisms and compete with Europe. Humour, one of the most resourceful tools in Spanish modernist literature, also permeates the works of these composers. For instance, Falla parodies Beethoven in *El corregidor*, and quotes ‘a humorous, suspense-building passage (in other words, he jokes about a joke)’, where ‘one is at pains to attach particular significance to this fleeting moment’.²⁶ The lack of a particular significance draws closer to the aesthetic of recreation as game. Falla, however, ‘assigned each of the principals a popular motive

²⁴ Ortega, ‘Teoría de Andalucía: El ideal vegetativo’.

²⁵ Albéniz’s *Asturias* is subtitled *Leyenda*. It holds no relation to the region and is closer to Andalusian flamenco. Albéniz in fact never used that title and was a posthumous choice made by the publishers, however, the name has stuck and is universally referred to as *Leyenda*.

²⁶ Hess, *Manuel de Falla and Modernism in Spain, 1898 – 1936*, 95.

associated with his or her respective region'.²⁷ As such, the game now becomes regional, but never totally concrete (like the game of 'El Pelele').

Another example is how dehumanization in art refers to the subject gaining distance from the artwork, and exposes the tools that create it by following a particular set of rules. Granados cannot fully achieve a dehumanization because, like in a game, the subject is still involved (perspectivism). Without a subject there is no game. The recreation of the popular likewise necessitates from an interaction with a subject. At times, Granados lets go of his own self, letting identities unravel their fictional reality. At other times he intervenes, creates, or plays with these identities. Therefore, the unveiling of several identities in *Goyescas* resembles the characters in a game ultimately controlled by Granados.

²⁷ Hess, *Manuel de Falla and Modernism in Spain, 1898 – 1936*, 92.

'El Fandango de Candil'

By the time the listener reaches 'El Fandango de Candil', the limits between the subjective and the objective become more blurred; the aesthetic of conflict becomes more pronounced. Inserted between 'Coloquio' and 'Quejas', 'El Fandango' dehumanizes the popular figure through dance and through further explorations of guitar idioms (*punteo* and *rasgueo*). This last idea is important. Since the piano had constituted a crucial instrument of the subjective-I realm since Romanticism, the guitar on the other hand was still on its way towards a recognition within the concert hall. According to Spanish composer Joaquín Rodrigo, the guitar was usually perceived in Europe as an exotic and even esoteric instrument which really began to flourish at the beginning of the twentieth century.²⁸ He noted how Debussy called the guitar 'an expressive harpsichord', or quoted Stravinsky talking about the guitar as 'an instrument that is little heard but reaches far'.²⁹ These two suggestive declarations point to the idea of the guitar as an almost pristine instrument void of the conceptual baggage of the piano. As opposed to the piano, an instrument Pedrell believed to be 'anti-popular, representative of civilized art, academic, neat, effeminate', the guitar was free to explore new aesthetic paths.³⁰ The guitar can adhere to the modernist aesthetic proper of Debussy and introduce itself in the new interest for smaller scale compositions (duos, trios, etc.). The guitar idiom is a prominent feature in all the *Goyescas*.

'El Fandango' begins with a recurrent two-bar idea; a popular 'preparation' opening typical of Spanish dance.³¹ The piece furthermore suggests the 12-beat rhythm characteristic of the flamenco dance. However, this 12-beat is usually concealed in just one or two bars, whereas the example below extends this rhythmic feeling to four bars. 'Fandango' opens in the dominant seventh (A major), followed by the tonic, home key of D minor. Following the traditional harmonic pattern of D minor/A major of many fandangos, this introduction functions as an opening and preparation for the dancers:³²

²⁸ Others have also commented how the guitar became a widely used instrument after 1900. 'In fact, its role in Western art-music over some 600 years is but one small chapter of a much larger story concerning the enormous global impact the instrument has had since 1900', in Victor Anand Coelho: 'Picking through cultures: A guitarist's music history', in *Cambridge Companion to the Guitar*, ed. by Victor Anand (Cambridge: Cambridge University Press, 2011), 3.

²⁹ Joaquín Rodrigo, *Joaquín Rodrigo a través de sus escritos*, compiled by Cecilia Rodrigo and Agustín León Ara, (Madrid: Ediciones Joaquín Rodrigo, 2019).

³⁰ Felipe Pedrell, 'La Quincena Musical', *Ilustración Musical Hispano-Americana* 3 (1888): 18.

³¹ In flamenco music, the guitar player usually awaits the signal of the dancer to begin or resume the particular dance. This opening resembles this type of introduction in flamenco.

³² Lombardía, 'From Lavapiés to Stockholm: Eighteenth-century violin fandangos and the shaping of musical "Spanishness": 182 – 184.

Allegretto
Gallardo.
un peu lentement avec beaucoup de rythme

Example 1. 'El Fandango de Candil', *Goyescas*, bars 1 – 6.

Notice once more that Granados plays with the fifth degree of chords, this time omitting the E in the first bar. While all the *Goyescas* alter metre at some point, 'Fandango' is the only piece that strictly remains with a 3/4 metre throughout. Like in a dance, there are parts where Granados indicates to accelerate or decelerate, or indicates to return to the tempo of the first bars. Thus, while the metre is maintained, these nuances give more expressiveness to the whole piece, adhering once more to Manuel's idea that much flamenco music is based on a relationship between tension and relaxation. Granados notes twice that this dance should be played slowly but with rhythm, offering himself a recording whereby he interprets in a sober and strict manner.³³

Granados's 'Fandango' could possibly be a personal recreation of typical Catalonian fandangos. After analysing what general features constitute a fandango, Lombardía concludes:

It generally consists of a set of variations (*diferencias*) on an isorhythmic pattern based on a chordal ostinato that alternates between the minor and Phrygian modes, most commonly D minor – A major... The harmonic cycle lasts for six or twelve beats; that is, two or four bars in 3/4 or 6/8 time. Another common feature is the use of descending-scale melodies... In some cases, there is a central contrasting section in the relative major,

³³ Larrocha on the other hand portrays a much more passionate recording than Granados, giving special attention to cadential endings and variety between phrases, while giving a stronger sense of direction. Her triplets for instance are lighter, giving the impression that she is moving much faster than Granados, when in reality she also keeps a strict tempo (internal rhythm).

often called ‘subida’ (literally ‘ascent’), resulting in an ABA ternary form (fandango – subida – fandango).³⁴

Granados takes a precise feature of the fandango and personally recreates it. While the piece seems to follow an ABA’ structure, it does not adhere strictly to it. Clark noticed that Granados follows a ‘verse-and-refrain’ structure also typical in fandangos.³⁵ For instance, the second section does not begin in the relative major of F, but in Eb minor. Cho’s analysis marks the second section beginning in bar 81, whereas I believe the second section begins in bar 85 with a variation of the second motif of ‘Coloquio’. Instead, bars 78 – 84 could be seen as a guitar interlude, altering between *rasgueo* and *punteo*, in preparation for the ‘subida’:

³⁴ Lombardía, ‘From Lavapiés to Stockholm: Eighteenth-century violin fandangos and the shaping of musical “Spanishness”’, 182.

³⁵ Clark, *Enrique Granados: Poet of the piano*, 132.

Guitar interlude with *falseta*

The musical score consists of four systems of piano and guitar parts. The first system begins with a guitar interlude marked *f* and *ff*, with the instruction *Très rythmé.* above the staff. The second system features a piano part with a *dim.* marking and a *p* dynamic, accompanied by the instruction *marquez le chant à la basse*. Below the piano staff, the terms *Rasgueo* and *Punteo* are written in red. The third system shows a variation of a motif, highlighted by a red box labeled *'Coloquio', variation of motif 2*. The fourth system concludes with a *ff* dynamic marking.

Example 2. 'El Fandango de Candil', *Goyescas*, bars 78 – 85.

The recapitulation of the A section (bar 104) adds *acciaccaturas* typical of the guitar idiom that will characterise 'Serenata', a sound that is fully explored in 'Fandango'. The triplet rhythm of the introduction underpins the melody of the first motif. The rhythmic and melodic characteristics of this introduction are, according to Cho, transformed into *falsetas*.³⁶ These then alternate between *coplas* (e.g. Motif 1), creating the *copla/falseta*

³⁶ Cho, 'Interpretive Issues in Performing the Piano Suite "Goyescas" by Enrique Granados', 58 – 59.

structure of a fandango within the larger ABA' form. An example of this alternation is shown below, bars 67 – 70:

Example 3. 'El Fandango de Candil', *Goyescas*, bars 66 – 71.

The overall structural form of the piece is easier to identify than in other *Goyescas*; even the duration of both the beginning and ending sections are almost balanced. Prior to section B, Granados introduces quick demi-semi quavers strongly resembling those used in 'El Pelele', while this whole section contains motifs from 'Los Requeiebros' (the one-time use of the quintuplet motif in bar 88) and 'Serenata'. Thus, the recreation of a fandango gives Granados a perfect form on which to elaborate on immediacy and interruption, with sudden shifts between *copla* and *falsete* intertwined with brief reutilisations of previous and future motifs.

Motif 1

Bien chanté.

The image shows a musical score for 'El Fandango de Candil' by Goyescas, bars 7-13. The score is in two systems. The first system shows the right hand playing a melodic line with ornaments and the left hand playing a bass line with triplets and staccato notes. The second system continues the piece with a piano (pp) dynamic and more complex rhythmic patterns in both hands.

Example 4. 'El Fandango de Candil', Goyescas, bars 7 – 13.

Notice that the ornamented turn followed by a descending line in the left hand is typical of Spanish popular music (bars 10 – 12). Not only does the introduction suggest the sound of the guitar, but this example shown above also contains some of its characteristics: especially the marked, staccato notes resembling the *punteo*. The ending of this motif is considered a part of a larger theme, that is, from bars 9 to 13. Nevertheless, as the piece develops, this motif is continuously varied in a recognisable way, while its ending is either varied to fit a particular cadential point (bars 42 – 43), or introducing new melodic material (through ornamentation, bars 63 or 66, or lyrical continuation, bars 24 – 25). Again, the so-called themes demand to be reconsidered as motifs. Variations of this motif correspond to what Manuel described earlier on as independent entities. As such, variations follow an immediate experience, again favouring a sudden emotional impact rather than a temporal development. Variations are blurred by the virtuosic display of the middle and lower voices that slowly take over the piece right to the very end:

Example 5. 'El Fandango de Candil', a variation of Motif 1, Goyescas, bars 112 – 117.

Since Granados does not quote any popular material, this Fandango becomes a fully personal recreation, a play designed to showcase brilliant passages. Even if Granados favours the immediacy of variations, the lyrical passage seen in the right hand of Example 4 (Motif 1) slowly fades away and merges into its surrounding textures. As explained in previous pieces, identification of a lyrical-I is not always straightforward: the 'Fandango' exemplifies this. While the melody is at first clearly audible (as seen below), the syncopated beats between the right and the left hands, the quaver silences, and the contrasting staccatos fragment what is otherwise a clear melodic contour:

Example 6. Melodic reduction of Motif 1, bars 9 – 13.

All these previous features contribute to the poise and emotional restraint of the 'Fandango', aligning with Granados's indications to play '*un peu lentement avec beaucoup de rythme*'. This restraint, Lorca's diminutive spirit, is further asserted by the pianissimo in bar 10 (the very climax of the melody), the shortness of the motif itself, and how the cadence at bar 12 cannot resolve to any other chord but A major. As Example 5

shows, the already fractured and pointillistic portrayal of a lyrical-I becomes steadily integrated within the texture. The melodic line that makes the first motif in the ‘Fandango’ (Examples 2 and 6, particularly bars 9 – 10) owes certain resemblance to the Valencian folk song of ‘Quejas’ by featuring a melodic ascension and descending, ornamental notes up until the cadence in bar 13.

It is noticeable that the fandango as a dance holds a historical relation between the regions of Valencia and Catalonia. Like in ‘Quejas’, Granados uses once more the circle of fifths as a compositional tool. But while in ‘Quejas’ the circle served as a changing background, in ‘Fandango’ it is used as an artifice that ultimately does not modulate anywhere new. Instead, in just four bars, Granados returns to a varied A major configuration of the introduction. While Scarlatti strongly featured audacious modulations, Granados is more interested in the sudden impact of a modulatory passage:



Example 7. ‘El Fandango de Candil’, circle of fifths, *Goyescas*, bars 129 – 131.

The fandango is another example of prismatic music. As Lombardía writes, ‘Paradoxically, this dance-song type, emerging around the turn of the eighteenth century, was probably the result of a complex process of hybridization involving not only Iberian elements but also Latin American (and possibly African American) ones’.³⁷ She concludes that ‘after over three hundred years of dissemination and transformation’ the fandango ‘is not a single, clearly defined phenomenon’.³⁸

Scholars have extensively argued about Scarlatti’s cultural ownership, attempting to identify whether his music was more Italian or more Spanish. I propose that this debate on ownership again exemplifies how the musical essence of a country is unattainable. Contradictions arise as to whether the *Goyescas* are close to Scarlatti’s idiom. Certainly, the fandango is traceable proof of Granados’s homage to composers like Scarlatti or Boccherini, thanks to whom the fandango began to have certain projection in the

³⁷ Lombardía, ‘From Lavapiés to Stockholm: Eighteenth-century violin fandangos and the shaping of musical “Spanishness”’, 180.

³⁸ Lombardía, ‘From Lavapiés to Stockholm: Eighteenth-century violin fandangos and the shaping of musical “Spanishness”’, 181.

European canon (Mozart also featured a fandango in his *Le Nozze di Figaro*). Merging Debussy's concept of the guitar as an expressive harpsichord, the *Goyescas* hint 'back to the rococo style that prevailed for so long in Spain, and particularly to Scarlatti'.³⁹ The heavy use of ornamentation, the melodic leaps, a language imitating the guitar, and its aristocratic elegance are all traits that denote Scarlatti's influence on Granados. Maria-Alexandra Francou-Desrochers vehemently advocated that in the *Goyescas* 'Scarlatti emerged as a signifier of universal Spain'.⁴⁰

Noteworthy scholars such as Ralph Kirkpatrick have demonstrated with convincing musical examples the influence of Spanish music on Scarlatti. This influence (especially the popular music he would have heard in the regions of Seville and Madrid) corresponds to Granados attempting a more historical recreation of the period. A new interest in the Baroque merged with popular elements is also perceivable in the music of Stravinsky, Bartók, and Falla.⁴¹ This fusion of folk, Baroque influences, and Granados's own personal language, is what makes 'Fandango' a starting point towards abstraction. While Scarlatti was keen on improvisations, the *Goyescas* struggle between clearer, structural forms ('Fandango') and almost-improvised pieces ('Los Requeiebros' and 'El Amor'). Like Scarlatti and much Baroque music, appoggiaturas, acciaccaturas, and ornaments are inverted in many of the *Goyescas*, offering a particular difficulty for the interpreter. These are followed by an octave, a typical feature in this suite which demands rapid flexibility in the expansion and compression of the hand, resembling the complexity of the guitar proper to flamenco music.

Even if Scarlatti's musical aura is present in Granados as one of the first identifiable sources, the *Goyescas* are already far from that rococo style. This type of appreciation can derive from what scholars denominated as the 'anxiety of influence', searching to find a common model on which to base an analysis. The way in which music is processed in the mind is 'fragmentary'; a *Goyesca* might resonate like a Scarlattian sound, but it cannot *be* the real sound.⁴² In this sense, Scarlatti's influence is concealed as a collage in a *simulated* sound. It is precisely this artificial mechanism that makes 'Fandango' hint towards a dehumanization. To illustrate the concept of simulation, it is crucial to turn to the guitar. For Rodrigo, the guitar is a 'strange instrument: gigantic

³⁹ Clark, *Enrique Granados: Poet of the piano*, 125.

⁴⁰ Maria-Alexandra Francou-Desrochers, 'Resituating Scarlatti in a Nationalist Context: Spanish Identity in the *Goyescas* of Granados', (masters diss., Schulich School of Music, McGill University, 2009), 78.

⁴¹ For instance in Falla's *Harpsichord Concerto*, 1923 – 1926.

⁴² Lawrence M. Zbikowski, 'Music, Emotion, Analysis', *Music Analysis* 29, no. 1 – 3 (2010): 46.

guitar, multiform and phantasmagorical’, a hybrid between piano and harp.⁴³ However, as Rodrigo explained, many works were not destined for the guitar. Even if ‘Serenata’ and ‘Fandango’ simulate the instrument, ultimately these pieces were written for the piano. These simulations led Rodrigo into thinking that the piano does not really ‘end up being a piano’.⁴⁴ When analysing Louis Moreau Gottschalk’s composition, *The Banjo* (Op. 15), Lawrence Zbikowski explains that the piano summons ‘the visceral rhythmic presence of the banjo’; however, ‘*The Banjo*, as played on the piano, is not really a banjo’.⁴⁵ The guitar idiom in the *Goyescas* similarly emerges as a ‘perceptual symbol’.⁴⁶ Through the ‘re-enactment of the sensorimotor states associated with the category ‘banjo’ [in this case ‘guitar’]’ it is possible to recreate its sounds, even if the guitar is not physically present; ‘in consequence, Barsalou calls it a “simulator”’.⁴⁷

In the case of the *Goyescas*, I propose that figures like Laserna, de la Cruz, and Scarlatti emerge like simulated agents. Like the shadows in a Goya sketch, these agents are recreations (simulations) in the suite, “suggesting a certain compositional ethos” rather than a compositional pathos.⁴⁸ Granados for instance never made any direct references to Scarlatti on his *Goyescas*, even though he intensely worked towards a wider recognition of the composer. While I agree with Francou-Desrochers that the tight-rope elements, the hand-crossing, and ornamentation in Scarlatti are elements audible in the *Goyescas*, the guitar techniques and the ambiguous Spanish dance rhythms (like the fandango) are subjective simulations. In other words, these features are ultimately Granados’s own simulations.

Fragmentation, ambiguity, repetition, and recreation are circumstantially closer to the modernist idiom of Granados than to Scarlatti’s language. In his sonatas, Scarlatti repeats phrases to create structural cohesion, while Granados fragments structures and uses repetition as a tool to express obsessive emotions. Scarlatti was praised by Spanish fin de siècle composers for contributing to the construction of that essence. Debussy was distanced from Spain’s circumstance, yet he was also praised by Falla as having rediscovered the Spanish essence.⁴⁹ What this shows is that the anxiety of influence

⁴³ Rodrigo, *Joaquín Rodrigo a través de sus escritos*, 44.

⁴⁴ Rodrigo, *Joaquín Rodrigo a través de sus escritos*, 44.

⁴⁵ Zbikowski, ‘Music, Emotion, Analysis’, 44 – 45.

⁴⁶ Zbikowski, ‘Music, Emotion, Analysis’, 47.

⁴⁷ Psychologist Lawrence Barsalou, in Zbikowski, ‘Music, Emotion, Analysis’, 47.

⁴⁸ Sutcliffe, in Maria-Alexandra Francou-Desrochers, ‘Resituating Scarlatti in a Nationalist Context: Spanish Identity in the *Goyescas* of Granados’, 61.

⁴⁹ ‘While the Spanish composer [Pedrell] uses the authentic popular document... it could be said that the French master [Debussy] evaded these to create his own music, only borrowing the essence of its

deeply permeated Spanish music. It needed an external catalyser for external and internal validation. The debate as to whether Scarlatti and Debussy conceived a Spanish essence proves that what is considered local or peripheral needs universal justification. As the prism intended to show, this narrative can be substituted with an Ortegian analysis of the circumstance and its profound dimension.

While features like the circle of fifths (which began to gain popularity in the Baroque), long melodic runs typical of the harpsichord idiom and how the guitar's plucking could resemble the Baroque, the 'Fandango' remains within Granados's own recreation of the popular. Like Pedrell, while the *Goyescas* can hint to a particular period, they cannot escape their circumstance. Another example of recreation occurs in bar 40 to bar 42. This is a variation of the first motif. However, the octaves added to the main melody add weight and grandeur to the motif:



Example 8. 'El Fandango de candil', *Goyescas*, bars 39 – 42.

The change in rhythm (which is now more continuous as opposed to the original, fragmented melody), and the harmonic language point to that post-Romantic language Riva alluded to. Also noticeable is the fact that this melody, like in 'Los Requeibros', not only maintains the same triplet rhythm in the left hand but also embellishes the popular. We have already noted that 'Los Requeibros' recreated the popular based on a particular melody. Since there is no popular quote in 'Fandango', the dance is recreated as a simulation, 'giving rise to an imperfect but still vivid simulation of that [fandango]

fundamental elements', in Manuel de Falla, *Escritos sobre Música y Músicos* (Madrid: Espasa Calpe, 1972), 74.

experience'.⁵⁰ Another significant element is that the very structure of 'Fandango' is closer to that additive series mentioned by Manuel. For example, we have seen how the two-bar structures in all the pieces better correspond to how Granados apprehended the musical past (his own perspective), instead of attempting to just imitate it.

Music critic Adolfo Salazar, who considered himself a direct heir of Pedrell, thought there were two types of apprehension of popular music; the first was a 'nationalism of appearances', while the second was a 'nationalism of essences'. Torres Clemente compared the nationalism of appearances – solely quoting popular music – in composers like Granados and Albéniz, to a nationalism of essences – extracting the essence of a melody – in composers like Falla and Óscar Esplá. While initially Albéniz was the new champion of this type of essentialism, Salazar later condemned him, as well as Granados, for "fabricating regionalisms in a laboratory" and instead becoming favourable towards Falla's music.⁵¹ In this sense, when Salazar mentioned that Granados's music was created in a laboratory, one should not immediately dismiss the comment. Indeed, the compositional elements in *Goyescas* suggest artificial and saturated components carefully crafted (like the use and position of motifs). By recreating a popular melody, Granados does not abide with either the essentialist or the appearance aesthetic viewed by Salazar. In 'Los Requeiebros', for instance, he momentarily quotes Laserna's *tonadilla*, but for most of the piece Granados recreates the *tonadilla*, the object. In 'Fandango', the popular is simulated: it is neither essence nor appearance, but a conflict between the two.

In the case of Goya, the humanising quality becomes saturated and expanded to extraordinary limits of abstractions. An analogous development occurs in the *Goyescas*, where the initial, saturated subject in 'Los Requeiebros' ends with the incursion of a ghost in 'Serenata'; the subject, much like Goya, has been transcended. When talking about Goya's *Caprices*, Alhambra talks about this 'offshoring', reflected through the ghost's guitar in 'Serenata'. The ending of this piece is particularly close to Alhambra's words:

There is no map to orient oneself in this new art territory; neither the characters nor us know where to go: themselves because in this space of offshoring (dis-location) there is no proper place. Us, because we have lost all sense of security and residence, all the sense of shelter, because we have lost the reference to a world... Without unity there is no

⁵⁰ Zbikowski, 'Music, Emotion, Analysis', 48.

⁵¹ Elena Torres Clemente, 'El "Nacionalismo de las Esencias": una categoría estética o ética?', in *Discursos y Prácticas Musicales Nacionalistas (1900 – 1970)*, ed. by Pilar Ramos López (Logroño: Universidad de La Rioja, 2012), 46.

duality and no possibility of dialectical overcoming. There is no place in this air for this primordial dualism of nature... Hell has slumped over the sky and this over the earth. God has fallen with the 'I', as if this world was in vain a dream of a dormant and agonizing divinity that dreams of falling, before Philipp Mainländer commits suicide and Nietzsche certifies his death. Without world, without God, only solitude exposed to the silent Outside.⁵²

Granados's 'Fandango' postulates the beginning path of said offshoring. Taking the dance as still essentially 'human', Granados forcefully stretches it not only by merging several simulated fandango features, but also by overlapping voices together in a fantastic frenzy.⁵³ Especially noticeable is that Granados's own triplets dominate the entire piece; like Goya, Granados as an insecure narrator saturates the subjects involved in this dance before transcending them. By the end of 'Fandango', the once clear material of the *Copla* becomes an insane singing highlighted by melodic leaps and complicated ornamentation to depict the craziness of dancing footsteps getting out of hand:



Example 9. 'El Fandango de Candil', *Goyescas*, bars 164 – 169.

Similarly, the material from the *falseta* has become so texturally dense, Granados sees no option but to end the piece abruptly:

⁵² Alhambra, *El pensamiento nocturno de Goya*, 40.

⁵³ Depicting as well how authorities had to usually break the usually considered improper, social atmosphere caused by a fandango dance. Lombardía, 'From Lavapiés to Stockholm: Eighteenth-century violin fandangos and the shaping of musical "Spanishness"', 177 – 199.

jusqu'au - - - - *I^o Tempo.*

molto cresc.

Example 10. 'El Fandango de Candil', Goyescas, bars 170 – 177.

The toccata-like melodic runs with a highly improvisatory nature and dense ornamentation completely absorb the music. As opposed to Scarlatti's organised formal structures, in which he innovated little, Granados's 'Fandango' saturates the binomial *copla/falseta* up to the point of structural disintegration. There is no clear place to land after the dense triplets have swallowed us into their wild, 'perpetual struggle' (Ortega on Goya); a struggle mainly characterised by the constant repetition of rhythms. About Goya, Alhambra writes: 'That fluent and fickle imagination, that protean fantasy incapable of stopping at any result, suddenly and abruptly, takes us to the border of a precipice after which only the fall awaits'.⁵⁴ Similarly, Granados sees no option but to ascend (Example 10, bar 176) and to finish the devilish dance. Precisely because of a constant, restrained energy that has been accumulating throughout, 'Fandango' is much more potent than 'Los Requebros'. Granados ends with a strong and loud A major chord to finally put an end to the dancing. Like a danse macabre, the only possibility is to end abruptly what would

⁵⁴ Alhambra, *El pensamiento nocturno de Goya*, 26.

otherwise continue eternally (flamenco's additive series in, for instance, a *sevillana* dance).



Figure 2. 'Disparate puntual', *Disparates*, Goya.

Just like in Goya's 'Disparate puntual', the interpreter in 'Fandango' becomes an acrobat, maintaining the balance between all the voices, rhythms, harmonies, and ornaments. Goya's 'fantastical incontinence' was due to a 'mortal wound'.⁵⁵ This raw and capricious musical moment can only be stopped immediately by blocking the bleeding: a wound that, as we have seen, will reopen in 'El Amor y la Muerte'.

⁵⁵ Alhambra, *El pensamiento nocturno de Goya*, 25.

'Serenata del Espectro'

After 'El Amor y la Muerte', 'Serenata del Espectro' also reflects many of these previously explored ideas. When listening to the whole suite, this piece feels oddly out of place. Although Granados still quotes some material from other pieces, the 'austerity'⁵⁶ of this *Goyesca* is highly contrasting in comparison with the previous one. In relation to other pieces, 'Serenata' mostly quotes from 'Coloquio' and 'El Amor', while brief fragments from 'Fandango' and 'Los Requeiebros' (especially the recycling of rhythmic material from this last one, e.g. bars 124 – 131) offer further motivic unity. The interest in the supernatural is again visible here as a response against realism and naturalism, a trait essentially found in Spanish modernist writers. Ibern wrote about this piece, "a tinge of unutterable terror, a terror of the supernatural... of a soul which departs this world without knowing where it is heading".⁵⁷ Granados goes beyond death by evoking the spirit of the *majo*, who, in that 'Outside' (Alhambra) is able to play, mock and torment. With 'Serenata', Granados produces profound contrasts between irony and the metaphysical dread of death.

⁵⁶ Clark, *Enrique Granados: Poet of the piano*, 137.

⁵⁷ Boladeres Ibern, in Clark, *Enrique Granados: Poet of the piano*, 138.



Figure 3. 'Religiosa espantada por un fantasma', *Dibujos*, 1812 – 1820, Goya.

The eight-bar introduction seems an unusual beginning for Granados. The plucking (*punteo*) of the guitar opens the piece as if to establish the idiom that will characterise this whole *Goyesca*. There is no direct reference to any of Goya's work here, although the drawing presented above encapsulates the grotesque and mocking mood of the piece. This introduction and the following bars are void of any melodic lyricism:

Allegretto misterioso.

The musical score for 'Serenata del espectro' (bars 1-15) is written in 3/4 time. The tempo is 'Allegretto misterioso'. The piece begins with a piano (*pp*) dynamic. The harmony is chromatic, starting in E major and moving through various tonalities. The score includes markings for *cresc.* and *molto espress.* (piano *p*).

Example 11. 'Serenata del espectro', Goyescas, bars 1 – 15.

In 'Serenata' there is no clear tonal centre. The harmony in the extract above seems to be moving upwards chromatically, starting in E major, and returning to it once more in bar 8. The whole piece alternates between E major and E \flat major, the latter moving to other related tonalities. However, the harmonic changes are so chromatic and sudden that there is no time to formulate tonal centres. Like 'El Fandango', 'Serenata' is organised in an alternation between refrain and verse. One of the main motifs in this piece that will be subjected again to variations appears in bars 39 – 42 in two-bar structures:

Motif 1

The musical score for 'Serenata del espectro' (bars 38-44) is written in 3/4 time. The tempo is 'poco più lento'. The piece begins with a piano (*p*) dynamic. The harmony is chromatic, starting in E major and moving through various tonalities. The score includes the marking *poco più lento*.

G E \flat E $^{\circ 7}$ F E E $\flat^{\circ 7}$

Example 12. 'Serenata del espectro', Goyescas, bars 38 – 44.

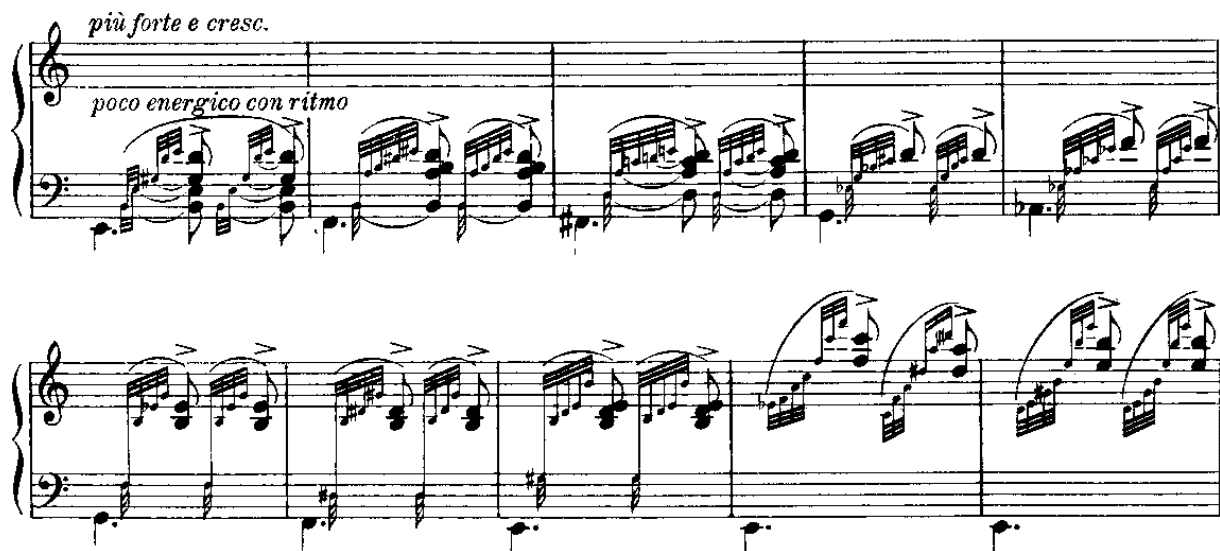
Both Cho and Clark have commented on the simplicity of this piece. In contrast with other pieces, the texture is sparser; there is a stronger sense of a 'chromatic and angular' style in the formation of motifs; and ornamentation and embellishment are reserved for isolated moments that simulate the guitar.⁵⁸ The passionate feelings in other pieces become melancholy and stillness with the insertion of the Dies Irae melody and

⁵⁸ Cho, 'Interpretive Issues in Performing the Piano Suite "Goyescas" by Enrique Granados', 96.

the *Copla* theme from ‘Coloquio’. But in any case, brief moments of vehemence and contrast are still major tools used for expression, even in ‘Serenata’. As mentioned earlier, the guitar idiom found in ‘El Fandango’ becomes even more prominent in this *Goyescas*, present in every section with a more authentic flavour. The two main techniques are again the plucking (*punteo*) and strumming (*rasgueo*). However, it is noticeable that a strumming idiom only occurs once in the whole piece.



Example 13. ‘Serenata del espectro’, *Goyescas*, bars 57 – 62, *punteo*.



Example 14. ‘Serenata del espectro’, bars 107 – 116, *rasgueo*, variation of the introduction, *Goyescas*.

Other than the first motif, the most lyrical passages are the *Dies Irae* and the ‘Coloquio’ *Copla* theme from ‘Coloquio’. The *Dies Irae* melody is embellished with the melodic pattern of the third *majo* motif in the right hand. While the first four notes of the *Dies Irae* melody are usually enough to identify it,⁵⁹ Granados in fact uses the first two phrases of it underpinned by a beginning harmony of F minor (bars 143 – 150). Below is the melody for the *Dies Irae* followed by how Granados utilises it in ‘Serenata’:

⁵⁹ Malcom Boyd, ‘“Dies Irae”: Some recent manifestations’, *Music and Letters* 49, no. 4 (1968): 347 – 356.

Dies Irae

Di - es i - rae, di - es il - la, Sol - vet sac - clum in fa - vil - la;
 tes - te Da - vid cum Si - byl - la.

Example 15, Dies Irae.⁶⁰

perdendosi

Example 16. 'Serenata del espectro', Goyescas, bars 140 – 148.

The third *majo* motif is much more tonal to fit the Dies Irae chant. The motif acts as an interlude between the two Dies Irae melodies, and the second as a variation of the first, which now begins in D \flat minor (bar 156). In between the principal notes of the Dies Irae, Granados inserts semiquavers in step-wise motion that manage to diminish its mourning connotations. However, Granados writes '*Campana*' (bell) seven bars before the beginning of the Dies Irae; a chord in F minor is struck while the left hand enhances the effect of its echo. The addition of this bell, along with the Dies Irae, indicates Granados was indeed interested in portraying symbols of death in *Goyescas*. Nevertheless, ambiguity once more manages to distort a symbol that has, in many cases, clear connotations of death. There is one precise marking in 'El Amor y la Muerte' where

⁶⁰ Boyd, "'Dies Irae': Some recent manifestations", 347.

Granados writes '*Molto espressivo e come una felicità nel dolore*'. Inserted just a few bars before the death of the *majo*, this marking poses more baffling yet interesting questions when read under the circumstances of 'Serenata'.

Example 17. 'Serenata del espectro', Copla, first verse (bars 204 – 211), bars 204 – 213, Goyescas.

Not coincidentally, Granados uses material from both 'Los Requebros' and 'Coloquio'; these motifs serve to close the cyclic suite. Just like the insertion of an ambiguous variation of Dies Irae, this recreation creates an ironic expression if one bears in mind the dramatic setting. The *majo*, who is now dead, remembers in this state the flirtations and the dialogue he maintained with the *maja*; there is indeed something grotesque and macabre about this image where worldly affairs should not exist. From this other world, Alhambra's 'Outside', the *majo* sings, but it is not always clear to whom he sings. Unlike the *Copla* theme in 'Coloquio', the theme is here stripped to one single melodic line accompanied by what can be the arpeggiated plucking of the guitar. The first verse of the *Copla* is repeated in octaves (bar 212), while the textures continue to be sparse and still. This double singing of the octaves is very brief and only lasts for seven bars, but it is dramatically effective. The *Copla* in 'Coloquio' was a passionate exchange of flying words of love. In this case, though, the melody is stripped to its most essential; there are no ornaments, no complex melodic leaps, no harmonic vagueness, or tonal deception. Granados offers us here another moment of pure contemplation, highlighted by the sweetness of the varied *Copla*. At the end of the piece, a small reference to this

Copla is heard again, but is soon engulfed by the terrible sounds of the bell ('Campana', bar 250), while it all ends with a mocking ascension of arpeggios and a final, unnerving note: '*Le spectre disparaît pinçant les cordes de sa guitare*':

Example 18. 'Serenata del espectro', Goyescas, bars 243 – 262.

The second meaning of recreation manifests when Granados primarily absorbs the binomial element that is perceivable, at least initially, in Goya's work, what Baudelaire perceived in the Spanish painter as a play between 'light and darkness'.⁶¹ This play between antinomies produces Granados's fantastical, and, as previously mentioned, almost improvisatory suite. However, so far we have seen that there is a clear and logical use of structure in *Goyescas*. This structural illusion (like in 'Quejas') is matched to Goya's painting technique. Space in Goya, as Baudelaire and Francisco Caudet⁶² have suggested, gives the impression that subjects are floating in nothingness, when in fact space is 'harmonically' constructed.⁶³ This is actually perceived in the way Goya worked and created the first sketches of his *Caprichos*: how shading had to fit a specific aesthetic construction between light and dark. In this sense, even though the *Goyescas* sound

⁶¹ Baudelaire, *Lo cómico y la caricatura y El pintor de la vida moderna*, 115.

⁶² Ramón del Valle-Inclán, *Tirano Banderas, novela de tierra caliente*, ed. by Francisco Caudet (Madrid: Ediciones Cátedra, 2017), 12 – 14.

⁶³ Baudelaire, *Lo cómico y la caricatura y El pintor de la vida moderna*, 117.

playfully improvisatory, it does not necessarily mean there is no structural thought behind it. Like the literature of Valle-Inclán, style and content can mask more profound significations in order to avoid categorisation or dogmatic appropriation. This, in both cases, does not imply that structure is insignificant, but rather that style prevailed over it.

The French music critic and friend of Granados, Georges Jean-Aubry (1882 – 1950) apparently noticed a lack of structure in *Goyescas*, and further commented:

That musical instinct which gave him... some likeness to those troubadours of yore, inventors of themes who never troubled themselves about purity of style, haunted as they were by the desire for communicating their feelings in the most direct way. Feeling was for Granados the very reason and end of music.⁶⁴

Leaving aside the propagandistic element of this comment, pretty much until Schoenberg the analysis of music did not seriously consider this type of piece given its improvisatory or fantasy-like quality, which in turn is commented in revealing words such as ‘instinct’, ‘haunted’, and ‘feeling’ (similar to Collet’s description of the *Goyescas*).

The ghost of ‘Serenata’ might be a hallucinatory vision of the *maja* who believes is seeing her lover again, or a real spirit that came back to mock and torment her. The ghost can be a vision, an illusion product of the *maja*’s unconscious mind, or a terrifying reality. In Goya’s *Disparates*, Alhambra claims that the painter looks at this Outside. However, the creatures of this outer world also return the gaze to this intruder (*abyssus abyssum invocat*). Goya’s last etchings continue to baffle and mesmerise because no precise hermeneutical meaning can be drawn out of them, or perhaps because the scope for meaning is so vast it cannot be reduced to one signification. Goya’s captions do not always help with the interpretation of his art. One of his most famous etchings conjures up the ambiguity between sketch and caption: the *Capricho* no. 43, ‘The Dream of Reason Produces Monsters’:

⁶⁴ Georges Jean-Aubry, ‘Enrique Granados’, *The Musical Times* 57, no. 886 (1916): 535.



Figure 3. 'El Sueño de la Razón produce Monstruos' 1797 – 1799, *Capricho* no. 43, Goya.

A widely accepted reading of Goya's etchings is the social critique and irony behind *The Caprices*, *Disasters of War*, and *Disparates*. Along with other Spanish figures of the Enlightenment, Goya too participated in the criticism of superstition, the

asphyxiating role of the Inquisition within society, and the brutal consequences of tyrannical power. Beneath the surface of the *Goyescas* lies an unequivocal parallelism between Goya's time and modernity's disenchanted project of Enlightenment. The *Capricho* no. 43 reflects the ambiguities of reason. A dream can allude to hopes and dreams, and within these, an illusion, and an unconscious state of mind. In his play *La vida es sueño* (1635), Calderón de la Barca explored the ancient philosophical idea that life is but a dream. The main character, Segismundo, represents the duality between a cultured civilisation, and barbarism and irrationality. This duality has been perceived in Goya as a deep contradiction,⁶⁵ where the *Capricho* no. 43 could 'be read as saying that reason should remain vigilant, or as saying that one-sided reason breeds monsters in its waking sleep. Or that reason itself is a kind of walking dream'.⁶⁶

For Ortega, Goya represents a culture without progress, 'a culture in perpetual struggle with the elemental' ('wild culture'⁶⁷). As a culture in perpetual struggle, the static arises once more as a constant in the nature of Spanish artworks. Stacism is perceived in the floating figures found in Goya's etchings; we do not know if they are flying or suspended in the air, provoking a feeling of distress. Alhambra's concept of flight, of figures either flying or floating, can be related to Ortega's insecurity. Ortega believes that the emotions that Goya imposes on us are uncertain and ultimately states that Spanish works contain that 'peculiar insecurity' mentioned in previous chapters.⁶⁸

Scholars have commented that Goya's obsession with flying or floating figures might derive from his deafness, producing worlds of disequilibrium and vertigo.⁶⁹ The *punteos* previously shown could offer insight on this. Given the chromatic configurations of the *punteos*, Granados ascends with the insecure step of a deaf man. Even the variations of the first motif in a *punteo* texture reflect this insecurity. Moreover, in all these instances the *goyesque* flight is interrupted by the sound of a chord imitating the toll of a bell. These *punteos* indeed ascend, yet their elusive and mocking structure fragments as the piece develops. The final two *punteos* are positioned before the *Copla* from 'Coloquio' is

⁶⁵ Anthony J. Cascardi, 'The Ethics of Enlightenment: Goya and Kant', *Philosophy and Literature* 15, no. 2, (1991): 190. This contradiction has also been observed by Anwer: 'Monstrosity, released by the slumber of human reason, had in Goya a subjective-psychological as well as an objective-social significance', in Anwer, 'Goya's Engraving's: Anatomy of a Subversive Aesthetic', 46.

⁶⁶ Andrei Pop, 'Goya and the Paradox of Tolerance', *Critical Inquiry* 44 (2018): 247.

⁶⁷ Ortega, *Meditaciones del Quijote*, 44 – 45.

⁶⁸ Ortega, *Meditaciones del Quijote*, 45.

⁶⁹ Alhambra, *El pensamiento nocturno de Goya*, 56. Edith Helman, pupil of Ortega, noted this in her book *Trasmundo de Goya* (1993).

introduced. In a compressed and immediate moment, Granados juxtaposes the mocking of the ghost with the austere echo of the bell, dramatically forcing the end of the flight:



Example 19, 'Serenata del espectro', *Goyescas*, bars 179 – 182. Last *punteo* of the piece.

Similar to Ortega's insecurity, Alhambra states that Goethe already warned us 'against a fantasy like the goyesca, which is like a pain that warns us of a danger, or like a premonition of disaster'.⁷⁰ This is what Ortega means by 'wild' culture; the viewer stands before an elemental, primeval emotion, challenging reason. This conflict forces the viewer towards a disturbing, capricious atemporality (perhaps reflecting on the interpretation of a static or 'anachronistic' Spain).⁷¹ As Ortega observed, Goya's *Disparates* and *Caprichos* are painted out of time and out of history, sometimes with a strong dynamism, sometimes illogically. The motivic fragmentation of the *Goyescas* alludes to the capricious fantasy of Goya's mind. Feeling, insecurity and an almost schizophrenic coexistence of identities make Granados's composition a microcosmic mirror of Goya's dreams.

⁷⁰ Alhambra, *El Pensamiento Nocturno de Goya*, 25.

⁷¹ Judith Etzion, 'Spanish Music as perceived in Western Music Historiography: A Case of the Black Legend?': 95 - 96.

'El Pelele'

The final piece that closes the whole suite is 'El Pelele' ('The Dummy'). As has been noted, it is unusual that some published versions of the *Goyescas* do not include this piece (Granados in fact opens his opera with it).⁷² The title clearly alludes to a painting by Goya with the same name. It refers to a popular tradition of tossing up in the air a puppet made of straw (sometimes even burning it) when a woman was about to get married or during carnival in Madrid. The tradition of the *pelele* (also known as *manteo*) continued up until the twentieth century.

⁷² Including Cho, who completely omits this piece in the analysis.



Figure 5. *El Pelele*, 1791 – 1792, Goya.

It might be understandable that ‘El Pelele’ is not included in publications; after the surreal world of ‘Serenata’, an apparently festive and lively scene like this one does not seem to fit in with the dramatic development. However, its position as the last *Goyesca*, its connection to the painting and its harmonic and melodic development suggest a deeper dimension. The women begin the romantic cycle once more; another *pelele* might fall prey to the tragic woes of love: ‘as if man’s destiny depended on a

woman, witch, or *maja*'.⁷³ To illustrate this cyclic movement, Granados returns to a more stable and clearer harmonisation where the overall B \flat major connects as dominant of the E \flat major in the first piece 'Los Requeiebros'. However, the absence of motivic recycling signals 'El Pelele' as a new beginning, only connected to the previous pieces by brief patterns.

After 'Serenata', Granados returns to the vital: quick rhythms, leaps and jumps (as to depict the tossing of the dummy), textural density, ornamentation, and brief lyricism. The main tonality in 'El Pelele' is B \flat major, sometimes moving to E \flat major, offering two tonal regions that are quite clear and distinctive if compared to the harmonic ambiguity of other *Goyescas*. Nonetheless, this is also a difficult piece to interpret as it demands a strong nerve and endurance throughout. 'El Pelele' echoes the colourful and brilliant 'Los Requeiebros', closing the suite with similar buoyance and harmonic proximity. Again, the piece starts with a two-bar motif. The main rhythm here is presented as the most essential feature of 'El Pelele' (namely a semiquaver or quaver followed by two semiquavers):

Motif 1

Andantino quasi allegretto

p con grazia

Example 20. 'El Pelele', *Goyescas*, bars 3 – 8.

⁷³ Alhambra, *El Pensamiento Nocturno de Goya*, 106.

To evoke the dummy being tossed up in the air, Granados heavily relies on staccatos, fast and dense ornamentation, and complicated technical leaps that resemble the acrobat in Goya's 'Disparate puntual'. The second section of 'El Pelele' opens, again, with a two-bar motif that slows the overall urgency of the piece:

Motif 2



Example 21. 'El Pelele', *Goyescas*, bars 72 – 74.

Like in 'Coloquio', the expressive 'Quejas', the Adagio section in 'El Amor', and the Dies Irae of 'Serenata', this is the only small breathing section in the entire piece. Equally, the obsessive repetition of notes harks back to many instances in the other *Goyescas*.⁷⁴ In the example above the staccatos are still a crucial element in the motivic material: the pianist must attend to the silences and voices to highlight them accordingly.

The pieces 'Fandango', 'Serenata' and 'El Pelele' are characterised by a ludic spirit. Although still present in some form (ornamentation, melodic leaps), Granados as protagonist is quite far away. For example, his characteristic quintuplets only appear once in 'Serenata' and 'Fandango'. By the time we arrive at 'El Pelele', the melodic contour of the quintuplet is completely absent. A stronger connection between 'Fandango' and 'El Pelele' can be found in the use of fast chordal strumming typical of a guitar:

⁷⁴ These idioms prominently feature in the piano piece *Aragón* by composer Federico Longás, a student of Granados. In *Aragón*, the influence of the *Goyescas* is undeniable.

Très rythmé.

*marquez le chant à la basse
marcato il canto
mystérieux*

dim. *p*

Ped.

Example 22. 'El Fandango de Candil', Goyescas, bars 78 – 81.

disinvolto e ritmico

ff

10

Ped.

Example 23. 'El Pelele', Goyescas, bars 102 – 105.

Fragmentation in these examples is crucial, especially because 'El Pelele' does not quote any other motifs. This is because the piece solely echoes the other *Goyescas* purely through Granados. Granados's own textural density and rich and fastidious melodies like those in 'Los Requeiebros' are a few of the elements that anchor us to the rest of the *Goyescas*. Unlike 'Los Requeiebros', the *majos* are no longer there, and yet the game of flirtations begins once more. The second motif of 'El Pelele' evokes Granados as a

protagonist now that the *majo* is dead. Structural clarity benefits from this singularity of voice since the piece follows an overall binary form.



Figure 6. 'Disparate femenino', 1815 – 1819, *Disparates*, Goya.

About this particular *Disparate*, Alhambra describes the elements that suggest a reading beyond political or autobiographical traits: 'the corporal inertia of the peleles, the inexpressive and mechanic countenance of the women, the automatism of the sleepers, mere toys of [Goya's] dreams and passions'.⁷⁵ For Alhambra, this sketch could represent one of Goya's dreams about the mysteries of life and death, 'this going up to go down and go up once more in perpetual recommence'.⁷⁶ Regarding 'El Pelele', Clark noticed an 'unusual' binary form ('A'A''BA''' coda') that mirrors Alhambra's idea of a perpetual restart.⁷⁷ Certainly, the repetition and the variations of the first motif along with the cyclic motion of phrases enhance the concept of the return (or Ganivet's eternal centre). In Goya's imagery, the woman emerges as 'everything at once, mother, desire, life and

⁷⁵ Alhambra, *El Pensamiento Nocturno de Goya*, 138.

⁷⁶ Alhambra, *El Pensamiento Nocturno de Goya*, 139.

⁷⁷ Clark, *Enrique Granados: Poet of the piano*, 139.

death, that here forms a ring [the circular position of the women in Figure 6]'.⁷⁸ This circular position is emulated by Granados with the formal structure of 'El Pelele' and its return to a stable harmonisation. Under this new light, it is understandable why Ortega believed that Goya was in a perpetual battle with the elemental. Like 'El Pelele' suggests as the last piece in the suite, so does Goya imagine the impossibility of escaping the 'unrepeatable event that repeats eternally'.⁷⁹ In other words, it is impossible to escape the game of life, which is left to chance, or fortune like in the *Capricho* no. 56. In life, death is the only certainty.

In connection with Goya's painting (Figure 5), Clark describes that this piece captures 'the spirit of the game'.⁸⁰ Indeed, the very melodic development responds to register fluctuations, while the bass is characterised by a vigorous jumpiness. The ascending and descending melody of the first bars introduces the ups and downs of the dummy. Positioning this piece as the opera's introduction varies drastically if compared to the last position it holds in the piano suite. In the opera, the music of 'El Pelele' opens the work colourfully and animatedly. The same effect can be ascribed to 'Los Requebros'. What is interesting is 'El Pelele's position as the closing piece of the piano suite. After all the passion and conflict with identities, Granados dehumanizes his own *Goyescas* with a renewed, playful piece.

It was previously explained that the concept of recreation as dehumanization is not always clearly defined. Psychologists have argued that the game "develops in the theoretical limit between the subjective... and what is perceived more objectively".⁸¹ What makes the *Goyescas* a product of modernism's ludic perception is the blurred limits between reality and the game, and a mosaic of identities. Bearing in mind both drawings of a *pelele*, for Goya this game acquires once more an intriguing duality: is the game a vital expression of a local festivity, or does it reflect how mankind is chained to the caprices of life and death? With this last piece, Granados reflects on the humour and ironies of life. Santiáñez suggests that whatever its qualities, the game momentarily separates us from life. The *Goyescas* finish with a caprice (*capricho*) that is pure game, an activity that is 'separated, uncertain, unproductive, regulated and fictitious'.⁸²

⁷⁸ Alhambra, *El Pensamiento Nocturno de Goya*, 137.

⁷⁹ Alhambra, *El Pensamiento Nocturno de Goya*, 139.

⁸⁰ Clark, *Enrique Granados: Poet of the piano*, 139.

⁸¹ Winnicott, in Santiáñez, 'Poéticas del modernismo', 304.

⁸² Santiáñez, 'Poéticas del modernismo', 304.

Conclusion

‘We need to interpret interpretations
more than to interpret things’.
Michel de Montaigne, *Essays*.

The music of Pedrell and Granados encompasses many features that move beyond any well-defined label. In *Els Pirineus*, Pedrell introduces Spanish religious and secular music, Greek, Turkish, and Arab modes, and Italian popular music, to name just a few examples. The opera contains musical elements that surpass the Spanish border. While it plays with historical figures and events, the oeuvre also adds legends and popular stories reimagined in other cultures.¹ With all these characteristics, it is unconvincing to categorise the opera under a Spanish nationalist label, even if the composer himself originally justified this intention. A paradoxical hiatus between artistic intention and creation is perceivable; between what the composer wanted and what was achieved. This fracture characterises the figure of Pedrell overall.² Current historiographical studies have condemned Pedrell’s opera to a nationalist discourse. On the other hand, the *Goyescas*, including their Scarlatti-type simulations, reference more Spanish cultural figures than *Els Pirineus*. With Granados, intention and creation were less distanced. The *Goyescas* piano suite began to untangle the contradictions constraining Pedrell’s generation. Moreover, lacking the sense of grandiosity that often leaks through Pedrell’s writings and music, Granados confined himself to a private world of personal beauty.

What is interesting is that Granados’s work has gained more international praise than Pedrell’s opera, suggesting that works of an intensely ‘Spanish’ individualism often reach the farthest.³ As Rodrigo claimed, the advantageous position of Spanish music in the world is indebted to its recognisable and distinctive sound. However, as I suggest throughout the entire thesis, it has been approached through a univocal perspective. This claim of uniqueness has led Spanish music to a confrontation with an Other, either Spanish or European, and with a negative or positive approach. In any case, it is within these sociological mechanisms where we may be able to inquire on the very questions

¹ The tragic love story between Ghismonda and Guiscardo that appears in Boccaccio’s *Decameron* was based on the myth about Guillem de Cabestany, a real-life Occitan troubadour and knight whose last recorded appearance was at the battle of Navas de Tolosa (1212). Petrarca also mentioned Cabestany in his *Trionfi*. The story of Cabestany is introduced by Balaguer in his *Els Pirineus* in Act I and explored in his book *Los Trovadores*.

² Luis Villalba Muñoz alluded to the contradiction that existed between the critical appreciation of his work and Pedrell’s own paradoxical nature. See Luis Villalba Muñoz, *Felipe Pedrell, Semblanza y Biografía. Últimos Músicos Españoles del Siglo XIX* (Segovia: La Tierra de Segovia, 1922), 3.

³ Whether Bizet’s *Carmen* or Rodrigo’s *Concierto de Aranjuez*.

which have remained for too long under the rule of one interpretation. Moreover, the sociological analysis of Spanish music can expose the fractures and contradictions of its very being. Pedrell's music cannot be appropriately divulged and explained if there are fissures preventing academic collaboration. Especially for this period, a neglect of multidisciplinary perspectives can only weaken and minimise the artwork. For instance, while it is known that *Els Pirineus* is based on the Albigensian crusades, it is difficult to find secondary sources that acknowledge what and how the crusades are interpreted in the opera. Similarly, the *Goyescas* are often reduced to a small part of Goya's world. The painter's most philosophical side in relation to the piano suite has also been neglected. For every individual case, it is worth a collaboration between art and literature scholars, philosophers, and musicologists alike.

Pedrell exteriorised and expanded musically beyond the peninsula, while Granados turned to his own self and Spanish artists for personal inspiration. Pedrell believed that by referencing musical traits from other countries resting under Spanish subsoil he would achieve a deeper understanding of the country's musical essence. Less concerned about these issues, Granados's *Goyescas* have ever since gained more international artistic presence. Both composers felt they had accomplished a personal milestone. Pedrell looked far to return within, Granados looked inside to reach far. Without Pedrell's music-archaeological efforts (whether divulging Bach or Victoria), composers of the next generation would have navigated without a compass and without a cartographic chart to enable them to return home and undertake new enterprises. Even Pedrell's detractors must reference his work at some point: his name, either praised or criticised, continues to be a central axis in today's Spanish musicological research.

The philosophy of Ortega has been used in a practical and experimental manner. Throughout the thesis, I have raised several questions. In the first place, how can we perceive this music once we eliminate the dubious labels that surround it? The first realisation was that these works are far more complex than they have been credited for, both musically and aesthetically. An analysis of Pedrell's opera through an ethnomusicological prism might raise intriguing questions about the composer's notion of musical modernity. The opera is evidence that Pedrell was one of the first Spanish musicologists to not only engage with its musical folklore, but also to collect and divulge European popular music. Pedrell is regarded as a pioneering figure in early Spanish ethnomusicology, however, the scope of this claim is yet to be founded in a comprehensive study. *Els Pirineus* proposes a good starting point to accomplish an

ethnomusicological study of Pedrell's music. Ortega was probably unaware of the developments of ethnomusicology; however, he was not a stranger to anthropology and, as we have seen, to sociology.

As Ortega's philosophy has shown, the perspective of each subject towards artistic creation/reception produces a particular outcome. His philosophy has not been sufficiently recognised, and often criticised because it seems simple at first sight.⁴ Under one perspective, we cannot justify and then claim the ultimate verdict for different artworks. We can, however, examine how two artworks propose different aesthetic concepts under similar circumstances. Even when discussing an operatic and instrumental work at the same time, the a priori circumstances will open questions that would otherwise remain undisclosed. Pedrell offers a particular standpoint to examine Ortega's philosophy, while Granados allows a necessary introduction to his aesthetic views. From Pedrell's attempt at a national cohesion up to Granados's hint towards abstraction (respectively, Ortega's ratiovitalism and dehumanization), both composers unite almost entirely the thought of Ortega. Pedrell constructed a mosaic that future generations would fragment, reinvent, and *play* with.

In second place, I examined how the subject or subjects collaborate with the object. As has been discussed, Pedrell had a paradoxical approach to the popular object. He believed that the universal (or the essence) lay within the culturally diverse. However, his own circumstances and prejudices, along with the prejudices of critics and scholars, frustrated a more complete understanding of the opera. I sustain that while Pedrell's intentions were to codify 'the idea of universalism within the culturally distinct' (something scholars seem to blindly accept from Pedrell), his own creation leans instead towards 'the culturally distinct as a medium for established universal [musical] truths'.⁵ In other words, a cultural difference is a part of the millions of perspectives towards the universal. The universal, the 'Spanish' essence, the absolute, is and will always be unattainable (what my concept of Prismatic music explains). Ortega's acknowledgment

⁴ Parralejo describes Ortega's philosophy as having 'a scarce sociological basis', and a bipartite 'simplification of irrational and Manichaeic character'. In terms of Ortega's aesthetics Parralejo believes he uses 'generalisations and assumptions of scarce aesthetic solidity'. Furthermore, the author concludes that Ortega disappeared after 1931 and did nothing when it was time to act. We have seen that the violent repression of intellectuals was very severe, showing how sometimes we rarely empathise with the figures we study. Francisco Parralejo Masa, 'Jóvenes y selectos: Salazar y Ortega en el entorno europeo de su generación (1914 – 1936)', in *Los señores de la crítica. Periodismo musical e ideología del modernismo en Madrid (1900 – 1950)*, ed. by Teresa Cascudo and María Palacios (Sevilla: Editorial Doble, 2012): 90.

⁵ Bennet Zon, 'Disorienting Race: Humanizing the Musical Savage and the Rise of British Ethnomusicology', *Nineteenth-Century Music Review* 3, no. 1 (2006): 26. I have substituted 'universal ethnomusicological truths' for 'musical truths' to deny the artificial divisions often made in music.

of the difference as a medium or tool to produce cultural cohesion was translated by Pedrell into the realm of music.

For Granados, music was a channel to express his own individuality. He was less preoccupied with the nation's quest for the musical essence and tended towards what he considered to be beautiful in music. As has been examined previously, Granados also strived with his *Goyescas* towards the abstraction of music. He intimately absorbed Goya's etchings and offered a multivocal canvas which already began to position itself on the path of new music. Granados did not have to primarily rely on the stronger historical perspective that permeates *Els Pirineus*; he was not dictated by historical conditioning. With the treatise *For Our Music*, Pedrell felt an obligation to explain his opera. Influenced by the artistic currents of Europe, he was a well-informed musicologist and would not vainly correspond the pleasantries demanded by an audience. Granados's generation would savour a new creative freedom Pedrell felt he did not have the luxury to enjoy.

The concepts of fracture and fragmentation encompass both the rupture with the past and the struggle to completely overcome it. Fracture for Pedrell reflects an historical necessity to merge (Ortega's cohesion) a broken mosaic. Unable to do so by the difficult circumstances of the country and his own personal troubles, Pedrell died with a bitter feeling of disillusion.⁶ However, since his name appears in almost every study dedicated to Spanish music, his work would not be in vain. The generation of Granados would reinvent that fracture and turn the very mosaic into their aesthetic. This generation attempted a new interpretation of tradition, without completely disengaging from it. Even if Pedrell never enjoyed the fruit of his efforts, composers like Granados, Albéniz, Falla, Turina, Rodrigo, Gerhard, etc. each travelled their own path. A path initially traced by Pedrell.

Other Spanish modernist pieces can offer interesting comparatives to the ideas presented in this thesis. Influenced by Liszt and Wagner, Pedrell's symphonic music (especially his *Excelsior*) and teachings would pave the way for Albéniz's opera *Merlin* and Granados's symphonic poem *Dante*. Both *Dante* and *Merlin* have been little explored aesthetically. In Pedrell's *Excelsior*, themes are introduced, varied, and repeated in a less kaleidoscopic manner than Granados's *Dante*; there is more space for assimilation. In my opinion, *Excelsior* is an exercise Pedrell composed to deeply understand the language of

⁶ Pedrell had to overcome the death of his daughter in 1912.

Wagner, and a preparation that would culminate and yet deviate with *Els Pirineus*. As for *Merlin*, Albéniz began with similar intentions to Pedrell's *Els Pirineus*. The opera was written in English and financed by the wealthy banker Francis Money-Coutts. With this opera, Money-Coutts desired the 'British answer to *Der Ring des Nibelungen*'.⁷ However, what is interesting is that

the composer was Spanish and lived in France during its composition; the librettist was English; the subject matter was a British national myth; but since there is a Gregorian Chant as well as German *leitmotifs*, it was rejected in Spain for many years. *Merlin* probably does not belong to anyone; it is fully international.⁸

Money-Coutts's 'libretto was written in an artificial archaic language of ancient and obsolete words that made the musician struggle'.⁹ While Pedrell did not necessarily struggle with Balaguer's libretto, *Els Pirineus* also has an archaic flavour which contributed to the opera's mediocre reception. Much like *Merlin*, *Els Pirineus* is itself far from being just a national ideal. *Els Pirineus* is, both musically and dramatically, much more than a mere expression of modern nationalism. Whether discussing the *Goyescas* or *Els Pirineus*, this thesis has debated how composers felt *circumstantially* inclined to eventually move away from the anxiety of influence and towards their own musical perspective.

Compared to the rest of his piano works, the *Goyescas* remain unmatched in technical difficulty and musical complexity. His *Escenas Románticas* (composed between 1899 and 1904) became very popular and contain a few moments where Granados's idiom emerges, even if the pieces are clearly under the influence of Liszt and Chopin. Moreover, the compositional prowess of the *Goyescas* mark an astonishing jump from his earlier compositions. In the *Goyescas*, Granados intensifies the melancholy, stillness and passion that emerge like brief fragments throughout his *Escenas Románticas*.

⁷ Juan Miguel Zarandona, 'The Arthurian Opera by Isaac Albéniz and Francis Money Coutts (1852 – 1923): Libretto Translation Theories Applied to "Merlin"', *Arthuriana* 23, no. 2 (2013): 5.

⁸ Zarandona, 'The Arthurian Opera by Isaac Albéniz and Francis Money Coutts (1852 – 1923): Libretto Translation Theories Applied to "Merlin"': 9.

⁹ Zarandona, 'The Arthurian Opera by Isaac Albéniz and Francis Money Coutts (1852 – 1923): Libretto Translation Theories Applied to "Merlin"': 7.

Through an aesthetic and philosophical investigation of Spanish music, we can untangle fabricated hyperboles and challenge decades of conformity.¹⁰ The goal to dismantle labels was met through concepts that encompass the cultural and philosophical peculiarities of Spain and those developing elsewhere in Europe. The interdisciplinary model of this thesis has offered new insights for critical thinking. It also opens alternative approaches to more nuanced and flexible perspectives of the period. One of its goals has been to synthesise a concrete period of Spanish cultural history. This synthesis, with an underlying philosophical structure inspired by Ortega, is the most novel aspect for a Spanish musicological project. Moreover, the amalgamation of different disciplines invites scholars interested in this period of Spanish culture. Personally, I also consider that British musicologists and music students could benefit from this lesser-known era, especially from its literature and philosophy. Presented as an aesthetic map, the thesis can be perceived as a starting point towards broader considerations.

The Introduction discussed the problematics of labels and categories. Grigori and Senés validated the notion to reject ‘layers of artificially-constructed “generations” that precluded any comparatist understanding of Spanish modernism’.¹¹ Other writers, artists and composers can gain from this hermeneutical approach to the Spanish fin de siècle a deeper and more complex examination. The interdisciplinary comparisons made in this thesis correspond to the hermeneutical and phenomenological tradition that began with Husserl and continued with Ortega. As a suggestion for further investigation, I would like to briefly consider in this conclusion how Ortega’s hermeneutical tendencies substantiate and base my own conceptual investigation. This connection would allow an extension towards post-modern and Avant-Garde culture and philosophy, particularly known in Spain as the *Vanguardista* period.

Although briefly alluded to in this thesis, the works of Ramón Gómez de la Serna deconstruct ‘ideas of literary wholeness, foregrounding a mosaic of poetic fragments’.¹² His whole aesthetic is occasionally labelled as *Ramonismo*, a category that once again implies uniqueness and isolation. His most famous creation, the *Greguería*, consists of short aphorisms condensed into a small phrase full of irony, paradox, humour, and

¹⁰ A conformity that continues today when discussing this period. See for example María Nagore Ferrer, ‘Hacia una definición de Generación del 14 musical en el contexto de la Edad de Plata de la cultura española’, *Musicología en Transición, SEDEM* 4 (2022): 1423 – 1443.

¹¹ Grigori and Senés, ‘Introduction: The cultural pathologies of Spanish modernism’, 2.

¹² McCulloch, ‘From work to text. Peripheral Totalities, Ramón Gómez de la Serna’s *El Alba* (1923) and the poetics of renewal’, 479.

ambiguity. Gómez de la Serna explained his *Greguería* as an equation: humour + metaphor = *Greguería*. A few examples of *Greguería* are: ‘Thunder: a trunk tumbling down the stairs of heaven’, ‘*Haikus* are poetic telegrams’, or ‘Rodin’s thinker is a chess player whose table was removed’. The *Greguería* exemplifies how ‘modernism and postmodern critical theory need to be understood as part of the same project’.¹³ Nietzsche had already described the world ‘as a circular movement that has already repeated itself infinitely... and plays its game’ eternally.¹⁴ As this conclusion intends to show, the concepts of this thesis anticipate the new shift in paradigm of the interwar period. Gómez de la Serna would later narrate that ‘nobody dares to embark on a subject with solemnity, with too much credulity, without the control of humour’.¹⁵

The rules of a game offered an inner world and a security that the outside world could no longer provide. The game, the humorous, was a distraction from a harsh and crude reality; a game creates an orderly space that can be controlled, far from the unpredictability of life. Johan Huizinga, a philosopher Ortega highly praised, wrote that,

man tends in general to put music in the sphere of game. Playing music encompasses nearly all the formal characteristics of a game: the action develops in a determined space, it is repeatable, it consists of an order, a regulated rhythm and change, and carries the listeners and the performer away from the ordinary sphere.¹⁶

Devastated by two world wars, Europe began its reconstruction. Spain, however, would remain under the rule of a dictator until the mid-1970s. More than before and in new ways, Spanish artists had to bend or escape reality through their artworks. Valle-Inclán’s own literary style of *Esperpento* resembles the artistic trend Dalí would follow with his surrealist paintings.¹⁷ Gómez de la Serna acknowledged this continuation of modernist aesthetics when he analysed both Picasso and Dalí. He asserted that art had now become the ‘game of the centuries’, where the ultimate game belongs to those ‘who stole reality’ and played with it.¹⁸ Granados’s premature death deprived us from a musical aesthetic continuation, epitomized by writers like Gómez de la Serna.

¹³ John McCulloch: ‘1947: Nomadology, Schizoanalysis and Ramon Gomez de la Serna’s *El hombre perdido*’, 65.

¹⁴ Nietzsche, *The Will to Power*, 549.

¹⁵ Ramón Gómez de la Serna, *Ismos*, (Buenos Aires: Editorial Poseidon, 1943), 228.

¹⁶ Johan Huizinga, *Homo ludens*, translated by Eugenio Imaz (Madrid: Alianza Editorial, 2000), 63.

¹⁷ ‘*Esperpento*’, was a technique established by Valle-Inclán in which language takes a deformed, distorted, expressionist technique. Phrases are long and charged with a sonorous, poetical effect. It could also be seen as a form of excess in language.

¹⁸ Gómez de la Serna, *Ismos*, 17.

As previously noted, Falla too participated in the humorous and the aesthetic of the fragment. An interesting piece is his *Homenaje, Le Tombeau de Claude Debussy*. The piece was originally written for the guitar in 1920 in the household of Federico García Lorca. Notice that the piano version is once again a simulation of the guitar. Falla quotes Debussy several times like in a music collage.¹⁹ Similar to Granados's *Goyescas*, this piece is characterised by three elements; motivic germs, dance rhythms (in this case the *Habanera*), and guitar idioms.²⁰ Falla also resembles Pedrell when he inserted modal music, alternating specifically between the Aeolian and Phrygian mode. Fragmentation is therefore a circumstance also discernible in the music of Falla, in the literary works of Gómez de la Serna, Darío and Valle-Inclán, and in the modern etchings of Goya. This project is an invitation to test hermeneutical configurations in other works of art. Specifically, but not exclusively, to Spanish modernist and post-modernist artworks.

For Ortega, being meant 'me and my circumstance' where the circumstance correlates to the being there in the world. Unamuno similarly believed that there is no absolute beginning because history precedes us: we are born into a world that already has its own codes, laws, languages, cultures, and values. Unamuno noted that the philosophy of hermeneutics could be found in language.²¹ Rejecting labels and any categorical imposition, Unamuno believed the answer to 'what is Spain' lied in artistic manifestation, specifically in its literature. He asserted that the essence of a thing cannot be approached directly, but through a detour ('*parábola*', '*παραβολή*'). By taking this detour, this arduous Unamunian path, we have realised the paradox of the idea of 'essence' (the notion that we cannot return to an essence since it implies a point in absolute space). This paradox of the essence first originated in my work from Ortega's historical philosophy and from the realisation of 'Spanish' music as a cultural amalgam developed throughout the centuries.

Other artists and intellectuals had already challenged this concept of essence that the thesis questions all along. For instance, one of Machado's most famous poems 'Caminante, no hay camino' ('Wanderer, there is no path', published in 1912) is

¹⁹ Specifically, Debussy's *La matin d'un jour de fête, Par les rues et par les chemins, Les parfums de la nuit, La puerta del vino, La sérénade interrompue*, and *La soirée dans Grenade*.

²⁰ Julián García de los Reyes, 'Le Tombeau de Claude Debussy de Manuel de Falla', *Revista Digital para Profesionales de la Enseñanza* 20 (2012): 1 – 9.

²¹ Gastón G. Beraldi, 'La textualidad en la hermenéutica de Unamuno', *Revista Anales del Seminario de Historia de la Filosofía* 37, no. 2 (2020): 281 – 294.

hermeneutically suggestive. Two stanzas are worth quoting in their entirety, the first and the fifth:

Todo pasa y todo queda,
Pero lo nuestro es pasar,
Pasar haciendo caminos,
Caminos sobre el mar.
...
Caminante, son tus huellas
El camino y nada más;
Caminante, no hay camino,
Se hace camino al andar.

All things pass and stay forever,
Yet we pass eternally,
Drawing footpaths in our passing,
Footpaths on the sea.
...
Wanderer, it is your footprints
Winding down, and nothing more;
Wanderer, no roads lie waiting,
Paths you make as you walk.

Figure 1. 'Caminante, no hay camino', Antonio Machado.

Machado's poem is an exploration of the heavy burdens of the past. It expresses Ortega's vitality by praising life unravelling at a present moment ('*y al volver la vista atrás / se ve la senda que nunca / se ha de volver a pisar*'). No roads lie waiting because we make the roads as we walk. With this poem Machado reflects on the ever-becoming path. If we merge Machado's poem to Ortega's philosophy, we find similar modes of thinking product of their time. Ortega transforms Machado's path into the unique position of being in the world. Hermeneutics in Machado is subtly implied: there is no path, yet we make it as we walk. It is a path in constant motion; we are constantly there in the world. Or, drawing close to Ortega's circumstance, we are here ('*aquí*'). Ultimately, and at the core of hermeneutics, this path *we make* is our own interpretation.

Machado's everlasting verse 'Wanderer, there is no path', echoes within one of Ludwig Wittgenstein's core ideas of his *Tractatus Logico-Philosophicus*. One particular proposition in the *Tractatus* reads: 'For an answer which cannot be expressed the question too cannot be expressed... If a question can be put at all, then it *can* also be answered'.²² Chapter Five suggested that if there is no answer, then there is no question to what the essence of Spanish music is. Similarly, the question 'what is Spain' has no answer either. However, with hermeneutics, we can propose '*how*' it comes to be, instead of '*why*' it is, which will always imply a causal justification. Therefore, for both Ortega and Wittgenstein, *questioning* itself becomes crucial. Fusing once more Machado's poem to a philosopher (perspectivism), we can suggest the proposition 'Spaniard, there is no

²² Ludwig Wittgenstein, *Tractatus Logico-Philosophicus*, introduction by Bertrand Russell (London: Kegan Paul, 1922), 89, proposition 6.5.

essence, there is only experiencing in your walk'. The prism already suggested this historical notion. The more *we* build on the idea of Spain, the more we walk, the closer we will be to a more complete interpretation of its being. These hermeneutical considerations ground the intrabody of the thesis.

Spain's obsession with its identity stems from an inability 'to read between the lines of life and track down what is being presupposed, what is not being explicitly said'.²³ For Unamuno, literature can take us through this indirect path; what we are looking for is *there*, but it has not been brought forth. The interdisciplinary nature of this project is itself a hermeneutical approach to unveil what is not being said. As hermeneutics claim, we suspect that ideas are there. The concepts in this project have not emerged from thin air, but from a profound perception that manifests itself on the surface. When Unamuno inquired on how to say what cannot be said, he hinted towards possibilities of interpretation. Through experimental genres and styles, artistic creation resurfaces from an adverse reality that both frustrates and at the same time inspires it. Therefore, modern and contemporary hermeneutics in Spain could depart from an interesting proposition: 'how to express *my* perspective to a hostile or in most cases indifferent sensibility'.

Like the modern philosophy of hermeneutics, Unamuno believed that artistic expressions are modes of life, that culture is a vital path to trace back our conceptions and relations to the world. This new vitality would be taken by Ortega and *repeated* in his perspectivism. Fracture and fragmentation represent not only the slow changes of the historical being, but also the pivotal idea of conceptual repetition. The circumstance expresses 'what "has been" stirring all along, as an authentic recovery of what has been there the whole time'.²⁴ The similarity between fracture and fragmentation reveals how 'Authentic repetition does not reproduce past actualities; it actualizes inherited *possibilities*; it goes back to what *has been* a wellspring of the possible'.²⁵ For hermeneutics, 'creativity... is not creating *ex nihilo* but retrieving'.²⁶ Therefore, the repetitive similarity in these terms is itself crucial because repetition 'does not mean repeatedly covering the same ground but digging deeper into a more originary [sic] ground'.²⁷ Consequently, the dimensions posited in this project attempt to actualise

²³ Caputo, *Hermeneutics, Facts and Interpretation in the Age of Information*, 35.

²⁴ Caputo, *Hermeneutics, Facts and Interpretation in the Age of Information*, 55.

²⁵ Caputo, *Hermeneutics, Facts and Interpretation in the Age of Information*, 55.

²⁶ Caputo, *Hermeneutics, Facts and Interpretation in the Age of Information*, 55.

²⁷ Caputo, *Hermeneutics, Facts and Interpretation in the Age of Information*, 38.

possibilities and dig deeper into the circumstances that have always been there in the world.

Contradiction was always present in both Unamuno and Pedrell. While Unamuno acknowledged it as part of his existential struggle, Pedrell was less aware of it. In any case, the same circumstance conditioned them both. Fracture shows that they, as many others, were not aware that contradiction affected other artists and intellectuals (once more it is interesting to note that Pedrell and Unamuno never exchanged ideas). There was a solipsism product of a certain intellectual insularity, which also affected Ortega when he ignored in his essays Spanish music. This unawareness of the circumstance is part of this fracture I have been discussing in the thesis (why Ortega called for mutual collaboration). Unamuno sensed this existential contradiction, but it would be Ortega the one to *uncover* it.

The historical fact in Spain is buried under layers of internal and external interpretations. What Ortega advocated for with his vital philosophy was a desire to ‘tap into the deepest roots of our inherited *historical existence*’.²⁸ My concept of fracture emerged from a critical investigation that realised the hiatus between fact and interpretation. Spanish music, I contend, has not yet merged these two concepts to amplify its existence, nor discerned its factual life: ‘We are already *there*, but the task is to clarify *how* we are there. The *how* is called our factual [factual] life and the work of [interpreting] it is called hermeneutics’.²⁹ Spain’s factual life – its *how* – has been dominated for too long by causal explanations – by its *why*. In this thesis, the circumstances of contradiction and fragmentation are the factual lives of that being there. The dimensions of fracture and recreation are interpretations on the ‘how’: origin and consequence of the circumstance. Ortega also believed in this double existence of things: a structure of real qualities we can perceive and a structure of values ‘only presented to our capacity to estimate’.³⁰ The fracture between both structures has rendered Spanish music with a ‘certain error in preferences’ (surface and depth), shifting from one to the other without a necessary collaboration.³¹

After Pedrell, much musical historiography was led by Spanish religious authorities pretty much until the 1980s (Jesuits, Benedictines, etc.). Even though we are

²⁸ Caputo, *Hermeneutics, Facts and Interpretation in the Age of Information*, 37.

²⁹ Caputo, *Hermeneutics, Facts and Interpretation in the Age of Information*, 38.

³⁰ Ortega, *El tema de nuestro tiempo*, 103.

³¹ Ortega, *El tema de nuestro tiempo*, 104.

immensely indebted to their efforts to revive music as a discipline, behind their thought (as with many other narratives that have created a specific way of thinking and writing) exists a particular herd-like discourse, as Unamuno would say. Given that music does not hold the same status it enjoys in other countries, many discourses have isolated music even more and classified it as either an exclusive or trivial discipline. Nowadays, music in Spain continues to suffer from a fracture. Between what it can offer to the vital growth of an individual, and the perception that it is nothing but a mere pastime. Pedrell realised that music had yet to conquer the sensibility of the musically uneducated Spaniard.

The figure of Pedrell might seem distant to us, but in fact his goal to recover Spanish music has continued well into our days. Now Spain counts with an incredibly rich and well-documented musical historiography. However, the country still falls behind when it comes to philosophical and aesthetic discussions.³² When in 1970 Dahlhaus published his *Analysis and Value Judgment*, Spanish music scholars were far from any aesthetic discussion. As such, premises that many European universities have already digested have not yet permeated Spanish musical methodology. For instance, Dahlhaus wrote that,

Objectivity arises, not from the critic's forgetting and extinguishing himself, but rather from the effort to mediate between the aesthetic object and inherent attributes of the subject. Just as judgment based on feelings without objective content is empty, so too is any attempt at objectivity without the substance supplied by emotion.³³

If Spanish musicology in the 1970s had followed the philosophical ideas unravelling *in situ* and knew *how* to interpret and defend its musical patrimony, the discipline of music would hold today a more respected and secure place in society. Moreover, Spain already had a philosopher that brought up these issues and had gone beyond his time. Unfortunately, Ortega has been the subject of 'decades of erroneous readings'.³⁴ Dahlhaus's call for a mediation had already been proposed by Ortega in his attempt to reconcile the particularities of Spanish culture. What has not been 'read between the lines

³² As far as I am aware, my own master's dissertation is the only research work that discusses Pedrell from a philosophical angle. Amanda García Fernández-Escárzaga, 'The Aesthetic Thought of Felipe Pedrell: Main philosophical influences'.

³³ Carl Dahlhaus, *Analysis and Value Judgment*, translated by Siegmund Levarie (New York: Pendragon Press, 1983), 4 – 5.

³⁴ Celia María Gutiérrez Vázquez, 'La Greguería como "Célula Bella": un correlato de la teoría Orteguiana', *UNED Revista Signa* 26 (2017): 221.

of life' corresponds to the philosopher's vital thought. A culturally rich and fascinating country, Spain awaits being rediscovered.

Bibliography

Acereda, Alberto, and Guevara, Rigoberto, *Modernism, Rubén Darío, and the poetics of despair*. Maryland: University Press of America, 2004.

Adorno, Theodor W. 'The Aging of the New Music'. In *Essays on Music*, edited by Richard Leppert, trans. by Susan H. Gillespie, 181 – 202. Los Angeles, University of California Press, 2002.

Agawu-Kakraba, Yaw. 'Symptoms of Spanish Fantasies: Africa as the Sign of the Other in Ángel Ganivet's *Idearium español* and *La Conquista del reino de Maya*'. *Studies in 20th and 21st Century Literature* 30, Issue 1, Article 9, Rethinking Spain From Across the Seas (2006): 148 – 169.

Albright, Daniel. 'Kurt Weill as Modernist'. *Modernism/Modernity* 7, no. 2 (2000): 273 – 284.

Alesi, Daria. 'Ramón del Valle-Inclán y Francisco de Goya: una entrevista olvidada sobre un Centenario ilustre'. *Anales de la literatura española contemporánea* 37, no. 3 (2012): 911 – 933.

Allen Ramirez, Jake. *Perspectives on the musical lives and works of Mauro Giuliani, Manuel de Falla, Manuel Ponce, and Frank Martin*. San Antonio: The University of Texas, 2013.

Alonso González, Celsa. 'La Música Española y el Espíritu del 98'. *Cuadernos de Música Iberoamericana* 5, (1998): 79 – 107.

Álvarez Losada, Cristina. 'La correspondencia de César Cui dirigida a Felip Pedrell (1893 - 1912)'. *Recerca Musicològica* 20 – 21 (2013 – 2014): 221 – 267.

Álvarez Losada, Cristina. 'La Música para Piano de Felip Pedrell'. *Recerca Musicològica*, 17 – 18 (2007 – 2008): 227 – 250.

Álvarez Losada, Cristina. 'El Pensamiento Musical de Felipe Pedrell (1841 - 1922)', PhD diss., Universitat Autònoma de Barcelona, 2017.

Alvira Cabrer, Martín. 'El Venerable Arnaldo Amalrico (1196 - 1225): Idea y Realidad de un Cisterciense entre dos cruzadas'. *Hispania Sacra* 48, no. 98 (1996): 569 - 591.

Anand Coelho, Victor. 'Picking through cultures: a guitarist's music history'. In *The Cambridge Companion to the Guitar*, edited by Victor Anand Coelho, 3 – 12. Cambridge: Cambridge University Press, 2011.

Anwer, A. N. 'Goya's Engraving's: anatomy of a subversive aesthetic'. *Social Scientist* 13, no. 12 (1985): 44 – 58.

Arnal Maqueda, Jaume. *Felipe Pedrell, Compositor (1841 – 1922)*. Barcelona: Aran y Guillen, 1991.

Azancot, Nuria. 'España Invertebrada': la modernidad de Ortega y Gasset, un clásico centenario'. *El Español*, 'El Cultural' (2022). https://www.elespanol.com/el-cultural/letras/20220503/espana-invertebrada-modernidad-ortega-gasset-clasico-centenario/667933502_0.html

Bakhtin, Mikhail. *Forms of Time and the Chronotope in the Novel: Notes toward a Historical Poetics, Bakhtin's Theory of the Literary Chronotope: Reflections, Applications, Perspectives*. Edited by Nele Bemong, Pieter Borghart, Michel de Dobbeleer, Kristoffel Demoen, Koen De Temmerman and Bart Keunen. Gent: Academia Press, 2010.

Balaguer, Víctor. 'La Leyenda del Conde Arnaldo (La Cacería Nocturna)'. *Historias y Leyendas* 37 (1889): 218 – 224.

Balaguer, Víctor. *Los Pirineos*. Madrid: Librería de Fernando, 1894.

Balaguer, Víctor. *Los Trovadores*. 2nd edition, volume 3. Madrid: Imprenta y Fundición de M. Tello, 1883.

Basave Fernández del Valle, Agustín. *Filosofía del Quijote: un estudio de antropología axiológica*. México: Espasa Calpe Mexicana, 1968.

Baroja, Pío. *La Busca*. Edited by Juan M^a Marín Martínez. Madrid: Ediciones Cátedra, 2018.

Batstone, Philip. 'Music Analysis as Phenomenology'. *Perspectives of New Music*, no. 2 (1969): 94 - 110.

Baudelaire, Charles. *Lo cómico y la caricatura y El pintor de la vida moderna*. Translated by Carmen Santos. Madrid: La balsa de la medusa, 2015.

Baudelaire, Charles. *Poems of Baudelaire*. Edited by Roy Campbell. New York: Pantheon Books, 1952.

Bazayev, Inessa. 'Scriabin's Atonal Problem'. *Society for Music Theory* 24, no. 1 (2018). <https://mtosmt.org/issues/mto.18.24.1/mto.18.24.1.bazayev.html>

Becerra, Carmen. 'Tres miradas sobre un mito: Don Juan en Valle-Inclán'. *Anales de la Literatura Española* 31, no. 3 (2006): 721 – 740.

Bellaigue, Camille. 'Revue Musicale'. *Revue de Deux Mondes (1829 – 1971)*, Sixième Période 55, no. 3 (1920).

Bellman, Jonathan D. 'Musical Voyages and their baggage, Orientalism in Music and Critical Musicology'. *The Musical Quarterly* 94, no. 3 (2011): 417 – 438.

Benavides, Ana, ed. *Rare Spanish music for piano of the 19th century*. Volume I. Valencia: PILES Editorial de Música, 2007.

Beraldi, Gastón G. 'La textualidad en la hermenéutica de Unamuno'. *Revista Anales del Seminario de Historia de la Filosofía* 37, no. 2 (2020): 281 – 294.

Berry, Mark. *After Wagner, Histories of Modernist Music Drama from Parsifal to Nono*. Woodbridge: The Boydell Press, 2014.

Berry, Mark. 'Richard Wagner and the politics of music-drama'. *The Historical Journal* 46, no. 3 (2004): 663 – 687.

Blasco, Javier. 'El '98 que nunca existió'. In *Spain's 1898 Crisis: Regenerationism, Modernism, Postcolonialism*. Edited by Joseph Harrison, Alan Hoyle, 121 – 132. Manchester: Manchester University Press, 2000.

Bonastre, Francesc. 'La labor de Enric Granados en el proceso de la recepción de la música de Bach en Barcelona'. *Anuario Musical* 56 (2001): 173 – 183.

Bonastre, Francesc. 'La Presencia de Felip Pedrell en el Proyecto Fundacional de la Sociedad Internacional de Musicología (1899)'. *Recerca Musicològica*, 20 – 21 (2013 – 2014): 171 – 193.

Bonastre, Francesc. *Felipe Pedrell, acotaciones a una idea*. Barcelona: Caja de ahorros provincial de Tarragona, 1977.

Bonaventura, Arnaldo. 'Más sobre Los Pirineos, La Música'. *La Vanguardia Sumario*, no. 3464 (1892).

Borelli, Mary. 'Valle-Inclán, Poet of Sarcasm'. *Hispania* 44, no. 2 (1961): 266 - 268.

Boyd, Malcom. "'Dies Irae': Some recent manifestations'. *Music and Letters* 49, no. 4 (1968): 347 – 356.

Boym, Svetlana, *The Future of Nostalgia*. New York: Basic Books, 2001.

Bravo, Francesca del. 'Singing/Hearing the outerness: an analysis of hermeneutical perspectives on the relationships between Bellinian and Sicilian song'. *Journal of Mediterranean Studies* 21, no. 2 (2012): 379 – 404.

Bruno, Gaston, August Gevaert, and Paulin Paris, eds. *Chansons du XV Siècle*. Paris: Librairie de Firmin-Didot, 1875.

Bullock, Philip Ross. 'Lyric and Landscape in Rimsky-Korsakov's Songs'. *19th-Century Music* 40, no. 3 (2017): 223 – 238.

Bürger, Peter. *Crítica de la estética idealista*. Trans. by Ricardo Sánchez Ortiz de Urbina, Madrid: La balsa de la medusa Visor, 1996.

Cantillo, Clementina. 'Vida, Cultura, Arte: la música en el pensamiento de Ortega y Gasset'. *Revista de Estudios Orteguianos*, no. 23, (2011): 107 – 124.

Caplin, William E. *Classical Form: a Theory of Formal Functions for the Instrumental Music of Haydn, Mozart and Beethoven*. Oxford: Oxford University Press, 1998.

Caputo, John D. *Hermeneutics, Facts and Interpretation in the Age of Information*. London: Penguin Random House, 2018.

Cardwell, Richard A. 'Deconstructing the binaries of enfrentismo: José-María Llanas Aguilaniedo's *Navegar pintoresco* and the finisecular novel'. In *Spain's 1898 Crisis, Regenerationism, Modernism, Post-colonialism*, edited by Joseph Harrison and Alan Hoyle, 156 – 169. Manchester: Manchester University Press, 2000.

Caresani, Rodrigo. 'Hieratismo en movimiento: Rubén Darío, Stéphane Mallarmé y "La página blanca"', *Revista de Estudios Hispánicos* 51, no. 1, (2017), 127 – 147.

Carmona Nenclares, Francisco, 'Hispanismo e hispanidad'. *Cuadernos Americanos* 1, no. 3 (1942): 43 – 55.

Carmona Nenclares, Francisco. *España: Tríptico de Ira*. México: Publicaciones del Partido Socialista Obrero Español, 1958.

Carr, Raymond, *Spain 1808 – 1939*. Oxford: Oxford University Press, 1966.

Carr, Raymond. *España: De la Restauración a la Democracia, 1875 – 1980*. Translated by Ignacio Hierro. Barcelona: Editorial Planeta, 2015.

Carreira, Xoán M. 'Estreno absoluto de *La Celestina* de Pedrell'. Last modified September 7, 2022. Accessed October 14, 2022. <https://www.mundoclasico.com/articulo/37495/Estreno-absoluto-de-La-Celestina-de-Pedrell>.

Carreras, Juan José. 'Hijos de Pedrell: La Historiografía Musical Española y sus Orígenes Nacionalistas (1780 - 1980)'. *Il Saggiatore Musicale* 8, no. 1, La Storia della Musica: Prospettive del secolo XXI Convegno Internazionale di Studio, Bologna, 17 -18, (2001): 121 – 169.

Carreras, Juan José. *Historia de la Música Española e Iberoamericana, La Música en España en el siglo XIX*. Vol. 5. Madrid: Fondo de Cultura Económica, 2018.

Casares, Emilio and Alonso González, Celsa. *La Música Española en el Siglo XIX*. Oviedo: Universidad de Oviedo, 1995.

Casares, Emilio. 'Pedrell, Barbieri y la Restauración Musical Española', *Recerca Musicològica*, XI-XII, (1991-1992): 259 – 271.

Cascardi, Anthony J. 'The Ethics of Enlightenment: Goya and Kant'. *Philosophy and Literature* 15, no. 2, (1991): 189 – 211.

Cascudo, Teresa. 'Identidades Nacionales en el Drama Lírico'. In *Historia de la Música Española e Iberoamericana, La Música en España en el siglo XIX*. Vol. 5, edited by Juan José Carreras, 567 – 586. Madrid: Fondo de Cultura Económica, 2018.

Cerezo Galán, Pedro. *José Ortega y Gasset y la Razón Práctica*. Madrid: Editorial Biblioteca Nueva, 2011.

Cerezo Galán, Pedro. *La Voluntad de Aventura, aproximamiento crítico al pensamiento de Ortega y Gasset*. Barcelona: Editorial Ariel, 1984.

Cho, Soyung, 'Interpretive Issues in Performing the Piano Suite "Goyescas" by Enrique Granados'. PhD diss., University of Cincinnati, 2008.

Christoforidis, Michael. 'Georges Bizet's "Carmen" and Fin-de-Siècle Spanish National Opera'. *Studia Musicologica* 52, no. 1 – 4 (2011): 419 – 428.

Cibreiro, Estrella. 'Entre el dinamismo ideológico y el estatismo filosófico: la aproximación al género y a la mujer en la obra de Valle-Inclán'. *Anales de la Literatura Española* 33, no. 3, (2008): 444 – 468.

Cioran, Emil. *La Tentación de Existir*. Translated by Fernando Savater. Madrid: Penguin Random House, 2023.

Cioran, Emil. *El Libro de las Quimeras*. Translated by Joaquín Garrigós. Barcelona: Tusquets Editores, 2021.

Clark, Walter Aaron. *Isaac Albéniz, Portrait of a Romantic*. New York: Oxford University Press, 2002.

Clark, Walter Aaron. *Enrique Granados, Poet of the piano*. Oxford: Oxford University Press, 2006.

Clark, Walter Aaron. 'The Death of Enrique Granados: Context and Controversy', *Anuario Musical*, no. 65 (2010): 133 – 144.

Clark, Walter Aaron. 'María del Carmen: Birth, Death, and Resurrection of Enrique Granados's Operatic chef d'oeuvre'. *Diagonal* 4, no. 1 (2019): 75 – 89.

Clemente Escobar, Ángel. 'Simbolismo francés en la poesía de Antonio Martínez Sarrión'. *Revista de Filología Románica*, 31, no. 2, (2014): 269 – 283.

Collet, Henri. *Albeniz et Granados*. Paris: Editions Le Bon Plaisir, Librairie Plon, 1948.

Cone, Edward T. 'Thinking (About) Music'. *Proceedings of the American Philosophical Society* 138, no. 4 (1994): 469 – 475.

Cortès, Francesc. 'El projecte d'estrena al Teatro Real de Madrid de l'òpera Els Pirineus, a través de la correspondència de Víctor Balaguer a Felip Pedrell: estratègies i malvolences'. *Recerca Musicològica*, XIII, (1998): 231 – 267.

Cortès, Francesc. 'La Música Escènica de Felip Pedrell: Els Pirineus. La Celestina. El Comte Arnau', *Recerca Musicològica*, XI – XII, (1991 – 1992): 63 – 97.

Cortès, Francesc. 'Los Pirineus, l'estrena de 1902', *Recerca Musicològica* XIV – XV, (2004 – 2005): 269 – 287.

Cortès, Francesc. 'Ópera Española: las obras de Felipe Pedrell'. *Cuadernos de Música Iberoamericana* 1, (1996): 187 – 216.

Dahlhaus, Carl. *Analysis and Value Judgment*. Translated by Siegmund Levarie. New York: Pendragon Press, 1983.

Darío, Rubén. *La España Contemporánea*. Madrid: Grupo Santillana Ediciones, 1998.

Darío, Rubén. *Prosas Profanas y otros poemas*. Edited by Ignacio Zuleta. Barcelona: Castalia Ediciones, 2015.

Davidson, George. *Roget's Thesaurus of English words and phrases*. London: Penguin Books, 2004.

Denisoff, Dennis. 'Decadence and aestheticism'. In *The Cambridge Companion to the Fin de Siècle*, edited by Gail Marshall, 31 – 52. Cambridge: Cambridge University Press, 2007.

DeVoto, Mark. 'Rodrigue et Chimène (Review)'. *Notes* 61, no. 2 (2004): 537 – 540.

Doncieux, George. 'La Chanson du Roi Renaud, se dérivées romanes, sa parenté celtique et scandinave'. *Romania* 29, no.114, (1900): 219 – 256.

Downes, Stephen. 'Analysing Bartók's Visions: Portals to Modernism and the Doors of Reception'. *Music Analysis* 23, no. 2/3 (2004): 389 – 401.

Downes, Stephen. *Aesthetics of Music: Musicological Perspectives*. 1st ed. London: Routledge, 2014.

Downes, Stephen. *Music and Decadence in European Modernism: The Case of Central and Eastern Europe*. Cambridge: Cambridge University Press, 2010.

Drumm, Elizabeth. 'Henri Bergson on time, perception and memory and Ramón del Valle-Inclán's "La Lámpara Maravillosa"'. *Anales de la literatura española contemporánea* 40, no. 3, (2015): 843 – 866.

'El Centenario de Calderón'. *Boletín Oficial de su Junta Directiva*, no. 1 – 13, (1881).

Ellis, Katharine. 'The Making of a Dictionary: François-Joseph Fétis, Aristide Farrenc, and the *Biographie universelle des musiciens*'. *Revue Belge de Musicologie* 62 (2008): 63 – 78.

Ena Bordonada, Ángela, 'Sobre la religión y lo religioso en la obra de Valle-Inclán', *Ilu. Revista de ciencias de las religiones*, no. 3 (1998): 33 – 51.

Etzion, Judith. 'Spanish Music as perceived in Western Music Historiography: a Case of the Black Legend?'. *IRASM* 2 (1998): 93 – 120.

Eximeno, Antonio. *Del Origen y Reglas de la Música, con la Historia de sus Progresos, Decadencia y Restauración*. Translated by Antonio Gutierrez. Madrid: Imprenta Real, 1796.

Fabré y Oliver, J. 'La Raza Latina y la Influencia Germánica'. *La Vanguardia*, (1893).

Falla, Manuel de. *Escritos sobre Música y Músicos*. Madrid: Espasa Calpe, 1972.

Fehskens, Matthew Thomas. 'The Contact Zones of *Modernista* Travel Literature: Modernism, Modernity, and the Hispanic Atlantic'. *Hispanófila*, no. 171, (2014): 303 – 319.

Fernández Marín, Lola, and Jesús Herrera. 'Identificación y ejemplificación de topoi del flamenco', (presentation, at International Congress Tópicos en la música hispana: siglos XVIII-XXI, Valladolid, October 20 – 22, 2022).

Fernández-Álvarez, Emilio. *Emilio Serrano y el Ideal de la Ópera Española (1850 – 1939)*. Madrid: Universidad Complutense de Madrid, 2016.

Fernández-Medina, Nicolás. 'A few thoughts on Spanish modernism today', *Romance Quarterly* 66, no.4, Repositioning modernity, modernism, and the avant-garde in Spain: A transatlantic debate at the Residencia de Estudiantes (2019): 159 - 172.

Fétis, François Joseph. *Histoire générale de la Musique depuis les temps les plus anciens jusqu'à nos jours*. Paris: Librairie de Firmin Didot, 1869.

Fétis, François-Joseph, ed. *Biographie Universelle des Musiciens et bibliographie générale de la Musique, Supplément et Complément*, vol. 1, 1878 – 1880. Paris: Firmin-Diderot, 1881.

Fink, Monica. 'Sounds of War: Musical Compositions based on Francisco de Goya's *Desastres de la guerra*'. *Music in Art*, 39, no 1 – 2, (2014): 181 – 192.

Fontelles-Ramonet, Albert. 'Manuel de Falla catalanófilo: la sardana y la sonoridad de la cobla en *Atlántida*'. *Cuadernos de Música Iberoamericana* 34, (2021): 271 – 306.

Francou-Desrochers, Maria-Alexandra. 'Resituating Scarlatti in a Nationalist Context: Spanish Identity in the *Goyescas* of Granados'. Masters diss., Schulich School of Music, McGill University, 2009.

Gallindo-Gonçalves, Daniele. 'A busca pelo Graal nos escritos de Otto Rahn: do entusiasmo pseudo-historiográfico à ideologia nazista', *Antíteses Londrina* 13, no. 26, (2020): 250 – 275.

Ganivet, Ángel. *Idearium Español*. Granada: Tip. Lit. Vda. E Hijos de Sabater, 1897.

García de los Reyes, Julián. 'Le Tombeau de Claude Debussy de Manuel de Falla'. *Revista Digital para Profesionales de la Enseñanza*, no. 20, (2012): 1 – 9.

García-Girón, Edmundo. 'Valle-Inclán, Modernist Poet'. *Hispania* 39, no. 3 (1956): 257 - 260.

García Fernández-Escárzaga, Amanda. 'Las Goyescas de Enrique Granados: entre el Goya dividido y la deshumanización orteguiana'. *Anuario de Filosofía de la Música* (2021-2022): 81 – 98.

García Fernández-Escárzaga, Amanda. 'Génie Oblige!' Franz Liszt's Harmonies poétiques et religieuses. Its History, Music Analysis and Philosophy'. Masters diss., University of Bristol, 2017.

García Fernández-Escárzaga, Amanda. 'The Aesthetic Thought of Felipe Pedrell: main philosophical influences'. Masters diss., Universidad Complutense de Madrid, 2018.

García Melero, José Enrique. 'Lugar de encuentros de tópicos románticos: "Doña Juana la Loca" de Pradilla'. *Espacio, Tiempo y Forma* 12, no. 7, (1999): 317 – 342.

García Rodríguez, Fernando and María Victoria Gómez Alfeo. 'Goya, 1908'. *Historia y Comunicación Social* 13, (2008): 63 – 84.

Gascón Chopo, Carles. 'Muret, un hito en la sedentarización del Catarismo en Cataluña'. *La Encrucijada de Muret, Monografías de la Sociedad Española de Estudios Medievales*, series 6, (2015): 149 – 161.

Gil Ibáñez, Alberto. *La Leyenda Negra, Historia del Odio a España, el relato hispanófono externo e interno*. Córdoba: Editorial Almuzara, 2019.

Gilman, Sander L. 'Nietzsche, Bizet, and Wagner: illness, health, and race in the nineteenth century'. *The Opera Quarterly* 23, no. 2 – 3, (2008): 247 – 264.

Giménez-Rodríguez, Francisco J. 'What Spanishness? Avant-garde vs. nationalism, neopopularism and Espagnolade in *El Amor Brujo* de Manuel de Falla (1915 – 1923)'. *International Review of the Aesthetics and Sociology of Music* 49, no. 1, (2018): 95 – 114.

Giménez-Rodríguez, Francisco. 'El Hispanismo Musical Francés: hacia una revisión de la españolada'. *Revista de Musicología* 28, no. 2 (2005): 1365 – 1377.

Glyn Williams, Brian. 'Hijra and Forced Migration from Nineteenth-Century Russia to the Ottoman Empire. A Critical Analysis of the Great Crimean Tatar Emigration of 1860 – 1861'. *Cahiers du Monde russe* 41, no. 1, (2000): 79 – 108.

Godoy López, Anna 'El procés d'estrena del "Pròleg" d'*Els Pirineus* de Felip Pedrell a Venècia l'any 1897'. *Recerca Musicològica*, XX – XXI, (2013 – 2014): 195 – 220.

Gómez de la Serna, Ramón. *Ismos*. Buenos Aires: Editorial Poseidon, 1943.

Gómez Rodríguez, José Antonio, ed. *El piano en España entre 1830 y 1920*. Madrid: Sociedad Española de Musicología, 2015.

González Ferriz, Ramón. 'Fracaso y melancolía: el error de José Ortega y Gasset'. *El Confidencial*. Last modified June 6, 2021. Accessed October 8, 2021. https://blogs.elconfidencial.com/cultura/el-erizo-y-el-zorro/2021-06-29/ortega-y-gasset-espana-invertebrada-cataluna_3155143/

González Serrano, Javier. *Ortega y Gasset. Pensar la circunstancia*. Barcelona: Batiscafo S.L, 2015.

Goodwin, Robert, and Alexander Samson. 'Hispanglia'. Presentation by Instituto Cervantes Manchester, online, June 10, 2021.

Granados, Enrique. *Transcripciones 1, Complete Works for Piano*, Volume 13, directed by Alicia de Larrocha, preparation and documentation by Douglas Riva. Barcelona: Editorial de Música Boileau, 2002.

Granados, Enrique. *Albéniz: Iberia, Granados: Goyescas*. Alicia de Larrocha, Recorded in London 1972 and 1976, Decca 448 191-2.

Granados, Enrique. *Goyescas, Spanish Dances and other works for solo piano*. New York: Dover Publications, 1987.

Granados, Enrique. *Apuntes y temas para mis obras, Selections (Sketches)*. The Morgan Library and Museum. <https://www.themorgan.org/music/manuscript/114565>

Greene, Roland, ed. *The Princeton Encyclopedia of Poetry and Poetics*. Fourth Edition. Princeton University Press: Princeton, 2012.

Greer MacDonald, Joyce. 'Reading Juan Ramón in English', Centro Virtual Cervantes, N.d. Accessed April 11, 2021. https://cvc.cervantes.es/lengua/iulmyt/pdf/traduccion_98/06_greer.pdf

Grigori, Eduardo, and Juan Herrero-Senés. 'Introduction: The Cultural Pathologies of Spanish Modernism, Toward a normalization of the Avant-Garde'. In *Avant-Garde Cultural Practices in Spain (1914 - 1936), The Challenge of Modernity*, edited by Eduardo Grigori and Juan Herrero-Senes, 1 - 11. Leiden: Brill, 2016.

Grimley, Daniel M. *Grieg, Music, Landscape and Norwegian Identity*. Woodbridge: The Boydell Press, 2006.

Gutiérrez Solana, José. *La España Negra*. Madrid: Beltrán, 1920.

Gutiérrez Vázquez, Celia María. 'La Greguería como 'Célula Bella': un correlato de la teoría Orteguiana'. *UNED Revista Signa* 26 (2017): 219 – 243.

Guzmán, Juan Bautista. *Obras musicales del insigne maestro español del siglo XVII Juan Bautista Comes*. Madrid: Imprenta del colegio nacional de sordo-mudos y ciegos, 1888.

Harkema, Leslie J. *Spanish Modernism and the poetics of the youth: from Miguel de Unamuno to 'La joven literatura'*. Toronto: University of Toronto Press, 2017.

Haro Honrubia, Alejandro de. 'Claves filosóficas del elitismo en la obra de José Ortega y Gasset'. *Pensamiento* 76, no. 291, (2020): 1273 – 1300.

Hawking, Stephen. *A Brief History of Time*. London: Bantam Press, 2015.

Hegel, Georg Wilhelm Friedrich. *Fenomenología del Espíritu*. Translated by Antonio Gómez Ramos. Madrid: Abada Editores, 2010.

Heidegger, Martin. *Caminos de Bosque*. Translated by Helena Cortés and Arturo Leyte. Madrid: Alianza Editorial, 1995.

Heidegger, Martin *Ser y Tiempo*. Translated and edited by Jorge Eduardo Rivera. Madrid: Editorial Trotta, 2012.

Heidegger, Martin. *Nietzsche*. Translated by Juan Luis Vermal. Barcelona: Editorial Planeta, 2018.

Hennessy, Alistair. 'Ramiro de Maeztu, hispanidad and the search for a surrogate imperialism'. In *Spain's 1898 crisis: regenerationism, modernism, post-colonialism*, edited by Joseph Harrison and Alan Hoyle, 105 – 117. Manchester: Manchester University Press, 2000.

Hess, Carol Ann. 'Enric Granados y el Contexto Pedrelliano'. *Recerca Musicològica*, XIV – XV, (2004 – 2005): 47 – 56.

Hess, Carol Ann. *Manuel de Falla and Modernism in Spain, 1898 – 1936*. Chicago: The University of Chicago Press, 2001.

Highfill, Juli. 'The expanding horizons of modernity and avant-garde studies', "Repositioning modernity, modernism, and the avant-garde in Spain: A transatlantic debate at the Residencia de Estudiantes", *Romance Quarterly* 66, no. 4, (2019): 166 – 167.

Hilmi Isik, Hüseyin. *Kitâb'us-salât, Book of Namâz*. Istanbul: Hakîtat Kitabevi, 2015.

Hobsbawm, Eric. *The age of extremes: a history of the world, 1914 – 1991*. New York: Vintage Books, 1996.

Hofrichter, Andrés Antolín. ‘Spanish History of Historiography – Recent Development’. *History Compass* 8, no. 7, (2010): 668 – 681.

Huizinga, Johan. *Homo Ludens*. Translated by Eugenio Imaz. Madrid: Alianza Editorial, 2000.

Husserl, Edmund. *Lecciones de Fenomenología de la Conciencia del Tiempo*. Translated and edited by Agustín Serrano de Haro. Madrid: Editorial Trotta, 2002.

Iglesias, Antonio. *Manuel de Falla, su obra para piano*. 2nd edition. Madrid: Editorial Alpuerto, 2001.

Jean-Aubry, Georges. ‘Enrique Granados’. *The Musical Times* 57, no. 886, (1916).

Jelić, Petra. ‘Reflexiones de Ortega y Gasset sobre el arte’, Masters diss., University of Zagreb, 2020.

Jiménez, Juan Ramón. *El Modernismo, Apuntes de Curso (1953)*. Edited by Jorge Urrutia. Madrid: Visor Libros, 1999.

Kennedy, Joyce ed. *The Oxford Dictionary of Music*. Oxford: Oxford University Press, 2013.

Kirsner, Robert. ‘The Novel of Unamuno: A Study in Creative Determinism’, *The Modern Language Journal* 37, no. 3, (1953): 128 – 129.

Klein, Michael Leslie. *Music and the crises of the modern subject*. Indiana: Indiana University Press, 2015.

Knapp, Raymond. ‘“Selbst dann bin ich die Welt”: On the subjective-musical basis of Wagner’s Gesamtkunstwelt’, *19th-Century Music* 29, no. 2, (2005): 142 – 160.

Koperski, Jeffrey. *Divine Action, Determinism and the Laws of Nature*. Oxon: Routledge, 2020.

Krause, Karl Christian Friedrich. *Ideal de la Humanidad para la Vida*. Translated by Julián Sanz del Río. Madrid: Imprenta Manuel Galiano, 1860.

Kurpiewski, Christopher M. ‘Writing beneath the shadow of heresy: the Historia Albigensis of Brother Pierre des Vaux-de-Cernay’. *Journal of Medieval History* 31, no. 1, (2005): 1 - 27.

Laborde, Denis. ‘Basque Music’, in *The New Grove Dictionary of Music and Musicians*, second edition, edited by Stanley Sadie and John Tyrrell. London: Macmillan Publishers, 2001.

Lamas, Rafael. ‘Zarzuela and the Anti-Musical Prejudice of the Spanish Enlightenment’, *Hispanic Review* 74, no. 1 (2006): 39 – 58.

Larra, Mariano José de. 'El día de Difuntos de 1836, Fígaro en el cementerio'. *El Español*, no. 368, (1836).

Lasagabaster Madinabeitia, Jesús María. "El Amo de la jaula". El pensamiento religioso de Pío Baroja', *Ilu. Revista de ciencias de las religiones*, no. 2 (1997): 75 – 97.

Lichtensztajn, Dochy. 'El Regeneracionismo y la Dimensión Educadora de la Música en la obra de Felipe Pedrell'. *Recerca Musicològica*, XIV – XV, (2004 – 2005): 301 – 323.

Link, Dorothea. 'Performing the Fandango in Mozart's "Le nozze di Figaro"'. *Proceedings of the American Philosophical Society* 152, no. 2, (2008): 167 – 178.

Litvak, Lily. 'Rubén Darío y la obra de arte', *Proyecto Amado Nervo: lecturas de una obra en el tiempo*, Facultad de Filosofía y Letras de la Universidad Autónoma de México, April 20, 2006: 1 - 18.

Llano, Samuel. *Whose Spain? Negotiating "Spanish Music" in Paris, 1908 – 1929*. Oxford: Oxford University Press, 2013.

Lolo, Begoña. 'La Aportación de Felipe Pedrell a la Crítica Musical en la Prensa Diaria'. *Recerca Musicològica*, XI – XII, (1991 – 1992): 345 – 356.

Lombardía, Ana. 'From Lavapiés to Stockholm: Eighteenth-century violin fandangos and the shaping of musical 'Spanishness''. *Eighteenth-century music* 17, no. 2, (2020): 177 – 199.

Longhurst, Carlos-Alex. 'Noventaiocho y novela: lo viejo y lo nuevo'. In *Spain's 1898 crisis: regenerationism, modernism, post-colonialism*, edited by Joseph Harrison and Alan Hoyle, 170 – 180. Manchester: Manchester University Press, 2000.

Lorca, Federico García. 'Granada, Paraíso cerrado para muchos'. *El Defensor de Granada*, (1926).

Luengo, Jorge and Pol Dalmau. 'Writing Spanish History in the Global Age: Connections and Entanglements in the Nineteenth-Century'. *Journal of Global History* 13, no.3, (2018): 425 – 445.

Manuel, Peter. 'Flamenco in focus, an analysis of a performance of Soleares'. In *Analytical Studies in World Music*, edited by M. Tenzer, 92 – 119. Oxford: Oxford University Press, 2006.

Manzano Moreno, Eduardo and Juan Sisinio Pérez Garzón. 'A difficult nation? History and nationalism in Contemporary Spain'. *History and Memory* 14, no. 1-2, (2002): 259 – 284.

Marfany, Joan-Lluís. 'The Renaixença Myth: Language and Literature in Catalonia, 1789 – 1859'. Online conference by the Instituto Cervantes, London, December 2, 2020.

Martínez Beltrán, Zoila. 'Musica Divulgata: La Labor Divulgativa de Felipe Pedrell en Madrid (1894 – 1900)'. *Revista de Musicología* XL, no. 2, (2017): 489 – 512.

Martínez del Fresno, Beatriz. 'El alma rusa en el imaginario español de la Edad de Plata: resonancias musicales y coreográficas (1914 – 1923)'. *Cuadernos de Historia Contemporánea* 38, (2016): 31 – 56.

Martínez del Fresno, Beatriz. 'Un Contrapunto al Modelo Pedrelliano: el Nacionalismo de Julio Gómez'. *Recerca Musicològica*, XI – XII, (1991 – 1992): 363 – 388.

Martos Núñez, Eloy and Aitana Martos García. 'The poetic look and El Rastro of Ramón Gómez de la Serna: Tradition and Modernity'. *Anclajes* 20, no. 3, (2016): 43 – 58.

Maycock, Robert. 'Debussy: Rodrigue et Chimène'. *BBC Music Magazine*. Last modified January 20, 2012. Accessed April 10, 2021. <https://www.classical-music.com/reviews/opera/debussy-47/>

McCaffrey, Emily. 'Imagining the Cathars in Late-Twentieth-Century Languedoc'. *Contemporary European History* 11, no. 3, (2002): 409 – 427.

McCulloch, John. '1947: Nomadology, Schizoanalysis and Ramon Gomez de la Serna's El hombre perdido'. In *Avant-Garde Cultural Practices in Spain (1914 - 1936), The Challenge of Modernity*, edited By Eduardo Grigori and Juan Herrero-Senés, 64 - 80. Leiden: Brill, 2016.

McCulloch, John. 'From work to text. Peripheral Totalities, Ramón Gómez de la Serna's *El Alba* (1923) and the poetics of renewal'. *Orbis Litterarum* 67, no. 6, (2012): 472 – 493.

Menchén, Pedro. *Ortega y Gasset y Antonio Machado, El dilema de las dos Españas*. Oviedo: Ars Poetica, 2020.

Menéndez Pelayo, Marcelino. *Historia de las Ideas Estéticas en España, Tomo IV, El Siglo XIX en Alemania e Inglaterra*. Madrid: Imprenta A. Pérez Dubrull, 1883 – 1891.

Merleau-Ponty, Maurice. 'Eye and Mind'. In *The Primacy of Perception and other essays on Phenomenological Psychology, the Philosophy of Art, History and Politics*, edited by James M. Edie, 159 – 190. Evanston: Northwestern University Press, 1964.

Middleton, Richard. *Studying Popular Music*. Milton Keynes and Philadelphia: Open University Press, 1990.

Milnes, Rodeny. *Le Cid*. Last modified 2002. Accessed April 10, 2021. <https://www-oxfordmusiconlinecom.ezproxy01.rhul.ac.uk/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000008928>

Mitjana, Rafael. *Rafael Mitjana: Cartas a Felipe Pedrell*. Edited by Antonio A. Pardo Cayuela. Málaga: Universidad de Málaga, 2010.

Mocquereau, André. *Al Maestro Pedrell, Escritos Heortásticos*. Edited by Joan Moreira and Nemesio Otaño. Tortosa: Casa Social del Orfeo Tortosí, 1911.

Molinuevo, José Luis. 'La Estética, clave del 98. Un diálogo generacional'. *Cuadernos de Cátedra Miguel de Unamuno* 32, (1997): 155 – 168.

Montesó-Ventura, Jorge. 'Ortega y el Fenómeno de la Atención'. *Revista de Historia de la Psicología* 36, no. 2, (2015): 47 – 66.

Mora García, José Luis. 'El realismo español: palabras y cosas'. *Bajo Palabra, Revista de Filosofía*, no. 10, (2015): 273 – 290.

Morales-Rivera, Santiago. 'Bécquer's *Miserere*: The Music of Modern Life'. *Hispanic Review* 87, no. 3, (2019): 333 – 354.

Morris, Christopher. *Modernism and the Cult of Mountains: Music, Opera, Cinema*. London and New York: Taylor and Francis, 2012.

Muñoz, Luís Villalba. *Felipe Pedrell, Semblanza y Biografía*. Últimos Músicos Españoles del Siglo XIX. Segovia: La Tierra de Segovia, 1922.

Nagore Ferrer, María. 'Hacia una definición de Generación del 14 musical en el contexto de la Edad de Plata de la cultura española'. *Musicología en Transición, SEDEM* no. 4 (2022): 1423 – 1443.

Neves, Maria Joao. 'The Dehumanization of Art. Ortega y Gasset's Vision on New Music'. *International Review of the Aesthetics and Sociology of Music* 43, no. 2, (2012): 365 – 276.

Nietzsche, Friedrich. "Nietzsche contra Wagner, Documentos de un Psicólogo", 'Donde hago objeciones'. Translated and edited by Manuel Barrios Casares. *ER. Revista de Filosofía*, no. 14 (1992).

Nietzsche, Friedrich. *The Birth of Tragedy and the Case of Wagner*. Translated by Walter Kaufmann. New York: Random House, 1967.

Nietzsche, Friedrich. *The Will to Power*. Translated by Walter Kaufmann and R.J Hollingdale. New York: Random House, 1968.

Nigris, Francesco de. 'J. Ortega y Gasset's Vital Reason and M. Heidegger's Existential Analytic'. *Ideas y Valores LXI*, no. 148, (2012): 115 – 129.

Nin, Joaquín. 'Evocaciones sobre Enrique Granados'. *Revista musical hispano-americana* 3, (1916).

Nommick, Yvan. 'El Influjo de Felipe Pedrell en la Obra y el Pensamiento de Manuel de Falla'. *Recerca Musicològica XIV –XV*, (2004 – 2005): 289 – 300.

Noyes, Dorothy. 'Breaking the Social Contract: El Comte Arnau, Violence, and Production in the Catalan Mountains at the Turn of the Century'. *Catalan Review* (NACS) 14, no.1-2, (2000): 129 – 158.

Orden Jiménez, Rafael V. 'La Introducción de la Estética como Disciplina Universitaria: la Protesta de Sanz del Río contra la Ley de Instrucción Pública'. *Revista de Filosofía*, no. 26, (2001): 241 – 271.

Orringer, Nelson R. 'La corporalidad en Ortega y Gasset'. *Cuadernos de Anuario Filosófico, Serie de Filosofía Española*, no.11, (1999): 1 – 68.

Orringer, Nelson R. 'Luces de Bohemia: Inversion of Sophocles' Oedipus at Colonus'. *Hispanic Review* 62, no. 2 (1994): 185 – 204.

Orringer, Nelson R. *Lorca in Tune with Falla: Literary and Musical Interludes*. Toronto: University of Toronto Press, 2014.

Ortega y Gasset, José. 'Vitalidad, Alma, Espíritu', (1924). In *El Espectador*, volumes five and six, 64 – 107. Madrid: Espasa Calpe, 1966.

Ortega y Gasset, José. *El Hombre y la Gente*. Madrid: Editorial Biblioteca Nueva, 2016

Ortega y Gasset, José. *El Tema de Nuestro Tiempo*. Edited by Domingo Hernández Sánchez. Madrid: Editorial Tecnos, 2002.

Ortega y Gasset, José. *Ensayos Escogidos*. Prologue by Pedro Laín Entralgo. Madrid: Santillana S.A, 1997.

Ortega y Gasset, José. *España Invertebrada*. Barcelona: Espasa Libros, 2011.

Ortega y Gasset, José. 'Teoría de Andalucía. Preludio'. *El Sol* (9th April 1927).

Ortega y Gasset, José. 'Teoría de Andalucía. El ideal vegetativo'. *El Sol* (30th April 1927).

Ortega y Gasset, José. 'Musicalia I'. *El Sol*, no. 1116, (8th March 1921).

Ortega y Gasset, José. 'Musicalia II'. *El Sol*, no. 1130, (24th March 1921).

Ortega y Gasset, José. 'Estudios sobre el amor, Facciones del amor'. *El Sol* (1926).

Ortega y Gasset, José. *La Deshumanización del Arte*. Madrid: Editorial Espasa Calpe, 1987.

Ortega y Gasset, José. *Meditaciones del Quijote, Qué es filosofía, La rebelión de las masas*. Prologue by Javier Gomá Lanzón, introduction by José Lasaga Medina. Madrid: Editorial Gredos, 2012.

Ortega y Gasset, José. *Obras Completas, volumen II, 1916*. Edited by Fundación José Ortega y Gasset. Madrid: Santillana Ediciones Generales, 2004.

Parakilas, James. 'How Spain got a soul'. In *The Exotic in Western Music*, edited by Jonathan Bellman, 137 – 193. Boston: Northeastern University Press, 1998.

Páramo Carmona, Amparo. 'El concepto de existencia en la filosofía de Miguel de Unamuno'. N.d. Accessed January 19, 2021.

<http://www.eduinnova.es/monografias2010/sep2010/unamuno.pdf>.

Parralejo Masa, Francisco. 'Música de Concierto en la Edad de Plata', *Revista de Musicología* 44, no. 1, (2021): 308 – 330.

Parralejo Masa, Francisco. 'Jóvenes y selectos: Salazar y Ortega en el entorno europeo de su generación (1914 – 1936)'. In *Los señores de la crítica. Periodismo musical e ideología del modernismo en Madrid (1900 – 1950)*, edited by Teresa Cascudo and María Palacios, 57 – 95. Sevilla: Editorial Doble, 2012.

Patterson, Craig. 'A Tale of Two Identities: Spanish Intercultural Dialogue in Toledo'. *The Modern Language Review* 101, no. 2, (2006): 414 – 444.

Paula Mirabent, Francisco de. 'Contemporary Aesthetics in Spain', *The Journal of Aesthetics and Criticism* 8, no. 1, (1950): 34 – 41.

Paulo, José Roberto de. 'Dos mentores y un ideal: un paralelo entre el nacionalismo brasileño y español a partir de las propuestas estéticas de Mário de Andrade y Felipe Pedrell (1880 – 1945)'. PhD diss., Universitat Autònoma de Barcelona, 2019.

Pedrell, Felipe. 'Bizet íntimo' (1908). In *Músicos contemporáneos y de otros tiempos, estudios de vulgarización*, Sociedad de Ediciones Literarias y Artísticas, 351 – 356. Paris: Librería Paul Ollendorff, 1910.

Pedrell, Felipe. *Excelsior, poema sinfónico para orquesta*. Edited by Francesc Bonastre and translated by Michael Christoforidis. Madrid: ICCMU, 1992.

Pedrell, Felipe. 'Jorge Bizet, Djamiléh'. In *Músicos contemporáneos y de otros tiempos, estudios de vulgarización*, Sociedad de Ediciones Literarias y Artísticas, 103 – 107. Paris: Librería Paul Ollendorff, 1910.

Pedrell, Felipe. 'La Música del Porvenir'. *Almanaque Musical* 1, (1868): 17 – 24.

Pedrell, Felipe. 'La personalidad artística de Granados'. *Quincenas Musicales, La Vanguardia*, (1916).

Pedrell, Felipe. 'Necesidad de inspirar nuestra música en el estudio de nuestros grandes e ignorados maestros españoles de los siglos XVI y XVII y Apunte biográfico de D. Antonio Cabezón, organista de Felipe segundo'. In *Discursos leídos ante la Real Academia de Bellas Artes de San Fernando en la recepción pública del Sr. D. Felipe Pedrell*. Barcelona: Tipografía de Víctor Berdos, 1895.

Pedrell, Felipe. 'Carta Abierta al Insigne Crítico Musical e Ilustrado Profesor de Estética Eduardo Hanslick, 23 de octubre de 1891'. *Musicalerías* (1906).

Pedrell, Felipe. 'Ricardo Strauss, Don Quijote'. In *Músicos contemporáneos y de otros tiempos, estudios de vulgarización*, Sociedad de Ediciones Literarias y Artísticas. Paris: Librería Paul Ollendorff, 1910.

Pedrell, Felipe. *Cancionero Musical Popular Español*. Valls: Eduardo Castells, 1917-1922, 4 volumes.

Pedrell, Felipe. 'La Quincena Musical'. *Ilustración Musical Hispano-Americana*, no. 3 (1888): 17 – 18.

Pedrell, Felipe. *Emporio Científico e Histórico de Organografía Musical Antigua Española*. Valencia: Librería Paris-Valencia, 1994.

Pedrell, Felipe. 'Exposición La Huella de Felip Pedrell (from the 25th October 2022 to the 26th February 2023)' held at the Museo de la Música in Barcelona (<https://ajuntament.barcelona.cat/museumusica/es/exposicions/la-huella-de-felip-pedrell>).

Pedrell, Felipe. *Jornadas de Arte, Autobiografía (1841 – 1891)*. Sociedad de Ediciones Literarias y Artísticas. Paris: Librería Paul Ollendorff, 1911.

Pedrell, Felipe. *Lírica Nacionalizada*. Paris: Librería Paul Ollendorff, 1911.

Pedrell, Felipe. *Los Pirineos, Ópera en tres Actos*. Libretto by Víctor Balaguer, critical edition by Francesc Cortès and Edmon Colomer. Madrid: Editorial ICCMU, 2004.

Pedrell, Felipe. *Musicalerías, Selección de Artículos escogidos de Crítica Musical*. Valencia: F. Sempere Y Compañía, 1906.

Pedrell, Felipe. *Músicos Contemporáneos y de Otros Tiempos, Estudios de Vulgarización*. Sociedad de Ediciones Literarias y Artísticas. Paris: Librería Paul Ollendorff, 1910.

Pedrell, Felipe. *Orientaciones (1892 – 1902)*. Paris: Librería Paul Ollendorff, 1911.

Pedrell, Felipe. *Jornadas Postreras (1903 – 1912)*. Valls: Eduardo Castells, 1922.

Pedrell, Felipe. *P. Antonio Eximeno. Glosario de la gran Remoción de Ideas que para el Mejoramiento de la Técnica y Estética del Arte Músico que ejerció el Insigne Jesuita Valenciano*. Madrid: Unión Musical Española, Biblioteca Villar, 1920.

Pedrell, Felipe. *Por Nuestra Música: Algunas Observaciones sobre la Magna Cuestión de una Escuela Lírico Nacional*. Barcelona: Universidad Autónoma de Barcelona, 1991,

- Institut de Documentació D'Investigació Musicològiques “Josep Ricart I Malats”, Original Publication, Barcelona: Heinrich Y C^a, 1891.
- Pegg, Mark Gregory. ‘On Cathars, Albigenses, and good men of Languedoc’. *Journal of Medieval History*, no. 27, (2001): 181 – 195.
- Peña y Goñi, Antonio. ‘Cuatro soldados y un cabo’, *La Época*, (1895).
- Peñalver Alhambra, Luis. *El Pensamiento Nocturno de Goya, en la noche de Los Disparates*. Madrid: Editorial Taugenit, 2020.
- Perandones, Miriam. *Correspondencia epistolar (1892 - 1916) de Enrique Granados*. Barcelona: Editorial Boileau, 2016.
- Perandones, Miriam. ‘Enrique Granados en París: la Construcción de un Icono Español en el Ámbito Musical Internacional’. *Revista de Musicología* 34, no. 1 (2011): 203 – 232.
- Pessarrodona Pérez, Aurèlia. ‘La Música Teatral Espanyola del Segle XVII segons Felip Pedrell en el *Teatro Lírico Español anterior al siglo XIX*’. *Recerca Musicològica*, XVII – XVIII, (2007 – 2008): 121 – 152.
- Pinilla Burgos, Ricardo. ‘La Idea de Crítica del Arte en el Pensamiento Estético de Francisco Giner de los Ríos’. *Anales de Literatura Española*, no. 27, (2015): 81 – 106.
- Piquer Sanclemente, Ruth. ‘El Concepto Estético de Clasicismo Moderno en la Música Española (1915 – 1939)’. PhD diss., Universidad Complutense de Madrid, 2011.
- Pop, Andrei. ‘Goya and the Paradox of Tolerance’. *Critical Inquiry* 44 (2018): 242 – 274.
- Prieto de Paula, Ángel L. *Azorin frente a Nietzsche y otros asedios noventayochistas*. Alicante: Editorial Agua Clara, 2006.
- Pritchard, Daniel Evan. ‘Four poems by Antonio Machado’. Last modified February 1, 2018. Accessed April 28, 2021. <https://www.europenowjournal.org/2018/01/31/four-poems-by-antonio-machado/>.
- Quevedo, Francisco de. *España defendida*. Edited by Victoriano Roncero. New York: Ulzama Digital, 2012.
- Rabaté, Colette and Jean-Claude Colette. *Miguel de Unamuno, biografía*. Madrid: Santillana Ediciones, 2009.
- Raguer I Suñer, Hilari. ‘El Cristiano Joan Maragall: Tres artículos sobre la Semana Trágica’. *Hispania Sacra* 65, no. 131 (2013): 361 – 384.
- Rahn, Otto. *Crusade against the Grail. The struggle between the Cathars, the Templars, and the Church of Rome*. Translated by Christopher Jones. Rochester: Inner Traditions, 2006.

Ramsden, Herbert. *The 1898 Movement in Spain, Towards a reinterpretation with special reference to En torno al casticismo and Idearium español*. Manchester: Manchester University Press: 1974.

Ratner-Rosenhagen, Jennifer. 'Philosophy'. In *The Fin de Siècle World*, edited by Michael Saler, 424 – 440. London: Taylor and Francis Group, 2015.

Resina, Joan Ramon. 'The Catalan Renaixença'. In *The Cambridge History of Spanish Literature*, edited by David T. Giles, 470 – 478. Cambridge: Cambridge University Press, 2005.

Roda, Cecilio de. 'El nacionalismo en la música. Música española'. *El Imparcial*, 37, (1903).

Rodrigo, Joaquín. *Joaquín Rodrigo a través de sus escritos*. Edited by Cecilia Rodrigo and Agustín León Ara. Madrid: Ediciones Joaquín Rodrigo, 2019.

Rodríguez García, María. *Filosofía y Novela, de la generación del 98 a José Ortega y Gasset*. Sevilla: Athenaica Ediciones Universitarias, 2018.

Ros-Fábregas, Emilio. 'Historiografía de la música en las catedrales españolas: nacionalismo y positivismo en la investigación musicológica'. *Codexxi Revista de la Comunicación Musical* 1, (1998): 68 – 135.

Roviró Alemany, Ignasi. 'La Introducción de la Estética en España'. *Pensamiento* 67, no. 251, (2011): 149 – 159.

Russell, Bertrand. *A History of Western Philosophy*. New York: Simon and Schuster, 1972.

Salazar, Adolfo. *Música y Sociedad en el siglo XX: ensayo de crítica y de estética desde el punto de vista de su función social*. México: La Casa de España en México, 1939.

Samson, Jim. *Music in the Balkans*. Leiden: Brill, 2013.

Samuel, Claude. 'Booklet notes to Kent Nagano's recording of *Rodrigue et Chimène*'. Erato Recordings, 1995: 12 – 13.

Sánchez de Andrés, Leticia. *Música para un Ideal. Pensamiento y Actividad Musical del Krausismo e Institucionismo Españoles (1854 – 1936)*. Madrid: SEDEM, 2009.

Sánchez-Blanco, Francisco. *La Ilustración Goyesca, La Cultura en España durante el reinado de Carlos IV (1788-1808)*. Madrid: Editorial CSIC, 2007.

Sancho García, Manuel. 'Crítica Musical y Pensamiento Estético en la España de la Restauración: José M^a Esperanza y Sola (1834 – 1905)'. *Anuario Musical*, no. 70, (2015): 117 – 130.

Santiañez, Nil. 'Great Masters of Spanish Modernism – Durées and family resemblances of Modernism'. In *The Cambridge History of Spanish Literature*, edited by David T. Giles, 479 – 499. Cambridge: Cambridge University Press, 2005.

Santiañez, Nil. 'Poéticas del modernismo. Espíritu lúdico y juegos de lenguaje en *La incógnita* (1889)'. *MLN*, Hispanic Issue, 111, no. 2, (1996): 299 – 326.

Santiañez, Nil. *Investigaciones literarias. Modernidad, historia de la literatura y modernismos*. Barcelona: Editorial Crítica, 2002.

Sanz García, Laura. 'Music and Gardens in Granada. Debussy and Forestier's French mark in Spanish artistic creation'. *Anuario Musical*, no. 72, (2017): 210 – 217.

Sanz García, Laura. 'Nacionalismo y estilo en la España de Falla: de la música al arte del jardín'. *Cuadernos de Música Iberoamericana* 19, (2010): 145 – 185.

Sanz García, Laura. 'Visiones de lo Español en la Creación Artística y Musical de Entresiglos (1874 – 1936)'. *Revista de Musicología* 28, no. 2, Actas del IV Congreso de la Sociedad Española de Musicología, (2005): 1649 – 1661.

Schiller, Friedrich. *On the Aesthetic Education of Man*. Translated by Reginald Snell. New York: Dover Publications, 2004.

Schmalfeldt, Janet. *In the process of becoming: analytic and philosophical perspective on form in early nineteenth-century music*. New York: Oxford University Press, 2017.

Schmidt-Nowara, Chris. "'This Rotting Corpse': Spain between the Black Atlantic and the Black Legend". *Arizona Journal of Hispanic Cultural Studies* 5, (2001): 149 – 160.

Schoenberg, Arnold. *Structural Functions of Harmony*. Edited by Leonard Stein. London: Ernest Benn Limited, 1969.

Scott Yunek, Jeffrey. '(Post-) Tonal Relationships in Scriabin's Late Music'. *Music Analysis* 36, no. 3, (2017): 384 – 418.

Slater and Maríaluz López-Terrada. 'Being beyond: The Black Legend and how we got over it', *Special Issue: Iberian Science: Reflections and Studies* 55, no. 2, (2017): 148 – 166.

Smith, Andrew. 'Medicine'. In *The Fin de Siècle World*, edited by Michael Saler, 487 – 500. London: Taylor and Francis Group, 2015.

Smith, Kenneth M. 'Karol Szymanowski's Dominant Drive model and the Excess of the Cycle'. In *Desire in Chromatic Harmony*, edited by Kenneth M. Smith, 141 – 181. Oxford: Oxford University Press, 2020.

Sobejano, Gonzalo. *Nietzsche en España*. Madrid: Editorial Gredos, 1967.

- Sopeña, Federico. *Música y Antimúsica en Unamuno*. Madrid: Taurus Ediciones, 1965.
- Soufas Jr. C. Christopher. 'Modernism and Spain: Spanish criticism at the crossroads'. *Anales de la literatura española contemporánea* 35, no. 1, Spanish Modernism, (2010): 7 – 16.
- Soufas Jr. Christopher. '“Esto sí que es leer”: learning to read Goya’s *Los Caprichos*'. *Word and Image* 2, no. 4, (1986): 311 - 330.
- Southworth, Susan L. 'Sounding the Great Vacío: the abyss in the poetry of Ruben Dario and Amado Nervo'. *Neophilologus* 85, no. 3, (2001): 397 - 409.
- Speranza, Villa. *Debussy*. Last modified, November 24, 2014. Accessed April 10, 2021. http://villasperanza.blogspot.com/2014/11/debussy_66.html
- Steege, Benjamin. 'Antipsychologism in interwar musical thought: two ways of hearing Debussy'. *Music and Letters*, 98, no. 1, (2017): 74 – 103.
- Straus, Joseph N. 'The “Anxiety of Influence” in Twentieth-Century Music'. *The Journal of Musicology* 9, no. 4, (1991): 430 – 447.
- Suárez García, José Ignacio. 'Krausoinstitucionismo y Wagnerismo'. *Nassarre*, no. 25, (2009): 57 – 72.
- Suárez García, José Ignacio. 'La Recepción de la Obra de Richard Wagner en Madrid entre 1877 y 1893'. *Cuadernos de Música Iberoamericana* 10, (2005): 73 – 141.
- Subirá, Josep. *Cançons Populars Catalanes*. Illustrations by Jaume Passarell. Barcelona: Editorial Millà, 1990.
- Tal, Guy. 'Demonic Possession in the Enlightenment: Goya’s Flying Witches'. *Magic, Ritual, and Witchcraft* 11, no.2, (2016): 176 – 207.
- Taruskin, Richard. 'Schubert and Romantic irony'. In *Music in the Nineteenth Century, The Oxford History of Western Music*, edited by Richard Taruskin, 135-155. New York: Oxford University Press, 2010.
- Taruskin, Richard. 'Entoiling the falconet': Russian musical orientalism in context'. *Cambridge Opera Journal* 4, no. 3, (1992): 253 – 280.
- Taylor, Benedict. 'Absent subjects and empty centers: Eichendorff’s Romantic Phantasmagoria and Schumann’s *Liederkreis*, Op. 39'. *19th-Century Music* 40, no. 3, (2017): 201 – 222.
- Taylor, Claire. *Heresy, Crusade and Inquisition in Medieval Quercy*. York: York Medieval Press, 2011.
- Thomson, John A. 'The Gypsy in violin music: a lecture recital featuring the music of Kreisler, Ravel, and Sarasate; together with three recitals of music by Bartók, Beethoven,

- Chausson, Dvořák, Schoenberg, Schubert, Shostakovich, and Tchaikovsky'. PhD diss., University of North Texas, 1990.
- Todorov, Tzvetan. *Goya, a la sombra de las luces*. Translation by Noemí Sobregués. Barcelona: Galaxia Gutenberg, 2022.
- Tomlinson, Janis A. 'Francisco José Goya y Lucientes: Approaching Los Disparates'. *Romance Quarterly* 54, vol.1 (2007): 3 – 8.
- Took, Rebecca. *Shakespeare, Speculation and Selfhood*. Last modified 2020. Accessed March 25, 2021.
<https://www.rebeccatook.com/speculation-and-selfhood-in-shakespeare>
- Torres Clemente, Elena. 'El "Nacionalismo de las Esencias": una categoría estética o ética?'. In *Discursos y Prácticas Musicales Nacionalistas (1900 – 1970)*, edited by Pilar Ramos López, 27 – 51. Logroño: Universidad de La Rioja, 2012.
- Touma, Habib Hassan. *The Music of the Arabs*. Translated by Laurie Schwartz. Portland, Oregon: Amadeus Press, 1996.
- Turnbridge, Laura. *The Song Cycle*. Cambridge: Cambridge University Press, 2010.
- Tymoczko, Dmitri. 'The Consecutive-Semitone Constraint on Scalar Structure: a link between Impressionism and Jazz'. *Intégral* 11, (1997): 135 – 179.
- Unamuno, Miguel de. *Vida de Don Quijote y Sancho*. Edited by Edu Robsy. Menorca: Maison Carré, 2017.
- Unamuno, Miguel de. *Amor y Pedagogía*. Introduction and notes by Julia Barella. Madrid: Alianza Editorial, 2019.
- Unamuno, Miguel de. *Del sentimiento trágico de la vida en los hombres y en los pueblos y Tratado del amor de Dios*. Edited by Nelson Orringer. Madrid: Editorial Tecnos, 2017.
- Unamuno, Miguel de. *En Torno al casticismo*. 10th edition. Madrid: Espasa Calpe, 1983.
- Unamuno, Miguel de. *Poesías*. Edited by Manuel Alvar. Madrid: Ediciones Cátedra, 2018.
- Unamuno, Miguel de. *La Crisis del Patriotismo*. Edited by Edu Robsy. Menorca: Maison Carré, 2018.
- Uribarri Zenekorta, Ibon . 'Crítica de la razón pura de Immanuel Kant, en la traducción de José del Perojo 1883'. N. d. Accessed September 20, 2019.
<http://www.cervantesvirtual.com/downloadPdf/critica-de-la-razon-pura-de-immanuel-kant-en-la-traducion-de-jose-del-perojo-1883/>
- Valcheff García, Fernando. 'Darío y Machado: dos Artes Poéticas, dos talentos del modernismo hispanoamericano'. *Actio Nova: Revista de teoría de la literatura y literatura comparada*, no. 3, (2019): 123 – 141.

Valle-Inclán, Ramón del. *Sonata de Otoño, Sonata de Invierno, Memorias del Marqués de Bradomín*. Introduction by Leda Schiavo. Barcelona: Espasa Libros, 2010.

Valle-Inclán, Ramón del. *Sonata de Primavera, Sonata de Estío, Memorias del Marqués de Bradomín*. Introduction and notes by Javier Serrano Alonso. Madrid: Alianza Editorial, 2017.

Valle-Inclán, Ramón del. *Poesías completas*. Prologue by Luis T. González del Valle and José Manuel Pereiro. Madrid: Visor Libros, 2017.

Valle-Inclán, Ramón del. *Tirano Banderas, Novela de Tierra Caliente*. Edited by Francisco Caudet. Madrid: Ediciones Cátedra, 2017.

Valle-Inclán, Ramón del. *La Lámpara Maravillosa*. Edited by Edu Robsy. Menorca: Maison Carré, 2017.

Valverde-Flores, Tamara. 'Enrique Granados y Joaquín Nin: dos formas complementarias de concebir e interpretar la historia'. *Revista de Musicología* 41, no. 2 (2018): 567 – 590.

Varela Suanzes, Joaquín. 'Los Dos Nacionalismos Españoles Durante el Siglo XIX (1)'. *Revista Española de Derecho Constitucional* 22, no. 65, (2002): 359 – 379.

Ventura, Joaquim. 'El insulto literario entre trovadores y juglares como instrumento de defensa gremial. Su reflejo en la lírica medieval gallego-portuguesa'. *Medievalia* 20, no. 1, (2017): 61 – 86.

Villalba, Luis. *Enrique Granados: Semblanza y biografía*. Madrid: Imprenta Helénica, 1917.

Villemarqué, Théodore de la. *Barzaz-Breiz. Chants Populaires de la Bretagne*. Tome premiere, quatrième edition. Paris: A. Franck, 1846.

Wagner, Richard. *Opera and Drama*. Translated by William Ashton Ellis. Nebraska: University of Nebraska Press, 1995.

Wagner, Richard. *The Artwork of the Future and Other Works*. Translated by William Ashton Ellis. Lincoln: University of Nebraska Press, 1993.

Weaver, Andrew H. 'Battling Romantic and Modernist Phantoms: Strauss's *Don Quixote* and the Conflicting Demands of Musical Modernism'. *Journal of Musicological Research*, 31, (2012): 1 – 26.

Wittgenstein, Ludwig. *Tractatus Logico-Philosophicus*. Introduction by Bertrand Russell. London: Kegan Paul, 1922.

- Yáñez Baptista, David Antonio. 'La epistemología de la razón histórica'. *Bajo Palabra* 18, (2018): 322 – 336.
- Young, Clinton D. 'The Southern Slope of Monsalvat'. *19th-Century Music* 41, no. 1, (2017): 31 - 47.
- Zabala, Alejandro. 'La Producción Liederística de Felipe Pedrell'. *Recerca Musicològica*, XIV – XV, (2004 – 2005): 325 – 334.
- Zapke, Susana. 'Presencia de la Música Antigua en la Obra de Falla: La Búsqueda de los Orígenes'. In *Falla y Lorca: entre la Tradición y la Vanguardia*, edited by Susana Zapke, 39 – 66. Kassel: Edition Reichenberger, 1999.
- Žabka, Marek. 'Dancing with the scales: subchromatic generated tone systems'. *Journal of Music Theory* 58, no. 2 (2014): 179 – 233.
- Zarandona, Juan Miguel. 'The Arthurian Opera by Isaac Albéniz and Francis Money-Coutts (1852 – 1923): Libretto Translation Theories Applied to "Merlin"'. *Arthuriana* 23, no. 2, (2013): 3 – 19.
- Zbikowski, Lawrence M. 'Music, Emotion, Analysis'. *Music Analysis* 29, no. 1/3 (2010): 37 – 60.
- Zon, Bennet. 'Disorienting Race: Humanizing the Musical Savage and the Rise of British Ethnomusicology'. *Nineteenth-Century Music Review* 3, no. 1 (2006): 25 – 43.
- Zweig, Stefan. *Montaigne*. Translated by Joan Fontcuberta. Barcelona: Acantilado, 2008.