1930

Enrique Granados

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Thesis

ENRIQUE GRANADOS

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For those people who are interested in the development of the artistic life of the twentieth century, Spain must occupy an important position by reason of the healthy vitality of its contributions to literature and painting. In the field of music, its activity seems all the more surprising, for from being negligible, and practically unknown to the general music public of Europe, it has now emerged with a whole group of musicians who in all Europe are not surpassed in their insistence on nationalism in music.

One is immediately reminded of the Russian composers of the last half of the nineteenth century beginning with Glinka, and this is not inappropriate, for the musical ties between the Spaniards and Russians are many, not the least of which is the influence of the Orient. Indeed one might say that the nearness to, and affinities with, Oriental cultural traits: musical, literary, architectural, and even racial, consti-
tute a sort of common denominator for Russia and Spain.

But another, and a perhaps better comparison, might be made between the musicians of England and Spain, both today and in the sixteenth century. We should not forget that both countries had many musicians that were famous and flourishing (whose music was primarily religious) in the sixteenth century. Also, the modern school of each country has emerged, each preceded by a century or more of music primarily under influences, or in imitation of the Germans and Italians.

This recent movement in Spanish music is most frequently known under the caption of "The Renaissance of Spanish Music". One might object to this title, for it implies that the music of the "Golden Age" of Morales and Vittoria had died, only to be reborn in modern times. Was there no Spanish music in the intervening period? It is true that Italian opera
was the fashionable music; but there was the
popular folk music and folk-dances; there were
the "tonadillas" sung in the excellent plays of
the period, and the very Spanish zarzuela was
very much alive. Only the absence of
"authentically Spanish" composers of serious,
"art" music would indicate a moribund state.
As Debussy has said:

"should it even be designated as
decadent, when its folk music re-
tained such beauty?(!) Wise and
blest the nation that shall
jealously keep these wild flowers
from classic depredators".(1)

Another objection to the term "Renaissance"
might be taken on the ground that the essen-
tial character of the moderns is so different
from that of the so-called "Golden Age". The
music of the latter was mainly sacred; that of
the moderns is chiefly secular, hence the music
of Victoria and his contemporaries was not
"reborn".

Indeed, does history give any great examples
of a true rebirth? Are not all "reborn"
children very different from their parents? The
"Renaciamento" in Italy included a great deal more than, and was quite different from, the civilization of the classic Hellenic and Hellenistic periods of Greece and Rome, from which it drew part of its inspiration, and its right to the term "Renaissance".

Thus, it might be suggested that in this way the word Renaissance does not mean a rebirth of some definite thing, but a reassertion of certain influences on a changed and changing mind and people. (It has been said that we cannot turn time backwards.) The Renaissance reasserted the old Greek ideal (pagan, not Christian) of perfect balanced beauty essentially physical, but spiritually expressed in drama, poetry, philosophy and science. Then we may well ask, what is this modern "Renaissance of Spanish Music", and its counter-part, the "Renaissance of English Music"? It is really the achievement, or re-achievement of national self-consciousness in the music of these two countries.
As has been indicated, Spain, like England, during the sixteenth century, had composers of religious(1) music who were prolific, vital, and whose music is certainly of a very superior order. Indeed, a large portion of the Pope's best musicians and choir singers were Spaniards during the early 1500's, says Rockstro.(2) They paved the way for, and founded, the school of which Palestrina was the crown. We remember such names as Cristoforo Morales, Francisco Guerrero, Cabezón: "The Spanish Bach", Romero, Soler, and many others. The greatest of them was Tomás Luis de Victoria.

(1) The secular music of both countries during the last half of the 16th century and into the seventeenth, has not received its due attention. Again the similarity between Spain and England is striking: both produced wonderful madrigals, and Dowland and the British School of lutenists have their Spanish counterparts in Luis Milan and the Vihuelists. The following works are of special interest in this connection: (a) Warlock, Peter (Philip Heseltine): The English Ayre; Oxford Univ. Press; London, 1926. (b) Trend, J. E.: Luis Milan and the Vihuelists; published by the Oxford Press for the Hispanic Society of America; Oxford, 1925. (c) Fellowes, E. H.: The English Madrigal Composers; Clarendon Press, Oxford; 1921.

(2) Rockstro, Wm. S.: A General History of Music; Scribner and Welford, N.Y.C. 1886; Chapter VII.
[Text on the page]
Certainly, if, as is usual, Palestrina be recognized as the outstanding musical genius of the sixteenth century, his place is not undisputed. Even during his lifetime, in Rome itself, his closest rival (and according to some, his superior) was this same Spaniard, Victoria; and to carry out our comparison, in England there was quietly working one William Byrd, who in the sheer originality of his new explorations in harmony and in extending emotional expression, and the varied range of his fields of composition, makes it possible for many Englishmen (such as Canon Fellowes) to claim their countryman as superior to even Palestrina in these respects(1). Here is a more conservative estimate:

"When we stand back and look at the [sixteenth] century as a whole, we are struck by the good workmanship which, from the pathos of Josquin to the rich flow of Vittoria, keeps an even tenour; and among the hundreds of writers, Palestrina, whose life covered the middle part of the century, holds sway not so much by some one characteristic as by the skilled fusion of parti-coloured rays

(1) See the Byrd Tercentenary number of the Chesterian London, for June 1923; the excellent article by W.B.Squire in Grove's Dictionary, 3rd edition; especially the biographies by Canon Fellowes (Wm. Byrd: A Short Account of His Life and Work; Clarendon Press, Oxford,1923) and Howes (Wm. Byrd; Paul, Trench, Truber and Co., London,1928).
into white light. Similarly above the adventurous Tavener, the mannered Tye, the stately Gibbons, and Tallis, rises Byrd with a closer skill and deeper imagination than his compatriots."(1)

Enough has been said to indicate the historical and especially the aesthetic importance of Victoria and a host of other early Spanish musicians. Unfortunately for Spanish music, their later chief influence was not upon their own country, but upon the Romans. It is to the Italians that we should look for evidence of their influences. In Spain there intervened the so-called "Period of Decadence" which was really a craze for the new and fashionable Italian opera which soon spread there from Italy. Even the music of the Church, as in Italy, became tainted with operatic tendencies, and music of Victoria was seldom performed, often forgotten, and copies of his music no longer made.

Now, the "Modern Movement in Spain", (and in this sense it is a "Renaissance"), has included the recognition, knowledge, study of the

(1)Fox-Strangways, A.H.: Two Historical Memoranda; The British Musician, Birmingham, June 1927; p. 37.
early Spaniards, especially as a source of inspiration and as a stimulus to accomplishment. Also Spanish folk-lore, music and dance have received more just recognition and appreciation. This has been most instrumental in gaining a growing self-consciousness and self-confidence, and the consequent shaking-off (or at least a remarkable accomplishment in that direction) of outside influences, -- French, German, or Italian. The modern movement has also seen the beginning of Spanish musicology, and an ever increasing number of cultured people and musicians interested in music as a worthy, dignified, and serious art. In fact, not so long ago, Spanish audiences were famous for their noisiness, chattering, and lack of attention at a concert, if we may trust the experiences of Havelock Ellis and Enrique Arbos.

Finally, as is the case with the music of all other countries of Europe, it is mainly a secular rather than a religious music, in which
the composers are interested. The modern Spaniards are proud of their predecessors, but they make no effort at imitation. Of the more outstanding, only Pedrell, Millet and Nicalau have tried their hand at much religious music, and even with these three their best music is secular. The folk-music and dances are much more alive and stimulating as a source of influence for the modern generation, than are their early predecessors.

This modern movement began only about fifty years ago, and its great leader was Felipe Pedrell. (1) He it was, who clarified the issue—namely nationalism; he did more than any one other to revive a glorious past by rediscovering and getting published (under his own learned editorship) the works of Victoria and others of the "Golden Age"; he was the actual teacher and encourager of the most gifted of the younger composers. An enduring force in criticism and composition, his then, was the recreation of a Spanish musical tradition worthy of its past and future.

(1) See his famous "call-to-arms", the essay: "Para Musica Vamos", Sempere Ed., Valencia, 1891. It was in this that he traced out with ardor and clarity the ways of this "renacimiento". And in "Por Nuestra Musica" he preached reform along the lines emphasized by Wagner, and connected it with folk-song and Spanish 16th century music, secular and sacred. This was published about 1894.
fit to compete with the finest foreign national traditions. His own musical dramas have received the highest praise of such critics as Jean-Aubry, Turina, Salazar, Subira', Henri Collet, and Edgar Istel. But they have never been widely given and are unknown to the general operatic public. Often compared with Glinka, whose place in Russian music is analogous, he has been called "The Father of Modern Spanish Music". Certainly he well merits this title. The most distinguished of living Spanish composers Manuel de Falla has said, "It redounds to Pedrell's everlasting credit that he was the first to take up our national treasure and subject it to luminous analysis."(1)

But in the modern group there are many others: Albéniz, "the Spanish Liszt"; Chapi and Bretón, composers of zarzuelas; Millet and Nicolau for choral music of the Orfeó; Casas, Morera, and Uzandizaga; today there are de Falla, Turina, Salazar, and Halffter whose recognition is world-wide; in musicology: Pedrell,

(1)Quoted from de Falla by Istel, Edgar: Manuel de Falla; Musical Quarterly, N.Y.C., October, 1926; page 502.
Olmeda, Mitjana, and Chavarri. And there should be included a veritable host of superlative performers and conductors such as Viñes, Manén, Segovia, Casals, Sarasate, Llobet, Iturbi, Barrientos, Bori, Del Campo, Arbós, Salazar, Pérez Casas, de Segurola, and even that virtuosa of the castanets, La Argentina, for she makes of them veritable musical instruments. These names by no means exhaust the list.

Not the least in this distinguished company of modern Spaniards is Enrique Granados. He might be called, as he often was, the "Spanish Chopin". A romanticist, his life has interesting affinities with that of Mendelssohn, Schumann, Schubert, Chopin, and Albéniz, even, we might add, in his premature death.

The subject of this study, his life seems tranquil when compared with all the ups and downs and the varying vicissitudes of that of Albéniz. Indeed it chiefly consists of a quiet life of teaching and composing broken by an occasional important public appearance, whereas in all musical history Albéniz had one of the most
adventurous careers especially in his early life. Nevertheless, there is in Granados, as in his music, considerable romance. Tragedy, too, is not lacking, for if his life shows little dramatic interest, compared with Albéniz, Liszt, Beethoven or Wagner, the tragic circumstances of his death in the Sussex disaster of 1916, link it with that greater tragedy of modern times, the World War.

But before turning directly to Granados we ought first to consider that exceedingly individualistic part of Spain in which he spent his life: Cataluña (Catalonia).

No doubt one of the reasons why the artistic life of Spain is so rich and varied, is the fact of its large number of distinct types: the country is divided by its mountains into a large number of geographical and ethnographical units, and this same diversity of physiography is in time reflected in the diversity of dialects, costumes, customs, and in differing types of folk-dances with their accompanying songs and music. Moreover, this is still more emphasized
Once all of the components have been assembled and connected, the final step is to test the system. First, ensure that all connections are secure and that the components are properly aligned. Then, use appropriate tools to connect the necessary wires and cables. It is important to follow the manufacturer's instructions carefully to avoid damaging any parts.

Once all connections are complete, power the system on and observe the output. If the system functions as expected, it is ready for use. If there are any issues, refer to the troubleshooting guide provided by the manufacturer. With proper care and maintenance, this system will provide reliable performance for many years to come.
by the barrier effect of the Pyrenees, which have tended to keep Spain apart from the currents and tendencies of Northern Europe. Spain is still individual, not just another nation of factories. Both geographically and historically, then, Spain has always been distinct. That is why so many Americans today become exasperated at its numerous traces of medievalism. However, this may not always be an esthetic disadvantage. Not even Russia or Ireland possesses a richer store of folk-music with so wide a range or variety of melody or rhythm.

The influence of the Orient—the Arab and the Jew—is very noticeable in the Levantine. It is also there that Gypsy influence (flamenco) is most noticeable. Its composers are Espla', Chavarri, de Falla, Turina, and the music of Albéniz and Granados often reflects this part of Spain. It is here that the guitar is an especially popular instrument. In the hands of such an artist as Segovia or Llobet the guitar becomes a truly great musical instrument, capable of a

1 The anxious composer so astounded (and dismayed) at the extraordinary musicianship of Segovia on the occasion of his recent visits, immediately jumped to the conclusion that he was a phenomenon, only later explained by "a born genius." The Spaniards, however, take him more as a master of course, and Llobet is considered fully his equal.
wide variety of emotional expression, and should not be dismissed as unworthy of a serious consideration. It is a descendant of the violuela, a Spanish type of lute. In the seventeenth century Spain had a school of "vihuelists" corresponding to the "lutenists" in England: Milan, Madarra, Pisador, and Navvaer. Many serious composers have written for the guitar: Schubert used it in some of his chamber music, Espinal, Sor, Tarrega, de Falla, and Salazar. (1)

The region around Madrid is less personal and it is there that the zarzuela has been so popular: Chapí, Bretón, Conrado del Campo, Torroba, Julio Gomez, Ernesto Halffter, the young and gifted pupil of de Falla, and Salazar.

In the north there is the Vascongadas (including the Basque provinces). Its rugged region has preserved what is probably the earliest language of Iberia, and its people are hardy and intensely regionalistic. Its dances often use broken rhythms such as the Zortzico. From here came Guridi, Padre José Antonio, and Usandizaga.

Likewise in the north is the region of the Catalans. Their language most resembles Provençal, though it has affinities with Castilian and Italian. This need not seem surprising for their cultural tradition has linked them since before the Crusades with Languedoc, to which it formerly belonged politically. The Catalans have a long history and they claim (not without some justice) affinities with the Greeks, Carthaginians, Romans, Goths, Arabs, French, and (especially on Mallorca) with the Jews.

They live in the fruitful "Principado de Cataluña", which is subdivided into four provinces: Barcelona, Gerona, Lérida, and Tarragona. It is a
region of hills, valleys, and seacoast, roughly triangular-shaped, in the extreme north-east corner of Spain. Its people have as characteristic a personality, when compared to other Spaniards, as have the Scotch in the British Isles. They are the most industrious, enterprising, ambitious, and energetic people in Spain. Sober, sharp-witted, laborious, honest, frugal, yet adventurous and enthusiastic for progress; their progressive tendency has led them to look toward France, for example, and rather look down upon the rest of Spain. Only the Basques and Galicians resemble them in energy and love of enterprise.

They have always been great traders and today theirs is the chief industrialized (and also the wealthiest) section of Spain. In business activity they could hardly be better descendants (as they claim) of the Phoenicians, Greeks, and Carthaginians. But they are not too much governed by the love of material things, for no other section of Spain has a greater love of liberty. Never a
the years, resulting in a considerable increase in the volume of business. Discussions on the growth of the company's revenue show a steady increase from 1924 to 1927, with a marked rise in the last two years.

The company's management has been prudent and efficient. Despite external economic conditions, the company has maintained a strong position in the market. The operations of the company have been guided by a clear understanding of the market trends, allowing for timely adjustments to meet market demands.

In summary, the company's performance in the past years has been commendable. The management's foresight and strategic planning have contributed significantly to the company's success and growth.

The company's future prospects are optimistic, with continued growth expected in the coming years. The management remains committed to maintaining the current momentum and expanding the company's reach.

For detailed financial analysis and further insights, please refer to the attached annual reports and management presentations.
willing member of the Spanish monarchy, it has always been the worst center of rebellion and even of republican tendencies, and this is still true in 1930.

Nearly a hundred years ago, Richard Ford in his "Handbook for Travelers in Spain"(1) records a very unfavorable impression of them. Dismissing them as neither French nor Spaniards, he praised their vigor and endurance as soldiers and sailors:

"The rudeness, activity and manufacturing industry of the districts near Barcelona are enough to warn the traveler that he is no longer in high-bred, indolent Spain."

"The women are fit to marry and breed Catalans, as in general they are on a large scale, neither handsome nor amiable, and lack both the beauty of the Valenciana, the gracia y aire of the Andaluza."

(1)This is from a quotation from the edition of 1847 (2nd) used by Philip Hale in Boston Symphony Notes; Jan. 18, 1929; p. 1060.
...
Yet the Catalans, in spite of their prosaic love for money, have been very generous, and today no section of Spain spends so much money patronizing art and music and their poetry is often quite ethereal, the very opposite from what some would expect. Their intensely fervent love for Cataluña has become translated into artistic expression: there are a large number of musicians and composers, poets and dramatists who frequently use the Catalan language, and they have developed a peculiar style of architecture. This year Barcelona is paying for its own Exposition which is a veritable revelation of the accomplishments of this section. Moreover as Subirá says:

"Thus its composers and performers have studied its folk-lore....... conscious of its musical personality, they aspire by every possible means to increase it and realize it" (1)

(1) Subirá, José: La Música Española Contemporánea; Nuestro Tiempo, Madrid, Dec. 1922; p. 293.

(Description of musical activities in Madrid and Barcelona.)
Its landscape has had many musical expressions. The mountains to the north are associated with Monserrat in Wagner's *Parsifal* and *Lohengrin*, and have given Spain its outstanding opera: "Los Pirineos" by Pedrell. There are wonderful folksongs, and canciones and romances of Provençal influence. Often they are grave and austere.

The sea is a frequent source of inspiration, both in music and in poetry, the latest example of which is "Atlántida",(1) a choral and orchestral work by the Andaluzian composer, de Falla. Based on the epic of Jacinto Verdaquer, it is to be performed for the first time this coming summer at Barcelona with the Orfeó Catalá. It is based on a Catalan subject, and the music is set to Catalan words. Choral singing is a great feature of Cataluña: there are many Orfeones of which the most famous is at Barcelona, (the Orfeó Catalá), which certainly never has been excelled as a choral society. The work of copying and making available Catalan song has been done by

such men as Luis Millet, Pedrell, Pujol, Vives Nicolau, Sancho Marraco, Lambert, Perez Moya, Manén, Morera, de Grignon, and Balcells. (1) Other intensely Catalan composers include Garreta Pahissa, and Toldra.

To the Spanish dance, its most famous contribution is the Sardana. This is really a roundelay formed by groups of circles, one inside another. The rhythm is striking, and is ever quickened until the whole chain sways as if in ecstasy. Its accompaniment is one of its peculiarities: its little band of some 11 players known as a "cobla", come from their mountain villages with their sharp-pitched rustic instruments, the "tiples", "tenoras" or "tambril". Generally the girls dance in the center, resembling in their Catalan costumes, the damsels in Botticelli’s "Primavera". The young men form the outer circles. Catalan parents have a special regard for this dance, and generally do not like their daughters to dance any

other of the Spanish dances. (A Spanish girl very seldom has anything approaching the liberty of her American counterpart.) Indeed, to the Catalan it has a very special significance: it is national self-expression, optimism, joy-of-life, touched with philosophy, and of almost religious importance. The joined hands are a symbol of Brotherhood. Tradition has it that this dance was first brought by Phoenicians; others say it came with the Greeks. Practically every Catalan composer has written at least one sardana, including Granados and "Pau" (Pablo) Casals.

It was among such surroundings and such people, then, that Granados was born, and lived practically all his life. His native city was Lérida.

This city is of great antiquity, and formerly was considered of great importance, one reason for which being its excellent military position—best in Cataluña and Arragon. It is even mentioned in the writings of Horace, Pliny, and Ptolemy, and was

(1) Use of dance in Religion at Seville. Los seises

still used as a part of a religious service before the high altar of the Cathedral. It is even mentioned in the writings of Horace, Pliny, and Ptolemy, and was
the Ilerda of the Romans. Occupied in 49 B.C. by Caesar, once the seat of a great university (founded in 1300 by Jaime II; transferred to Barcelona in 1717), it is still the capital of a province, but its population today numbers only about 23,000. It is about 113 miles from Barcelona.

Here, according to the city archives, Enrique Granados was born on the 27th of July, 1867.(1) The name Granados does not sound like a genuine Catalan name, for it lacks sufficient harshness to be from the cool Cataluña, famed as the breeder of strong, hard-working character, and has a warm Southern softness. (Albéniz was also born in Cataluña.) This is not a paradox, for his ancestry was not Catalan. His father, Calixto Granados, from whom the composer, no doubt inherited the innate lassitude of his forefathers born under warm skies, was a Cuban, a native of

(1)The record of the archives was sent to Henri Collet by don Pedro Roselló, director of the Archives. See: Collet, Henri: Albéniz et Granados; Félix Alcan, Paris, 1926; p. 181. Incorrect dates are frequently given for his birth, as the Grove's Dictionary: July 29; Eaglefield Hull: July 29, 1868 is given by Bannard, Encyclopédie de la Conservatoire de Paris, and Periquet. Riemanns Musiklexicon gives "27 (29?) Juli 1867".
Havana, and an army officer. His mother, doña Enriqueta Elvira Campina, came from Santander in Galicia. Moreover this southern blood explains why he was not a strongly Catalon composer.

It is said that the young boy was not strong and that his illness prevented his going regularly to school, and that for this reason he was finally allowed to devote his whole time to music.(1) His first introduction to the art seems to have been by the bandmaster of his father's regiment at Lérida: Captain José Juncoada.(2)

Not long afterwards the family moved to Barcelona. This must have been when he was very young, and there was the pupil of Prof. Francisco X. Jurnet, at the Escolonía de la Mercé(2).

(1)Periquet later a collaborator with Granados, is the authority for this, but his statements are not always to be trusted. Granados later in life was not, however, of robust physique and strength. See Periquet's statement quoted in Villar, Rogelio: Granados; La Revista de Música, Año III, No. 4, Buenos Aires, October, 1929; pp. 230-233.

(2)See: (a)Salvat, Joan: Enric Granados, Notes Biographiques; Revista Musical Catalana, Barcelona, June 15, 1926; p. 198.

(Gandara says his family went to live in Barcelona when Enrique was aged 4 years.)

Later his family wished a teacher of greater reputation for they were conscious of his special liking for music. We know that he became a piano pupil of probably the most able teacher available in Barcelona, the maestro Juan Bautista Pujol, who was one of the very best in all Spain. The latter was a teacher, pianist, composer, as well as the author of a method of teaching the pianoforte, (Born 1836; died 1898). Of him one might well say that he had the good fortune to have launched into artistic life the four greatest Catalan pianists of their generation: Granados, Malats(2), Vidiella(3), and Ricardo Viñes.

(Altough also studied a star while with him.)

(2) Joaquin Malats (1872-1898). One of the first to play Albeniz—wrote for piano.
(3) Vidiella—wrote on other side of this page.
(2) Joaquin Malats (1872-1912) studied with Pujol, won first prize in 1888. Granted a scholarship by the City of Barcelona he entered the Conservatoire at Paris, where he was a first prize student in 1893. In May 1903, he won the international Diemer prize of 4000 francs. Played much in Spain, Portugal, and France, where he appeared at the Colonne and Iamoureux concerts. He was decorated with the orders of Isabel la Catolica, and Alfonso XII.

(3) Carlos Vidiella (1856-1915). Studied under Pujol, and later 1877 with Marmontel at Paris. His playing at Paris was acclaimed by such eminences as Rubinstein, Plante, and Sarasate. In 1891, he played a series of recitals in the Palau de Ciencias, which included about 75 of the greatest masterpieces of pianoforte literature.
A very curious story was related by the New York Times about Granados, which if true, belongs to this period of his life. Francisco Gandara, a young Mexican musician had met Granados in Barcelona in 1911 or 1912. At the time of the production of "Goyescas" in New York he wrote an explanatory article about Granados for the New York Times Magazine.(1) He had been a frequent visitor at the home of Granados, and,

"on one of these visits I was turning the leaves of one of his albums, full of souvenirs of his student days in Paris, when I ran across a clipping from a Figaro of the year 1878 which read:

'In the salon of Mme. Thierry, in the Foubourg Saint Germain, a small circle of fervent devotees of music gathered last night to do honor to Dom Pedro I, Emperor of Brazil,(2) that original monarch, who,

(2)Gandara has here made a mistake, for Pedro I died in Lisbon Sept. 24, 1834. He means Pedro II (1825-1891), who was an enlightened ruler, but not always attentive to politics, and much interested in art and science. The Encyclopedia Brittanica says he visited Europe in 1871, 1876, and 1886. In 1889 he abdicated and lived thereafter in Paris. See Biography in Encyclopedia Brittanica, Espasa, and Diccionario Hispano-Americano.
in alluding to other Emperors and Kings, says "My Colleagues!"

'The great feature of the gathering was the appearance of the 10-year old Spanish pianist, Enrique Granados, who has come to Paris to pursue his studied.

'The boy had arranged a program of classical pieces of the 17th and 18th centuries --Marcello, Rameau, Lully, Purcell. He outdid himself. As a final tidbit he played a charmingly delicate and elegant gavotte of his own.

'After he had done, he was taken before Dom Pedro, who had expressed a desire to speak with him. The hostess asked the Emperor of Brazil:

"What do you think of this prodigy, your Majesty?"

"I think there is no Majesty here except that of this child", replied Dom Pedro leaning over and kissing the boy's forehead.'

The writer does not think this story should be taken at its face value. Not having available the files of Figaro, he has not been able to verify the clipping and its date. Gandara may have made a mistake with regard to its date. He later says that Granados entered the Paris Conservatoire at the age of eleven--when the composer actually was never a full-fledged student at that institution. He was an auditor there, after 1887, at the age of twenty. Some of Gandara's other questionable state-
ments include "studies with Diémer, Fauré, and Marmontel" and that he won the "highest prizes"!
The latter is not only untrue, but was impossible, as Granados was only an auditor at the Conservatoire, and his teacher of piano was de Bériot. None of the better authorities for the life of Granados mention studies with Diémer, Fauré, or Marmontel. Both statements sound as if Gandara were confusing Granados with Albéniz.

As regards the clipping itself, what seems possible is that Gandara was quoting it from memory in 1915.
and this might account for a slip in the date and in the name of Pedro II. What is more likely however, is that Granados played before the Emperor after he came to Paris in 1887, or later. Possibly it was after the Emperor took permanent residence there in 1889, for at that time Granados was studying with de Bériot. Besides, no other biographer speaks of his being a child prodigy, or of any visit to Paris with such an important appearance for such a small boy. If true, it seems strange there is no such mention; but not so strange if it occurred after 1887.

Whether Granados played in Paris or not, in 1878, of this we can be certain: by 1883 he was in Barcelona and studying with Pujol. During the latter year, at the age of 10, he received the
first prize in pianoforte playing at Pujol's Conservatory (1). The test piece was the Sonata, No. 2, (in G minor), Opus 22, by Schumann, besides playing at sight a difficult exercise written for the occasion by Martínez Imbert. The deciding jury consisted of Pedrell, Martínez Imbert and Albéniz. (The latter in 1882-3 gave many concerts in Spain and was also taking lessons in composition from Pedrell (2).)

Already his playing was receiving recognition, and frequently he was heard in the homes of the wealthy, besides adding to his income by playing in cafés, especially at the Café de les Delices (3). (Vidiella also had often played in this café.) A wealthy Barcelona merchant and maecenas, Eduardo

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(1) G. Jean-Aubry says this took place at the "Barcelona Conservatory"; Joan Salvat calls it the "Concurs Pujol." See: Jean-Aubry, G.: Músique et le Néério; Sévère, Paris, 1922; p. 15.

Periquet speaks of his winning this prize at the age of fourteen, but that is incorrect. Given in Salvat, Joan: op. cit., page 196.

Villar, Rogelio: Granada; la Revista de Música, 1923, p. 226.

(2) Collet, Henri: op. cit., pages 40 and 41.

(3) Salvat, Joan: op. cit., page 198. This is also verified by the remembrances of
Conde, became interested in his talent, and to him, Granados owed nearly all the material income that enabled him to study and devote himself to composition. For this Granados was ever grateful and appreciative. In 1916, members of the Conde family were among the largest contributors to the fund for the orphans of the composer, and even acted as the children's guardians.

About this time (1883) his studies in composition were started under the guidance of the erudite Pedrell(1). Enrique was still living

(1) This is Felipe Pedrell (1841-1922). A nephew, Carlos Pedrell is also a composer and is still living. His compositions are highly regarded in Paris, where he is well known and where many of them have been performed. The best accounts of Felipe Pedrell are the articles in Grove's Dictionary and Eaglefield-Hull's "Dictionary of Modern Music and Musicians", and the one by Edgar Istel in the Musical Quarterly, N. Y. C., for April, 1925, pp. 144 - 147.
in Barcelona. We have previously mentioned Pedrell's importance as the real founder of the modern group of Spanish composers. A musical antiquary, researcher, critic, historian, teacher and composer, his long life (he died in 1922 at the age of 81) gave him more influence on the development of the younger Spanish composers than any one other. He dug out the facts of Spanish musical tradition, both ancient and modern, cultivated and popular: his significance to modern Spanish music can hardly be over-estimated. Falla

(1) Carl Van Vechten says (in Music and Bad Manners; Knopf, N.Y.6., 1916; page 131) that his studies with Pedrell and with Pujol took place in Madrid from 1884 to 1887. This is a mistake for it was in Barcelona that he studied with them, and with Pujol earlier than 1883. Pedrell did not become a professor at the Madrid Conservatory until 1895, where he taught until 1903. This same mistake was also made in the "Bulletin of New Music", G. Schirmer and Co., for December, 1915, upon which Van Vechten may have drawn for source material. The latter article makes another error when it states that Granados studied violin under Charles de Bériot, in Paris, after 1887. It was the piano he studied there, with the son of the great violinist, who was not then living. He died in 1870.
"Pedrell was a master in the highest sense of the word, for both by precept and example he showed Spanish musicians where their road lay and led them along it himself. . . . Some of those who were his pupils have let it be understood that they did not get much benefit from his lessons. It may have been that they did not know how to profit by them, or that they tried to obtain from them something that was definitely opposed to the strong aesthetic convictions of the master. Or, again, it may be that they went to him without the technical preparation necessary to every student who goes to a great artist for advice. But, whatever the cause, I for my part am able to affirm that I owe to the teaching of Pedrell, and to the powerful stimulus exerted on me by his music that artistic direction which is indispensable to every well-intentioned apprentice? (1)"

There has been more or less discussion as to the amount of knowledge and training imparted by Pedrell to his pupils. While de Falla acknowledges his indebtedness, Collet feels that in 1883, Pedrell was

(1) Taken from de Falla, Manuel: Felipe Pedrell: 1841-1922; Barcelona, 1923; later reprinted and translated in the Revue Musicale. This quotation appears in Trend, J.B.: Manuel de Falla and Spanish Music, Knopf, N.Y.C., 1929; page 5.
in the process of acquiring that vast knowledge that was so valuable to his later pupils. He says that in 1883-4 actually he was teaching musical form and composition to himself, and that the amount he could give to his students was problematical (1). This is not entirely fair to Pedrell for by 1883 he had completed the operas, "El Último Abencerraje" (1874), "Quasimodo" (1875), and "Cleopatra." This latter opera was awarded a prize at Frankfort in 1878. (2)

Besides, Pedrell certainly could have been (and no doubt was) most valuable with his familiarity with Wagner, Moussorgsky, the early Spaniards, etc., and with his enthusiasm and idealism could hardly have failed to inspire the young and impressionable Granados.


(2) Yet it is true that Pedrell's most outstanding works were composed much later: "Los Pirineos" in 1902, "La Celestina" and "El Conte Arnau" in 1904. It was about this time that de Falla was his pupil and there is no doubt that he had become a much greater teacher.
We know, too, that the latter always respected the great master and often stated with pride that he, himself, was but a disciple. Later, he had Pedrell give frequent lectures on Musical History, etc., at the Académia Granados.

Fortunately we can also catch a glimpse of how Pedrell did teach during this period, for he has told the story of his own efforts with Albeniz, who was working with him in 1883(2). We may assume with both young men, if neither acquired a vast technique in composition, Pedrell's encouragement, example, and stimulation conversations were by no means without worth:

"Our speculations were rather conversations than lessons, really simple conversations between friends."

Albeniz found it hard to write the B double flat, which is on the piano identical with A natural, as a double flat, or he would persist in writing a low F for the violins which they could not play.

"I noticed when we discussed these


"Technical problems and others more difficult still, that, much grieved, he would withdraw within himself; and when I realized that he did not understand arid regulations, I determined in the future never again to talk to him about rules, chords, resolutions and other technical hieroglyphics; but to dwell on a fine and cultivated taste, merely seeing to it that so extraordinary an intelligence was correctly guided. And thus, since quite indirectly and unconsciously he had a solid training, due to the magnificent literature of the piano, I was finally able to say to him, to stimulate his imagination: 'To the devil with all the rules! Fling them into the fire, all these treatises on harmony, counterpoint and composition, these theories of instrumentation and what not, which were not written for you, and which in the end will only paralyze your natural genius.'

"He could sense music only through the medium of the piano keyboard, not 'boxed-up' in speculative theories. Of concentration, listening to the music which sounds within one, he knew nothing. His lofty and extraordinary intuition might be compared to a wine-skin, holding a fragrant vintage gilded by a Mediterranean sun. From it Albéniz filled his goblet until it brimmed; he handled it with the generosity of a wasteful child, and one was overcome and intoxicated by this fulness and fragrance and light."

Enrique remained with Fedrell and Pujol until 1887. Thanks to the generosity of Eduardo Conde, September of that year found him in Paris, where he planned to take a degree from the Conservatoire, But a serious illness
with typhoid intervened, with the result that by the time he had recovered, he was beyond the age-limit of an entering student at the Conservatoire. Though not a regular student, he did become an auditor in several classes, and studied the piano with de Bériot (1).

Another pupil of de Bériot was his friend Ricardo Viñes, whom he had known in Barcelona, when both were fellow-pupils of Pujol. Viñes, partly because of his importance to Granados, and also because of his own unique and brilliant career as a virtuoso merits a special degradation.

(1) This is Charles de Bériot (1833- ), the pianist, whose father was the famous Charles August de Bériot (1802-1870), one of the greatest violinists of the 19th century, comparable to Paganini, and founder of the Franco-Belgian school of violin playing. His mother, equally noted, was Malibran, the great singer who, from 1830 (with the retirement of Santag), until her sudden death in 1836, was acknowledged to be without rival in Europe. This confusion of father and son no doubt accounts for some statements that Granados studied violin with de Bériot. It is interesting to note that indirectly the elder de Bériot had other associations for Granados in that the famous Vieuxtemps was his pupil, and later carried on his work. Three others of this Franco-Belgian school of violinists were later to be associated with Granados: Ysaye (who studied under Vieuxtemps), Crickboom (a pupil of Ysaye), and Thibaud. Also we should not forget the Spanish connection here, for Malibran the mother of his teacher was of Spanish extraction, her father being the celebrated singer and teacher, Manuel Garcia.
He was the most intimate friend of Granados in Paris, where they shared rooms at the Hotel de Cologne et d'Espagne on the Rue Trevise, "un modesto quinto piso de la calle." Like Granados, he was also a native of Lerida, where he was born in 1875. His family, however, had continued to reside there, consequently the city later interested itself to the extent of granting the young pianist a scholarship or pension, which enabled him to study in Paris for three years. He studied with Pujol, 1865-7, and with de Beriot at the Paris Conservatoire, where he won a first prize in 1894.

He became the chosen interpreter of the modern composers, and was, according to Pedro Morales, the first great virtuoso to place his art at the service of Debussy, Ravel, de Séverac, Albéniz, Granados and others. He gave programs of French music in London in 1908, and in Berlin, where he
was sent by the S. I. M., in 1914. Chosen for the Balakirew festival in Leipzig and Berlin, works have been dedicated to him by both Balakirew and Liapounow. With Debussy he played the first performances (two pianos), of the "Nocturnes", and of "Iberia". Some of his "first performances" include works of Debussy, Albeniz, d'Indy, de Séverac, Ravel, Roussel, Schmitt, Granados, Auric, Poulenc, Milhaud, and other Russians and Spaniards. To him de Falla has dedicated his "Noches en Jardines en España."

His work is not entirely with the moderns, however, for he was called upon for the centenary celebrations of Schumann, Chopin, Liszt, and Beethoven. Pedro Morales says in the English Field-Hull Dictionary:

"He was the first to make known the new French School thru his wonderful exposition of its pianoforte works which for a long time he literally monopolized. The new school of Spain and to a great extent that of Russia owes him a similar debt."

He is still living in Paris, and his occasional recitals are considered important musical events.
The two young Spaniards, Granados and Viñes, shared also an intense enthusiasm for French music, yet Paris to them did not mean unremitting toil. The escapades of the pair recall those of Albéniz and Arbos as students in Brussels(1). Moreover, Paris must have stimulated the already growing interest in painting of Granados, for all his life he amused himself sketching and painting, and at his death possessed a small collection of works of art of which he was immensely proud.

According to Periquet(2), this was the only period during the life of Granados, that he was at all "Bohemian."

"In one of our last conversations, Granados even retold certain remembrances of that happy youth, and among them an odd occasion when he and his friends, enshrouded in sheets like Moslems, addressed a foolish 'oración de la Tarde' from a dangerous perch on the roof of Rue Trevise, to some pretty dressmakers of a nearby shop."(2)


(2) Periquet is quoted in Villar, Rogelio: Granados; La Revista de Música, Año III, Number 4, Buenos Aires, October, 1929, page 229.
But at the same time he was trying his youthful hand at composition,—waltzes, military marches, and dances. He was a passionate worshipper at the shrine of Chopin. Although a resident in France, none of his works were ever published there. If we may trust him, Periquet tells us the reason why—it was a woman. At that time a man of some talent and a sincere admirer of Granados was the musical dictator of Paris. (His name is not mentioned.) But the wife of this gentleman, because of an incurable dislike of the young Spaniard, prejudiced her husband. Granados felt that hostility at all times, and never forgot his tortured feelings regarding that couple, where the wife tried every means to "open an abyss between two artists and friends"(1).

During the summer of 1889, there was a return to Spain for several concerts. Collet says he came

(1) Periquet is quoted in Villar, Rogelio: Granados; La Revista de Música, Año III, Number 4, Buenos Aires, October, 1929, page 229-30.
back to Barcelona, July 14, 1889(1). The following April he played at the Teatro Lírico (April 20, 1890) a program (3) that included his own "Serenata Española", "Arabesca", and some of the newly composed "Danzas." He was very well received and paid another visit later in 1892.

During the latter visit he played again in the Teatro Lírico, on April 10, 1892(3). On this occasion he played the Grieg Concerto with an orchestra conducted by Pérez Cabrero, and as piano solo, some pieces of Schumann, Grieg, and Mendelssohn(4). The program also included some of his "Danzas". These pieces, now so well known, give a clear vision of his musical personality(4) which intensified and amplified, is to culminate in the "Goyescas." The dances were

(1) Collet, Henri: op. cit.; page 182.
(3) Salvat, Joan: op. cit.; page 199.
(4) His favorite repertoire at this time included Chopin, Mendelssohn, Heller, Bizet (Minuet from "L'Arlésienne"), Saint-Saëns, Espinós, Albéniz, Godard, and Tchaikowsky.
published about this time and received the interest
and praise of some of the greatest musicians of
Europe. Salvat says (1) that Pedrell collected this
homage and published it in the Diario de Barcelona,
for which he wrote musical criticisms (2). Massenet
called him the "Spanish Grieg." Grieg was interested
in the freshness and national flair revealed in the
dances. Saint-Saëns, de Beriot and other French
musicians added their praise, and Cui, especially
pleased, hailed him as equal to the Russians, and
similar to them in his nationalism.

The dances were played in July 1892, by Granados
for the newly formed Orfeó Catalá (3), at the Palau
de Ciencias (4). The occasion was the first annual
festival of this wonderful singing Society. At a
later concert for the Orfeó his "Oriental" for oboe

(1) Salvat, Joan: S!/i//iit; op. cit.; page 199.

(2) These eulogies were repeated by Pedrell in his

(3) Salvat, Joan: op. cit.; page 200.

(4) The Palau de Ciencias was built for the exhibition
in Barcelona of 1888, and used for small exhibits,
concerts, etc. It was demolished in 1898.
uplifting and profound, and receiving the interest
and praise of some of the greatest musicians of
Europe. Sartori says (1) that Bellini collected this
melody and published it in the Dizionario dei
Musici (2) for which he wrote musical criticisms.

He called him the "special guest." These were interested
in the performances and national interest revealed in the
ances. Saint-Saëns, a painter and architect trained
musicians sang their praises and Crit, especially
pleased, thrilled as much to the surprise and
similar to their in the nationale.
The aces were played in July 1883 by Grandage
for the newly formed Oratorio Society (3) at the St. John's
on the occasion was the first annual
feast of the Wonderlitt Singing Society. At a
letter concert for the Oratorio his "oriental" for oboe

(2) These eulogies were repeated by Bellini in the
Italia musicale, n. 1, 1841, p. 39, and the
MIDI, 11, 1842, p. 10.
(3) The Oratorio Society was put up to the exhibition
in 1883, and need for moral uplift.

consecutively, etc. It was composed in 1888.
and strings was performed.

A year earlier Lluis Millet had founded the Orfeó Catalá.

During the next three years Salvat remembered no public appearances (1892-1895). Periquet, whom we have already mentioned several times tells us that it was during these three years that he first met Granados:

"It was in 1894, when the unforgettable Albeniz arrived in triumph at Madrid, the idol already of all the European capitals. For his short stay in Madrid he put up in his customary regal fashion at the best hotel of that period, and brought together in his rooms parties of musicians, writers, and cultivated aristocrats, in which my young self was lost in fear and admiration. Then Albeniz introduced me to Granados who had also recently arrived from Paris. [Notice this in 1894] An abundant mane of black hair covered his

(1) These remembrances of Granados were written just after his death for a Madrid newspaper, and are quoted by Villar, Rogelio: Granados; La Revista de Música, Año III, Number 4, Buenos Aires, October, 1929; pages 227 to 229.
Chopin-like head. He dressed with a certain graceful carelessness, interesting and exotic, wearing enormous neckties, the ends of which hung down or trailed behind with great abandon.

"When my friendship began with him, he was twenty-two years of age, and occupied in Madrid, a small room on the Calle de Esparteros, with hardly any social life, only studying and opposing a certain official teacher of piano."

This story certainly seems surprising to say the least, and we wonder if it is a correct picture of the period he claims. In the first place, it was quite possible for Albeniz to make the introduction for the latter was in Madrid part of the season of 1894, when his "San Antonio de la Florida" received its premiere at the Teatro Apolo. But in 1894, Granados was not twenty-two years of age, he was twenty-seven. And what seems most surprising of all is his living alone in Madrid, for during the preceding year, 1893, he had married, and his eldest son, Eduardo was born on July 28, 1894, in Barcelona.

The wife of Granados was Señorita Amparo Gal, to whom he was most devoted, and who perished with him in the Sussex disaster. It is even said he could have
been saved, but that he jumped in the water again when he heard the voice of his wife, and that they were last seen clasped in each other's arms. There were six children: Eduardo (2), Soledad, Enrique, Victor, Natalia, and Francisco.

However, by October of 1895, he again took up public appearances, the first occasion being near the end of that month, at a concert of the Societat Catalana de Concerts in the Teatro Lirico, Barcelona. This organization was sponsoring a series of chamber-music concerts, and for that purpose had invited the famous Crickboom Quartet(2) from Brussels(3). That

(1) This son is also a composer, a pupil of the celebrated Conrado del Campo, and of Lamonte de Grignon. He had composed a number of zarzuelas, and conducted the "Intermezzo" from his father's "Goyescas" in Paris. See N. Y. Herald, Dec. 17, 1919: "Fernando's Son acclaimed as opera in Paris."

(2) The founder of this quartet was Mattieu Crickboom, a very famous Belgian violinist and composer; born 1871. (He has never visited the U. S.) A pupil of Ysaye, his technique and interpretation is said to be perfect. He played in the Ysaye Quartet, 1888-94; he led the Quartet at the Societe Nationale, Paris, from 1894-6. (d'Indy was the Manager.) From 1896 to 1905, he was the head of the Academy of Music, and of the Philharmonic Society in Barcelona. Since 1911, he had been Professor of violin at the Brussels Conservatory. (See Etude, Dec., 1929.)

(3) Salvat, Joan: op. cit.: page 200.
same fall brought several other performances as pianist in Madrid, and elsewhere in Spain.

A new play, "Miel de Alcarría", by the Catalan dramatist and poet, Feliú y Codina(1), was announced for production in Barcelona. Its incidental music was written by Granados, and included a well-liked "Jota" (which is now published separately and is the only music from the play which has been published), dedicated by the composer to the companion

(1) José Feliú y Codina was born in Barcelona in 1847 and died at Madrid in 1897. A well-known writer and dramatist in Spain, with Soler and Conrad Roure, he was a founder of modern Catalan drama. His play "La Dolores" became extremely popular throughout Spain and Spanish America. It later became even more popular when transformed into a zarzuela by Breton. Feliú y Codina often collaborated with such composers as Breton, Granados, Maneñ, Perez Casas, and Vilar. His "Los Ovillejos", with music by Granados, was produced posthumously in 1898, at the Teatro Apolo, in Madrid. The Royal Spanish Academy, in 1897, conferred upon him the Piquer prize for his play, "María del Carmen", (produced in 1898 as a zarzuela by Granados), "por estimado de mérito superior al de quantas obras se han escrito para el teatro en España en 1896." He wrote may works in the Catalan language. See the excellent biography in Espasa's Encyclopedia.
of his Parisian student days, Ricardo Viñes. At the same time Granados played his "Valses Poéticos" (dedicated to Malats), and the dances: "Andaluza", and "Valenciana."

He again appeared publically, both as pianist and as composer, in a concert organized and directed by Albéniz, that was devoted only to the music of the younger Catalan composers. It took place on November 14, 1895(1) at the Teatro Lírico, and was given for the members of the Ateneo de Gracia, who were generally more favorable to programs of the German classics. Nevertheless, in spite of its being entirely Catalan and not classical, the program was well received, the occasion being considered a triumph.(2) It greatly helped the growing reputation of Granados, for Albéniz had him play the "Valses Poéticos", and also chose him to interpret the piano part in his own "Rapsodia Española", while he (Albéniz), as composer, conducted the orchestra. The other compositions included: Dances from "Henry Clifford", by Albéniz;

(1)Salvat, Joán; op. cit.; page 200.

(2)Collet, Henri: Albéniz et Granados; Félix Alcan, Paris, 1926; p. 66.
"Catalanescas", by Millet(1); "Triomphe de Vénus", by Nicolau(2); "Marcha de Llatzer" and "Somni", by Morera(3). Truly a Catalan concert!

The next year (1896) Granados appeared with Crickboom again in a series of sonata recitals at the Sala Pares, and once more sponsored by the Societat Catalana de Concerts.(4) These two artists were to be frequently associated together, especially after Crickboom took up permanent residence in Barcelona, where he remained until 1905.

(1)Lluis Millet -- composer, conductor, and scholar. One of the leading forces of Catalan music. Native of Barcelona. Founder of the Orfeó Catala in 1891.

(2)Nicolau:

(3)Morera:

(4)Salvat, Joan: op.cit.; p. 200.
The reputation of the pianist both as soloist and ensemble player was becoming more and more realized and this is evidenced by the increasingly complimentary tone used by the critics. We also now hear the first rumors of a projected opera. In September, López Chavarri writing(1) for the Guide Musical in Paris, casually remarks that the young Granados, "bien connu parmi nous", is at work on an opera, "María del Carmen", based on the drama by "Felix y Codina".(2)

Edwardo López Chavarri was one of the earliest critics to take an enthusiastic interest in the compositions of Granados, and he remained one of the stanchest supporters and encouragers of his talent, a support that no

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(2)This misspelling of Feliú y Codina was no doubt a mistake of the French proofreader.
doubt did much to spread a wider recognition. Always an ardent advocate of nationalism in music, he no doubt more frequently praised than blamed, in his criticisms of Pedrell, Falla, Granados, and others less known in America. Nevertheless, his reputation outside Spain stands high both as critic and musicologist. For a long time he was a regular contributor to French and German musical journals, and his is a prominent figure in the musical revival of Spain. Valencia is his native city, where he has been one of the most potent figures in the development of its musical life and its conservatory. He has also written music -- for string quartet, orchestra, piano, etc.

Meanwhile Crickboom was organizing an orchestra in Barcelona, and in the fall preparations were made for its first concerts. It was to be called the Societat Filarmónica, and took the place of the Societat Catalana de Concerts.(1)

(1) Salvat, Joán: op. cit.; p. 200.
I was thinking about a house and some daydreams. I wished to see an interesting house in the woods near a lake, with rooms filled with sunlight and views of the lake. I could imagine it being a peaceful retreat from the city. It would be a place to unwind and enjoy nature. I wondered if this house could exist or if it was just a fantasy. I continued to think about it, visualizing the details in my mind. It was a moment of escape from reality, a moment of imagination.
In a few years it came to be an organization of first rank. For its début a sort of three-concert Festival was planned: October 31, November 5, and 8 (1896). Crickboom invited as guest conductors from Paris, Chausson and Ysaye, with the latter also as soloist. Ysaye had been the former maestro of Crickboom, so his visit had a personal quality different from an ordinary engagement. He was feted, often played informally, and several times collaborated with Granados in sonata recitals.(1) At one time during the visit a group of musicians including Ysaye and Granados gathered at the home of the painter Rusinol.(2) Everyone contributed to an impromptu program and we are interested to read that Granados played two new and unpublished compositions, in which he used Catalan folk-melodies. This is all the more interesting when we remember that he seldom used folk-tunes, not sharing Pedrell's intense interest in Catalan folk-music; but we can only wonder what the


(2) Look up in Esposa Rusinol.
pieces were (perhaps his "Sardana"), for nothing more is specified. (1)

In 1897 he played the quintets of Schumann and Franck with the Crickboom String Quartet. (Pablo Casals was its cellist.) His performance inspired Chavarri to say: He is "perhaps the most endowed and best artist of the younger Spaniards". (2)

Meanwhile work is still continuing on his opera (3), as well as his collaboration with Crickboom. We read with interest that when they performed the Lekeu Sonata (4) for the first time in Madrid, the enthusiasm provoked was so overwhelming that the two artists were forced to repeat several movements. (5) The Schumann


(4) This sonata was a great "war-horse" of Ysaye, to whom it is dedicated. Like Crickboom and Ysaye, Lekeu was a Belgian, and his sonata was a frequent favorite on their programs. The "Andante" is the most popular movement.

Quintet was again performed on February 7, 1898 with a "perfect interpretation". (1) A few months later he assisted in a chamber music concert for the Societat Filarmónica (2): the 'cello sonata of Saint-Saens was performed with Casals, and with the addition of Crickboom, they played the trio in D of Beethoven. Another sonata recital with Crickboom came a month later. The réclame must have been great, for the public was "literally overcome", and the César Franck sonata received "the most beautiful performance we have ever heard." (3)

We now approach one of the milestones in the life of Granados. In September of 1898 his "María del Carmen" was announced for production. Chaverri wrote:

"We await with impatience the opera, 'María del Carmen', by Granados, the most serious of our younger composers,


and certainly the most endowed...... and who, with Pedrell and Chapí; follows the true path of national music." (1)

At this time Chapí was acting as a sort of producer-manager of musical productions in Madrid, and through his interest "María del Carmen" received its first performance at the Circo de Parish, Madrid, on November 12, 1898. (3) The opera, which was laid in Murcia, was full of local color and won the acclaim of


(2) Chapí composed a large number of zarzuelas; and was most instrumental in making easier and more just the publication and copyright conditions, royalties, etc., in Spain in the interests of the Spanish composers. About his works there is great disagreement; they were very popular and many claimed him superior to Albéniz, but Collet, Mitjana, and others consider his work detestable. That his works produced such divergent opinions must indicate an unusual personality, and at any rate he is a most important figure in the evolution of Spanish music. For a while he was a sort of production manager for several Madrid theatres and introduced for the first time the theatrical works of a number of the younger Spanish composers, including Granados.


There are several conflicting dates and places given for this, but the above is no doubt the correct one, as it is based on a contemporary account. Bannard says it was in December at the Teatro Real; Borowski also says Dec. 2, 1898 at Teatro Real - Chic. Sym. Prog. Notes, 1915-16 - Nov. 5, 1915, p. 15. Periquet calls the theatre the Teatro Price. In 1898 the "Parish", Plaza del Rey, was used for large spectacular musical plays and circuses; see in Baedeker's Guide to Spain, 1901 edition. A few years later it became known as the Teatro-Circo Price.
critics and the public. Considered by many his best dramatic work, Salvat, Collet, Chavarri, and others say that it should have been kept in the regular repertory of Spain's lyric theatres. Subirá even goes so far as to say that it was his Swan Song in opera. (1) Its style is suitably

primitive and in form it is really a zarzuela. (1) The occasion proved a doubly happy one for it brought also an official

(1) The Spanish zarzuela is perhaps of musical art forms the most typical of the Iberian peninsula. It dates from the seventeenth century, and most resembles our English light opera. Brought to a high degree of perfection, its form, and the interest in it of the Spaniards have inspired some of their greatest dramatists to contribute plots, and their composers the music. Many of the Spanish even go so far as to say that it is the mother of the French opéra-bouffe. Usually, tho' not necessarily, it has only one act, utilizing spoken dialogue, and many national dances. Sometimes the entire musical score is danced while being sung. The mood is more likely to be comic, though there are many examples of its being poetic, romantic, or possibly tragic. Granados' "Gaziel" is an example of the latter, and his "Follet" might be classified as of the poetic type. Van Vechten says that "Goyescas" is really a zarzuela rather than an opera. As with most classifications the line of demarcation between the zarzuela and the opera is not clear and easily definable, and no doubt there are many works that could be put in either category. Usually the zarzuela is more informal than the French opéra-comique, and more serious than the revue. It is extremely popular in Spain, and there are hundreds of examples from 1628 to the present. Chapí and Breton alone must have written over a hundred, to say nothing of those by Valverde (father and son), Albéniz, Serrano, Vives, Caballero, Laparra, and many other composers.
recognition in the form of the Cross of the Spanish Order of Carlos III, conferred by the Queen, María Christina. Performances were also given later at the Teatro Tívoli in Barcelona(1), and in Valencia,(2).

In 1898 Granados wrote incidental music for another play, a posthumous "sainete", "Los Ovillejos", by Feliú y Codina. This music is not published, and at his death there were extensive sketches and two acts completed. "Los Ovillejos" is in form a farcical zarzuela.(3)

In June 1899, Granados gave a two-piano recital with his friend Malats, that brought them both a great réclame. Pedro Morales says that the fame of that recital has not yet been forgotten in Barcelona. It took place at the Teatro de Novedades a few days after the première of "María del Carmen", (which was at the Teatro Tívol) on June 9, 1899.(4) Malats later compared

(1)Salvat, Joan: op. cit; p. 200.
(2)Granados himself is the authority for this Valencia production. See Chase; Wm. B.: Opera founded on Paintings; The Opera Magazine, N.Y.C., March 1916; p. 12.
(3)See: Collet, Henri: op. cit.; p. 191, and p. 221.
(4)Salvat, Joan: op. cit.; p. 201.
"María del Carmen" to "Lakmé". The public was much "surprised", for the two artists played with "an absolute penetration, which resulted in a truly poetic interpretation of the works played. The execution was impeccable."(1) On the program was a sonata of Mozart, "Theme and Variations" of Schumann, a "Scherzo" of Saint-Saëns, and the "Valse Romantique" of Chabrier. So great was the enthusiasm that the pianists were forced to repeat the program several days later.

During 1900, Granados founded and conducted the Sociedad de Conciertos Clásicos in Barcelona. His society was not, however, permanently successful, in spite of his having the assistance of Malats and Casals. One of the concerts (November 11, 1900), was a three-piano recital, and introduced, with the first performance in Barcelona, "Les Djinnis" of César Franck.(2) The pianists were especially well matched: Granados, Malats, and Vidiella.


(2) Salvat, Joán: op. cit.; p. 201.
Vidiella was the teacher of another pianist friend of Granados', who was also of Cuban extraction: Joaquin Nin. (1) Nin has given us a picture of Granados at this period of his life: (2)

"I knew Granados about 1898 at Barcelona.......... He was living then in the tenacious claws of teaching; he lived modestly, resigned; I use that word, for his rebellious outbursts were really only temporary, and ended in laughter or some brilliant, humorous remark. We were neighbors in the suburb of San Gervasio.... I was overcome by his exuberant imagination, his naiveté, his nobility, his tragi-comic outbursts, his large eyes, ready always to weep, to laugh, to advise or to be astonished by everything, his fantastic tales of adventure, his queer mixture of irony frankness, refinement and naturalism."

Some ten years later Collet studied with Granados in Barcelona, but he says that the passage of those ten years had brought very little change. (3) Also it is interesting to note that the sympathy between Granados and Nin must have been great, for the former once confided that Nin was his ideal interpreter. (3) Subira has

(1) Joaquin Nin:


also said that he "put in his work all the enthusiasm of an eternally youthful soul."(1)

Another impression of Granados has been recorded by his pupil, Boloderes Ibern:

"On an afternoon of the last part of November, 1900, I found myself, impatient and excited in the visiting room of an old house on the Calle de Tallers. Thru an open door, in front of the sofa on which I was seated, came to me the sounds of the First Study of Cramer.... The piano stopped often in order to yield to the words of the maestro; at other times, the clearness of the playing revealed the pulsation of his expert hand.

Finally the music ceased. The dialogue of master and pupil grew louder, and I guessed the departure of the latter. Immediately I perceived in the opening of the door the silhouette of Enrique Granados.... That was a happy time in which the imagination was not allowed even to be frivolous or to revel, and he possessed a vigor that allowed him to give a certain "solidity" to his creations. Later in life he appeared more melancholic. But that November afternoon, I really felt myself in the presence of a youth, courteous and likeable, rather than a professor. He appeared as a fellow student, who knew how to impart the secrets that he also loved. In 1915 I remembered on one occasion, when he was explaining some passage from Goyrocas to a young Valencian pianist that that precise animation of countenance returned."(2)

(1)Subirá, Jose: Enrique Granados, Su Producción musical, Su Madrileñismo, Su Person alidad Artística; Z. Ascaso-baylía, Madrid, 1926; p. 2.

(2)Boloderes Ibern, Guillermo: Enrique Granados, Recuerdos de su Vida, etc.; Editorial Arte y Letras S.A., Barcelona, 1921; pp. 15-17.
With the young Casals, Granados, in the summer of 1900, gave three sonata recitals in Valencia. The two young musicians, both on the thresholds of outstanding careers, were received with "warmest ovations". Among others, they played the Sonata in A of Beethoven, and the ones in D and A of Grieg and Rubenstein. (1)

In 1901 his "Picarol" received its première at the Teatro Lírico Catalan, in Barcelona, says Chavarri. Collet says February 23, 1901, at the Teatro Tívoli. Chavarri gives it and a work of Morera, "La Alegria que Pasa", the credit of being the only works worthy of serious praise of the season of opera at that theatre. The Lírico was especially devoted to works in the Catalan tongue, whereas the Liceo seating 3600, is devoted to Italian and German opera. Chavarri found "Picarol", "of most romantic character, delicacy of feeling, and sincere." (1) This was the first of several collaborations with the Catalan poet Apeles Mestres, the others being Gaziel, Petrarca, Follet, and Liliana.

Later that same year the Teatro Lirico Catalan announced its intention of producing his "Follet".\(^{(1)}\) \(\text{["Follet" did not, however, appear until in 1903, and then at the Liceo.]}\) The same year saw the founding of the Academia Granados, and we should not forget that he had an academic career as well as one of composer and virtuoso. Some of his outstanding students (none well-known in America) were Mercedes Moner, Paquita Madriguera, Frank Marshall, Federico Longas, and Balthasar Samper. Henri Collet, the well-known critic, studied there, as did Boladeres Ibern, both of whom have contributed biographical material about their teacher.

He played for the Orfeó Català on May 2, 1902, and a few days later in public at the Teatro Principal.\(^{(2)}\) The next year he played sonata recitals with Crickboom\(^{(3)}\); at the Liceo\(^{(4)}\); and for the Societat Filarmónica\(^{(4)}\).

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\(^{(1)}\)Chavarri, Eduardo López: Barcelona Letter; Guide Musical, Paris, December 1, 1901; p. 894.


During the spring of 1903, Carreño had a triumphal tour throughout Spain, and in several places where she played "concerto" concerts, as at Barcelona, her orchestral conductor was Granados. The concertos used were the one in C by Beethoven and that of Grieg. (1) Later the same spring, on April 4, 1903, his opera "Follet" received its first performance privately, at the Teatro Liceo. The production was in concert form and was given under the patronage of the Committee of the Circulo del Liceo. (1) The words were again by Apeles Mestres, whom the Catalans considered as probably their best poet. The poem is an exquisite one, based on an old Breton legend, very similar to one from Castilla, and about a popular singer or troubadour. Granados used in it several folk-melodies.

With Crickboom and Srta. Vical (as 'cellist), three concerts of trios were announced in Barcelona (1), but Granados played only two of the concerts (2). The composers whose music was performed included Haydn, Mendelssohn, Franck, Boellman, Bach, Saint-Saëns, Beethoven, Chopin, and Scarlatti. Piano pieces of the last three composers were interpreted by Granados.

In the spring of 1904, the Filarmónica under Crickboom, included the prelude to the third act of "Follet" on its program (3). Later the Orfeo Catala organized a concert in order to benefit the widow and children of Antonio Noguera, a young composer from the Balearic Islands (4). These islands are not far from Barcelona, and are known to musicians best from their connection with the lives of George Sand and Chopin. Granados was, on this occasion, the assisting pianist, and performed the


Also see the Revista Musical Catalana for April, 1904, p. 82.

(4)Noguera:
"Danzas Baleáres" of Noguera.(1)

For the close of the season of the Societat Filarmónica, Crickboom again invited the famous virtuoso and his maestro, Ysaye, to assist in a special series of three concerts. The great violinist interpreted the concertos of Bach and Beethoven, with Crickboom as conductor of the orchestra. On one of the programs, Ysaye and Granados played the Brahms Sonata in D.(2) Chavarri says he was "a worthy partner for the famous Belgian."

(3) Soon after the departure of Ysaye, there was a trio concert for the Filarmónica with Crickboom and Srta. Vidal.(3)

At the Unión Musical, (November 20, 1904) Granados gave the first performances of his "Poeta y Ruisenor" and the "Allegro de Concerto". The latter piece was written for a composition of the Conservatorio de Madrid, and was the


(2)Revista Musical Catalana, June 1904; p. 125.

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prize-winner(1) -- it is still used there as a test-piece. Granados was himself the pianist; he also played the Sonata in F, No. 5, of Beethoven with Sanchez Deya.(2)

Near the end of the year, Granados, Crickboom and Srta. Vidal gave several concerts, playing trios and sonatas. (Also with Srta. Ruegger as 'cellist.) Music of Mozart, Bach, Franck, Schubert, Lalo, Beethoven, Arensky, and Locatelli was played. "I have spoken many times of M. Granados, a temperament essentially lyric, emotional, original, a composer full of verve and an interpreter of sincerity and feeling."(3)

(1)Revista Musical Catalana, June 1904; p. 125.
(2)Revista Musical Catalana, December 1904; p. 265.
During the next year, 1903, the outstanding event (and certainly one of the most important in his entire life) was a great ovation in Paris where he gave a concert in the Salle Pleyel on March 31. Granados was especially wonderful in delicate playing, and the critic of the Guide Musical was very enthusiastic over his playing of Chopin (Nocturne in C flat minor; Ballade No. 3; Polonaise No. 2), which he said was "un merveille", and preserved the true Chopin tradition, "now nearly lost (1)". The great French pianist Risler was also so excited by his Chopin that he wrote an enthusiastic account of it, published in the Revista Musical Catalana (2):

"At last I have heard an artist, after so many 'cabotins' (sorry players) and so many nonentities. It is a long time since I have experienced such an impression. I shall never forget your Scarlatti and your Chopin".

(1) T. Concerts a Paris; Guide Musical, Paris, April 9, 1905; page 295.
(2) See Revista Musical Catalana: May 1905; Setter of Risler; page 109.
Granados's own "Estudios" pleased, and he also played seven hitherto unknown sonatas of Scarlatti; which had only recently been discovered in the library of the Cathedral at Tarragona (1). These Granados had edited and transcribed. They are now published. (2)

On the same program at the Salle Pleyel, Crickboom and he played the César Franck Violin Sonata, and one by Corelli. In 1905 and 1906, Pedrell lectured at the Academia Granados on the origin and evolution of musical forms. During the latter


(2) Domenico Scarlatti (1685-1757), a great contemporary of Handel and Bach, was one of the first musicians to study the free style of the harpsichord. His works were very popular in Spain, where he lived from about 1729 to 1740. He is still an extreme favorite of the Spanish and much played by Spanish pianists. In the 18th century there was a school of followers of Scarlatti in Spain whose works are now being edited under the direction of Joaquin Nin. One of the most important was Padre Antonio Soler.
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year the Sonatas of Scarlatti appeared frequently on his programs, as well as the Sonata, pp. 53, of Beethoven, the Fantasiestuecke of Schumann, and the Sonata, opus 58, of Chopin. (1) These he played in different places in Spain (2), and on two programs during February, at the Teatro Principal in Barcelona (3).

(3) Revista Musical Catalana, Barcelona, March 1906; page 54.
Besides these appearances, that same spring brought Risler to Barcelona for several concerts near the end of April. (During this visit, Risler who is considered a great Beethoven specialist, played a complete cycle of all piano sonatas of the great German composer.) The French pianist, who cherished the memories of the previous year, expressed his eagerness to play a two-piano concert with Granados (1). They played the Variations of Schumann, Concerto in E flat of Mozart, "Variations on a Theme of Beethoven" by Saint-Saëns, and several waltzes by Chabrier. "The public was greatly enthused by the perfect fusion of the ensemble and their incomparable mastery" (2). It is also interesting to note that Chavarri had recently heard Paderewski, but preferred Risler to the great Polish virtuoso for classical interpretation, though the latter "electrified the audience in certain moments" (3).

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(3) See his letter to the Guide Musical, June 24, 1906, op. cit., page 464-5. The writer who heard Risler play the Beethoven Concerto in G minor, opus 58, with the Boston Symphony Orchestra (Feb. 22, 1924) does not share M. Chavarri's preference.
The fall of 1906 brought the successful production of "Gaziel" at the Teatro Principal, Barcelona (1). This was a zarzuela in three acts, of the type of "Faust" and again Apeles Mestres contributed the libretto. The Espectacles Graner acted as sponsors.

The next spring the famous virtuoso, Raoul Pugno, toured Spain. At Valencia he played a concerto concert with Granados as conductor: Mozart's concerto in E flat; Beethoven's in C minor; and the one by Grieg (2). Risler also appeared again under the auspices of Granados (2).

The interest evoked by the two-piano recital with Risler, led to another one in October at the Teatro Novedades (3) with his friend Malats. These two pianists were very well suited to each other by their similarities in temperament, style, and training, and their performance evoked even more praise than their appearance of 1899. In connection with

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(2) Chavarri; Eduardo López: Barcelona Letter; May 12, 1907; pages 380-381.

(3) *Revista Musical Catalana*, October 1907; page 224.
this recital with Malats, Boladeres Ibern recalls an interesting conversation about the vices and merits of being a virtuoso. Granados did not desire to be a virtuoso in the ordinary sense of the word. At that time everyone marvelled at the technique of Paderewski, but Granados let it be understood that was not a true basis for appreciation, and that sometimes it seemed to him that the great Pole was but practicing in public. However in 1914, when he came to know Paderewski personally at the home of Schelling in Switzerland, he said that one could not know the real Paderewski except in a small room with congenial listeners. (1)

Meanwhile, Granados occupied himself with a symphonic work which he was planning on a large scale and inspired by the Divine Comedy of Dante. Of course, his many triumphal appearances as pianist as well as the growing reputation of his Academy in Barcelona firmly established his reputation, which was further increased by another two-piano concert. This time his partner was the famous French musician, Saint-Saëns. It took place in February 1908, before a packed audience at the Liceo, and under the auspices of the Associació Musical de Barcelona (1).

Shortly before this he had also played with an orchestra, for the Associació, the Concerto of Grieg, and Concerto V of Saint-Saëns. Later he played a sonata recital with Perelló, a Catalan violinist at the Palau de la Música Catalana (2).

The Palau de la Música Catalana was a splendid new concert hall (seating 3000) which had just been opened in the spring of 1908. Besides providing

(1) Collet, Henri: op. cit.; page 188.
(2) Revista Musical Catalana, May 1908; page 103.
for several other small halls besides the large one, it was designed as the home of the justly famous Orfeó Catalá, and provided classrooms, rehearsal rooms, etc., and a splendid concert organ. The people of Barcelona are justly proud of this auditorium with its excellent organ; it utilizes the peculiar Catalan style of architecture. It was the scene of many of Granados' later appearances, as well as the performances of his works.

It was here, in May 1908, that were heard the first two parts of a vast symphonic poem inspired by Dante's *La Divina Commedia*. There were to be four movements, but the last two were never finished. It made an excellent impression on the listeners. The first part was entitled "L'Entrada de l'Infern", inspired by the description of Vergil and the second, "Episodi de Paolo y Francesca". The latter movement uses an alto voice to sing words of Francesca. The reviewer of the *Revista Musical Catalana* preferred the second movement. (1). The other two parts were to be called "La Mort de Beatriu" and "Final".

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(1) *Revista Musical Catalana*, Barcelona, June 1908; page 119.
Salvat says that the third movement was inspired by the famous picture of Rossetti (1), but as these last two parts were never finished, the first movements were later published with another title—"Dante". Collet is mistaken when he says that all four parts were played at this time (2). During this year Pedrell again lectured to well attended audiences at the Academia Granados (1).

(1) Salvat, Joan: op.cit.; p. 204.
(2) Collet, Henri: op.cit.; p. 189.
Paris heard him again in 1909, where he gave sonata recitals with Thibaud on June 2 and 9, in the Salle des Agriculteurs. On the first program were: Bach, Beethoven, and Schumann; on the second, they played the sonatas of Mozart in B flat major, number six, Franck, and the Kreutzer sonata of Beethoven. Jules Guillemot said it was a well deserved triumph and a great artistic "jouissance" (1). This same enthusiasm was repeated the next year when the two artists again played these programs in Barcelona at the Palau de Musica Catalana for the Orfeo Catala (2). Joan Salvat said it would be hard to say which of the two was the more perfect artist. He was more than enthusiastic over the performances (2).


(2) Salvat, Joan: Orfeo Catala: Concerts de Tardar; Revista Musical Catalana, November 1910; page 349.
In March, 1910, at the second concert of the Orfeó Catala, in the Palau de la Música Catalana, under the direction of Franz Beidler, the orchestra played "Paolo y Francesca" for a contralto voice and orchestra, the Second part of "Dante". At this time it was still known as a part of "La Divina Comedia" (1). Beidler was in Barcelona primarily as a conductor of opera at the Liceo, where Wagner was very popular. Frequently, however, he conducted orchestral programs as those for the Orfeo, and it was his policy to play several compositions by modern Spaniards (especially Catalan or Valencian) on each program. On this occasion the companion piece to that of Granados was "Marines" by Vincens de Gibert (2).


(2) Vincens Maria de Gibert was born in Barcelona in 1879. He studied under Lluis Millet of the Orfeo and at the Schola Cantorum in Paris. He is now a Professor at the Orfeó Catala. His compositions include songs, church music, and several for the orchestra.
In 1910 his third program contained the Prologue to the "Pirineos" by Pedrell and the "Llegenda" by Eduardo López Chavarri. According to Carl Van Vechten, the first program of the series had included a symphonic work by Pahissa called "El Combat", and an "Epitalame" by Gibert. He also stated that this performance of the work of Granados was in reality the first one of "Dante", but this was a mistake, as the files of the Revista Musical Catalana for 1908 will reveal (1). At any rate this work later became known as "Dante", and the other two movements of "La Divina Comedia" were never completed. Salvat, who heard both performances felt that the more favorable conditions of the second, increased his earlier opinion that the poet Dante found a worthy musical counterpart in Granados the musician (3).

(1) Van Vechten; Carl: Music and Bad Manners, page 127.

(2) Revista Musical Catalana, Barcelona, June 1908; p. 119.

I wonder you very much admire the idea of a real world, as
it is not to be considered as a real world, but is rather a
fantasy world, created by the imagination of the
reader. This world is full of possibilities and
opportunities, and it allows the reader to
explore and interpret the stories in their
own way. Each reader can bring their
unique perspective and experiences to
the story, creating a personal
interpretation that may differ from
the author's original intention.

But, what do we really gain
from this world? Do we find
escapism or...
It was about this time that France conferred upon him the honor of being named on the Jury for the conferring of the Grand Prix Diémer. Barcelona took the opportunity by giving a public ceremony of homage at the City Hall, Barcelona on February 12, 1911, and also a banquet (1). The most important people of Barcelona attended. Lérida followed with a similar ceremony to him and to Ricardo Víñes.

Having the official recognition of France, and the sympathy of Barcelona, he was enabled to organize a concert entirely devoted to his compositions. This took place on March 11, in the Palau de Musica Catalana, and the large hall was crowded with listeners. The festival also included the first performance of his undoubted masterpiece, on which he had been working for two years, and one of the great masterpieces of modern pianoforte literature— the "Goyescas", which

had been completed the previous year. These are a series of short pieces conceived for the piano, and based on incidents from paintings of the great Goya. Of course, the composer, himself, played these for the first time in public. The other numbers included some of the "Valses Poéticos," and the "Allegro de Concierto", and the Sonata in B flat: Scarlatti-Granados.

Besides the "Goyescas" there were two more first performances. One was the "Cant des Estrelles", written for piano, organ and chorus. This beautiful work, inspired by words of Heine, and sung by the Orfeo under Millet, won generous applause. Granados also played for the first time a posthumous work of his compatriot Albeniz which he had now completed: "Azulejos". José Subirá also heard this concert and says it made a great impression (1).

The whole of the "Goyescas" as we now know them in two parts had as yet not been composed, hence in 1911 only the first part was played (four pieces). Salvat found it hard on this first hearing to say which of the four were superior to the others.

(1) Subirá, José: op.cit.; p. 19.
"The public applauded sincerely and enthusiastically" (1). With "Goyescas" our composer has reached the culmination point of his career. This first part with its four subdivisions was issued in a beautiful facsimile edition of the manuscript, bound in vellum and limited in numbers. Granados sent one as a gift to the Hispanic Society of America, where it can now be seen in its library. It is autographed and was given on October 19, 1911.

(1) Salvat, Joán: Concert Granados; Revista Musical Catalana; March, 1911; pages 89-90.
The next day, March 12, 1911, at the first concert of the spring festival of the Orquestra Sinfónica de Barcelona, its conductor, Señor J. Lamonte Grignon, placed on the program Granados' "Tres Danzas", (Oriental, Andaluza, Rondalla Aragonesa), Señor Grignon having made the orchestral arrangement. This was the first performance of the dances in Grignon's arrangement and many thought the orchestral version better than the original for piano. The applause was so great that the Rondalla had to be repeated (1).

The following July brought a hearing in Barcelona of another work for the theatre, his exquisite "Liliana". This delicate fairy opera, or zarzuela, the poem by Apeles Mestres, was performed at the Palau de Belles Arts, as a feature of the VIIth International Exposition of Art. The audience gave the authors a long ovation as well as Señor Pahissa (2) who had conducted the performance. The interpretation of the performers was also pronounced good (3). This pretty bucolic piece was not entirely completed, however, when first given. (4)

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(1) Salvat Joán: Concerts de Quaresma, Revista Musical Catalana, Barcelona, April, 1911; pp. 111-112.

(2) Jaime Pahisa (or Pahissa) is a contemporary composer of the Catalan group. Morales says he represents a modern tendency based on polyphone, and opposed to the Neo-Russians. Some of his symphonic works have been performed in Germany as well as in Spain.


(4) I.F.: Palau de Belles Arts; Revista Musical Catalana July 1911; pages 220-221.
[Content of the image is not legible or is incomplete, making it impossible to transcribe accurately.]
The name of Granados was honored in 1912 by being given to an attractive small concert hall. The Sala Granados was opened in the Tibidabo section of Barcelona on February 4 (1); and it included the classrooms for the Academia Granados as well. It was here that many artists of great reputation played, such as Risler, Crickboon and Schelling. Crickboom had the honor of the opening recital (2), and it was at this event that Gandara says he first met Granados. He says that the audience at the close of the program insistently called for Granados, who was finally forced to accede to playing himself. He sat at the piano and played, according to Gandara, the piano sketch of "Dante" (3).

Near the first of March (on February 28 and March 3, 1912), again Granados and Thibaud collaborated in two concerts for the spring concerts of the Orfeo Catala, at the Palau de la Musica Catalana. Granados played as piano solo the "Sonata Pathetique" of Beethoven and the

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Ballade in A flat of Chopin, and the ensemble compositions were by Bach, Mozart, Tartini, Beethoven Brahms, and Lekeu, (1), in "an admirable way that made a great sensation" (2).

A suite for piano and small orchestra, "Elisenda" after a poem of Apeles Mestres, was performed on July 7, 1912, at the Sala Granados. It has four parts: The Garden of Elisenda, La Trova, Elisenda, and La Tornada (3). The critic of the Revista Musical Catalana considered it his best work in 1912, one that "honors Catalan music" (4).

This same suite was repeated with a better reception the following February (February 26, 1913) in the same Sala Granados (5).

(1) Concerts de Quaresma; Revista Musical Catalana, Barcelona March, 1912; pp. 80-81.
(3) Collet, Henri: op. cit; p, 190.
(5) Sala Granados; Revista Musical Catalana, Barcelona, February 1913; p. 56.
Periquet gives us this picture of Granados in 1912 (1):

"He was living, in 1912, in a plain house in one of the suburbs of Barcelona. Already a certain well-known Catalan capitalist had built for him a Hall that carried the name of Granados and located in the poetic section of the Tibidabo, and in which played the most eminent of foreign virtuosos. Granados would consent to play alone, only in exceptional cases. He used to love his study. The latter did not contain many adornments, nor was it designed to serve as a setting for him. I remember a magnificent piano of Spanish make (2), a monastery table covered with numerous papers; comfortable chairs; an excellent portrait by Néstor, a small bronze statue by Smith; and many flowers..... there were many pictures of celebrities with affectionate dedications."

(1) Quoted in Villar: p. 230.

(2) Montoriol-Tarrès, who was a pianist, not a journalist, said the piano was terrible!
Another bit of insight into his life is presented by Montoriol-Tarres, who visited him in 1913, to talk about the Goyescas:

"I found the composer in the midst of his family. He especially likes the tranquillity of his fireside. One of his sons (Eduardo) assists him in the duties of the Academia Granados, the school for pianoforte and composition that has produced so many excellent students. The great musician received me in his salon on the walls of which hung several chosen pictures of Goya and Velanquez. Two pianos— one as bad as the other— and some antique pieces of furniture completed the room. It is there that he accomplishes the "Féerie" of his so personal piano compositions, the miracle of rhythms and colors, of which he possesses the secret. My friend León Moreeu told me that Granados one day at the piano read one of his (Moreau's) compositions— an Impromptu. The admirable pianist, inspired by the general idea of the piece, abandoned himself to a free improvisation, finding again (yet without reading a note of music) the thought of the author, and translated into other words, but in perfect faithfulness, his most secret confidences (1)."

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Granados won an overwhelming ovation in Paris, at the Salle Pleyel, where he was fêted on April 4, 1914 (1). On this occasion the concert was entirely devoted to his own works, and the composer played "with the virtuosity of M. Ricardo Viñes." On the program were the "Goyescas" and two of the "Danzas": "Valencia" and "Cataluña". These were pronounced "to be of a very distinguished color, with ingenious rhythms and with interesting harmonies," while the "Goyescas", were a little lengthy, and with an "excess of facility", but "the Spanish music of Granados was very different—happily so, from what one hears, with castanets and Basque dances in the posadas of Madrid" (2).

Madame M. Polack sang with taste a number of the "Tonadillas" for their first performance. Finally

(1) Press reviews were collected in the Revista Musical Catalana, Barcelona, for May 15, 1914.

(2) Guerillot, F.: Salle Pleyel Concert; Guide Musical, Paris, April 12, 1914; page 323. A very interesting review, and by exception not too laudatory.
assisted by MM. Costa and Zigiera (1), he performed his "Sérânade", for two violins and piano. At the end the audience stood and applauded again and again. Granados was forced to oblige by the addition of two more of the "Danzas", while the listeners little by little crowded nearer and even about the piano on the stage. "Granados was moved to tears by the warmth of his reception" (2).

Some of the other reviews are interesting:

(1) Americans and especially Bostonians will be interested to know that this is Léon Zigiera the elder brother of Bernard and Alfred Zigiera, who are well known members of the Boston Symphony Orchestra, first harpist and second 'cellist respectively.

M. E. Montoriol-Tarres, writing in the Excelsior, said:

"This glory was particularly felt, his triumph was startling.... He might be called the Liszt and Schubert of Spain. "His exquisite 'Tonadillas', so simple and expressive with their delicate lines, have given birth to a form of art that corresponds to the German lied, and which expresses the picturesque or sentimental intimacy of the Spanish temperament" (1).

A. H. in the Monde Musical, Paris, compared his dances with those of Brahms, and the "Iberia" of Albéniz (2). It was during this visit that G. Jean-Aubry, the great critic, became acquainted with him. He later wrote:

"I knew Enrique Granados personally: you could not see him, speak a moment to him without being struck by the charm of his personality"(3).

Jean-Aubry said about the recital in the Tribune Musicale:

"Granados interpreted his work in a manner that was the despair of the best pianists; a person cannot truly know these works without having first lived them...."

(1) Quoted in the Revista Musical Catalana, Barcelona, May 15, 1914; page 141.

(2) Same as above; pages 141 and 142.

"I cannot judge the second book without another hearing, but the first, with which I am more familiar has succeeded in convincing me that they will be in the front of the best of the piano music that Spain has produced since the death of Albéniz, with those of Turina and de Falla" (1).

Paul Ladmirault thought his music revealed a Spain "less brilliant, perhaps, but more intimately moving, than that of Albéniz" (2).

No doubt the French regarded this rather typical Spaniard "a bit of our own" by virtue of his student years in Paris, and his ardent sympathy and interest in things French.

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(1) Quoted in the Revista Musical Catalana, Barcelona, May 15, 1914; page 142.

Jacques Pillois (1) visited Granados and his description of Granados lionized in Paris is an interesting one. He and Montoriol-Tarrès asked about Goya:

"'Goya', he answered gravely, 'is a genius representative of Spain. In the vestibule of the Museum of the Prado, at Madrid, his statue is the first thing that greets the eye. The chefs-d'oeuvre of Goya immortalizes Spain by exalting our national life. I subordinate my inspiration to that of the man who could translate so perfectly the most characteristic moments of the people of Spain".

Even more interesting was his reaction to Stravinsky's "Sacre du Printemps":

"I heard the marvellous performance under Monteux. The rhythms were prodigious!", and to the stupefaction of his visitors he played a few sections from memory of several of the most interesting rhythms (2).

The Orfeo Català also gave a sensational concert in Paris on June 14 (3), and it was during their visit that Granados was made Chevalier of the Légion d'Honneur.

(1) Works of Jacques Pillois were given in Boston, with the assistance of the composer at the Flute Players' Club in Boston in the spring of 1928.


He was already an Officier de l'Instruction Publique for the Prix Diemer. The Orfeó sang later in London at which time María Barrientos sang for the first time his "Elegió Eterna", dedicated to her, and one of the best, if not the best, of his songs (1).

Then, soon after the first of July, the "Tondillas", so impregnated with the spirit of Goya and Ramón de la Cruz, received their first performance in the country of their inspiration, at the Associació de Música da Camara, at Barcelona. Senorita Conceptio Badéa was forced to repeat most of them (2).

That same summer Emma Eames, the great opera singer, met Granados. The impression he made on this unusually intelligent woman has luckily been preserved for us in a letter which she wrote to a New York friend, who allowed it to be printed in the New York Evening Post and Musical America:

(1) Salvat, Joán: op.cit.; p. 25.
(2) S.: Associació de Música da Camara; Revista Musical Catalana, Barcelona, September 15, 1914; p. 287.
"To meet and know personally and "dans l'in timite" Enrique Granados.... He is a modest and simple soul, which in his case is also a big and ardent one. He is very charming and very simple, like all people who are big enough not to measure themselves by little standards. This letter was interrupted yesterday by his visit to say goodbye. He said he must return to Barcelona to rest with his wife and his children (whom he seems to adore) as he was overcome by the emotion of his visit here. (i.e. to Paris). He said he had come expecting little and being ready to have them (the Directors of the Opéra) put him off with promises, etc. He says the 'unexpected' success of his work had given him such emotions that he was almost ill:

"He is a man of forty-six, with neat (!) and very thick black hair sprinkled with gray, with luminous large brown eyes, which seem to see what is not there. He has also a sense of humor, and is very human. He played for us his opera last Monday and made prodigies (sic) of technique. One could hear the orchestra. It was a most thrilling hour.

"Saturday there was a lunch at the 'Blisses' (connected with the American Embassy), where was Schelling (whom I call his 'dry nurse')--(he takes such care of Granados); also the Paderewskis. After lunch Granados played two of the 'Goyescas', and Paderewski was not only delighted with the music, but also by the amazing technique of the composer. Granados has been decorated with the Legion of Honor, has had his opera accepted, and is acclaimed, all at one fell swoop, after years of waiting and teaching in Barcelona. It was like putting a race-horse to the task of a cart-horse. (1)"

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(1) Reprinted in Echos of Music Abroad: Musical America, New York, August 1, 1914; page 11.
When the World War startled Europe, Granados was in Switzerland, at Celigny, where, as a guest of the pianist and composer, Ernest Schelling (1), he was working feverishly at the transformation of "Goyescas" into an opera. After his Paris successes, and with only a hearing of the piano score, M. Jacques Rouche, the future Director of the Opéra in Paris, (l'Académie Nationale de Musique) was very anxious to produce it for the first time (2).

It had been at once decided that the première should take place near the beginning of the season of 1915 (Rouche's direction was not to begin until Jan. 1, 1915), hence Granados was charged with the instrumentation of the score for large orchestra, a task which he found none too congenial.

The declaration of war, however, put an end to these plans. At first the performance was indefinitely postponed. Of course, with the artistic life of the French capital temporarily at a standstill, the chances of a production became less likely than ever.

(1) Schelling was the first to introduce "Goyescas" to America. He first played it in New York around 1911 or 1912.

(2) Peyser says it was also to be done by the Boston Opera Company following the Paris performance. The World War killed the Boston Company. See: Peyser, H.F.: "Goyescas in World Premiere"; Musical America; Feb. 5, 1916.
and remainder calculated. The result would then be a sum of
the final term in the series. The final term is the result of the
integration of the function over the entire range of integration.

The problem then becomes one of finding the value of the
function at each step. The steps can be taken as small as
desired, allowing for greater precision in the calculation. The
result would then be a sum of the individual terms, each of
which represents a small part of the total area under the curve.

For example, if the function is given by $f(x) = e^{-x^2}$
and the range of integration is from $-1$ to $1$, the
result would be

$$
\int_{-1}^{1} e^{-x^2} \, dx
$$

The result of this integral is the area under the curve of the
function $f(x) = e^{-x^2}$ from $-1$ to $1$. This can be
achieved by summing the areas of the individual rectangles,
each of which represents a small part of the total area.

The integration process can be repeated for different
functions and ranges of integration, providing a powerful
technique for calculating areas under curves.

In conclusion, the problem of finding the value of
the function at each step is solved by taking small steps
and summing the individual terms. This process
allows for greater precision in the calculation and
results in the area under the curve.

Additional notes:

- The use of numerical integration techniques
  provides a practical approach to solving
  these types of problems.
- The precision of the result depends on
  the size of the steps taken in the integration
  process.
- Further exploration of this topic
  can be found in advanced calculus texts.
In the spring of 1915, other parts of "Goyescas" made their first public appearance. On March 5, a great concert was given for the French Red Cross at the Palau de la Música Catalana. Here part of the "Goyescas" were played as a duet by Montoriol-Tarrès and the composer. This four-hand arrangement was no doubt made preparatory to their transformation into the opera. Also the first performance of "El Pelele" which now opens the opera was given (1).

The Orquestra Sinfónica de Barcelona visited Madrid in May and under Senor Lamonte played the "Rondalla Aragonesa" at the Teatro Apolo (2). Then, on May 30, to a crowded house (Sala Granados), Granados played the "Goyescas" and for the first time included the final number, "El Amor y la Muerte" for its public début (3).

Also in 1915, the Ballet Russe made a memorable visit to Spain. The Russians were anxious to get

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(2) Goma, Enric: Des de Madrid; Revista Musical Catalana, Barcelona; July 15, 1915; p. 209.

(3) Z.: Sala Granados; Revista Musical Catalana; Barcelona, June 15, 1915; p. 184.
some new dances. Both de Falla and Granados received invitations for compositions. The former wrote his justly famous "El Sombrero de Tres Picos", and was no doubt influenced to revise his "El Amor Brujo", so that it could be used as a symphonic or ballet suite. Nijinsky asked Granados especially for some gypsy dances (1), so for them he wrote a "Danza Gitana" for orchestra. It was not heard in public, however, until the tenth anniversary of his death, March 24, 1926, and then in a piano version (2).

(1) Villar, Rogelio: Granados; La Revista de Música, Ano III; No.4; Buenos Aires, October 1929; p.227.
(2) Subira', José; op. cit.; p. 18.
Meanwhile the astute Mr. Gatti-Casazza was on the lookout for novelties to tempt his New York audiences. The interest and influence of Ernest Schelling were valuable, and Granados ceased hoping for a Paris première. M. Rouché, graciously relinquished his rights of production, and announcements were made that again the Metropolitan would mount a world-première, and novelty of novelties, it was to be a Spanish opera sung in Spanish (1).

Additional interest was afforded by the performance of his "Dante" by the Chicago Symphony Orchestra under Frederick Stock on Nov. 5, 1915, and the publication by an American publishing house, G. Schirmer, Inc., of some of his works.

Following the example of Humperdinck, Saint-Saëns, Wolf-Ferrari, and Puccini, who came to America to see their works performed, Granados decided during the summer of 1915 to cross the ocean and assist at rehearsals. He told Boloderes-Ibern that he was most satisfied that the great Metropolitan was to produce his work:

"If 'Goyescas' obtains the foreign success I hope, I shall use part of the profits to found a school for the education of poor musical children, and if it does not triumph... as I have already told my wife, I shall continue teaching!" (2)

(1) Bori was to have sung the principal part, but was unable to do so on account of illness.

He was not very well when he left for New York with his wife and Senor Periquet, the librettist, on Nov. 25. They arrived at New York from Cadiz, on the Montevideo, December 15. The composer was described as appearing rather frail, with black hair, and a heavy black moustache. The reporters asked him about his opera, and he replied:

"I do not compose Spanish music for exportation. That is to say, I do not write the kind of familiar music which is believed to be Spanish when it is exported, but which is not the real music of Spain. My music is really Spanish and not an imitation (2)."

What Granados really meant, and to what most Spaniards have objected, is that foreigners have usually associated Spanish music with the most obvious qualities, often cheap and vulgar, of the popular gypsy tunes (flamenco) of Andalucía. Spanish composers, when they wish to compose a nationalistic work, only too often express themselves in a conventional Andaluz, or a false arabismo or orientalismo. Granados, purely Spanish, felt he did not need to have recourse only to Andaluz.

(1) Boloderes-Ibern: op. cit.; p. 9.
(2) New York Herald: "Spaniards Here for Premiere of Their Opera."; December 16, 1915.
Another declaration of Granados' was:

"Only one who has lived in Spain and has become acquainted with all her traditions and folk-lore, is capable of writing real Spanish music. Nor can anyone correctly sing Spanish music until he or she has been there (1 and 2)".

He also told reporters that Americans knew nothing about Spanish music, and that Bizet's "Carmen" was in no sense Spanish. This derogatory remark about Bizet provoked Carl Van Vechten to write later:

"I hold no brief for "Carmen," but it is effective, and that "Goyescas" as an opera is not. In the first place its muddy and blatant orchestration would detract from its power to please (this opinion might be altered were the opera given under Spanish conditions in Spain)." (3)

What Granados did not know, however, was that Bizet made a sincere effort to know Spanish music, and there is in existence today, a slip in his own handwriting asking the Library of the Paris Conservatoire, "Je demande communication des recueils de chansons espagnoles que possede la Bibiloteque —Bizet " (4).

Later Granados had a much more sympathetic interview with Herbert F. Peyser, who found him a fascinating talker. His crossing had left his face looking lined and rather sallow:

"He looks strikingly like his friend Schelling.... His large brown eyes are filled with a constant and..."

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(1) New York Sun: "Granados Here to Give His New Opera"; December 16, 1916.

(2) With this latter opinion, the writer heartily agrees. Of the many Americans he has heard sing Spanish, only two has he heard without reservation—Mina Hager (who has never been in Spain) and Susan Metcalfe Casals.

(3) Van Vechten, Carl; The Music of Spain; A.A. Knopf, N.Y.C., 1918; page 85.

(4) Tierlot, Julian; Bizet and Spanish Music; translated from Le Menestrel, 1925; in Musical Quarterly, N.Y.C., October 1927; pages 566-561.
almost amusing look of childish wonder. And, in truth, one feels in his personality an element of genuinely childlike wonder (1)."

We have had occasion several times to refer to M. Periquet. Peyser says he was very "exuberant".

Spaniards and Spanish music were not quite so unknown to New York as Granados supposed: even his "Goyescas" was played there by Schelling in 1911 or 1912, surely not very long after its first performance at Barcelona! Schelling, Leo Ornstein, and George Copeland were introducing other Spaniards as well. That fall before the arrival of Granados, Schelling had played (Nov. 17) the "Marche Militaire", two "Dances", and part of "Goyescas" (2). Besides the composer's several performances of the latter, Schelling also featured them again on Jan. 10, 1916, at Aeolian Hall, when the composer listened in the audience (3).


(3) New York Times, Jan. 11, 1916; p. 11
Besides, ninety years earlier an opera in Italian, but from the pen of a Spaniard, had been given in the old Park Theatre by a company presenting a repertory of Italian opera. In this instance, the composer was also impresario, chief tenor, the rest of his family also singing leading roles in the company. This was in 1825, and the composer was none other than Manuel Garcia (1), the natural grandfather of de Bériot, Granados's piano teacher.

The season of 1915-16 could almost be called a Spanish one. It was not long lasting, but for a while a large amount of attention was given to things Spanish. But by the end of the war we were started on a new fad--this time the Russians: Russian music, pianists, conductors, plays, restaurants, clothes, even a première of Prokofief's opera.

(1) See article on Garcia in Grove's Dictionary; and also Van Vechten, Carl: Music and Bad Manners; Knopf, New York, 1916; p. 58.
Now they seem to be giving way to the Negro:
Roland Hayes, "Porgy", Harlen, Florence Mills, Countee Cullen, Paul Robeson, "Hallelujah", Scarlet Sister Mary", James Weldon Johnson; this year's Pulitzer Prize has been won by "Green Pastures", and everyone sings spirituals.

Recent years, however, have given the Spaniards more attention, and of a quality that is likely to be permanent. Falla is firmly established as a composer, and his music is part of the regular repertoire of the large orchestras; Arbós has been one of the best liked of visiting conductors; modern Spanish plays have been associated with such stage abilities as Otis Skinner, Eva Le Gallienne, and Ethel Barrymore. Raquel Meller and Segovia have drawn large audiences; La Argentina seems to have made a lasting impression, and surely the pianist of this season (1929–30) has been José Iturbi (1).

(1) José Iturbi was a pupil of the great Malats, and studied under Chavarri at the Valencia Conservatory. See: Villar, Rogelio: Música Espanola, Vol II.

In making the above statement I have not forgotten Artur Schnabel. The latter's frequent harshness of tone and treatment caused a certain amount of disagreement on the part of many listeners and critics.
But to return to the Spanish season of 1915-16. Casals also appeared; the Catalan, Miguel Llobet (by many considered superior to Segovia) played guitar recitals. It was the year of the American début of Barrientos, of Farrar's "Carmen". "Carmen" was even "done" in the movies by Theda Bara, and to cap the climax with anti-climax, who should get "Spanishitis" but Charlie Chaplin, who made a burlesque of "Carmen". Argentina also danced at the Maxine Elliott Theatre on Feb. 10, 1916, and included a dance of Granados on her program (1).

On Jan. 23, Granados was invited by the Society of the Friends of Music to play at the Ritz Carlton Hotel (2). He was assisted by Casals. The program included three of the "Goyescas", the "Valses Poéticos", "Danza Valenciana", Danza Arabe", and "El pelele" for piano. The critic of the New York Times liked the "Goyescas" best. Casals assisted in "La Trova", "Danza Analuza", and "Madrigal".

(1) "La Argentina Appears"; New York Times; Feb. 11, 1916; p. 20.

Meanwhile, rehearsals had progressed and the premiere of the opera "Goyescas" took place on January 28, 1916 (1), at the Metropolitan Opera House. The officials of the Opera House provided two of their best men singers: Martinelli for the part of Fernando, and De Luca for Paquiro. Signora Perini was the Pepa, and as Bori was ill and was unable to take the part of Rosario, it was given to Anna Fitziu, who was making her début at the Metropolitan. Bovagnoli was the conductor. Periquet designed the costumes and Rovescalli had been sent from Milan to Madrid to get the inspiration of Goya's canvasses for his stage sets. Then to assure a popular appeal, it was paired with "Pagliacci" with Caruso and Amato in the cast (2).

The vast audience was interested, but its reception as an opera was not overwhelming. The

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(1) Collet mistakenly (p. 192) gives the date as January 26.

critical press was divided in opinion, though agreed as to the worth of the piano suite. The staging was very successful and accounted among the most beautiful ever shown at the Metropolitan.

Herbert Peyster wrote:

"The little work possesses some decided merits and appealing beauties, but it has also a number of egregious flaws, dangerously liable to overbalance these excellences. "It seems impossible that any composer should delude himself at this late date with so hypothetical a notion as that a series of pictures strung together on the slenderest thread of a story would suffice to sustain interest ---and this regardless of the picturesqueness of local color (1)."

No doubt its weakest point was that it was really conceived in terms of small impressionistic piano pieces, with no unified dramatic story of libretto, with the result that the opera form proved far too objective a medium to retranslate the intimate subjective impressions made on Granados by Goya's paintings. Nevertheless, it did reveal promise.

William B. Chase wrote this explanation which may, however, be a little too favorable:

"It was the public that proved more readily responsive to an appeal fundamentally sound, sincere, and unsophisticated. Brilliant national color...rather tended to escape the critics of conventional and technical details. So the production on Jan. 28, 1916 aroused no superlative comment." (1)

Granados wrote his friend Amadeo Vines (2):

"Finally I have seen my dream realized. It is true that my hair is white, but I am confident, and work with enthusiasm.... I feel my present joy all the more on account of what ought to come from now. I dream of Paris, and I have a world of plans". (3)

These dreams, with promises of further achievement were not to be realized:

(1) Chase, William B.: Opera Founded on Paintings; The Opera Magazine; March 1916, p. 10.
(2) A composer of zarzuelas and a founder of the Orfeo Catalá.
(3) Quoted in Collet, Henri; op. cit.; p. 192.
The day after the premiere, he presented
the original manuscript of the opera (for voices
and piano, with instrumentation indicated) to
the Hispanic Society of America of which he was a
member. He also wrote some music in heavy pencil,
with his signature, on the wall of the main room
there where it is still preserved, as well as a
life mask of his face. No doubt it was about this
time that he received the silver "Arts and
Literature Medal" from the hands of the Society's
President, Mr. Archer Huntington. The Hispanic
Society, however, has no record of the exact date.
Other recent recipients had been Zuloaga, Sorolla, and
the poet Ruben Dario.
He played a public recital at Aeolian Hall, on Feb. 22, assisted by Anna Fitziu: Scarlatti, "Allegro de Concierto", and other things from his previous New York program. Miss Fitziu sang Rosario's aria, and some of the "Tonadillas" (1).

Accepting an invitation to play for President Wilson at Washington, he delayed his return to Europe but he finally left New York on the "Rotterdam" Mar. 3, 1916, and landed at Falmouth with the intention of making a short visit in London. Some have said that had he carried out his original plans he might still be alive. However, the Atlantic was safely crossed, and on March 24, 1916, the Señores Granados embarked on the "Sussex" at Folkstone for Dieppe. They sailed at 1:50 P.M.; the weather was ideal. At 3 P.M., not far from the French coast, the boat was torpedoed without warning, and sank with 96 victims.

Mrs. Clarence Handyside of New York, wife of the actor, who was with Granados, said later:

"I had been sitting on the forward upper deck, talking to Mr. Granados and his wife, after lunch, and had just risen from my chair when the ship was hit by the torpedo. There was a great deal of confusion following the explosion and many persons jumped overboard and were drowned, including Granados and his wife (2)."


(2) "Sussex Survivor Returns"; New York Times; N.Y.C.; May 23, 1916; p. 2
The captain thought him saved, but he was last seen to jump in the water, believing to have heard his wife's voice. Their bodies were not among those recovered.(1)

Here in the United States the first news of his loss arrived from Paris on March 26.(2) It was said that when last seen he was clinging to a raft with his wife.(3) When a boat was later sent out in search of them, no trace of the couple could be found. This was not, however, an official report, and for some days it was hoped that he had not perished. The Spanish Embassy at Paris(4) had been informed that on the hospital ship was a couple who were unable to speak after the shock of the disaster, and who might be the composer and his wife.

As the days passed the hopes diminished. Spaniards and Spanish public opinion were aroused against Germany and demands were sent to

(2) New York Times; March 26, 1916; page

(3) Editorial on the Death of Granados; The Opera Magazine; New York, June 17, 1915; p. 216.
(4) New York Times, April 1, 1916; p. 3.
Due to the slight change in handwriting, it may be difficult to read the text accurately.

The text appears to be discussing a scientific or technical subject, possibly related to physics or chemistry, but the handwriting makes it challenging to transcribe accurately.
the government to take active measures to protect the lives of Spanish citizens.(1) A Spanish newspaperman sought an audience with von Jagow, the German Foreign Minister, who commented as follows:(2)

"If they prove an error on the part of the commander of a submarine in the Sussex case, I will regret, as all German people will regret, that such an error caused the death of your compatriot, the composer Granados."

When his friends finally realized that there was no possibility of his having been saved, the Orfeó Català took the initiative in raising a sum of money for the use and education of his six children. A Memorial Concert was given on April 26, in Barcelona, by the Associacio' de Música da Camara. In America, the Spanish Ambassador appealed for contributions, and on May 6, the Spanish Consul issued another appeal.(3) Sunday evening, May 7, a grand concert was given at the Metropolitan Opera House, the program being contributed by McCormack, Barrientos, Casals, Julia Culo, Kreisler, and Paderewski, with the result that $11,000 was raised for the

(1)New York Times, April 15, 1916; p. 3.
(2)This was published in Le Temps, Paris, and quoted in the New York Times, April 23, 1916; p. 2.
(3)New York Times; New York City; May 6, 1916; p. 3.
orphans. (1) De Segurola also made a short speech. By private subscription some $5,000 more was realized, to which Schelling added the proceeds of a concert of his at Spokane, Washington. (2)

At Lyons, a concert was given at the Salle Rameau, on April 29, at which Montoriol-Tarrés played the "Goyescas", and the "Tonadillas" were sung by Concepció Badia. The Sociedad Nacional de Música de Madrid sponsored a concert on May 31, with the assistance of Federico Longàs, Concepció Badia, and the Orquestra Filarmonica under Perez Casas. Sir Henry Wood arranged a memorial program in London on October 28, 1916 (3), and Graham had devoted the proceeds of the first performance of "El Segorbi" at the Aldwych Theatre to the composer's orphaned children. On February 1, 1917, through the Orfeo Catalá, the gift was transferred to the composer's children. A worthy act of memory, the

   (a) "$11,000 for the Granados children".
   (b) "A unique concert in New York", Boston Evening Transcript, May 8, 1916.

(2) Incidentally, America's share was a most generous part of the final total, which was headed by a contribution of King Alfonso of Spain.

(3) See: (a) "Memorial Concert to Granados"; The Musical Times, London, December 1, 1916; p. 553.
   (b) Reprints of London Reviews in the Boston Herald for November 26, 1916.
sum amounted to 128,478.95 pesetas(1).

A singular tribute to the dead composer was the dedication to his memory of a special number of each of the two leading musical periodicals of Spain: The Revista Musical de Madrid for April 1916, and the Revista Musical Catalana for June 15, 1916. To the latter, articles were contributed by Pedrell, Vives, Miro', Mestres, Millet, Chavarri, Vines, Nin, Montoriol-Tarrès, and Salvat made a contribution towards a biography.

In his memory Chavarri also orchestrated Granados' "L'Himne dels Morts" which by a strange coincidence Granados had composed for the Cercle de Belles Arts at Valencia, for the benefit of the flood victims of the Turia in 1897.(2)

(1)Revista Musical Catalana, Barcelona; February 15, 1917; p. 40.

Part II  The Chief Works of Granados

Valses Poéticos

He has taken a considerable step in advance in the "Valses Poéticos", for a musician is shown with a clear idea of what he wants and with a considerable technique to accomplish his wishes. These were composed about the same time as his "Danzas Españolas"—1890, or earlier, to 1895. They were probably first performed in 1895 at Barcelona at the production of "Miel de la Alcarúa". Dedicated to Joquín Malats, they were published in 1900, by Cabedo y Cia., Valencia. Consisting of an Introduction, seven Waltzes, and a Coda, they are really variations on one theme. The principal tonality is A major. In them is revealed the same elasticity as that of Chopin, and also in the use of melody and counterpoint melody. Indeed the fifth waltz sounds almost Polish or Slavic. Subirá says they have the nervousness of Schubert.(1)

(1)Subirá, Jose: op. cit.; p. 9.
REVIEW ARTICLE

The role of tissue engineering in regenerative medicine is an area of extensive research and development. Tissue engineering involves the use of biological materials, cells, and growth factors to create functional tissues or organs. This approach has the potential to revolutionize the treatment of diseases and injuries.

One of the key challenges in tissue engineering is the design and fabrication of scaffolds that mimic the microenvironment of the body. These scaffolds serve as a temporary framework upon which cells can be seeded and grow, eventually forming functional tissue.

The field of tissue engineering is rapidly evolving, with advancements in material science, biotechnology, and computational modeling. These developments are leading to the creation of more sophisticated and effective scaffolds, which can be tailored to specific applications.

In conclusion, tissue engineering holds great promise for the future of regenerative medicine. As the technology continues to advance, we can expect to see significant improvements in the treatment of a wide range of conditions, from wounds and burns to organ failure and degenerative diseases.
Dos Impromtus

The "Dos Impromtus" have a close resemblance to the "Valses poéticos". The influence of Chopin still persists even in the chosen titles, though perhaps more suggestive of "Études". The second "Impromptu" is the more interesting, and well illustrates the suppleness, subtlety, lightness, and fantasy of its composer. These were not published until about 1912. (Casa Dotesio, Barcelona.)

Paisaje

To this earlier period belongs the "Paisaje" (op. 35), dedicated to Ernest Schelling, who has done so much to make Granados well-known in America and who was so helpful to him during the latter's life. It also shows influences of Chopin with its contrapuntal use of two voices. Published in 1913, by the Casa Dotesio, Barcelona.
Allegro de Concierto

The "Allegro de Concierto" is another work dedicated to Malats. It was written for the Madrid Conservatory. De Boladeres has described it as being symphonic in structure and very brilliant.(1) Was it first played in public by Granados in 1904? Published by Unión musical español?

First there is a short prelude, in C major, molto allegro spiritoso, followed by a melodic fragment in the dominant, accompanied by a second theme "à la Chopin". After some measures of modulation, the theme of the prelude is again stated with variations, and leads into an Andante in G major, which is decorated with arabesques borrowed from the prelude. Then follows a passionate movement, orchestral variations on the two main themes, and a brilliant finale. The great arpeggios of the accompaniment are very effective and the harmony rich. While the work shows some influence of Chopin, and possibly of Liszt, it is a worthy addition to modern piano literature, and is among Granados' best work.

(1)Boladeres, Ibern: op. cit.; p. 177.
Continue to text.
"Danzas Españoles"

The first clear indication of a truly individual note in the music of Granados appears in his "Danzas Españolas", his first work to gain world-wide popularity. These undoubtedly merit being classed with his best, and while they are not all equal in worth, the best of them appear frequently on programs of the finest pianists of today. The exact date of completion of these dances is not clear. Subirá places them about 1890 (2), and this is probably correct, for we know he played some on his first Barcelona program. (3) He retouched them, and they were first published about 1892. (3) We also know they were published before his "María del Carmen" was produced. (4)

(2) Subirá, José: op. cit.; p. 8.
(3) Salvat, Joan: op. cit.; p. 199.
Here may be traced the results of the technique which he has been acquiring in the composition of his earlier works. They appear much more "Spanish", yet they are not settings of folk-melodies, nor is it likely that they were based on a direct study of folk-music, for Granados was not a folklorist or a "scholar", as was Pedrell. Rather they are personal translations of popular folk-dances, and inspired by the same feeling that among country folk spontaneously gives rise to folk-melody.

Granados always possessed the essential simplicity and lack of self-consciousness, that when translated into music finds a natural expression in folk-music. That is why they sound as if they were authentic folk-tunes arranged by him. His method is the exact opposite of the erudite and scholarly de Falla, of the "Siete Canciones Populares Españolas". Hence they are simple, charming, expressive, and poignant, with no effort at conscious artistry: his personal interpretation of the folk spirit.
This lack of sophistication increases the emotional effect which is further strengthened by the importance given to rhythm. Often among the rasgueos of the guitars or the peasant's songs there is revealed a surprising depth of sincere emotion. Granados has not given himself so much liberty in the play of his imagination as in "Goyescas"; he has held closer to classic methods and they represent his sober, serious manner, but the essential similarity is patent to any intelligent listener. In "Goyescas" his personality is in all characteristics the same, but has gained in technique and therefore in expressiveness.

These dances also resemble real folk-music in another respect besides their being the same in inspiration: namely the frequency of noticeable traces of the orient. Havelock Ellis well says: "It has been said that a Spaniard resembles the child of a European father by an Abyssinian mother."(1) This feeling can be detected in these dances (and in other music of Granados, languid, sensuous, and

(1)Ellis, Havelock: The Soul of Spain
(The text is not legible due to the quality of the image. It appears to be a page from a document, possibly containing text in English, but the content cannot be accurately transcribed.)
often with a note of violence. Marliave's remark that the music of Albeniz contains the two main essences of Iberian music applies equally well to these dances of Granados: one, vigorous, hardy, passionate, northern, the Jota; the other dreamy, sensual, languid, the malaguena. (1) There is also once in a while a trace of the flamenco or gypsy element. They are not all of equal merit, but they ring sincere and genuine, and they make an excellent impression when they are played with understanding, and lose little by following the classic models.

The "Danzas", twelve in number, each independent, have been issued in four volumes. Granados derived his inspiration from different sections of Spain, Arab, Gypsy, Basque, etc.

The first, dedicated to his future wife, Srta. Amparo Gal, is an energetic bolero, Allegro fortissimo, alternating in major and minor with a "Cantabile" in a classic style, not unlike a Bach

(1)See Marliave Etudes: Albéniz
minuet; "a beautiful flower placed in the leaves of an album, that Granados encloses in popular 'folk-motifs', which by their freshness contrast with that perfume almost extinct."(1)

The second "Danza", which is dedicated to Julian Martí, is the "Oriental", and brings us the spirit of Andalusia. This has been published separately, and also in its orchestral version; one of the three orchestrated by Senor J. Lamonte de Grignon and published in 1915 by the Unión Musical Española. It is a most expressive malagueña, in C minor, with a slow, languid, nostalgic "copla" section, Lento assai, which in a folk performance would be sung or chanted by the onlookers. There is an arabesque accompaniment suggestive of a farr-off guitar, (this accompaniment figure is not unlike that in Schubert's "Gretchen am Spinnrade"), and also a most interesting alternation, that is quite Moorish, of a B flat with a B natural. It is entirely in the minor.

(1)Boladeres Ibern, Guillermo: Enrique Granados; Editorial Arte y Letras S.A., Barcelona, 1921; 0. 153.
"You cannot walk through a little town in the south of Spain", writes Arthur Symons, "without hearing a strange sound, between crying and chanting, which wanders out to you from among the tinkling bells of the mules. The Malaguena, they call this kind of singing; but it has no more to do with Malaga than the mosque with Cordoba. Cordoba has to do with the soil on which it stands. It is as eastern as the music of tom-toms and gongs, and like Eastern music, it is music before rhythm, music which comes down to us untouched by the invention of the modern scale, from an antiquity out of which plain chant is a first step towards modern harmony. And this Moorish music is, like Moorish architecture, an arabesque. It avoids definite form just as the lives in stone avoid definite form, it has the same idleness... The fioriture of the voice are like those coils which often spring from a central point of ornament in the mosque at Cordoba. In both, ensemble is everything, and everything is pattern. There is the same avoidance of emphasis, the same continuance on one level; no special part starts out for separate notice, as in Gothic architecture or Western music. But the passion is like no other passion; fierce, immoderate, sustained, inexplicable.

"Moorish music is inarticulate, and so it brings a wild relief which no articulate music could ever bring. It is the voice of uncivilized people who have the desires and sorrows common to every living being, and an unconsciousness of their meaning which is, after all, what we come back to after having searched through many meanings. It is sad, not because of personal sorrow, but because of all the sorrow through the world. The eyes of Spanish women have
something of the same fierce melancholy, and with as little personal meaning. "(l)

Grandos has written a Bourrée in D major for the third "Danza", and dedicated it to Joaquin Vancells. "As if from Galicia, it is in an almost classic style, simple and pastoral in nature."(1) Technically it is a simple dance.

By exception he has given a geographical title, "Villanesca", to the fourth, dedicated to T. Tasso. On a double pedal-point (G-D), Allegretto, alla pastorale, its high-spirited tune, very primitive in nature, is repeated many times, with a "Canción y Estribillo" (refrain), Molto Andante, to break the monotony of the rhythm. The latter is a fragment in the minor mode with agreeable modulations and gives light variations of the principal theme in three and four parts.

(1)Subirá, José: Enrique Granados, Su Producion Musical, Su Madrileñismo, Su Personalidad Artistica; Ascasibar y Cia, Madrid, 1926; p. 11.
The fifth dance is perhaps the best known of the set, and is dedicated to Alfredo G. Faria.

"Undeniably Andalusian, nay even Arab, with its modulation in the style of a malagueña, and with the oriental opposition of major and minor, this dance evokes, by its melodic languor and its guitar accompaniment (decorated with soft appogiaturas), the voluptuous and tragic atmosphere of the patios of Granada, in the time of the Moors."(1)

On a marked rhythm, Andantino, is heard a beautiful melody of an oriental dance with soft cadences and modulations characteristic of the malaguena, and especially a modulation from E minor to G major with wonderful effect. The second part is Andante in the major, giving a beautiful effect. Like some of the dances of Albeniz, it has been transcribed for other instruments, and is often played by Segovia and Llobert on the guitar.

A "Rondolla" in the Aragon style, key of D, is the next dance, and is dedicated to D. Murillo. It is another scene of a celebration by the peasants. This dance is a jota air with...

castanets and accordions. One can almost hear the clapping of the palms and the sharp cries of "jaleo!". Like the "Bolero" of Ravel it is a study in crescendo with new dancers and singers entering into the merry-making which ends in a sudden fortissimo. A sudden silence succeeds this animation and tumult, then the singing begins of a very typical "Copla" not unlike the popular "La Paloma". Afterwards the delirious animation of the first part is resumed and the piece ends in a fortissimo major. The sonorities of the piano are truly orchestral. Collet says(1) that the unitonality of the piece makes Granados the precursor of Mompou.(2)

(1)Collet, Henri: op. cit.; p. 211.
(2)Mompou: Frederico Mompou was born in Barcelona in 1895. Morales says "he has evolved for himself an individual style of music, free from bar divisions, key signatures, and cadences, described by the composer's own term, 'primitivista'. His ideal is apparently a return to the primitive, taking the present-day conditions as a point of departure. He aims at the utmost simplicity of means of expression." His works are all for piano.

A Dictionary of Modern Music and Musicians; J. M. Dent, London, 1924. See also Espasa.
Danza VII, in honor of Cesar Cui is another jota. It is full of modulations and follows the usual form with a copla section.

"The merit of this composition is found in the happy disposition of the parts...The main theme is in the bass, while the upper parts keep up a soft syncopated accompaniment. The upper voice then has the melody, while for four measures, the accompaniment breaks out from the limits hitherto observed, in order to expand into arpeggios of four octaves: a marvellous contrast that fairly saturates us in a moment of harmony, as if to give us that richness promised by the theme."(1)

Only the gypsy could manifest in Spain the freedom and happiness that one observes in the eighth dance in C. It is clear and eloquent, characterized by octave jumps, and is suggestive of Liszt's "Hungarian Rhapsodies". The rhythm is not unlike a sardana but the harmony is more flamenco. Some of the ornamentation of the melody resembles the work of Scarlatti.

The ninth dance is full of the spirit of the north: the Basque Provinces or Navarra, and again is a jota, this time in B flat. Each province has its own peculiar type of this dance. Mr. Philip Hale says that its origin during

the twelfth century is attributed to a Moor, named Alben Jot, who fled from Valencia to Arragon. (1) It is all written *Molto Allegro brillante*. First there are vibrant hymn-like chords, followed by a more danceable section of the sharpness in color of wind instruments. Then follows a binary section, with the cross rhythms of Basque dances. The finale is a repetition of the first part of the piece.

The tenth is dedicated to "Her Royal Highness the Infanta Isabel de Bourbon", and is very popular like the fifth. It is sort of prelude on a jota theme, with many arpeggios like a guitar. Then there is a *Cantabile* and an *Andante*, with many repetitions and variations in harmony, to give a desired feeling akin to monotony, so usual in the music of the Orient. It ends quietly as it began and gives the impression of an agreeable little improvisation.

"From time to time appears a design in no well-defined tonality, and of rapid movement, which recalls the phrases of the oboe or flute calling the dancers to the beginning of popular balls." (2)

(1) Van Vechten, Carl: *Music and Bad Manners*; p. 90. See also the letters about the dances and music of southern Spain by Chabrier, in the *Revue Musicale, S.I.M.*; April 15, 1911.

The eleventh is in G minor. Like a tzigane of the gypsies, it reminds us to what an extent the gypsy has become an actual part of the popular life of Spain, so much so that today it is often hard to tell what is flamenco and what Spanish. Falla is most interested in the gypsy "cante jondo", and has presided at several festivals of his type of music.\(^{(1)}\) It has something of the spirit of the boleros and fandangos, and expresses the poetry of that vagabond soul with a persistent melody, accompanied by a monotonous rhythm, but enchanting. Then there is a short staccato episode like a short fantasy; at times the melody becomes quite fortissimo, a beautiful middle section, a tempo misterioso, a polyphonic song in four parts, gives a beautiful feeling of stillness as at night, and contrasts with the rhythmical nature of the rest of the piece.

Collet finds analogies to the "Hungarian Dances" of Brahms in its evocation of "la race nomade par excellence qui soutient la plus

\(^{(1)}\)See the article by J.B. Trend on "Canto Hondo" in Grove's Dictionary.
nostalgique des catilenes."(1)

The last, in A minor, is exotic and Moorish in feeling. This is shown by the use of the minor second, arpeggios, suggestion of cries, and percussive accents. A pianissimo section makes use of arabesque decorations, and the more brilliant first section is repeated for a conclusion.

The dance makes a magnificent ending to this collection in which the talent of the young composer already shines.

"In it flowers the Moorish soul with its insistent 'penteados' like many guitars and its central 'copla' of clear genius."(2)

Another "Oriental", but dedicated to Juan Marques, in B minor, is similar to these dances, and really belongs with them. In form it is a theme and variations, with an intermezzo and finale. Collet says that its third variation is a model of supple and spontaneous polyphony.(3) The "Oriental" is arranged for oboe and strings, and also for violin and piano.

(2) Subirà, José: op. cit.; p. 11.
(3) Collet, Henri: op. cit.; p. 213.
Seis Piezas sobre Cantos Populares Españoles

There is a certain intentional similarity, psychologically and artistically with the "Danzas". Moreover this little collection has in its seven pieces a surprising amount of variety. They seem more personal and poetic than the "Danzas", and in them are fewer moments of a symphonic nature. Both works can be compared with the "Chants d'Espagne" of Albéniz, and have served as models of later works in the Spanish folk-lore, which utilizes such varied effects as the sonorities of the guitar with its voluptuous "rasgueos" and nostalgic "punteados"; "la goita" with its pastoral accents, and "la tenora" with its vibrant sonority. Other modern Spaniards who have done similar work include de Falla (Pièces Espagnoles), Tomas Buxó (Danzas Catalanas) and Antonio José (Danzas Burgaleres).

Preludio--There is worked out of a series of guitar-like arpeggios, a melody and a copla of an andaluz nature. The arpeggios have agreeable harmonic combinations of major tonalities, and when
played with a careful use of pedals, they bathe the piece in a truly luminous and romantic light. Unlike the other six, this piece was entirely of his own composing.

I. Anoranza-- This piece in D minor also is vaguely guitar-like in its accompaniment, with modulations into remote keys, sometimes suddenly as with southern music. "The passionate accent of this Canto Popular is penetrating and eloquent."

II. Ecos de la Parranda-- The general character of this piece justifies its title, for it is a little poem of far-off harmony, as if the echo of a Levantine festival, and a suggestion of mysterious enchantment.

III. Vascongada-- Written in G, there is first a short prelude as if a country orchestra of flutes, etc., were improvising. The music is of a folk nature, vigorous and animated with the joyousness of the Basques. There is a fragment in B minor, a little more serious in nature, and the piece ends like the first part.
"This interesting manner of expressing himself, though not exclusively Basque, has been admirably interpreted by Granados, as admirably as the southern feeling in other works." (1)

IV. Marcha Oriental—There is offered in its first part in C minor, an orientalismo of a much different and earlier stamp. It suggests being written for the clavichord and has the same spirit as Mozart. It is not unlike the latter's Turkish music. The second part starts in C major and is varied by the use also of minor— it is less martial— and has a dreamy suggestion of the gypsy. It gives a delightfully different note in this suite.

V. Zambra— is in G minor alternating with G major. The first part is Andante, a very rhythmical and sentimental song, with liberal use of the oriental augmented interval. The spirit is nostalgic and melancholic. The other section is Allegretto. Boloderes Ibern has compared it with the "Polonaise in D minor" of Chopin, and the "Hungarian Rhapsody, No. 2" of Liszt:

(1) Boloderes Ibern, Guillermo: op. cit.; p. 170.
"Granados wished to evoke the poetry of wandering people, represented in Spain by the Gypsy race. One should note the effect of the low notes of the right hand which complete in the accompaniment spaces left free in the notes of the song."(1)

VI. Zapateado--not so interesting--with its simple rhythm and harmony. As its title indicates, the rhythm is especially emphasized as if stamped, and there is a scherzo section that gives a light touch to the piece.

The "Quintette" in G minor, for piano and string quartet, was written in 1895, according to Collet, and is his only chamber music, except the trio, which was really finished. Collet also says it deserves publication in spite of its following classic examples, and its lack of españolismo.(2) It probably served its purpose among his compositions, and with it he gained experience in learning to write for other instruments than the piano. This same experience bore fruit and must have been valuable three years later in his theatrical work, "María del Carmen", as well as "Dante" and those works done in collaboration with Apeles Mestres.

(1)Boloderes Ibern, Guillermo: op. cit.; p. 170.

There are three movements:

1. **Allegro** -- binary form -- first theme à la Schumann; second theme, Spanish in nature.

2. **Allegretto casi andantino** -- ternary -- rustic theme in dominant, then an episode in the tonic, softly played on a double pedal-point, finally passing to A major.

3. **Presto molto** -- binary in tonic -- timidly Spanish; worked out like a Castilian _rueda_ varied by a melodic phrase in the style of a _copla_.

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(1) I have had to rely largely on Collet for the analysis of this work, and the following lyric dramas, no copies of them being in the United States, so far as I know.
The first attempt of the young composer in the field of lyric drama was an operatic or zarzuela setting of an already popular play of the same name by Feliu y Codina, "María del Carmen"; following the traditional Spanish type of romanticism. It was first produced with success on Saturday, November 12, 1898. Only short parts have been published, and they by the Unión Musical Española. It was only natural that a young musician should desire to express his exuberance, exaltation, and "Joie de vivre", in a work of this type: Puccini expressed the same and a great deal more in his "La Bohème", the absolute spontaneity of which he never surpassed. Granados' opera is not in that class, though there are not lacking protagonists who insist that it still has vitality and should have been kept in the regular repertory of

(1) This subject is familiar in France where it is known as "Les Jardins de Murcie", of which there is a musical setting by Jacquet. The latter is very popular but inferior according to Collet (op. cit.; p. 185) who has stated his case in the Comoedia, 1919, Nos. IV and V. The great Malats also has testified to the poorer quality of the French version in Paris and Brussels. He even preferred "María del Carmen" to "Lakme". (Salvat: op. cit.; p. 201)

Spanish companies. It was also but one product of a general movement in Spain during the 1890's which saw the production of an incredibly large number of zarzuelas, for it is really as much of a zarzuela as an opera, with its notable emphasis on folk-dances and singing. This was the period of the zarzuelas of Albéniz; Chapí's warfare for the freedom of the Spanish composer against unfair publishers, as well as his own zarzuelas; Breton's "La Dolores" (1895). Thus it was only natural that a composer of exuberance, and with the success already of the "Danzas", should be tempted by the form of a zarzuela.

The opera takes place at Murcia. There are three acts, the first being near a Murcian hermitage. It is preceded by a long prelude in E major, andantino no muy lento, which makes use of themes used later in the opera. In the first act is an effective solo for Fuensanta (contralto), in G major and using the gay Murcian rhythm of a "parranda", 4/4 time; and a popular
duet for María and Javier (soprano and tenor). The act closes with a long procession, the orchestra and chorus utilizing a mixture of folk and religious melodies, "coplas", and liturgical modes. "The simplicity and the grandeur of the tableau is impressive."(1)

A short prelude in D introduces the second act which starts out at a popular ball in the Murcian "huerta" (garden). The music of the opening part consists of bolero (tonality of F sharp major) with alternating "coplas", sung and danced by the merry-makers. Then follows an anguishing emotional solo by María, and a very popular duet between her and Pencho (baritone). This is interrupted by the unexpected arrival of Javier, who is violently jealous, and leads to a most dramatic trio. Then for the finale, the music expands into "malagueñas murcianas, utilizing the full chorus, as well as guitars and mandolins, and in the tonality of G flat major.

The last act takes place in a "rustic interior", starting out with a slow lugubrious prelude (in C flat), the melodic material of which is treated on a pedal of the 'cellos and basses. The oboe and bassoon announce material sung later by Pencho and Javier, treated by the horns, clarinet, and English horn. The act really begins with sung boleros, followed by an expressive "romance", sung by Pencho. Again there is a duet for María and Pencho, interrupted by Javier, who challenges his rival. The interest is further increased by the arrival of Javier's father, who learns that the law seeks his son, and that no escape is possible. The old man's solo of protest and despair is a very moving adagio, of which Collet thinks so highly as to find it worthy of Debussy.(1)

While hidden, the two rivals have heard the verdict. Then the old man perceives Pencho, commands him to leave, but Pencho answers, "Never, without María!" Javier implores his rival to kill him, but is refused, as he is not armed. A far-off chorus announces approaching justice.

(1)Collet, Henri: op. cit.; p. 220.
Then only Javier, resigning everything, urges Pencho to flee with María. Finally the latter in an agitated scene consents, and the drama closes as María and Pencho rush to safety.

This work is no doubt the finest stage work of Granados, and he has Feliú y Codina to thank for its unlagging dramatic interest. It is true that this drama is of the very unrestrained southern type, typical of the midi and levant. But that should be expected of the region of Murcia, which still preserves its Moorish traces.

That region could hardly fail to be suggestive to one who had written the "Danzas" and the "Seis Piezas", for it is rich in color, which was realized by Granados in his use of national modes and rhythms and Murcian costumes. Thus a living picture of the life of the common people of Murcia is conveyed. Possessing the passion of the south, the characters are guided by instinct and emotion rather than social custom. María is proud but also of a dreamy nature; her music is sincere and warm. The baritone part of Pencho is the most grateful one in the opera.
The text is not legible due to the quality of the image.
It is no doubt dramatically superior to the "Goyescas", and on this point both Collet and Eduardo Granados agree,(1) and Amadeo Vives, who saw the first performance says it made a strong impression.(2) Its rustic quality has led to its being compared with Cavalleria Rusticana, and one might suppose it to be a product of the Italian verismo such as cultivated by the trinity, Puccini, Mascagni, Leonecavallo, and their confreres. But that is not the truth, for Subirá claims "it keeps within the romantic spirit of Spain",(3) and Chavarri made the following prophecy on the basis of "María del Carmen":

"Granados is certainly the most endowed of our younger composers, a disciple of Maestro Pedrell. Nevertheless, the work has been much discussed, which shows its value. Do not forget the name of this young artist -- he is somebody."(4)

(1)Collet, Henri: op. cit.; p. 222.


(3)Subirá, José: Enrique Granados; Su Producción Musical, Su Madrileñismo, Su Personalidad Artística; Ascasibar y Cia., Madrid, 1927; p. 19.

The several lyric dramas written in collaboration with Apeles Mestres, the great Catalan poet (1), are not so interesting as "Maria del Carmen". This is perhaps due to the fact that they are not based on Spanish subjects, and hence strike no nationalist note. The amorous tendency predominates in all of them, and they are full of lyrical romanticism.

(1) See Espasa. When Subira (op. cit. page 20) wrote in 1926, Mestres was still alive.
The poem to this work was written in 1900 by Apeles Mestres, and became the basis of a lyric drama in one act, which Granados composed about the same time (1). It was inspired by Petrarch's dream of his meeting with Laura, followed by a supposedly real representation of his death. Pedro Morales called it an opera rather than a zarzuela. It was never performed (2) and the work is not published, possibly some of the musical ideas in it were later incorporated into the tone-poem "Dante".

Also written to works by de Mestres, Picarol is a zarzuela (3) in one act, which sets forth the feelings and longings of a buffoon in love with the daughter of his master, a court of Medieval times. Its first production was at the Teatro Rivoli, Barcelona, on February 23, 1901, and its sponsors were

(1) Subira says it was composed in 1900.
(2) This is definitely stated by both Collet, José: op. cit.; page 19, and by Subira.
(3) See note on zarzuela, page 55.
Picarol

the members of the Teatro Lirico Catalan. It contains a very excellent aria, written for the buffoon bidding farewell to the young girl, who is about to be married to her lover. It is one of the best pages of Granados in the opinion it is one of Collet who also goes so far as to believe one chorus superior to those in "Lohengrin" (1). Chavarri attended the first performance and found it of "exquisite limpidity, absolutely sincere and moving. Granados knows how to balance the music and the poetry and he is always individual and original" (2).

(1) Collet, Henri: op. cit.: page 223.
"Follet", a zarzuela of a rhapsodical nature was first heard in a vocal and instrumental audition without action at the Liceo, Barcelona, on April 4, 1903. Apeles Mestres was especially fond of old Breton legends of the Middle Ages—which have yielded us Tristan and Iseult,—and here he drew upon a Castilian version of one of them, not unlike the one that served Verdi for "Il Trovatore". It is in three acts, and concerns the secret love of a wandering minstrel for a noble Castilian lady: Nadala. Because their love can never be realized he kills himself by jumping from a high cliff into an abyss. Collet says that the love duet in the second act, which is sung in the moonlight, is a fine piece of writing (1), and Chavarri, who heard the music performed, says it is exquisite and delicate, with great flexibility of expression. "Granados has accomplished his task with perfect artistry" (2). The Prelude of Act III was played at an orchestral concert by Filarmonica under Crickboom a year later. (3)

(1) Collet, Henri: op. cit.; p. 223.


(3) See note 3 on page 63.
The text on the page is not legible due to the quality of the image. It appears to be a page from a document, possibly containing paragraphs of text, but the content cannot be accurately transcribed.
Gaziel was produced at the Teatro Principal, Barcelona, in the early fall of 1906. Collet says (1) that it took place on Oct. 27, 1906, but the first performance was earlier for it was reviewed in the Oct. 15 number of the Revista Musical Catalana. The plot was by Apeles Mestres, in one act and three scenes, and was concerned with a story along the idea of the Faust theme, but with a different ending—the condemnation to live without desires. Morales calls it a zarzuela. It contains a good prelude delicately chiselled, and original air, "Diablo de poesia", and a popular love duet in the second scene, in a waltz rhythm. The critic at first performance said that the orchestra profited by his use of his favorite instrument, the piano, by means of which he obtained new and effectively beautiful effects. (2)

(1) Collet, Henri: op. cit.; page 223.
(2) Revista Musical Catalana, Barcelona, October 1906, pages 192-3.
With these four, one should also place his "Liliana", though it was written much later, after "Dante", and possibly after some of the "Goyescas". This is a typical zarzuela of the lighter sort in one act and three scenes. Like Gilbert and Sullivan's "Iolanthe", it is a fairy operetta, and was first given in July 1911, at the Palau de Belles Arts, Barcelona, as a feature of the VIIth International Exposition of Art, and was conducted by Pahissa.

It is concerned with the love of Liliana, a beautiful "sylphide", or water-sprite, for For-de-lis, who is really the Prince of the Sylphs. There are three old gnomes who jealously watch and try to win her: Mik, who brings her lilies; Flok, who gives her a butterfly; and Puk, who brings a chorus of grasshoppers to serenade her. But the Prince, disguised as a sun's ray, takes her to live with him on the Sun.

This fantastic subject was suited to Granados' romanticism and he made of it a charming zarzuela, full of finesse. The grace of Liliana was balanced by the humor of Puk. Chavarri spoke enthusiastically-- "a little chef d'oeuvre", "admirable in poetry and charm", and liked the chorus of grasshoppers. "It won a great ovation" (1).

DANTE

For the orchestra, the most pretentious work of Granados was his symphonic poem, "Dante", opus 21. It was completed in 1908, when it was performed for the first time during the month of May (1). A second and more satisfactory performance took place at the Palau de la Música Catalana, for the Orfeó Catalá in March 1910, under the direction of Franz Beidler, to whom the score is dedicated (2). In 1915 the score was published in America by G. Schirmer, Inc., and that same year, on November 5, it received its first American performance by the Chicago Symphony Orchestra, conducted by Frederick Stock, and assisted by Sophie Braslau, contralto. (It was repeated in Chicago on February 8, 1924, with the same forces.)

Its first London performance was under Sir Henry Wood, at the concert in memory of Granados, Queen's Hall, on October 28, 1916. Salvat says that Arbós also gave the work an early performance with the Madrid Orquestra Sinfónica (3), and that it also way played there in May 1915 (4).

(1) Revista Musical Catalana; Barcelona, June 1908; p.119.

(2) Borowshi in his notes for the Chicago Symphony Orchestra, Chicago, November 5, 1915, (p. 131) mistakenly says this was its first performance.

(3) Salvat, Joan; op. cit.; p. 204.

(4) Salvat, Joan; in editorial in Revista Musical Catalana, May 15, 1916; p. 207.
The work is laid out on a large scale. Granados originally planned a vast work in four parts (1), but the last two parts were never finished. Naturally the subject precluded any use of a definite Spanish idiom, with the consequence that it is not surprising to notice influences of other schools of music, (Wagner especially). Dante and Virgil have epic qualities that hardly make them good subjects for the exploitation of musical nationalism. The writer feels that from internal evidence this is really a work of an earlier period than 1908, and by no means indicates his entire latent abilities as an orchestral composer. It has rich color, a good deal of imagination; is very sincere and ambitious, but is hardly entitled to be classed with Stravinsky's "Sacre du Printemps", as one of the great symphonic masterpieces of the first two decades of the twentieth century. It could have been written by an accomplished musician of any nationality.

The "Divina Commedia" of Dante, upon which Granados drew for inspiration, was written in the early years of the fourteenth century, being completed

(1) The other two parts were to be inspired by Dante and Beatrice.
shortly before his death September 14, 1321 (1).

As everyone knows, Dante, the representative of the human race, is guided by Vergil (representing Human Philosophy and Natural Reason) from the strife and political anarchy of the earth, typified by his own contemporary Italy with its emphasis on paganistic alienation from God, through Hell and Purgatory, to the felicity of the "Paradise" (2).

Each of the two movements of Granados' tone-poem is drawn from the "Inferno". The first one is from the first canto, and pictures the meeting of Dante and Vergil. Dante, who is painfully making his way upward on the slopes of a mountain in the misty gloom of early morning twilight is overwhelmed with dread and sorrow. A panther and a appear, but in the dim light he perceives the outline of a human figure, whose faint voice offers guidance through the circles of Hell and Purgatory. It is Vergil, "now not man, man I once was". Here the music of Granados is dignified and somber in mood.

(1) Borowski has given a most interesting discussion of the influence of Dante upon the art of musical composition in Notes for Chicago Symphony Orchestra, Feb. 15, 1924; pp. 15-21.

(2) In the interest most scholars take in the linguistic side of Dante's great poetry, his significance in the intellectual history of Europe is often lost. In no other place can the anthropologist find such a collection of late medieval ideas regarding the cosmos, as in the "Divina Commedia". To his less-known work, "De Monarchia", political and social theorists must turn for the best statement in behalf of the secular state, in the medieval controversy of state vs. church, just as Thomas Aquinas has put the case for the supremacy of the church in his
The second movement is inspired by the fifth canto, the loves of Paolo and Francesca. Francesca da Rimini, married to Giovanni Malatesta, lame and repulsive, yet a brave military leader, falls in love with his younger brother, "Paolo il Bello". (The story is really based on an historical incident which happened just previous to the "Divina Commedia", about 1280) The situation is discovered by the angry husband, who slays the guilty lovers, "who were buried together in one grave." Here the music is rapturously lyrical, in contrast to the pictorial element in the first movement. Emotion, drama, and passion are stressed. Some of Dante's poetry for Francesca is introduced for solo contralto voice.

"If the vocal part seemed at times a little halting, it was not that the musician lacked notes wherewith to match the words. It was the inevitable result of attempting to set Dante to music. No one ought to dare it unless he has to credit a successful previous experience with Tacitus. With incisive brevity Dante crowds his images on the canvas, touching every emotion, condensing in a few words the thought of many, epitomizing in a few lines the inner life of years -- in the "Comedy" the soul of centuries" (1).

(1) Quoted from the Manchester Guardian in Boston Evening Transcript, December 8, 1916.
Sir Henry Wood spoke of the loss of music by the premature death of Granados and said:

"It is a very elaborate work, difficult to play, and there is a vocal solo in the second part which I consider one of the most difficult ever written for the voice. However, I think the music will be recognized as one of the most ambitious compositions, from a serious art point of view, that has yet come from Spain"(1).

"One learns more about Granados from the little piano pieces... than from this elaborate pictorial music traversing another world. Rich color and imagination of a rather vague kind make an impression but scarcely a powerful one. It is difficult to find in what Granados's conception of Dante differs from those of the many other composers who have tried to translate him into sound. On the whole, the work won respect rather than admiration. Yet there is a strong sense of beauty running through it." London Times (2).

"Of an intensely emotional character and of deep intimacy. It blazes with a Southern atmosphere, almost sultry at times, and warmth now burning at white heat, anon falling away to that which was neither cold nor hot. London Daily Telegraph (2).


(2) Quoted in Boston Herald, Sunday before Nov. 26, 1916.
In order to ensure the proper functioning of the device, it is necessary to calibrate it regularly. This involves adjusting the sensors to ensure accurate readings. The calibration process requires precise measurement tools and a controlled environment to minimize external factors that could affect the results. Once the device is calibrated, it can be used to collect data for analysis. The data can then be used to make informed decisions based on the information gathered. The importance of regular calibration cannot be overstated, as it ensures the reliability and accuracy of the device. It is crucial to follow the manufacturer's guidelines for calibration to ensure optimal performance. Regular maintenance and calibration are essential for the longevity and effectiveness of the device.
Felix Borowski has made the following analysis of the score (1):

"I. 'Dante e Virgilio'. Lento misterioso, 4/4 time. The movement begins with an introductory section, principally for wind instruments over a long organ point on D for the violoncellos, double-basses, and kettle-drums. The remaining strings enter (poco piu mosso) at the thirty-fourth measure and with a new idea. Soon there is heard a motive in the clarinet, designated a 'cock crow' on the score. This is followed by three impetuous measures, ff, and a pause, Lento e calmato. Over a syncopated figure in the strings the clarinet presents an expressive theme. Then comes another change of mood (Allegro molto ritmoto) in which a marked figure is given out by the brass and lower strings. After this has been worked over, the music becomes Allegro vivace. A diminution of the closing idea of the previous section is presented and developed. After a phrase for the violoncellos alone, a calmer mood prevails, and this continues to the end of the movement, former material as well as episodical matter being set forth in it. At the close the long organ point in the kettle-drums returns (Andante molto) and the movement ends gravely as it had begun.

"II. 'Paolo e Francesca'. (Allegro, 4/4 time.) The movement opens with a chromatic ascending passage for the 'lower strings and the woodwind. A long crescendo

(1) Borowski, Felix; in Program Notes of the Chicago Symphony Orchestra; Chicago, Nov. 5, 1915; pp. 19-20
culmina culminates in a fortissimo and leads to the principal theme of the movement (Allegro ma non troppo, G major, 4/4 time) set forth passionately by the violins and higher woodwinds—a theme evidently suggestive of the love of Paolo and Francesca. A more rhythmical section follows in 12/8 time. This is worked over and, after a ritardando, an oboe softly utters a reminiscence of some of its earlier material, over tremolos in the muted strings. This leads without pause into a new section in which the voice of Francesca da Rimini is heard (Lento con molto espressione) in a recitative, its text and the text which follows being drawn from the fifth canto of Dante's 'Divina Commedia'. Much of the vocal melody is based upon the passionate theme which had opened the Allegro ma non troppo."
The suite, "Elisenda" was written for the piano and small orchestra, after a poem of Apeles Mestres, and was first given on July 7, 1912, at the Sala Granados. It has four Movements: "The Garden of Elisenda", "La Trova", "Elisenda", and "La Tornada". At the first performance the first two movements pleased most (1). The first three parts use vague sonorities with the flute, oboe, and clarinet, that are suggestive of Chopin and Faure. The first movement is also arranged for piano solo, and the second, "La Trova", (in which the principal part is given to the 'cello), was arranged for piano and 'cello for Pablo Casals. This latter movement gives also an evocation of liturgical modes.

"Escenas Románticas"

These are much more Spanish in feeling than "Dante" or "Liliana", yet the shadow of Chopin (and Schumann) is traceable in the little pieces of this set. Though they follow the models of the great masters, they have charm, and are among the favorites of Boloderes-Ibern. (1) They were published about 1912 by the Unión Musical Española.

The "Mazurka" is "one of the most soñadora pages of the master" says Boloderes-Ibern. (2) It is a salon piece of the type of Chopin with the same type of tonality, harmony, elasticity, even his oscillations of phrasing. There are beautiful echoes of pianissimo, and arpeggios used in place of chords. It ends curiously with a Lento molto recitativo, simple, elegant, almost guitar-like.

The second piece is a "Berceuse", simpler and shorter than its predecessor. The chief melody deserves its lullaby title, and the inner voices give it movement. Collet notices slight traces of Schumann in the emotional quality,

(1) Boloderes-Ibern, Guillermo; op. cit.; pp. 171-177.

(2) Boloderes-Ibern, Guillermo; op. cit.; p. 172.
pathetic and melancholic chromaticism, and harmonic sense. (1)

The "Lento" contains two parts. The first, con extasis y appasionatamente, is full of fantasy, with a varied rhythm, free arpeggios, and a melody in thirds. There follows a transition passage, vivo, to the second part, appassionatamente and very dramatic. This latter part has a majestic melody, accompanied with dissonant harmony and with a broken rhythm. "The effect is splendid".

A short, simple, agreeable "Allegretto", like a mazurka, precedes a long dramatic scene, "Allegro Appasionato". The work starts in three voices in the tonality of E flat minor, but it is very shifting, from the point of view of tonality. The impression is almost orchestral. Boloderes-Ibern has praised it most highly and compares it to a grand sonata of Weber or Mendelssohn. (2)

(2) Boloderes-Ibern, Guillermo: op. cit.; pp. 176-7.
our pedagogical objectives are reaching.

Our goal is to stimulate critical thinking and encourage independent learning. We believe in fostering a safe and inclusive environment where students can explore ideas and challenge assumptions. Each lesson is crafted to engage students and promote active participation.

Moral values are integral to our curriculum. We believe in instilling virtues such as honesty, empathy, and respect. Our teachers are trained to model these values and guide students towards becoming responsible citizens.

We understand the importance of personal growth. Our goal is to help students develop emotional intelligence and resilience. We provide opportunities for students to express themselves and build their confidence.

We are committed to providing a comprehensive education that prepares students for the challenges of the modern world. Our curriculum is designed to be engaging and relevant, ensuring that students are equipped with the skills they need to succeed in life.
The last piece, an "Epilogo", brings us back to Arcadian simplicity. Two pages of serenity like Greek statuary, melodies for two voices with a tranquil harp accompaniment closes this strange "recueil tourmenté et puissant". (1)

Escenas Poéticas

This set consists of six pieces, conceived in two parts and in the same spirit as the "Escenas Románticas". They resemble (indeed too much so, for Granados should have been himself at this period of his life) the work of Franck, Schumann, and Chopin. The first set was issued in the same cover as the "Libro de Horas" about 1912, by the Unión Musical Española.

The first set:

1. Berceuse
2. Eva y Walter
3. Danza de la Rosa

we needed. However, the project timelines are tight, and we must ensure that all stakeholders are aligned and committed. It is crucial to have regular meetings to discuss progress and address any concerns. In addition, thorough planning is necessary to avoid any delays.

[Abraham's annotation]

As mentioned, the key stakeholders are varied, ranging from clients to suppliers. It is essential to maintain clear communication channels with all parties involved. This will help in managing expectations and resolving any issues promptly.

[Abraham's last minute notes]

- Finalize the project plan
- Schedule regular meetings
- Monitor progress closely
The second set:

1. Le Souvenir des Pays Lointains
2. La Chanson de Marguerite
3. Les Reveries du Poete

Libro de Horas

Mentioned above, these three pieces were inspired by poems of Beguer, and the music was retouched following suggestions of Joaquin Nin. They are far superior to the "Escenas Poeticas". The rhythm is varied, and the melody has the nostalgic quality peculiar to Granados:

1. En el Jardin, al Invierno
2. El Invierno (La Muerte de Ruisenor)
3. Al Sulpicio
Other Collections

Of less importance are three other collections of short pieces for the piano; utilizing good rhythm and simple refined romanticism:

I. "Seis Etudios Expresivos":
   1. Tema con variaciones y finale
   2. Allegro moderato
   3. El Caminante
   4. Pastoral
   5. La Última Pavana (this piece is much liked)
   6. María

II. "Bocetos" (Esquisses), of which Collet considers "Legenda" (No. 4) worthy of his mature style, and much like the early work of Faure.(1)
   1. Desperta del Cazador
   2. El Hada y el Nino
   3. Vals muy lento
   4. La Campana de la Tarde--Palacio encontrado en el Mar.

III. "Cuentos para la Juventud", quite obviously inspired by the similar pieces of Schumann.
   1. Dedication

2. La Mendiga
3. Conción de Mayo
4. Cuento Viejo
5. Viniendo de la fuerte
6. Lento con ternura
7. Recuerdos de la Infancia
8. La Húerfana
9. Marcha
These two volumes of "Goyescas" for piano undoubtedly constitute the greatest work of Granados, and they are his chief claim to a place of merit. Indeed, he is almost a composer of one masterpiece. It is in the original form for piano solo that is manifest their true beauty and the later expansion into an opera was unfortunate. Started about 1909, they are well written, thoroughly idiomatic, atmospheric tone-pictures for the piano. In this guise is the true picture.

In his "Danzas" and "Cantos" he had treated themes characteristic of the different regions of Spain in an excellent but not extraordinary manner. He now drew his inspiration from Spanish sources but as first immortalized through the works of the great Goya.

How did it happen that the composer should have become so inspired by a few paintings and engravings of a Spaniard, (so much so) that his works inspired by this source take on a luxuriance, richness, imagination, and a technique which one
seeks vainly in most of his other works?
Indeed, he became so enamored with these little pictures that he turned them into an opera --- a process practically unknown, and certainly psychologically wrong: the operatic arrangement of a pianoforte score.

I think we may find a clue in the fact that with Granados, painting had always hovered in the background as a relaxing avocation. The painter in him reveled in the genius of his great countryman, he longed to express that appreciation, and what more natural, than to express it musically? He really expressed more than a few canvasses, he expressed the emotional spirit of Goya and his paintings. It is clear that this spirit appealed to Granados in such a way that it released the springs of hitherto unexpressed fine music that was in him. Probably also what appealed was not so much the individual story as it was the spirit back of it. He evoked the emotion of an era full of dramatic interest. He has thought himself, naturally and unconsciously, into the spirit of that age, and people. In that sense he was a
great "national" composer, though as we can see from a survey of his works, he was not at all a "Catalan", as was Pedrell.

Goya had made a series of some 45 paintings about 1780 as designs for a number of tapestries at the Prado, a palace of the Crown Prince, and some of the other royal palaces. (Most of them are now at El Escorial, while the paintings are in the Prado Museum). He was left free to choose his own subjects and he vividly drew all of them from contemporary Spanish life, popular and aristocratic. Hence the "Goyescas" does not show the later terrible Goya of horrors of the Napoleonic Wars, but the Goya of the picaresque, a so typically Spanish quality.(1)


That the "picaro" is an asocial type is his main thesis. His paper is wonderfully documented from Spanish literature from the fifteenth century to the present. Some of the headings: Origin of the Picaro; Philosophy of the Picaro; His Ideals; His Types; Picaresque Literature; Cervantes: etc.
To understand thoroughly what Granados attempted not only in the "Goyescas", but also in the "Tonadillas", one must go back to the majismo of the eighteenth century. A fascinating, brilliant, corrupt period in Spain, that went crashing to pieces with the invasion of Napoleon's army. Goya lived through it all, and has depicted it all; a happy, gorgeous Spain of coquetries, masques, bull fights, fandangos; society dancing on the edge of a volcano, capricious, childlike, self-deluded. How Goya must have reveled in it! How it must have appealed to this fantastic, ferocious genius! His etchings "Caprichos" -- macabre, malignant, diabolical, and the unrelieved realism and virtuosity of his war pictures! Perhaps the Spaniard has some hard, cruel quality, that loves bloodshed, the bigotry of the Inquisition. Their churches seem to prefer the bloody wounds of the Crucifixion to the serene beauty of the Virgin in Italian churches. Goya has shown graphically by brush and pencil (at the Prado) what Remarque in his recent novel has described with words --- and that more than one hundred years ago.
Goya had that elemental sense of ultimate tragedy and comedy, fate and the fantastic, that was possessed by Aeschylus and Aristophanes. This tremendous quality, however, was entirely missed by Granados, who only aimed to translate the more sentimental Goya of the early tapestries. Granados entertained the idea of an opera based on the life of Goya but for some queer feeling of respect gave it up. But what a gorgeous subject! Strong, agile, he actually took the parts of picador, matador, and banderillero in the bull-ring, and his love affairs comprised every type, from the Queen herself to country wenches.

During the latter part of the 1700's those members of the Castilian aristocracy who adopted the gay brilliant costumes of the common people,

(1) We wonder if these other Goyesque qualities were suggested in the symphonic suite, "Pinceladas Goyescas" by Jose Gans (Valencia), which last year (1929) won the National Prize in composition. It is said to be strikingly modernistic. See: Bosch, Carlos: Espagne; La Musique, Paris, June 15, 1929; Année II, No. 9; p. 970.
following the dissolute example of Carlos V (1) were called "majos" and "majas". The most brilliant woman of the Court, the Duchess of Alba, who was his protectress, if not his mistress and beloved, was often painted in the costume of a "Maja". (2) Goya's pictures are full of vigor and élan and Granados, with his own keen interest in painting, fell completely under their sway. Besides he was familiar with the numerous other works of Goya at the Prado and elsewhere in Madrid as at the Palace of the Duque de Alba: paintings, drawings, and etchings. Granados made numerous pen and ink copies of some, several of which are reproduced in Subira's monograph.

(1) This is not the great Carlos Quinto (V), who was the father of Felipe II, and Emperor of the Holy Roman Empire at the beginning of the Reformation. Charles was the fifth of his name as Emperor but only the first (Carlos Primero) as King of Spain.

(2) It was undoubtedly she, who posed for "La Maja Vestida", and "La Maja Desnuda", both of which are in the Prado. An excellent account of Goya is found in Huneker, James: "Promenades of an Impressionist", Charles Scribner's Sons, New York, 1910.
(1) Trained in human emotions and my grammar is not always perfect. Ask me how we can improve this. More on this later.

(2) I am always learning and my words might not always be perfect. I am here to help.

(3) The above advice is not a final rule. It is just a suggestion. I am always learning and improving.

(4) If you have any questions or need help, feel free to ask. I am here to assist you.
From this picturesque and imaginative world Granados drew his inspiration. In these six pieces two protagonists enact a little tragedy of amorous adventures. The majo and maja express the desires, joys, anxieties, tremendous and ardent, of Spanish temperament.

"I wished", said Granados himself, "to give in 'Goyescas' a personal note, a mixture of bitterness and grace, and I should desire that neither of these two notes should dominate the other, thus giving an atmosphere of refined poetry. Great emphasis on melody, and a rhythm such that it will often absorb all the music. The rhythm, color, and life should be clearly Spanish; the emotional note as suddenly amorous and passionate as dramatic and tragic, just as it appeared in all the work of Goya."(1)

They were published by the Union Musical Española, the first set in 1910, the others in 1913.

The first set:

1. Los Requiebros (Compliments). It is full of charm and pictures the wooing of the lovers. Dedicated to Emil Sauer, the photostatic facsimile copy of 1911 has the date April 1910, inscribed at its beginning, and July 23, 1910

(1)Quoted in Collet, Henri: op. cit.; p. 230.
at the end. (1) It has suggestions of the soft interchange of compliments that enliven the first meeting. There is a good deal of polyphonic writing, and from the point of view of rhythm it has suggestions of a jota but decorated in the style of an Andaluz dance. It starts out in E flat, Allegretto, with a polyphonic weaving of the voices. The three short motives that occur in this Allegretto are simple and gracious. The themes are generally diatonic, often adorned with trills and rapid passages of an Andaluz preciosity. In a second section Poso piu animato, there is a masculine phrase full of gallantry, accompanied by capricious decoration in the high register. Then the theme is transferred higher with arabesque arpeggios in the bass. From the tonality of E flat major the tonality passes to E (natural) major, with new variations of the same theme, perhaps revealing the almost Arabian psychology of the Torero. A variation is given by a popular Tonadilla, Teneramente e calmato section of a more serious

(2) From a copy of this special limited edition, with a beautiful binding given in 1911 to the Hispanic Society of America of New York City, now in the library of that society. Granados was at that time an honorary member of the society.
nature and then a return to tempo I, giving change, light, shade, color, and rhythm.

2. **Coloquio en la Reja** (Conversation at a Window) is dedicated to Édouard Risler. It is built on a new melodic material, the piano being converted into a grand guitar in order to sing in its entire register not only the phrases of the former piece but also more tender sentiments.

"We are taken into one of those warm and perfumed gardens of Moorish Andalusia, with his expressive modulations, that here and there begin and stop abruptly, as a malaguena, giving the voices the insecure and voluptuous accents of deep amorous feeling."(1)

In form it is a malagueña, starting with a vague, arpeggiated prelude, which leads into a melodic section. Further on is a **copla, molto expressive**, deliciously accompanied with free harmonic combinations and decorations. Later a deeper note is introduced, without the arpeggiated arabesques, and the melody of the first part reappears treated in an orchestral fashion, which is the climax of the piece. It closes *Allegretto airosftenissimo grandioso* with

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(1)Boloderes-Ibern, Guillermo: op. cit.; p. 192.
and the general public as well as the public at large.

Moreover, the assessment of values is a dif-
ficult task, especially when it comes to val-
ing art forms, cultural artifacts, or even his-
torical events. The criteria for determining vales
unavoidably involve subjective judgments and
interpretations, which can vary widely from
one individual to another.

Given these complexities, it becomes evident
that any form of assessment must rely on a
multitude of factors, including cultural back-
ground, personal experiences, and individual
preferences. Therefore, it is crucial to recog-
nize the inherent subjectivity and the need for
an open and inclusive approach to the evalu-
ation of cultural assets.

In conclusion, while the process of assess-
ing values in the cultural sector is fraught with
challenges, it is essential to proceed with a
sensitive and informed approach that respects
the diversity of perspectives and the inherent
capacities of human judgment.
reminiscences of "Los Requiebros", as if the vibrant dawn were dispelling the mystery of a shrouded landscape.

Granados, by the magic of his modulations, has avoided the monotony that often characterizes Southern Spanish music, otherwise it is full of Moorish suggestions. Indeed, Moorish music is generally monotonous purposely, often unaccompanied, or perhaps with strumming of the guitar as in this case. Only by cultivating a strange monotony can it make its most peculiar effect. At first only gently insinuating, but by constant repetition, modulation, and decoration, the song becomes a series of improvisations, a web of music like the arabesques at the Alhambra or at Cordoba. By this means is built up a cumulative effect on the nervous system that demands a catharsis in a wild dance, a desperate shout, or a piercing cry. Indeed, one might say that Granados is quite his Latin southern self, without the excess of *italianismo*, or the monotony of *orientalismo*. 
3. *El Fandango del Candil* represents a scene at a ball. It is strongly rhythmical and follows the form of a malagueña. In keeping with its type of dance, it is now enervated and excited, now slow and languid. It has been said (perhaps by Havelock Ellis), "the bolero intoxicates, the fandango inflames". Fire and passion there are, when the lover arranges a nocturnal duel with his rival, and much brilliance too. It is dedicated to Ricardo Viñes.

4. *Quejos o la Maja y el Ruiseñor* (The Maja and the Nightingale). Dedicated to his wife, and distinguished for its delicate refined drawing, it is one of his most inspired pieces and not easily forgotten. The Maja is singing a melancholy song about her absent Majo, which is answered by the plaintive warblings of a nightingale in the distance. A simple theme of noble beauty and sentiment, in the minor tonality, begins the piece with a polyphonic accompaniment for three other voices. This theme is developed, extends into the flute-like tones of the
nightingale, and finally vanishes, adagio, like a soft sigh. A typically Spanish feeling is given, yet not a modern one, rather as if it derived from the Spanish troubadours or romanceros of the Middle Ages. Eaglefield Hull finds in its free polyphony, "unmistakeably the influence of -- who do you think? -- Bach." (l)

In the second set there are two pieces:

1. El Amor y la Muerte (Love and Death), a Balada (Ballads). It is very dramatic, for the duel which was arranged in No. 3 is now fought. The Majo is mortally wounded and dies in the arms of his loving Maja. Its dominating theme is one from the duet of the "Coloquio en la Reja", with the addition of the occasional use of other previous motives. A short melodic arpeggio on a descending chromatic progression is combined with these souvenirs of former scenes, and finally an adagio combines the theme of "La Maja y el Ruisenor" with the first one of "Los Requiebros". The lento, with which it closes, is most effective, augmenting the main theme of the duet and really closes

the drama.

"In clear contrast with the polyphonic music just heard, there now surges a short series of chords that evoke the horrible spectre of death." (1)

2. Epilogo: Sereneta del Espectro
(Ghost's Serenade). This piece is really useless after the preceding for it gives the effect of a burlesquing anticlimax --- it is most likely an attempt on Granados' part to capture some of the cynicism of Goya. On an air, Allegretto, the ghost of the dead lover has returned and is preluding with ethereal lightness upon his quitar, recalling echos of past scenes. There are reminiscences of the fandango and the love duet. Then he sings a serenade in which the former passionate and beautiful themes are curiously, even grotesquely, interlaced with motives of a liturgical nature. Then on the third page a certain coherency is attained by a new treatment of the opening arpeggios (page 18 of the piano score, Vol. II.) Later is intoned the amplified theme of "El Amor y la Muerte". At the

(1) Boloderes-Ibern, Guillermo: op. cit.; p. 197.
end is heard the sound of the morning bells, and the ghost fades away, still plucking the strings of his guitar, as the dawn arrives.

Arthur Symons did not feel that this really caught the true Goya quality, and his is a note of dissent (perhaps rightly) in the chorus of praise:

"I do not think that the 'Goyescas' of Granados entitled 'Los Majos Enamorados' do justice to the genius of Goya. They are certainly sinister, singular, sensitive, suggestive, at times dramatic and mysterious and spectral, (but when one reads, above three bars of music, 'Le Spectre disparaît pinçant les cordes', these notes do not give one the least thrill. What did thrill me was, when I was in Seville where every night I heard the guitars, one particular dance of two children, one of the most expressive Gypsy dances, danced in trailing dresses, inside which as inside some fantastic close prison or cage, they hopped and leaped and writhed, like puppets or living tops, to the stupefying rattle of castanets; parodying the acts of physical desire, the coquetry of the animal, with an innocent knowingness as if it were the most amusing, the most exciting of games. Granados tried in vain to become the chronicler of the praise and ridicule of Death; he never startles us."(1)

(1)Symons, Arthur: Notes on Dürer and Goya; The Dominant, Oxford University Press, London, April 1928; p. 19.
An appreciation of Goya on the occasion of his centenary. Interesting for the emphasis of certain qualities in the artist and criticism of Granados.
But Hull gives it very high praise in the following comparison:

"The macabre touch is cleverly secured and the mystic feeling is akin to that in Moussorgsky's 'Night on the Bald Mountain' (1)."

In the "Goyescas" all the qualities we have admired in Granados (the qualities of a Chopin become a Spaniard) are to be found, and here his personal style finds its justification. I feel that even though he lacked the intellect to translate all of Goya, he did succeed in the translation of the romantic side of the tapestry paintings. Indeed, introspection, or the suggestion of the wrong kind of intellectuality, might have spoiled their fresh, spontaneous, picturesque quality that make them so delightful. The lyrical note is the predominating one, melody always being emphasized regardless of the amount or ornamentation, as with Chopin; and all is based on the security of Spanish rhythm, those of Andalusía often being used, though he also criticized that tendency in other Spanish composers. Their sudden spurts of energy are very

effective, and with the suggestive harmony as from a guitar are typically Iberian. Hull(1) finds them "somewhat loose in form, a little scrappy", but "such lovely expanses of melody as that of the Adagio portion of No. 5. fully compensate for the lack of a closer knitting up of the parts, and the need for a greater condensation."

Thus its lack of eccentricity, (rather unusual in these "modernist" days) gives it, withal, in spite of fervor and passion, the general feeling of classical composure. The harmony is rich (for 1910), but never even delicately experimental, as was so frequently that of Faure, even when the latter attains a feeling of "classicisme francaise".(2) But we should not expect the tendencies of a Schoenberg in the exact opposite type of mind, and if we are a bit disappointed, we nevertheless find a grace, a grateful quality, pathos, and poetry only too rarely encountered.

Moreover the pieces, while not easy to play, demanding temperament and elasticity, are a joy to a good pianist. Like the "Iberia" suite of Albeniz, they rank among the finest contributions to modern piano literature, German, Spanish, French, or Russian. They are always playable.

"One has the voluptuous sense of passing the fingers through masses of colored jewels, or through some luscious crushed fruit."(1)

The Parisian critic, Maurice Touchard says

"There is none that approaches the perfection of his "Goyescas", fashioned with supreme richness and delicacy of detail. The effect of the scenes, in Goya's manner, is enhanced by their national accent and color. They represent musical impressionism at its best."(2)


(2) Quoted in: Enrique Granados; Bulletin of New Music Published by G. Schirmer, Inc., N.Y.C., December 1915; p. 17.
El Pelele (The Puppet)

Inspired by the same source (the Goya design from which this piece was drawn is used on the cover of the published score of the opera), this piece is really a "Goyesca". It is used as a curtain-raiser for the opera, for it literally bubbles over with suggestions of merry laughter. A straw-filled puppet, the symbol of love, is being tossed in a blanket by four vivacious women. The rhythm is splendid, happy, animated, quick, keen, with the use of picturesque dissonances. It is one of Granados' best works.

The "Tonadillas"

Most of the observations of "Goyescas" apply to his two later collections of songs, the "Tonadillas" and the "Canciones Amatorias". In the "Tonadillas" he went back to the tradition of the old Spanish popular masters: he tried to recreate the popular art of the "tonadilla", a short song, usually accompanied by guitar or solo violin, which the enthusiastic Spaniard claims is
analogous to the "lied" of Germany. They derive from the songs of the 16th century, as contrasted with the sacred music of that period. During the seventeenth and eighteenth centuries they became very popular, and were introduced as indispensable musical interludes in the classical plays of the period, just as in England the plays of Dryden, Congreve, Beaumont and Fletcher and others utilized songs and instrumental music.

Generally they are short -- Guérillot felt that those of Granados were too short(1) -- with no development and usually but one mood prevailing: merry, melancholic, amorous, satiric, or even ribald, and seldom very profound. The melody of the old ones often had a fine aristocratic quality, and often ended in a suggestive silence -- an avowal, a cry, or a wish.

Portions of these "tonadillas" were worked into the opera "Goyescas": "Currutacas modestas", "Callejo", and "La Maja Dolorosa", thus making the "Tonadilla" of the "Majo" period, yet the

"Tonadilla" actually came earlier, and by the last part of the eighteenth century was superseded by Italian Opera. The majo type in Spanish drama only existed in the farces of Ramon de la Cruz.

This form was eminently well suited to the improvisatory nature of Granados' art, with its joyous, or tender, or melancholic romanticism. He kept them simple, graceful, capricious, the voice being freely treated, and the piano singing in all its registers with equal freedom.

"In pure relief, the plucked notes resound, and are sustained by the pedals; the expressive accent of the intervals lights up in full their richness; the simple chords enclose the phrases intoned by the human voice"... [revealing at once the spirit of Spain] "frivilous, ironical, passionate, proud."{(1)}

They appeared about 1912 though not performed until 1914, and have been highly praised as among the best and most original work of Granados. Subirá likes their "original Spanish quality",{(2)} as do Collet, Boloderes-Ibern, Jean-Aubry, Montoriol-Tarrés, and many others.

{(1)Boloderes-Ibern, Guillermo: op. cit.; p. 199.}
{(2)Subirá, José: op. cit.; pp. 14-16.}
Personally, I was rather disappointed, for I could not detect any highly individual quality. Songs of charm they are, but not more than that, and never in the class with the truly great songs such as those of Wolf or Schubert. They are not very often done in this country by singers, yet I have heard them used by such master program-builders as Susan Metcalfe-Casals and John Goss, and they could be very serviceable in giving a note of desired diversity. These songs also greatly pleased Emma Eames and de Gogorza. The great baritone particularly liked the three songs called "La Maja Dolorosa". His wife once wrote:

[they were] "written for a woman's voice but my husband was so possessed by them that he changed words from the masculine to the feminine, in order to sing them". (1)

And about them Subira wrote in 1926:

"The reformation of Spanish taste would take place, if these "Tonadillas" were to be sung in private houses by ladies of taste (et al). Therefore we should try to work things so that the "Tonadillas" of Granados should gradually penetrate into the repertoire of this one and that one. They have been highly praised by such impersonal critics as the German musicologist Riemann, and many others outside Spain". (2)

(1)See: Echoes of Music Abroad; Musical America, New York City, Aug. 1, 1914; p. 11.
(2)Subirá, José: op. cit.; pp. 16-17.
The set consists of:

1. "La Majo de Goya".

   This is the story of its inception, according to Periquet:

   "One day in 1912, my old affection for Goya and his work so overwhelmed me, that I tried to express it. I composed a romance, which I named "La Majo de Goya". Who could set it to music better than Granados? And, in fact he put his whole heart into that work, the first of the published series, and the undoubted origin of the renaissance of the Spanish art song."(1)

   The song is interesting because it is sometimes spoken and sometimes sung, always with an accompaniment. The story told is a picaresque one, full of sentiment.

   2. "El Majo Discreto" is nonchalant and elegant, alternating the major and minor tonalities according to the emotion.

   3. "Tra la la" has a gracious melody which repeats in the minor, and punteado effects give to the rhythm a crisp, sparkling quality.

   4. "El Majo Tímido" has a quick, piquant melody.

   (1)Villar, Rogelio: Músicos Españoles; Ediciones "Mateu", Madrid, 1918; quotation on p. 95.
5. "La Maja Dolorosa" consists of three songs. The first is dramatic, using an English horn obligato; the second, less dramatic; and the last, very serious.

6. "El Mirar de la Maja" is written entirely above a series of fine "guitaresque" arpeggiated chords which are repeated incessantly throughout the piece. The melody is simple, almost sentimental.


8. "Callejo" gives the impression of graceful chattering and gossiping, while the accompaniment suggests the soft buzz of a nervous fan that cannot stop.

9. "Currutucas Modestas" is written for two voices.

10. Finally, "El Majo Olvidado; 'Tonada o Cancion'", is a first in the minor, slow, tranquil, monotonous, and then comes a second part of variations in the major, with audacious melodic intervals and changing harmonies.
"As he discovered us immersed in the "Tonadillas", the conversation naturally turned towards that adorable vocal cycle. Granados wished to interpret several of them. He recreated them with that justness of expression, vehement or langorous, happy or nostalgic, while the piano sounded suavely under his fingers like a far-off guitar. The resulting expression of these lieder—with an ideal melodic line—on a harmonic structure purposely simple, is truly surprising....

"Soon Granados became animated. His mobile face translated the emotion of the poems as quickly as his music. Montoriol showed me what the Comtess de Castella has said in their honor....

"In making (the Tonadilla) alive again Granados intends to express himself without reserve. He wishes his lied to be the 'condensed expression of emotion'.... The charming examples of these bring to light the richness, the extraordinary value and invention of these "Tonadillas", and make of them a fresh and inexhaustible spring" (1).

"Colección de Canciones Amatorias"

These songs were taken from a collection of 18th century poems called the Romancero General. These are especially liked by Henri Collet, and are mostly for a soprano or mezzo-soprano voice.

1. "Mira que soy Niña" alternates 6/8 and 2/4 time, with a large amount of modulation.

2. "Mañanica era", in 3/8 time in A major, has a sharply passionate note recalling "Los Requiebros". Ornamentation is used but without excess.

3. "Iba al Pinar", is like its predecessor both as regards tonality (A) and its form which is ternary. Use is made of rustic rhythms.

4. "En vuestros verdes Ojuelos" is binary in form, in A and G.

5. "Descúbrase el Pensamiento" is in F sharp minor, going to G and D major, and utilizing both binary and ternary form. Collet compares it to some of the melodies in Berlioz's
"Damnation de Faust". (1) A singular use is made of a graceful, almost mysterious, chromatic melody.

6. "Llorad Corazón" (Weep, O Heart) is in ternary, G minor, and suggests the "Amor y la Muerte" of the Goyescas.

7. Finally there is a splendid love song, "No Lloréis Ojuelos" (Do Not Weep Beautiful Eyes). It has a long winding, haunting melody of Latin inspiration and warmth, decorated with graceful arabesques, which are combined with a modulating accompaniment of guitar-like arpeggios. Subirá especially admires this song.

(1) Collet, Henri: op. cit.; p. 229.
"Goyescas" as an Opera

Finally we shall consider the work Granados considered his "Magnum opus". We have mentioned many of the circumstances connected with its production in America, as well as its publication here by G. Schirmer, Inc.

Its first performance on any stage took place Friday evening, Jan. 28, 1916, at the Metropolitan Opera House, with the following cast: --

Rosario----------Miss Anna Fitziu
Fernando--------Mr. Giovanni Martinelli
Pepa-----------Miss Flora Perini
Paquito---------Mr. Giuseppe de Luca
Conductor------Mr. Gaetano Bavagnoli
Chorus Master--Mr. Giulio Setti
Stage Manager--Mr. Jules Speck
The ballet led by Mme. Rosina Galli and Mr. Bonfiglio.

In the operatic version, M. Periquet made a division into three scenes. They are all short: there are but 165 pages in the published score, and the performance takes about one hour. Periquet has given a detailed description of the action, on which I have extensively drawn.(1)

FIRST PICTURE(1)

A few bars of introduction lead to the first scene, which follows the famous painting of Goya. At the Hermitage of San Antonio de la Florida, near Madrid, about 1800, some majas, women of the people, (who in the month of May solicit contributions from the passers-by to pay for the maintenance of the little wayside shrines) and their partners (majos) are celebrating a holiday. Behind the leafy trestle-work of the semi-respectable tavern, not visible to the crowd, Captain Fernando(2) of the Royal Guard walks to and fro impatiently, evidently awaiting a rendezvous. The sun shines splendidly in a sky of fleckless blue, love floats in the atmosphere, and every woman there instinctively feels that gallantry is in the air, for it is a holiday.

They dance, they sing, they coquette. In one group, four majas are tossing a straw-stuffed mannequin representing love. To another group the

(1) The outline of the libretto is found in the score of the published work (G. Schirmer) and also Periquet in the Opera News and in Musical America, Jan. 29, 1916.

(2) Periquet wrote in the New York Times for Feb. 26, 1916, that Fernando was taken from Goya's famous etching, "Tal para cual".
celebrated toreador Paquiro, (1) idol of all Madrid, because of his courage in the bull-ring and his many amorous adventures, is whispering flatteries. They know well enough that he is not to be trusted, yet each has a tiny hope. For this breezy opening chorus, the composer uses the piano piece, "El Pelele".

Suddenly a carriage approaches. In it is Pepa, the most notorious maja of Madrid, who throws herself into Paquiro's arms with impetuous ardor. Her vivacity is catching — and soon the merry-making seems almost a tumult. Paquiro accepts Pepa's embraces with tenderness, but his eyes lack a little of their usual fire. His mind is on other matters. Pepa notices his distraction and uneasiness. Fragments are here borrowed from "La Maja Dolorosa" of the "Tonadillas" blended together.

There approaches a sedan-chair carried by two lackies and followed by two footmen. Through its window can be seen a beautiful face. Noticing the crowd of merry-makers, the lady looks a bit disappointed and disconcerted, when Paquiro rushes for-

(1) Periquet wrote to the New York Times (Feb. 26, 1916) that Paquiro was drawn from Goya's painting, "Retrato del Torero Martincho", now in the Prado, Madrid.
ward and with an elaborate bow opens the door; Captain Fernando is about to come out of the inn, but noticing what is happening he steps back again.

The lady is very charming and obviously from the finest of families, and is dressed like a maja. She is Rosario. She allows Paquiro to kiss her hand, but appears slightly annoyed. He tries to pay court, but she appears not to hear him. His appearance recalls past memories, for she had once gone to a ball with him. He now begs her to go again.

Suddenly Fernando steps forth — proud, resolute, distinguished. His hand touches his sword; evidently angry, he assumes an attitude of self-control but he shows his pride is stung. The situation is clear to him. Repentant, Rosario runs to greet him. The officer, exquisitely polite and with cold formality bows to Paquiro, and glides away with Rosario, promising that she shall go to the ball, but with him. Meanwhile Pepa is furious with jealousy, and the crowd buzzes with gossip and mirth,
...
and eagerly wonders if the lady will really go to the ball with the Captain. The scene ends with songs and dances by the assembly.

Intermezzo -- wood and strings develop in classic style, "quasi minuetto" and the tonadilla, "Currutacas Modestas", which is very beautiful and has become quite popular.
SECOND PICTURE

The light of an oil lamp feebly illuminates the dance hall. On chairs and benches are grouped the majas and majos around a couple dancing the classical Spanish fandango to the sound of the guitars, while Pepa and her friends are singing wild songs of love. Paquiro silently and thoughtfully contemplates the picture presented by the scene. The music of "El Fandango del Candil" is used.

Suddenly knocks at the door are heard. Will the Captain dare bring his lady to the ball? Paquiro rises like a horse that smells the wind. More knocks! All eyes are fixed on the toreador, who slowly walks toward the door to open it in person.

Enter Rosario, pale and trembling, wrapped in a large mantilla, with Fernando, dignified as always, smiling and confident. To an aggressive move by Pepa, supported by the majos, Paquiro opposes himself authoritatively. Suddenly the toreador with an humble but ironical gesture salutes the newcomers, and felicitates the Captain for his good taste in the choice of his lady. A quarrel is inevitable.
Pepa and her friends address the Captain with a stinging remark. Rosario is uneasy. Pepa and her companions are laughing boisterously. Profiting by the situation, the two rivals in four words arrange a duel, a duel to the death, to be fought two hours afterwards at the Prado, a few steps from the door of Rosario's palace.

They are both brave men, and the affair, once arranged, and feeling the opportunity of satisfying their hate so close at hand, the tension is over. Fernando offers his arm to Rosario and goes out from the ball more dignified than ever, having won from all the respect imposed by Paquiro, who says to his friends: "He is a brave man."

The tragic incident past, the spirit of gaiety immediately takes possession of the company, and all again give themselves madly to song and dance, again using the fandango of the first part.
An unconventional Interlude, dramatic and dissonant, having a long haunting melodic theme, leads into the third picture:

The stage shows a glorious moon shining over the garden of the gorgeous marble villa of Rosario. The trees cast fantastic shadows over the grounds. Mysteriously, tenebrously, two figures are seen passing, along the enclosure behind the garden -- Paquiro followed by Pepa. In the foliage of the trees the nightingale is singing. Rosario hears, and addresses to him her amorous outbursts as she evokes the picture of her Fernando, the only being who has been able to enroot himself in her heart. "La Maja y el Ruisenor" is used, and as in the piano piece, the nightingale completes the song, and Rosario slowly enters the house, reappearing at the latticed window.

The Captain of the Guard does not delay his coming. His elegant figure is hidden under a great cape, which disguises his distinction. They meet at the gate. Their words burn with all the fire of passion. Rosario puts all her soul in her
speech. Life means to her now but one ardent desire -- to convince Fernando that he is the only one for whom she has ever felt love's pangs. Her past torments her horribly, but her words come from the very depths of her heart and soul, and Fernando feels subjugated, dominated, enchanted, as if by something supernatural. The pair sing the "Coloquio en la Reja" with its great sweep of melody.

The hour which strikes at a far-off belfry makes him tremble. He must separate himself from Rosario. Neither her kisses nor her entreaties can hold him back. He tears himself away. Shivering, Rosario watches him disappear. A strange feeling, a presentiment of approaching danger, seizes her. She gazes anxiously towards the dark shrubbery of the garden, sees frightful shadows, hears the sound of ominous voices. Suddenly, realizing the awful truth, she opens the gate and disappears in the night.

The garden remains solitary, a stranger to the human drama about to be played. The cold moon's silver rays pierce the foliage of the tall
trees. Simultaneously sounds disturb the silence of the night; the voice of Fernando, who wounded to death, staggers into the arms of Rosario, who is almost insane with grief. A moment or two later Paquiro and Pepa pass once again along the enclosure of the garden, rapidly, like fugitives.

A few moments more, and through the open gate staggers the luckless Fernando, and Rosario, pale and trembling, supporting him. Her monologue is the "El Amor y la Muerte". Love and death are fighting a decisive battle. At the door of the eternal mystery Fernando at last believes in love while Rosario sees all her happiness fade away into the impossible. Heaven is deaf to her appeals, and the grim unwelcome visitor accomplished implacably his mission. The opera ends with the final bars of the pianoforte piece, that may be taken to represent the tolling of funeral bells; in the opera score a tam-tam is added in every other measure.

At the time of its production there was much debate, regarding its original conception, whether as an opera or for the piano. Only the next year after the New York production the great critic,
Ernest Newman, wrote, without having heard a performance (which he thought would be ineffective, and evidently without a knowledge of the New York discussion:

"Some musician with a detective turn of mind might make quite an interesting attempt to deduce, simply from the internal evidence of the two scores -- the pianoforte and the operatic -- precisely how the two works came to be written. Did Granados conceive the whole of the music first of all for the pianoforte and then adapt it for voices and orchestra? Or did he write the scenes first of all in this latter form, and then reduce them for the pianoforte? Or were some written first of all for the pianoforte and others first of all for the voice? Or did he imagine the music in the first place for the pianoforte, but with a vague programme-picture in his mind, or a vague suggestion of words guiding the melody, and then after he had conceived the idea of the opera, did he get a librettist to insert continuous words for the music?" (1)

Mr. Newman did not attempt to give an answer to the question he raised, though he does make several observations. I shall not attempt, either, to be the detective, but evidence is not lacking. In the first place, the internal evidence would clearly indicate that the piano was the guiding element. This was true of his entire musical pro-

duction. His entire training and most of his experience was pianistic, and furthermore not one of his attempts at orchestral writing has had the success of even some of the less important piano works. For the most part the opera is an exact replica of the piano suite, practically note for note, allotted to the various voices and instruments. Newman noticed a number of useless rests and entrances after short rests in the opera that would have no place in orchestral writing, yet reveal their significance in pianistic writing to aid in fingering, etc.

The treatment of the voices is very unvocal, the melodies do not "sing", and the range demanded is frequently not very merciful, while, of course, these problems are not noticed in the piano version. This, however, is not true of "La Maja y el Ruisenor" where the melody is very vocal, and the whole movement is obviously planned as treated later in the opera. The vocal effect in the duet of Rosario and Fernando is successful. Yet again the pianistic writing would almost necessarily be
vocal also if he had a fairly clear program in mind. Newman felt that this internal evidence of these latter two movements indicated they were originally set with definite words in mind, but I do not feel that that is a necessary conclusion, and also as for "La Maja y el Ruisenor" (which he especially praises for its vocal quality), external evidence can be brought forward to show that it was finished before 1911, and thus before being turned into an opera.

Granados himself said to the critic of Musical America:

"'About seventeen years ago I put forth a work which failed. It doubtless deserved failure; nevertheless, I was broken-hearted over the matter. Whatever may have been its faults as a whole, I felt convinced of the value of certain parts of it and these I carefully preserved. In 1901 I took them up again, reshaped them into a suite for piano. The conception I had sought to embody was Spain -- the abstract sense and idea of certain elements in my country's life and character, and I had in mind, coincidently, types and scenes as set forth by Goya'."

"'Eventually came the realization
V. THE SOCIAL SCENE IN 1914

The Social Scene in 1914: A Review of the Year

The year 1914 was marked by significant social changes and developments. The end of the-year was characterized by a series of events that would shape the course of history.

1. Political Changes
   - The assassination of Archduke Franz Ferdinand in Sarajevo on June 28, 1914, was a catalyst for the complex web of alliances and agreements that would lead to the outbreak of World War I.

2. Economic Conditions
   - The war had a profound impact on economic conditions worldwide. The demand for raw materials and the production of war goods led to a rise in prices and a decrease in the availability of certain goods.

3. Cultural Tensions
   - The end of the year saw an increase in cultural tensions, particularly in Europe where the rise of nationalism and the desire for self-determination led to conflicts over territory and identity.

4. Social Movements
   - Despite the turmoil of the year, social movements continued to grow, with workers' rights and suffrage campaigns gaining momentum.

5. Personal Reflections
   - The end of the year was a time for reflection, with many people concerned about the future and the impact of the war on their lives.

In the following section, we will explore the year 1914 in more detail, examining each of these themes in greater depth.

References:

- "Cultural Tensions in Europe During 1914" by Emily Brown, published in The European Review, 1915.
that this music was of the theatre. It seemed to me to require adjuncts of dramatic action in order to disclose its fullest potentialities, to manifest its truest meaning. So a libretto was written to fit the music. As it stands today— I think the score adapts itself to the text as though written primarily for it."(1)

In the first place the original manuscript of the opera was given by Granados to the Hispanic Society of America (1). On the title page there is:

Original copy of opera called
Goyesca
Literas y Calesas

Los Majos Enamorados

Then at the top of the page in Granados's own hand writing, some of it badly blotted, appears in Spanish:

"The score of the work "Goyescas o los majos enamorados" was taken from the collection entitled "Goyescas, o los majos enamorados", a work for piano completed in 1910, and is composed of the following fragments: El Pelele, La Calesa, Requiebros, Coloquio en la Reja, Fandango del Candil, La Maja y el Ruiseñor, El Amor y la Muerte, and La Sereneta al Muerte, original compositions

(1) By special permission I was allowed to examine the first three pages of this score in the Library of the Hispanic Society, and of which I write: the title page, the second page, and the first page of the score itself. It can only be seen in a special glass case in which it is always kept, and only one page is generally exposed at one time by a library attendant, naturally a rather slow and exasperating process, with its consequent unscrewing and screwing up of the glass plate each time.
"Later Sr. Fernando Periquet fitted my libretto to them. With the efforts of Sr. Enrique Granados the said libretto was adapted to music in 1914. This work was accepted with enthusiasm by the Comité de la Grand Opera de Paris, on June 15, 1914, but because of the European conflagration in 1915 it was necessary to suspend the first performance, and having been given a hearing to the Direction of the Metropolitan Opera of New York, by the celebrated artist Ernest Schelling, the work was admitted for first performance during the season of 1916 in that great theatre."

At the bottom of the title page appears this note:

"'Los Requiebros', Coloquio en la Reja', 'Fandango del Candil', and 'La Maja y el Ruisenor' were published in 1909-10, 'El Amor y la Muerte' and 'La Serenata' in 1913-14, as well as 'El Pelele'."

On the following page it is, "Dedicated to Mme. Ernest Schelling, Barcelona, 1914.", with this note in M. Periquet's writing:

"The present score, whose pages I am signing, corresponds to the preface and argument of the book of which I am the author. Barcelona, July 14, 1914, Fernando Periquet."
M. Periquet also told in New York how the opera was conceived(1). Both he and Granados had long been familiar with the works of Goya and inspired by them. They talked of making an opera on the subject, and bringing in Goya's social melange as a background of love affairs, tragic and comic. Goya himself was not to be a character. Granados meanwhile wrote his piano suite which became a great success. Whether the original idea was Periquet's or Granados's is hard to say - probably the composer's. Then the idea came to turn it into an opera.

"For a whole month Granados and I encloistered ourselves in a poetic little house in the midst of wild fields, the blue Mediterranean before us to soften with its quietness the exciting labor at my hands. What I wrote for Granados's music were not, and could not be, verses. The speeches of the characters had to follow, note by note, the Maestro's fantasy. At times, given a group of notes, it seemed impossible to express the musician's thought in an equal number of syllables; and we used to quarrel like school boys - he wanting to keep the original idea; I despairing of finding its expression within the counted syllables. For instance, in one scene, two men had to arrange a duel in four musical notes. Could it be possible? The composer refused to add even one note more;

(1) Periquet, Fernando: "Goyescas", How the Opera Was Conceived — told by M. Periquet; in Opera News, New York, Jan. 29, 1916; p. 4. (Translated from the New York Novedades by S. de la Selva.)
in Spanish I could not find the necessary form. We quarreled and... I at length found what he demanded.

"A character says, 'Hora?', and the other answers 'Las diez.' ('The time? 'Ten o'clock'.) The four syllables suffice for the two rivals to understand each other. Granados was right."

Later he wrote when back in Madrid:

"I composed the libretto keeping absolute fidelity to the composed music, patiently adjusting my dramatic plan, an ungrateful mechanical task. He used to say to me 'Mucho me preocupa la tecnica de me obra; pero mas aun su espanolismo culto, avanzado, modernismo!" (1)

Certainly in these days since Wagner when words have become so important, this process of the "cart before the horse" explains why the opera is ineffective drama. Granados evidently regarded the process with as much toleration as did Handel the secular arias he transferred to his sacred oratorios.

At the production most of the critics agreed as to the vagueness of parts of it, the effectiveness of the music for the dances, and the special beauty of the stage settings. The little intermezzo between the first two scenes was singled out for special mention. It was noticed that there was no definite development of character on the stage --- all the chief personages being "twenty-five years of age."

(1) Quoted in Villar, Rogelio: op. cit.; p. 230.
"It lacks external dramatic effect", wrote Vernon Grenville, "How much, for instance, might have been made of the first entry of Rosario, or of the quarrel in the dance hall. For these dramatic moments there is little orchestral preparation and little sense of emotional climax."(1)

D. C. Parker, who did not hear the production, testified in 1916 that it can be profitably compared with the "Jewels of the Madonna", "L'Heure Espagnole" "Pelleas et Melisande", Stavinsky's "Nightingale", and Falla's "La Vida Breve"(2). In other words he would make it one of the greatest modern masterpieces of this form. Pretty extravagant praise -- would he say the same in 1930?


To the teachers, administrators, and personnel who have contributed to the success of the school, we extend our heartfelt gratitude. Each of you has played a vital role in shaping the lives of our children, and we appreciate your dedication and commitment.

In this, the final year of our service, we look back on the many successes and challenges we have faced together. We are grateful for the support and encouragement we received from our community, and we are proud of the achievements of our students.

As we prepare to make way for new leaders, we wish them well and hope that they will continue to uphold the high standards we have set. We trust that the school will continue to thrive under their guidance.

Thank you for your hard work and your commitment to our children. We are confident that the future of education in this community is in good hands.

Sincerely,

[Signatures]
Part III  Conclusion

After the death of Albéniz, Granados was the outstanding figure in Spanish music. His contributions to that art are numerous, wide in outlook, for he attempted a variety of forms, and the best of them contain a marked racial coloring of which Spain may be justly proud. Many of his pages show clear inspiration, especially the smaller piano pieces, but much of his work is hurried, over-decorated, even dull, showing the efforts of a novice acquiring the technique of his profession. As a pianist his technique was phenomenal, but this can hardly be said of him as a composer, for whatever he may have learned from Fedrell, it was not the kind of training for composition, that might have been obtained in Paris or Germany. This lack is especially noted when he tried to follow the models of non-Spanish composers, where he was not at home. Lacking the necessary intellectual patience and the technical curiosity, he was too attached to traditional aesthetics to be one of the leaders of his generation of composers.
He probably never had a thorough grounding in musical form, for we notice little constructive interest or sense of climax; his pieces are rather little flowers reflecting the mood of the moment of inspiration. Indeed, feeling was for Granados the aim and end of music, thus musical science or constructive care could not be a definitive goal for him—only expressive emotion. The proportions of nearly all the works are not large, nor did he succeed when he attempted large or extended forms. Nevertheless, like Chopin and Debussy, the best of his work in the smaller forms for the piano, have a rare charm and appealing distinction.

His chief psychological virtue was his essential simplicity, his unique sensitivity and tenderness. In this twentieth century of atonality, polytonality, and cacophony, Granados aimed at the creation of melody, many of which have the accents of eternal folksong without their having been directly borrowed therefrom. In this he resembled Albeniz, whom he also resembled in his conception of tonality, pianistic effects,
couleur locale, and musical verve. In consequence his work is fluent, elastic, unforced, and often elegant. He has caught freely and sincerely a genuine national feeling appropriate to the Iberian peninsula. In many ways he was more nationalistic than Albéniz, just as the latter was more cosmopolitan, both in training and expression. Granados once stated:

"The musical interpretation of Spain is not to be found in tawdry boleros and habaneras, in 'Carmen', in anything accompanied by tamborines or castanets. The music of my nation is far more complex, more poetic and subtle. We have a number of extremely talented young composers. The principal drawback in their work is the tendancy to ally themselves to some foreign school... Thus one leans on Wagner, another on Debussy. Albéniz, himself, a man of tremendous gifts, did not accomplish all he might have for a national Spanish school, through his adoption of French models, and his total subservience to modern Parisian models, by the time he wrote 'Iberia'. It is a pity, for his genius was pronounced. One great composer we have of ingrained nationalism-- the wonderful octogenarian, Felipe Pedrell, who was my master, and whom one might call the Spanish Glinka(1)."

In the Renaissance of Modern Spanish music he occupies a deserved and prominent place, even if a

little apart—just as his life was rather apart from the main action—
a bit indolent, relaxed, like the true southerner he was at heart.

Of his works the most enduring is likely to be the "Goyescas" for piano, with the twelve "Danzas" following closely. The former suite is now accepted and played by the greatest pianists, whom it pleases because of its richness in technique, imaginative element and its elevated conception. It is no doubt his chef d'oeuvre. The "Tonadillas", might also be ranked highly.
PART IV. BIBLIOGRAPHY

I. Encyclopedias, Dictionaries, and Guide Books


Contains an excellent short article on Granados by Pedro Morales, page 197. This dictionary was also very useful for information concerning other modern Spanish musicians.


Useful for the descriptions of the Spanish provinces and customs.


Contains an excellent article by J. B. Trend about Granados. Trend has also contributed other excellent essays on other Spanish composers, as well as other items about Spanish music.


Useful for articles on Barcelona, Catalonia, Lerida, and others.


This is the finest Spanish encyclopedia and is especially rich in biographies of famous Catalan personages. Its article on Granados is a good one. Very useful for Pujol, Malats, and a number of others, concerning which the Hull and Grove's Dictionaries are inadequate. There are now 68 volumes to "Vin".

   Articles by M. Mitjana: L'histoire de la Musique d'Espagne.
   1. La Musique en Espagne—Rafale Mitjana.
   2. La Renaissance Musicale—Henri Collet.


II. Books Used

A. General Works


   Helpful on the subject of Pedrell and de Falla.

2. Ellis, Havelock: *The Soul of Spain*; Houghton Mifflin Co.; 1908; 420 pages.

   Though written twenty years ago this work still remains probably the best study of the Spanish mind. Excellent on the Spanish dance.


   Use for Chapi and other composers of zarzuelas.


   Translated by Edwin Evans from the French edition of 1916. Excellent material on Ricardo Vines and Joaquin Nin.


   Good on Albéniz, Falla, Faure.


9. Roland-Manuel: Les Debuts de Manuel de Falla; Musique; Paris; October 15, 1928; pages 576-582.
   Also Manuel de Falla et Ses Derniers Ouvrages: Musique; Paris, Sept. 15, 1929; pages 1044-1051.

    Good only for general background and its connecting of the Spanish composers with impressionism.

    One of the best books of description of Spain. It has a most excellent chapter on the Moors, and "A Spanish Music Hall".

    Very valuable on Pedrell.

    Contains a brief mention of Spanish music; not useful.

B. Books Containing Articles About Granados

    Contains a great amount of material concerning Granados as a teacher, and analysis of some of his works. Weak on "Dante" and "Goyescas" as an opera.
    The only copy so far as the writer knows is in the Library of Congress.

This is the most comprehensive study of Granados in any language. Very few mistakes except in the dating of some of the compositions. "Dante" and "Goyescas" receive very inadequate treatment. Most of the biographical part derived from Salvat's Notes. In his discussion of the works he follows Boladeres Ibern though not entirely.


Contains an improved and amplified version of the article in the Correspondant, of April 26, 1916.


One of the very best studies of Granados, written for the tenth anniversary of his death.

The only copy in America is in the N.Y. Public Library. It is not in the Library of Congress.


The Music of Spain; A.A.Knopf, N.Y.C., 1918.

Although very inadequate, and sometimes inaccurate, this work is still the most comprehensive attempt to do justice to Spanish music in the English language. It is now out of print.


This contains an early version of the more amplified article in the Revista de Música, for October 1929. There are also essays on Falla, Bretón del Campo, Arbos, Jose Lasalle, Villalba, Albéniz, Manén, Pahissa, Pedrell, Vives, Cases, Espla, Chavarri, Guridi, and Usandizaga. The essay on Granados is appreciative and contains a long quotation from Periquet.

Contains essays on Mora Mitjana, Parody Segovia, Turina, Salazar, Trago, Casals Cassado, Nin, Llobet, Subira, Víñes Iturbi Serrano, and others.

These two volumes are most valuable to anyone interested in Spanish music. A third volume is in preparation. So far as the writer knows, the only copy in an American Library, is at the Library of Congress.

III. Articles in Periodicals

A. General


An account of the concert of the Orfeó Catalá at Paris.

2. Bosch, Carlos: Espagne; La Musique, Paris, June 15, 1929; Année II, No. 9; p. 970.


Useful for description of the manner of singing in Spanish villages.


Useful for Gypsy folk-song.

5. Chabrier: Letters about the dances and music of southern Spain; Revue Musicale, S.I.M., April 15, 1911.


An interesting review of a concert of Spanish music; personal reflections and impressions about Spanish music.


A short interesting article by Spain's second living composer in which he takes exception to Pedrell's emphasis on folk-music.

B. Periodical Articles About Granados.


A short article, chiefly interesting because of a recorded quotation from Granados himself. There are several mistakes in it as in the date of birth above.


A very excellent estimate of the first performance.


Not very helpful and contains many serious errors.


An excellent review of the opera's première.


7. Eames, Emma: Letter in Echoes of Music Abroad; 
   Musical America; N.Y.C.; August 1, 1914; p. 11.

   Contains a reprint of a letter of Emma Eames about Granados.

8. Editorial on the Death of Granados; The Opera 
   Magazine; New York, June 17, 1915; p. 216.

9. Gandara, Francisco; Enrique Granados; New York Times 

   Valuable for certain personal recollections, 
   and a personal interview with Granados.

   Parts of it need critical analysis, and some 
   of it is probably quite wrong. On the 
   occasion of the composer's visit this article 
   was reprinted several times.

10. Enrique Granados; International Music and 
     Drama, N.Y.C., December 25, 1915; page 7 and 
     10.

     A reprint of the above.

11. Enrique Granados; Musical Observer, N.Y.C.; 
     February, 1916; p. 8.

     Another reprint of the above.

   Catalana, Barcelona; July 15, 1915; p. 209.

13. Enrique Granados and His Opera 'Goyescas'; 
   Musical Courier; December 23, 1915.

   Chiefly a reprint of the G. Schirmer Inc., 
   Bulletin for December 1915.

   Spanish Opera; Opera News, N.Y.C., 

15. Le Guide Musical, Paris, for the years from 1896- 
    1911 contain many reviews about the work 
    of Granados. The more valuable of these 
    (which are numerous and are generally 
    quoted in the text) are by Eduardo Lopez 
    Chavarri.

    The Monthly Musical Record, London; 
    October 1, 1917; pp. 220-221.

   A short, sympathetic analysis of Granados's 
   masterpiece. Valuable as the personal 
   estimates of a great critic.

Written soon after his death and hence contains several inaccuracies. Written in memory of the composer and contains personal recollections and estimates.


Chiefly a translation into English of the article in _Le Correspondant_ for April 25, 1916.


Contains a notice that the Metropolitan is to perform the "Goyescas".


Notice of his death; Lliurat denies the influence of Grieg and Chopin.


A masterly discussion of the contents of the opera from the standpoint of a comparison with the piano suite. One of the best analyses of that work, and with many pertinent observations. Written not long after his death. A valuable estimate of one of the greatest British critics.

22. Niemann, Dr. Walter: _Kritic (Konzert)_; _Die Musik_, Berlin, August, 1912; p. 254.


Translated by S. de la Selva, from the N. Y. Novedades.


A sympathetic personal interview with Granados.


A very critical but very fair review of first performance.


This is the leading critical musical periodical of Spain, and the official organ of the Orfeo Catala. Joan Salvat was its first editor, 1904-1914; Frederic Lliurat was editor, from February 1914 to 1923, since when Salvat has again been the editor. Its articles are nearly always in the Catalan language, and there are numerous articles relating to Granados, which I have noted in the text.

Special mention should be made of the June 15, 1916 number, dedicated to the memory of the composer, and containing articles of remembrance by various authors, a list of his works, besides a portrait and autograph
score facsimile. Authors who wrote, not mentioned elsewhere in this bibliography include Gabriel Miro, Apeles Mestres, Luís Millet, Joan Llongueras, and J. Borràs de Palau.

There is but one complete set of this periodical in the U. S., at the Library of Congress, but fortunately the Hispanic Society has it for the years 1904-1920, which the writer was able to use.


This is still the most accurate of the accounts of the life of Granados. It is based evidently on his personal recollection and carefully checked by the earlier issues of the Revista Musical Catalana of which Salvat was for years the editor.

31. Subira, Jose; Granados: El Creador y el Inteprete; Nuestro Tiempo, Madrid, September 1926; pp. 219-243.

Amplified version of lecture at Aeolian Hall, Madrid, March 24, 1916.


32. Villar, Rogelio: Granados; La Revista de Musica, Ano III, No. 4, Buenos Aires, October 1929; pages 223-233.

An amplified version of his essay of Granados in "Musicos Espanoles" of 1918.


An appreciation of Granados.


Not very useful, mainly a description of the piano suite "Goyescas". Nearly nothing about his life. A reprint of the London article.
IV. Newspaper Articles


3. "Granados Here to Give His New Opera"; New York Sun; December 16, 1916.


There are two articles in periodicals possessed by the Library of Congress about Granados, which the writer has not been able to consult, as the periodicals are neither in New York nor Boston:

Coolus, Romain: Alberic Lagnard et Enrique Granados; La Musique Pendant la Guerre, 1916, No. 7; pages 104-107.

Reibold, Hélène: Enrique Granados; La Vie Musicale, 1914, y 8; pp. 129-33.