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**THE INFLUENCE OF SPANISH FOLK TRADITIONS ON
SELECTED SONG CYCLES BY JÉSUS GURIDI,
RODOLFO HALFFTER AND XAVIER MONTSALVATGE**

by

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ABSTRACT

It is the purpose of this thesis to examine how the many cultural forces that have shaped the folk traditions in Spanish music, have, in turn, influenced the classical music compositions of twentieth century composers. The development of a national school of classical music in Spain in this century has drawn from rich folk traditions to create a sound that is unique and instantly recognizable as Spanish. This thesis analyzes the melodic, harmonic and rhythmic elements that are the basis of this distinctive sound, and then looks to the selected songs of three composers to demonstrate the importance of these folk elements in classical composition.

The first section of this thesis is a general history of Spain which discusses the influence of European, Moorish and gypsy cultures on her folk traditions. This is followed by an analysis of Jesús Guridi's Seis Canciones Castellanas which displays the influences of these cultures. The second section discusses the importance of the Andalusian *cante jondo* style to all Spanish music, and to Spanish poetry of the twentieth century. Rodolfo Halffter's song cycle Marinero en Tierra is analyzed as a demonstration of the use of this colourful tradition in a classical context. The final section discusses the importance of folk dance in Spanish music, and the influence Spanish music and dance have had on Latin American culture. Xavier Montsalvatge's Cinco Canciones Negras is analyzed to demonstrate this aspect of Spanish music. In this way this thesis explores three of the most important factors in the development of the Spanish style, and discusses the works of three composers which deserve a more prominent place in the art song repertoire.

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The influence of Spanish folk traditions on selected song cycles by Jésus Guridi, Rodolfo Halffter and Xavier Montsalvatge.

Introduction

Ever since I spent a month in Spain in 1982 studying the art songs of that vibrant country, it has seemed remarkable to me that so little of this music is known outside of Spain. Music listeners everywhere are familiar with the influence of Spain on music for the classical guitar, and the piano works by Albéniz and Granados are standards in the piano repertoire. The Spanish style has also reached the outside world through the music of foreign composers, from Domenico Scarlatti to Glinka and Rimsky-Korsakov, to Bizet, Debussy and Ravel, whose musical imaginations were inspired by their exposure to Spanish music to write their own impressions of this colourful tradition.

However, when one thinks of the Spanish song repertoire that is heard on our recital stages, one can name perhaps four composers and their works: Manuel de Falla's remarkable Siete Canciones Populares Españolas (1914); the lovely Cuatro Madrigales Amatorios (1947) of Joaquín Rodrigo; the Colección de Tonadillas of Enrique Granados; and the evocative song cycles of Joaquín Turina. A wealth of music exists beyond these works, and it is my desire to broaden the public awareness of this rich music in the hope that young singers will expand their repertoire to include the beauty and variety of this literature that has, so far, remained in relative obscurity.

The song cycles to be discussed are the compositions of men who are well known and loved by the Spanish and yet are virtually unknown in North America. I will discuss some of the characteristics that make Spanish art song so unique by exploring the influences that have shaped the Spanish sound and, in turn, influenced the music of other cultures, particularly in Latin America. In order to explore the Spanish sound as it relates to classical music it will be necessary to consider the tremendous influence of the Spanish folk traditions, for it is in them that we will find the origin of the "Spanish sound."

We are already familiar with the "Spanish sound" through our knowledge of the guitar, piano and orchestral music, as well as through many works written in a Spanish style, such as Bizet's opera

Carmen, but we are perhaps not as familiar with the influences that have shaped this sound. The fact that the colours and rhythms of Spanish music are so distinct from those of other European music stems from the uniqueness of Spain's history. In order to better understand the factors that have created so distinctive a musical language it is necessary to look to Spain's colourful history. For while Spain shares a border with Europe and has been involved very closely with European political and cultural history, her proximity to Africa has resulted in a history that is entirely her own, a blend of European, African and Asian cultures.

During the Roman Empire, Spain quickly became a Catholic country; this thread of European Christianity has remained one of the strongest elements of her culture. Spain's social and political life became closely involved with the rest of the Roman Empire, and her many varied regions were united and shared much with the other Western European cultures. There were also several Jewish centres in such places as Toledo, due to the rich trade routes that existed for many centuries throughout the Mediterranean. After the collapse of the Roman Empire there was a short period under the rule of the Visigoths, a time of considerable political confusion during which Spain was once again fractured into her many regional centres. Meanwhile, the Arabs had forged a huge empire that stretched across the north of the African continent from the Indian Ocean to the Atlantic. Fired by their new Islamic faith (Mohammed had died in 632), the Arabs sought to conquer and convert. Spain, lying so close across the straits of Gibraltar, was seen as the obvious route to the wealth of Europe, and in 711 the Muslim army swept into Spain, quickly subduing most of the country. Only a small centre of Christian resistance remained in the northern regions of Spain. ¹

For over seven hundred years the Moors thrived in southern Spain. The cities of Seville, Granada and Cordova became brilliant centres of scientific, literary and musical culture, and scholars came from all over Europe to make use of excellent libraries and to enjoy a thriving intellectual society.² Today the beautiful Muslim architecture which can still be seen in the sunny cities of Andalusia is not the only reminder of their occupancy. It was the influence of these centuries of

Moorish rule that has given Spain its unique sounds and colours, for the Moors left an indelible mark on the language, customs and music of Spain, as we shall explore in connection with the music to be analysed in this thesis.

The Catholic states of northern Spain, Aragón, Navarre, Castile and León were determined to drive the Moors from their country and they slowly but steadily united and grew in strength. In 1469 Ferdinand of Aragon married Isabel of Castile, thus uniting a large part of northern Spain. Under their rule, the Christians finally drove the Moors out of Spain with the capture of Granada in 1492. Spain then enjoyed several centuries of great wealth and power, extending her kingdom far across the oceans to the New World. It was a time of great cultural advancements, of great music, poetry and art. While Spain was once again closely associated with the cultural and political life of Europe, the years of Moorish influence had, nonetheless, left their imprint on the rhythms and harmonies of the Spanish culture.

No sooner were the Moors out of Spain than there was a mass immigration of gypsies. It is not known exactly where the gypsy people originated, but it is assumed from the similarities of their language and traditions to those of regions of northern India that they came from the Near East. They brought their own culture and were assimilated into the existing multicultural blend.

To this day there is no consensus of opinion as to which of these many factors has played the greatest role in the shaping of Spanish customs. It is not my purpose here to answer this question. Instead I accept that each has been a significant influence and will explore these echoes of foreign cultures that have become such an integral part of Spanish life and, therefore, her music. This thesis will attempt to show how this unique history has coloured Spanish culture and how this uniqueness has been absorbed into the classical compositions of Spanish artists in this century.

The compositions to be analyzed are the Seis Canciones Castellanas (1941) by Jesús Guridi (1886-1961), the Marinero en Tierra (c.1945) of Rodolfo Halffter (b. 1900), and the Cinco Canciones Negras (1945) of Xavier Montsalvatge (b. 1912). The three composers to be discussed have all been

influenced by the rise of Spanish nationalism in the early decades of this century. We will look at these compositions not to discover how the composers tried to write authentic Spanish folk music but, rather, how the folk traditions have directed, shaped and coloured their classical music composition.

The three composers whose works were chosen as the objects of this thesis represent three different approaches to the development of a national style. Jesús Guridi was born in 1886 in the north of Spain and, as a young man, was inspired by the first rumblings of the Spanish national school. Like so many of his generation, Falla, Albéniz and Turina included, he went to Paris to study composition with the many fine French composers of the day. He composed in a classical European manner, not directly quoting Spanish folk music, but rather allowing his national heritage subtly to colour the harmonies and rhythms in his compositions. Rodolfo Halffter, born in Madrid in 1900, is by nature a more direct and political man. He writes in a variety of styles, but in the work we will analyze in this thesis he has chosen to evoke the folk style, *cante jondo*, and has written a very accurate rendition of this style in a classical format. Xavier Montsalvatge was born in Gerona, in Catalonia in 1912, and is, therefore, a composer whose musical education began well after the national school was established, when others were beginning to look beyond that school to other styles and ways of exploring the Spanish experience. His writing is of a more international flavour. We hear in his compositions the observations of a Spaniard on the world around him.

Guridi, as both a poet and a composer, has written his songs to create the impressions of his Spain. Halffter responded to the poetry of his countryman, Rafael Alberti, to recreate the Spain they both had lost. Montsalvatge chooses to explore the African elements of his Spanish heritage, the Moorish in Spain, and the Congolese in the Caribbean. His composition reflects how Spanish music has influenced the music of the New World and how it has, in turn, been influenced by Latin American innovations.

These three composers and their compositions seen together represent some of the most important aspects of Spanish culture and some of the most influential styles of the first half of the

century in Spain. We are better able to understand the many components of Spanish music and its influence on other cultures by looking at three composers and their songs rather than by simply analyzing the work of one composer. It is also my intention to introduce songs that are probably unfamiliar to North American performers and audiences, a task which is better accomplished by looking at three varied and delightful groups of songs.

The translations of the lyrics of these songs are my own efforts, except for the Cinco Canciones Negras which were published in a Southern Music Publishers edition with their own translations.

I will include as an addendum to this thesis a partially-annotated bibliography of songs by twentieth-century Hispanic composers and writings on these composers and their compositions. This bibliography began as the preliminary research for my thesis, but it soon became clear that a comprehensive listing in this field was necessary. ¹There has been considerable work in the field of Spanish orchestral, piano and guitar music as well as in the area of folk song, but, so far, there are many gaps in the area of art song.

The bibliography is in no way to be considered complete; this is a huge project that will take years to complete. I felt, however, that it was valuable enough even in its infancy to be included in my thesis as an indication of the vastness and wealth of this relatively ignored field and as an aid to performers and researchers who are interested, as I am, in bringing to light more of this beautiful, colourful music.

¹Chase, Gilbert. The Music of Spain. New York: Dover Publications Inc., 2nd edition 1959, p.15.

²Ibid.

Chapter One: Part One; “The Spanish Sound.”

The development of classical music in Spain since the 15th century has closely followed the tonal, composed styles of Europe but has also been strongly flavoured by the modal, improvised styles of the Arabs and Africans. This is largely due to the importance of the folk traditions in Spanish culture which have maintained these ancient Moorish influences. Spain enjoyed a "golden age" in European musical life which coincided with the political strength gained under the rule of Ferdinand and Isabel. Such composers as Morales, Encina, Cabezón and Victoria brought Spanish classical music to new heights of quality and public awareness. This continued to a lesser degree into the Baroque with the music of such composers as the Italian-born Domenico Scarlatti and his student, the Spaniard Antonio Soler, who were known throughout Europe. The following centuries, however, saw the fortunes and influence of Spain gradually fade from the forefront of cultural and political life. The defeat of the Spanish Armada in 1588 was the beginning of the end, and the downward turn of Spain's fortunes continued until the Spanish-American War of Independence in 1898 when Spain lost the last of her colonies in the New World. It was not until these latter years of the 19th century, when the Spanish people were forced to re-evaluate their culture, that Spanish classical musicians began to look to their national heritage to shape a classical music that reflected their own culture - a national music with its own distinctive sound that would once again take its place alongside that of Spain's European counterparts.

This musical change was largely brought about through the efforts of Felipe Pedrell (1841-1922). As a composer, lecturer, writer, historian and teacher, he spent his life collecting folk music, and digging through old manuscripts and song collections to bring the masters of Spain's rich history back into the public awareness. Pedrell published several multi-volume collections, the Hispaniae Schola Musica Sacra and the Cancionero Musical Popular Español (1929), in which "he rescued from

semiobscurity the works of Cabezón, Victoria, Morales, Guerrero, and the other great Hispanic masters of polyphony"¹, as well as Encina, Milán, Hidalgo and others, "to show how the classical Spanish school affirmed its national character by the technical procedure of composing nearly always on the basis of the popular melody."²

Pedrell's goal was to elevate Spain's music by embracing the uniqueness of Spanish folk idioms and other longstanding artistic traditions. It was his belief that Spanish music would only gain international influence and recognition by striving for a voice that would be unique among the other European national schools and that this could only be achieved through the complete understanding of Spain's national traditions and history, in both folk and "high art" works. His philosophy fell on rich soil producing composers such as Albéniz, Granados and Falla, whose compositions reflected this new nationalism and spread the sounds of Spain beyond her borders.

Unlike the folk music of many other countries, the folk tradition of Spain is very much alive³; it is still an important part of daily life despite the impact of recorded music, radio and "popular" music. Folk songs are still sung and danced by young and old. In many cultures, particularly in North America, the twentieth century has seen a reversal in the direction of influence between popular urban styles and traditional rural folk styles. Where once popular styles looked to folk traditions, now popular music often replaces folk traditions. This is not yet entirely true in Spain.

It is important to note from the outset that Spain has many different regions, from the Basque and Catalanian in the north to the Andalusian in the south - and this is to name but a few of the most prominent and varied. They all share many of the same musical characteristics but also have some elements that are unique to themselves. The music of Andalusia, which is most heavily influenced by the Moorish and gypsy cultures of southern Spain, and which outsiders most quickly recognize as "typically Spanish", has had a tremendous impact on the music of all of Spain. Therefore, in a discussion of the elements that identify the "Spanish" style it must be stressed that these elements are primarily Andalusian.

Because of European history and Muslim and Judaic influences, Spanish music is strongly coloured by the free rhythms and modal harmonies of chant, by the plainchant of the Catholic Church and the chant of the Islamic traditions. Although tonality is very much a part of Spanish music, modality has remained a much greater influence than has been the case in the music of the rest of Europe. The phrygian mode, for example, is very commonly used in the music of the south of Spain. Modulation in much European classical music is organized around tonic-dominant and tertian relationships. In Spanish music, the exploration of the major/minor and modal colours of one tonal area is very significant, as we will see in many of the songs we analyze that shift from E major to minor to the phrygian mode. The predominance of the technique of oscillating between modes within the same tonal centre in music from all ages of Spanish composition has led Donostia to identify his E-mode, one mode containing all the possibilities of major/minor and modal.⁴ The fact that plagal harmonic movement is more frequent than dominant movement also serves to enhance the modal aspect of this music.

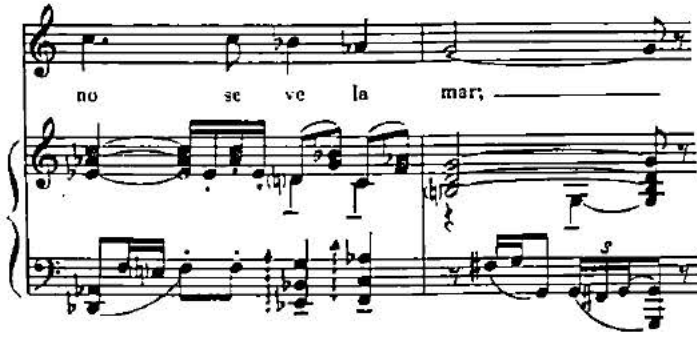
The vocal melodies retain a strongly melismatic style that is usually associated with the tradition of chant, particularly that of the Middle East and India. These vocal melismas, very typical of the Spanish sound, commonly take the form of triplet embellishments in the melody. The traditional melodies of Spanish folk music rarely travel beyond the range of a sixth, and they move mostly in conjunct motion. Pitch repetition, suggesting the reciting tones of chant, is a very common trait. Harmonization of the melody line is very often in thirds⁵.

The classical music of our Western culture is primarily motivated by melody and harmony. While these are very important elements in the classical music of Spain as well, rhythm plays a much greater role. The profound importance of dance to Spanish music will be explored in greater detail in the context of the Montsalvatge cycle. Just as chant influenced the melody of Spanish music, it was also important in the development of the rhythms of Spain's folk music and, therefore, of the rhythms of its classical music of the 20th century. This element of freeform rhythm can be seen in classical

compositions written without set metre or barlines, for example, in the song cycle by Halffter. In songs that are written in a set metre, there is a pronounced sense of rhythmic exploration through the use of syncopation, metric alternation and especially through the use of hemiola. The alternation of one bar of 6/8 and one bar of 3/4 is a very important pattern which can be found throughout the Spanish musical repertoire.

It is impossible to overestimate the influence of the guitar upon Spanish music. Where European musicians favoured the lute and then the violin family, Spain has thoroughly embraced the guitar. Classical Spanish music of all kinds maintains the echo of this instrument. Even in song cycles composed for voice and piano, we can hear the sounds of the guitar in the strummed chords and plucked staccato notes. The frequent use of chord clusters, i.e. of chords that not only outline triads, but fill them in, is another effect taken from the guitarists. We will encounter these colourful sounds in the Guridi cycle, perhaps particularly clearly in the fifth song. Halffter and Montsalvatge, however, also make much use of this technique. The phrygian mode is very common in the music of Andalusia. One can look to the guitar even for this influence. The tunings of the lute (mainly in thirds) and of the violin (in fifths) create a tendency toward functional tonality. The guitar, however, is tuned primarily in fourths and creates a natural Phrygian leaning; the lowest and highest string are both E's and the open strings play in the Phrygian mode.

There is a cadence typical to works in this mode that is affectionately known as the la-so-fa-mi cadence. The melody moves from the fourth to the tonic note accompanied by a series of parallel chords. This is a pattern that will instantly conjure images of Andalusia for a native and will sound "Spanish" to everyone else. The opening phrases of Halffter's cycle provide a good example of this cadence:



Ex. A. Halffter, "Qué altos los balcones" mm. 7-8.

The use of parallel fifths at this point is very striking. While every student of Western harmony and counterpoint has learned that parallel fifths are taboo, Spanish composers gleefully embrace this sound as an echo of their history.

All of these elements can be found, incorporated into the compositional techniques of the European classical tradition, in the songs analyzed in this thesis. We will discover how the folk music of Spain has influenced the compositions of the three composers in question, and how it has helped to create a distinctive national classical music.

Chapter One: Part Two;

Jésus Guridi Seis Canciones Castellanas (1941).

The development of a national style of composition, the richness of the varied Spanish folk traditions, and the corresponding renewed quality of poetry and song in Spain in the twentieth century, are reflected in many compositions based on folksongs of the country or a particular region. A composer's love for the songs of his or her birthplace can be seen in such works as Manuel de Falla's collection Siete Canciones Populares Españolas (1914), which is based entirely on folk songs gathered from all over Spain. There are many more Spanish composers who have written similar song cycles in national or regional styles (see the bibliography of songs in the Appendix).

One such composer is Jesús Guridi. Guridi was born in Vitoria in the northern province of Castile. He then went to Madrid to study music and, in 1903, continued his studies in Paris with Vincent D'Indy at the Schola Cantorum. Guridi then went to Brussels to study with Jongen and on to Cologne where he studied with Nietzel. He subsequently returned to his Basque homeland where he wrote nationalistic operas. The best known of these works are Amaya (1920) and Mirentxu (1910) and his zarzuela El Caserío (1926)⁶. He became director of the Choral Society and wrote arrangements of Basque folk songs for mixed choir as well as ten art songs, also based on Basque folk songs. While Guridi is perhaps best known for his nationalist operas, his two groups of songs, Diez Canciones Vascas and the Seis Canciones Castellanas, are popular and critically acclaimed in Spain.

It is the second of these two cycles that we will analyze. This group of songs is based upon the folksongs Guridi heard as a boy in Vitoria. The impression he has created in these songs is not specifically Basque but of the larger, medieval Castillian tradition. While there are many colours in these songs that are typical of all of Spain, the Seis Canciones Castellanas reflect the somewhat more reserved nature of Castile. High in the mountains, very close to the French border, Castile maintained much stronger ties with European culture than her southern Andalusian counterpart. As a result, the passion of much of southern Spain's music is here tempered by the reserve and mysticism of the north.

In the songs of Guridi we can hear the influence of Europe and, in particular, of France. Guridi's compositional style, with its streams of colour and harmony, its fluidity and grace, is in keeping with turn-of-the-century French styles. Yet the Spanish folk traditions can be heard many ways, such as in the co-existence of major/minor and modal sonorities. The melodies and accompaniments move freely between key areas, creating a unique tonal ambiguity that is typical of Spanish music. Guridi avoids the establishment of tonic-dominant relationships in favour of streams of sound that imply a modal basis. The sounds of the guitar can be heard in the frequent use of solid and broken cluster chords.

These songs are meant to convey an impression of Guridi's Spain. The poems, written for the purpose of these settings, share the fluid quality of the music. They also share a delightful talent for capturing the essence of the idea in a clear and simple language that is very much in keeping with the poetic styles emerging in the works of the major poets of the time. There is a great emotional honesty in this language that reaches to the heart of human experience.

1) Allá arriba en aquella montaña

Allá arriba en aquella montaña
Yo corté una cana, yo corté un clavel.
Labrador, labrador, labrador ha de ser
Labrador, labrador, que mi amante lo es.

No le quiero molinero
que me da con el maquiladero.
Yo le quiero labrador
que coja las mulas y se va ya a arar
Y a la media noche me venga a rondar.

Entra labrador si vienes a verme.
Si vienes a verme ven por el corral.
sube por el naranjo, que seguro vas.
Entra labrador si vienes a verme.

Up there on that mountain
I cut a reed, I cut a carnation.
Labourer, labourer, labourer
It must be a labourer
Who will be my lover.

I do not love the miller
Who will only brush me off.
I love the labourer
Who takes the mules and goes to plow
And in the middle of the night he comes to serenade me.

Enter labourer, if you come to see me.
If you come to see me, come by the farmyard
Go confidently to the orange tree.
Enter labourer, if you come to see me.

This first song in Guridi's Castillian cycle is about the musings of a young woman or girl who has gone to the mountains to dream of her future lover. She contemplates the man of her dreams

as she cuts a carnation, a Spanish symbol of love. As the melodic line begins, the melody focuses on the note C.

Ex. 1-a. mm. 5-8.

It is very common in chant to repeat one note at length as an aid to the establishment of the trance state - as an incantation opening up a new realm of consciousness. In this instance, the note C acts both as the dominant of F minor and as the fifth of a mode, which would be an appropriate reciting tone in a chant. This effect of incantation is cleverly used by Guridi to set the beginning of the girl's meditation; her voice weaves around the C, then rises in vocal flourishes only to an E flat. As her daydream progresses, the melody becomes more flowing, and when she carries her fantasy to the point where her lover comes at night to serenade her, she bids him enter with a subtle shift to the dorian mode, achieved by simply raising the D flat to a D natural.

Ex. 1-b, mm.35-37.

This use of the dorian mode is particularly common in traditional Basque melodies⁷, which reflect the influence of plainchant. The augmented fourth between A flat and D natural lends the music an exotic quality for our tonal ears, but it is an everyday element of Spanish traditional music.

In this first song, Guridi provides a key signature that indicates F minor, but the vocal line also hints at A flat major by outlining the A flat-C-E flat triad, as can be seen in the first example.

The use of open octaves and fifths in the accompaniment allows the melodic line to move between these various key or modal areas. The piano accompaniment moves in streams of sound that avoid the creation of a strong tonal centre. This is a technique that is not uncommon in classical European music of the late 19th century, particularly that of France, but it arises in this case from the folk music tradition that has existed in Spain for centuries, specifically from the traditional guitar accompaniment patterns. It is often said that Spanish classical music is influenced by the music of the French impressionists, but it would perhaps be more accurate to say that the influence was mutual. The French impressionist composers were very aware of the folk music to the south of their border.

In this song we can see an example of how Guridi frees the music from the structure of a steady rhythm. He begins with a straight 6/8 time signature that helps to establish the pastoral mood of the text. In the final section of this song, as the young woman abandons herself to her fantasy, the time signature changes to 2/4 as the vocal line uses the pulse of four notes per beat while the piano uses an alternation of nine and seven notes per beat, as is shown in example 1-b. This rhythmic freedom adds to the dreamlike mood of improvisation so typical of much Spanish folk music.

This dreamlike state is never resolved at the final cadence of this song. The above example shows how the piano accompaniment emphasizes the C and F notes, which maintain the sense of tonic and dominant, while the right hand alternately indicates the chords of F minor and C7 with the D natural maintaining the modal colour. At the final cadence, the piano part continues this sense of tonic/dominant juxtaposition as the vocal line fades out on a G, strengthening the dominant feel. Instead of cadencing with a definite F minor chord to completely return us to the primary key, Guridi

simply allows the piano right hand to drop off, and the left hand plays a single C then an F; it is unclear whether this is a return to F minor or a continuation of the dissonance within the dominant cadence. This incomplete resolution leaves the listener in the mood of this dream long after the final notes have faded away.

2) ¡Serenos!

¡Serenos! ¡serenos! ¡serenos!
 En mi casa hay un hombre durmiendo con un capotón.
 En la mano llevaba un reloj y un puñal de plata.
 ¡Ay! ¡serenos, este hombre me mata!

Watchman!
 In my house there is a man sleeping with a hooded cape.
 In his hand he carries a clock and a silver dagger.
 Ay! watchman, this man is killing me!

When one first reads this poem there is a sense of danger, of death. However, when one then turns to Guridi's music, one begins to discover a more sexual interpretation. The musical introduction sets an ominous and gloomy mood with the low rumblings of the piano line. The voice enters with a loud cry for help, and the verse unfolds over music which hovers suspiciously between C major/minor and A minor. As the verse closes on the words "This man is killing me", Guridi cadences unexpectedly on E major. The richness and warmth of this chord introduces the idea that this is not a song of danger and murder, but rather a song of intense passion.

The metaphor of passion as a form of death has been a common theme in songs and poetry for as long as humankind has fallen in love and, as the tradition of the troubadours and madrigalists is so strong in Spain, it is not surprising to find it in this group of songs. The dagger is no longer a weapon of murder but a phallic symbol, and the clock is a symbol of the matter of time before she surrenders and loses herself in the depth of her passion. The sense of inevitability is heightened by the use of the imperfect tense on the word "llevaba". This technique is very common in Spanish folk poetry, and Guridi has made effective use of it in his poem.

The sexual interpretation of this song is further underscored as the music continues. From the moment Guridi introduces that surprisingly sensual E major chord, the piano part crests to a climax of orchestral proportions three and a half bars later, when the voice utters the opening cry in a higher register, not in fear but in ecstasy. The verse is then repeated, but the tone of the music is calmer, a denouement. This second statement of the verse gives the impression of acceptance and ends on a calm pianissimo C major chord.

As a result of the importance of the guitar, the keys of A minor and E minor are very popular in Spanish music. This influence can be found in the harmonic movement of this second song. Guridi begins in C, continually shifting between major and minor. At bar fifteen, he moves to an A minor section and from there to E major for the climax, returning to C for the repeated text. In so doing, he is further outlining and emphasizing the A minor triad of the melody in his harmonic writing. Despite this definite tonal plan, the tonal ambiguity we saw in the first song is also present here. The bass line intones a pedal C while the right hand slides in chromatic conjunct eighth notes. The inner line of the left hand slithers in chromatic sixteenth notes, lending a darkness and thickness to the texture that is both sinister and sensuous.

Molto moderato e lugubre

Ex. 1-c, mm. 1-4. *p*

In Guridi's set of songs, which do have set metres and rhythmic patterns, there is, nevertheless, a great sense of freedom in the way these rhythms are treated. Of the six songs in this cycle, five are set in variations of a 6/8 time signature. In the above example, one can also see how the 6/8 metre is undermined by the frequent avoidance of an attack on the fourth eighth-note of a bar, i.e. of what would be the second main pulse of the bar. This creates a mood of uncertainty which is again entirely appropriate to the poem which is both threatening and seductive.

From the times of the madrigalists in the Renaissance, the Spanish have been known for their use of chromaticism to enhance the emotional content of their music. Guridi is most certainly upholding this tradition in this song. The use of thirds in the harmony of the piano accompaniment is also to be found in both the classical and folk traditions of Spanish music, past and present. In the middle section of each verse we can also see how the use of chord clusters creates a sense of bitonality which undermines the tonal security and adds a depth of texture and colour reminiscent of the guitar.

The musical score shows a vocal line and a piano accompaniment. The vocal line is in a single staff with lyrics underneath. The piano accompaniment is in two staves (treble and bass clef). The score is marked with 'cresc.' and 'rall.' in both parts. The lyrics are: 'En la ma - no lle - va - ba un re - loj y un pu - ñal de'.

Ex. 1-d, mm 16-18.

3) Llámale con el pañuelo

Llámale con el pañuelo, llámale con garbo y modo.
Echale la escara pela al otro lado del lomo.
Llámale, llámale majo al toro.

Torero tira la capa, torero tira el capoté.
Mira que el toro te pilla, mira que el toro te coje.
Majo, si vas a los toros, no llevas capa pa torerar
Que son los toros muy bravos y algun torero le van a matar.

Call it with a handkerchief, call it with jauntiness and style,
 Throw your scarred skin to the other side of the bull's back.
 Call to it, call to it, man to bull.

Bullfighter throw the cape, bullfighter throw the toreador's cape
 Watch, the bull catches you, watch, the bull plunders you.
 Majo, if you are going to the bulls, do not carry the toreador's cape
 Because the bulls are very fierce and some bullfighter will be killed.

In the third song, which deals with the tradition of the bullfight, of the struggle of man against beast, life against death, Guridi demonstrates the influence of Andalusia with particular clarity. In the setting of this song and the use of the phrygian mode, Guridi is making use of the southern elements that have coloured the traditions of the whole of Spain. Here again he plays with tonal ambiguity, moving between tonality and modality. The opening vocal phrase, for example, suggests E major with its raised third, then slides into the minor by lowering the third, and ends modally by also lowering the seventh.

Ex. 1-e, mm.13-16.

This is a perfect example of the modal inflection that is so characteristic of Spanish music.

In this song we again have the broader harmonic movement outlining the fourth. The song opens and closes in the E mode but the entire central section of the song is in A, from the final stanza into the textual recapitulation.

The third song introduces us to a rhythm very common to all Spanish music. Here the 6/8 metre is treated alternately as two groups of three eighth notes and three groups of two eighth notes in

a constant hemiola pattern. The resulting dance rhythm conjures the strut and swagger of the toreadors and the sensuality of Spanish dance. However, Guridi never directly states this rhythm as would generally be expected. Rather he implies this rhythm by changing the emphasis in the vocal line without underlining it in the accompaniment.

Ex. 1-f, mm.21-27.

In this way he is also making use of the alternation of the piano solo and the vocal solo which is a common feature of the Andalusian *cante jondo* style, to be discussed in relation to the Halffter songs.

The dialogue between the vocalist and the pianist establishes the effect of singer and guitarist working together in syncopated rhythms. In the *cante jondo* it is traditional for the guitarist to set the mood and build the tension to a point where the vocalist is inspired to respond. In Guridi's score we can instantly hear the guitar strums, plucks and percussive chords in the piano introduction.

Allegretto grazioso

Ex. 1-g, mm. 1-5.

The vocalist sings the opening phrase unaccompanied, then joins forces with the piano. Even here they work in contrasts; the piano stays with the 6/8 rhythm of two groups of three notes while the singer alternates a feel of 6/8 with 3/4.

ca - pa; to - re-ro ti-rae! ca - po - te; mi - ra que! to-ro te

pi - - lla, mi - ra que el - to - - ro te co - - - -

Ex. 1-h, mm. 34-40

At the *meno mosso* section the piano plays with the phrygian mode using B flats, while the singer stays in A minor using B naturals until the moment of greatest warning ("some toreador will be killed") when Guridi lowers the second degree of the vocal line to B flat as well, cadencing entirely in the Phrygian mode.

que son los to-ros muy bra - vos - yal-gun to -

Tempo 1º

re-ro le van a ma - tar.

Ex. 1-i, mm 49-52.

Guridi creates a tremendous sense of drama in this song, capturing the suspense and action of the bullfight. There is a sense of foreboding, a sense of the inevitability of death.

4) No quiero tus avellanas

No quiero tus avellanas, tampoco tus alélie
 Porque me han salido vanas las palabras que me diste,
 Las palabras que me diste yendo por agua a la fuente.
 Como eran palabras de amor se las llevó la corriente,
 Se las llevó la corriente de las cristalinas aguas
 Hasta llegar a la fuente donde me diste palabra
 Donde me diste palabra de ser mía hasta la muerte.

I do not want your hazelnuts, neither your flowers
 Because the words you gave me have become empty,
 The words that you gave me as I was going to the fountain for water.
 Since they were words of love they went with the current,
 The current of the crystal water took them away.
 And carried them back to the fountain where you gave me your promise
 Where you promised that you would be mine until death.

The fourth song, a beautiful, lyrical moment of sorrow is the only song in the cycle which does not make use of a 6/8 or compound duple metre. Guridi has set this tender poem to a 7/8 metre, However, by continually moving the pulse, shifting the foundation, adding 2/4 bars, placing four notes in the space of three, he avoids clear establishment of a metre. Therefore, this delicate song, with its circling melody, breathes like an improvised chant, creating a moment of profound intimacy.

Molto calmo e misterioso

pp

No quie-ro tus a - ve-lla - nas, tam-po-co tus a - lu-li - es,

p *pp*

Ex. 1-j, mm.1-10.

There is a greater sense of tonal clarity in this song than in the previous three. This mood of pensive sorrow is enhanced by the stable I-V motion of the accompaniment under the vocal lines. The key of A major is clearly established from the opening vocal line, modulating through the piano interlude from C sharp to D sharp which becomes the dominant of G sharp major and then slides up a semi-tone to return us to the original key of A major for the second and final section of this lovely song.

The ending of this song is similar to the first in that it does not completely resolve, and, therefore, leaves the listener caught in the mood of introspection. The final phrase, through the use of cluster chords, begins to combine the sense of A major and its dominant. E major is never clearly established since a D sharp is never introduced. Therefore, the final cadence is either felt as ii-v in A, or v-I in E, which creates a feeling of the mixolydian mode, a mode more traditional to the music of northern Spain⁸. This is further complicated by the fact that the final E chords do not contain the third. Open fifths and octaves leave the song unfinished. This is not the last time this man will come to the fountain; this is not the last person who will receive false words of love by these waters; the water will flow indefinitely from this fountain.

Here again we are aware of the guitar influence in the writing for the piano accompaniment. The strummed chords, with their open fifths, alternating with the plucked melodies and open chords conjure up the effect of a ballad or madrigal. The winding melody and shifting rhythm create images of the running water of the fountain.

This is a challenging song to perform since one must create an atmosphere of deep emotion within a mood of profound calm. This surprisingly complex song must have the sense of effortless simplicity, a gentle and naive innocence.

Not all Spaniards take their heartbreak so quietly or contemplatively. This calm is typical of northern Spain where the coolness of the mountains and the closer ties to Europe are reflected in a greater reserve than is typical of their southern countrymen with their Moorish and gypsy emotional abandon. Guridi, in particular, is renowned for this refined and idealistic style.

5) Como quieres que adivine

Como quieres que adivine si estás despierta o dormianda,
 ¡Como no baje del cielo un ángel y me lo diga!
 ¡Como quieres que adivine!

Alegría y más alegría
 Hermosa paloma cuando serás mía
 Cuando serás mía, cuando vas a ser.
 ¡Hermosa paloma, ramito laurel!

Cuando voy por leña al monte, oleya mi niña
 Y me mento en la espesura
 Y veo la nieve blanca, oleya mi niña
 Me acuerdo de tu hermosura
 Quisiera ser por un rato
 Anillo de tu pendiente para decirte al oído
 Lo que mi corazón siente
 Quisiera ser por un rato

Las estrellas voy cantando, oleya mi niña
 Por ver la que me persigue
 Mi persigue un lucerito, oleya mi niña
 Pequeñito pero firme.

How do you expect me to guess if you are awake or sleeping,
 Unless an angel came down from heaven and told me.
 How do you expect me to guess.

Joy and more joy
 Beautiful dove, when will you be mine
 When will you come to be mine.
 Beautiful dove, laurel twig.

When I go to the mountain for firewood
 And think of you in the thicket
 And I see the white snow
 I remember your loveliness
 I would like to be, for a short while
 The ring in your hanging pendant earring
 To say in your ear that which my heart feels.

I go counting the stars
 To see the one which pursues me
 A bright little star is following me
 Little but steady.

The fifth song is set in 3/8 time but the accompaniment pattern moves in two bar units, resulting in a feeling of 6/8. There is a tender playfulness and romance in the poetry and a melodic lyricism in the music that is common to the song traditions of Spanish culture. In this song, as well, we can hear the sound of the guitar in the use of open fifths and chord clusters. The importance of the

second relationship is very apparent in the simultaneous soundings of G major/A minor and D major/C major chords.

Ex. 1-k, mm. 1-8

While the piano accompaniment almost establishes the key of G with its bass line movement alternating between G and D, the voice enters on an A, thereby enhancing the colour tones of the opening piano lines. It is very common in Spanish music for the dominant to be used only to outline the tonic rather than to establish a contrasting harmonic centre. The traditional bass line of the habanera is just such a case in point.

The harmonic movement of the opening verse is quite slow and stable, barely moving away from the tonal centre of G. When Guridi does make a modulation it is to C major, the fourth and not the fifth degree of his original key. It is at this point of heightened action in the text that Guridi implies the Andalusian cadence. The vocal melody descends again to G from C, but this time via B flat and A flat. This is not a true la-so-fa-mi cadence as the harmonic structure in the accompaniment does not support it, and the melody does not cadence on the G but continues down the octave to C.

Ex. 1-L, mm. 61-72. more.

The modal implications of this vocal phrase, however, are not lost upon the listener's ear. The use of grace note and triplet embellishment in the melody is yet another acknowledgement of the Andalusian *cante jondo* style. In the final bars of these sections, at the words *espesura*, *hermosura*, *persigue* and *firme*, the bass line and the vocal line move in parallel fifths, a characteristic we have mentioned is frequently found in Spanish music.

6) Mañanita de San Juan

Mañanita de San Juan, lavántate temprano
Y en la ventana verás de hierbabuena un poquito

Aquella paloma blanca que pica en el arcipies
Que por donde la cogería, que por donde la cogeré
Si la cojo por el pico se me escapa por los pies.

Coge, niña, la enramada, que la noche está serena
Y la musica resuena en lo profundo del mar.

Early morning on St. John's Day, get up early
And in the window a little sprig of mint.

That white dove that pecks at the gravel
How can I catch her, how will I get her?
If I grab her by the beak she will escape me on foot.

Take, child, the wreath, because the night is serene
And the music resounds in the profundity of the sea.

In the final song of this cycle Guridi uses a contrast of key and mode to define the perspectives of the poem. He uses the warmth and stability of D flat major to describe the scene and create the

beauty and magic of the early hours of St. John's Day. The central verse tells of the young man's pursuit of his love, the shy dove, and is set in the phrygian mode. We are then brought back to D flat major as the poem returns to the first mood. This subtle shift is frequently employed at such points of transition in mood or perspective and creates an effective contrast in colour.

The accompaniment writing is also altered in the middle section. For the first and last verse, the piano part flows in long broken chords like a slowly strummed guitar, while in the middle section the chords are solid and sound more like a plucked guitar.

In the final song Guridi uses 6/4 and 9/4 time to create the duple/triple conflicts already encountered in the third song, but in this case with larger note values that are more suitable for the representation of the mystery and magic of St. John's Day. In this song, however, Guridi frees the music from the barlines by shifting the emphasis from the 1st and 4th quarter notes of the bar to the 2nd and 5th and back again, thus carrying the pulse of six in unexpected movements.

Moderato, molto tranquillo *mf*

Ma - ña -

ni - ta de San Juan le - van -

Ex. 1-m, mm.1-7.

The listener always hears and feels groups of six but is not allowed to settle firmly into a steady beat or rhythmic pattern within definite barlines. The vocal melody begins its 6/4 rhythm on the second pulse of the accompaniment's 6/4 pattern, thus further compounding the rhythmic ambiguity. In the 9/4 bars, Guridi continues this rhythmic ambiguity by writing the piano part in groups of 6/8, while the voice moves in dotted quarter, eighth, quarter note patterns, which create a feel of 3/4. This effect adds to the feeling of magic and delight associated with St. John's Day, a Christian celebration which maintains a strong sense of pagan summer solstice celebrations in its sensuality and amorous pursuits. These musical effects evoke the anticipation and shimmering warmth of the beautiful dawn on this magical day in Spain.

The vocal lines of this song move well beyond the realm of the folk song. This last song, more like an aria with its long arching lines and high tessitura, demands a voice with poise and strong breath support.

This group of songs is in no way intended to be a set of folk songs. Guridi, as poet and composer, has written a beautiful cycle which is composed in a European classical style and yet explores the themes and characteristics of his native Spanish culture, from the fiestas of the bullfight to the celebration of saints' days, from the passion of physical love to the innocent love of youth, from the melodic beauty of the songs of northern Spain to the intensity of the southern *cante jondo* style.

This is a challenging group of songs to perform but rewarding for performers and audience alike as they experience the emotional scope of the songs and the richness of the musical language.

Guridi's songs are very melodic, beautiful to sing, and his modulations are smooth and graceful. There is a purity and clarity to his compositional style through which the folkloric influences are clearly heard but are never intrusive. The music of his youth has left its colours and sounds in his ears. It is reflected in a style that is strongly influenced by the European and, in particular, French schools, and yet is very much his own. While Guridi studied composition in France, his own unique experience as a Spaniard can be heard in his music. In these songs by Guridi, as in much Spanish music, one can hear the distinctive sound of the blend of east and west, ancient and modern, the sound of Spain herself.

¹Chase, Gilbert. The Music of Spain. New York: Dover Publications Inc., 2nd edition, 1959, p. 147.

² Ibid.

³ Trend, J.B.. Manuel de Falla and Spanish Music. New York: Knopf, 2nd edition, 1935, p. 9.

⁴Donostia, J.A.. "El modo de mi en la cancion popular española." Anuario Musical. Vol 1 (1946), p.153.

⁵Foltz, Roger Ernest. "Pitch Organization in Spanish Music and selected late works of Manuel de Falla." PhD. Dissertation, University of Texas, 1977. p. 23-25.

⁶ Chase, p. 180.

⁷ Ibid., p. 234.

⁸ Ibid.

Chapter Two: Part One ;

Cante Jondo : The Influence on Music and Poetry

In the Castillian songs of Guridi we looked at the Spanish sound in a general way. If we now move to southern Spain, to the warmth and passion of Andalusia, we will explore more specifically the folk style that has had a tremendous impact on all of Spanish music. This traditional music of Andalusia is called *cante jondo*, a term which can be translated literally as deep song. The origins of this music are “lost in the mists of legend”¹, but its incantational style, associations with the ritual of dance and its celebrations of the passions of life indicate pre-Christian pagan times. This complex and emotive music is, according to the poet Federico García Lorca, “the channel through which escapes all the suffering and ritual gestures of the Andalusian people”².

Cante jondo is most often associated with the gypsies of southern Spain who are perhaps the greatest interpreters of this music. Some have suggested that this is their native music brought with them when they arrived in the 15th century, but as no other gypsy peoples in other parts of Europe and Asia share this style it is more likely that the music of southern Spain appealed to the gypsies, a “grafting of Eastern influences onto the stem of Iberian tradition.”³

The gypsies believe that music has strong magical powers. For them music can heal, exorcise and transport performer and audience to a heightened realm of consciousness where all things are possible. Music is highly respected as a strong medicine, and musical artists hold positions of great respect. This element of power and magic in music remains in the *cante jondo* traditions to this day and can be seen to influence classical compositions.

Cante jondo is a primal music where intuition reigns over reason. The focus of this music is not the song itself or the performers, but the emotion captured in the performance. The singers' melodies undulate, using semitones and even smaller intervals, rarely moving beyond the range of a sixth, imitating the natural sounds of the water, wind and birds. It is a highly improvisatory style that nevertheless exists within set codes, much like the music of India. The rhythmic impulse shifts to

follow the pulse of the text and the emotion, giving the impression of musical prose. The use of vocal flourishes, such as triplets rising and falling around the central notes of the melody, to our ears very typical of Spanish music, comes from this ornamented singing style. In the fifth song of the Guridi cycle there is a typical example of this technique.

The image shows a musical score for a vocal piece. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The vocal line includes lyrics: "mon - te, o - le - ya, mi ni - ña, y me me-". There are musical notations such as triplets (indicated by a '3' over a group of notes) and dynamic markings like 'dim.' (diminuendo) and 'f' (forte). The piano accompaniment consists of chords and moving lines in both the right and left hands.

Ex. 2-a, Guridi, "Como quieres que adivine" mm. 63-68.

The poetry of *cante jondo* is a poetry of extremes. In the words of García Lorca "the Andalusian either cries out to the stars or kisses the reddish dust of his roads"⁴. In *cante jondo* the singer freely improvises, matching the melody to the metre and emotion of the text. The singer's art in interpreting these words is treated like a solemn rite, to be approached with a profound, almost religious respect, as the performers become the medium through which the history and suffering of the race is expressed.

In his many lectures on *cante jondo* García Lorca also discussed the element of *duende*, which is a word that is difficult to translate literally. This is the Spanish concept of inspiration, particularly for artists, singers, poets, dancers and even bullfighters, "or to any event or moment charged with passion and enveloped in grace."⁵ Unlike the German muse which is an outside force that dictates to the artist, sparking greater achievement, *duende* is a darker, more internal force - a force of the earth. The performer must reach deep within and draw this inspiration from the dark realm of the unconscious. *Duende* cannot be summoned; it does not manifest itself in technical virtuosity for it is raw emotion, an enemy of reason. As such, *duende* is most often associated with art forms that require live

performance, such as music, dance, bullfighting and poetry readings, although a sense of this spirit can also be captured in static visual arts.

Much of Spanish art reflects the Spaniard's close relationship with death. Life and death are one; joy and sorrow are one; all a part of the experience of life. *Duende* shares this darker side and, unlike the German muse, embraces death. In accepting this duality, the artist in *cante jondo* does not look beyond his or her self for inspiration but rather opens up to the exquisite pain of being alive and, therefore, to the electrical charge of *duende* which will come from deep within the human spirit, from deep within the soil of beloved Andalusia.

Cante jondo is traditionally accompanied by a guitarist and an intimate audience who clap in rhythmic syncopations and shout their approval and encouragement with cries of Olé! When the singer is performing, the guitarist is expected to settle back into simpler accompaniment patterns and follow the lead of the vocalist, but when the singer stops or breaks to dance, the guitarist has a chance to display his own skill.

It is necessary at this point to clarify the difference between *cante jondo* and *flamenco*. Flamenco is perhaps the Spanish style most widely recognized by foreign audiences. This flamboyant music and dance is a more modern, urban or commercial style that has grown from the *cante jondo* tradition. It is the older, more traditional style of *cante jondo* to which I address my attention as this is the style upon which Manuel de Falla and his friend, the poet Federico García Lorca, focused their efforts. They were greatly concerned that the newer commercialized styles would corrupt and replace the rich tradition of *cante jondo*. They set out to research and lecture on the subject in order to preserve the age-old *cante jondo* traditions from the corruption of the wildly popular flamenco styles that were sweeping the dance and recital halls of Europe at the turn of this century.

The early years of the twentieth century were a difficult time for the Spanish. With the loss of Cuba, their last colony, in the Spanish-American war of independence in 1898, their great empire of centuries past had completely disappeared. The pillar of Catholicism upon which the entire culture was

firmly founded was rapidly crumbling and being questioned by the scientists and philosophers of the day. Just as Felipe Pedrell sought to build a new Spanish pride in the world of music, a group of poets led by Miguel de Unamuno, known as the “Generation of ‘98”, sought to develop a national poetry as well. They, too, looked to the rich traditions of the past as well as to the national and regional traditions of the present. The wealth of poetry that was the result of this effort to rejuvenate the sagging state of Spanish art has been called a second “Golden Age”. While this new-found influence is not social or political as was the first Golden Age, it has resulted in some of the finest poetry of the 20th century⁶.

Federico García Lorca was one of the many talented poets to come under the influence of this school of poetry. His work with the composer Manuel de Falla was vital in the preservation of the *cante jondo* traditions of the south of Spain in Andalusia. Through his lectures, essays and poetry on this topic, García Lorca inspired a great many poets to rediscover the folk traditions of *cante jondo*.

One such poet whose name is also famous beyond Spain is Rafael Alberti. Alberti was born in 1902 in the Mediterranean port of Cádiz and was inspired by the colour and beauty of his hometown to try to become a painter, a pursuit which he continued after he moved with his family to Madrid in 1917. It was not until 1920, when he was keeping vigil over his father's dead body, that poetry began to pour from him. He then realized that he was blessed with a ceaseless flow of words and a naturally lyrical style, despite never having completed high school. He studied the many *Cancioneros*, books of songs set in short verse from all periods of Spain's history. The influence of this study is very clear in his early writings.

In 1924 Alberti wrote his book of poetry Marinero en Tierra (Sailor on Land) which he says was “born of my nostalgia for the Bay of Cádiz with its inlets, little boats and salt flats.”⁷ Upon the urging of his friends, he submitted these poems for competition and, much to his youthful delight, he was awarded the National Prize. This famous work is filled with the yearnings of *cante jondo* and the colours, sounds and passions of his native Andalusia, as well as the lyrical buoyancy of Spanish songs

he found in the *Cancioneros*. Alberti's poems, cries of longing for the sea and expressions of a homesick yearning for Andalusia, were to become prophetic both for the poet and the composer, Rodolfo Halffter, whose settings of some of these poems I will later discuss: Spain was torn by civil war from 1936 until 1939, and both men chose exile in foreign lands - Alberti in Argentina and Halffter in Mexico. Marinero en Tierra represents the poet's desire to create the sounds, colours and images of his homeland, and several composers have been inspired by these lyrical words to set them to music.

Rafael Alberti continued to write many poems and even tried his hand at writing plays. His best-known books of poetry include Sobre los Angeles (Concerning the Angels) of 1929, which was written while the poet was fighting a bout of tuberculosis, and Cal y Canto (Whitewash and Stone-song) of 1927.

As is often the case, great turmoil produces great art. From Spain's national despair in the early decades of this century rose a wealth of truly great poetry. The artists looked to their own culture in an attempt to rebuild a national pride, and the poetry that has grown from this is recognized worldwide as a pinnacle of the art form. The composers of Spain have responded to this poetry in their own desire to create a national music. The ties between poets and composers have been strong throughout history and, in the case of Spanish art song, the twentieth century's artistic rebirth has seen poets look to the songs of Spanish history for inspiration and composers have, in turn, been inspired by their work to express these words in a music that further reflects the Spanish experience. It is important to recognize the contribution of Spanish poetry and music to our century through the combined medium of art song.

Chapter Two: Part Two;
Rodolfo Halffter Marinero en Tierra Opus 27,(c. 1945)

Rodolfo Halffter was born in Madrid in 1900, the son of a German father and a Spanish mother. His younger brother Ernesto was to gain greater fame as a composer in Spain, with a close relationship and working association with Manuel de Falla. Their cousin Cristóbal is also a well-known composer who has written for voice and piano as well. Rodolfo began his musical training with his mother, who played the piano, and he then continued his studies at the Conservatory. As a composer, however, he is virtually self-taught⁸. He learned his compositional skills from close study of many classical works and through conversations with such masters as Falla. He was greatly influenced by Falla's national school of composition and also by the masters of Spain's past. European composers also interested Halffter; he was fascinated, for example, by the rhythmic and textural innovations of Stravinsky. He became a member of the Grupo de los Ocho, a group of eight young Spanish composers who followed the path of Falla and sought a nationalistic music through the use of modern compositional techniques.

Rodolfo Halffter's best known compositions from this period are his first work, Dos sonatas de El Escorial (1928), a tribute to Antonio Soler,⁹ and the ballet Don Lindo de Almería (1935). When the Spanish Civil War broke out in 1936, Halffter collaborated with the Loyalist government until its overthrow, at which time he fled with his family to Mexico.

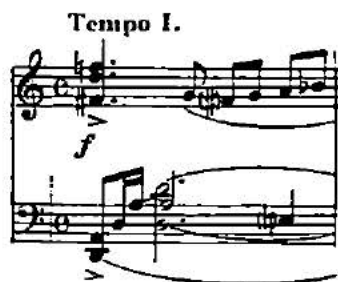
Rodolfo Halffter has made a tremendous impact on the classical musical culture of Mexico and is, in fact, known as one of the most prominent musical figures in twentieth-century Mexican music. Within a year of his arrival in Mexico City he founded a ballet company which was the first in the country to dedicate itself to the works of contemporary composers and choreographers. He began teaching at the music department of the *Secretaría de Educación Pública* and later went to the Conservatory where his teaching has influenced many of Mexico's next generation of composers. He is credited with introducing Mexican composers to dodecaphony whereas they had previously been

belatedly involved in exploring Impressionism as well as their own nationalistic styles. In 1946 Halffter was appointed director of the journal Nuestra Música and also manager and editor-in-chief of the publishing firm *Ediciones Mexicanas de Música*. This latter appointment is of particular importance as it made it possible for many more Mexican composers to get their work published and distributed by a major publisher.

Rodolfo Halffter is not a prolific composer. Like Falla, his list of works is relatively short but consists of finely crafted pieces. He never worked with a particular style or technique until he had carefully studied and absorbed all of its characteristics. For example, although he was familiar with the twelve-tone technique and, in fact, taught it at the Mexico Conservatory during the 1940's, it was not until years later that he used it in his own Tres piezas para orquesta de cuerda of 1953.¹⁰ This work, as a result of the years of careful study and consideration, is a mature composition where the use of dodecaphony becomes a truly personal statement and not merely an experiment with a new compositional technique.

This careful and effective use of a style is also very apparent in the cycle of songs Halffter composed to Alberti's poems. The sounds of Spain and, in particular, Andalusia, ring out in Alberti's words, and Halffter has given them sound in his songs. The tradition of *cante jondo* can be heard both in the poetry and in the composed music from the first to the last note of the cycle. The poems themselves are brief and lyrical, and Halffter has employed the same economy and beauty of music to maintain the intensity of the emotion captured in the text. All of the elements of *cante jondo* discussed in the first section of this chapter can be heard in this cycle of songs, which is titled after the book of poetry from which the texts were taken. In three of these five songs Halffter follows the improvisatory nature of the *cante jondo* tradition and moves from time signature to time signature in his music to follow the emotion and metre of the poem. His time signatures move from 2/4 to 3/4 to 4/4 or 6/8 or 3/8 or 2/8 according to the inflections and passions of the poetry.

Just like the Guridi songs, the Halffter cycle shifts constantly between major/minor tonality and modality. At some points Halffter uses major and minor chords simultaneously to create the sense of frustration so strong within the poet and composer.



Ex. 2-b, m. 19.

Halffter uses no key signatures; instead he uses accidentals that allow him a greater freedom to create the tonal colours and ambiguities.

Marinero en Tierra is an eloquent expression of homesickness, pain and frustration. In this passionate song cycle Halffter captures the lyrical intensity of Alberti's poetry and brilliantly creates the sights and sounds of Andalusia in the cries of its native music, *cante jondo*, through his own format of classical, composed music.

1) Qué altos los balcones

¡Qué altos los balcones de mi casa!
 Pero no se ve la mar;
 ¡Qué bajos!

Sube, sube, balcón mío,
 Trepa el aire, sin parar:
 Sé terraza de la mar,
 Sé torreón de navío
 De quien será la bandera de esa torre de vigía?
 ¡Marineros, es la mía!

How high are the balconies of my house!
 But I cannot see the ocean.
 They are so low.

Rise up, my balcony
 Climb the air without ceasing
 Be the balcony of the sea
 Be the crow's nest of the ship
 To whom could belong the flag of that watchtower?
 Sailors, it is mine!

In the very opening phrase of the first song, we hear the passionate cry of a sailor yearning for the sea. Although it is traditional for *cante jondo* melodies to remain within the range of a sixth, in his art song Halffter has chosen to carry the voice over the range of an octave and a half from D below the staff to G above it. By so doing, he is able to make greater use of the colours of the classically trained voice. The initial outcry leaves the listener in no doubt as to the frustration of the protagonist in the song.

The opening phrase is typical of much Spanish music in its tonal ambiguity. The opening bar implies C minor with the E flat and the open fifth in the bass, but also G minor with the vocal line outlining the octave and the B flat in the piano's right hand. These two chords used in conjunction, however, also create the impression of E flat major.

Ex 2-c, mm. 2-3

After the voice intones a high G for almost two bars, Halffter descends in an implied Andalusian cadence, moving the right hand of the piano from E flat through D minor and C minor to an authentic cadence in B flat, which represents the first clear establishment of a key. Halffter then uses the Andalusian cadence in a unique manner in the following phrase, which he states twice. The voice, having just descended the fourth from G to D, now immediately begins a new cadential motion descending through C, B flat, A flat and returning to the G of the opening, now clearly stated as G major with a B natural in the piano. In addition to this surprising statement, the piano moves in contrary motion, rising in open fifths through D flat, E flat, F to join the voice on the G major triad.

Ex. 2-d, mm. 6-8.

This passage also exemplifies the *cante jondo* technique of textual repetition for emotional emphasis. Although the dynamic levels move from forte to piano as the phrase is repeated, the emotional intensity is increased. The Andalusian cadence becomes the frame for this song as Halffter returns to

this repeated pattern of Andalusian cadence in the voice with contrary motion in the piano at the closing statement.

Although the middle section of the song from bar 9 to 22 does not employ the Andalusian cadence as clearly, the repeated phrases that wind between F, E flat and D imply the flat second relationship of the Andalusian cadence so common in the phrygian mode.

Poco più lento

ba - - jos, que ba - - jos, que ba - - jos!

Ex. 2-e, mm.9-11.

Halffter's writing for the piano is filled with guitar-like gestures: staccatos, rolled chords and grace notes conjure the strums and plucks of the guitar. In the following two-bar example Halffter captures all of these techniques and then finishes with the sixteenth note chromatic turns in the bass line that bring to mind the string bending or string hammering techniques of the guitarists.

no se ve la mar;

Ex. 2-f, m. 5-6.

Another technique that imitates the guitar is the use of the percussive strums that often end a Spanish guitar performance.

Ex. 2-g, mm.32-33.

2) Casadita

Se la lleva ya de España
 Que era lo que más quería,
 Su marido un marinero genovés.

Adíos, murallas natales
 ¡Coronas de Andalucía!
 ¡Ya lejos!
 ¡Ay como tiemblan los campanarios de Cadiz:
 Los que tanto me querían!

He is taking her now from Spain
 That she loved above all.
 Her husband, a Genoese sailor.

Goodbye muralled walls of my birthplace
 Crown of Andalusia, now so distant.
 Ay, how the belltowers of Cadiz tremble,
 They that so loved me.

It is very common in the poetry of Spain and particularly in *cante jondo* to bring inanimate objects to life; in this case the belltowers of Spain remember and love the new bride as much as she yearns to hear them. Where a French or German poet looks to nature as a reflection of life, the Spanish poet feels nature is a part of the physical self; to be away from the soil of one's homeland is to experience a large, painful void in one's physical being. This personification is just one way in which the emotion and pain of this separation are intensified in the poetry. The theme of separation from one's home is a very strong theme which runs throughout Spanish poetry.

The song is about a woman who has married a Genoese sailor. Her conflicting emotions are portrayed in the opening musical phrase which alternates between 2/4 and 3/4 bars. As the poetry tells of her heartfelt farewells to Andalusia, the melody changes to long arching 6/8 lines. Then, as she fondly remembers the belltowers, the metre changes again to 2/4 and 3/4 with one 3/8 bar that rings like the bells themselves.

The musical score consists of two systems. The first system shows the vocal line and piano accompaniment. The vocal line begins with the lyrics "¡Ay, có-mo" and is marked with a dynamic of *mf* and a tempo of *Tempo I.*. The piano accompaniment also starts with *mf* and *Tempo I.*. The second system continues the vocal line with the lyrics "tiem - blan los cam - pa - na - rios de Cá - diz : — los que". The piano accompaniment features various dynamic markings: *m.d.* (mezzo-dolce), *m.s.* (mezzo-sostenuto), and *f* (forte). The score includes various rhythmic values and rests, reflecting the complex meter described in the text.

Ex. 2-h, mm. 18-23.

This use of unsettled rhythm causes the listener to become involved in the woman's surging and restless emotion. The opening of this song implies the key of G minor, and yet it closes in C sharp major. The harmonic relationship of the augmented fourth describes the significance of the journey for the bride, and also depicts her emotional turmoil. Halffter has paid very careful attention to detail, and yet the song breathes spontaneity.

This second song, intriguing in the way it moves freely through rhythms and keys without establishing any definite theme, captures a particularly strong feeling of Andalusia. As the last vocal phrases fade away, the piano writing conjures the rhythms of dance, the ringing of the belltowers and the sound of guitars in the octave patterns.

Ex. 2-i, mm. 28-31.

This is a pianistic phrase and yet it also evokes the technique guitarists might use when playing these same octaves ending on the harmonics.

Halffter has written the piano part in two, then three and then four staves to make maximum use of the sonorities and rhythmic varieties that are such a vital part of the music of Andalusia. The syncopations of the *cante jondo* clapping are, in fact, the simultaneous use of several simple rhythmic patterns that form a complex whole. Halffter's use of multiple staves makes it possible for the performer to understand more clearly the rhythmic units that go together to make up the complexities of the Spanish rhythms he has employed. This also allows Halffter to make it very clear to performers how the various musical lines work together.

3) Siempre que sueño las playas

Siempre que sueño las playas,
Las sueño solas, mi vida.

Acaso algún marinero
Quizas alguna velita
De algún remoto velero.

Whenever I dream about the beaches,
I dream about them alone, my love.

With perhaps some sailor
Perhaps some little sail
Of some distant sailboat.

The third song in this cycle is the only one that clearly makes use of a dance rhythm, in this case the 3/4 and 6/8 alternation mentioned in connection with Guridi. The infectious sensuality of this rhythm is beautifully used in this song to capture the motion of the sea and the longing of the sailor to be once again on the waves. The tone clusters and the strumming rhythm of the opening accompaniment pattern conjure up the sound of the guitar.

The musical score consists of three staves. The top staff is labeled 'CANTO' and contains a vocal line in treble clef with a tempo marking of quarter note = 80 (♩ = ♩ *sempre*). The middle and bottom staves are labeled 'PIANO' and contain a piano accompaniment in bass clef. The piano part features a complex rhythmic pattern with frequent chords and a dynamic marking of *p*. Below the piano staves, the text '8ª bassa' is written with a dotted line underneath.

Ex. 2-j, mm.1-4.

The narrow and winding melody with its repeated phrases, the alternation of the vocal lines with virtuosic piano solos recreating the guitar's strums and plucks create the effect of a performance of *cante jondo*. The piano interlude before the repeated verse, with its B natural, A, G, F sharp Andalusian cadences, is virtuosic and very dramatic, providing an impressive contrast to the quiet undulation of the verse and underlining the strength of emotion hidden in the lyrical melody.

The harmonic movement of this song is very static with a bass pedal on F sharp. The opening melody indicates F sharp major with the raised third, but, when it modulates, it is to a modally inflected A major, not to A sharp major. This modulation is achieved by sliding the bass from F sharp to G to A. The chromatic ebb and flow of the bass line brings to mind the slow roll of a boat at sea or the gentle pulse of waves lapping at the shore. The modality of Andalusian music is captured in the juxtaposition of F sharp major and minor, and in the importance of the E minor chords which represent the flat seventh of the Phrygian mode.

4) Verano

Del cinema al aire libre vengo madre,
De mirar una mar mentida y cierta,
Que no es la mar y es la mar.

Al cinema al aire libre, hijo,
Nunca has de volver,
Que la mar en el cinema
No es la mar y la mar es.

I come from the open air cinema, mother,
From seeing an ocean false and certain
That is not the sea and is the sea.

You ought never return to the open air cinema, son,
The sea in the cinema is not the sea and is the sea.

This song is interesting in that it is so different from the rest of the cycle. The texture is much more sparse and simple, resembling the canciones from earlier periods of Spain's history. The poem is written in two short stanzas, the first being the voice of the young son and the second that of his mother. The vocal melody is a folk-like tune moving primarily in step-wise motion. The melody is also interesting in that it begins at its highest point and spirals down to its lowest.

In the first verse, the melody winds in the space of a sixth between high F sharp and A on the staff. The second verse begins as a transposition of the first except that, in order to convey the warmth of the mother's voice, Halffter transposes the melody down a fourth (with slight changes). The

melodic changes between the son's verse and the mother's are minimal, but emotionally effective. For example, the boy's line opens with the voice rising a major second from E to F sharp, while the mother's verse opens with a minor second from B natural to C natural. This small alteration lends an added poignancy to the mother's response. Another alteration is found in the sixth and seventh bars of their respective verses. Where the boy calls to his mother in quarter notes, she responds in eighth notes ("nunca has de volver"), creating an added urgency.

The harmony is striking because Halffter writes the left hand of the piano part mainly in open sevenths and ninths while the right hand follows the voice in unison and at the third below.

The image shows a musical score for a vocal piece and piano accompaniment. The vocal line is labeled 'CANTO' and the piano part is labeled 'PIANO'. The key signature has one sharp (F#) and the time signature is 3/8. The tempo is marked as quarter note = 176. The lyrics are: 'Del ci - ne - ma al ai - re li - bre ven - go, ma - dre, de mi - rar u - na mar men -'. The piano accompaniment consists of two staves. The right hand follows the vocal line in unison and at the third below. The left hand plays open intervals, primarily seventh and ninth chords.

Ex. 2-k, mm. 1-11.

As was mentioned in the first chapter, the use of close intervals such as the second is very common in the tone clusters that bring to mind the chords of the guitar. Here we have these same cluster intervals, now spread over a greater distance. Halffter only states these intervals in their compact form as the verses wind down to their final cadence. This space in the writing maintains a feeling of great

simplicity, and yet the constant use of this well-spaced dissonance adds tremendous colour and a feeling of tension that ties this song to the rest of the cycle.

The rhythm of this little song is also very interesting. Halffter uses only 3/8 and 2/8, mostly in alternation, but he never allows this alternation to fall into a regular pattern. He also ties two 3/8 bars together so that the listener is unable to hear whether the rhythm is in two or three bars, as can be seen in the above example. This feeling of not being able to get one's metrical bearing is further enhanced by the fact that Halffter writes the first verse in twenty bars and the second verse, which sounds like a varied repeat, in only nineteen bars.

The overall effect of the song is one of simple tenderness and melodic beauty, and yet the complexity of the emotion and the conflict of illusion versus reality is captured almost subconsciously in the rhythmic and harmonic elements. The fourth song is of an innocence and wistfulness that provides a moment of lovely contrast to the intensity of the rest of the cycle.

5) Gimiendo por ver el mar

Gimiendo por ver el mar
Un marinerito en tierra
Iza al aire este lamento:

¡Ay! mi blusa marinera
Siempre la inflaba el viento
¡Al divisar la escollera!
¡Ay! mi blusa marinera!

Crying out to see the ocean!
A little sailor on land
Raises his lament to the air:

Ay! my sailor's shirt
Always filled with the wind
Upon spying the breakwater.
Ay! my sailor's shirt!

The mood of this last song in Halffter's Marinero en Tierra is pure *cante jondo*. The piano begins with wild dance patterns and crashing chords that establish the tonal ambiguity that is a crucial

element of this piece. The key of A Major is implied in the large ringing chords presented as arrival points. The lack of a key signature and the frequent use of F natural and B flat point also to the phrygian mode, as do the repeated cadences from G major to A major.

Tempo giusto, ♩ = 96 (♩ = ♩ sempre)

Tempo giusto, ♩ = 96 (♩ = ♩ sempre)

8ª bassa

8ª bassa

Ex. 2-L, mm. 1-4.

The piano's introduction and interludes are filled with Andalusian cadences that further strengthen the sense of modality. The piano sets up the vocalist on solid A major cluster chords, but the vocalist then shifts instantly to the Phrygian mode and slides down through A minor to a resolution once again on A major.

liberamente

mp

Gi - mien - do por ver el mar, u a ma - ri - ne - ri - to en

Phrygian

colla voce

p

tie - rra i - za al ai - re es - te la - men - to:

minor

8ª bassu...

Ex. 2-m, mm.16-22.

In this cycle the writing for piano is as dramatic and challenging as that for the voice, and one can hear very clearly the tradition of alternating solos by the singer and guitarist (in this case, pianist). Here again are the Andalusian cadences. The vocal lines are short and intensely passionate, packing a maximum of emotion in a very small space. The final vocal statement ends on a resounding A major chord that brings this emotional song cycle to a surprisingly jubilant finish.

¹ Stanton, Edward. The Tragic Myth: Lorca and Cante Jondo. Lexington: University Press of Kentucky, 1978, p. x.

² Ibid., p. 5.

³ Ibid., p. 4.

⁴ Ibid., p. 5.

⁵ Ibid., p.10.

⁶ Cobb, Carl W.. Contemporary Spanish Poetry 1898-1963. Boston: Twayne Publishers, 1976, p. 9.

⁷ Alberti, Rafael. The Lost Grove. Translated and edited by Gabriel Berns. Berkeley: University of California Press, 1976, p. 163.

⁸ Malmström, Daniel. Twentieth Century Mexican Music. Uppsala: Uppsala University, 1974, p. 93.

⁹ Ibid.

¹⁰ Ibid., p. 109.

Chapter Three: Part One; The Importance of Dance

Spain is " a country of the dance, and no interpreter of Spanish music can make us feel its full beauty or vitality unless he feel those vital dance rhythms within himself."¹ This claim, made in 1929 by the musicologist J. B. Trend, was true for centuries before and is still true today. This is, perhaps, one of the reasons why Spanish music has fallen from favour in European classical music circles in the past few centuries. In the world of serious classical music, the street cries of *cante jondo*, the rural jubilation of the Spanish dances and the predominant use of the guitar have relegated Spanish music to the salon. Spanish composers have often preferred the shorter forms of the dance, and even in larger orchestral works, such as Falla's Nights in the Gardens of Spain (1915), the themes are dances. Gilbert Chase, a renowned scholar in the study of Spanish music, captures this idea beautifully when he says that Spanish composers "offered a fandango instead of a fugue, or a seguidilla for a symphony."²

The dances of Spain are among the best known in the world. The names seguidillas, fandango, habanera and tango are familiar, even if only through the famous arias from Bizet's opera Carmen, or through pictures of slick-haired men dipping women who carry roses between their teeth. One has only to open musical scores by Spanish composers to add jota, polo and malagueña to this list. These dances have always been the backbone of Spanish music and are just as much expressions of nationalist tendencies in the music of Spanish composers as is the use of the Polish mazurka in Chopin's music, or the Austrian Ländler in the music of Mozart. Spanish dancers have been famous since before the Moorish invasion when the dancing girls of Cádiz were renowned for their grace and passion. Even today the sinuous sensuality of the dancers and the rhythmic drive of the castenets and thundering heels of the *zapateados* are known around the world.

It is not surprising, therefore, to notice the fondness of Spanish composers of this century for the ballet, a genre where both the music and the dance receive a classical or "high art" interpretation.

Although it can be said, and rightfully so, that these composers developed a love for the ballet through their French influences, they had a strong love for dance in their own right and so gravitated toward the medium through which they could express their own traditions. Diaghlev's Ballet Russe had a tremendous impact on composers of many nations - of Spain in particular, for the Spanish artist Picasso designed many of the sets for this ensemble. Composers such as Manuel de Falla wrote marvellous ballets that captured the spirit of Spain. His El Amor Brujo (1915) and El Sombrero de tres picos (1919) are superb examples of classical ballet expressing the gypsy dances of southern Spain.

The strength of the Spaniards' association with the dance went with them as they crossed the Atlantic in the fifteenth century and spread the Iberian culture over two thirds of the Western hemisphere. The dances of Spain were carried to the New World with the colonization of Latin America where they joined with existing traditions to form new and exciting hybrids. The tango, for example, was very popular in Argentina and was, in fact, adopted and transformed by the Argentinians to become the dance that we know today. In its original form it was a solo female folk dance rather than the stylized duet version we know from the movies and ballroom dances.

Just as the South Americans transformed the tango, so the Cubans changed the Habanera. The rhythm we have seen wherein 6/8 and 3/4 alternate is one of the traditional Spanish forerunners of the Habanera rhythm of the popular Cuban dance. The contrast of three against two became a dotted eighth, sixteenth and two eighths with a lazy treatment of the dotted notes much as in the swing of a jazz performance. Over this underlying rhythm the melody then slides in chromatic movements that still make use of the contrast of triplets and straight eighths. The main rhythmic difference between the Spanish and Cuban interpretations of these patterns is that the Spanish emphasize the triple metre and the Cuban rhythms use triplets within duple metres.

We have seen how the Moorish influence greatly coloured the traditional music of Spain. In the Caribbean there is a new but equally strong African influence. When the Spaniards took over much of this area, the aboriginal population was virtually destroyed through disease and slaughter. The

Spaniards then brought in African slaves from the Congo to fill the void. And so, once again, the Spanish and African cultures blended to form a new culture with elements from both. The importance of dance rhythms in Spanish music was only reinforced by Congolese traditions of drum ensembles and, as a result, we have the habanera, the rumba, and the new styles of salsa and son. The melodies and rhythmic complexities and syncopations come from the Spanish traditions, and the greater use of percussion and more stable rhythmic foundations come from the African traditions.³

Chapter Three: Part Two;

Xavier Montsalvatge Cinco Canciones Negras (1945)

Xavier Montsalvatge was born in Gerona in 1912. He began his musical studies in 1923 at the Municipal Music School in Barcelona, studying with Eduardo Toldrá, Luis Millet, Enrique Morera and Jaime Pahissa. He was greatly influenced by Falla's Spanish nationalist school of musical thought as well as by the Catalán regional school. He was very interested in dance and was greatly impressed by performances of the Ballet Russe's Petrouchka, Falla's El sombrero de tres picos and Darius Milhaud's El Tren Azul.⁴ He went on to compose many ballets for local companies. He is a versatile and prolific composer who has responded to the demands of musical change by learning to write effectively in a variety of styles.

Montsalvatge was influenced by "Les Six" but more specifically by Milhaud's use of polytonality and his fondness for incorporating popular music styles such as music-hall and streetmusic, and the use of negro-american themes.⁵ It is from Milhaud that Montsalvatge developed his own style wherein he captures the simplicity of popular styles in a sophisticated and colourful musical harmonic language, a trait for which his work is perhaps most easily recognized.

Montsalvatge was also drawn to the music of Cuba. Many Catalonians emigrated to Cuba, the last of the Spanish colonies, and then returned after the war of independence. Montsalvatge actually travelled the Costa Brava collecting songs from the returned fishermen. He published them in his Album de Habaneras in 1948 with commentaries by the poet Nestor Luján and illustrations by José Maria Prim, who had been his travelling companions on this excursion.

There was a vogue in Barcelona for “Africanism” after the very popular Negro spiritual recitals given by Marian Anderson during the 1930’s. Composers, poets and artists sought an emotional primitivism in their work, and for Montsalvatge the Cuban experience was the obvious vehicle to make use of the African culture as it touched his own. The result was the wonderful Cinco Canciones Negras.

This group of songs is based loosely on Cuban and negro themes, and displays the influence of the Cuban dance forms. This is interesting in that the Cuban dance forms, originally developed from Spanish dances, now, in turn, influence the music of Spain. The traditions have come full circle.

One of the first differences that we will encounter in these Cuban-inspired songs is a greater sense of tonality and a fondness for duple metres. This is due to the equally important African influence on Cuba’s music. The harmonic movement may be more tonal and stable, and the metres may not alternate and vary as frequently as we have seen in the previous songs, but the love of syncopation and rhythmic complexity remains. Even across the oceans and the years, and with the strong participation of African cultures, the music of Cuba, as it appears in Montsalvatge’s songs, contains echoes of Spain’s folk traditions.

1) Cuba dentro de un piano (Rafael Alberti)

Cuando me madre llevaba un sorbete de fresa por sombrero
 Y el humo de los barcos aún era humo de habanero mulata vuelta abajera
 Cadiz se adormecía entre fandangos y habaneras
 Y un lorito al piano quería hacer de tenor
 Dime donde está la flor que el hombre tanto venera
 Mi tío Antonio volvía con su aire de insurrecto
 La Cabaña y El Príncipe sonaban por los patios del Puerto
 Ya no brilla la perla azul del mar de las Antillas
 Ya sé apagó. Se nos ha muerto.
 Me encontré con la bella Trinidad:
 Cuba se había perdido y ahora era verdad,
 Era verdad; no era mentira .
 Un canonero huido llegó cantándolo en guajiras.
 La Habana ya se perdió, tuvo la culpa el dinero.
 Calló, cayó el cañonero
 Pero después, pero, ¡ah! después, fue cuando al "sí" lo hicieron "yes".

When my mother wore a strawberry sherbet for a hat
 and the smoke from the ships was still smoke from cigars
 from dark Vuelta Abajo leaves
 Cadiz went to sleep between fandangos and habaneras
 and a little parrot at the piano tried to sing tenor.
 Tell me where the flower is that man so intently worships.
 My uncle Antonio returned with his insurrectionist air
 The Cabana and the Principe resounded through the patios near the harbour
 No more shines the blue pearl of the Antillean sea.
 It's gone out, it's died on us.
 I ran into beautiful Trinidad
 Cuba had been lost and now it was true,
 Quite true, it was no lie.
 A fleeing gunboat came in singing the tale in guajiras.
 Habana was already lost.
 Money was to blame.
 The gunboat fell silent, but it was later,
 Ah, later when they took "sí" and turned it into "yes".

The melody for this song is the only one in this cycle actually taken from an authentic folk melody. In this case Montsalvatge has used the melody from his Album de Habaneras entitled "El Abanico" (The fan).

This song is a very fine example of Montsalvatge's talent for capturing the essence of a text. The images and rhythms of Rafael Alberti's symbolist-influenced poem of the Spanish-American war are perfectly realized in the music. The contrast of the lazy heat and the disruption of the war are beautifully re-created in the fragmentary nature of the composition. The lines of poetry are never allowed to resolve and neither is the music.

The sections of the poem are created by an alternation of *lento* and *rubato* tempo indications and by slight changes in the melodic and accompanimental writing. The sections marked "rubato" are generally written with open chords in the piano and quasi-recitative in the voice while the *lento* sections are very lyrical for both voice and piano.

(A) *Rubato*

mf

Cuan-do mi ma-dre lle - va-ba un sor-be-te de fre-sa por som - bre - ro,
 When my mother wore a strawberry-herbet for a hat.

13

y el hu-mo del los bar-cos aún e - ra hu-mo de ha-ba - ne - ro,
 and the smoke from the ships was still smoke from cigars.

17 (B) *Lento*

p

Mu-la-ta vuel-ta a ba - je - ra, m
 from dark Vuelta Abajo leaves.

p

rit.

Ex. 3-a, mm. 9-20.

The entire song is based upon the habanera/*guajira* rhythm. The *guajira* is a Cuban narrative song that uses the rhythmic alternation of three against two, just as in the habanera. The *guajira*, however, is "more emphatically syncopated and rhythmically unvarying than Spanish dances."⁶ The use of recitative is effective for narrating the story, but, with its repeated pitches, is also in keeping with the traditions of Spanish folk music we have previously discussed.

Montsalvatge's use of the three against two rhythms is extremely colourful. The piano introduction, with its descending chord clusters, creates images of the sun shining on tropical waters, but, in the postlude, this same phrase, now marked *fortissimo marcato*, becomes ugly and violent.



) Violento y Rápido

Yes..

Ex. 3-b, mm. 5-8, 93-95

When the voice enters with this rhythm for the opening phrases of the song, the effect is one of ripe, lazy sensuality. However, at bar 42, where the bass line intones this rhythm on a low D, one senses imminent danger.

(E) *Rubato*

ti - o An - to - nio vol - vi - a con su ai - re de ja - sur - rec - to. — La Ca -
My uncle Anthony returned with his insurrectionist air. The

p

sigue

Ex. 3-c, mm. 42-46.

It is also at this point in the poem ("mi tío Antonio volvió), that we realize that all is not well in paradise.

The above example from this first song introduces us to the richness of Montsalvatge's harmonic language. The bass line in the lento sections, for the most part, follows the traditional habanera rhythm of a dotted eighth note, sixteenth and two eighths, but rather than staying with the expected tonic on the first note and dominants on the following, Montsalvatge allows the bass line to explore the second, third or any other colour tone or chromatic inflection for the sixteenth and eighth notes.

p

rit.

Ex. 3-d, mm. 17-21.

The top line of the piano accompaniment mostly follows the voice, adding some harmonic interest, but it is the inner line of the piano part that adds the depth and colour so typical of Montsalvatge. This contrapuntal inner line is a very sinuous chromatic voice weaving between the

other lines. This inner line moves mostly in step-wise chromaticism that adds a rich colour and a surprising thickness to the texture. Montsalvatge enjoyed this effect in Darius Milhaud's composition and adopted it for his own use.

The harmonic outline for this song begins and ends with F major, but the inner sections emphasize A flat major, and one section at bar 42 is in D minor. While the sense of the song is a major tonality, the modulations explore the minor thirds on either side of the home key of F major.

2) Punto de Habanera (Siglo xviii)(Néstor Luján)

La niña criolla pasa con su miriñaque blanco, ¡que blanco!
 Hola crespón de tu espuma, ¡Marineros contempladla!
 Va mojadita de lunas le hacen su piel mulata
 Niña, no te quejes, tan solo por esta tarde
 Quisiera mandar al agua
 Que no se escape de pronto de la cárcel de tu falda
 Tu cuerpo encierra esta tarde rumor de abrirse dalia
 Niña, no te quejes, tu cuerpo de fruta está
 Dormido en fresco brocado
 Tu cintura vibra fina con la nobleza de un latigo
 Toda tu piel huele alegre a limonal y a naranjo.
 Las marineros te miran y se te quedan mirando
 La niña criolla pasa con su miriñaque blanco, ¡que blanco!

The creole girl passes by in her white crinoline. How white!
 Hey! The crepe of your foam. Sailors! Get a look at her!
 She walks, moist from the droplets on her dusky skin.
 Little girl, all alone this evening
 I'd like to order the water not to escape too soon from the prison of your skirt.
 Your body encloses, this evening, the murmur of a dahlia opening.
 Little girl, don't fret, your body is fruit asleep in the embroidered breeze.
 Your waist quivers finely with the nobility of a whip.
 All your skin smells joyfully of lemons and oranges.
 The sailors look at you and they keep looking at you.
 The creole girl passes by in her white crinoline. How white!

In the song "Punto de Habanera" Montsalvatge alternates 3/4 and 6/8 metres in a way that can be interpreted as either the Cuban *guajira* rhythm or the older Spanish habanera rhythm. The sinuous quality of this rhythm is used to paint the glorious sensuality of the young creole girl and the effect she has on the sailors she passes. This playful sensuality can be seen in the very last bars of the song in the hummed, unaccompanied *cadenza*.

¡que blan - co!
How white it is!

pp *m*

Ex. 3-e, mm. 36-40

This aspect of sensuality is a very important part of the Spanish experience, as we saw in connection with the first and second Guridi songs, where, respectively, a young girl dreams of her lover, and a woman fears for her safety. In the latter song, the metaphor of being killed is used to describe the intensity of passion which the woman both fears and desires. This is all part of the embracing of the whole experience of life - love, sex and death. The images in Montsalvatge's "Punto de Habanera" are lush and ripe, indeed. There is a strong sexual current throughout this song cycle, originating in the poetry and heightened by the lush chromaticism in the music. This song brings to mind the guitar with the alternation of strummed and plucked chords.

3) Chévere (Nicolás Guillén)

Chévere del navajazo se vuelve el mismo navaja
Pica tajadas de luna, mas la luna se le acaba;
Pica tajadas de sombra, mas la sombra se le acaba
Pica tajadas de canto, mas el canto se le acaba
Y entonces pica que pica carne de su negra mala.

Chévere of the Knife turns himself into a knife
He cuts the moon up in slices but he runs out of moon.
He cuts shadows in slices but he runs out of shadows.
He cuts songs in slices but he runs out of songs,
And then he slashes away at the flesh of his bad black woman.

The poem chosen for this song is by the Cuban poet Nicolás Guillén. His poetry is renowned for the way in which it captures the rhythms of the Africans in Spanish words. This poem is a superb contrast to the rest of the cycle which reflects the more Spanish mood. The song "Chévere" is a

masterful example of how Montsalvatge chose Guillén's African flavoured poem and incorporated the style of the black Americans he had heard in Marian Anderson's spirituals into a Spanish idiom, "combining Spanish figurations with heavy rhythmic articulation and pentatonicism of Negro spirituals."⁷ The vocal triplet and quintuplet embellishments, the modal leanings, and the rhythmic variety all point to Spanish traditions, especially *cante jondo*, but the song also bears resemblance to the early blues of the southern United States while still remaining in the classical art song genre.

The musical score is presented in two systems. The first system shows the vocal line and piano accompaniment. The tempo is marked 'Lentissimo (♩=48)' and the dynamic is 'mf a tempo'. The piano part has markings for 'sva alla' and 'molto rit.'. The lyrics are: 'Ché - ve - re del na - va - Chevere of the knife'. The second system continues the vocal line and piano accompaniment. The lyrics are: 'ja - zo se vuel - veél mis - mo na - va - ja. pi - ca ta - ja - das de thrust turns himself into a knife. He cuts the moon up'. The piano part includes markings for '5' and 'mf'.

Ex. 3-f, mm. 1-10.

The vocal line, situated low in the female range, demands a dark manner of singing using chest tones to add to the impression of the blues and the vocal style of the black spiritual singers.

The poem, an image of an abusive relationship, is violently symbolic, contrasting the darkness of the night and the skin of the black man and his woman with the brilliant silver of the moon and the knife. Montsalvatge has chosen to use the Lydian mode for this song, a mode

traditionally symbolic of light.⁸ In this case Montsalvatge uses the tritone F against B natural to create a dissonant foundation for the pain and ugliness depicted in the poem. The parallel octaves, sevenths and fifths of the introductory bar lead to the strident clash of the B flat in the left hand with the B natural in the right hand in the second bar. The left hand then parallels the voice at the ninth. These dissonances are the fundamental element of this song from the interlude to the postlude.

Although the poem is apparently written in the third person, it is a more chilling interpretation to perform this song from the perspective of the *negra mala*. In this way, the pain of the last line comes much closer to home as the man turns his violence on his own woman.

4) Canción de cuna para dormir a un negrito (Ildefonso Pereda Valdés)

Ninghe, ninghe, ninghe, tan chiquitito
 El negrito que no quieres dormir
 Cabeza de coco, grano de café
 Con lindas motitas, con ojos grandotes
 Como dos ventanas que miran al mar
 Cierra los ojitos, negrito asustado
 El mandinga blanco te puedes comer
 Ya no eres esclavo y si duermes mucho
 El señor de casa promete comprar
 Traje con botones para ser un "groom"
 Ninghe, duermete negrito, cabeza de coco, grano de café.

Ninghe , little tiny one,
 Little black child who doesn't want to sleep
 Coconut head, coffee bean
 With pretty freckles, with eyes wide open
 Like two windows overlooking the sea.
 Close your eyes, frightened little black boy;
 The white boogey-man is going to come and eat you up!
 You're not a slave anymore and if you sleep a lot
 The master of the house promises to buy you
 a suit with buttons so you can be a "groom".
 Ninghe, sleep little negro, coconut head, coffee bean.

Montsalvatge makes ample use of the transformed habanera rhythm in the first song and in this lullaby. It is interesting to note the variety of moods he creates with this dance rhythm; in the first song, it evokes a wide range of emotion from aggression to warmth or passion, and in the lullaby it becomes loving, nurturing and innocent. The lullaby is an important part of the Spanish song repertoire, reflecting the love the Spanish have for their children.

In keeping with the tradition of lullabies, the harmonic movement of this song is virtually static. The bass line, a pedal point on the tonic of D flat, rises only to E flat and descends only to B flat. This stable harmonic foundation is calm, soothing the infant to sleep.

Montsalvatge has written a beautiful melody for this song in which we can hear echoes of Spanish folk songs. The following example shows how the melody inflects the third of the scale from major to minor and then lowers the seventh to C flat implying Phrygian modality.

Also in this song, we see Montsalvatge's use of the winding chromaticism in the right hand of the piano accompaniment, just as in the first song. In this lullaby, however, the bass line stays much closer to the tonic/dominant alternation of the habanera style and the entire right hand of the piano part rises chromatically in seventh chords, creating the effect of a guitarist moving chords up and down the fingerboard, fret by fret.

The image shows a musical score for a lullaby. It consists of three staves. The top staff is the vocal line, with lyrics in Spanish and English: "ti - to, el ne - gri - to que" and "little black child who". The middle staff is the piano accompaniment, starting with a *pp* (pianissimo) dynamic marking. The bottom staff is the bass line, which remains relatively static, alternating between the tonic and dominant notes. The piano accompaniment features a right hand with chromatic movement in seventh chords, creating a sense of a guitarist moving chords up and down the fingerboard.

Ex. 3-g, mm.5-9.

The listener hears the bass line and the vocal melody at the outside while the single rich line in between evokes the warmth and sensuality of a loving mother. This technique is one that Montsalvatge has borrowed from Darius Milhaud, in particular from his composition Le boeuf sur le Toit. Whereas Milhaud uses this for a light-hearted, humorous effect, in this lullaby by Montsalvatge it creates a mood of genuine emotional naiveté.⁹

5) Canto Negro

¡Yambambó, yambambé! repica el congo solongo
 Repica el negro bien negro. Aoé.
 Congo solongo del Songo baila yambó sobre un pié
 Yambambó, yambambé
 Mamatomba serembé cuserembá
 El negro canta y se ajuma
 Mamatombá serembé cuserembá
 El negro se ajuma y canta
 Mamatombá serembé cuserembá
 El negro canta y se va
 Acuememe serembó, aé yambambó aé yambambé aó
 Tamba, tamba, tamba. tamba
 del negro que tumba, tamba del negro caramba
 Caramba que el negro tumba, yambá, yambó
 Yambambé, yambambó yambambé
 ¡Baila yambo sobre un pié!

Yambambó, Yambamé, the Congo solongo struts by,
 The very black man struts by. Aoé!
 The Congo solongo from Songo dances the yambó on one foot.
 Mamatomba serembé cuserembá
 The black man sings and gets drunk
 The black man gets drunk and sings
 The black man sings and goes
 Tamba, tamba the black man staggers
 The black man falls
 He dances the yambó on one foot!

The second song on a poem by Guillén, the last song in the cycle, clearly captures the Congolese influence in Cuba. The repeated use of Congolese words in a rhythmic context is very characteristic of the dance music in Cuba. Words such as "mamatomba serembé cuserembá" are Congolese nonsense words that are used as percussion in the song; they are words to dance to that need no meaning.

The importance of percussion in Cuban music can be felt in the driving rhythm of the piano part and the rapid articulation of the lyrics. Although there is rhythmic alternation and variety in this song, this alternation is found between sections rather than in an individual phrase or line. The complexity of the rhythms lies in their syncopation and not in continually changing patterns; this is one of the elements that differentiates the Spanish style from its Cuban offshoot. In Cuban music as

well, we can notice a movement to music written in 2/4 bars with triplet eighths rather than the Spanish use of triple metres.

The harmonic framework of this song is, again, relatively simple, following a broad scheme of I-IV-V-I in the key of G major. E flat, however, plays a prominent and colourful role, in the melody at letter A and in the harmony at letter D, resolving briefly to D major at bar 51 which in turn leads resoundingly to G major.

Although the harmonic movement is relatively straightforward, the individual lines are rich and chromatic, as we have seen in the preceding songs of this group.

The piano accompaniment, with its rhythmic left hand and chord clusters in the right, evokes the rollicking strums of the guitar. This is further enhanced later in the song with the use of open fifths, staccatos and grace notes. In this particular song, Montsalvatge makes use of minor seconds in the chord clusters which create an enthusiastic jangling entirely appropriate for a song about a drunken negro dancing through the streets.

f
¡Yam - bam - bó,
Yambambó,

yam - bam - bé! Re - pi - cael con - go so - lon - go, re -
yambambé! The Congo soíongo struts by,

Ex. 3-h, mm.1-6.

The melody of this song matches the erratic jubilation of the subject with its leaps and turns, and rhythmic cries of Aoé. Here again we find the vocal line reciting on one pitch, a carry-over from Spanish chant. This song is great fun to perform as one must sing with abandon to conjure up a Latin street festival on the recital stage.

These evocative songs by Montsalvatge have been called “unashamedly lightweight in character”¹⁰, and, while one must agree that they have a deceptively popular nature, they are complex and contain a surprising amount of detail. The sheer beauty of the melodies and the richness of the harmony are matched by a rhythmic jubilation that can, perhaps, blind one to the sophistication of the relationship between the text and the music. The expressive power of this music conjures images of Conga lines, of carnival parades and people dancing in the tropical scented streets of Havana on warm, summer nights.

¹ Trend, John B.. Manuel de Falla and Spanish Music. New York: Knopf, 2nd edition, 1935, p. xv.

² Chase, Gilbert. The Music of Spain. New York: Dover Publications Inc., 2nd edition, 1959, p. 17.

³ *Ibid.*, p. 269.

⁴ Franco, Enrique. Xavier Montsalvatge. Madrid: Servicio de Publicaciones del Ministerio de Educacion y Ciencia, 1975, p. 16.

⁵ *Ibid.*, p. 14.

⁶ Paine, Richard. Hispanic traditions in 20th century Catalan music, with particular reference to Gerhard, Mompou and Montsalvatge. New York: Garland Publishing, 1989, p. 78.

⁷ *Ibid.* p. 139.

⁸ *Ibid.*, p. 140.

⁹ *Ibid.*

¹⁰ *Ibid.*, p. 137-8.

Conclusion

It has been my intention in this thesis to bring the rich music and poetry of Spain's twentieth-century art song to a greater audience. I believe that this is important for a variety of reasons. Because of the unique circumstances of her past and the equally singular events of the early decades of this century which we have discussed, the music and poetry of Spain have risen rapidly to international acclaim. While much of Spain's music has achieved due recognition, largely through the orchestral compositions of Manuel de Falla, and while her poetry is widely known, again primarily through the work of one man, Federico García Lorca, the art form that combines both elements, art song, has remained in virtual obscurity.

The song form has always been tremendously important to the Spanish people and is no less so for the composers of today. The poetry of twentieth-century Spain is renowned for its lyricism, and Spain's composers have been inspired by these rich words. The resulting abundance of art song is waiting to be discovered by performers outside Spain.

Not since the time of the German *lied* has this combination of musical and literary inspiration come together in such a way. For this reason alone I believe it important to explore the Spanish art song of our century, and I also believe that once one comes to know this music, one never forgets it.

As I have already mentioned, the popular nature of Spanish music has resulted in a lack of scholarly attention. The significant Eastern influence has, perhaps, created too large a "difference" to entice performers away from the established repertoire of French, German, Italian and English songs. These two tendencies, I am glad to say, are becoming a thing of the past; with the rise of ethnomusicology, and with live and recorded music from around the world reaching a greater audience, these prejudices may fade. It is its exoticism that makes Spanish music so unique and so exciting. Nowhere else in the world have these particular cultures come together, and the music that has resulted

from this union has directly influenced the music of over half the Western Hemisphere. This is too large a contribution to ignore.

As we have seen in the discussions of the three groups of songs, these are works of great beauty and interest. The lyrical charm of Guridi's songs, the emotional clarity of Halffter's, and the zest and colour of Montsalvatge's songs are not their only qualities. They are all works of sophistication, elegance and fine craftsmanship. They are each in their way a challenge for vocalist and pianist, and a delight for an audience.

The Seis Canciones Castellanas require approximately twenty minutes to perform and, due to their breadth of emotional and musical content, would provide a singer with a substantial part of a recital program. They are very satisfying for the audience because of the sheer beauty of the music and the subtleties of rhythmic play.

The Marinero en Tierra, on the other hand, is a much shorter work of only seven or eight minutes in duration, but with a tremendous emotional impact. This would be a very effective cycle with which to finish the first half of a recital. It is a very dramatic work which would work well in contrast to a more lyrical group.

The Cinco Canciones Negras is a delightful set with which to finish a song recital. The songs are a joy to sing, and the audience responds with enthusiasm to the exuberance of the music and the colourful images of the poetry. Montsalvatge has also written two orchestral versions of these songs which would be a great addition to a symphony concert.

These three song groups represent the wide variety of Spanish musical composition in the first half of this century, and the different paths followed by composers seeking a national music. Guridi's songs offer the themes of northern Spain set in music composed by a man trained in France by Impressionist composers. The influences of Spanish folk music appear subtly in the melodies, harmonies and rhythms of these songs, as a colour rather than a foundation for the music.

Halffter's cycle represents the renewed interest in *cante jondo* as an important national folk style which has had a tremendous impact on the whole of Spanish culture. *Cante jondo* is the basis for this cycle. The poems reflect the clarity and intensity typical of *cante jondo*, and the music, without set metre or key, captures the modality and improvisatory nature of this passionate folk style.

The Montsalvatge group represents the incalculable importance of folk dance in Spanish classical music, as well as the mutual influence of Spanish and Latin American music. It also demonstrates the Spaniards' love of popular music forms.

In all three cases, the songs were composed in styles that reflect the traditions of European classical music, and yet they exude the essence of Spain through inflections of melody, harmony and rhythm that reflect her rich folk traditions. All three composers, growing up in Spain, were strongly influenced by their traditional music. These unique sounds would have been forever implanted in their hearts and minds, and have, therefore, found a voice in their own compositions. The poet Miguel de Unamuno, who was instrumental in beginning the nationalist interest in 20th-century poetry, stated this thought beautifully:

I cannot imagine how anyone can
go through life without carrying
the memories of his childhood
on the surface of his soul.

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Addendum

20th-Century Spanish Art Song: .

A partially-annotated bibliography.

Introduction

In the summer of 1982 I had the good fortune to attend a course in Spanish music offered in Madrid, Spain. The course was open to singers, pianists and guitarists, concentrating on recital repertoire and art song in particular. It was at this time that I became truly aware of the wealth and beauty of Spanish song, a field that has remained in relative obscurity for most North American audiences. Ever since my return from Spain I have been slowly but steadily learning Spanish songs to offer as alternatives in my recitals, and the beauty and exuberance of this music has been warmly received by audiences.

As I have studied this repertoire, it has become apparent that while much study has been done on the vocal music of Spain's golden age of music in the late Renaissance and early Baroque, the rich vocal literature of Hispanic art song of our own century has been virtually ignored. My own interest in the Spanish art song of the 20th-century led me to seek a Master's Degree in this area. This bibliography began as the preliminary search for new music for my lecture/recital and thesis.

I began by limiting my search to 20th-century art song in the Spanish language for several reasons: the lack of public awareness of this music, my desire to work with relatively contemporary issues, and the blossoming of Spain's musical environment in this century. As I continued, it became necessary to limit my scope further by including only songs by composers from Spanish-speaking countries. While there are numerous composers, such as the Brazilian Villa-Lobos, who also write in the Spanish language, I felt that it was necessary at this time to leave this expansion for the future and concentrate for now on the smaller field.

I felt that it was important to look beyond Spain to Latin America because of the very strong cultural relationship between the two. Many important Spanish composers have emigrated to Latin America due to the Spanish Civil War and many Latin American composers have, in turn, done much of their work in Spain. The resulting mutual influences and contributions have been too strong to ignore.

A thorough investigation of this field will take many years to complete and, therefore, this document must be considered the foundation for a work in progress.

This bibliography is a general overview of art song in the Spanish language in two main sections. The first part deals with the songs of Spain and the second with Latin America. Each section opens with an alphabetic listing of works of a general nature, such as Gilbert Chase's The Music of Spain, which look at larger issues but refer to the art songs and their composers. I then list individual composers alphabetically, and the art song compositions of each one, followed by any relevant books or articles. In the section on Latin America, the general works are followed by listings from specific countries in alphabetical order, each with its own composers' lists. The music included has been limited to secular songs for soloist and accompanist or small ensemble, excluding such compositions as cantatas or oratorios. There is the odd listing of a work for two singers which I felt lent itself to the recital format.

I have listed all information available to me at this time, including dates of composition, poets, publishers, instrumentation and birth and death dates for the composers. There are entries where this information is missing, and I will endeavor to gather these details for future versions of this document.

The research in this area has been made difficult by the lack of availability of many of the journals and books. As is often the case in this area, there are many errors and discrepancies in the material that is available. It will be necessary to research on location before I can consider this work complete and accurate. This is due to the fact that many composers are unable, for political/economical reasons, to get their works published. It is even more difficult to receive decent distribution, and interviews with the individuals and institutions involved will therefore be necessary to get the full picture. I also feel that we must allow the century to run its course before I consider this research complete!

For the time being I have not included the entries of such biographical dictionaries as The New Grove Dictionary of Music and Musicians or the multi-volume Composers of the Americas, although

they are among the most comprehensive listings available. I do recommend them as invaluable starting points for research in this area.

The process of obtaining and reading the books and articles listed in this bibliography is still under way. I have included all entries that I have read and found suitable, as well as those I am still seeking. Many of the unread items may well be deleted at a future time, and many more entries will be discovered and added. Such is the nature of creating an annotated bibliography.

I have included all the composers and their songs, published and unpublished, that I have been able to trace from the annotated sources listed without concern for artistic merit as I believe that we should first be aware of what is available and then allow future research and performance to decide on quality.

The long-term goal of this project is to create an in-depth book which provides biographical information on each composer, brief analyses of the songs and bibliographical listing of writings on the subject with annotations. Such a book will require years of work. For now I provide the skeleton, incomplete though it may be, of this future reference source which I feel is necessary for performers and researchers alike. In providing this material I hope to share my love for this music with future generations of singers and recital audiences.

Key to publisher abbreviations:

AMP	Associated Music Publishers	Moe	Moeck
Bel	Belwin	Mod	Modern
Br	Broude	ms	manuscript
Cl	Clivis	MS	Manuel Salvat
Ch	J & W Chester Ltd.	npi	no publication information
D	Donemus	OUP	Oxford University Press
EBM	E.B.Marks	PAU	Pan American Union
EM	Edition Modern	Pet	Peters
EMM	Ediciones Mexicanas de Música	P(S)	Peer (Southern)
Esc	Eschig	R(B)	Ricordi (Belwin)
G(GS)	General(G Schirmer)	RA(B)	Ricordi-Argentina (Belwin)
GS	G.Schirmer	RE(B)	Ricordi-England (Belwin)
IA	I Alier	RM	Real Musical
IMC	International Music Company	S	Southern
Led	Leduc	Sal	Salabert
Ler	Lerrolle	Sch	Schott
J	Jobert	See	Seesaw
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Spain.

- Angles, Higinio. "Das spanische Volkslied." Archiv für Musikforschung. Vol. iii (1938), p.331-362.
- . La música española desde la edad media hasta nuestros días. Barcelona: Biblioteca Nacional, 1941.
A bibliography of writings on Spanish music from medieval times to the middle of the 20th century, of limited value for art song.
- Chase, Gilbert. "A View of the Younger Genius of Spain." Musical America. Vol. 56, no. 14, (1936).
- . The Music of Spain. New York: Dover Publications Inc., 1941, 2nd edition 1959.
This is an excellent survey of Spanish music over the last 1500 years, covering all types of music, discussing trends, composers and the music. Albeniz, Granados and de Falla receive chapters dedicated to their life, works and influence, but countless others are also mentioned.
- Collet, Henri. L'essor de la Musique Espagnole au XXe Siècle. Paris, 1929.
A valuable look at the characteristics of the musical styles of the music of the composers of the 20th century in Spain.
- Custer, Arthur. "Contemporary Music in Spain." Musical Quarterly. Vol. 51 (1965), p.44-60.
Primarily a discussion of the Grupo Nueva Música of 1958 who strove to unify musical styles with the contemporary European techniques of serialism. Mentions Ramon Barce's Canciones de la ciudad written on 5 poems by his wife Elena Andrés, and the five songs of Canciones de soledad on the poems of Góngora.
- . "Contemporary Music in Spain." Musical Quarterly. Vol. 48, no. 1 (1962), p. 1-18.
An earlier version of the preceding entry.
- Diego, Gerardo, Joaquín Rodrigo and Federico Sopeña. Diez años de música en España. Madrid: Espasa Calpe S.A., 1949.
This book, in three sections, covers the major accomplishments in musicology, performance and composition in the ten years following the Spanish Civil War. While coverage of art song is limited, there is mention of Falla's Siete canciones populares Españolas and Guridi's Basque songs.
- Espina, Noni. "Iberian and Iberian-American Solo Voice Repertoire." Repertoire for the Solo Voice. Vol. 1. Metuchen, N.J.: Scarecrow Press Inc., 1977, p. 213-244.
This is, according to the subtitle, a fully annotated guide to works for the solo voice published in modern editions and covering material from the 13th century to the present. The songs are listed by country or region and then by composer in alphabetical order, stating range and information on difficulty. There is also a section on traditional music.
- Espinosa, Sister Teresita. "Spain." Dissertation Abstracts. 30:3039A-40A January 1970
- Goldbeck, Fred. Twentieth Century Composers IV. London : Wiedenfeld & Nicolson, 1974.
A relatively short chapter on Spain discusses Albéniz, Granados and de Falla. The tonadillas of Granados are described as representations of a mild Goya and de Falla's "Seven Songs" are mentined as the only works by the composer using folk melodies.

- Gómez Amat, Carlos. Historia de la música española V: Siglo XX. Madrid: Alianza, 1974.
A history of the early 20th century and the prominent composers and their major works and characteristics.
- Haines, E.. "New Music in Spain." Composer. Vol. 19 (1966), p. 94.
- Iglesias, Antonio. "The musical scene in Spain." World of Music. Vol. 4, no. 2 (1962), p. 30.
A brief rundown of concert activity in Spain mentioning a concert by Pura Gómez, soprano and Conchita Badía, pianist which included Granados' "Tonadillas".
- Kastner, Santiago. Música hispánica. Lisbon, 1936.
- Klatovsky, Richard. "Spanische Musik der Gegenwart." Osterreichische Musikzeitschrift. Vol. 13 (1958), p. 72-3.
- Kungle, Sandra. "A catalog of Spanish Vocal Repertory of the Twentieth Century" The NATS Bulletin. Vol. 40/2 (Nov.-Dec. 1983), p. 15-21.
This article is one of the most comprehensive listings of songs I have encountered to date. Ms. Kungle shares my desire to bring this music to the public. Her list of songs includes information on instrumentation and publication.
- Lafontaine, H.C.. Music in Spain. London, 1920.
- Livermore, Ann. A Short History of Spanish Music. London: Duckworth, 1972.
A comprehensive discussion of the evolution of Spanish music from ancient times to the present; valuable for the understanding of the complex nature of Spanish music and its many elements. Covers both the folk and art music of Spain and Latin America.
- Mackerras, C.. "Spain and Music." Canon. Vol. 10 (1956), p. 126.
- Marco, Tomas. Música española de vanguardia. Madrid: Ediciones Guadarrama S.A., 1970.
A study of the many and varied styles of composition in Spain this century, discussing the major composers and important works within each style (serialism, impressionism, electronic, etc.)
- Mitjana y Gordon, R.. "La musique en Espagne." Encyclopédie de la musique et dictionnaire du Conservatoire. Vol. I/iv (1920), p. 1193-2352.
- Osta, E.. "The State of music in Spain." Musical America. Vol. 69-9, (1949).
- Patmore, D.. "The Composers of Modern Spain." Music and Musicians. Vol. 9 (1961), p. 20.
- Salazar, Adolfo. La Música contemporánea en España. Madrid: Oviedo University, 1930. reprinted 1982.
This book explores the work of Barbieri and Pedrell in the 19th century as a catalyst for the trends of the 20th century. Salazar then looks at Albéniz, Falla, Granados, Turina, del Campo, Esplá and Ernesto Halffter and their compositions, as well as discussing nationalism and regionalism. Brief mention of the art songs.
- La Música en España. Buenos Aires: Espasa-Calpe S.A., 1953.
A broad survey of Spanish musical culture from ancient times to the time of writing, including the influence of Asian, African and European cultures. Very brief mention of the 20th century but invaluable for an understanding of the many factors that have created contemporary Spanish music.
- Música y músicos de hoy. Madrid: Editorial Mundo Latino.

Sopeña, Federico. Historia de la música española contemporánea. Madrid: Ediciones Rialp, S.A., 1958. 2nd edition 1976.

An invaluable look at contemporary music in Spain with extensive lists of composers and their works.

-----, "La música en provincias." Música. Vol. 2 (1953), p. 48-58.

Starkie, W.. Spain: a Musician's Journey through Time and Space. London, 1958.

Stevenson, Robert. Spanish Music. London: Methuen, 1976-7.

Subira, J.. Historia de la música española e hispanoamericana. Barcelona: Salivat Editores, S.A., 1953.

Chapter 7 in Part II, pages 789-882, covers 20th century Spanish music including biographies of Albéniz, Granados, Falla and Turina with brief discussions of their works; also includes listings of many prominent singers.

Valls i Gorina, Manuel. Historia de la música catalana. Barcelona: Editorial Taber, 1969.

This book, as the title states, is a history of the music of Catalonia from prehistoric days to the 20th-century. Brief mention is made of composers, performers and major works. There is, however, very little attention paid to the art song genre.

-----, La música catalana contemporánea. Barcelona: Selecta, 1958.

This book explores the trends of regionalism from the late 19th-century to the 20th-century, including pre and post wars. There are chapters on Mompou, Toldrá, Gerhard and Montsalvatge, as well as mention of many other composers and their works.

-----, La música española después de Manuel de Falla. Madrid: Revista de Occidente, 1962.

A thorough survey of major composers and regional influences in the music of Spain since the death of Manuel de Falla. His focus is more on the political, regional and philosophical influences on the composers than on discussions of the works themselves.

Vechten, Carl van. The Music of Spain. New York: Alfred A. Knopf Inc., 1918.

A very chatty book giving an overview of composers and musical activities in the early years of the century. Not specifically useful for the purpose at hand due to the early publication date but there is mention of Turina, Albéniz, Granados, Falla and many others which gives an idea of the environment out of which grew 20th century Spanish art song.

Vicente, G.. "Canciones castellanas for soprano and chamber orchestra." Musical Opinion. Vol. 74, (1951), p. 475.

Isaac Albéniz (1860-1909)

Works: 6 Baladas (Marquesa de Bolanos) 1887, npi.

5 Rimas de Becquer. 1889, npi.

Six Songs to Nellie. 1896, npi.

4 Melodias. 1909, npi.

In Sickness and Death
Paradise Regained
The Retreat
Amor summa injuria

"Granada" voice & piano, RA(B).

"Tango" Opus 165, no. 2, voice & piano, RA(B).

Collet, Henri. Albéniz et Granados. Paris, 1926, 2nd edition 1948.

Collet, Henri. "Isaac Albéniz et Joaquín Malats." Revista musical catalana. no. 6 (1909), p. 377.

Dumesnil, M.. "Prolific Albéniz." Étude. Vol. 67 (1949), p. 408.

Istel, Edgar. "Isaac Albéniz." Musical Quarterly. Vol. 15, no. 1 (1929), p. 117.

A very biographical article with brief discussion of the Cuatro melodías and Songs to Nellie.

Jean-Aubry, G.. "Isaac Albéniz (1860-1909)." Musical Times. Vol. 58, (1917), p. 535.

A brief biography and discussion of style; includes an attempted list of works.

Laplane, G.. Albéniz, sa vie, sa oeuvre. Paris: Milieu de Monde, 1956.

Llorens Cistero, J.M.. "El 'Lied' en la obra musical de Isaac Albéniz." Anuario musical. No. 15 (1960), p. 123-40.

Marliave, J. de. "Isaac Albéniz." Études musicales. Paris, 1917, p. 119.

Mitjana, R.. Para música vamos!: estudios sobre el arte musical contemporáneo en España. Valencia, 1909.

Pedrell, F.. "Isaac Albéniz." Revista musical catalana. No. 6 (1909), p. 182.

Raux Deledicque, M.. Albéniz y su vida inquieta y ardorosa. Buenos Aires, 1950.

Ruiz Albeniz, Victor. Isaac Albéniz. Madrid, 1948.

Sagardia, A.. Isaac Albéniz. Madrid, 1951.

Román Alís (b. 1931)

Works: Canciones 1957, npi..

"Al lado de mi cabaña" 1958, npi.

"El canto de Lorelei" 1970, npi.

"Rima" 1970, npi.

José Antonio (1903-36)

Works: Tres Cantigas de Alphonse X, Esc.

Hommage au progrès (Larbe), npi.

Jesús Arámbarri y Gárate (1902-60)

Works: Ocho Canciones Vascas (1932), soprano & piano or orchestra, UME.

Txalopin Txalo
Nere maitea
Atea tan tan
Tun, kurrun kutun
Arranoak bartuetan
Ainoarrá ñimiño
Anderegeya
Amak ezkondu ninduen

"Gabon-zar sorginak", soprano & orchestra, npi.

Miguel Asins Arbó (b.1916)

Works: Seis canciones españolas. (Antonio Machado) 1950, npi.

José de Azpiazu

Works: Cinco Canciones Populares Españolas voice, guitar or piano, UME.

"La flor de la Canela", voice & guitar, RE(B).

"Noche de San Juan", voice & guitar, UME.

"Recuerdo", voice & guitar, UME.

"Zorongo Gitano", voice & guitar, RE(B).

Salvador Bacarisse (1898-1963)

Works: Canciones del Marqués de Santillana. Opus 5, voice & piano, UME.

El triste que se despide
De vos bien servir
Ya del todo desfallece

Tres Nanas. (Rafael Alberti)

Cuatro Cantarcillos Opus 63, UME.

"Heraldos" (Dario) 1923, voice & orchestra, npi.

"La tragedia de Doña Ajada (Abril) 1929, npi.

Tres canciones clásicas españolas 1950, npi.

Leonarda Balada (b.1933)

Works: Tres Epitafios (Quevedo) voice & piano, G(GS).

Tres Cervantinas. (Cervantes) voice & piano, G(GS).

Ramón Barce (b. 1928)

Works: Canciones de la ciudad. (Elena Andres) 1959, npi.
Dos Canciones de Soledad. (Gongora) 1961, npi.
 "Canción blanca", npi.
 "Metrica I" 1969, npi.

Adelina Barrio

Works: Cuatro canciones, 1977, npi.
 En un rincón del camino
 La corza blanca (Rafael Alberti)
 Nana (Amparo Garzón)
 En la paz de mi jardín

Bernardino Bautista Monterde

Works: "Macarena", P.

Julian Bautista (1901-61)

Works: Tres Ciudades. (Garcia Lorca) 1937, voice & orchestra, npi.
 Malagueña
 Barrio de Córdoba (Nocturne)
 Baile (Seville)
Cuatro poemas gallegos. (Lorenzo Varela) 1946, voice & piano, or voice with flute, oboe,
 clarinet, viola, cello and harp, P(S).
 "La flute de jade." 1921, voice & piano or chamber orchestra, UME.

Luis Bedmar

Works: Canciones Gongorinas. (Luis de Góngora), EA.
 A Cordoba
 No son todos ruiseñores
 La hermana marica

Xavier Bengueri i Godo (b.1931)

Works: "El gran océano" 1975. soprano, guitar & percussion, npi.
 "Paraules de cada día" 1967. voice & chamber orchestra, EM.

Albert Blancafort (b.1928)

Works: Cançons de la roda del temps mezzo-soprano & instruments(Salvador Espriu) 1954, npi.

Manuel Blancafort de Rosselló (b.1897)

- Works: "Canço de l'únic camí" 1966, voice & piano, npi
Cuatro Melodías 1948, npi.
 "El goig de tenir germana" 1955, soprano, piano & quartet, npi.
 "El torrent" 1955, npi.
 "Joc", ms.
 "L'aire del Montseny" 1961, soprano & ensemble, npi
 "Infinit" 1966, voice & piano, npi.
 "Sonet penitencial" 1954, soprano, piano & quartet, npi.

Narcisco Bonet (b. 1933)

- Works: Vista al mar (J. Maragall) 1948, npi.

J.M. de Borrás (1968-1953)

- Works: Cançons de Muntanya, UME.
 Matinal
 Font de Pastor
 Camí dels llacs

Daniel Bravo López

- Works: "A Espranza" (Julio Sigüenza) 1963, npi.
 "Sorriso" (Manuel Cufia Novas) 1963, npi.

Francisco Calés Otero (b. 1886)

- Works: Tres canciones. (Federico García Lorca), UME.
 Despedida
 Cazador
 Canción de jinete

Conrado del Campo (b.1879)

- Works: 8 Melodías. (Becquer), npi
Dos Melodías. (Zorilla), npi.
 "Capricho" (Ugarte), npi.

M. Carol

Works: Cinco Canciones voice & piano, UME.

Seguidillas Murcianas voice & piano, UME.

Julián Carrillo (1875-1965)

Works: "Preludio a Colón" soprano & ensemble, J.

Enrique Casal Chapi (b. 1909)

Works: 3 Songs. (Lope de Vega), mpi.

Pablo Casals (1876-1973)

Works: Seven Songs (1895-1901), Br.

José Casanovas (b. 1924)

Works: Canciones. (Baudelaire) 1948, mpi.

Canciones a Guiomar. 1952, voice & ensemble, mpi.

Canciones. (Machado) 1949, mpi.

"Joan Miró" (Perucho) 1965, mpi.

Manuel Castillo (b.1930)

Works: Dos Canciones para la Navidad 1954, voice & piano, UME.

Tres Canciones (Jiménez) 1954, soprano & piano, mpi.

"Al nacimiento de Nuestro Señor" 1960, soprano, viola & guitar, mpi.

Suite del regreso (Lorca) 1973, soprano & string quartet, mpi.

Josep Cercós (b.1925)

Works: Cançons (Salvat-Papasseit) 1951.

Ruperto Chapí y Lorente (1851-1909)

Works: "Las Hijas del Zebedeo" voice & guitar, UME.

"Carceleras", UME.

Juan Comellas (b. 1913)

Works: Lírica Catalana 1948, npi.

Seis Tonadas de Ultramar. 1953, npi.

Francesch Cuesta

Works: Motif Poétique.

J. Demón

Works: "Golondrina" voice & piano, UME.

R.P. Donostia

Works: Cuatro Melodías (Catalanes) 1915, voice & piano, Esc.

El poema de l'aygua

Font de Pastor

Cuca de llum

Les aranyes

Gustavo Duran (1906-51)

Works: 4 Songs.(Rafael Alberti)

2 Songs. (Lope de Vega)

Victorino Echevarría (b.1898)

Works: Ciclo de canciones Gallegas.

Madrigales Españoles.

Francisco Escudero (b. 1913)

Works: Cuatro canciones vascas. 1945, voice & orchestra.

Oscar Esplá (1886-1976)

Works: Canciones Playeras (Rafael Alberti) soprano & piano or orchestra, UME.

Rutas

Pregón

Las 12

El pescador sin dinero

Copliilla

Lírica Española, npi.

"La pajara pinta", npi.

Tres Canciones, npi

Mediterránea
Castellana
Aragonesa

Dos Tonadas Levantinas, UME.

"O Mayo" 1958, npi.

Soledades. (Luis de Gongora) 1927, voice & piano or orchestra, Esc.

Costas, C.J.. "Presencia de Oscar Esplá en la música española." Buenos Aires Musical. Vol. 22/6, no.365, (1967).

Manuel de Falla (1876-1946)

Works: Tus ojillos negros. (Cristobal Castro) 1900, voice & piano, UME.

Preludios. (Antonio de Trueba) 1900, voice & piano, ms.

Dos Rimas. (Gustavo Adolfo Bécquer) 1900, voice & piano, ms.

Olas gigantes
Dios mio, que solos se quedan los muertos

Trois Mélodies. (Theophile Gautier) 1909, voice & piano, IMC.

Les Colombes
Chinoiserie
Séguidille

Siete canciones populares españolas. 1914, voice & piano, AMP.

El paño moruno
Seguidilla murciana
Asturiana
Jota
Nana
Canción
Polo

Obración de las madres que tienen a sus hijos en brazos. (G. Martinez Sierra) 1914, voice & piano.

Canción andaluza: el pan de Ronda, 1915, voice & piano.

Solea, 1916, voice & guitar.

Psyche (G. Jean-Aubry) 1924, voice, flute, harp violin, viola & cello .

"Soneto a Córdoba", (Gongora) 1927, voice & harp, Ch(OUP).

Alterman, J.P.. "Manuel de Falla." La Revue Musicale. Vol. 2, no. 8 (1921).

Arizaga, Rodolfo. Manuel de Falla. Buenos Aires: Goyanarte, 1961.

- Avinoá, Xose. Manuel de Falla: conocer y reconocer. Barcelona: Daimon, 1985.
A discussion of the life and works suitable for the general reader.
- Bal y Guy, Jesús. "Manuel de Falla." Nuestra Música. Vol. 2 (1947), p. 19-24.
- Campoamor González, Antonio. Manuel de Falla, 1876-1946. Madrid: Sedmay Ediciones, 1976.
- Campodónico, L.. Manuel de Falla. Paris: Seuil, 1959, reprinted 1980.
- Chase, Gilbert and Andrew Budwig. Manuel de Falla: a Bibliography and Research Guide. New York: Garland Publishing Inc., 1986.
A very useful guide for research into any aspect of study of the composer or his compositions.
- Crichton, Ronald. "Falla - Berio." Financial Times. March (1978).
- Falla. (BBC Music Guides.) London: BBC, 1982.
A readable, chronological exploration of Falla's life and works and their place in contemporary music, including many musical examples.
- Manuel de Falla: Descriptive Catalogue of his Works. London: J & W Chester, 1976.
A chronological listing of Falla's compositions with information about instrumentation, performances and other pertinent details, includes unpublished works.
- Demarquez, Suzanne. Manuel de Falla. translated by Salvator Attansio. New York: Chilton Book Co., 1968.
A comprehensive biography with analyses of major works, includes a complete list of compositions and a bibliography.
- Diego, Gerardo. "Falla en tierra española." La nación. (1947).
- "Falla y la literatura." Insula. Vol. 13 (1947).
- "Las canciones de Falla." Música. Vol. 12 (1945), p.14-15.
- Falla, Manuel de. "Soneto a Córdoba." Litoral. Vol. 5-7 (1927), p. 46-7.
- Foltz, Roger Ernest. Pitch Organization in Spanish Music and selected late works of Manuel de Falla. PhD. dissertation, University of Texas, 1977.
This work explores the elements of the *cante jondo* style that is recognized as the Spanish sound and then explores these elements in Spanish classical music concentrating on Falla's later works including "Psyche". There is also some discussion of the Siete canciones.
- Franco, Enrique. "Las canciones inéditas." El País. 1976, p. 11.
- Manuel de Falla y su obra. Madrid: Publicaciones Espanolas, 1976.
- Fraser, Andrew. "Manuel de Falla." Essays on Music. London: Oxford University Press, 1930.
- García Matos, M.. "Folklore en Falla." Música. Vol. 2 (1953), p.41-68.
- García Morillo, R.. "La música en la Argentina." Nuestra Música. Vol. 7, no.26 (1952), p.105.

- Gauthier, Andre. Manuel de Falla. Paris: Editions Seghers, 1966.
A comprehensive biography and examination of the compositions.
- Gheciu, R.. De Falla. Bucarest: Uniunii compozitorilor din Republica Socialista Romania, 1964.
- Gonzalez Barron, Ramon. Religiosidad y polifonía en la obra de Manuel de Falla. Madrid: Alpuerto, 1984.
- Istel, Edgar. "Manuel de Falla." Musical Quarterly. Vol. 12, no.4 (1926), p. 497-525
A chatty article; a general biography and philosophical consideration of Falla's works. Briefly compares "3 melodias" and the "Seven popular songs."
- Jaenisch, Julio. Manuel de Falla und die Spanische Musik.
- James, Burnett. Manuel de Falla and the Spanish Musical Renaissance. London: Gallancz, 1979.
A discussion of the life and works of the composer in relation to the social influences of Spain and the political environment that shaped the artist's world.
- Jarocinski, S.. "Manuel de Falla." Ruch Muzyczny. Vol. 18, no. 2 (1974), p. 5-7.
- Jean-Aubry, G.. "Manuel de Falla's Psyche." Christian Science Monitor. (1925), p. 19.
- , "Manuel de Falla." Musical Times. Vol. 58, no.890 (1917).
A friendly comment on the character of the man as reflected in his works, mentioning the three "Melodias".
- Lorca, Federico García and Manuel de Falla. "Cante jondo" Anteus. Vol. 11/12 (1976), p. 189-207.
- Nectoux, J.-M.. "Manuel de Falla, un itineraire spirituel." RM Suisse. May 1977, p. 137-42.
- Orozco, Manuel. Falla: Biografía ilustrada. Barcelona: Ediciones Destino, 1968.
A thorough biography with many photos, very limited discussion of compositions consisting mainly of dates and places of performances rather than analyses.
- Pahisse, Jaime. Manuel de Falla, His Life and Works. translated by Jean Wagstaff. London: Museum Press, 1954.
A biography and discussion of compositions by a close friend who shared Falla's Argentine exile; includes many insights and details from Falla himself and leaves the reader with a strong sense of his character.
- Pahlen, K.. Manuel de Falla und die Musik in Spanien. Breisgau: Verlag Otto Walter ag Olten, 1953.
This book is in two parts; the first is a history of Spanish music including folkmusic through Pedrell, Albeniz and Granados; the second, larger part is dedicated to the life and works of Falla.
- Pérez Gutiérrez, M.. "Falla y Turina, hermanos en el París de sus sueños." Anuario Musical. Vol. 37 (1982), p. 129-48.
- Prunieres, Henry. "Manuel de Falla et la musique espagnole." Conférence. October, 1926.
- Roland, Manuel. Manuel de Falla. Paris: Cahiers d'Art, 1930.
- Sagardía, Angel. Manuel de Falla. Madrid: Union Musical Espanola, 1946.

- Starkie, W.. "Manuel de Falla and the Spirit of Spain." High Fidelity. Vol. 7 (1957), p. 26-9.
A discussion of *cante jondo*, Spanish flavour and mentions the "seven popular songs".
- Suter, L.M.. (Polyrhythm in the music of the first half of the 20th century with references to the works of 20 composers.) PhD. dissertation, University of Berne, 1980.
- Todd, D.. "Falla reconsidered - some centenary thoughts." Music Teacher. Vol. 55 (1976), p. 11-12.
- Trend, J.B.. Manuel de Falla and Spanish Music. New York, 1929, 2nd edition 1935.
An in depth discussion of Falla's music and its place in the "Spanish musical renaissance.", and those elements of Falla's music which represent the "Spanish style". Includes English translations of songs.
- Turina, Joaquín. "Manuel de Falla." The Chesterian. No. 7, (1920).
- Wiborg, M.H.. "Foremost Composer of Spain Today." Arts and Decoration. December, 1925, p. 50.

José Maria Franco (b. 1894)

Works: Canciones de Niños. 1929, npi.

De un jardín de Andalucía, UME.

Jazmines
El Nardo
Heliótrope
Les Lirios
El Clavel

Francisco Fuster (b.1887)

Works: "Mensaje", UME.

Anton García Abril (b. 1933)

Works: Dos canciones de juventud (Maria de Gracia Ifach) 1959, RM.

(La niña estaba jugando
Miro a la tierra y el cielo

Tres Nanas (Rafael Alberti), RM.

Nana de la Cigüeña
Nana de negra flor
Nana del niño mala

Cinco canciones (Marina Romero), RM.

Mi padre tiene un castillo
Platero
Un aire de tu suspiro
Madre, si yo fuera una nube
Si yo sembrara mi corazón en el jardín

Tres canciones españolas (Federico García Lorca), UME.

Zorongo
Nana, niño, nana
Baladilla de los tres ríos

Cuatro canciones sobre textos Gallegos, 1962.

Cando vos oyo tocar (Rosalia de Castro)
Todo e silencio (R. de Castro)
As de cantar, meniña gaitera (R. de Castro)
Coita (Alvaro de las casas)

Homenaje a Miguel Hernández, 1964, bass & wind quintet, npi.

Colección de Canciones Infantiles, voice & piano, UME.

Roberto Gerhard (1896-1970)

Works: Sis cansons populars de Catalunya 1928, Un.

Cancionero de Pedrell. 1941, npi.

"Por do pasará la sierra". 1942, ms.

Tres Canciones Toreras. 1943, ms.

Six Tonadillas. 1943, ms.

Sevillanas. 1943, ms.

Canciones de vihuela, ms.

Cantares 1956, Bel.

Cancionero. 1957, Mod.

Paine, Richard. Hispanic traditions in 20th century Catalan music, with particular reference to Gerhard, Mompou and Montsalvatge. New York: Garland Publishing, 1989.

This work looks at the compositional styles of the listed composers with a focus on the national and regional traits, the influence of the folk music and the distinctiveness of the Catalan style in several of each composers major works. Also includes a chapter on Eduardo Toldrá.

Jorge Giró (b.1923)

Works: Tres canciones sobre anónimos franceses del siglo xviii. 1955, npi.

José Gomar

Works: "San Jose era carpintero", npi.

"Morenica me llama", npi.

Gerardo Gombau (b.1906)

Works: Siete claves de Aragón. (Santiago Galindo) 1955, npi.

Ebro
 Moncayo
 Albarracín
 Pilar
 Jota
 Pirineo
 Zaragoza

"Catalañazor"/"Romance del Duero" (Diego) 1954, UME.

"Cantiga da Vindima". (Gurriarán) 1958, UME.

"El cazador y el leñador"/"La hortelana del mar" (Albert) 1959, npi.

"No son todos ruiseñores" (Gongora) 1961, npi.

"Tu me levantes, tierra de Castilla." (Unamuno) 1964, voice & piano, npi.

Julio Domingo Gómez García (1886-1973)

Works: Coplas de amores. 1915, soprano & orchestra, npi.

"Remembranza", IA.

Seis poemas líricos de Juana de Ibarbourou. 1940, voice & piano, npi.

Tres melodías. 1908, voice & piano, npi.

Enrique Granados (1867-1916)

Works: Colección de canciones amorosas. voice & piano or orchestra, UME.

Mira que soy niña
 Iban al pinar
 Mañanica era
 No lloreis ojuelos
 Llorad corazón
 Gracia mía
 Descúbrase el pensamiento de mi secreto cuidado

Canto Gitano, voice & piano, UME.

"Canción del Postillón", baritone, GS.

"Cantar", voice & piano, GS.

"Elegía eterna", voice & piano, UME.

"L'ocell profeta", voice & piano, UME.

"Si al retiro me llevas", voice & piano, UME.

Colección de tonadillos, voice & piano, IMC.

La maja de Goya
 El majo discreto
 El tra-la-la y el punteado
 El majo tímido
 La maja dolorosa (I,II,III)
 El mirar de la maja
 Amor y odio
 Callejeo
 El majo olvidado
 Las curratacas modestas (duet)

Elisenda, npi.

Boladeres Ibern, G. de. Enrique Granados. Barcelona, 1921.

Cid, A.F.. Enrique Granados. Madrid: ED Samaran.

Collet, Henri. Albéniz et Granados Paris, 1926, 2nd edition 1948.

Jean-Aubry, G. "Enrique Granados." Musical Times. Vol. 57, no. 886 (1916), p. 535-7.

A tribute to the late composer from a friend discussing the legacy left to music - special mention of the Tonadillos and an analysis of the form and its merit.

Mason, A.L.. "Enrique Granados." Music and Letters. Vol. 14 (1933), p. 231.

A brief article discussing the neglected value of the composer's music; mentions several of the tonadillas.

Newman, Ernest. "The Granados of the Goyescas." Musical Times. Vol. 58, no. 894 (1917).

Revista musical catalana. June 15, 1916, issue dedicated to Granados.

Subira, Jose. Enrique Granados. Madrid, 1926.

----- "En memoria de Enrique Granados," Musica. 1938.

Vaysbord, M.. "Enrike Granados." Sovetskaya Muzyka. Vol. 28 (1964), p. 118-23.

Villar, Rogelio. Los musicos españoles. Madrid, 1918.

Jesús Guridi (1886-1961)

Works: Seis Canciones Castellanas, 1941, voice & piano, UME.

Allá arriba en aquella montaña
 ¡Serenos!
 Llámale con el pañuelo
 No quiero tus avellanas
 Como quieres que adivine
 Mañanita de San Juan

Seis Canciones infantiles (Arozamena) voice & piano, UME.

Cazados mariposas
Otra vez la primavera
La princesa cautiva
Cuando sea abuelo
El idioma extranjero
La vacación

Diez Canciones Vascas, npi.

"La Novia del Rey", voice & piano, UME.

Estevez, Xose. "Jesús Guridi: un episodio galiciano." Euskor. Vol. 9 (1985), p. 58.

Cristobal Halffter (b.1930)

Works: Cuatro canciones Leonesas, UME.

El Carbonera
De campo
De cuna
La carbonerita de Salamanca

Dos canciones tristes de primavera, (José Hierr) npi.

"Noche pasiva del sentido", 1970, soprano, 2 percussion, tape, npi.

Ernesto Halffter (b. 1905)

Works: Canciones del Niño de Cristal (Luís de Góngora) 1931, voice & piano, npi.

Fino cristal, mi niño
A jugar, juega, jugando
Corazón de mi niño

"La corza blanca", "La niña que se va al mar" (Rafael Alberti) 1928, Esc.

Automne Malade (Guillaume Apollinaire) voice & various instruments, npi.

Canciones portuguesas. 1943, voice & piano, npi.

Canciones españolas. 1945, voice & piano, npi.

Cinco canciones de Heine. 1920, voice & piano, npi.

Cuatro canciones de Denisse Cool. 1928-35, voice & piano, npi.

author unknown. "Ernesto Halffter en la Argentina." Buenos Aires Musical. Vol. 31/1, no. 490 (1976)

Rodolfo Halffter (b.1900)

Works: Two Sonnets. Opus 15,(Sor Juana Inés de la Cruz) 1940, UME.

Miró Celia una Rosa
Feliciano me Adora

Marinero en Tierra Opus 27,(Rafael Alberti) 1945, voice & piano, RA.

Qué altos los balcones
Casadita
Siempre que sueño las playas
Verano
Gimiendo por ver el mar

"Destierro" (Blasquez) 1967, (EMM).

Bal y Gay, Jesús. "Rodolfo Halffter." Nuestra Música. Year 1, no.3, 1946.

Juan Hidalgo

Works: songs on texts by Gongora

Joaquín Homs (b.1906)

Works: Canciones. (J. Carner) 1934, soprano & piano, or wood quintet, npí

"Ocells perduts" (Tagore) 1940, npí.

Cuatro nadales populars.1951, npí.

"Cementiri de sinera" (Espriu) 1952, npí.

"Poema del Holderlin" 1960, npí.

Dos Poemas de Lope de Vega, 1961, npí.

"Vistas al mar" (Maragall) 1961, npí.

"Poema de J. Brossa" 1962, npí.

Les Hores. (Salvador Espriu)1956, voice & piano;1970, voice & string quartet, npí.

Mrs. Death (Espriu) soprano, flute & guitar, npí

El caminant i il mur (Espriu)1962 contralto & piano or chamber orchestra, npí

"Sonet no.147 de Shakespeare" 1964, npí.

"Dolc àngel de la mort" (Torres) 1965, alto & orchestra, npí

"En el silenci obscur" (Torres) 1965, voice,clarinet & piano, npí.

"Hores retrobades" (Vinyoli) 1965, npí.

"Cants sense paranles" 1972, npí.

Alfonso Javier (b.1904)

Works: Cinco Canciones Castellanas, 1957, npi.

Juan Lamote de Grignon (1872- 1949)

Works: Passioneras, npi.

Tres Cantos espirituales, npi.

Ricard Lamote de Grignon (1899-1962)

Works: Siete cancioncillas en estilo popular & seranilla, voice & piano, UME.

Tríptico de Rabindranath Tagore, soprano & orchestra, npi.

J. B. Lambert

Works: Canciones, npi.

L. P. Lapuente

Works: "Décimas en tono Menor" voice & piano, UME.

Félix Lavilla

Works: Cuatro canciones, voice & piano, UME

Cuatro canciones españolas, voice & piano, UME.

Cuatro canciones vascas, voice & piano, UME.

Jésus Leoz García (1904-53)

Works: Seis Canciones, voice & piano, UME.

Tríptico de Canciones, voice & piano, UME.

Dos Canciones, voice & piano, UME.

Verde de verdeal

El mar lejano

P. Lerma

Works: "Dicen", voice & piano, UME.

"Duérmete Ya", voice & piano, UME.

Francisco Llácer

Works: Nou cancos per a la intimitat. (Xavier Casp) 1962, npi.

Juan Llongueras

Works: Buen aire y bellas Canciones, voice & piano, UME.

Canciones con gestos y rondos infantiles, npi.

Escenas cantadas y danzadas, UME.

El despertar de las flores

La madre doncella

Pajarillos del aire

Reír y cantar, jugar y danzar, voice & piano, UME.

Federico Longas (1893-1968)

Works: Canciones Españolas, Sen.

Saetas

Cantaora

Canción de Cuna

Bailaora

"Castañuela", UM.

"Dolce Recort", EBM.

"El piropo", W.

"La Guinda", npi.

"Muñequita", npi.

"Ruda", npi.

Eduardo López Chavarri

Works: Canciones de Juventud.

Joan Manén (1883-1971)

Works: Canciones Ibéricas Opus 26a, voice & piano, Esc.

"Flecha", npi.

L. Maravilla

Works: "Cuando salí de marabella", voice & guitar, UME.

"Nana", voice & piano, UME.

"Vengo tierras de oriente", voice & piano, UME.

Tomás Marco (b.1942)

Works: "Ultramarina" 1975, soprano & ensemble, npi.

J. Martínez Abades

Works: "Mala Entraña: Serranillo", UME.

Antonio Massana Bertrán (1890-1966)

Works: Dues Cançons (Verdeguer) 1936, npi.

Eight Songs, 1936, npi.

Five Songs on poems by Xavier Criado, 1932, npi.

José María Mestres-Quadreny (b.1929)

Works: Epitafios. (J.R. Jiménez) 1959, soprano, harp, celeste & orchestra, npi.

Mío Cid. 1956, mezzo, clarinet, bass clarinet & percussion, npi.

"Folias Canarias" 1948, voice & guitar., npi

"En Jerez de la Frontera" 1951, voice & guitar, npi.

Cançons de Bressol (Brossa), npi.

"Música per a Anna", 1967, voice & string quartet, Moe.

"Poemma", soprano & piano, See.

Suite bufa, 1966, mezzo, piano & electric sound, npi.

Tres Invencions movils-II, 1961, voice, trumpet & electric guitar, See.

Tríptic Carnavalesc, 1966, soprano & ensemble, npi.

Angel Mingote (b.1891)

Works: Doce Canciones Infantiles, voice & piano, UME.

"Manojico", voice & piano, UME.

Navidades, voice & piano, UME.

Federico Mompou (1893-1987)

Works: L'hora grisa (Blancafort) 1915, UME.

Canconeta incerta (José Carner) 1926, npi.

Cuatro Melodias. (Mompou) 1926-28, Sal.

Rosa del cami
Cortina de fullatge
Incertitud
Neu

"Le Nuage." (Mathilde Pomes) 1928, npi.

Comptines 1-3 (1931), 4-6 (1943), Sal.

Dos Melodias (Juan Ramón Jiménez) 1945, Sal.

Pastoral
Llueve sobre el rio

Combat del somni. (J. Jànes) 1942-48, Sal.

Damunt de tu només les flors
Aquesta nit un mateix vent
Jo et pressentia com la mar

"Canço de la fira." (Tomas Garces) 1949, Sal

"Aureana do sil." (Ramon Cabanillas) 1951, Sal.

"Cantar del Alma." 1961, Sal

Santa Martí. (Ribot) 1962, npi.

"Primeros pasos." (Clara Janos) 1964, Sal.

"Paisajes." (Carros de Galicia) Sal.

Becquerinas, npi.

"Fes me la vida transparent" (J. Jànes) npi.

"Pastoral." 1945, voice & piano, npi.

author unstated. "Federico Mompou." Ruch Muzyczny. Vol. 19, no. 26 (1975), p. 6.

Elder, D.. "Music is the expression of humanity." Clavier. Vol. 10, no.1 (1971), p. 20-21, an interview with Alicia de la Rocha.

García Perez, J.. "Federico Mompou." Monsalvat. No. 49 (1978), p. 195-6.

Holland, F.E.. "Federico Mompou: a performers guide to the songs for voice and piano." Dissertation Abstracts. 48:1050A, November 1987.

This dissertaton addresses the problems facing the singer wishing to perform the songs of Mompou; the lack of availability of publications and the incomplete lists of works not to mention the difficulty of translating and pronouncing the Catalan dialect in which Mompou so often writes. This dissertation provides the singer with lists of songs, how to obtain publications, and translations and pronunciation guides. Invaluable!

Iglesias, Antonio. Federico Mompou. Madrid: Servicio de publicaciones del Ministerio de Educacion y Ciencia, 1977.

Jankelevitch, Vladimir. "Le Message de Mompou." Scherzo. April, (1971), p. 8-12.

Kastner, Santiago. Federico Mompou. Madrid: Consejo Superior de Investigaciones Científicas, 1946.

Mellers, W.. "Mompou's elegy." The Chesterian. Vol. 25 (1952), p. 45-54.

Moreux, S.. "Federico Mompou." Revue française. (1950).

Paine, Richard. Hispanic traditions in 20th century Catalán music, with particular reference to Gerhard, Mompou and Montsalvatge. New York: Garland Publishing, 1989.

This dissertation looks at the compositional styles of the listed composers with a focus on the national and regional traits, the influence of the folk music and the distinctiveness of the Catalan style in several of each composers major works. Also includes a chapter on Eduardo Toldrá.

Philips, H.. "Federico Mompou ins ons land." Mens en Melodie.

-----, "Federico Mompou, Spaans Componist." Mens en Melodie. April, 1950.

Prevel, Roger. La música y Federico Mompou. Barcelona: Plaza y Janés, 1981.

Rawlins, J.T.. "The Songs of Federico Mompou." Journal of the National Association of Teachers of Singing. Vol. 41, no.5 (1985), p. 11-15.

Starkie, W.. "Homenaje a Federico Mompou." Revista musical. No. 26.

Xavier Montsalvatge (b.1912)

Works: Cinco Canciones negras, 1945, voice & piano, S.

Cuba dentro de un piano (Rafael Alberti)

Chévere (Nicolas Guillén)

Punto de Habanera (Nestor Luján)

Canción de cuna para dormir a un negrito (I. Pereda Valdés)

Canto negro (Guillén)

"No te abandonaré", 1945, voice & piano, npi.

"Cançó amorosa", 1948, voice & piano, UME.

"Meus irmans", 1952, voice & piano, npi.

Canciones para niños. (Lorca) 1953, voice & piano, UME.

Paisaje

El lagarto está llorando

Caracola

Canción tonta

Canción china en Europa

Cancionilla sevillana

Paisatge del Monyseny, 1961, voice & small orchestra, npi.

"Oracao" 1965, UME.

"Romance que cantaban los serafines" 1965, npi.

Cinco invocaciones al Crucificado, 1969, soprano & ensemble, UME.

Homenaje a Manolo Hugue, 1972, soprano & orchestra, npi.

Sum vermis, 1974, soprano, 2 pianos & percussion, npi.

author unstated. "Cinco canciones negras." Rochester Philharmonic Orchestra Program Notes. February 27 - March 1, 1975.

author unstated. "Músicos de España." Buenos Aires Musical. Vol. 19, no. 320 (1965), p. 6.

A very brief interview with Montsalvatge about contemporary music in Spain and his views and directions. Brief mention of the Cinco canciones negras.

Casablanca i Domingo, Benet. "Situacio actual de la composicio musical a Catalunya." Recerca Musical II. (1982), p. 81-124.

Franco, Enrique. Xavier Montsalvatge. Madrid: Servicio de Publicaciones del Ministerio de Educacion y Ciencia, 1975.

A short but informative book on the life and works of this Catalan composer, his influences and the significance of his compositions. While the discussions of his music are not in-depth, it does contain valuable information. Contains a list of works, discography and critical comments on his music collected from various sources.

Paine, Richard. Hispanic traditions in 20th century Catalan music, with particular reference to Gerhard, Mompou and Montsalvatge. New York: Garland Publishing, 1989.

This work looks at the compositional styles of the listed composers with a focus on the national and regional traits, the influence of the folk music and the distinctiveness of the Catalan style in several of each composers major works. Also includes a chapter on Eduardo Toldrá.

Romano, J.. "III Festival de América y España." Buenos Aires Musical. Vol. 25, no. 422 (1970), p.

Valls, Manuel. Xavier Montsalvatge. Barcelona, 1969.

Olallo Juan Magnus Morales (1874-1957)

Works: "Impromptu", Su.

Enrique Morera (1865-1942)

Works: Canciones Callejeras, voice, piano & optional guitar, UME.

Manuel Moreno-Buendía

Works: Canciones Populares Gallegas, voice & piano, npi.

A raya do sol
Non me mires d'ese modo
Páxaro que vas voando
Maruxiña

Federico Moreno Torroba (b.1891)

Works: Canciones Españolas 2 volumes, voice & piano, UME.

"Petenera de la Marchenera", voice & guitar, UME.

José Muñoz Molleda (b.1904)

Works: Miniaturas Medievales, voice & piano, npi.

Joaquín Nin (1879-1949)

Works: 20 cantos populares espagnoles, 1923, voice & piano, npi.

Chant elegioque, 1929, voice & piano, npi.

Dix noels espagnoles, 1932, voice & piano. Esc.

Le chant du veilleur, voice, violin & piano, npi.

Siete chants lyriques espagnoles anciennes, 1926, voice & piano, npi.

Siete chansons picaresques espagnoles anciennes, 1926, voice & piano, npi.

Joaquín Nin-Culmell (b.1908)

Works: Doce canciones populares de Cataluña, 1957-8, npi.

Tres poemas de Gil Vicente, 1950, npi.

Canciones tradicionals cubanas, 1952, npi.

Two poems (Jorge Manrique) npi.

Tres Tonadas Mallorquinas, npi.

Fernando J. Obradors (1897-1945)

Works: Canciones clásicas españolas, voice & piano, UME.

Canciones sobre textos castellanos, 1941, npi.

Diez canciones sobre poemas de Antonio Machado, npi.

"La casada infiel", UME.

"El vito", UME.

Tirzo de Olazabal

Works: Dos canciones castellanas de G. de la Vega, voice & piano, RA.
 Canción
 Villancico

Angel Oliver Pina

Works: Seis canciones, ms.
 Donde esta mi amor? (M. Vegas Asin)
 Pajarita de las nieves (J. Lacomba)
 Llega al llano (Lacomba)
 Amiga amapola (Lacomba)
 Cancion de juventud (F. Villaespesa)
 "Remansillo" (Federico García Lorca)
Cuatro canciones. (M. de Unamuno) npi.
 Alegrate corazon
 Flor cerrada
 En la ribera del lago
 Ay, esa flor
 "Casida del Sediento", npi.

José Maria Nemesio Otaño y Eugenio (1880-1956)

Works: "Estrella hermosa", voice & harmonium, npi.

Luis de Pablo (b.1930)

Works: Cinco canciones de Antonio Machado, 1957, voice & piano, npi.
Commentarios (Diego) 1958, Mod.
Dos villancicos (Alberti) 1958, voice & piano, npi.
Glosa, Opus 10 (Góngora) soprano & ensemble, T.
 "Polar" 1960, npi.
Por diversos motivos, 1969, voice, chamber orchestra & projected images, npi.

Jaime Pahissa (1880-1969)

Works: Canciones populares catalanas, voice & piano, UME, RIC.
 Canción de la pepa galana
 El adiós de las hadas
 El canto de los pajaros
 El noi de la mare
 Montanas de Canigó
 Tunc-Catatunc

Seis canciones, voice & piano, RA.

Añoranzas
 Canción de estudiante
 Canción de vendimia
 Canción de pañuela
 La calesita
 Un abanico

"El Bastó", npi.

"Canço de fada", npi.

"Canço de Lladre", UME.

"Per un bés", npi.

"La Promesa", npi.

"Rosa", npi.

Manuel Palau Boix (1893-1967)

Works: "Arroyuelo del molino", UME.

"Del oriente lejano", UME.

"La Palerma", UME.

"La Virgen va caminando", UME.

"Partida", UME.

"Que sentís, coraçon mío", UME.

Seis Lieder (Vega & anon.) 1950, soprano & piano, or orchestra, UME.

Felipe Pedrell (1841-1922)

Works: Cantos Andaluces, npi.

Cuatro Canciones Argentinas, Esc.

Cancioneros Musical Popular Español, 4 volumes, 1918, npi.

"Intimas", MS.

Cinco Canciones Arabescas, 1906, UME.

Antonio Pérez Moya (b. 1884)

Works: "Aubada", UME.

"Brindis", UME.

Gustavo Pittaluga (b.1906)

Works: Canciones del teatro de García Lorca, various voices & ensemble, UME.

Roberto Pla

Works: Cuatro Canciones Sefardíes, voice & piano or guitar, UME.

Claudio Prieto (b.1934)

Works: Oda XIV (Horace) 1967, npi.

Francesc Pujol (1878-1945)

Works: Cançoner popular de Catalunya, 1921, voice & piano, UME.

"El mal amor", UME.

"La ginesta", UME.

P.R. de la Riba

Works: "Espines", voice & piano, UME.

Joaquín Rodrigo (b.1901)

Works: Tres canciones, 1928, voice & piano, Ler.

Cantiga

Romance de la Infanta de Francia

Serranilla

"Cantico de la Esposa", 1934, voice & piano, npi.

"Esta niña se lleva la flor.", 1934, voice & piano, npi.

Tríptico de Mossén Cinto (Verdeguer) 1946, voice & orchestra, npi.

L'harpa sagrada

Lo violí de Sant Francesch

Sant Francesch y la cigala

Cuatro madrigales amatorios, 1947, voice & piano, Ch, UME.

Con qué la lavaré?

Vos me matásteis

De donde venis, amore?

¡De los álamos vengo, madre!

Cuatro cançons en llengua catalana, 1947, voice & orchestra, npi.

10 canciones españolas, 1951, voice & piano, npi.

Dos villancicos, 1942, voice and piano, npi.

Pastorcito Santo (Lope de Vega)

Coplillas de Belén (Victoria Kamhi)

Tres villancicos, 1951, voice & piano, Sch.

Coplillas de belén (Victoria Kamhi)

Pastorcito Santo (Lope de Vega)

Aire y donaire (anonymous)

Dos poemas. (Juan Ramón Jiménez) voice, piano & flute, UME.

Pájaro del Agua

Verde verderol

Cuatro canciones sefardíes, 1963, voice & piano, mpi.

Respóndemos

Una pastora yo amí

Cancion de cuna

Morena me llaman

Con Antonio Machado, 1970, voice & piano, UME.

Cantos de amor y de guerra. voice & piano, UME.

Paeábase el rey moro

A las armas, moriscotes!

Ay, luna que reluces

Sobre baza estaba el rey

Pastorcito, tu que has vuelto

author unstated. "Joaquín Rodrigo." The Music Teacher and Piano Student. Vol. 30(1951), p. 195.

Collier, Suzanne Rhodes. "Contemporary Spanish song: cycles for soprano by Turina and Rodrigo." Dissertation Abstracts. 49:373A, September, 1988.

A valuable work discussing biographies and analyses of six song cycles by the two composers. Also discusses their contribution to 20th century Spanish vocal music, as well as the significance of the poetry.

Luper, Albert T.. "Doce canciones populares españolas." Notes. Vol. 11 (1954), p. 268

Mentions recent republication of Rodrigo's work as the beginning of a new series of Spanish masters, and their place in the recital hall.

Romero, J.. "Joaquín Rodrigo, el hombre y el músico." Monsalvat. Vol. 175 (1989), p. 12-13.

Sopeña, F.. Joaquín Rodrigo. Madrid, 1946. 2nd edition 1970.

Vaya Pla, Vicente. Joaquín Rodrigo: su vida y su obra. Madrid: Real Musical, 1977.

A thorough biography covering aspects of many compositions with plenty of photos and a comprehensive list of works.

A. Romero

Works: "En las fuentes de Aranjuez", voice & piano, UME.

"La niña de la reja", voice & piano, UME.

"Nana", voice & piano, UME.

"Romancillo de Verónica", voice & piano, UME.

"Tristeza de hilo blanco", voice & piano, UME.

Tres Canciones, voice & piano, UME.

Antonio Ruiz Pipó (b.1933)

Works: Cantos Amatorios. baritone and string orchestra.

M. Salvador

Works: Canciones de nana y desvelo. voice & piano, UME.

B. Sánchez

Works: "Al Pie de la Cruz del Roque", Esc.

O. Santoja

Works: "Dormidito le vi yo", voice & piano, UME.

Miguel Sandoval

Works: "Romería Mariana", R(B).

"En casa del tío Vicente", R(B).

"Charrada", R(B).

"Nostalgia", R(B).

"Soleá", R(B).

"Caminito de Aviles", R(B).

M. Schweitzer

Works: Cinco Coplas Andalouses, voice & piano, Esc.

Emil Serrano y Ruía (1850-1939)

Works: Canciones del Hogar (Ardavín) npi.

Carlos Surinach (b. 1915)

Works: Cuatro tonadillas, voice & chamber orchestra, P(S).

Tres cantares (Vega) 1958, voice & piano or orchestra, Bel.

Tres cantos de España, 1945, soprano & piano or orchestra, P(S).

"Romance, Oración y Saeta", 1958, voice & piano or orchestra, R(B).

Marjo Tal (b.1915)

Works: Siete canciones Españolas, voice & piano, D.

Miguel Angel Tallante

Works: "Canción." (Garci-Sanchez de Badajoz) RC.

Eduardo Toldrá (1895-1962)

Works: "Canço Incerta" (José Carner) npi.

La Rosa als llavis (J. Salvat-Papasseit) UME.

Si anessis tan lluny
Mocador d'olor
El seu esguard
El vent deixava dintre ls rosella
Sere a ta cambra amiga
Visca l'amor

"As frolinas dos toxos" (A. Noriega Varela) UME.

A l'ombra del Lledoner. (Tomas Garces) UME.

A l'ombra del lledoner
Canço de comiat
Canço de grumet
Canço de bressol
La vida de la galera

"Abril-Maig" (T. Casasus), npi

Nueva canciones populares Catalanas, UME.

"A Muntayana" (Jose Carner) UME.

"Anacreontica" (C. Arderiu) UME.

"Aquarel·la del Montseny" (M. Pedro Ribot) UME.

"Canço de l'amor que pasa" (T. Garces) UME.

"Canço de l'blit" (T. Garces) UME.

"Canço de passar cantant" (J.M. de Sagarra) UME.

"Canticel" (J. Carner) UME.

"Co-co-ro-coc" (J. Carner) UME.

"Divendres sant" (J. Carner) UME.

"Festeig" (Juan Maragall) UME.

"Les garbes dormen al campo" (Sagarra) UME.

"La mar estava alegre" (J. Maragall) UME.

"Menta i Farigala" (Maragall) UME.

"Platxeria" (Salvat-Papasseit) UME.

"Racanca" (Carner) UME.

"Romanca de Santa Llucia" (Sagarra) npi.

"Romanca de Sense Paraules" (Maragall) UME.

"Vinyes verdes vora el mar" (Sagarra) UME.

Seis canciones sobre textos del siglo de oro 1942, UME.

Capdevina Massana, M.. Eduardo Toldrá. Barcelona, 1964.

Joaquín Turina (1882-1949)

Works: Rima. Opus 6, (Becquer), 1914, Esc.

Poema en forma de canciones. Opus 19 (Campoamor) 1918. voice & piano, UME.

Dedicatoria
Nunca olvida
Cantares
Los dos miedos
Las locas por amor

Tres Arias. Opus 26, 1923, voice & piano, UME.

Romance
El pescador
Rima

Canto a Sevilla. Opus 37, (Muñoz San Román) 1926, UME.

Preludio
Semana santa
Las fuentecitas del parque
Noche de feria
El fantasma
La Giralda
Ofrenda

Dos canciones. Opus 38 (C. de Artega), 1927, UME.

Lo mejor del amor
Cuans

"Corazón de mujer" Opus 39, 1927, UME.

Tríptico. Opus 45, 1929, UME.

Farruca
Cantical
Madrigal

Tres sonetos. Opus 54 (R. Marin), 1930, UME.

Anhelos
¡Vade retro!
A unos ojos

Saeta en forma de salve a la Virgen de la Esperanza. Opus 60, 1930, UME.

Vocalizaciones. Opus 74, 1932, voice and piano, UME.

Tres Poemas Opus 81, 1933. voice and piano, UME.

I
II
III

Homenaje a Lope de Vega. Opus 90, 1935 voice and piano, UME.

Cuando tan hermosa os miro
Si con mis deseos
Al val de Fuente Ovejuna

Cantares voice and guitar, UME.

Esená Analuza alto, piano & string quartet, Sal.

Las nueve musas 1942, voice, piano and ensemble, npi.

"Las Musas de Andalucía" Opus 93, UME.

Aguilar, F.. A orillas de la música. Buenos Aires, 1944.

author unstated. "Joaquín Turina, (1882- 1949)." Revista música chilena. Vol. 5 (1949), p. 55.

Collier, Suzanne Rhodes. "Contemporary Spanish song: cycles for soprano by Turina and Rodrigo." Dissertation Abstracts. 49:373A, September, 1988.

A valuable work discussing biographies and analyses of six song cycles by the two composers, Also discusses their contribution to 20th century Spanish vocal music and the significance of the poetry chosen

Dean, W.. "Joaquín Turina." The Chesterian. Vol. 23 (1949), p. 92-8.

Fernandez, A.. Músicos que fueran nuestros amigos. Madrid, 1967.

Sopeña, F.. Joaquín Turina. Madrid, 1943, 2nd edition 1956.

Special issues of Musica. no. 13 (1945), and Ritmo. No. 218 (1949).

Stewart, J.. "Joaquín Turina." Guitar Player. Vol. 7, no. 8 (1973), p.45.

Manuel Valls i Gorina (b. 1920)

Works: Canciones del alto duero (Machado) 1950, soprano & piano, Cl.

Cançons de la roda del temps (Espriu) 1954, soprano & ensemble, npi.

12 Canciones Sefardíes 1962, soprano, flute & guitar, npi.

"Els preceptes", soprano & ensemble, npi.

Joaquín Valverde y San Juan (1875-1918)

Works: "Clavelitos", voice & piano or guitar, GS, UME.

Esteban Vélez Camarero (b.1906)

Works: "Eres Marinerita", voice & piano, UME.

Seis Canciones Andaluzas(Homage to García Lorca)1950, voice & orchestra, npi.

Rajo Jesús Villa (b.1940)

Works: "Apuntes para una realización abierta", soprano, clarinet, percussion & piano, npi.

Rogelio del Villar (1875-1937)

Works: Canciones leonesas, npi.

Amadeo Vives (1871-1932)

Works: Canciones epigramáticas, 1915, voice & piano, UME.

No vayas, Gil, al sotillo
 La molinera
 El Galán y la Casada
 Válgame Dios, que los ánsares vuelan
 Vida del muchacho
 Madre de mi madre
 Ella yo y un genovés
 Que soy niña y tengo miedo
 El retrato de Isablea
 La buenaventura
 El amor y los ojos
 La presumida
 Alza, hola

"Joc d'infant", voice & piano, UME.

"Orenetes d'Abril", voice & piano, UME.

"Por el humo se sabe donde está el fuego", voice & piano, RA.

Emiliana de Zubeldía

Works: 8 Basque Songs, npi.

Latin America

Anderson, D.. "Music of Latin America." American Music Teacher. Vol. 6 (1956), p. 7.

Béhague, Gerard. Music in Latin America: An Introduction. Prentice Hall History of Music Series. Englewood Cliffs, N.J.: Prentice Hall Inc., 1979.

A thorough examination of the influences on Latin American music from the folkloric to the Church to the socio-political, from colonial times to the present; discusses major composers and their works.

Berrien, William. Latin American Music in 1939. Cambridge, Mass.: Harvard University Press, 1940.

----- "Some considerations regarding contemporary Latin American Music." Concerning Latin American Culture. C. Griffin, editor. New York, 1940.

Brooklyn College. Department of Music: Outline of lectures, notes and references. The Music of Latin America. New York: Brooklyn College Press, 1943.

Chase, Gilbert. A Guide to the Music of Latin America. 2nd edition. Washington, D.C.: Pan American Union/ The Library of Congress, 1962.

The first stop for any researcher in this area of study; general studies, then country by country listings: an excellent guide to the publications available internationally.

----- "Current musical trends in South American lands." Musical America. Vol. 77 (1957), p. 177.

A lengthy article mentioning significant composers and their works under the heading of each country.

----- "Materials for the study of Latin American Music." Notes. No. 13, (March, 1942), p. 1-12.

This article lists books, articles, journals etc. dedicated to Latin American music
This would appear to be the acorn from which grew his very thorough guide (see above).

----- "Music of Latin America - an historical view." American Music Teacher. Vol. 16, no. 5 (1967), p. 30-32.

Chase, Gilbert. "Latin America." A History of Song. Edited by Denis Stevens. New York: W.W.Norton, 1960, p. 304-22.

Correa de Azevedo, Luis Heidor. La musique en Amerique Latine. Paris: Centre de Documentation Universitaire, 1957.

----- "La creation musicale contemporaine en Amerique Latine." La Revue musicale. No. 242 (1958), p. 105-8.

----- "Latin America and Music." The World of Music. No. 3 (1958), p. 3.

Cortijo, Alahija. La música popular y los músicos célebres de la América Latina. Barcelona: Casa Maucci, 1919.

Falabella, Roberto. "Problemas estilísticos del joven compositor en América y en Chile." Revista musical chilena. Vol. 12, no. 57 (1958), p. 41-9, no. 58 (1958), p. 77-93.

- García, Rolando. Historia de la música latinoamericana. Buenos Aires: Librería Perlado, 1938.
- Geckeler, Horst. "Sprachwissenschaftliche Bemerkungen zu einigen Liedertexten aus Hispanoamerika." Romania cantat. (Rohlf's Festschrift.) p. 257-68.
- Grant, A.. "Sounds of Music in Central America." Musart. Vol. 26, no.3 (1974), p. 58-9.
- Grases, Pedro. "La nomenclatura de bailes y canciones en Hispanoamérica." Revista ven folk. Vol. 1, no. 1 (1947), p.123-30.
- Labastille, Irma Goebel. "The Music of Mexico and Central America." Handbook of Latin American Studies. Lewis Hanke, editor. Cambridge, Mass.: Harvard University Press, 1937.
- March, Barbara A.. "Latin American Music Today." Inter-American Music Bulletin, No. 21 (1961), p. 1-14.
While this article is primarily a discussion of schools, orchestras, prominent composers and performers, mention is made of Juan Orrega Salas' El Alba del Ahleli, "an incredibly lovely song cycle".
- ."Music in Latin America." Music Journal. Vol.19 (1961), p. 40.
An overview of the musical events in Latin America covering concerts, awards, new compositions, appointments, etc.; again mentions the song cycle El Alba de Ahleli by the Chilean composer Juan Orrega Salas.
- Mayer-Serra, Otto. Música y músicos de Latinoamérica. Mexico: Editorio Atlante, 1947.
This is a two-volume encyclopedia of composers, performers and institutions in Latin America. While there are a few errors and omissions, it is still a valuable source for biographies and lists of works.
- Roberts, J.S.. "Latin Masters." Melody Maker. Vol. 50 (1975), p. 32-3.
- Sider, Ronald Roy. The Art Music of Central America - its Development and Present State. Doctoral Dissertation, Eastman School of Music.
- Slonimsky, Nicolas. Music of Latin America. New York: Da Capo Press, 1972.
This is a revision of the 1945 edition and is a tremendous account of the musicians, composers and their works, country by country; includes a 30-page dictionary of terms and native instruments.
- Vega, Aurelio de la. "La música artística latinoamericana." Boletín inter-americano de música. Vol. 82, p. 3-33.
This article includes listings by country of major composers and their most important works.

Argentina

Antología de compositores argentinos: obras para piano y canto con acompañamiento de piano: escogidas, revisados y anotadas por Alberto Williams. Buenos Aires: Publicaciones de la Academia nacional de bellas artes, 1941.

Arizaga, R.. Enciclopedia de la música argentina. Buenos Aires, 1971.

author unstated. "Composers of Argentina coming to the fore in serious art music." Musical America. Vol. 49 (1929), p. 33.

Dianda, H.. Música en la Argentina de hoy. Buenos Aires, 1966.

Forte, Vicente. "La canción nacional." Nativa. Vol. 3 (1926).

García Acevado, Mario. La música argentina contemporánea. Buenos Aires: Ediciones Culturales Argentinas, 1963.

García Morillo, R.. "Aesthetic Trends in Argentine Music." Tempo. No. 25 (1952), p. 7-10.

Considers the many and varied elements of current Argentine music, such as European, Indian and folk themes, mentioning many composers and works; frustrating in that it gives no details other than titles, so further research must be done if the reader is not already familiar with the compositions.

----- "La música en la Argentina." Nuestra Música. Vol. 7, no. 26 (1952), p. 101-2.

Gesualdo, V.. Historia de la música en la Argentina. Buenos Aires: Editorial Beta SBL, 1961.

Ginastera, Alberto. "Notas sobre la música moderna argentina." Revista música argentina. No. 31 (1948), p. 21-28.

Luper, A.T.. The Music of Argentina. Washington, D.C., 1953.

Robertson, I.C.. "Singing social boundaries into place: the dynamics of gender and performance in two cultures." Sonus. Vol. 10, no. 1 (1989), 59-71.

Scnillosa, Mabel. Compositores argentinos. 2nd edition. Buenos Aires: Casa Lottermosser, 1956.

Suárez Urtubey, Pola . La música en revistas argentinas. Buenos Aires: Fondo Nacional de las Artes, 1969.

Talamon, Gaston. "La canción de cámara argentina con texto en idiomas extranjeros." Revista musica. Vol. 3, n0. 7 (1930), p. 140-48.

----- "Orígenes de la canción de cámara argentina moderna." Revista musica. Vol. 3, no. 5 (1929), p. 1-7.

Alberto Ginastera (1916-1983)

- Works: Dos canciones Opus 3, (F. Silva y Valdes) 1938, voice & piano, npi.
Cantos del Tucumán Opus 4, (R.J. Sanchez) 1938, voice, flute, harp, 2 Indian drums, & violin, npi.
Cinco canciones populares argentinas Opus 10, 1943, voice & piano, npi.
Las horas de una estancia. Opus 11 (S. Ocampo) 1943, voice & piano, npi.
Serenata Opus 42 (Neruda) 1973, baritone, cello & small ensemble, npi.
- Chase, Gilbert. "Alberto Ginastera - portrait of an Argentinian composer." Tempo. No. 44 (1957), p. 11-16.
 An article inspired by the surge of performances and recordings of the composers music with discussions and analyses of several works including mention of the song cycles.
- "Alberto Ginastera speaks." Musical America. vol. 82 (1962), p. 10-11.
- Chase, Gilbert. "Alberto Ginastera: Argentine Composer." Musical Quarterly. Vol. 43 (1957), p. 439.
 Biographical discussion of influences and the role of Ginastera in contemporary music, with brief examination of works and musical characteristics; includes a list of works.
- Henahan, D.. "Ginastera, South America's top composer." ASCAP Today. Vol. 2, no. 2 (1968), p. 22-4.
- Kadlec, Marguerite. Selected works for solo voice set to texts of Pablo Neruda. Doctoral dissertation, Indiana University, 1982.
- Krieger, A.. "Después del retorno: Alberto Ginastera." Buenos Aires Musical. Vol. 23, no. 384 (1968), p. 5.
- Spangemacher, Friedrich, editor. Alberto Ginastera. Musik der Zeit: Dokumentaion und Studien. Bonn: Boosey & Hawkes, 1984.
- Suárez Urtubey, Pola . Alberto Ginastera en cinco movimientos. Buenos Aires, 1972.
- Alberto Ginastera. Buenos Aires, 1967.
- Wallace, D.. Alberto Ginastera: an Analysis of his style and technique of composition. Doctoral Dissertation, Northwestern University, 1964.

Carlos Guastavino

- Works: "La Rosa y el Sauce" (F. Silva) 1914, npi.
 "Se equivocó la paloma" (Rafael Alberti) npi.

Bolivia

Chile.

Amengual, Rene. "La música vocal." Revista música chilena. Vol. 1, no. 5 (1945), p. 37-47.

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Barros, R. and Dannemann, M.. El romancero chileno. Santiago: Ediciones de la Universidad de Chile, 1970.

Becerra, Gustavo. "Los 'Lieder' de Domingo Santa Cruz." Revista música chilena. No. 42 (1951), p. 120-7.

Claro Valdes, Samuel. Historia de la música en Chile. Santiago: Editorial Orbe, 1973.

Claro, S. and J. Urrutia Blondel. Historia de la música en Chile. Santiago: Editorial Orbe, 1973.

A history from pre-Incan times to the 20th century; discusses trends, styles and composers. Each chapter ends with a list of composers and mention of major works, also a chronological listing of events.

Claro, S.. Panorama de la música contemporánea en Chile. Santiago, 1969.

Claro-Valdes, S.. Oyendo a Chile. Santiago, 1979.

Curtis, Brandt B.. Rafael Alberti and Chilean Composers. D.M.A. Dissertation, Indiana University, 1977.

This work looks at settings of Alberti's poetry by Juan Orrego-Salas and Carlos Riesco. Also gives information on art song in Chile as well as discussing the composers and the poet. English translations are provided.

Escobar, R. and Yrarrazaval, R.. Música compuesta en Chile, 1900-1968. Santiago: Biblioteca Nacional, 1969.

Escobar, Roberto. Músicos sin pasado: composición y compositores de Chile. Madrid: Editorial Pomaire, 1971.

Helfritz, H.. "Neue Aktivität in Chile." Melos. Vol. 26 (1959), p. 55-6.

A commentary on the music coming out of the University of Chile; mentions Carlos Botto's Cantos al Amor y a la Muerte for tenor and string quartet and the Canciones del Mar of Domingo Santa Cruz for soprano and piano.

Herper, Erwin. "Musikleben in Chile." Música. Vol. 13 (1959), p. 326-7.

A brief article outlining the winners of composition awards at a ceremony at the University of Chile: mentions Abelardo Quinteros' 3 songs for voice and string quartet.

- Isamitt, Carlos. "Dos poemas para canto y piano de Santa Cruz." Revista de arte, boletín mensual. Vol. 1, no. 5 (1940), p. 6-7.
- Montero, Merino. "Fluir y refluir de la poesia de Neruda en la musica chilena." Revista música chilena. Vol. 27 (1973), p. 55-62.
- Orrego Salas, Juan.. "Pasado y presente de la música chilena." Revista Zigzag. no. 2892 (1960), p. 92.
- , "Los 'Lieder' de Alfonso Leng." Revista música chilena. Vol. 11, no. 54 (1957), p. 59-64.
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- Salas Viu, Vicente. La creación musical en Chile 1900-1951. Santiago: Ediciones de la Universidad de Chile, 1952.
- , Músicos modernos de Chile. Washington, D.C.: Pan American Union, 1944.
- Santa Cruz, Domingo. "Tres canciones de cuna de Alfonso Letelier." Revista de arte, boletín mensual. Vol. 1, no. 2 (1939), p. 10-11.
- Smith, Carlton Sprague. "The Composers of Chile." Modern Music. Vol. 19 (1942), p. 26-31.
A short article briefly describing the styles of current Chilean composers, with some mention of songs composed.
- Uzcatégui García, Emilio. Músicos chilenos contemporáneos. Santiago: Imprenta y cuadernación America, 1919.

Carlos Botto

Works: Cantos al Amor y a la Muerte. tenor & string quartet, npi.

Carlos Lavin Acevado (1883-1962)

Works: Cantos de la Mahuilda. voice, clarinet & piano, npi.

Alfonso Leng

Works: "Cima." (Gabriela Mistral) 1922, npi.

Alfonso Letelier Llona (1912-)

Works: Estancias Amorosas, 1966, voice & strings, npi.

Canciones 1968, voice & orchestra, npi

Tres Sonetos de la Muerte (Gabriela Mistral) 1943, soprano & orchestra, npi.

Eduardo Maturana

Works: Songs with Variations. voice, flute, clarinet, oboe, bassoon, mandolin & percussion, 1955, npi.

Alfonso Montecino

Works: Cuatro canciones. 1956 (based on popular Chilean poetry) PAU.

La fe del ciego
 Todo el mundo me murmura
 Ausencia
 Dicen que el mundo es redondo

Pedro Núñez Navarrete (b.1906)

Works: Ocho canciones de cuna. 1939-52, npi.

Juan Orrega Salas (b.1919)

Works: El Alba de Ahlelf, npi.

Canciones castellanas, 1947, soprano & orchestra, npi.

Abelardo Quinteros Figueroa (b.1923)

Works: Tres Cantos del Espejo. Opus 7, contralto & string quartet, npi.

Horizon Carre. Opus 10, contralto & 4 instruments, npi.

Enrique Rivera Bozinovich (b.1941)

Works: La Ausencia. 1962, npi.

Domingo Santa Cruz

Works: Canciones del Mar, soprano & piano, npi.

Cantos de soledad. 1927-28, npi.

Ida Vivada Orsini (b.1916)

Works: Tres poemas y una canción. 1952, npi.

Colombia

- Escobar, Jose Ignacio. Historia de la música en Colombia. Bogota: Editorial ABC, 1975.
A fact-packed history of Colombian music covering aboriginal and art music and providing note form listings of composers and works.
- Espinosa, G. "Colombian music and musicians in contemporary culture." Inter-American Music Bulletin. No. 27 (1962), p. 1-4.
A brief article covering current composers and their work. Mentions Pineda-Duque's The Zodiac.
- . Columbian Music and Musicians. Washington, D.C., 1962.
- Pardo Tovar, A.. La cultura musical en Colombia. Bogata: Ediciones Lerner, 1966.
- . "Los problemas de la cultura musical en Colombia." Revista musica chilena. Vol. 13, (1959), March/April - p. 61-70, May/June - p. 47-56, July/August - p. 61-72.

Luis Antonio Escobar (b.1925)

Works: Rondas y canciones infantiles. 1956

Luis Carlos Espinosa (b.1918)

Works: Tres melodias.

Hans Frederico Neuman (b.1919)

Works: La piedad que pasa.
Cuando sea mi vida.
Nocturnal.
Rondel.

Roberto Pineda-Duque

Works: The Zodiac (Georges Migot) tenor & string quartet, npi.

Costa Rica

- Araya Rojas, José Rafael. Vida musical de Costa Rica. San Jose: Impr. Nacional, 1957.
- Flores, B.. La música en Costa Rica. San Jose: Editorial Costa Rica, 1978.
- Fonesca, Julio. "Referencias sobre música costarricense." Revistada estudios musicales.

Gurdian, J. de. "Costa Rica." Inter-American Music Bulletin. No. 51 (1966), p. 31

Cuba

Ardévol, José. "El Grupo Renovación de la Habana." Revista música chilena. No. 2 (1947), p. 17.

-----. Introducción a Cuba: la música. Havana: Instituto del Libro, 1969.

A survey of classical music in Cuba from the 16th-century European styles to the development of the Cuban styles in the 20th-century. Includes composers, organizations and institutions but very little mention of composed songs.

Carpentier, Alejo. La Música en Cuba. Mexico City, 1946, 2nd edition 1984.

A thorough investigation of Cuban music from the 16th century to the mid-20th, including European and African influences, art and folk music.

-----. "La música contemporánea de Cuba." Revista música chilena. No. 2 (1947), p. 9.

-----. "Variations on a Cuban Theme." Américas. Vol. 11 (1950), p. 38.

Caturla, A.G.. "The Development of Cuban Music." American Composers on American Music. H. Cowell, editor. Stanford, 1933.

Galan Sariol, Natalio. "Vision musical de nuestra historia." La enciclopedia de Cuba. San Juan: Enciclopedia y Clasicos Cubanos, 1974.

Guay, V.. "Cuban music and the revolution." Music Journal. Vol. 27 (1969). p. 72-3.

Martin, Edgardo. "El factor español en la música cubana." Nuestro Tiempo. Vol. 5 (1958), p. 4-5.

-----. "Cuba." Boletín Interamericano de música. (1957), no. 1, p. 13-15, no. 2 - p. 26-8.

-----. Panorama historico de la música en Cuba. Havana: Universidad de La Habana, 1971.

Julián Orbón

Works: Tres Cantigas del Rey, soprano, string quartet, harpsichord & percussion, npi.

Rodrigo Prats

Works: "Maria Belen Chacon" (José Sánchez Arcilla) npi.

Amado Roldán (1901-39)

Works: Motivos de son" (Guillén) 1931, npi.

Eduardo Sánchez de Fuentes

Works: "Nada soy para tí" (Lola Arronte) npi.

Dominican Republic

Coopersmith, Jacob Maurice. Music and Musicians of the Dominican Republic. Washington, D.C.: Pan American Union, 1949.

This short book surveys the music of the Dominican Republic from the mid 16th-century to the time of writing, mentioning major influences of the native Indian, Colonial-Hispanic and Negro cultures. Mentions primary trends, styles as well as composers and their significant works. Unfortunately art song coverage is severely limited.

Domínguez, Franklin. "Biografía de los compositores dominicanos." Revista de educacion. Vol. 29 (1959), p. 38-85.

García, Juan Francisco. Panorama de la música dominicana. Ciudad Trujillo: Secretaria de Estudio de Educacion y Bellas Artes, 1947.

Marchena, Enrique de. "Cultura musical en la República Dominicana." The Dominican Republic. Vol. 11 (July-Aug. 1943), p. 20-21.

Valdeperes, Manuel. "La música en la República Dominicana." Boletín inter-americano de musica. Vol. 77 (1970), p. 31-44.

This comprehensive article looks at the history of music in the Dominican Republic, mentions prominent composers and their works, and then mentions musical institutions.

Julio Alberto Hernández (b.1900)

Works: Tres Romanzas, 1926-38, voice & orchestra, npi.

Enrique de Marchena (b. 1908)

Works: Canciones Criollas, soprano, npi.

Gabriel del Orbe (b. 1888)

Works: 30 Songs (Fabio Fiallo) npi.

Luís Rivera (b.1902)

Works: Poema Indio, voice & orchestra, npi.

Ecuador

author unstated. "Chronological Catalog of the Works by the Ecuadorian Composer Luis H. Salgado." Boletín interamericano de música. No. 1(1957), p.45.

While the majority of Salgado's music is for orchestra, his listed works include a few pieces for voice and piano.

Moreno, S.L.. "La música en el Ecuador." El Ecuador en cien años de independencia. J.G. Orellano, editor. Quito, 1930, p. 187-276.

Stevenson, Robert. "Música en Quito." Revista música chilena. No. 81-2 (1962), p. 172.

Luis H. Salgado (b.1903)

Works: "Amor filial" (C. Cordero Dávila) 1947, voice & piano, npi.

"Brindis al Pasado" (L.H. Salgado) 1948, voice & piano, npi.

"La cosecha" (L.H. Salgado) 1951, voice & piano, npi.

El Salvador

González Sol, Rafael. Datos históricos sobre el arte de la música en El Salvador. San Salvador: Imprenta Mercurio, 1940.

Guatemala

Díaz, Víctor Miguel. "La Música." Las Bellas Artes en Guatemala. Guatemala: Tipografía Nacional, (1934), p.518-595.

Reid, J.V.. "Music of Guatemala." The Southwestern Musician. Vol. 15 (1949) p. 15.

Vasquez, Rafael. Historia de la música en Guatemala. Guatemala: Tipografía Nacional, 1950.

Mexico

Cardon, Hugh Frederick. A Survey of Twentieth-century Mexican Art Song. PhD. Dissertation, University of Oregon, 1970.

This work discusses the reasons there was no art song genre in Mexico prior to the 20th-century and then looks to the composers of this century and briefly discusses the art songs composed.

Cosía, R.. "El estado actual de la música en México, según R. Rossius." Heterofonia. Vol. 7, no. 37 (1974), p. 22-23.

- Dureau, L.. "Contemporary music in Mexico" Mexican-American Review. (April 1962), p. 24-33.
- Galindo, M.. Nociones de historia de la música mejicana. Colima, 1933.
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Lan Adomián (b. 1905)

Works: Dos Nanas (Juan Rejano) 1959, npi.
Nana I
Nana II

Alfonso de Alías (b.1902)

Works: Dos Madrigales, npi.

Daniel Ayala (b. 1908)

Works: Cuatro Canciones (Juan Ramón Jiménez) 1932, npi.

Nostalgia

Abril

Otoño

Soledad

U Kayil Chaac, soprano & orchestra, npi.

El Grillo, soprano & chamber ensemble, npi.

Jésus Bal y Guy (b. 1905)

Works: Cuatro Piezas 1941, npi.

Canción (Emilio Prados)

La Plenitud (Juan Ramón Jiménez)

Nana del niño malo (Rafael Alberti)

La luna feliz (Juan Ramón Jiménez)

Carlos Chávez (b. 1899)

Works: Dos Canciones Published 1958, npi.

Todo (Ramón López Velarde) 1932.

North Carolina Blues (Xavier Villaurrutia) 1942.

Tres Poemas Para canto y piano 1938, npi.

Segador (Carlos Pellicer)

Hoy no lució la estrella de tus ojos (Salvador Novo)

Nocturna Rosa (Xavier Villaurrutia)

Tres exágonos 1924, voice & piano, npi.

Amar, toda la vida en Llamas

Llegad, oh dulces horas

Amada, dejame ver la luna

Otros Tres exágonos 1924, voice, piano & 4 wind instruments, npi.

El buque ha chocado con la luna

Adonde va mi corazon?

Cuando el Transatlantico pasaba

Cuatro Piezas para canto y piano, npi.

Extase

Du bist wie eine Blume

Estrellas Fijas

Inutil Epigramma

"La casada infiel" (Federico García Lorca) 1941, npi.

Cuatro Nocturnos de Villaurrutia, soprano, contralto & orchestra, npi.

Nocturno

Nocturno sueño

Nocturno de la Etatua

Nocturno en que nada se oye

Alfonso de Elíos

Works: Dos Madrigales published 1961, npi.
 Madrigal I (Francisco de Elíos) 1927.
 Madrigal II (Gustavo A. Bécquer) 1961.

Arno Fuchs (b. 1909)

Works: Tres Canciones 1944, npi.
 Calles (Xavier Villaurrutia)
 Me gustas cuando callas (Pablo Neruda)
 La décima (Pablo Neruda)

Blas Galindo (b. 1910)

Works: Tres Canciones 1939, npi.
 Jicarita (Alfonso del Río)
 Mi querer pasaba el río (Elías Nandino)
 Paloma Blanca (Blas Galindo)

Dos Canciones 1947, npi.
 Arrullo (Alfonso del Río)
 Madre mía, cuando muere (Ruben M. Campos)

"Fuensanta" (Ramón López Velarde) 1954, npi.

Murio Kuri-Aldana (b. 1931)

Works: Estas Cuatro (A. Khoury) 1961, npi.
 Cuando yo muy
 La niña está ronca
 Varita de canela
 Mináal Tuúsch

Mario Lavista (b. 1943)

Works: Dos Canciones (Octavio Paz) 1966, npi.
 Palpar
 Reversible

Carlos Jiménez Mabarak (b.1916)

Works: "La canción de la Pilmama" (Alfonso Cravioto) 1940, npi.
 "Estancias Nocturnas" 1950, npi.
Seis Canciones (Carlos L. Saenz) 1962, npi.
 Din don
 La casa
 La vieja Inés
 Ron ron
 El niño azul
 El Alacrán

"Ronda" (Nicolas Guillén) 1963, npi.
 "Elegía" (Nicolas Guillén) 1963, npi.
Dos canciones arcaicas, npi.
Tres poemas de Jorge González Durán, npi.
Dos Lieder sobre una serie dodecafónica, npi.
 "Ay", npi.
 "Poema del Rio", npi.

Salvador Moreno

Works: Canciones de Salvador Moreno

Canción del naranjo seco (Federico García Lorca) 1954
 Canción de jinete (Lorca) 1954
 Alba (Lorca) 1954
 Verlaine (Lorca) 1954
 Cancionella del primer deseo (Lorca) 1963
 Canción tonta (Lorca) 1963
 Violetas (Luis Cernuda) 1954
 Mutabilidad (Cernuda) 1963
 Al silencio (Ramón Gaya) 1954
 Una paloma (Emilio Prados) 1954
 Nana del sueño que busca niña (Rafael Santos Torroella) 1963
 Nana para un niño que se llama Rafael (Torroella) 1963
 Canción de la barca triste (Edmundo Baéz) 1954
 Cementerio en la nieve (Xavier Villaurrutia) 1963
 Olvido (Octavio Paz) 1963
 Poema (Rafael Solena) 1963
 Definición (Josefa Murillo) 1954
 Fugaces (Murillo) 1963
 No Nantzin (José María Bonilla)
 Ihcua tlanezi (Bonilla) 1954
 To ilhuicac tlahtzin (Bonilla) 1954
 To huey tlahtzn Cuauhtemoc (Bonilla) 1954
 Desde que estou retitando (Joao Cabral de Melo) 1963
 Nunca esperei muita coisa (Melo) 1954
 Culpa debe ser quereros (Garcilaso de la Vega) 1954
 Nadie puede ser dichoso (Vega) 1954
 Cortar me puede el hado (Fray Luís de Leon) 1954

Manuel M. Ponce (1882-1948)

Works: Tres Poemas de Mariana Brull. (Mariana Brull) 1931

Granada
Por el ir del río
Verdehalago

Tres Poemas de Lermontow. (Mikjail Y. Lermontow) 1932

Les Étoiles
L'ange
La Bohemienne

Cuatro Poemas de Francisco de Icaza. (Francisco de Icaza)1936.

De oro
La sombra
La fuente
Camino Arriba

Seis Canciones Arcaicas

Más quiero morir por vejos (Juan del Encina)
Zagaleja del casa (anonymous)
De las sierras (anonymous)
Sol, sol, gi, gi (anonymous)
Desciende el valle(anonymous)
Tres morillas (anonymous)

Tres Poemas de Enrique G. Martínez (Enrique G. Martínez) 1943.

Nocturno de las rosas
Onda
La despedida

Canciones Mexicanas para niños (José D. Frías)

La primavera
La luna
La aurora
La lluvia

Cantos infantiles para los jardines de niños (Rosaura Zapata) 1942

Himno al niño
Himno a la madre
Hogar limpio
Nuevo Hogar
Frío
Las floristas
Herreros
La margarita
Golondrinas viajeras
Las golondrinas llegan

"Lejos de ti" (B. Dávalos)

María Teresa Prieto

Works: Odas celestes 1947

Odas celestes (Carlos B. Prieto)
 ¡ Cantad! Pájaros (Vicente Aleizandre)
 Mirando las altas cumbres (María Prieto)
 Les peupliers de Kéranroux (Charles le Goffic)
 Le colibri (Georges Boutelleau)

Canciones Modales 1963.

Si ves el ciervo (Juana Inés de la Cruz)
 Sonatina (Juana Inés de la Cruz)
 De Extremadura a Leon (Alejandro Casona)
 Esta verde hierba (María Prieto)
 Cristo en la tarde (M. Prieto)
 Quién dijo acaso? (M. Prieto)

Seis Melodías.

Silvestre Revueltas (b. 1899)

Works: "El Tecolote" (Daniel Castañeda) 1931

"Ranas" (Castañeda) 1931.

"Duo para pato y canario" (Carlos Barrera) 1931.

"Canto de una muchacha negra" (Langston Hughes) 1938.

Dos Canciones 1940.

Amiga que te vas (Ramón López Velarde)
 Caminando (Nicolas Guillén)

José Rolón (1883-1945)

Works: Dibujos sobre un puerto (José Gorostiza) 1968.

El alba
 La tarde
 Nocturno
 Elegía
 Cantarcillo
 El faro
 Oración

Luis Sandi (b. 1905)

Works: Diez Hai Kais (José Juan Tablada) 1933

El pavo real
 Las abejas
 El sauz
 El abejorro
 Las Toninas
 Caballo del diablo
 El Caimán
 La mariposa
 Peces Voladores
 El bambú

Cuatro Canciones de amor 1954

La hora tranquila (anonymous)
 La batalla (anonymous)
 Y pensar que pudimos (Ramón López Velarde)
 Pregón Submarino (Rafael Alberti)

Poemas del Amor y de la Muerte (Omar Khayyam) 1966.

Quien no ha amado nunca
 Bien amada
 Aquí, con un pedazo de pan
 ¡Que mezquino el corazón!
 Rodopis
 ¡Ah, gocemos!
 Vine al mundo
 ¡Ah llenad las copas!
 Todo es un ajedrez
 Un instante de reposo
 ¡Oh, luna!
 Cuando hayamos muerto

Nicaragua

Panamá

Paraguay

Peru

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Puerto Rico

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José Rafael Aponte (1939)

Works: Diez Canciones Españolas.

Hector Campos Parsi

Works: Cuatro Puntos Cubanos. (Luis Lloréns Torres)

Uruguay

Ayestarán, Lauro. La música en el Uruguay. Vol. 1. Montevideo: Sodre, 1953.

Balzo, H.. "Divulgación de la música en Uruguay." Boletín interamericano de música. No. 3 (1958), p. 11-12.

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Venezuela

Aretz de Ramon y Rivera, I.. "Venezuela." Boletín interamericano de música. No. 1 (1957), p. 35, no. 2, p. 53-5.

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Juan Batista Plaza (1898-1965)

Works: Siete canciones venezolanas 1932.

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