

TWENTIETH CENTURY SPANISH COMPOSERS FOR THE HARP: A STUDY OF
SPANISH FOLK ELEMENTS IN SELECTED SOLO HARP WORKS OF JESÚS
GURIDI, GERARDO GOMBAU AND VICTORINO ECHEVARRÍA

by

Lizary Rodríguez-Ríos

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SPANISH FOLK ELEMENTS IN SELECTED SOLO HARP WORKS OF JESUS

GURIDI, GERARDO GOMBAU AND VISTORINO ECHEVARRIA

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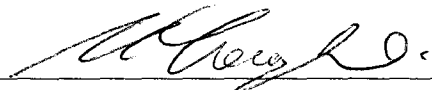
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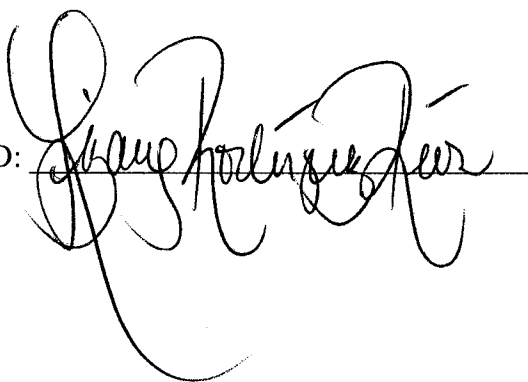
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SIGNED:

A handwritten signature in black ink, appearing to read "Shane Holmquist". The signature is written in a cursive style with a long, sweeping tail that extends downwards and to the left.

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DEDICATION

To my parents Eurípides Rodríguez Báez and Liduvina Ríos Torres and to the memory of
my beloved harp teacher María Rosa Vidal Aboy (1903-2004)

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ABSTRACT

The purpose of this document is to examine the Spanish folk elements used in original compositions for the harp written by the Spanish composers Jesús Guridi, Gerardo Gombau and Victorino Echevarría. The document demonstrates that the harp is particularly suitable to convey the essence of the rhythmic, harmonic and melodic elements of traditional Spanish folk music. Spanish composers, particularly Jesús Guridi (*Viejo Zortzico*) Gerardo Gombau (*Apunte Bético*) and Victorino Echevarría (*Capricho Andaluz*), adapted elements of Spanish folk music such as *cante jondo* to create original nationalistic music that is idiomatic for the harp, resulting in effective concert pieces for the instrument's repertoire.

The first chapter is devoted to the arrival and development of the harp in Spain. The second chapter discusses a history of the harp department at the Real Conservatorio Superior de Música of Madrid, which was established in 1830. This chapter also includes biographical and historical information about harp professors that taught there and the role that this conservatory played in developing distinctive Spanish compositions for the modern harp. Chapter three will discuss the harpists who inspired twenty-century Spanish composers. The subsequent three chapters will cover Jesús Guridi's, Gerardo Gombau's and Victorino Echevarría's lives, influences, and an analysis of their harp compositions: *Viejo Zortzico*, *Apunte Bético* and *Capricho Andaluz* respectively, highlighting the Spanish folk elements used, and how composers incorporated these elements into their

compositions to create a distinctive sound and fascinating show pieces for the concert harpist.

I. INTRODUCTION

Although most harp repertoire originated in France, there is a large and worthwhile body of solo harp music that originated in Spain. The vast material composed for the instrument since the sixteenth century by composers such as Luis de Milán, Alonso de Mudarra and Antonio de Cabezón, among others is evidence of the interest in the harp. In the eighteenth century, the predominance of the harp diminished. This may be because the harp of that day was not an instrument able to easily adapt to the tempered tuning system.¹ Nevertheless, there remains a rich repertoire that has been rescued, particularly by the Spanish harpists Nicanor Zabaleta (1907-1993) and María Rosa Calvo-Manzano (1946), the harp professor of the Real Conservatorio Superior de Música de Madrid and founding member of the Radio Televisión Española Symphony Orchestra. In 1988, Calvo-Manzano founded the Ludovico Harpist Association (ARLU)² with the purpose of restoring the heritage of the harp in Spain and promoting Spanish harp literature.

Clearly, it was in the nineteenth as well as in the twentieth century, that repertoire for the harp developed to its zenith. This was due in part to improvements of the instrument, especially of its sonorous and interpretative possibilities. The interest by Spanish composers such as Jesús Guridi (1886-1961), Gerardo Gombau (1906-1971) and Victorino Echevarría (1888-1963), among others, resulted in the composition of works originally intended for the harp, which feature elements of national music. I will attempt to demonstrate how these Spanish composers were inspired by the harp and how they

¹ The harp of the eighteenth century and its improvements will be discussed on chapter two.

² ARLU is the abbreviation of Asociación Arpista Ludovico.

adapted Spanish folk elements to create effective concert pieces for solo harp. I will analyze specific works by each of these composers and will show how folk elements from the northern and southern regions of Spain were adapted to the idiom of the harp.

The intention of this document is to reveal the musical value of twentieth-century Spanish harp music, a repertory and heritage that is relatively unknown in the United States and many other countries. An annotated compilation of solo pieces written by twentieth Spanish composers is included in the appendix. Special attention will be given to the history of the harp department at the Real Conservatorio Superior de Música which was founded in 1830. The activities of the Real Conservatorio's harp department have been crucial to the development of a distinguished body of Spanish music literature for the harp. Until now information on this subject has been very scarce. Therefore, I hope that this document may serve as a valuable resource for harpists in the future.

II. HISTORICAL BACKGROUND REGARDING THE HARP IN SPAIN

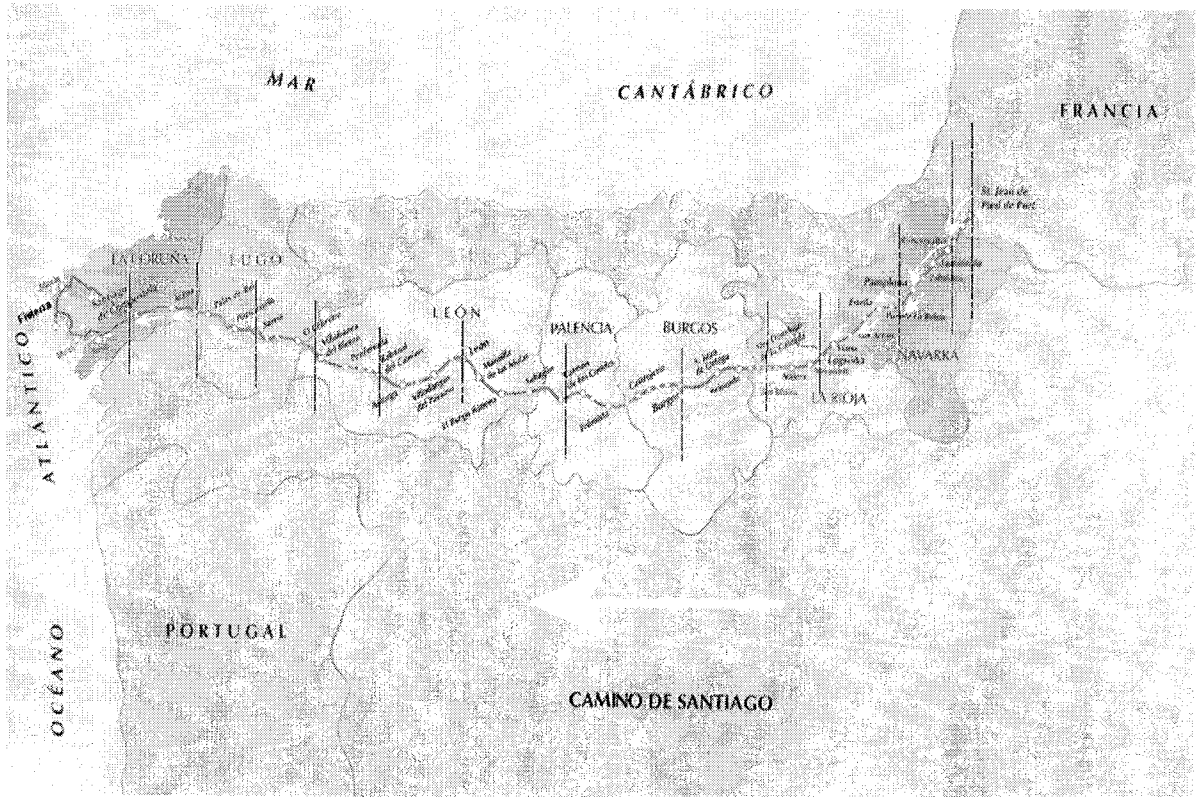
In Spain, the harp has had a long and glorious tradition, which dates back to the Middle Ages. The European harp was introduced to the Iberian Peninsula near the end of the tenth century or the beginning of the eleventh century. Its voyage began in northern Europe, making its way into Spain through the “Camino de Santiago” pilgrimages.³ Evidence of the diffusion of the harp via travel is found in numerous medieval Christian churches where the image of the harp is found in religious art. It is in Spain’s twelfth and thirteenth-century monuments that we find the most substantial number of harp sculptures, particularly in churches associated with Santiago de Compostela in the provinces of Girona, Huesca, Navarra, Burgos, Palencia and León, for example (see fig. 1).⁴ The most noteworthy of these harp images is found in the main portico of the Santiago de Compostela Cathedral (1188) in Galicia, where it represents “Christ with the 24 Elders that San Juan describes in the Apocalypses.”⁵ There are two harps in the consort of instruments in the archway of the portico and they are held by figures (elders) 8 and 19 (see fig. 2). The harp depicted has three main parts: a sound

³ The Camino de Santiago (The Road of Santiago) starts in the north of the peninsula in the Pyrenees and leads to the hills of Galicia to the supposed tomb of Santiago, one of the 12 apostles of Jesus Christ. The legends say that the discovery of the tomb unified the Christians and enabled them to defeat the Moslems, who had conquered the most part of the peninsula. Since then, pilgrims from all over Europe have walked toward the Galician capital (Santiago de Compostela) as a Christian ritual to pray in front of the tomb of apostle Santiago, maintaining this tradition for more than 1200 years.

⁴ Cristina Bordas and others, “Arpa,” in *Diccionario de la Música española e hispanoamericana*, vol 1 (Madrid: Sociedad General de Autores y Editores, 2000), 706.

⁵ Ibid.

Fig. 1. Map of route to Santiago de Compostela journey across northern Spain.



box, a neck and a pillar. The sound box was of a rectangular form without visible sound holes (probably these holes were made at the back of the sound box for the sound-chamber) and seemingly carved from one piece of wood. The dimensions of the box measure 460 mm x 80 mm x 42. The neck extends from the sound box with three principle curves, one curving downwards from the top, returning in the mid section, then back towards the top of the soundboard. Along the neck are holes to receive the tuning pegs.

Fig. 2. Elder 8 from the Main Portico of Santiago de Compostela Cathedral. Picture from María Rosa Calvo-Manzano's *El arpa románica en el Camino de Santiago y su entorno socio-cultural*, (Madrid: ARLU ediciones, 1999), 91.



It seems that the majority of these harps were essentially diatonic portable harps with a variable number of strings. In addition to indoor performance, they could have been played on horseback, while marching, or during a processional celebration.⁶

⁶ Zachary Taylor and Ramón Rodríguez Casal, "Las arpas del Pórtico de la Gloria", in *Los Instrumentos del Pórtico de la Gloria: su reconstrucción y la música de su tiempo*, vol.1 (La Coruña: Alva Grafica S.L., 2002), 357.

European courts frequently exchanged musicians during the fourteenth and fifteenth centuries. This practice caused harpists from Britain and France to travel and remain in Spanish courts and vice versa. Interaction between international and local musicians expanded the harp repertoire, and as such impacted regional musical and stylistic tendencies. The harp was used mainly as a chamber music instrument in Spain during this period.⁷

During the fifteenth and sixteenth centuries, Spaniards knew two kind of harps: one called “arpa de una orden” (single strung harp,) with one string per pitch, which was diatonic with 25 to 27 strings, and the “Arpa doble o de dos ordenes” (double strung harp), which was a chromatic harp with two rows of crossed strings. In the sixteenth century the harpist Ludovico first appears. The fame of this harpist, who worked at the court of Fernando el Católico (1474-1516), reached the era of Alonso de Mudarra in the mid-sixteenth century. In fact, the celebrated publication *Tres libros de Música en cifra para vihuela*⁸ of 1546 (one of the first collections which refers to the use of the harp as a solo instrument in Spain) written by Alonso Mudarra, includes a “*Fantasia que contrahaze la harpa en la manera de Ludovico*” (Fantasy written in imitation of playing of Ludovico), refers to the improvisation skills of the harpist Ludovico. Although Ludovico used to play on a single-strung harp, it is said that he could play chromatic

⁷ María Rosa Calvo-Manzano, *El arpa en Valencia*, (Madrid: ARLU ediciones, 2003), 18.

⁸ According to *The Oxford companion to musical instruments*, *vihuela* is a Spanish stringed instrument of the Renaissance period. The *vihuela* is shaped much like a contemporary guitar, but has six courses of strings tuned in the manner of a lute, i.e. with the major third between the third and fourth courses, not between the second and third as on a guitar. By the sixteenth century, however, the term *vihuela* was a generic name in Spain for any stringed instrument with a neck whether it was played with the fingers (lute or guitar), with a plectrum (mandolin), or with a bow.

notes by means of placing his thumb on the strings pressing against the neck of the harp, a technique requiring great mastery.⁹

Additional evidence of interest in harp repertoire in Spain during the Sixteenth Century can be found in the publication *Música para Tecla, Vihuela y Arpa* by Hernando de Cabezón, an edition originally dedicated to the composer's father, Antonio de Cabezón (Madrid, 1578). The preface of this work states: "The harp is similar to the keyboard (tecla), so it can played very easily." Other well-known Spanish composers in the sixteenth century, such as Luis de Milan, Luis de Narváez, and Luis Venegas de Henestrosa also wrote important works for harp.

Although music for the harp was cultivated during the Renaissance, we cannot overlook the importance that the harp had in Spain during the Baroque period. Starting in the 1600s, the harp was considered an essential instrument in chamber music used in chapels and cathedrals in Toledo, Ávila, Salamanca and Valencia, among others. It was an instrument intended to strengthen or take part in the realization of the continuous bass in liturgical music.¹⁰

However, the harp as an instrument was not limited only to church performance. Confirmation of this is found in writings of Hamet ben Hassu, Ambassador of Morocco, (who visited Spain in 1690-1691) which state that:

⁹ Cristina Bordas, "Arpa. I. España.", in *Diccionario de la Música Española e Hispanoamericana*, vol 1 (Madrid: Sociedad General de Autores y Editores, 2000), 709.

¹⁰ María Rosa Calvo-Manzano, "El arpa románica en el Camino de Santiago" in *El arpa románica en el Camino de Santiago y su entorno socio-cultural*, (Madrid: ARLU ediciones, 1999), 97.

"One of the greatest marks of graciousness shown us by the inhabitants of Utrera was that during the night we spent in their town, they brought to us the monks who excelled in singing in their churches. They had musical instruments, one among others, which they call the harp; it has a great number of strings and resembles a weaver's loom... This harp is a large wooden instrument as high as a man and having about 46 strings. It produces harmonious sounds. The persons who most cultivate this instrument are the sons and daughters of the great and noble. It is the instrument they employ most of all in households to welcome anyone, and in their churches for religious purposes."¹¹

Such commentary indicates that the harp was very popular around the turn of the seventeenth century.

The change of musical style during the second half of the eighteenth century (from rococo to classicism) placed new demands on the harp. After 1750, the traditional models of the single and double strung Spanish harp began to vanish. The disappearance of the harp from liturgical music provoked complaints from musicians such as Gregorio Portero, Chapel Master of the Cathedral of Granada. In a letter written in 1742 to the church's chapter in the region, Portero underlined the need for basic musical accompaniment in church music. "Since you abolished the harp in the chapels there has been intolerable disharmony in the music. The voices cannot remain firmly and constantly in tune without strong accompaniment."¹² Nevertheless, the harp did not reappear in Spanish chapels in spite of the improvements of the instrument at the turn of the century.

In order for the harp to accommodate the increasing chromatic tendencies of the new music of the eighteenth century it needed to be re-designed. The first harps with

¹¹ Cristina Bordas, "Arpa. I. España.", 713.

¹² Ibid.

pedals were built in Germany in 1720. This instrument was referred to as a single action harp, invented by the German Jacob Hochbrucker. His harp featured a mechanism of seven pedals to control the strings. The strings were tuned diatonically and each string could only be raised a single semitone, for instance, from E flat to E natural.¹³ As researcher, musicologist, and organologist, Cristina Bordas, mentioned in her article “Erard en Espagne et au Portugal,” Joseph Ayman, a German harp builder, began to build pedal harps in Madrid by 1789.

By the end of the eighteenth century, pedal harps had spread all over Europe. The single action harp had become a solo instrument for which new concertos, sonatas and other pieces were written by major composers in Central Europe including Wolfgang Amadeus Mozart, Karl Ditters von Dittersdorf, Johann Ladislaus Dussek, Johann Baptist Krumpholz, Louis Spohr, and Geor Christoph Wagenseil. In spite of the improvement of the single action harp, the use of chromatics was restricted, preventing modulating into remote keys required in the music of the Romantic period, which limited composers’ creative possibilities.

In 1810, the Strasbourg-born instrument maker Sebastian Erard patented the mechanism of the double movement of the pedals, creating a harp that enabled the performer to alternate the pitch of each string between flat, natural, and sharp by moving a pedal in three individual positions. This model was adopted by European builders and has lasted since then. This new double action harp had immense advantages over the

¹³ Hans Joachin Zingel, *Harp music in the nineteenth century*, translated and edited by Mark Palkovic (Bloomington: Indiana University Press, 1992), 3-4.

former model, allowing the harpist to be able to play in all keys. During the nineteenth century, this new French harp model was also adopted in Spain. The double action harp became an established instrument in every orchestra and private salon of the wealthy.

Two of the best-known pedal harp builders in Spain were Agustín Lerate and Tiburcio Martín. There exists today a single action harp made by Lerate in an exposition at the Museum of Music in Barcelona. This harp is labeled: “A. Lerate. Cádiz. Privilegio exclusivo para la fabricación de arpas en España” (A. Lerate. Cádiz. Exclusive Privilege for building harps in Spain).¹⁴ By September of 1843, Josefa Jardín (harp professor at the Real Conservatorio Superior de Música from 1832-1846) had the opportunity to examine a harp constructed by Tiburcio Martín. This Spanish harp builder was actively working in Madrid from approximately 1831 to 1843. Martín worked in Paris at “Mr. Guillin’s Factory.” Once settled in Madrid, he presented a harp that he had constructed for a public exposition and for which he received a silver medal. In the next exposition in 1841, he presented three harps, two single action harps and one double action harp. Martín received yet another silver medal. The improvement and promotion of the double action harp in Spain is attributed to Tiburcio Martín.¹⁵ It also seems that Martín was looking for an official certificate of approval for the new harp he made, from the most important institution of his time. A letter from Josefa Jardín dated September 9, 1843 (Archivo Histórico del Real Conservatorio de Música de Madrid, leg. 4-99) states the following:

“I have to manifest as harp professor of this institution (Conservatorio Nacional de Música y Declamación) that effectively the instrument of Mr.

¹⁴ Cristina Bordas, “Erard en Espagne et au Portugal,” *Harpa*, 18 (1995): 30-31.

¹⁵ Cristina Bordas, “Tiburcio Martín,” in *Diccionario de la música española e hispanoamericana*, vol. 7 (Madrid: Sociedad General de Autores y Editores, 2000), 234.

Martín is constructed with all perfection, well finished with all the requirements that constitutes a “full harp” even though is smaller in size in comparison with others, it meet all the circumstances needed in good tone, tuning, mechanics and good quality construction.”

One of his harps (44 strings, eight pedals and disk mechanism) is on exhibit at the Musikhistorisk (Music History) Museum of Copenhagen.

Although Spanish harp builders tried to establish a viable business in Spain, the competition was fierce because of the two long-established French harp factories of the time: Erard and Pleyel.¹⁶ In addition, Spain’s political problems in the early nineteenth century prevented this industry from developing further.¹⁷

As the pedal harp became popular among members of Spanish high society, during the nineteenth century, there was a growing interest in harp lessons. After the inauguration of the Real Conservatorio Superior de Música in Madrid in 1830, the French harpist Celesta Boucher was hired to teach harp. She was followed by professors Josefa Jardín, Teresa Roaldés, Dolores Bernis, Vicenta Tormo, Juana Calvo, Luisa Menarguez, Marisa Robles Bonilla, María García Arangoa and María Rosa Calvo-Manzano. These harpists as well as the conservatory’s harp department played an important role in developing distinctive Spanish compositions for the modern harp.

¹⁶ According to Cristina Bordas, in Madrid, the commercial routes with the rest of Europe were already directed at the end of the eighteenth century to London and to Paris. Paris especially from the regency of María Cristina (1833-1844) and the reign of Isabel (1844-1868). Both Queens had a particular preference to musical instruments and objects from France. It is in the nineteenth century, that the Royal Palaces in Spain supplied themselves with pianos, harps and French harmoniums, bought directly to the French providers or across the establishments of Madrid from instrument factories such as Erard, Pleyel, Clementi or Collard & Collard.

¹⁷ Bordas, “Erard en Espagne et au Portugal,” 31.

III. THE HARP DEPARTMENT AT THE REAL CONSERVATORIO SUPERIOR DE MÚSICA DE MADRID, AND ITS ROLE IN INSPIRING NEW COMPOSITION AND CONCERT STATUS FOR THE HARP

The purpose of this section is to include a brief history of the harp school at the Real Conservatorio Superior de Música de Madrid. During my year of study in Spain I had access to many documents, manuscripts, personal letters, original contracts and programs found in the conservatory's archives. Although many of these documents have not yet been catalogued, I gained access to these documents thanks to the staff of the Conservatory's library. These librarians are currently working on organizing, cataloguing and digitalizing these sources for future research. I also had access to other documents in the General Archives of the Royal Palace, the National Library of Spain, and the General Administration Archives, Alcalá de Henares, Madrid.

The Real Conservatorio Superior de Música de Madrid was founded in 1830 by the royal decree of Queen María Cristina de Borbón. The Queen was born in Naples, an Italian city that was a Spanish possession until April 27, 1806. In 1829, María Cristina was betrothed to King Fernando VII and moved to Madrid. Coming from Naples, a city famed for its music and its conservatories, the Queen wanted to establish one in Madrid based on to the model of those existing in Italy and France. The founding of the Real Conservatorio de Música de María Cristina (the first name of the Conservatory) honored both the Queen's arrival and her love for music.

Queen María Cristina sang and played the harp and it is known that she appeared as a performer in a series of concerts organized by the Liceo Artístico y Literario founded

1836.¹⁸ With this kind of support, it is not surprising that a harp class was included as part of the music education at the Conservatory since its beginning. Salary records indicate the value placed on harp instruction. An amount of 8,000 reales was paid to the harp professor versus 6,000 reales that was paid to the other music instructors.¹⁹

Harp professors at the Real Conservatorio Superior de Música de Madrid

Celesta Boucher (b 1777; d 1841).

In 1830, the French harpist and pianist Celesta Eleonora Gallyot de Boucher was hired. Her husband, violinist Alexander Boucher, was a member of the Royal Chapel of Charles IV, approximately 1787 until 1805. It is known that both toured, as a duo, between 1819 and 1825 in Europe. In addition, as a soloist, Celeste Boucher was a very successful harpist and her concerts garnered praise from critics.²⁰

Although Boucher was to teach harp at the conservatory in 1831, her appointment was fraught with disagreements. First, she demanded higher pay, stating that the harp was a difficult and rare instrument and that harp teachers were better paid everywhere else. Second, she was not happy because she did not receive any pay before having students to teach.²¹ In addition, she did not obey a Royal order from the King Fernando VII requiring

¹⁸ Mariano Soriano Fuentes, *Historia de la música española*, vol 3 (Madrid: Bernabé Carrafa ed, 1856), 364.

¹⁹ Federico Sopeña Ibañez, *Historia crítica del Conservatorio de Madrid*, (Valencia: Ates Gráficas Soler, 1967), 35.

²⁰ François-Joseph Fétis, "Alexander-Jean Boucher" in *Biographie universelle des musiciens et bibliographie générale de la musique*, 2nd ed. (Paris: Firmin-Ditot et cie, 1875), 39.

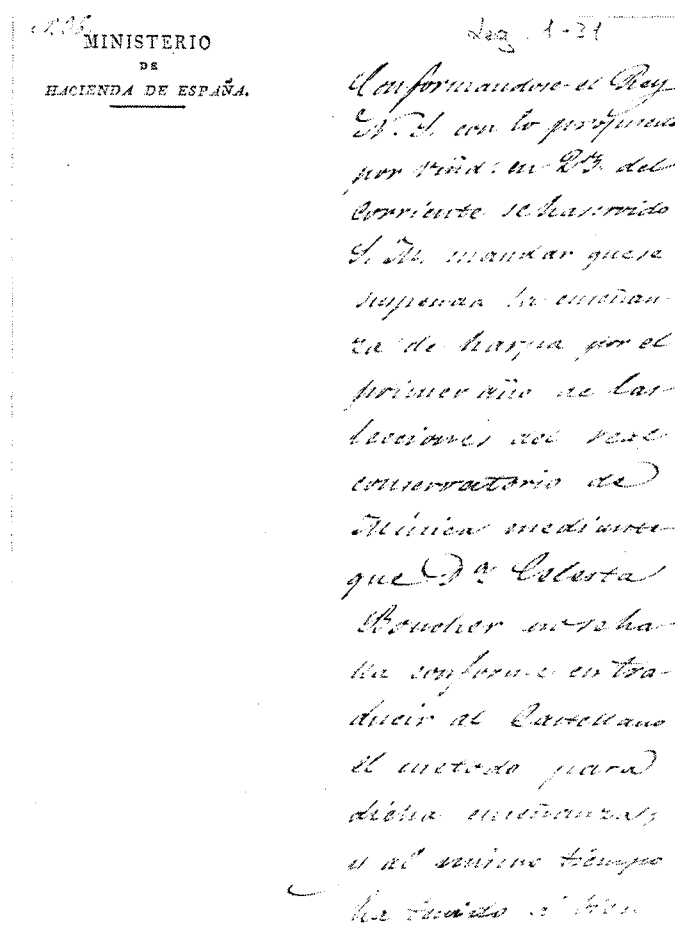
²¹ Celesta Eleonora Gallyot de Boucher to King Fernando VII, November 6, 1830, personal file of Celesta Gallyot de Boucher, signatura 388/36, Archivo General de Palacio, Madrid, Spain.

her to translate the harp method to Spanish. Her non-compliance was given as the reason she was dismissed from her appointment after only three months. A portion of a letter (Leg. 1-31, Archivo Histórico del Real Conservatorio Superior de Música de Madrid, see fig. 3) from the minister of public finance of Spain in 1830 reads as follows:

“In agreement the King (Fernando VII) your lordship with the proposal by you on the 23 of the current (December), have decided your highness to suspend (or cancel) the harp class for the first year of lessons at the Real Conservatory by means of Madame. Celesta Boucher does not agree to translate to Spanish the harp method... in Madrid December 22 of 1830, signed by Ballesteros.”

This means that in fact, Celeste Boucher never actually taught at the Conservatory.

Fig. 3. First page of Celesta Boucher's dismissal letter from the Ministerio de Hacienda de España. Archivo Histórico del Real Conservatorio Superior de Música, Madrid.



Josefa Jardín (b Madrid, January 21, 1816; d Madrid, September 29, 1857).

The Spanish harpist Josefa Jardín was hired to replace Boucher. Jardín obtained her first solfège lessons from her father Antonio Jardín. She was also a formal student of the harp teacher and *basso-buffo* Don Juan Bautista Rossi. According to documents of 1832 found at the National Library in Madrid and the Archives of the Royal Palace, Rossi was also the harp teacher of Infanta Luisa Carlota, sister of Queen María Cristina. In addition, by 1832, Jardín had studied harmony and composition with Ramón Carnicer, singing with Baltasar Saldoni and piano with Pedro Albéniz at the Conservatorio de Música. The references that Baltasar Saldoni provides, state that Josefa Jardín was an acclaimed harpist:

“At the early age of thirteen Josefa Jardín performed in public causing a fanaticism and at the same time a pleasant surprise, as much as for her expression, execution and clearness in her playing as well as her power and energy that she gave to the most difficult repertoire of the first harpists of France and Italy; a “thing” never seen and never heard before in Spain, not only in a thirteen year old girl, but neither in any other Spanish professor...”²²

Josefa Jardín’s appointment as a harp professor in 1838 appears documented in Federico Sopena’s, *Historia Crítica del Conservatorio de Madrid*. However, I was able to find her original contract at the archives of the Real Conservatorio Superior de Música indicating that she was officially hired in 1832, shortly after Celesta de Boucher was dismissed from the Conservatory: Josefa’s formal contract, with the date of December 31, 1831, states that from the first day of the new year of 1832 she will be the harp professor with a wage of 6000 reales annually (see fig. 2). At the time of Jardín’s appointment she

²² Baltasar Saldoni, “Día 21 (enero), 1816” in *Diccionario biográfico-bibliográfico de efemérides de músicos españoles*, vol. 2, (Madrid: Instituto Nacional de las Artes Escénicas y de la Música, Centro de Documentación Musical, 1986), 179-180.

was only fifteen years old and had only one harp student registered in 1833, named Teresa Viñas.²³


In 1831, King Fernando VII designated his daughter Isabel as his successor when she was only three years old, promulgating the Pragmatic Sanction. In September 29, 1833, King Fernando VII died and conflicts ensued. The king's brother Carlos and his followers did not accept this law and refused to acknowledge Isabel as the new Queen of Spain. This resistance spurred the first Carlist war (1833-1840). As a consequence of the civil war, in September 12, 1835 the courts abolished the funding for the conservatory thus creating a severe crisis, as a consequence many classes were cancelled. Some music professors and employees of the conservatory kept teaching without any remuneration. Jardín was one of them. When the first Carlist war ended in 1838, Jardín was notified that even though the economic situation was improving she would not receive her salary of 6000 reales but instead would receive only 3650 with the condition of recruiting six students.²⁴

During the period Mrs. Jardín was instructing, the musical repertoire taught at the conservatory as well as at many other European conservatories, was mainly written by French composers. As a note of interest, a list of harp repertoire that Mrs. Jardín ordered in 1843 from Paris included Robert Nicholas Charles Bochsa's *Moreaus d'expression*

²³ Conservatorio de María Cristina, *Libro de actas*, m.s., December 18, 1833, p. 37, Archivo Histórico del Real Conservatorio Superior de Música de Madrid, Madrid.

²⁴ Real Conservatorio de Música y Declamación. *Actas de la Junta facultativa auxiliar (auxiliar) 1836-1868*, book 2, Archivo Histórico del Real Conservatorio Superior de Música de Madrid, Madrid.

Fig. 4. First two pages of Josefa Jardín's original contract from 1832. Archivo Histórico del Real Conservatorio Superior de Música de Madrid.



 En la Villa de Madrid a veinte y uno de
 Diciembre de mil ochocientos treinta y dos.
 Ante mí el Notario y testigos, D. Juan
 Compañón Director por el Rey Nuestro Señor
 (con su consentimiento) del Real Conservatorio de
 Música y Música Cristiana, en esta Corte,
 dijo: Que en cumplimiento de Real Orden
 que con fecha de veinte y nueve de Dici-
 embre del año presente pasado que lo fue
 comunicada por el Excmo. Señor Secre-
 tario de Estado y del Despacho Universal
 de Hacienda, por la que S. M. mandó al
 Señor Director que después de haber cumplido
 de el sueldo señalado a la destinataria de
 Jofra en el presupuesto del presente año de
 mil ochocientos treinta y dos, en haber se-
 ñalado sueldo en este presupuesto por el pro-
 fesor Rossi a la alumna D.ª Jofra

Jardín, ha convenido por la suma en
 que queda dada el primer día del presen-
 te año de mil ochocientos treinta y dos
 obligada a asistir en el propio Real Con-
 servatorio, el instrumento de Jofra, y este
 para la suma D.ª Jofra o herencia que
 esta presente, con licencia de su padre.
 Antonia Jardín, madre de esta Jofra, por
 lo devuelto de diez y cinco reales, diez y
 seis céntimos, y se obliga a asis-
 tar en el mismo Real Conservatorio y
 dar lección de Jofra a los alumnos que
 le sean destinados por el Señor Director
 desde primero de Enero del año de mil
 ochocientos treinta y dos por el correspon-
 diente a sueldo de seis mil reales vellón
 sueldos que se le señalaron por esta
 ocupación y cargo, y los señalan pagados
 obligadamente según se hace con los
 demás pupilados en el propio Real Con-
 servatorio, así como la Clave de las
 que se practica con toda puntualidad.

pour la harpe a double mouvement Op. 338 and *Concertante fantastique* Op. 316, Théodore Labarre's *Le pour la harpe a double mouvement* Op. 338 and *Concertante fantastique* Op. 316, Théodore Labarre's *Le Rosses de Alpes melodies: Suisses Variee* Op. 105, Ferdinand Hummel's harp concerto Op. 83, and Prumier's *Fantasie sur les Martyrs* Op. 60.²⁵

After dedicating her entire life to harp teaching, Josefa Jardín resigned from the Real Conservatorio for medical reasons on November 19, 1845. Her resignation was accepted on April 15 of 1846.²⁶ It is generally said that her niece, Doña Luisa Hoefler y Jardín, who was also Josefa's harp student, took her place after her death, but this might not be correct. Her name was not found on the list of harp students at the Conservatory during the years of 1832-46. What is known is that the harp class was eliminated in 1846. According to a written document from the *Junta Facultativa* (faculty board), it was convenient to eliminate the post of harp professorship and substitute it with a professor able to teach trombone or *figle* (a type of metal bassoon used in the nineteenth century.) The professor chosen was Francisco Fuster.²⁷ The harp department (and the Conservatory overall) definitely was also negatively affected by the second Carlist War (1846-1849).

²⁵ Hand written list of music scores ordered from Paris by Josefa Jardín, July 31, 1843, Leg. 4-98, Archivo Histórico del Real Conservatorio Superior de Música de Madrid, Madrid.

²⁶ Josefa Jardín's resignation letter, November 19, 1845, Leg. 0/725, Archivo Histórico del Real Conservatorio Superior de Música de Madrid, Madrid.

²⁷ Records of the Real Conservatorio de Música y Declamación, mms. *Actas de Junta Facultativa auxiliar 1836-38*, June 28 1846, p. 55. Archivo Histórico del Real Conservatorio Superior de Música de Madrid, Madrid.

Fig. 5. Teresa Roaldés. © of photograph from Museo Municipal de Madrid.



Teresa Roaldés (b Toulouse, August 12, 1816; d Toulouse, c1900).

In 1857, the harp studio was revived and a French harpist, Teresa Roaldés (see fig.3) was hired as the new harp professor. Roaldés studied solfege, harmony and piano in Toulouse and harp in Paris from 1830 to 1843. She was a pupil of Marin Marie-Martin-Marcel (better known as Vicomte de Marin), Théodore Labarre and Elias Parish Alvars. From 1845-1848 Roaldés toured to several cities in France including Marseille, Burdens, and Paris.²⁸ She composed two pieces for harp and *Twelve French Romances* for harp, which cannot be located. In 1850, Roaldés was hired as first harpist at the Teatro Real de Madrid and the Teatro de Rossini. As it was mentioned, she was the harp professor at the Real Conservatorio de Música y Declamación (Real Conservatory of Music and Declamation) as the conservatory was renamed in 1857. She also taught harp to Infant María Isabel in 1866 and later to Infantas Pilar, Paz and Eulalia, all daughters of Queen Isabel II (1830-1904) at the Royal Palace from 1866 to 1882.²⁹ It is important to note that harp lessons in 1857 were given to students on a daily basis or every other day.

In 1859 while Roaldés was teaching, the Conservatory purchased a new double-action harp from Erard of Paris. Between the years of 1859 to 1881 she had many students, such as Isabel Espeso (1843-1900), who won honor prizes and special merits. This talented pupil won the first prize in harp at the Conservatory, and had the honor of

²⁸ Probably these tours were done with the collaboration of the French poet Jaques Jasmin. [Http://www.bootlegbooks.com/NonFiction/Smiles/Jasmin/jas14.html#page185](http://www.bootlegbooks.com/NonFiction/Smiles/Jasmin/jas14.html#page185).

²⁹ Teresa Roaldés, Personal file n.15063, education section, Archivo General de la Administración, Alcalá de Henares, Madrid.

being congratulated by Queen Isabel II.³⁰ Espeso was harpist of the Teatro Real and founding member of the Sociedad de Conciertos in 1863.³¹ María de la Luz Lerate, another harp student, was first prize winner of the Real Conservatorio's harp class in 1883 who wrote and published *Norma: a Fantasy for harp or piano* and *La Última Rosa*, a popular Irish song, for harp or piano both written around 1885-86 (Andres Vidal y Roger, eds).

The Real Conservatorio went through another important historical event, the Spanish Revolution of 1868. During the revolution Queen Isabel II was dethroned and the conservatory was renamed once again as Escuela de Música y Declamación.³² By that time, thirty-five professors were working, but budget cuts affected the personnel once again. Roaldés was offered a “sabbatical leave in virtue of reform” from December 15, 1868 to December 1, 1875, meaning no harp classes were offered for seven years.³³ In 1876 Roaldés was reinstated to her harp professorship, whereupon she published *Ejercicios para Arpa* (c.1876). This publication (see fig.6) was a summary of exercises

³⁰ José Subirá, “Una arpista madrileñizada: Teresa Roaldés.” *Anales del Instituto Madrileño*, IV (1969): 367.

³¹ Ibid

³² The Real Conservatorio Superior de Música was renamed several times. This changes were the result of political and historical events, war conflicts, educational reformations and reorganizations done by the different administration that the conservatory had through the years. This is a list of the different names of the conservatory according to Federico Sopeña's book *Historia crítica del Conservatorio de Madrid*: Real Conservatorio Música y Declamación de María Cristina (1830), Real Conservatorio de Música y Declamación (1856), Escuela Nacional de Música y Declamación (1868), Conservatorio de Música y Declamación (1900), Real Conservatorio Música y Declamación (1910), Conservatorio Nacional de Música y Declamación (1931), Real Conservatorio de Música y Declamación (1939), Real Conservatorio de Música (1952) and Real Conservatorio Superior de Música (1963-present).

³³ Teresa Roaldés. Personal file n.15063, education section, Archivo General de la Administración, Alcalá de Henares, Madrid.

from Bochsá's harp method translated in Spanish (originally written in French) and was designated for harp students of the "Escuela de Música y Declamación" by the publisher A. Romero (Madrid).

Fig. 6. Cover page from Teresa Roaldés's *Ejercicios para Arpa*, Madrid: A. Romero Editor.

EJERCICIOS
PARA ARPA

SACADOS DEL GRAN MÉTODO
DE
BOCHSA
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Text in a *Memoria* (yearbook) of the Escuela de Música y Declamación published in 1876 for the international exposition in Philadelphia explains in detail how Roaldés organized the harp program. Her approach may interest harpists today. The harp degree program was six years long:

First year:

Instruction covered the name of the strings, how to sit, how to tune, exercises for both hands, scales and arpeggios, the use of Bochsa's method, work on pedaling to avoid buzzing.

Second year:

Students studied trills, arpeggios in all keys, slide scales in thirds, fourths and fifths. In addition they covered harmonics, etudes from Bochsa and classic sonatas by Vicomte de Marin.

Third year:

Students reviewed all learned and added chromatic scales, scales in staccatos and etudes for more agility for the fingers, double trills with two hands by step and half steps. Fantasies and other solo pieces by Théodore Labarre and both Antoine and Ange-Conrad Prumier were added.

Fourth year:

Students learned the way of pressing the strings to produce different sound effects, which constitute the poetic and sentimental character of music, in other words, the expression. They also covered etudes for the right hand thumb for a better feel of musical phrases and etudes for the fourth finger of the left hand, to give more strength to the bass foundation.

In addition students studied theory of mordents and how to apply them. Solos by Felix Godefroid and Théodore Labarre.

Fifth year:

Students learned how to produce dynamics. *Trémolos* and double arpeggios for building up strength to avoid tiredness. They also studied pedal effects unified with the string vibrations, unisons with pedals and muffled chords with two hands. The sonatas and etudes by Vicomte de Marin were also covered.

Sixth year:

Students reviewed all learned, and added repertoire from Elias Parish Alvars, Théodore Labarre and both Antoine and Ange-Conrad Prumier. The ways of phrasing and theory about the taste and rules that could awake the pupil's inspiration.

Teresa Roaldés earned the support and respect of the people of Madrid. She was a very active performer and a teacher who taught many good harpists. After 25 years teaching at the Escuela Nacional de Música, Roaldés retired at the age of 76 in October 17, 1882.

Dolores Bernis de Bermúdez (b Madrid?, c1843; d Madrid, May 21, 1904).

On June 14 of 1877, Dolores Bernis de Bermúdez was named honorary harp professor (meaning a person with a career who contributes to the program and development of music, but with no salary) at the Escuela Nacional de Música y Declamación (see fn. 31). Ms. Bernis studied in Paris with Felix Godefroid. She was also harpist of the Concert Society of Colonne of Paris. Bernis composed *David Cantando*

ante Saúl, melodía de Bordese para Mezo-soprano o barítono con acompañamiento de dos arpas published by Zozaya c. 1882. Records indicate that Bernis also composed a *Fantasia para Harpa, sobre motivos de la zarzuela San Francisco de Sena, de Arrieta* c 1884, but unfortunately, we have not been able to locate it.³⁴

Both Roaldés and Bernis worked together probably due to the high demand for harp instruction between 1877-1881.³⁵ According to a letter found in her personal file, Bernis taught for two years with no salary and brought her own harp and strings to teach at the Escuela, since they did not have an instrument³⁶. Probably the reason was an unfortunate fire at the conservatory in 1867, where many instruments and important objects were burned. Bernis's status changed in 1878 to Assistant Professor with a salary of 1000 pesetas (vs. Roaldés salary of 3000 pesetas). It was in this year that Bernis published the first harp method written by a Spanish harpist. The *Gran Método de Arpa* (see fig. 7) included a brief history of the harp and the exercises were especially designed for the double action harp. This method earned the praise of the eminent Belgian harpist Felix Godefroid, her professor.³⁷

³⁴ Ministerio de Fomento, *Memoria acerca de la Escuela Nacional de Música y Declamación de Madrid presentada en la Exposición Universal de la Música y del Teatro de Viena de 1892* (Madrid: José M. Ducazcal, 1892), 166.

³⁵ According to Cristina Bordas in her article *Arpa*, during the 19th and in the first half of the 20th century in Spain, the harp and the piano were the musical instruments preferred by women as part of their musical education. The harp was considered as a female instrument and it was with this instrument that female harpists could play or join into an orchestra.

³⁶ Dolores Bernis Bermúdez, letter from Personal file n.14670, March 23, 1881, education section General Administration Archives, Alcalá de Henares, Madrid.

³⁷ Harp oppositions of 1883, file 32/39, Archivo General de la Administración, Alcalá de Henares, Madrid.

Fig. 7. First page of *Método de Arpa* (Harp Method), written by the Spanish harpist Lola (Dolores) Bernis in 1878.

MÉTODO DE ARPA



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U.M.E.
Plaza

In 1883, the harp post at the Escuela Nacional de Música y Declamación was open to public competition or examination (oposiciones)³⁸ since Teresa Roaldés retired. The following harpists competed for the position: Vicenta Tormo, Clotilde Cerda (better known as Esmeralda Cervantes) and Dolores Bernis. Bernis earned the post of Professor of harp in 1883.³⁹ In the same year she made an application to the Dirección General de Instrucción Pública (General Department of Public Instruction), requesting funding to buy two harps. Since the Escuela de Música did not have instruments this was a necessary step to improve her harp department. Even though Bernis flew to London with the intention of buying two harps, the money allocated (3750 pesetas) was enough for one instrument only: an Erard double action harp.⁴⁰

It appears that Bernis was a very active and devoted teacher. She used to teach every day at the conservatory and additionally she taught private voice and harp lessons at her house.⁴¹ Concerts with harp ensemble or other combinations were offered quite frequently during her tenure. On concert programs founded at the *Memorias de la Escuela de Música y Declamación* from the year of 1892, we can observe pieces like *La Carita*, with accompaniment of harps, organ and piano, choir and soloists written by Gioacchino Rossini; *Mia Madre!!*, melody with harp accompaniment, organ, piano

³⁸ Oposiciones are public examinations or competition, required to get a post or a job in Spain.

³⁹ Ibid.

⁴⁰ Escuela Nacional de Música y Declamación, letter from July 20, 1883, file 26/15. Archivo Histórico del Real Conservatorio Superior de Música de Madrid, Madrid.

⁴¹ Dolores Bernis de Bermúdez, letter to the General director of Public Instruction, November 5, 1886, Personal file n.14670, education section, Archivo General de la Administración, Alcalá de Henares, Madrid.

and voice written by Luigi Luzzi, *A Rafael Calvo; Elegía* for Voice, four harps and organ by written by Spanish composer Emilio Arrieta, *Nocturne* for six harps by Charles Oberthur and *Rakoczy Indulo* by John Thomas, for six harps, were performed. The following two drawings (fig. 8 and 9) from the end of the nineteenth century (provided by the Real Conservatorio Superior de Música de Madrid archives staff), illustrates performances of this repertoire:

Fig. 8. Concert at the new “Sala de Espectáculos” of the Conservatorio Nacional de Música y Declamación, 1880. (Drawing from *Ilustración Española y Americana*). Archivo Histórico del Real Conservatorio Superior de Música archives. Used by permission.

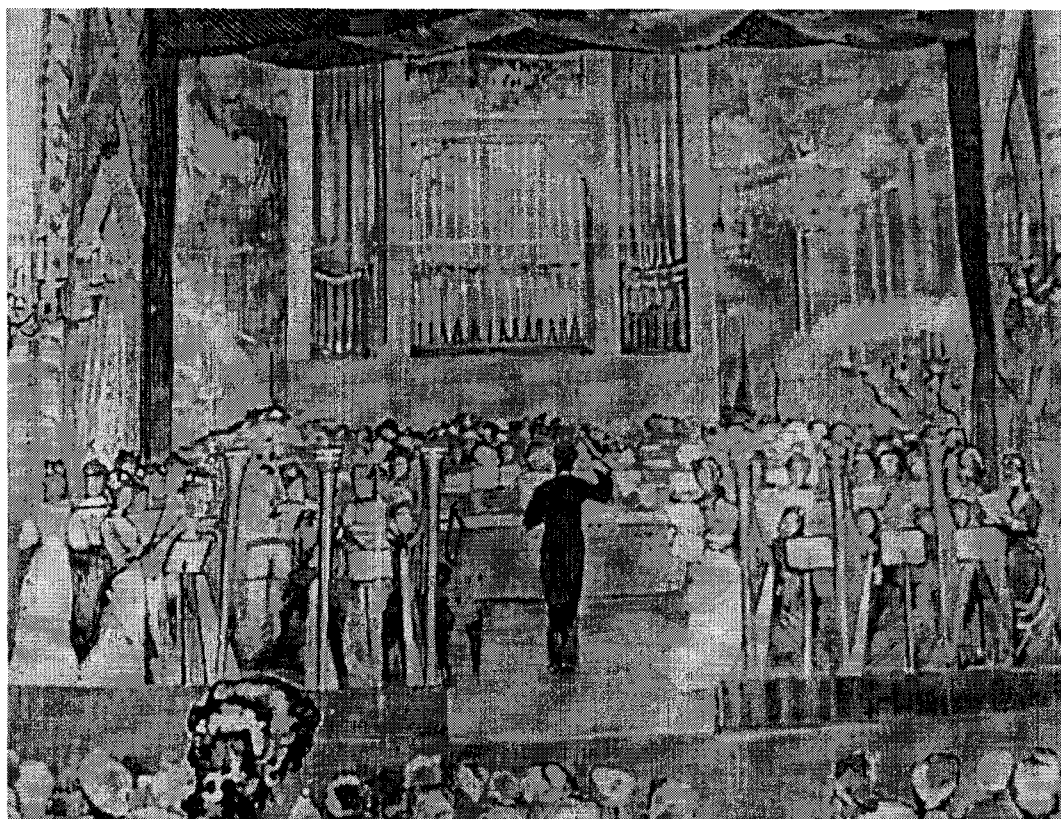
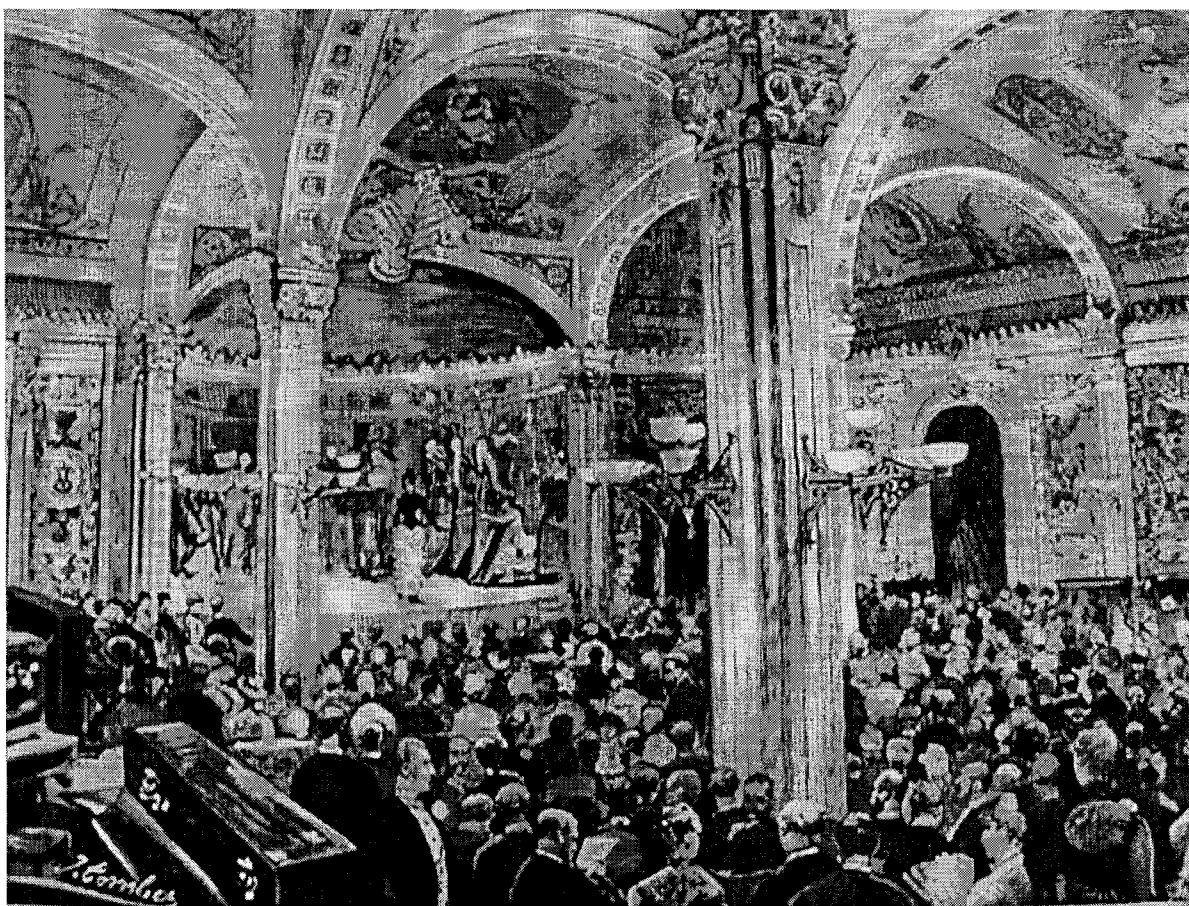


Fig. 9. Drawing of “Concierto Inaugural a Beneficio De la Junta de Señas para la construcción del templo de la Almudena,” April 30, 1872, Salón Romero, Madrid (Antiguo de Capellanes) Archivo Histórico del Real Conservatorio Superior de Música de Madrid. Used by permission.



Bernis was also very interested in the new improvements of the harp, as she demonstrated in a letter to the Minister of Foment. She traveled to Paris in 1899 and had the opportunity to see a chromatic harp of Pleyel, which had debuted in 1897. Her enthusiasm for this “new instrument” made her apply for funding to go to Paris, study and purchase one of these harps, with the intention of incorporating it into the harp department at the Conservatory.⁴² It was not possible to confirm if this application was accepted or if she was able to acquire this instrument. However, one of her harp students, Antonia Gonzales Simpson, one of the first harpists at the Sociedad de Conciertos in 1897, knew how to play a chromatic harp from the Pleyel harp factory.⁴³ During Bernis’s teaching period at the Escuela Nacional, the number of harp students increased from nine to twenty three and many of them won awards and first place prizes.

Records at the Real Conservatorio’s library show Bernis’ curriculum. She describes the titles and wages she earned, the improvements in the harp department while she was working, in addition to the important harp repertoire at that time, including compositions by Robert Nicholas Charles Bochsa, Théodore Labarre, Elias Parish Alvars, Felix Godefroid, John Thomas and Charles Oberthur. After 27 years of teaching, Ms. Bernis died of a long illness in Madrid on May 21, 1904. The Conservatory’s memoirs of 1903-1904 mention that Bernis wanted to donate her estate to the Conservatory,

⁴² Dolores Bernis de Bermúdez , letter to the Minister of Foment, March 21, 1899, A.C. 4712- Sig. 37/14670, education section, Archivo General de la Administración, Alcalá de Henares, Madrid.

⁴³ Harp oppositions of 1904, A.C. 6051-25, leg 32/29, Archivo General de la Administración, Alcalá de Henares, Madrid.

including her harp and jewels (to be distributed among her beloved students). She also wished to establish a perpetual award in her name at the Conservatory. Unfortunately, her wishes were not realized as a remote relative of Bernis contested the will and the judges repealed her testament.

Fig. 10. Vicenta Tormo. Picture provided by Clara Luz de la Torre Calvo.



Vicenta Tormo (b Valencia, March 31, 1857; d Madrid, July 9, 1936).

Vicenta Tormo (see fig. 10) succeeded Dolores Bernis as professor of harp at the Conservatory from 1904-1929. Her first studies in music (organ) were in Valencia with José María Úbeda, and at the age of ten she studied the harp with Teresa Roaldés.

Regarding a concert featuring Tormo organized by the Sociedad de Conciertos at the Teatro del Principe Alfonso de Madrid, on April 18, 1880, the Spanish music newspaper *Crónica Musical*, published the following remarks:

“...the harp professor Ms. Vicenta Tormo performed with outstanding mastery the *Fantasia* by Labarre based on motives from *Giovanna de Guzman* by Verdi, which earned her a well-deserved standing ovation”⁴⁴

After Tormo moved to Madrid, she held a teaching post at the Conservatory, performed at the Palacio Real, and toured as a concert artist in Spain, Portugal and South America. She was the first harpist of orchestras like the Teatro Prot de Valencia, Prot de Barcelona, San Fernando de Sevilla and the Teatro Real of Madrid.⁴⁵ Both Vicenta and her sister Teresa Tormo y Salarich were harpists of the Sociedad de Conciertos (in Madrid) conducted by Mariano Vázquez around 1880's.⁴⁶

In 1907 the harp curriculum was extended to seven years of studies. The repertoire included exercises from Charles Bochsa, Maurice Martenot, etudes by Edmund

⁴⁴ Baltasar Saldoni, “Petra Tormo,” *Diccionario biográfico-bibliográfico de efemérides de músicos españoles*, vol. 3 (Madrid: Instituto Nacional de La Artes Escénicas y de la Música, Centro de Documentación, 1986), 343.

⁴⁵ Vicenta Tormo, letter to the General Director of Public Instruction, March 3, 1883, Personal file A.C. 5156-leg. 31/15139, education section, Archivo General de la Administración, Alcalá de Henares, Madrid.

⁴⁶ Vicenta Tormo and Teresa Tormo's personal files 144-145 from Sociedad de Conciertos, letters written by Teresa de Tormo (mother) to Mariano Vazquez, Archivo Histórico del Real Conservatorio Superior de Música de Madrid.

Schuecker, Wilhelm Posse and François-Joseph Dizi. Solo repertoire by Felix Godefroid, Felice Lebano, Camille Saint Saens, and Henriette Renie were incorporated.⁴⁷ But at the same time, it is in Mrs. Tormo's era where we can observe some of the first transcriptions from twentieth-century Spanish composers in concert programs at the Conservatory. *Viva Navarra*, a Spanish *jota* written by Joaquín Larregla (1865-1945) and originally for piano, was arranged for two harps. It was performed by the señoritas Pastells (María y Carmen) on November 22, 1909. Another piece by Larregla called *El arpa musical* was transcribed and performed by student Luisa Menarguez in 1915. However, we cannot confirm who made these transcriptions. Tormo's husband, Manuel Calvo, first cellist of the Symphony and the orchestra of the Teatro Real, wrote a piece for harp and violoncello called *Ideal* in 1917. This work probably is the first duo piece with harp written in Spain in the twentieth century. Tormo taught several important students, such as Luisa Menarguez, Gloria Keller, Luisa Pequeño and Nicanor Zabaleta.

Juana Calvo.

After Tormo's retirement, her stepdaughter Juana Calvo (awarded Diploma of first class in harp at the conservatory in 1916) was named interim harp professor and taught at the conservatory from 1929 to 1932, until new *oposiciones* (see fn. 36) were opened.

⁴⁷ Conservatorio de Música y Declamación, *Programa oficial de la Enseñanza de Arpa*, (Madrid: Imprenta Colonial, 1907).

Fig. 11. Luisa Menarguez.



Luisa Menarguez (b Alicante, 1889; d Madrid, c1970).

Luisa Menarguez was appointed to the post of professor of harp, by public examination on May 11, 1932. Menarguez (see. Fig 11) studied at the conservatory with Vicenta Tormo and was a first prize winner at the end of her studies (1906). Later, Menarguez studied at the Berlin Conservatory with Posee and at the Paris Conservatoire with Alphonse Hasselmans. She toured Europe and America as concert performer. Menarguez also belonged to a trio with Dolores Palatín (violin) and Julia Parody (piano). These three (see fig.12) graduated from the Conservatory with honors: Dolores Palatín won the Sarasate Award in violin, while Julia Parody and Luisa Menarguez were first prize winners on their respective instruments. The musical magazine *Album-Revista Musical* (1917) presented a review of a concert celebrated in “El Circulo de Bellas Artes” offered by this trio:

“...This trio, which was formed recently received generous applause as it always will when it is presented to the public. Misses Parody and Menarguez have already in traveled various European countries, including Germany, where they were surprised by the war. In Berlin and Munich and other Germanic capitals they had tremendous triumphs. The two outstanding soloists with their colleague Dolores Palatín received ovations in an admirable concert of Mozart. Then they performed on their respective instruments various classical pieces and pieces of modern composers revealing complete control and a very delicate execution. At the end of the señoritas Parody and Menarguez performed a *jota* which enchanted the audience...The gathering was another great success thanks to the initiative of the board of the Music Circle.”

Fig. 12. Julia Parody (piano), Luisa Menarguez (harp) and Lola Palatín (violin) in a performance in the Circulo de Bellas Artes, 1917. Photo provided by Mari Lola Higuera.



As mentioned before, Menarguez started her duties as harp professor in 1932. During the Spanish civil war of 1935, the Conservatory closed until war ended in March 1939. The following years were very difficult for Spain. Even though the classes started again, this time with six harp students in 1940-44, programs of concerts where harp students participated where not found until 1953. From 1954 the *ejercicios escolares o audiciones*, public performances where the students had to show what they had learned became more frequent. On these programs, harp students performed the music of Gabriel Fauré, Claude Debussy, Maurice Ravel, Henri Busser, Gerardo Gombau, Luigi Maurizio

Tedeschi and a harp transcription of Jesús Guridi's *Elegiaca* among others. The Spanish composer Manuel de Falla, transcribed his "Danza del Corregidor" from the *Three Cornered Hat* for harp Menarguez to perform. Another renowned Spanish composer, Joaquín Rodrigo wrote *Impromptu para arpa*. Every source of information about this piece indicates that it was commissioned by the Conservatory of Music for a harp competition in 1959 and was premiered by Ana María Martini Gil, student of Menarguez. But in reality, the *Impromptu para arpa* was written in 1944.⁴⁸

Luisa Menarguez tutored a legion of performers, among them Marisa Robles Bonilla, María Rosa Calvo-Manzano and María Dolores Higuera.

⁴⁸ The author possesses a copy of the manuscript of *Impromptu*, signed by J. Regidor on 6-1944. Provided by Mari Lola Higuera.

Fig. 13. Marisa Robles Bonilla.



Marisa Robles Bonilla (b Madrid, May 4, 1937).

Marisa Robles Bonilla (see fig.13) succeeded Luisa Menarguez as professor of harp but she held the post only from April 3, 1960 until December 23, 1961. After her marriage, she moved to London where she became professor of harp at the Royal College of Music. More details will be given about her in the next chapter.

María García Arangoa.

María García Arangoa was appointed as interim professor from February 7 in 1962 to June 24, 1965. Little is known of her work and influence other than that she was the winner of the “Prize of the Harp Department” in the academic year 1945-46 when she was student of Luisa Menarguez.

Fig. 14. María Rosa Calvo-Manzano.



María Rosa Calvo-Manzano (b Madrid, February 16, 1946).

Since 1965, Professor María Rosa Calvo-Manzano (see Fig.14) has served as harp professor at the Real Conservatorio de Música. Calvo-Manzano started her music education at the age of four with Mili Porta. At the age of five, she enrolled at the Real Conservatorio Superior de Música of Madrid. She finished her harp studies with Luisa Menarguez graduating at the age of 14. Calvo-Manzano also studied piano, harmony, counterpoint, fugue, composition, chamber music, accompaniment and folk music. She completed her studies with the highest honors and crowned them with the Prize of an Extraordinary End of Career (Premio Extraordinario de Fin de Carrera). Later, she completed studies of philosophy and letters at the Universidad Complutense de Madrid and the Sorbonne in Paris.

Calvo-Manzano advanced her intellectual and artistic education at the universities and conservatories of Paris and Siena (Italy). She studied with Nicanor Zabaleta at the Academia Chigiana in Siena and continued her studies with Jacqueline Borot, first at the Paris Conservatory and then in Siena, winning the prize of the best student of the academy. In her solo career, she has performed in more than 1500 concerts in 5 different continents. She has recorded more than fifteen compact discs performing music from the Renaissance to the contemporary period. She is a specialist in Spanish music.

Without interrupting her solo and teaching career, Mrs. Calvo-Manzano also engaged in historical and cultural research regarding the harp, and has published many articles in important music magazines and over thirty books about harp history, pedagogy and musicology.

She is the author of a musical “physic-psycho-pedagogic therapy,” called *Técnicas ARLU*, which she teaches in a course at the Universidad Complutense in Madrid. This approach teaches young students to control the body physically and psychologically while practicing, performing and teaching. She has adapted her theory for children in *Aprende Música Jugando* (Learning music by playing). After following a line of pedagogic research she published her pedagogical philosophy, *Tratado Analítico de la Técnica y Estética del Arpa* (Analytical Treatise on the Technique and Aesthetics of Harp Playing), which represents the second harp method created in Spain. More than twenty young Spanish professors who studied with Calvo-Manzano and have graduated from the Conservatory teach using her pedagogic systems. Others play in professional orchestras and several are concert soloists. Her students include international performers who now occupy important posts in their home countries. In the years between 1991 and 2001 her harp students earned more than 70 international prizes.

More important for this study, since Calvo-Manzano assumed the professorship at the conservatory, it has become mandatory for all harp students to perform music by Spanish composers. This policy has promoted Spanish music and a distinctive school of Spanish harp performance.⁴⁹

⁴⁹ Information provided by Professor María Rosa Calvo-Manzano.

IV. HARPISTS WHO INFLUENCED TWENTIETH-CENTURY SPANISH COMPOSERS

While the development of a strong tradition of harp instruction and performance was important for inspiring modern composers to write concert music for the instrument, individual artists have also played a critical role. Not all of these artists have been professors at the Real Conservatorio Superior de Música de Madrid. The following harpists are considered as the source of inspiration of many Spanish composers. Some of those harpists were students at the Conservatory; some had important music careers, and some were close friends of Jesús Guridi, Gerardo Gombau and Victorino Echevarría, the composers I will highlight in this dissertation. Thanks to harpists Mari Lola Higuera, Luisa Pequeño and Marisa Robles Bonilla, many important pieces were written to enrich the Spanish harp repertoire.⁵⁰ The following section offers an overview of the lives, and their triumphs of these harpists as well as compositions dedicated to them. The reader will notice the important role played by the Conservatory in shaping these artists and their interests.

⁵⁰ Spanish harpists María Rosa Calvo-Manzano and Nicanor Zabaleta also played an important role in promoting Spanish literature. Their contributions will be included in Appendix 3.

Mari Lola Higuera (Madrid, 1930).⁵¹

Mari Lola Higuera (see fig. 15) comes from a family of artists. Her father Jacinto Higuera was a renowned sculptor and her mother, Dolores (Lola) Palatín, was an accomplished violinist.

Mari Lola Higuera began to study the harp at the age of eleven, first under the private tutelage of Luisa Menarguez and then in the Real Conservatorio Superior de Música de Madrid (1943). At the age of twelve she gave her first harp recital in Radio Madrid. From that moment on she started a brilliant career as a harpist, performing many recitals in Spain between 1944 and 1956. Higuera graduated from the Conservatory in 1948 where she won first prize in the harp class. In January 1953 she won a scholarship

Fig. 15. Mari Lola Higuera.



⁵¹ Mari Lola Higuera, interview by author, 10 December, 2003, Madrid.

given by *Relaciones Culturales del Ministerio de Asuntos Exteriores de España* (Cultural Relations of the Ministry of Foreign Affairs of Spain) giving her the opportunity to study in Paris with Lili Laskine, professor of harp at the Paris Conservatoire. In November of that year, she also won the scholarship *Conde de Cartagena* of the Royal Academy of San Fernando, enabling her to study privately with Marcel Grandjany, the professor of harp at The Julliard School of Music in New York.

She performed with many distinguished artists. Evidence of this is her 1949 performance of Mozart's harp concerto for flute and harp with Manuel Garijo as flutist and directed by Ataulfo Argenta. She later performed this work with famous flutist Jean-Pierre Rampal with the Orquesta de Camara de Madrid (Chamber Orchestra of Madrid) in 1952.

Mari Lola Higuera was the goddaughter of the renowned composer Joaquín Turina⁵² and he dedicated several compositions to her, such as *Le Cirque* originally for piano and *Tema y Variaciones Op. 100* for harp and piano. Other harp music dedicated to her includes the *Concierto para Arpa y Orquesta* by Juan Altisent, *Impromptu* by Jesús García Leoz (unpublished), *Cancioncilla* by Benito García de la Parra (unpublished) and the well-known composition for harp *Viejo Zortzico* by Jesús Guridi, which will be examined closer in this document.

⁵² Mari Lola Higuera was kind enough to provide photocopies of the manuscript *Pieza para Arpa* written by Joaquín Turina for a harp exam at the conservatory of Madrid. This piece was unable to be located until now.

Luisa Pequeño.

Very few biographical records of this harpist are known. Luisa Pequeño studied piano at the Conservatory of Music in Madrid, winning the first prize in piano at the end of her studies in 1905. She also studied the harp with Vicenta Tormo in the same institution where, in 1914, she obtained the prize in Harp.⁵³ Pequeño was a harpist with National Spanish Orchestra in 1938 until the 1960s.⁵⁴ Among the Spanish works that were dedicated to her, is *El Castillo de Almodovar* (1933) by Joaquín Turina. He wrote this work originally for the piano and later transcribed as the *Suite for orchestra and Solo Harp*. Both versions were dedicated to Luisa Pequeño, who premiered it in the Teatro de la Comedia Madrileña para la Asociación de Cultura Musical on February 14, 1934.⁵⁵

Other works that have been dedicated to Luisa Pequeño are: *Pilveran* (Capricho para Arpa, 1944) written by Esteban Véllez Camarero, and *Norteño* and *Apunte Bético* by Gerardo Gombau. Pequeño also composed a work for piano, called *Salmantina* Op. 1 which can be found in the archives of the Fundación Juan March.

⁵³ Conservatorio de Música y Declamación, *Registro de premios 1901-1967*, Archivo Histórico del Real Conservatorio Superior de Música de Madrid.

⁵⁴ Information provided by Professor María Rosa Calvo-Manzano.

⁵⁵ Antonio Iglesias, *Joaquín Turina (su obra para piano)*, (Madrid: Editorial Alpuerto, 1990), 415.

Marisa Robles Bonilla (b Madrid, 4 May, 1937).

Marisa Robles Bonilla (see fig. 13) started her musical studies at the age of seven with her aunt and only teacher, Luisa Menarguez. At the age of nine, Robles Bonilla obtained the first prize of the *Radio Nacional* (National Radio) of Spain and at the age of thirteen won first prize at the Chamber Music Competition of Madrid.⁵⁶ In 1953 she finished her studies at the Real Conservatorio Superior de Música de Madrid, gaining awards for Harp and Composition. The following year, at the age of sixteen, she started her professional solo career in Madrid, performing the *Concerto for flute and harp* by Mozart together with the flautist Jean-Pierre Rampal and the National Orchestra of Spain. This concerto was one of the finest of her repertoire particularly when played with James Galway, with whom she performed on more than a thousand occasions.⁵⁷

Robles Bonilla was professor at the Conservatory in Madrid from 1960 until 1961;⁵⁸ she then moved permanently to London. Her London debut took place in the Royal Festival Hall in 1963, and she was the harp professor of the Royal College of Music from 1971 to 1993. Robles Bonilla was considered to be one of the most important harpists of the second half of the twentieth century and performed in concerts throughout Europe, the United States, Australia, Japan and China as soloist as well as with orchestras directed by Zubin Mehta, Kurt Masur, Mstislav Rostropovich, Charles Dutoit, Jesús

⁵⁶ Orquesta Sinfónica y Coro de Radiotelevisión Española, RTVE, program notes of concert performance by Marisa Robles at Auditorium Palacio de Congresos de Madrid, January 12, 1974.

⁵⁷ Alfonso de Vicente, "Marisa Robles" in *Diccionario de la música española e hispanoamericana*, vol. 9 (Madrid: Sociedad General de Autores y Editores, 2000), 239.

⁵⁸ Real Conservatorio de Música y Declamación, *Anuario del Conservatorio de música 1955-1960; movimiento personal del curso 1959-1960*, (Madrid: Imprenta Peña, 1960), 5.

López-Cobos and Yehudi Menuhin. Since the 1970s she has been involved in chamber music, forming a duo with the flautist Christopher Hyde-Smith, with the Trio Robles and Robles-Delmes. She has appeared in programs on British television, including the series *Concierto* (1993), which won an Emmy.⁵⁹ In addition, Robles Bonilla has made nearly two-dozen recordings with ASV, Argo, BMG, Decca, RCA and Virgin Classics.

Numerous composers have dedicated works to Robles Bonilla. Compositions dedicated to her include: the *Suite Concertante* (1958) and *Concierto neoclásico para arpa, marimba y cuerdas* (1994) by Manuel Moreno-Buendía, *Sones en la Giralda* by Joaquín Rodrigo (1969), *La del alba sería* by Jesús Guridi (1960), *Concierto para arpa y orquesta* by Eduardo López-Chavarri, *Capricho Andaluz* by Victorino Echevarría (1959), *Canción y Danza* by José María Franco and *Concierto para Arpa y Orquesta* by Javier Alfonso. Echevarría's *Capricho Andaluz* will be examined later in this document.

⁵⁹ Ann Griffiths, "Marisa Robles" in *The New Grove dictionary of music and musicians*, 2d ed., vol. 21 (New York: MacMillan, 2001)

Fig. 16. Jesús Guridi.



V. JESÚS GURIDI, A COMPOSER INFLUENCED BY THE BASQUE TRADITIONS OF NORTHERN SPAIN

Biographical Introduction

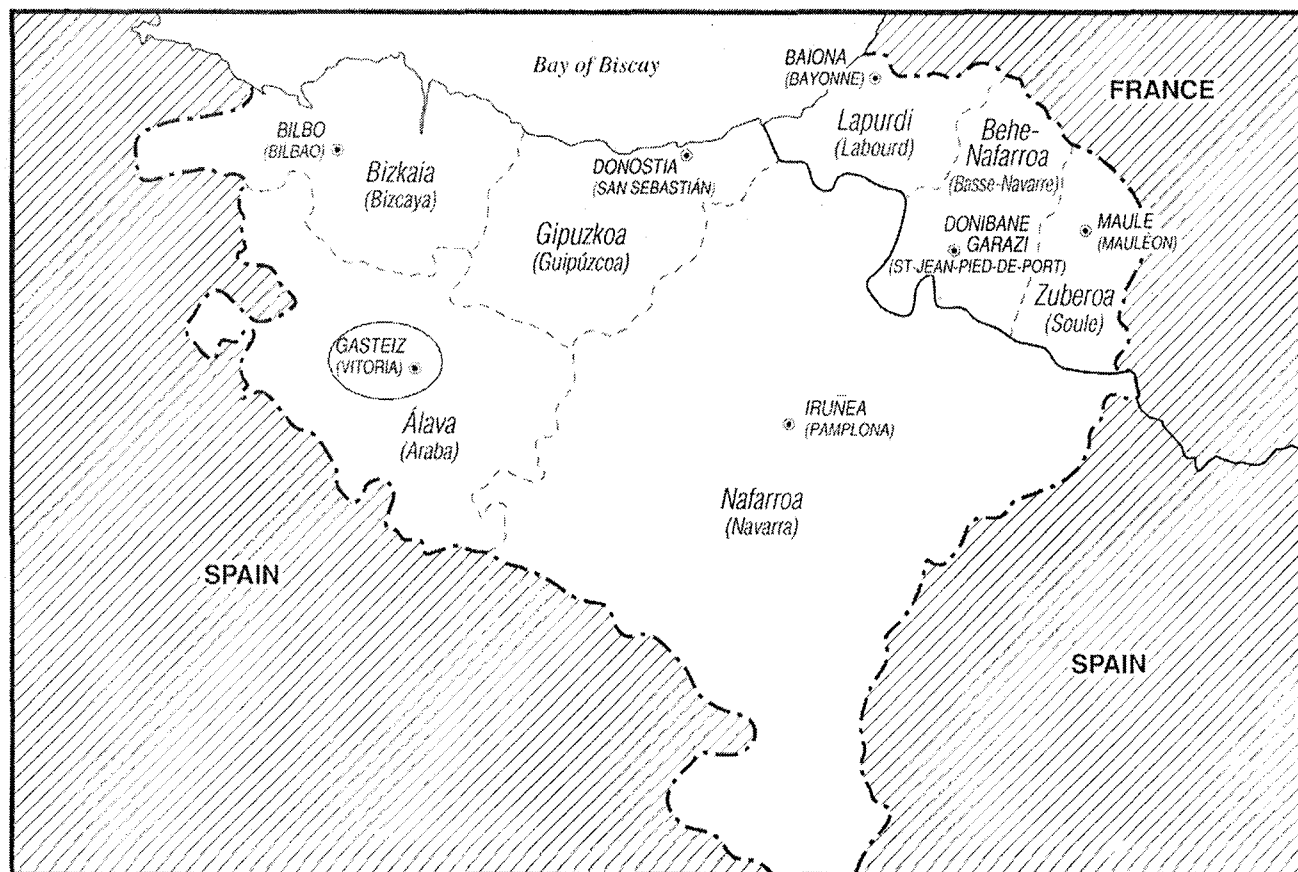
Jesús Guridi (*b* Vitoria, September 25, 1886, *d* Madrid April 7, 1961).

Guridi (see fig. 16) was a Spanish organist and composer of Basque origin. In fig. 17 there is a map showing the Basque territory. Circled toward the left side is Vitoria, the town where Guridi was born. The Basque region is a politically volatile one. The Basque people view the territory as a stateless nation between northeastern Spain and Northern France and refers to the province as the Basque Country. Therefore they had their own language, costumes and music, which constitute the identity of one of the oldest European ethnic communities.⁶⁰

Considered one of the most important Spanish composers of the twentieth century, Guridi came from a family of musicians. His musical studies took place in Madrid, Paris, Brussels and Cologne. Although Guridi began his career as an organist, he achieved international recognition as a composer with his operas written in the Basque language (Euskera). The opera *Mirentxu* premiered in 1910 and *Amaya*, which highlights his Basque roots, premiered in 1920. Guridi's compositional output is very extensive including compositions for chamber music, vocal, orchestra, ballet, religious music, and children songs.

⁶⁰ Denis Laborde in "Basque Music," *The New Grove Dictionary of Music and Musicians* vol.2 (New York: MacMillan, 2000), 846.

Fig. 17. Map of the Basque region. Bizkaia, Álava and Gipuzkoa are considered as the Basque Country. Navarre is an autonomous community and province of Spain. Lower Navarra, Lapurdi and Soule forms part of the French department of Pyrenees Atlantiques.

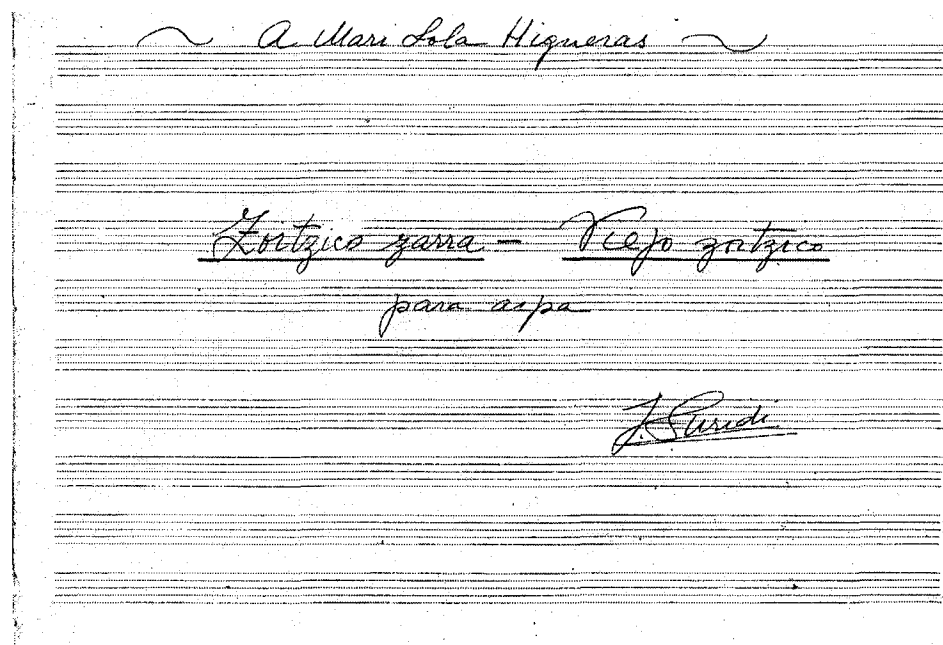


Guridi's Association with Mari Lola Higuera

Mari Lola Higuera was a close friend of Guridi. *Viejo Zortzico* was dedicated to Mari Lola (see fig 18) and is one of the most exciting works for solo harp by a Spanish composer. Here is what Mari Lola has to say about *Viejo Zortzico*:

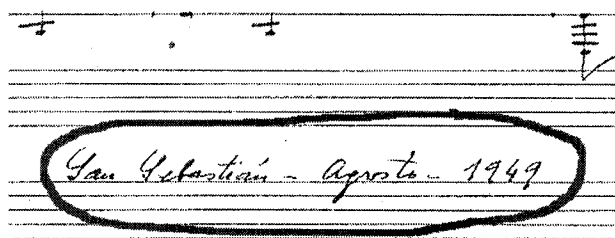
“Jesús Guridi and my father, Jacinto Higuera, a renowned sculptor, were very good friends. Both of them were members of the Academy of Fine Arts of San Fernando and since my mother Lola Palatín was an excellent violinist (my two brothers also played the piano and myself the harp), we used to have many musical gatherings at my home where figures like Joaquín Turina and other important musicians would come and enjoy themselves. *Viejo Zortzico* was born from the close friendship that my family and I had with Guridi. Guridi came home and played the *Viejo Zortzico* on the piano to give me an idea how the piece should sound. Meanwhile I gave him some suggestions of what would work well on the harp.”

Fig. 18. Title page to *Zortzico Zarra-Viejo Zortzico para arpa* by Jesús Guridi showing the dedication to Mari Lola Hogueras. Copy from manuscript provided by Mari Lola Higuera.



Although, all sources indicate that *Viejo Zortzico* was written in 1960, Mari Lola was kind enough to provide a copy of the original manuscript, which is dated August 1949, and a program that shows it was premiered in 1950 at the Ateneo de Madrid (see fig 19. and 20).

Fig. 19. Notation on manuscript of *Viejo Zortzico* showing date was finished.



EL
PRESIDENTE
DEL
ATENELO DE MADRID

tiene el honor de invitar a V. al
Concierto de arpa que interpretará
MARI LOLA HIGUERAS

en el Salón de Actos de este
Ateneo, el día 9 de junio, a las
siete y media de la tarde.

PROGRAMA

DIA 9 DE JUNIO

I

Concierto en "si" bemol mayor, para arpa
y cuarteto de cuerda ... HAENDEL
Andante allegro.
Larghetto.
Allegro moderato.
Versión de J. Guridi.

Sonata ... SCARLATTI
Minuetto ... MATEO ALBÉNIZ
Sonata ... (Siglo XVII)

II

Das Preludios Vascos ... PADRE DONOSTIA
Viejo zortzico ... J. GURIDI
(Primera vez)

Preludio ... TOURNER
Romanza sin palabras ... FAURÉ
Impromptu ... PIERNÉ
Fantasia ... SAINT-SAËNS
(Violón y arpa. Primera vez)

Violinista: LOLA PALATIN DE HIGUERAS

INTEGRAN EL CUARTETO.

Violín 1.º Antonio Piedra.
Violín 2.º Domingo Palomo.
Viola. Faustino Iglesias.
Violonchelo. Emilio Palomo.

NOTAS AL PROGRAMA

La obra, que hoy se interpreta por primera vez, «Viejo zortzico», escrita por el ilustre compositor J. Guridi, está dedicada expresamente a Mari Lola Higuera.

The Folkloric Zortzico

The *zortzico* is considered by many scholars to be the most representative dance of the Basque region. As shown in the picture, it is danced by eight dancers or *danzaris* and is usually accompanied by two *txistus* and *tamboril* or *atabal*. *Txistu* is one of the most traditional instruments in the Basque region. It is a duct flute made of ebony, boxwood or plastic.⁶¹ The *txistu* has the shape of a conical tube, 43 cm long, with a cylindrical bore and it has two finger-holes and one rear thumb-hole. The people who play these instruments are called *txistularis*. They play the *txistu* with the left hand while the right hand beats the *tamboril* hanging from the elbow (see fig.21).

Fig.21. *Txistulari* with *txistu* in left hand and *tamboril* drum stick in the right hand.



⁶¹ Denis Laborde, "Basque Music" in *The Garland Encyclopedia of World Music*, vol.8, Europe (New York: Garland Publishing, Inc., 2000), 311.

The *zortzico* has become an emblem of the Basque society. In fact *Guernica Arbola* (see fig.22) composed by José María Ipaguirre, an emblematic piece of the Basque society often referred as their national anthem, is in *zortzico* rhythm.⁶²

Fig. 22. *Guernika Arbola* by José María Ipaguirre.

Guerni-ka-ko-ar-bo-la Da be-dein-ca-tu-ba Eus-kal-de-ber-ar-
tic-an Guz-tiz mai-ta-tu-ba, Guern-ba, E-man ta za-bal-
tza-zu Mun-du-ban fru-tu-ba A-do-ra-tzen zai-tu-gu
Ar-bo-la San-tu-ba E-man ta za-bal-tza-zu Mun-du-ban fru-tu-
ba A-do-ra-tzen zai-tu-gu Ar-bo-la San-tu-ba.

The 5/8 Dance Meter and Characteristic Rhythms of the *Zortzico*

Traditionally, a *zortzico* is the union of a literary and a musical form. The literary form consists of an eight-verse strophe. Musically, the *zortzico* consists of a melodic unit of eight measures or points that can be measured in 5/8 time.⁶³ Figure 23 shows the typical rhythms of a *zortzico*:

⁶² Ibid., 314.

⁶³ Gaizka de Barandiaran, "Zortzico" in *Diccionario de la música española e hispanoamericana*, vol X (Madrid: Sociedad de Autores y Editores, 2000), 1193.

Fig.23. *Zortzico* rhythms.

In Euskera (the language of the Basque people), *zortzico* means “made of eight”. The origin of this name has been very controversial among scholars and as a result there are many different opinions and theories about what “eight” refers to. On the one hand, there are those who believe that the number eight refers to the number of measures in which the music is structured. On the other hand there is a different point of view that the name *zortzico* refers to the characteristics of the dance, since there are eight dancers (*dantzaris*) that execute eight different steps (see figure 24).

Fig. 24. *Zortzico dantzaris* (dancers).



Another different theory ascribes the name to the literary form constituted by a strophe of eight verses.⁶⁴ Whether one theory or the other has more validity is not clear and it is not the subject matter of this document. However for matters of analysis we will take into consideration the fact that a typical *zortzico* features an eight-bar structure. Generally a *zortzico* is also composed of eight-bar phrases which can be divided into four bar antecedent period and four bars of consequent period and each of these four-bar periods can also be subdivided into two two-bar cells.

⁶⁴ Ibid., 1193-1195.

Differences among *Zortzico* and *Soñu Zarrac*

For matters of analysis of Guridi's *Viejo Zortzico* it is important to mention that parallel to the *zortzico* dance, there is a category of melodies choreographed by *danzaris*, which are different than the *zortzico* because they comprise an irregular number of measures. These pieces are called *soñu zarrak* or old melodies and may consist of melodies that contain from two to eight measures, but no more than eight⁶⁵. Guridi called his composition *Viejo Zortzico* or *Zortzico Zarra*, probably making allusion to these irregular melodies. Indeed, his composition contains not only eight-bar phrases but also four-bar phrases as well. In the next figure we have numbered the phrases with four measures (bracket) and phrases of 8 measures (bracket). As we can see in the next example, from the very beginning, Guridi introduces a four-bar phrase rather than an eight-bar phrase reiterating the "old melody" style. This is followed by an eight-bar phrase and again by a four-bar phrase, (see. fig 25).

⁶⁵ Ibid., 1194.

Fig. 25. Opening page of *Viejo Zortzico* by Jesús Guridi indicating the four-bar and eight-bar phrases. Madrid, Unión Musical Española, 1960.

A MARI LOLI HIGUERAS

VIEJO ZORTZICO

(ZORTZICO ZARRA)

J. GURIDI

The musical score is written for piano and is in the key of D major. It begins with a four-bar phrase marked 'Allegretto' and 'ff'. This is followed by an eight-bar phrase marked 'marc. il canto' and 'mf'. The third system contains an eight-bar phrase marked 'poco largamente' and 'a tempo'. The fourth system contains an eight-bar phrase marked 'poco meno' and 'pp'. The fifth system contains an eight-bar phrase marked 'Poco più mosso' and 'pp'. The score is divided into five systems, each with a four-bar or eight-bar phrase indicated by a bracket and a number above the staff.

On the other hand Guridi takes the basic structure of the dance (eight bar-phrases) and makes it fit into a larger form that resembles a sonata form, transforming a generally short musical genre into a concert piece. Figure 26 summarizes my analysis and shows how the four-bar phrases correspond to the sections of a sonata. Key relationships are also shown, thus reinforcing the harmonic tendencies of the sonata form.

Fig. 26. *Viejo Zortico*'s sonata form and key relationship.

Exposition					Development			
Intro	A	B			Cadenza	C		
	a	b - Tr	c	c'		d	d'	intro
(1-4)	(5-17)	(18-36)	(37-45)	(46-49)	(45-54)	(55-72)	(73-88)	(89-93)
GM:	GM:	GM:	EM:	CM:	CM:	cm:	cm:	- GM:
Recapitulation					Coda			
A	B				b	a	intro	
a	b-tr	c	c'					
(94-106)	(106-124)	(125-132)	(133-142)		(143-150)	(151-161)	(162-168)	
GM:	GM:	EM:	GM:		gm:	GM:	GM:	

As with most Basque popular dances, *Viejo Zortzico* begins on the upbeat and employs the metric formula $3/8+2/8$, which is the preferred pattern in *zorricos*. Also featured the distinctive dotted rhythm. The rhythmic pattern that predominates in a typical *zorrico* is ♩ ♪ ♪ ♪.⁶⁶ This is true for Guridi's piece, which presents this rhythmic configuration from the very first measure (See fig. 27). The first four measures constitute a sort of introduction that in folk terms can be referred as *invitación a la danza* (invitation to the dance), in which dancers perform a series of preliminary movements to get into

⁶⁶ Joseph Cribillé i Bargalló, *Historia de la música española*, vol 7, (Madrid: Alianza Musical, 1997), 237.

place and begin their routine. These four measures are important in holding the piece together.

Fig. 27. *Viejo Zortzico*, mm. 1-3.



In his 1947 lecture at the Real Academia De Bellas Artes De San Fernando, Guridi expressed his opinion that composers have a great range of creative possibilities when cultivating the folkloric forms.⁶⁷

Rhythmically, and to a certain degree melodically, Guridi's *Viejo Zortzico* follows the traditional folk elements of a *zortzico*. However the harmonic treatment is based on a more modern tonal tradition reflecting the influence of the harmonic language of French composers such as early Debussy. According to the scholar Angel Sagardía, Debussy was Guridi's favorite composer.⁶⁸ This combination of modern harmonic practice with folkloric conventions makes Guridi's composition original and personal. Whereas the harmony of a traditional *zortzico* is generally limited to tonic and dominant, Guridi

⁶⁷ Jesús Guridi, *El canto popular como materia de composición musical, discurso leído el día 9 de junio de 1947 en el acto de su recepción pública por el Excmo. Sr. D. Jesús Guridi y contestación por el Excmo. Sr. D. Pedro Muguruza* (Madrid: Real Academia de Bellas Artes de San Fernando, 1947), 7-11.

⁶⁸ Ángel Sagardía, *Jesús Guridi: ensayo crítico de su vida y de sus obras* (Bilbao: Ediciones de Conferencias y Ensayos, 1953), 11.

embellishes his composition with the use of more modal harmonies, modulation to third related keys, seventh and ninth chords and chromaticism. The piece, for instance starts with an A minor chord with the minor seventh and minor ninth in second inversion, which for the treatment of a folk dance is already audacious. Then, in the second half of measure two, the melody leaps by an ascending minor seventh interval (a traditional *zortzico* presents leaps no greater than a fifth). This leap is stressed by means of a chromatic chord. This is, the f natural transforms the tonic major triad into the secondary dominant chord V7/IV that resolves into the next measure.

Theme A is constituted by the next two phrases of eight and four-bars respectively and is in the tonic key as expected. The melody preserves the dotted rhythm and does not present leaps greater than a fifth. Harmonically the piece sets a modal flavor with the alternation of I and ii7 chords (see fig.28).

Fig. 28. *Viejo Zortzico*, first four measures of theme A and alternation of I and ii7 chords, mm. 4-8.

marc. il canto

mf

I ii 6/5 I6 ii 4/3 I 6/4 ii 6 ii7 V7

Guridi's idiomatic composition for harp in *Viejo Zortzico*

In his composition Guridi manages to write a more idiomatic language for the harp while still preserving the rhythmic essence of the *zortzico*. Measures 18-29 offer a good example (see fig 29.). The upper notes in the series of arpeggios divided between the two hands outline the main rhythmic pattern of the dance.

Fig. 29. Circled are the notes and main rhythm pattern of *zortzico*. Below, underlying *zortzico* rhythm, *Viejo Zortzico*, mm. 17-21.

The image shows a musical score for harp in G major, 3/4 time. The upper staff contains measures 17-21, featuring a series of arpeggios. The notes and stems of these arpeggios are circled to highlight the main rhythmic pattern. The lower staff shows the underlying rhythm. The tempo is marked 'Poco più mosso' and the dynamics are 'pp'. The score is in G major, indicated by one sharp (F#).

This new melody is also structured in a phrase of eight bars followed by one phrase of four bars that develops into a transitory passage that leads into theme B in the key of the submediant (E major), (see fig.30).

Fig. 30. Theme B, *Viejo Zortzico*, mm.36-40.

The musical score for Theme B, *Viejo Zortzico*, mm. 36-40, is presented in two systems. The first system (measures 36-38) features a treble staff with a melodic line of eighth notes and a bass staff with a harmonic accompaniment. Dynamics range from piano (*p*) to forte (*f*). The second system (measures 39-40) continues the melodic and harmonic development, including a *cresc.* marking. The key signature is one sharp (F#) and the time signature is 5/8.

Also, in order to make this piece more interesting, Guridi adds a central cadenza in theme B that is very effective in the harpistic language. It is interesting to note that even though Guridi seems to have departed momentarily from the folkloric element, a closer look to the music will reveal that most of this passage is based on a harpistic figure of 5/8 notes which is the basic structure of the *zortzico* rhythm (Fig. 31).

Fig. 31. Central cadenza, passage based on a harpistic figure of 5/8 notes (circled)
Viejo Zortzico, mm.45-54.

The image displays a musical score for a piano piece, specifically the central cadenza of 'Viejo Zortzico' (measures 45-54). The score is written for piano and consists of four systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 5/8. The first system shows a circled passage of five eighth notes in the treble staff, which is the harpistic figure mentioned in the caption. The second system includes the instruction 'rit.' (ritardando) and a dynamic marking of 'ff' (fortissimo). The third system begins with a dynamic marking of 'pp' (pianissimo). The fourth system ends with a dynamic marking of 'pp' and a fermata over the final notes. The score is characterized by intricate rhythmic patterns and dynamic contrasts.

The development section (mm. 52-88) is constituted by a new theme in the key of the minor subdominant (c minor). This theme is constituted by two eight-bar phrases divided in four-bar periods, (fig. 32).

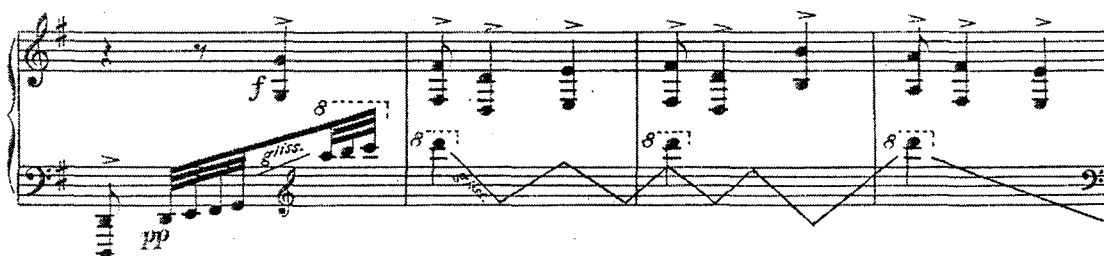
Fig. 32. *Viejo Zortzico* (mm. 58-61) four-bar period that opens the development section.

These two phrases are restated once again in a more virtuosic manner (fig. 33).

Fig.33. *Viejo Zortzico*, mm. 70-77.

The initial four bars return in measure 89, first harmonized in c minor, and then by using an A half diminished chord as a pivot chord which then returns to the tonic key. This modulation prepares the return of the opening theme (A) in the tonic key. After this, the subsequent music is an exact repeat of the exposition until measure 133, where theme B is heard in the tonic key. Here, Guridi gives the harp another opportunity for virtuosity with the inclusion of glissandos, (fig.34).

Fig. 34. *Viejo Zortzico*, theme B in tonic key, mm. 134-137.



Guridi composed *Viejo Zortzico* in a classical European manner in terms of form and harmony. At the same time Guridi allows his national heritage exude throughout the piece, with the use of *zortzico* rhythm (5/8), mainly from the northern part of the Basque region. While preserving the essence of the *zortzico* rhythm, Guridi takes advantage of the possibilities of the harp. The rhythm subtly appears in series of arpeggios and in other virtuosic figurations. This makes *Viejo Zortzico* a sophisticated, elegant, brilliant and challenging piece but at the same time rewarding for the performer and a delight for an audience.

Fig. 35. Gerardo Gombau.



VI. GERARDO GOMBAU AND HIS USE OF ANDALUSIAN ELEMENTS IN *APUNTE BÉTICO*

Biographical Introduction

Gerardo Gombau (*b* Salamanca, August 3, 1906; *d* Madrid, July 13, 1971).

Composer, pianist and orchestra director, Gerardo Gombau (see fig. 35) was born in Salamanca in 1906. As a youth Gombau studied music with Damaso Ledesma, Buxaderas, and Eloy Andrés. He played the piano and studied violin.

Between 1912 and 1923 Gombau studied piano and composition at the Real Conservatorio de Música in Madrid. There he was the pupil of Conrado del Campo in composition and José Tragó in piano. In 1942 he founded the Symphony Orchestra of Salamanca and in 1945 he won by public examination the position of accompanist of the Madrid Conservatory where he had previously taught composition. At this time he established himself in Madrid, where he began an important career as a composer and pedagogue.

Gombau's first important composition was *Don Quijote velando las armas* (1945). After that he wrote several symphonic and chamber works where his style varied from the nationalism typical of the era and he started to compose in a more progressive style. This style had its peak in 1955 with the *Siete claves de Aragón*, which contained folklore but at the same time he gave the first signs of integrating serial technique to his works. After these compositions Gombau got closer to the atonality and the dodecaphonic. As a consequence he created his own language, where he assimilated the serial tendencies. In this way he became a guide for young contemporary composers who consider their works as part of the latest aesthetic tendencies.

Important works by Gombau include: *Variaciones sinfónicas* (1949), *Rondela de cantos charros* (1957), *Sonata para orquesta de cámara* (1952), *Siete claves de Aragón* (para voz y orquesta, 1955), *Tres piezas de la Belle Epoque* (guitar, 1959), *Música para voces e instrumentos* (choir and orchestra, 1961), *Sonorización heptáfona* (harp, 1963), *Texturas y estructuras* (wind quintet, 1963), *Dedicatoria* (violin and piano, 1966) and *Música para ocho ejecutantes* (chamber orchestra, 1966).

Some works for harp written by Gombau, combined with other instruments, are still unpublished. These works are housed at the Biblioteca Nacional de España (Sala Barbieri), where Gerardo Gombau's family donated all his music and important documents for future investigations. The archives are still in process of being organized by the staff, but I have found so far: *Colombina y Pierrot* (duo choreographic poem for harp and cello, 1939), ⁶⁹ *Rondo y Copla* (Flute, Harp and Piano, incomplete), *Cara de Rosa*, of which there are two versions: one for flute and harp and another for voice and harp and *Ya pareció* (voice and harp).⁷⁰

⁶⁹ Biblioteca Nacional de España, "Gerardo Gombau", Archivador 1, Carpeta A, no 5.

⁷⁰ Ibid., Archivador 1, Carpeta 4, no.15.

Gombau's association with Luisa Pequeño and the *Apunte Bético*

According to Professor María Rosa Calvo-Manzano, Luisa Pequeño like Gerardo Gombau was born in Salamanca and Pequeño and Gombau were very good friends. The composer wrote music for this distinguished harpist, including *Apunte Bético*. *Apunte Bético* is the first of two pieces in *Dos Apuntes Españoles para Arpa sola* (Two Spanish sketches for solo harp)⁷¹. *Apunte* means sketch and *Bético* or *Bética* was the old name of Southern region of the Iberian Peninsula, now called Andalusia. The second is called *Norteño*. *Apunte Bético* received international acclaim, winning the first prize at the international competition of the Northern California Harpists Association in 1952. On the other hand, *Norteño* has never been published. Both of the compositions, *Norteño* and *Bético* were dedicated to Luisa Pequeño. They were both written in 1948 and *Apunte Bético* was premiered on the Radio Nacional de Madrid on October 2, 1950. The manuscript of *Apunte Bético* (see fig. 36) is housed at the National Library in Madrid. I was able to examine it first hand. I also found drafts of this composition where Gombau had some doubts about writing a passage for the harp where he wrote “¿Luisa?”. It seems that Gombau counted on the help of Luisa Pequeño since the piece is so well written for the harp.

⁷¹Manuscripts can be found at the Biblioteca Nacional de España, sala Barbieri. Gerardo Gombau, Archivador 1º, carpeta B, noº 3 and Archivador 1º, carpeta 1, noº 12 .

Apunte Bético is a fantasy-like piece based upon three different themes. These themes (figs. 37-39) experience transformation throughout the piece and although the piece does not present a definite form, all the sections are well interconnected.

Fig. 37. *Apunte Bético's* first theme mm, 1-6.

Apunte Bético 8

Harp Solo GERARDO GOMBAU GUERRA

Allegretto *Edited by Yvonne La Mothe Schwager*

Fig. 38. *Apunte Bético's* second theme, mm. 56-58.

Fig. 39. *Apunte Bético*'s excerpt of third theme, mm. 76-85.

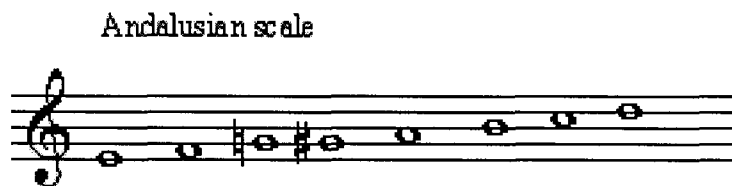
The musical score consists of three systems of staves. The first system shows the beginning of the excerpt with a piano (*p*) dynamic. The second system transitions to pianissimo (*pp*) with the instruction *legato con espressione*. The third system concludes with a forte (*f*) dynamic. The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It features a complex melodic line in the right hand and a supporting bass line in the left hand. The piece includes various ornaments, such as mordents and grace notes, and is marked with fingerings and breath marks.

Gombau's use of the Andalusian scale and phrygian mode

The synthesis of Arabic and European music in southern Spain appears to have started during the extended period of Moorish rule starting around the year 700. During this epoch, Arabic and Berber modal music flourished in southern Spain. The fall of Granada in 1492 and the expulsion of many Moors a few decades later did not signal the end of Arab influence on Andalusian music, since many converted Moors (*moriscos*) remained in Spain. Much of Andalusian music retains Arabic or Mediterranean elements in the form of melismatic vocal style and the use of a distinctive modal-harmonic system known as the "Phrygian mode" built upon the so-called Andalusian scale (see. Fig. 40).

The Phrygian mode is probably a blend of the modal traditions of pre-Moorish Spain, Arabic modal music and Western common-practice tonality.

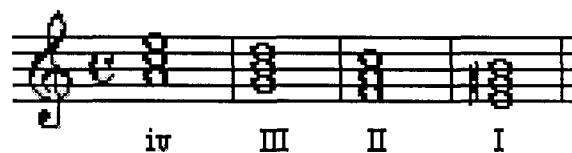
Fig. 40. Andalusian scale.



In the Andalusian scale (see figure 40 above) we find the presence of both the minor and major third in this mode, which gives the music a characteristic color. Harmonies built upon the scale include characteristic patterns, including a signature cadence.

The cadence (see fig. 41) known as “la-sol-fa-mi” is prominent in the Andalusian music and it consists of a series of triads built on the first four degrees of the scale played in descending order, in other words iv-III-II-I (minor four, major three, major two and major one).

Fig. 41. Andalusian cadence.



The opening section of Gombau's piece is based on a transposition in G of the Andalusian scale, therefore the cadence "la-sol-fa-mi", consists of the chords c minor, Bb Major, Ab Major and G Major. The passage shown in figure 42 illustrates the use of the "la-sol-fa-mi" cadence:

Fig. 42. Gombau: *Apunte Bético*, mm. 9-11, featuring Andalusian Cadence.

The musical score for measures 9-11 of Gombau's *Apunte Bético* is presented in a single system. The upper staff is in treble clef with a key signature of one flat (Bb). The lower staff is indicated by a line with a Bb symbol. The melody in measure 9 is marked with an octave sign (8ve). The cadence is marked with 'rall. pochissimo' and 'a tempo'. Chords are labeled below the staff: cm, BbM, AbM, and GM.

In measures 49-51 there occurs a modulation that takes the music to a transposition of the Andalusian scale in B. This modulation is rather modern and departs momentarily from the Andalusian scale. It consists of a series of descending fifths that seems to take the music to D sharp. However the A sharp dominant seventh chord in measure 51, resolves to the flat submediant (B major) which becomes the new tonic, see figure 43.

Fig. 43. Gombau: *Apunte Bético*, mm. 49-51.

In contrast to the first theme (see fig 37), the second theme (fig. 44) of *Apunte Bético* is more melodic; however the arpeggios of the left hand preserve the character of the first theme.

Fig. 44. Gombau: *Apunte Bético* second theme, mm. 56-59.

BM: I II I II I I

A very significant trait of Andalusian music is the oscillation between major triads built upon the first and second degrees of the scale. Gombau presents this feature from the opening and throughout the *Apunte Bético*. We can notice that the notes of the super tonic chord in the first 4 bars include the second and the fourth degrees, which is also a very typical feature of Andalusian music (see fig. 45).

Fig. 45. Gombau: *Apunte Bético*, mm. 1-4 featuring the oscillation between major triads built upon the first and second degrees of the scale.

Apunte Bético 3

Harp Solo GERARDO GOMBAU GUERRA

Allegretto Edited by Yvonne La Mothe Schwager

7

Andalusian rhythms found in *Apunte Bético*

One of the rhythmic characteristics found in Andalusian music is the use of hemiola, which is a rhythmic device in which two bars of triple time are articulated in the manner of three bars in duple time. An example exists in the case of *Granadina* (a typical ternary rhythm from Granada, southern Spain) in which the alternation of chord and rest every beat gives the music the impression of being in a 2/8 meter rather than two 3/8 measures (see fig. 46). This characteristic can be found in the four first measures of *Apunte Bético*. The following example is written in a triple meter but it actually sounds in two-four when it is played:

Fig. 46. *Granadina*, an example of hemiola followed by mm.1-4 from *Apunte Bético*.

Granadina

2/8 [] [] []

Allegretto

2/4 [] [] []

Another characteristic found in Andalusian music, is the alternation between 3/4 meter and 6/8 meter. This alternation of meter is characteristic of *Peteneras* and *Guajiras* but it can also be found in several other dances such as *Seguiriyas*, *Martinetes* and *Serranas*. This alternation of meter can occur measure by measure as the *Petenera* or it can occur randomly as in the passage of Gombau's piece in the next example. This passage (mm.16-18) is mostly in 3/4 however the three measures circled are in 6/8, (see fig 47).

Fig. 47. Example of 3/4 and 6/8 alternation from *Apunte Bético*, mm. 16-18.

The image shows a musical score for piano, consisting of three systems of music. The first system begins with a treble clef and a key signature of one flat (Bb). It features a melodic line in the treble clef and a bass line in the bass clef. A marking 'Sue.' is placed above the first measure. The second system continues the piece, with a circled section of four measures. Below this section, the tempo marking 'rall. pochissimo' is written. The third system concludes the excerpt, with a dynamic marking 'p' (piano) at the beginning. The score demonstrates a 3/4 to 6/8 time signature alternation.

Guitaristic elements used by Gombau

Rasgueado is a technique used in the *toque* or flamenco playing of the guitar, which consists in playing the strings of the instrument in a rapid movement. The fingers of the right hand move one after another in a fan-shaped motion playing from treble to bass and producing a continuous sound on all the strings.⁷² To instruct the harp player to imitate this sound on the harp, a curved line or “rolling” sign is used. The chords are distributed in both hands, and are performed one note following the next. We can see this imitation of *rasgueado* in Fig. 48.

⁷² José Blas Vega y Manuel Ríos, eds, “Diccionario enciclopédico ilustrado del flamenco”, 2nd ed., (Madrid: Editorial Cinterco, 1990), 636.

Fig. 48. Imitation of *rasgueado* guitar technique in *Apunte Bético*, mm. 1-4.

Apunte Bético 8

Harp Solo GERARDO GOMBAU GUERRA

Allegretto Edited by Yvonne La Mothe Schwager

The musical score is written for harp solo in 3/4 time. It begins with a forte (f) dynamic. The right hand plays a series of octaves, with a triplet figure in the final two measures. The left hand plays a single note. The score includes fingering numbers (2, 3, 1, 2) and a dynamic marking 'f'.

The *trémolo* technique is used in playing both classical and flamenco guitar. Its function is to sustain a note and it is accomplished by a rapid, repeated attack with the fingers. The *trémolo* can be played with three or four notes. For flamenco the four note *trémolo* is the one generally used, but as Mariano Cordoba states in his book *Folksinger's guide to flamenco guitar*, the three-note *trémolo* is easier to play because of the absence of the fourth note permits the music to move into a fast tempo. In *Apunte Bético*, the harp imitates the guitar flamenco three-note *trémolo* and in order for a harpist to produce this effect, Gombau uses a series of octaves where the left hand plays one note while the right hand completes the triplet figuration. Gombau also indicates to play these octaves close to the soundboard, which produces a guitar-like sound (fig. 49).

Fig. 49. Gombau: *Apunte Bético* mm. Flamenco *trémolo* effect, mm. 139-141.

Gombau's idiomatic composition for solo harp

Gombau took advantage of the different sound effects that the harp can produce, either to imitate the guitar in the way mentioned previously or to display the unique possibilities of the instrument. One example is the use of harmonics, which is a typical effect use in harp playing (see fig. 50). Even though harmonics can be played also on the guitar, they are not part of the idiom in Andalusian music.

Fig. 50. Gombau: *Apunte Bético*, the (o) symbol instructs the player to perform a harmonic, mm. 94-101.

Gombau also wrote a cadenza intended to feature the harp. This passage displays the glissando technique, which is very characteristic of the instrument. In addition, the cadenza is written in a language more idiomatic for the harp (fig. 51) and it does not lose the Andalusian character. These measures (135-136) are based on the transposition to G of the Andalusian Scale, (see fig. 52.)

Fig. 51. Gombau: *Apunte Bético*, cadenza, mm. 135-136.

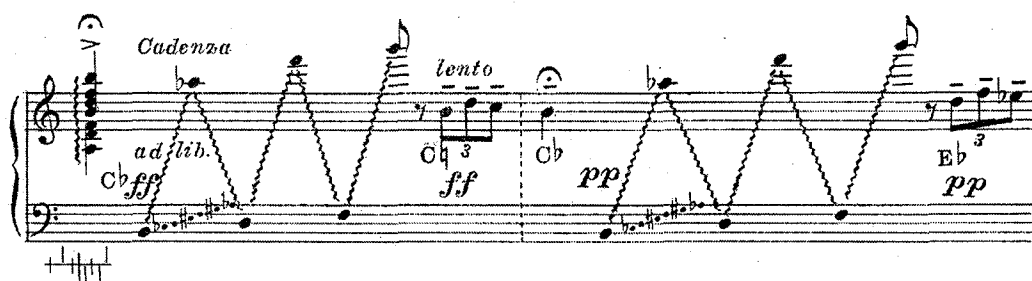
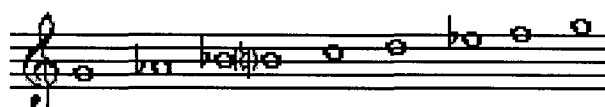


Fig. 52. G transposition of Andalusian Scale used in *Apunte Bético*'s cadenza.



Gombau in his *Apunte Bético* demonstrates the influence of Andalusian folk music with particular clarity. The piece is basically based on the Andalusian scale and the Andalusian cadence (la-sol-fa-mi) is used with predominance. The oscillation between the first and second degree, the sense of rhythmic exploration by alternating feeling of 3/4 and 6/8 related to *Peteneras* and *Guajiras*, the use of hemiola and the guitaristic techniques such as *rasgueado* and *trémolo* reflect the great influence of Andalusian

music. Gombau has adapted all these elements to the idiom of the harp, exploring the possibilities of the instrument, resulting in a very well written piece of great brilliance, beauty and excitement for both player and the audience.

Fig. 53. Victorino Echevarría.



VII. VICTORINO ECHEVARRÍA AND HIS COMPOSITION *CAPRICO ANDALUZ*.

Biographical Introduction

Victorino Echevarría (*b* Palencia, March 29, 1898; *d* Madrid, March 1, 1963).

Spanish composer and orchestra conductor Victorino Echevarría (see fig. 53) studied composition with Conrado del Campo at the Real Conservatorio de Música in Madrid. At the same institution he also studied violin, piano, harmony and conducting with Francisco Cales Pina and later studied with Paul Hindemith at the Hochschule für Musik in Berlin. In 1938, he was awarded a professorship at the Real Conservatorio de Música in Madrid where his musical duties consisted of orchestra and band conducting as well as teaching harmony. His compositions included works for orchestra, choir, band, theater and chamber music. Even though Echevarría wanted to break away from Nationalistic music, the influence of the Spanish composer Manuel de Falla was significant in his music. Some titles of Echevarría's works such as *Nocturno Andaluz* for piano (1961), *Obertura Bética* for orchestra and *Capricho Andaluz* (1959) for solo harp are indicative of his national musical style.

Echevarría's association with Marisa Robles Bonilla and the dedication of *Capricho Andaluz*

Marisa Robles Bonilla was a harp student at the Real Conservatorio de Música in Madrid during the same period as her aunt, harpist Luisa Menarguez, and Echevarría were professors at the same institution. Both Robles Bonilla and Menarguez worked directly with Victorino Echevarría in his *Capricho Andaluz* for solo harp. It was finished

in 1959 and is dedicated to Marisa Robles Bonilla who was considered to be one of the most outstanding young harpists in Spain at that time.

Nature of the *capricho*

According to the Harvard Dictionary of Music, *capricho* means “a humorous, fantastic or peculiar composition which is characterized by a departure from the usual stylistic norms. *Capricho* has been widely used in relation to works denoted as “fantasia” but its contrasts are more extreme and usually it is a more audacious piece in regard to harmonic and contrapuntal conventions.”⁷³ In Spain, during the nineteenth century the term *capricho* has two different genres: the first one was inspired by popular Spanish motives and the second was freer thematically and in regards to form. The *Capricho Andaluz* by Echevarría is indeed a free-form composition and it features elements of traditional Spanish folk music combined with elements of flamenco. It thus represents well Victorino Echevarría’s nationalistic style.

The following examples demonstrate some of the elements taken from the traditional folk music of Spain, which Echevarría included in *Capricho Andaluz*. In the next example Echevarría introduces a motive based on the melody of a popular Spanish dance known as *pasodoble*, titled *España Cañi* by Pascual Marquina (see fig. 54). Since a *pasodoble* is in 2/4 time, Echevarría changed the rhythm into an old Spanish *bolero* which is in 3/4 time (fig. 55). There is an important difference between the Latin American *bolero*, which is written in 2/4, and the Spanish *bolero*, which is in 3/4.

⁷³ Michael Randel, “capricho” in *The Harvard concise dictionary of music and musicians* (Mass: The Belknap Press of Harvard University Press, 1990), 115-116.

Fig. 54. *España Cañi-pasodoble* by Pascual Marquina. Circled the melody used by Victorino Echevarría in *Capricho Andaluz* in mm 31-34.

Allegro moderato

ppp

crescendo poco a poco

mf

The Spanish *bolero* often employs the following rhythm:

Fig. 55. Basic *bolero* rhythm.

$\frac{3}{4}$

However, since the sixteenth notes would be somewhat difficult to perform on the harp, Echevarría modified this rhythm (see Fig. 56.)

Fig. 56. Modified rhythm of *bolero* in *Capricho Andaluz*, mm. 31-34.



In this passage, (fig. 56) Echevarría utilizes a more modern harmonic language. While the harmony and the bass line are derived from C Phrygian, the melody in the treble is in G Phrygian. In addition, both the soprano and bass lines are harmonized with parallel fifths. This bi-modality reflects a more twentieth-century style and gives this particular passage, and the *Capricho Andaluz* in general, a more modern sound.

Echevarría also uses the melody of a popular Spanish nursery rhyme called *Mi abuelo tenía un huerto*,⁷⁴ better known in the twentieth century as *Ahora que vamos despacio* (see figure 57 and 58).

⁷⁴ Delegación Nacional de la Sección Femenina, "Mi abuelo tenía un huerto," *1000 Canciones Españolas* (Madrid: Almena, 1966), 770.

Fig.57. *Mi abuelo tenía un huerto*, popular children song from *1000 Canciones españolas infantiles*, Delegación de la Sección Femenina.

Mi abuelo tenía un huerto

Allegretto

Mia - bue - lo te - ni - - aun huer - ta, mia - bue - lo te -
 - ni. - aun huer-to que cri - a - ba mu-chos na - bas, tra-la - rá que cri - a - ba mu-chos na - bas, tra - la -
 - rá que cri - a - ba mu - chos na - bas - -

Fig. 58. Victorino Echevarría: Portion of the melody *Mi abuelo tenía un huerto* used in *Capricho Andaluz* mm, 43-45.

(Mib) (Lab)

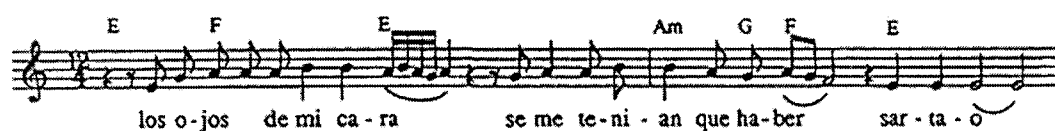
marcato. avec l'angle. naturel.

Echevarría's *Cante Jondo* and melismatic vocal influences

A major development in Andalusian music took place after the gypsies arrived in Barcelona in 1477. In 1492, when the expulsions and conversions of the Moslems began, the prohibition of everything of Eastern origin affected the gypsies, who had adopted much of the Moorish idiom as their own. As a result, musicians replaced instruments associated with the Arabic traditions, such the tambourine and *ud*, with castanets, hand clapping and guitar. These Spanish instruments were later used to accompany the singing

style of *cante jondo* (the deep or profound song of flamenco) and helped define it as a distinctly Spanish tradition, despite its Moorish roots. In general the vocal melodies in *cante jondo* retain a melismatic style, which shows an affinity with Arabic music.

Fig. 59. Fragment of *soleá* melody in *cante jondo* tradition.



Echevarría used a variant of this *cante jondo* stanza/melody from a typical *soleá*⁷⁵ and incorporated it to his *Capricho Andaluz*, see figures 59 and 60.

Fig.60. *Cante jondo* like passage in Echevarría's *Capricho Andaluz*, mm. 19-22.

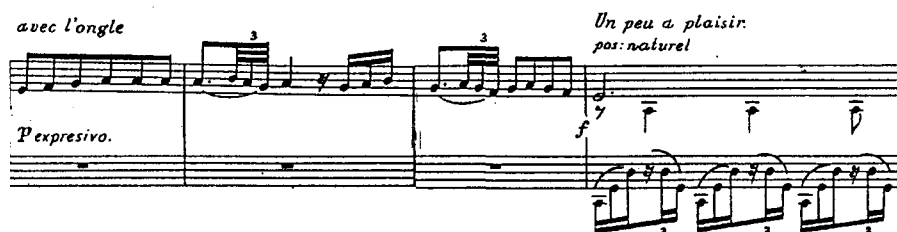


Figure 60 shows an example of *cante jondo* type melody, which progresses, in conjunct motion within a restricted range of a fifth, in Phrygian mode. The vocal melismas, very typical, commonly take the form of triplet embellishments in the melody.

⁷⁵ *Soleá* (Song and Dance Form. *Cante Jondo*) *Soleá* is often referred to as the mother of flamenco because other important forms such as *Alegrías* and *Bulerías* are derived from it. The name is derived from the word *soledad*, which means loneliness or solitude and reflects the general mood of this song form. The words *Soleá* (singular) and *Soleáres* (plural) are commonly considered interchangeable and mean exactly the same thing.

Pitch repetition, suggesting the reciting tone of chant is common feature. This motive is an important element since it will reappear in various places throughout the piece and thus reinforces the Andalusian character of the *Capricho Andaluz*.

Echevarría's use of flamenco guitar techniques

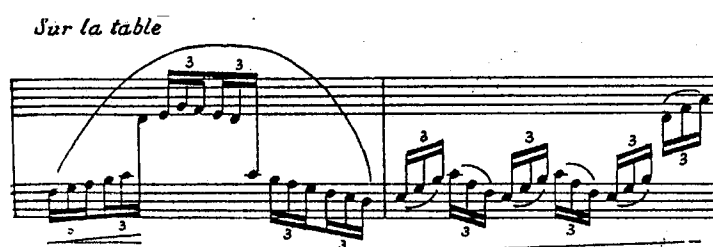
Like Gombau, Echevarría also tries to imitate the guitar in different passages. One important element he uses is the *rasgueado*, a technique already mentioned. This can be seen in figure 61. In this passage we can see how Echevarría alternates *rasgueado* with *cante jondo*-like passages. This type of passage, where an unaccompanied chant is answered by the guitar, is very typical in Andalusian music.

Fig. 61. Example of *rasgueado*, mm. 1-3.

The image displays two systems of musical notation for guitar. The first system consists of two staves (treble and bass clef) with a melodic line in the treble clef and a bass line in the bass clef. The melodic line features a series of chords and a melodic phrase that is marked with a 'p' (piano) dynamic. The second system also consists of two staves, with a similar melodic line in the treble clef and a bass line in the bass clef. The melodic line includes a section marked 'sur la tabla' (piano) and a melodic phrase that is marked with a 'p' (piano) dynamic.

Floreo is another technique used in flamenco guitar, which consists of playing two or three guitar strings with three fingers continuously without stopping.⁷⁶ In figure 62 we see that Echevarría indicates that the harpist should play this section “sur la table” (near the soundboard on the harp) where a guitar-like sound is produced. In this case the harpist plays the *floreo* in both hands (see Fig. 62).

Fig. 62. Echevarría: *Capricho Andaluz*, mm. 14-15; use of *floreo*.



Echevarría's idiomatic composition for solo harp

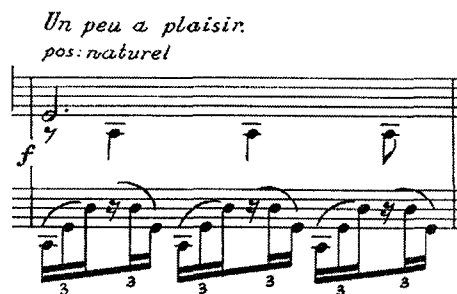
In addition to creating an Andalusian character, Echevarría also took into account the possibilities of the harp and created passages that are very characteristic of harp playing.

In the following example, an accompaniment figure (*arpeggio*) that resembles a guitar pattern is written in a language more idiomatic for the harp. Because of the disposition of the strings of the guitar, it is easier and smoother for a guitarist to play this passage than for a harpist. To facilitate the execution of this passage on the harp, Echevarría assigned to the left hand the notes that could be played without difficulty

⁷⁶ José Blas Vega y Manuel Ríos, eds, *Diccionario enciclopédico ilustrado del flamenco*, 2nd ed., (Madrid: Editorial Cinterco, 1990), 307.

while having the right hand compensate by playing the note that is missing to complete the figuration, see fig. 63.

Fig. 63. *Capricho Andaluz*, mm. 19-22; harpistic arpeggiation.



Like Gerardo Gombau, Echevarría features the Andalusian scale in glissandos this time in E flat, as the left hand plays the “la-sol-fa-mi” cadence, see fig. 64.

Fig. 64. *Capricho Andaluz*, mm. 89-90; featuring Andalusian scale in glissandos and “la-sol-fa-mi” cadence in the left hand.

The musical score for Figure 64 is written for piano and features a glissando in the right hand and a cadence in the left hand. The right staff begins with a glissando marked "un peu ad libitum" and "più f". The left staff plays a cadence of four notes: a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The right staff then continues with a glissando marked "tutta forza" and "a tpo:". The left staff continues with a cadence of four notes: a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The piece concludes with a final cadence in the left hand.

In the closing measures, Echevarría writes a compilation of the most typical harp idioms. In figure 65 we can observe rolling chords, harmonic symbol, arpeggios and a glissando that closes the piece brightly.

Fig. 65. *Capricho Andaluz*, mm. 148-154; compilation of the most typical harp idioms.

The image displays two systems of musical notation for harp, likely in 4/4 time. The first system (mm. 148-154) features a treble and bass clef. The treble staff begins with the tempo marking *a tpo.* and the instruction *pos: naturel*. It contains a series of chords and arpeggios, with a dynamic marking of *f sub:*. A specific note is marked with a sharp sign and the letter 'A', labeled as *(Fa#)*. The system concludes with a *allarg:* marking and a dynamic of *p sub:*, followed by a crescendo leading to a *do* note. The second system (mm. 154-158) also starts with *a tpo.* and *pos: naturel*. It features a series of arpeggiated chords, with dynamic markings of *ff*, *f*, and *fff*. The notation includes various rhythmic patterns and articulations characteristic of Andalusian harp music.

These are some of the characteristics represented in the *Capricho Andaluz*, which are directly related to the Andalusian folk music. Many of these elements are successfully used by Echevarría to take advantage of the idiomatic possibilities of the harp, resulting in a rich, exciting composition particularly well suited to concert performance.

VIII. CONCLUSION

Since its introduction to Spain in the tenth century, the harp has gradually acquired an important role in that country's musical tradition. Undoubtedly, the foundation of the Real Conservatorio Superior de Música by Queen María Cristina and the fact that she had a special affection for the harp contributed in great part to developing interest in the instrument. The establishment of the harp program in the Conservatorio, evolved into the production of harp virtuosos who exploited the possibilities of the instrument while serving as an inspiration for composers of the time. It was the intention of chapters II and III of this document to provide a brief compendium of events, many of which were relatively unknown until now, that led to the institution of the harp in Spain as it is known today. On the other hand, I wanted to pay tribute to those important figures who contributed to the harp program in the Conservatorio for two reasons. First, I believe that it is important to acknowledge that the Conservatorio has generated great artists such as María Rosa Calvo-Manzano, María Lola Higuera, Luisa Pequeño, Marisa Robles Bonilla and Nicanor Zabaleta, who promoted the harp repertoire worldwide. Second, I consider it important to give credit to those who provided the inspiration for the composition of wonderful and compelling works that have come to enrich the harp repertoire.

The original works for harp written by Jesús Guridi, Gerardo Gombau and Victorino Echevarría, represent in a distinctive manner the nationalistic elements of both Northern (Basque) and Southern Spain (Andalusian). Each of these composers

adapted Spanish folk elements to create effective concert pieces for harp repertoire.

Guridi took the 5/8 rhythmic pattern used in *zortzico* and the basic eight- bar phrases to create a larger piece in sonata form, using an harmonic language influenced by French composers. On the other hand Gombau and Echevarría tried to depict the essence of Andalusian music from Southern Spain each in their own way, by exploiting the possibilities of the harp and conveying their ideas in the form of fantasy-like pieces. In all three cases the composers produced works that preserve the essence of folk elements but are also attractive for both the listener and the concert performer.

Therefore these composers promoted their Spanish heritage while they created very effective showpieces for the concert harpist.

APPENDIX A. OTHER TWENTIETH-CENTURY SPANISH HARPISTS; MARIA ROSA CALVO-MANZANO AND NICANOR ZABALETA

The following harpists have been influential in inspiring twentieth-century Spanish compositions for the harp, although no piece written specifically for them is analyzed in this document.

María Rosa Calvo-Manzano (b Madrid, February 16, 1946).

During her studies at the Real Conservatorio Superior de Música of Madrid, Ms. Calvo-Manzano had the opportunity to meet and have as her professors' renowned Spanish composers of the twentieth century, including Jesús Guridi, Gerardo Gombau, Javier Alfonso and Jose María Franco. Her presence at the conservatory likely prompted these composers to write music for the harp. Some of these compositions include *Sonorización Heptáfona*, by Gerardo Gombau, *Concierto Vasco*, *Quinteto para arpa y cuarteto de cuerda*, *Op. 62* by José María Franco and *Impromptu* by Javier Alfonso. Compositions dedicated to her include *Invención No. 1* by José Moreno Gans, *Romanza sin palabras*, by Arturo Vital, *Sonatina* and *Díptico y Epílogo* by Moreno Buendía and *Cuatro Canciones Valencianas* by Bernardo Adam Ferrero.

María Rosa Calvo-Manzano is the president and founder of the association *Arpista Ludovico* (ARLU). The association has commissioned numerous Spanish works for solo harp, harp and orchestra, and harp ensemble, the majority of which have also been dedicated to Calvo-Manzano. These commissioned compositions include: *El Bosque de los Sueños* for harp and string orchestra by Gabriel Fernández Alves, *Glosa Sobre un Tema Renacentista Español* for harp and orchestra by Carles Guinovart, and *Diferencias*

Sobre un Tema de Alonso de Mudarra for harp and orchestra by Francisco Cano.⁷⁷

Calvo-Manzano has also written compositions for solo harp that are listed in appendix 3.

Nicanor Zabaleta (b San Sebastian, January 7, 1907; d San Juan, April 1, 1993).

An important presence, not only in the harp world, and among the great Spanish soloists is Nicanor Zabaleta. He was born in San Sebastian in the province of Guipúzcoa on January 7, 1907. He studied harp with Doña Vicenta Tormo de Calvo, professor at the Real Conservatorio Superior de Música de Madrid, and privately with Doña Luisa Menarguez (see page). A prodigy by age of 13, he had already completed all the harp courses at the mentioned institution. Beside music, Zabaleta also studied marketing at the Colegio de Lecaroz (Navarra).⁷⁸

At the age of seventeen Zabaleta moved to Paris, where, after receiving a scholarship from the delegation of Guipúzcoa, he studied harp with Marcel Tournier and harmony, counterpoint and fugue with Marcel Samuel Rousseau and Eugene Cools. In an interview in the journal *El Arpa* Zabaleta commented:

My stay in France was very fruitful since Paris was the harpists' center at that time (1924). There I met Piere Jamet, Tournier, Laskin, etc.⁷⁹

⁷⁷ Information provided by professor María Rosa Calvo-Manzano.

⁷⁸ María Elena Arana-Savaria, "Entrevista con Nicanor Zabaleta," *El Arpa: Revista de la Asociación de arpista y amigos del arpa Nicanor Zabaleta*, 1 (April 1990): 8.

⁷⁹ Ibid.

Zabaleta completed his Spanish mandatory military service in Madrid (El Pardo) in the corps of Telegraphy. He then began his career as a musician by playing in an orchestra and civic band (in Madrid). Although Zabaleta presented *oposiciones* (the public examination or competition required to get a post in Spain) for the harp professorship at the Real Conservatory of Music in Madrid in 1932, the post was given to one of his former teachers, Luisa Menarguez.⁸⁰ Fortunately, this failure was the beginning of a magnificent solo career. He performed recitals and concerts in most of the music centers of the world, including Germany, Belgium, Italy, Portugal, France, South Africa, Japan, China, Brazil, Colombia, Puerto Rico and United States. He gave more than 2500 recitals and made more than 25 recordings, most of them with the German firm D.G.G. These recordings won major prizes in England, Holland, Italy and France.

Nicanor Zabaleta discovered many manuscripts of original works for harp that had lain forgotten in different European libraries. He therefore brought back into the public domain compositions of Spanish and Portuguese composers of the sixteenth and seventeenth century along with manuscripts of Beethoven, Dussek, Spohr, Viotti and C. P. E. Bach.⁸¹

More than fifty pieces for solo harp, as well as harp with orchestra or harp with ensemble, were written for Zabaleta by nearly forty composers of different nationalities, including Hovhaness, Milhaud, Damase, and Bauman.

⁸⁰ Ibid., 10.

⁸¹ Mariano Pérez Gutiérrez, "Nicanor Zabaleta" in *Diccionario de la música española e hispanoamericana*, vol. 10 (Madrid: Sociedad General de Autores y Editores, 2000), 1074.

Nicanor Zabaleta was also the inspiration for Spanish composers who wrote important compositions for him such as: *Fantasia Andaluza para arpa y orquesta*, *Concertino para arpa y orquesta de cuerdas*, *Divertimento para arpa y orquesta de cuerdas* and *Partita para arpa sola* by Salvador Bacarisse; *Tríptico para arpa sola* by Tomas Garbizu; *Sonata para arpa sola* by José Luis Iturralde; *Concierto para arpa y guitarra* and *Fantasia para arpa y guitarra* by Xavier Montsalvatge; *Trío para arpa, flauta y chelo*, by Gustavo Pittaluga; *Tres piezas Breves para arpa* by Rodolfo Halffter and *Concierto Serenata para arpa y orquesta* by Joaquín Rodrigo.⁸²

Zabaleta was also responsible for transcribing compositions of Spanish music for the harp, such as *Danzas Españolas* no 2, 4 y 5 by Enrique Granados, *Serenata Andaluza* by Falla, *Granada* of Albeniz, *Concierto de Aranjuez* by Joaquín Rodrigo and others (see Appendix 3).⁸³

⁸² María Elena Arana-Savaria, "Entrevista con Nicanor Zabaleta", *El Arpa: Revista de la Asociación de arpista y amigos del arpa Nicanor Zabaleta*, 1 (April 1990): 8.

⁸³ Mariano Pérez Gutiérrez, "Nicanor Zabaleta" in *Diccionario de la música española e hispanoamericana*, vol. 10 (Madrid: Sociedad General de Autores y Editores, 2000), 1074.

APPENDIX B. TWENTIETH-CENTURY SPANISH HARP PIECES: A PARTIALLY ANNOTATED COMPILATION

In the summer of 2003 I had the good fortune to receive a scholarship from the Agencia Española de Cooperación Internacional (AECI) to study harp as well as to conduct research for this document in Madrid, Spain. While this research was in process, I had the opportunity to work in several libraries, foundations, conservatories and municipal archives. There is a copious amount of harp literature written by twentieth-century Spanish composers or transcribed by renowned international harpists. Although there is a great amount of music combining the harp with other instruments, the following list is limited only to Spanish compositions for solo harp and harp concertos. I include original works and transcriptions, published and unpublished. My intention with this list is to hopefully offer harpists new alternatives for performances since Spanish harp repertoire in United States and other countries has been almost limited only to *Viejo Zortzico* (and few other Spanish music transcriptions for the harp). It is not my intention to judge the quality of these pieces, only to make harpists aware of what is available. Future research and performance will determine quality.

It is important to clarify that music scores in the Biblioteca Nacional de España, Eresbil and the Fundación Juan March are available only for research purposes and many times copying is not permitted, even if a score is not published. To get access to Biblioteca Nacional de España, a passport, two pictures and an official letter from a University or Institution explaining the object of investigation is necessary. In the case of obtaining access to the libraries of conservatories, a passport and official letter is also needed.

Research in this area has been made difficult by the lack of availability of many scores in music stores. Sometimes a special order might be necessary, which usually takes a long time to be delivered. Even though a vast amount of Spanish repertoire for the harp was found, in the list below I include only the compositions that I was able to trace and confirm existing in Spain or the United States. A list of publishers and music stores with addresses and telephone numbers are included for future reference.

APPENDIX C. TWENTIETH-CENTURY WORKS FOR SOLO HARP (INCLUDING
CONCERTOS) BY SPANISH COMPOSERS.

Publisher Abbreviations:

ARLU-Asociación Arpista Ludovico ed.
 BN- Biblioteca Nacional de Madrid.
 CB- Casa Beethoven Publications.
 CL- Clivis.
 E- Eresbil: Archivo de compositores vascos.
 Ea-Editorial Alpuerto.
 EA-Editorial Arambol, S.L.
 EMEC-Editorial de Música Española Contemporánea.
 FM-Fundación Juan March.
 HML-Holywell Music Limited.
 LH-Lyon & Healy.
 LI-Lyra International Music.
 MSP-manuscript photocopy
 NPI- no publication information.
 PEM-Piles Editorial de Música
 RM- Real Musical
 SGAE-Sociedad General de Autores y Editores
 UME-Union Musical Española

Adam Ferrero, Bernardo (1942)

- Cuatro piezas valencianas. ARLU

Albeniz, Isaac (1860-1909)

- Malagueña, ed. by Zabaleta. UM, LI, LH.
- Suite Española Op. 47. Granada, ed. by Zabaleta. UM, LI.
- Rumores de la Caleta, ed. by Calvo-Manzano. ARLU.
- Torre Bermeja (Serenata), ed. by Grandjany. LI.
- Torre Bermeja (Serenata), ed. by Bruno. LH.
- Recuerdos de un viaje, ed. by Bruno. LI

Alfonso Ferrer, Federico (1879-1946)

- Suite en Estilo Antiguo. CL, FM.

Alfonso y Hernán, Javier (1904-1988)

- Concierto para Arpa y Orquesta. FM, NPI.

- Impromptu. ARLU, FM, 2003.

Alonso, Miguel (1905-2002)

- Égloga de Placida y Victoriano. FM, 1925.

Asins Arbó, Miguel (1916-1996)

- El cant dels wuelles (cataluna). RM.

Bagueña-Soler, José (1908-1995)

- Sonatina. ARLU, 2002.

Bacarisse, Salvador (1898-1963)

- Capricho concertante Op. 126 pour 2 harpes et orchestre. FM, MS, NPI.
- Concertino para arpa y orquesta de cuerda Op. 93. FM, MS, NPI.
- Concerto pour le jour de l'an: Op. 92: pour harpe et orchestre. FM,MS,NPI.
- Concierto en Re mayor Op 112 para arpa y orquesta . FM,MS,NPI, SGAE.
- Divertimento para arpa y orquesta de cuerdas Op. 127. FM,MS,NPI.
- Fantasía Andaluza para arpa y orquesta Op. 46. FM, MS
- Para dormir a Estela. FM,MS,NPI.
- Partita en do menor Op. 80. FM,MS,NPI.

Borras, Teresa (1923)

- Arabesco Español Op. 39. CL, 1986.
- Crepúsculo: Op. 98, per a arpa Barcelona: CB, 1992.
- Danza Españolas Op. 48. CL, 1986.
- Impromptu Barcelona. CL, 1986.
- Nostalgia para arpa Op. 84.CL.
- Paisatges per arpa Op.53. CB, 1989.
- Preludio Op. 46, n. 1,2,3 for harp.CL ,1986.
- Sonatina Op. 34. CL, 1986.
- Sonatina Op. 38 Barcelona. CL,1986.

Calvo-Manzano, María Rosa (1946)

- Estampa cuatripartita: para arpa. UM, 1991.
- Fantasía para dos arpas. ARLU, 1993
- Tolaitola (suite para arpa). EA, 1992

- Andalucía. ARLU, 2003.
- Improvisación. ARLU, 2003.

Cano, Francisco (1939)

- In memoriam for harp and string orchestra. FM, EA, 1994
- Diferencias sobre un tema de Alonso de Mudarra para arpa y orquesta de cuerda. BN, ARLU, 1996.

Charles Soler, Agustín (1960)

- Concertante, para arpa y grupo de cámara. FM, BN, EMEC, 1992
- Instant. RM, 1990.

Cruz Fernández, Florencio

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Chumillas, Manuel (1986)

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Delas, José Luis (1928)

- Obraz: für Harfe. FM, 1972

Echevarría, Victorino (1898-1965)

- *Capricho Andaluz*. BN, FM, HML, UME, 1964.

Falla de, Manuel (1876-1946)

- Serenata andaluza, ed. by Zabaleta. LH, HML, UME, 1989.
- Spanish Dance Op. 1 from the Opera "La vida breve", ed. by Grandjany. LI.
- Three Pieces for harp, ed. by Watkins. LI.

Fernández Alvez, Gabriel (1943)

- El bosque de los sueños: concierto para arpa y orquesta de cuerda. FM, MSP.

Franco, José María (1894-1971)

- Gallarda Op. 62. BN, UM, 1963

- Guardame las vacas: diferencias sobre la versión de Narváez: Op. 63. FM,UM, 1963.
- Villancico variado: sobre un tema de Luis Milán: Op. 64. UM, 1963
- Tres preludios para arpa Op. 55. FM, HML UM,1963
- Dos piezas para arpa: Op. 60 / I. II. Aria triste. Toccata . UM, 1983.
- Concierto vasco para arpa y orquesta: Op. 61. ARLU, 2002.
- Lo! Lo!, Canto de cuna vascongado, Op. 19 no. 2 and Canción y danza, Op. 49 no. 5. ARLU, 2002.

Gombáu, Gerardo (1906-1971)

- Apunte Bético. ARLU, 2004.
- Bailete. ARLU, 2004.
- Sonorización Heptáfona. ARLU, 2004

Granados, Enrique (1867-1916)

- Danzas españolas Op. 37. II. Oriental, ed. by Zabaleta. LH,UME,1989
- Danzas españolas Op.37. IV. Villanesca, ed by Zabaleta. UME, 1990
- Danzas españolas Op.37. V. Andaluza, ed by Zabaleta. LI, UME, 1989
- Valses poéticos, ed. by Zabaleta. HML, LH.

Guridi, Jesús (1866-1961)

- Álbum para arpa, ed. by Calvo-Manzano. UME, 1991
- Viejo Zortzico. BN, LH, LI, UME, 1960
- La del Alba Sería. BN, HML, LH, LI, UME, 1960.

Halffter Ernesto (1905-1989)

- Sonatina-Danza De La Pastora (piano only). LI

Halffter, Rodolfo (1900-1987)

- Tres piezas breves: Op. 13a. UME, 1973

Iturralde, José Luis (1908-1985)

- Seis piezas breves para Arpa. E, MSP NPI.
- Sonatina Vasca para Arpa. E, MSP, NPI.
- Suite Vasca para Arpa. E, MSP, NPI.
- Tríptico para Arpa. E, MSP, NPI.

Lázaro Villena, José (1941)

- Diez pequeñas piezas para arpa. Ea, 1990
- Sonata nº 7: para arpa. Ea, 1990

Llacer Pla, Francisco (1918-2002)

- Preludio místico. BN,FM,PEM, 1981.

López Chavarri y Marco, Eduardo (1871-1970)

- La leyenda del Viejo Castillo Moro, ed. by Grandjany. UME, LI, ARLU.
- Minuetto. ARLU, 2004.
- Concierto para arpa y orquesta de cuerdas. HML, UME, 1980.

López Chavarri y Andujar, Eduardo (1931-1993)

- Dos episodios para arpa. ARLU, 2003.

Madina Igarbazal, Francisco de (1907-1972)

- Concierto de arpa y orq. E, NPI, 1948.
- Suite para arpa y orquesta. E. Kalmus, E, circa 1948
- Sonata Vasca. E, MSP, NPI., 1948.
- Suite Infantil. NPI, E, circa 1948.
- Concertino Vasco. E, NPI.

Magenti, Leopoldo (1896-1969)

- La pavana de Valencia. ARLU, 2003.

Martínez Chumillas. Manuel (1986)

- Dos piezas translúcidas Madrid. BN, UME,1977.

Monsalvatge, Xavier (1912-2002)

- Concerto-capriccio: para arpa y orquesta. UME, 1990
- Cuatro variaciones sobre un tema anónimo: para arpa. BN, RM, 1993.

Moreno Gans, José (1897-1979)

- Inversiones: para arpa. HML, UME, 1965.
- Melodía no 4. HML, UME, 1969.
- Nocturno. HML, UME,
- Sonata en si menor. HML, UME, 1974.

Moreno-Buendía, Manuel (1932)

- Suite concertante: para arpa y orquesta. EMEC, 1958.
- Díptico y Epílogo. ARLU, 2002.
- Piccola Sonatina. ARLU, 2003.

Oliver Pina, Ángel (1937)

- Introspección I. FM, Al.

Palau, Manuel (1893-1967)

- Danza y copla del ausente. BN, HML, UME, 1972.
- Tres danzas valencianas ed. by Zabaleta. UME, 1941.

Paredes Romero, Casiano (1932)

- Tormentelos do monte en fror. Música par piano o arpa. FM, MSP, NPI.

Pladevall Fontanet, Josep María (1956)

- Cinc preludis per arpa. BN, CL, FM, , 1989.

Rodrigo, Joaquín (1901-1999)

- Concierto Serenata para Arpa. HML, LH, UME, 1963.
- Impromptu. BN, HML, LI, UME, 1989.
- Sones en la Giralda: fantasía sevillana. HML, LI, LH, UME 1969
- Concierto de Aranjuez, ed. by Zabaleta. LH, LI.

Ruiz-Pipo, Antonio (1934-1997)

- Endecha para arpa. FM, MSP, NPI.

Surinach, Carlos (1915-1997)

- Concerto for harp and orchestra. HML, LI, 1982.

Turina, Joaquín (1882-1949)

- El Castillo de Almodóvar Op. 65. FM, MSP, 1933.
- Tema y variaciones: para arpa y orquesta de cuerdas, Op. 100, ed. by Zabaleta. LI, UME, 1978.
- Tocata y fuga. HML, LH, LI, UME.

Turina, José Luis (1952)

- Notas dormidas. FN, MSP, NPI, 1992.

Trueba Aguirre, José (1887-1963)

- Ondina: para arpa. FM, MNP, NPI.

Vélez Camarero, Esteban

- Pilveran: capricho. FM, UME, 1976

Yagüe Llorente, Alejandro

- Confidencial nº 4. FM, MSP, NPI.

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