

## CHAPTER 3

### ***CASTICISMO Y NEOCASTICISMO: SPANISH NEOCLASSICISM***

#### **Spanish Nationalism: Mid Nineteenth Century through the Early Twentieth Century**

A resurrection of flamenco music began around the early to mid-nineteenth century in Spain. Israel Katz called this resurrection the second phase of *cante flamenco*, the first of which consisted of the *cante flamenco* of the Gypsies in Andalusia during the second half of the fifteenth century.<sup>1</sup> The second phase was the result of Carlos III granting citizenship to the Gypsies in 1783 that allowed them to engage in their own cultural activities without persecution. The Gypsies were able to develop and cultivate their music, which consisted mainly of songs about their difficult living conditions and dreams of a better life. These songs became gradually more popular in local taverns and feasts. By 1860 *cante flamenco* was highly popularized and included, along with the traditional *cante hondo*, other genres of song from Andalusia, various other Spanish regions, and the Americas. These others genres were known as *musica aflamencada*, or “gypsified” music.

The platform for flamenco performances was the *cafés cantantes* (singing cabarets), which were mainly located in Seville and other cities in southern and central Spain and generally well attended.<sup>2</sup> The *cafés* were first established in Seville in 1842 and quickly multiplied throughout Andalusia.<sup>3</sup> The flamenco pieces performed in the *cafés* were played by both amateur and professional musicians, which included pianists, guitarists, and accompanied or unaccompanied singers. By the third quarter of the

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<sup>1</sup> Israel Katz, “Flamenco,” *The New Grove Dictionary of Music and Musicians II*, edited by Stanley Sadie (London: Macmillan, 2001), viii, 920.

<sup>2</sup> S. Frederick Starr, *Bamboula: The life and times of Louis Moreau Gottschalk* (NY: Oxford University Press, 1995), p. 104. Louis Moreau Gottschalk (1829-1869) frequented the *cafés* during his visit to Spain in 1851. During his free time, Gottschalk improvised with some of the piano players who performed regularly in these *cafés*. Gottschalk wrote notes about the music he heard, and, eventually, composed several works for solo piano--including his popular *Souvenirs d'Andalousie*--that contain Spanish folkloristic elements.

<sup>3</sup> Katz, p. 920.

nineteenth century, many Spanish composers were incorporating these folkloristic and nationalistic characteristics in their compositions, possibly due to the newness of these characteristics in classical music. Furthermore, Spanish composers felt a claim of ownership of these characteristics and elements.

Even non-Spanish composers were influenced by *cante flamenco* and incorporated Spanish folkloristic elements in their compositions. Georges Bizet's (1838-1875) *Carmen* (1873-4) features flamenco dances of Spain and the Caribbean; such dances include the *habanera*, *aragonesa*, and *seguidilla*. Eduoard Lalo (1823-1892), who was of Spanish descent and had a strong affinity toward Spanish culture and music, composed his *Symphonie Espagnole* in 1874, inspired by the virtuosic violin playing of the Spaniard Pablo Sarasate (1844-1908). Nicolai Rimsky-Korsakov (1844-1908) featured his interpretation of Spanish folk music in his *Kaprichchio na Ispanskiye Temi* (*Spanish Capriccio*, 1887).<sup>4</sup> Claude Debussy's (1862-1918) *Estampes* (1903), No.2, *La Soirée dans Grenade* evokes the rhythms of the *habanera*. Just as their Spanish counterparts, these European composers incorporated Spanish elements in their music because it was something new to them; however, the element of exoticness was also appealing to these composers.

During the same time that Spanish composers were incorporating Spanish folk elements in their compositions, these composers were also becoming aware of their rich musical culture and were instrumental in the cultivation of Spanish music and musicology. Felipe Pedrell is known today as the father of Spanish musicology, although Pedrell was following in the footsteps of other Spanish music historians such as Hilarión Eslava (1807-1878). Pedrell's main interest was sixteenth-century Spanish music. Other Spanish historians soon followed Pedrell's path. Francisco Asenjo Barbieri (1823-1894) transcribed, edited, and published 459 works from the library of the Royal Palace known as the *Cancionero musical de los siglo XV y XVI*.<sup>5</sup> During the late 1880s and 1890s, Federico Olmeda (1865-1909) and Vicente Ripollés (1867-1943) contributed to Spanish

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<sup>4</sup> David Fanning, "Russia: East meets West," from *Late Romantic Era*, edited by Jim Samson (Englewood Cliffs, NJ: Prentice Hall, 1991), p. 193.

<sup>5</sup> Barbieri transcribed and edited works originally from the *Cancionero musical de Palacio* (Mp 1335, c. 1505-20) published in Madrid, 1890.

musicology in their studies of Gregorian chant; Olmeda studied music of the twelfth century from Santiago de Compostela, and the *Cantigas de Santa María*.<sup>6</sup> Rafael Mitjana (1869-1921) was instrumental in researching composers of music for the *vihuela*, among other sixteenth- and seventeenth-century music.<sup>7</sup> These academics were not only studying and writing about Spanish music of the past, but also incorporated forms and styles of past music into their own music. Influenced by the concerted efforts in France to study past musical compositions and French musicology, a couple of composers used the French as a leading model.

Two composers who were valuable in bringing authentic, classical music in Spain to the forefront of European music were Isaac Albéniz (1860-1909) and Enrique Granados (1867-1916). Both composers wrote exemplary works which would subsequently be admired by leading Spanish and French composers. Moreover, the networks that the two created between Spanish and French composers would help many later Spanish composers see their education and careers prosper internationally.

### **Two Paradigmatic Composers of the Late Nineteenth Century**

Before he was twenty-three years old, Isaac Albéniz single-handedly created a name for himself by traveling and giving concerts all throughout Europe and South America.<sup>8</sup> Albéniz first ran away from home at age ten, performing on the piano in many cities throughout Spain. At age twelve he stowed away on a ship for America; he traveled and performed throughout North and South America, and the Caribbean before returning to Spain. The following year, he went to the British Isles and Germany, while performing whenever he could. He finally settled in Barcelona in 1883. After exchanging ideas with Felipe Pedrell, Albéniz considered incorporating a more

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<sup>6</sup> Tomás Marco, *Spanish Music in the Twentieth Century*, translated by Cola Franzen (Cambridge: Harvard University Press, 1993), p. 16; José López-Caló, "Federico Olmeda," *The New Grove Dictionary of Music and Musicians II*, edited by Stanley Sadie (London: Macmillan, 2001), xviii, 398; Carlos Gómez Amat, "Vicente Ripollés," *The New Grove Dictionary of Music and Musicians II*, edited by Stanley Sadie (London: Macmillan, 2001), xxi, 436.

<sup>7</sup> José López-Caló, "Rafael Mitjana," *The New Grove Dictionary of Music and Musicians II*, edited by Stanley Sadie (London: Macmillan, 2001), xvi, 763;

<sup>8</sup> Tomás Marco, pp. 4-5. For a brief discussion about Albéniz's travels and musical studies, see Frances Barulich, "Isaac Albéniz," *The New Grove Dictionary of Music and Musicians II*, edited by Stanley Sadie (London: Macmillan, 2001), i, 290-293.

nationalistic mood in his music, even though Albéniz had already composed three zarzuelas.<sup>9</sup> In 1886 he composed *Suite Española* for solo piano, a personal interpretation of representative music from several regions throughout Spain.<sup>10</sup>

Most of the pieces in the *Suite* incorporate many Spanish folk elements, and a few contain harmonic coloring in the French impressionist vein. Each movement is titled after a different region in Spain. The individual movements integrate the dances and/or rhythmic patterns associated with the specific region or local dance-types. The movement *Sevilla* is clearly paradigmatic of the Andalusian dance, the *sevillana*.<sup>11</sup> *Sevilla* is in 3/4 meter, associated with the *sevillana*, and the quickly-arpeggiated chords resemble the way in which a guitarist plays a *rasgueado*--or strums; the danceable lively tempo is also typical of a *sevillana*. Harmonically, the alternation between tonic and dominant, which is noticeable in *Sevilla*, is also conventional in the dance.



Figure 3-1. Isaac Albéniz, *Sevilla*, mm. 1-6.

After being named Professor of Advanced Piano at the *Schola Cantorum* in Paris in 1898, Albéniz maintained solid contact with the leading French composers. Due to health problems, he stayed for barely two years; however, he learned much about French musical thought and absorbed French impressionism and neoclassicism. Inspired by current French musical trends and Spanish folklore, he composed one of his most well-known works, *Iberia* (1905-08). Albéniz's close contact with the French would become

<sup>9</sup> Barulich, 290. These zarzuelas, which were composed between 1881-82, are now considered lost.

<sup>10</sup> The pieces in *Suite Española* were later transcribed for guitar by composers and guitarists, including Francisco Tárrega, Andrés Segovia, Pepe Romero, Sophocles Papas, and Miguel Llobet.

<sup>11</sup> Isaac Albéniz, *Suite Espagnole, Opus 47: Sevilla*, for piano, edited by Lothar Lechner (Mainz: Schott Musik International GmbH & Co. KG, 1996), pp. 16-23.

encouraging and effective in bringing other Spanish protégés to study composition in France.

Enrique Granados was also important in bringing Spanish music to the forefront of European music culture. Unlike his contemporary Albéniz, he received a more formal training in music. He studied piano with regional musicians before his teens, then studied composition beginning in 1883 with Felipe Pedrell. Just like Albéniz, Granados was also moved by Pedrell's suggestion to assimilate a nationalistic style. Between 1887-9, Granados was an "auditeur" at the Paris Conservatoire.<sup>12</sup> He collaborated closely with Jacques Thibaud (1880-1953), Camille Saint-Saëns, and Gabriel Fauré (1845-1924).<sup>13</sup> After composing a collection of piano compositions entitled *Goyescas* in 1911, Granados received worldwide fame as a true Spanish nationalist composer.<sup>14</sup> Granados maintained his reputation as a nationalist composer with works such as the zarzuela *María del Carmen* (1898), and the piano pieces *10 danzas españolas* (1900).

As Larrad has observed, Granados's music is comprised of elements found in current European trends mixed with traditional Spanish folk music.<sup>15</sup> His piano compositions not only contain the rhythmic elements of popular flamenco, such as the *jota*, but also obscure regional dances, such as the Basque *vascongada* and the Murcian *paranda*. Granados's *Goyescas* was his attempt to imitate the eighteenth-century *tonadilla* and other Spanish folk elements. His proclivity for Romantic programmatic music is apparent in his character pieces for piano, such as *Escenas románticas* (1903-4) and *Cuentos de la juventud* (1910).

Albéniz and Granados were similar in that they had popularized a genre that was obscure in Spain: instrumental music. Even though Albéniz and Granados wrote an extensive number of zarzuelas, which were quite popular throughout the nineteenth

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<sup>12</sup> Mark Larrad, "Enrique Granados," *The New Grove Dictionary of Music and Musicians II*, edited by Stanley Sadie (London: Macmillan, 2001), x, 277.

<sup>13</sup> Larrad, 10: 277. Larrad stated that Granados performed alongside Thibaud and Saint-Saëns, and was invited by Fauré to jury for the Dièmer Prize in 1907.

<sup>14</sup> Larrad, 10: 278. The popularity of *Goyescas* was so great that the Paris Opera wanted Granados to write an opera based on the music, which he did. Although World War I kept Granados from realizing the opera in France, he was able to see it performed by the New York Metropolitan Opera in New York on 26 January 1916.

<sup>15</sup> Larrad, 10: 278.

century, none was highly successful. They focused on the instrumental music genre instead. Through extensive study with French and other European composers, Albéniz and Granados would produce a large body of well-respected instrumental works that are comparable to works of other European composers of high status. The instrumental genre would prove to be the principal domain in which future Spanish composers would excel and succeed. Even Spain's greatest composer of the twentieth century, Manuel de Falla, would reap the benefits of composing instrumental works.

### **A Change in Spain's Musical Scene: The Coming of *Casticismo***

Named after a literary group that flourished around the turn of the century, the group of musicians known as the *Generación del '98* (Generation of 1898) began a new style of composition that would pave the way for future Spanish musicians.<sup>16</sup> These musicians are Manuel de Falla (1876-1946), Joaquín Turina (1882-1949), Conrado del Campo (1878-1953), Julio Gómez (1886-1973), Jesús Guridi (1886-1961), and Oscar Esplá (1886-1976). Having learned from their predecessors, Albéniz and Granados, these composers would create a musical movement known as *casticismo*.

*Casticismo* is a Spanish term that means “a love for *castizo*; the cultivation of the purity of a culture, language, or lineage, free of foreign influence and neologisms.”<sup>17</sup>

Cola Franzen stated:

*Casticismo* (noun) and *casticista* and *castizo* (adjectives) are concepts that have no exact equivalent in English. The dictionary of the Spanish Royal Academy defines *casticismo* as love of old traditional ways in customs, usages, and manners. In language it indicates use of a pure language with no mixing of foreign words or expressions. In music it implies something like a return to authentic traditional values and ethnic roots.<sup>18</sup>

In essence *casticismo* represented Spanish neoclassicism for Spanish composers of the early twentieth century. This movement is very similar to the early stages of French

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<sup>16</sup> Musicians associated with the *Generación del '98* actually wrote many of their important works well after 1898. I will refer to this group as '98. The writers and musicians known as '98 were not as close and collaborative as the name would suggest.

<sup>17</sup> The present author translated the term from *Trébol: Diccionario Enciclopédico Color* (Barcelona: Ediciones Trébol, S. L., 1996), p. 192. The Spanish definition reads, “amor a lo castizo; actitud de quien cultiva la pureza de la lengua, evitando extranjerismos y neologismos.”

<sup>18</sup> Franzen quoted from Marco, p. 33, asterisk footnote.

neoclassicism in the sense that both Maurice Ravel and Claude Debussy observed and assimilated a past French musical custom, while maintaining compositional novelty.<sup>19</sup> The French, therefore, became the model for Spanish composers.

The French music schools were most appealing to the Spanish for several reasons: the French schools were apparently the most current in new music, as opposed to the dominating late-romantic music of the Germans; the proximity of the French school made it easier for the Spanish to travel back and forth, rather than traveling to Italy or Germany; and the Spanish composers, Isaac Albéniz and Ricardo Viñes, had already created fine contacts with the more popular French composers. Therefore it is no wonder why four out of the six composers studied in France. Falla studied in France, befriendng Debussy and Ravel. Turina studied piano with Moritz Mozkowski and enrolled at the *Schola Cantorum*, later meeting Paul Dukas. Guridi took courses at the *Schola Cantorum* and studied organ and composition with Vincent d'Indy. Esplá worked with Camille Saint-Saëns.<sup>20</sup> This would begin a longstanding relationship between French and Spanish musicians, many of whom owe a debt of gratitude to Manuel de Falla.

Falla is considered one of the more important, successful, and influential Spanish composers of the twentieth century. His works are considered today as some of the more respectable compositions of classical music composed in Europe. His compositions are the epitome of *casticismo* combined with the current harmonic and timbral preferences of his day.<sup>21</sup> As Marco points out, “the ‘Spanishness’ does not come from the use of direct folkloric elements. Rather, Falla recreated the material with extraordinary elegance of means and with stylistic cohesion; each movement of the work is strongly monothematic.”<sup>22</sup> Without question, Falla’s oeuvre became the model for other Spanish

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<sup>19</sup> See previous chapter for discussion about neoclassicism in France.

<sup>20</sup> Del Campo was the only composer who studied German symphonic music and incorporated those elements with Spanish *casticismo* in his works. Gómez made important contributions to musicology by rediscovering eighteenth-century Spanish quartets of Manuel Canales, as a musical biographer, and translating writings by Richard Wagner.

<sup>21</sup> Carol A. Hess, “Stravinsky in Spain, 1921-25,” from *Manuel de Falla and Modernism in Spain, 1898-1936* (Chicago: University of Chicago Press, 2001), p. 161. Hess stated that Falla recognized and praised the “neoclassic values” in Stravinsky’s music and, therefore, integrated those values in Falla’s post-1919 works. In other works, for instance *Noches en los jardines de España* (1911-15), Falla combined French impressionism and *casticismo*.

<sup>22</sup> Marco, p. 22.

composers to emulate.

No one would be more instrumental in bringing Spanish composers over to study music in France than Manuel de Falla. The appeal and solid partnership between the French composers and Falla would influence later Spanish composers to study in France, including Joaquín Rodrigo. In the generation after the group of '98, almost every Spanish composer who studied music in France was involved with Falla or his works, in one way or another.

During the early part of the twentieth century and prior to the *Generación del '27*, a number of composers flourished in Spain.<sup>23</sup> Some of these composers traveled to France to study composition with influential French composers or study music at the top conservatories and music institutions, just as Falla and others did. Composers such as Joaquín Nin (1879-1949), Pedro Sanjuán (1887-1976), and Federico Mompou (1893-1987) studied in France and contributed to Spanish musicology. Their music showed clear influences of French neoclassicism and character. Richard Peter Paine compared Mompou's pieces to those by Debussy, Ravel, and Satie.<sup>24</sup> Mompou even emulated Satie by leaving out bar lines in his manuscripts. As Paine observed, Mompou was considered more cosmopolitan than any of his contemporaries, which is noticeable in the titles to his pieces, some of which are French and others are Spanish.<sup>25</sup>

In essence, Spanish composers of this period were becoming aware of their country's musical past as well as looking for fresh ideas to follow. They took advantage of the current European trend in France, incorporating those musical characteristics into their nationalistic, folkloristic compositions in order to create *casticismo*. With a new focus on *casticismo*, these composers sought ways to excel in their craft. In addition, they developed others areas of music, such as music education and musicology. These Spanish composers, consequently, paved the way for other Spanish composers to benefit

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<sup>23</sup> The present author has provided an extensive list of Spanish composers who were influential in the development of Spanish music throughout the twentieth century (see Appendix A). For further discussion about these composers, see Marco, *Spanish Music in the Twentieth Century*, translated by Cola Franzen (Cambridge: Harvard University Press, 1993).

<sup>24</sup> Richard Peter Paine, "Federico Mompou," *The New Grove Dictionary of Music and Musicians II*, edited by Stanley Sadie (London: Macmillan, 2001), xvi, 912-13.

<sup>25</sup> Paine, p. 912.

from such great advances, especially those of the *Generación del '27*.

### **A New Group of Intellectuals Emerges around 1927**

The group of composers known as the *Generación del '27* flourished around 1927 in central and northeastern Spain. Unlike the group of '98, this group collaborated closely on many occasions with the poets and literary writers known by the same name.<sup>26</sup> As a result of this alliance, Spanish music reached a high level of recognition in Europe, comparable to those of French neoclassicism and German twelve-tone composition.

The two musical groups that flourished during this time were each referred to as the *Grupo de los Ocho*, one of which was from Madrid and the other from Catalonia. The Catalonian group was later referred to as the *Generación de la Republica*; however, as Marco pointed out, this term is not accurate, because these musicians were active prior to the establishment of the political group known as *La Segunda Republica* (1931-35) from which their name derived, and which some of these musicians supported during the Spanish Civil War. The group from Catalonia will be referred to as the *Grupo de la República*, whereas the other group will be referred to as *Grupo de Madrid*; however, Marco has collectively recognized both of these groups as the *Generación del '27*.<sup>27</sup>

As with most of the musicians of the group of '98, the majority of the members of the group of '27 studied with the leading composers of France and Germany. Many felt that in order to become a leading composer, one had to follow in the footsteps of others who had achieved successful careers. In that respect, no other composer was emulated as much as Manuel de Falla. Many considered Falla's career a paradigm, and, as referred to above, those of the new generation used his influence and connections in order to become successful.

As Marco stated, the new generation knew that in order to become a well-respected composer, one must not only follow Falla as a model, but also go beyond him.<sup>28</sup> That is, they could not abandon what Falla has laid before them; however, it was

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<sup>26</sup> Marco, p. 102. The poets and literary writers were known as the *Generación del '27* before the musicians were so named.

<sup>27</sup> Marco, p. 102.

<sup>28</sup> Marco, p. 102.

incumbent on them to find an individuality of their own, keeping up with the new European trends. Moreover, in order to keep up with the new times, they had to learn from or collaborate with leading composers. Most of them knew that receiving an education from the leading French music schools would help them thrive in composition. Some also felt the same way about receiving an education from the leading German composers. As a result, this group of '27 "combined neoclassicism, atonal experiments, twelve-tone music, and *casticismo* into an amalgam that reflected wonderfully well the folkloric, neoclassical, avant-garde, and surreal combinations in the work of the poets of '27."<sup>29</sup>

The composers who belonged to the group known as the *Grupo de la República* from Catalonia were Roberto Gerhard, Agustín Grau, Juan Gibert Camins, Eduardo Toldrá, Manuel Blancafort, Baltasar Samper, and Ricardo Lamote de Grignon. Roberto Gerhard (1896-1970) was the most successful and popular composer of this group. From 1923-1928, Gerhard studied with Arnold Schoenberg, when Schoenberg was making his last visit to Barcelona before leaving for the United States.<sup>30</sup> Gerhard was Schoenberg's only Spanish student. The majority of his compositions did not always feature twelve-tone style elements, but featured a combination of twelve-tone compositions and Spanish folkloristic elements, specifically Spanish dance rhythms and meter. Unfortunately, Gerhard emigrated to England in 1939, and, as a result, some of his works written while in England were never performed in Spain.<sup>31</sup>

Conceived in 1930 by Adolfo Salazar (1890-1958), the other group known as the *Grupo de Madrid* was comprised of Ernesto Halffter, his younger brother Rodolfo Halffter, Salvador Bacarisse, Juan José Mantecón, Fernando Remacha, Gustavo Pittaluga, and Rosa María Ascot. A critic and writer who studied music with Ravel, Salazar wrote music treatises that are of great importance. These treatises include *La música contemporánea en España* (The contemporary music of Spain, Madrid, 1930), *La*

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<sup>29</sup> Marco, p. 102-3.

<sup>30</sup> Malcolm MacDonald, "Roberto Gerhard," *The New Grove Dictionary of Music and Musicians II*, edited by Stanley Sadie (London: Macmillan, 2001), ix, 692; Marco, p. 104.

<sup>31</sup> Marco, p. 104-5. Marco maintained that Gerhard was successful in England, and he continued to combine twelve-tone compositions and *casticista* elements in his works.

*música en el siglo XX* (The music of the twentieth century, Madrid, 1936), *La música actual en Europa y sus problemas* (The present music in Europe and its problems, Madrid, 1935), *El siglo romántico* (The romantic era, Madrid, 1936), *La música de España* (The music of Spain, Buenos Aires, 1953), and *La música orquestal en el siglo XX* (Twentieth-century orchestral music, Mexico, 1956). Salazar attended many European festivals where the latest musical trends were often showcased. Well respected and well known, Salazar contributed to Spain's literary, musical, and musicological circles. Furthermore his group reaped the benefits of his wide knowledge of art and culture.<sup>32</sup>

In keeping with the latest artistic trends and aesthetics, and following Salazar's lead, the composers of the group of Madrid rejected nationalism, impressionism, and any other elements that might have been associated with some traditional custom. They preferred originality to replication. One of its members, Gustavo Pittaluga, stated that he fancied music with "no romanticism, no chromaticism, no divagations [sic], and no chord of the diminished seventh."<sup>33</sup> The group's philosophy and attitude toward music was not always pragmatic. As a matter of fact, the more famous and successful compositions contained either elements of Spanish folklore, French neoclassicism, or were Stravinskian in nature.

The most important composer of the group of Madrid was Ernesto Halffter (1905-1989). Salazar appointed Halffter as the head of the group and recommended that he study with Falla, which he did. His most significant work is *Sinfonietta*, written when he was only twenty years old. As Marco argued, *Sinfonietta* is a "perfect work" that shows Halffter's musical understanding, which was rooted in Falla, French music, and neo-Scarlattism.<sup>34</sup> Disappointingly, because *Sinfonietta* was so successful during the early part of his career, Halffter was never able to achieve the same recognition for subsequent

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<sup>32</sup> Marco, pp. 103-04. Jack Sage and Israel J. Katz, "Adolfo Salazar," *The New Grove Dictionary of Music and Musicians II*, edited by Stanley Sadie (London: Macmillan, 2001), xxii, 143-44.

<sup>33</sup> Mosco Carner, "Music in the Mainland of Europe: 1918-1939," in *New Oxford History of Music*, 10 vols. (London: Oxford University Press, 1974), 10: 319.

<sup>34</sup> Marco, p. 105-6. Marco explains that neo-Scarlattism means the "Spanish version of neoclassicism derived from European and Stravinskian models." This is a reference to early Classic composer Domenico Scarlatti, an Italian composer who worked for many years as a composer in Spain and was instrumental in developing and cultivating contemporary music during the mid-eighteenth century.

works.

The group of '27 helped put Spain on the map of highbrow European music, and its members were instrumental in learning from and teaching the latest trends practiced throughout Europe, especially French neoclassicism. The freedom they exercised in composition showed their desire to place themselves--and Spanish music--among the very best composers on the continent. This freedom was terminated unexpectedly when the Spanish Civil War began in 1936. The events leading up to the civil war foretold what was destined to happen.

### **The War and a Call for Restoration**

In 1923 the right-wing, ex-military politico, Miguel Primo de Rivera (1870-1930) came to power with the consent of King Alfonso XIII (1886-1941). He ran a dictatorship, which was not supported by many, and by January 1930, he passed his administrative power to General Dámaso Berenguer (1873-1953), whose reign lasted only one year. In the elections of 1931, the Second Republic defeated Berenguer and remained in control until the outbreak of the Spanish Civil War (1936-1939). The Second Republic, a socialist government, was opposed to King Alfonso XIII and eventually dissolved the monarchy.

Although there was great political turmoil between 1923 and 1936, artistic freedom and learning were never suppressed, as during the civil war. Because artists, writers, poets, and musicians were able to exercise their creativity just before the Civil War, they sided with the Second Republic. Writers of the Generation of '27, including one of Spain's most famous writers, Federico García Lorca (1898-1936), thrived under the Second Republic. Many artists enjoyed the intellectual arena in which they were able to express their newest ideas without persecution. Unfortunately, this freedom was taken away when the civil war began. Many artists suffered as a result of the war; some went into exile, others were killed.

Of those who were killed, the most well known was García Lorca, who was executed in 1936. The president-to-be, Francisco Franco, had García Lorca killed by his

henchmen, despite the efforts of Falla and others to prevent it.<sup>35</sup> Other incidences that occurred were the assassination of Antonio José and the *zarzuela* composer Manuel Font de Anta.<sup>36</sup> Some composers went into exile during or after the Spanish Civil War, while others emigrated.<sup>37</sup> Gerhard spent his years in exile in England, while Rodolfo Halffter spent his years in Mexico. Both were very successful in their new homelands. Another composer who was successful despite going into exile was Salvador Bacarisse, who was able to evolve musically in Paris. Ernesto Halffter simply left Spain and moved to Portugal. He was comfortable living in Portugal, probably because his wife was Portuguese, and because he had an enchanting visit to Lisbon prior to the outbreak of the war. Julián Bautista and Fernando Remacha were not as fortunate as these other composers, however. Bautista fled to Buenos Aires, Argentina and worked in film scoring, a career which he was forced to take up due to financial difficulties.<sup>38</sup> Remacha worked as head of a family business, silencing himself from music until 1957, when he was appointed director of the Pamplona Conservatory and remained in that position until his retirement.<sup>39</sup>

After the war *casticismo* took on an added meaning. While it still maintained a love and practice of traditional customs, *casticismo* was presented as a restoration movement. For the three years during the civil war, compositional output from the great Spanish composers was minimal. Furthermore, French neoclassicism was coming to a close, neoromanticism was emerging, and the European musical “brain-drain” had begun with Schoenberg’s move to the United States in 1934. What was needed was an infusion of life into the neoclassical movement in Spain. As in the early part of the French neoclassical movement with Debussy, Ravel, and other French composers, the Spanish

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<sup>35</sup> Carol Hess, “Manuel de Falla,” *The New Grove Dictionary of Music and Musicians II*, edited by Stanley Sadie (London: Macmillan, 2001), viii, 532.

<sup>36</sup> Marco, p. 233, footnote 1.

<sup>37</sup> Not all Spanish composers were averse to Franco’s rule. Therefore, the present author agrees with Marco that some composers simply left Spain in order to receive a different type of musical education, although some may argue that anyone who left was a response to the fascist government.

<sup>38</sup> Film scoring was a popular trade in Argentina and easy work for Bautista.

<sup>39</sup> Marco, p. 110. Christiane Heine, “Fernando Remacha,” *The New Grove Dictionary of Music and Musicians II*, edited by Stanley Sadie (London: Macmillan, 2001), xxi, 176. For all information about the aforementioned composers and their trials and tribulations during and after the Spanish Civil War, see chapter 8 in Marco.

composers looked to the past for inspiration. While Falla's instrumental works were paradigmatic, the zarzuela was at this point the traditional model that infused inspiration into Spanish musical life.

The composers who desired to revive Spanish neoclassicism admired the culture that the eighteenth-century zarzuela represented. According to Marco, this culture included “aristocracy, *majeza* [nobility from eighteenth-century Madrid], bullfights, *saraos* (festive regional parties), and guitar playing.”<sup>40</sup> Referring to these elements in musical compositions, the public could easily identify with the nuances, gestures, and dances in the music. With the incorporation of these elements in composition and the approval of the Spanish public, success was, therefore, inevitable. This new style was a combination of neoclassicism and nationalism, which Marco labels *neocasticismo*.

Marco described *neocasticismo* as “a kind of nationalism that tends to develop the aspects of popular urban or historicist picturesque or local color, or sometimes evokes an eighteenth-century atmosphere.”<sup>41</sup> The term *neocasticismo* does not necessarily refer to, allude to, or reflect only the music and culture of the eighteenth century. *Neocasticismo* may refer to any music or culture of the past, including the Renaissance, Baroque, Classic, and Romantic periods. Therefore, each composition is unique because one work may refer to one musical past, and a second work may refer to another musical past, yet both are considered *neocasticista* compositions. While many Spanish composers wrote in that style, Joaquín Rodrigo stood out as the leader of *neocasticismo*.<sup>42</sup>

Rodrigo's most well-known and successful composition, *Concierto de Aranjuez* (1939) for guitar and orchestra, bests represents *neocasticismo*. This three-movement concerto characterizes the eighteenth-century style concerto with its allusions to popular Spanish dances and rhythms. According to Rodrigo, he considered his concerto “a piece of pure music” that “evokes a courtly dance” and “by situating it in Aranjuez, [he]

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<sup>40</sup> Marco, p. 129.

<sup>41</sup> Marco, p. 242, footnote 10.

<sup>42</sup> Other composers who wrote in the *neocasticismo* style include Rafael Rodríguez Albert, Javier Alfonso, Jesús Arámbarri, Vicente Asencio, Gaspar Cassadó, Victorino Echevarría, Rafael Ferrer, Tomás Garbizu, Jesús García Leoz, José Muñoz Molleda, Angel Martín Pompey, José Mas Porcel, Rodrigo de Santiago, Matilde Salvador (Asencio's wife), Carlos Suriñach, and Arturo Dúo Vital. Salvador Bacarisse should be included in this list since his music, after 1939, began incorporating *neocasticista* elements. Marco, pp. 129-41.

wanted to indicate a specific time: the end of the eighteenth and the beginning of the nineteenth centuries, the courts of Carlos IV and Fernando VII, a subtle style of *majas*, bullfighters, and Spanish sounds.”<sup>43</sup> The harmonies are not complex in comparison to his French and German contemporaries, and his melodic lyricism reflects an eighteenth-century Italianate style, with its stepwise motion and limited ambitus.<sup>44</sup>

Rodrigo’s *Fantasia para un Gentilhombre* (1954) for guitar and orchestra exemplifies his interpretation of Spanish music representative of an older style than his *Concierto de Aranjuez*.<sup>45</sup> Based on guitar compositions by the Spanish Baroque composer, Gaspar Sanz (1640-1710), this four-movement concerto is the result of Rodrigo’s interest in past Spanish composers and the guitar. This attraction toward music of a past era can be traced to his first guitar composition, *Zarabanda Lejana* (Distant Sarabandes, 1926), in which the title clearly refers to a Baroque dance. It was during this time when Rodrigo embarked on an exploration of the history of the guitar and the music composed for the instrument.

### Conclusion

With all that Rodrigo was exposed to musically and academically--that includes studying with the Valencian composer and musicologist Eduardo López Chávarri (1875-1970), studying with Paul Dukas at the *Ecole Normale de Musique* in Paris, studying musicology at the Sorbonne, and the growing interest in Spanish musicology by composers before his time--Rodrigo was able to do musicological research in the area of his interests. On a scholarship and with a strong recommendation from Falla, Rodrigo studied musicology at the Sorbonne in 1935. It was during this time at the Sorbonne, at the suggestion of the music professor and friend Aurelio Viñas, that he wrote his unpublished research paper entitled “La Vihuela y los Vihuelistas en el Siglo XVI” (The

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<sup>43</sup> Cecilia Rodrigo, “My Father,” *Classical Guitar* 15/9 (May 1997), p. 22.

<sup>44</sup> Analyses of this and other concertos will be given in further detail in Chapter Five.

<sup>45</sup> By interpretation, the present author means that Rodrigo not only quoted material by Sanz, but also added his own signature to the piece by incorporating wrong-note harmonies, lengthening the movement by adding his own variations on an original theme, and in his orchestration and guitar-playing virtuosity. For further analysis, see Chapter 5.

*vihuela* and vihuelists in the sixteenth century).<sup>46</sup> This paper focuses on the importance of the *vihuela da mano* and the vihuelist composers during the sixteenth century. The article was presented at the 400th anniversary celebration of the publication of Luis Milan's *The Maestro*. Although the paper was never published, Rodrigo first presented readings of this paper at the Sorbonne in the spring of 1936. In the following chapter, Rodrigo's paper is translated and contextualized.

In conclusion, the Spanish neoclassical movements *casticismo* and *neocasticismo*, proved to be helpful for Spain to keep up with the current trends in France and Germany, while still maintaining its own persona. The combination of French neoclassicism, twelve-tone composition, and Spanish folklore elements enriched Spanish musical life. Although there was a group of composers who had some success composing zarzuelas, the zarzuela was no longer the only genre in which Spanish composers could thrive. Many composed in instrumental genres and became highly successful. Moreover, a revival of sacred music throughout the first half of the twentieth century preserved that genre.

No other group of composers proved to be more successful than those of the *Generación del '27*. They created the paradigm which many subsequent groups followed.<sup>47</sup> The group's interaction with other artists and intellectuals was an important model for later composers. Spanish composers of later groups worked together with other European and American composers and artists in order to keep up with the current trends. Although one may never know what could have happened to the group of '27 had the Spanish Civil War not taken place, the idea of looking forward and toward new concepts and trends was demonstrated by that group and emulated thereafter.

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<sup>46</sup> Victoria Kamhi de Rodrigo, *Hand in Hand with Joaquín Rodrigo: My life at the Maestro's side*, translated by Ellen Wilkerson (Pittsburgh: Latin American Literary Review Press, 1992), p. 91.

<sup>47</sup> These later groups, as Marco called them, include those who composed in the *neocasticista* style, the composers of the *Generación del '51*, those known as the "transitional group," and those known as the "recent arrivals."