

SPANISH FANTASY: USE OF IDIOMS AND FOLKLORE IN THE FANTASIES  
FOR PIANO OF MANUEL DE FALLA AND PASCUAL GIMENO

by

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To my parents, who always believed in me.

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## I. INTRODUCTION

### **Statement of its purpose:**

Much has been written about the *Fantasia Baetica* of Manuel de Falla (1876-1946), but not enough on the origin and conception of this work in depth. Some excerpts of the *Fantasia Baetica* have been found in the manuscript of *Noches en los Jardines de España* (composed in 1915), demonstrating that Falla had ideas about this piece before 1919. The *Fantasia* was a way for Falla to explore the creative possibilities of flamenco within an improvisational genre. With the goal of exploring further into the relationship between flamenco and improvisation within classical music, I commissioned a new fantasy for piano from the Spanish composer, Pascual Gimeno (b. 1974). The purpose of this project is to provide an overview of the use of the flamenco genre and the influence of the guitar and folklore in Spanish art and classical music, which in turn influenced many composers in the twenty-first century.

In this document, I will discuss Falla's musical influences and his impact on the piano. This work is divided into three parts: the first part provides historical context about Manuel de Falla, his background, and the main influences in his music. In one of his articles, Falla described in detail why he considered Stravinsky one of the best composers of his era. Stravinsky had a lot of influence on Falla's approach to piano technique. In another essay, dedicated to Claude Debussy (1862-1918) after his death, Falla described why and how Debussy wrote music with a Spanish style; Debussy's use of Spanish idioms was a significant influence on many Spanish composers. After Debussy's death in 1918, Falla dedicated to him his first and only piece for guitar: *Hommage per le Tombeau de Debussy*, which was later transcribed for solo piano by the composer. This piece has many similarities with the *Fantasia Baetica* in its compositional and technical style.

The second part will focus on the *Fantasia Baetica*, discussing the conception, composition, and flamenco influences (including the guitar technique adapted to the piano). It will also discuss possible reasons for its disappearance from concert halls. It was not performed for some time after Arthur Rubinstein dropped it from his repertoire but became relevant in the Spanish piano culture many years after being composed. I will provide an in-depth analysis of this piece and a guide for its performance.

Finally, the third part will be focused on *Fantasia Flamenca* by Pascual Gimeno, providing an overview of the elements of structure, style, and form in his compositions, including a short biography. I will analyze the folklore stylistic elements in this work related to flamenco, pointing out the differences in the compositional style and techniques between Falla and Gimeno.

### **Scope of Research:**

This project will discuss two piano fantasies composed in Spain, a little over a hundred years apart. I will provide context, historical background, and an analysis of the Spanish idioms and other aspects of these fantasies, as well as the impact that these pieces had or will have in contemporary piano literature. The composers of these works are Manuel de Falla (1876-1946) and Pascual Gimeno (b.1974). I chose these pieces because the *Fantasia Baetica* is the primary representation of the classical and “pure” flamenco and I commissioned the *Fantasia Flamenca* because I know the style of Gimeno, and he has a new and fresh vision of music. I wanted an updated vision of a flamenco fantasy in classical piano music.

### **Preliminary Review of Literature:**

#### *Spanish musical style*

In nineteenth-century Spain, the term fantasy was related to improvisation especially in guitar compositions. In these compositions, composers explored

improvisational elements, while at the same time using elements from Flamenco and Spanish folklore.

Before Falla, other composers had established the Spanish national style since the 19<sup>th</sup> century. Olga Llano-Kuehl explains that Isaac Albéniz started to develop a new Spanish piano style for piano music, "combining elements of the Neo-romanticism with the folk idioms found in Spain's indigenous music."<sup>1</sup> There are many references to the guitar in his works, which affect the way he uses piano technique. Flamenco was also significantly reflected in Albeniz's compositions, especially the use of a singing tone of deep despair imitating the *Cante jondo*<sup>2</sup>, a type of *Cante flamenco* based on the expression of sorrow. Albeniz made use of flamenco dance genres as well.

Isaac Albéniz (1860-1909) was a student of Felipe Pedrell, who was the most important nationalist influence for Spanish composers. Pedrell was one of the first folk music scholars in Spain and studied Spanish folklore and its elements in depth, arguing that flamenco was the key to developing a national style. J.B. Trend cites the words of Falla in his book: "(Pedrell) was a master in the highest sense of the word, for both by precept and example he showed Spanish musicians where their road lay and led them along with it himself [...] I for my part am able to affirm that I am in debt to the teaching of Pedrell, and to the powerful stimulus exerted on me by his music, that artistic direction which is indispensable to every well-intentioned apprentice."<sup>3</sup> In *Vida y Obra de Manuel de Falla*, Sagardía explains that Falla started to study with Pedrell in Madrid after reading a musical magazine where a fragment of Pedrell's composition appeared. Falla recognized

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<sup>1</sup> Olga Llano Kuehl, "The Soul of Spanish Piano Music," Alfred Music Blog, July 6, 2017, <https://alfredledgerlines.wordpress.com/2017/07/08/the-soul-of-spanish-piano-music/>.

<sup>2</sup> *Cante jondo* can be roughly translated as deep singing.

<sup>3</sup> John Brande Trend, *Manuel De Falla and Spanish Music*, by J.B. Trend (New York: A.A. Knopf, 1934), 5.

a style that he had been looking for in Spain for a long time. These authors give essential information that help us understand Falla's work and idioms.

It is also imperative to include Felipe Pedrell in this writing because his studies on folk music and his publication *Lirica nacionalizada: Estudios sobre el folklore musical* (1909) established the use of the different Spanish folklore styles (including flamenco) as the key to building the Spanish national style in classical music.

In his book, *Manuel de Falla y el "Cante Jondo,"* Eduardo Molina Fajardo explains that the Spanish composer Falla had a unique attraction to the *Cante Jondo*. As a young composer, he bought a used book called "L'Acustique nouvele" by Louis Lucas (1854). This book provided him information about harmony and the sense of internal rhythm. Even though it was not specific about *Cante Jondo*, Manuel de Falla found many elements that are guiding principles for *cante jondo* and flamenco guitar. In addition, Claude Debussy showed him how to use elements from *Cante Jondo* found in the performance of classical guitarists. Falla was in contact with flamenco since he was young, growing up in Granada (a part of Andalusia, in the south of Spain), where flamenco is part of its musical life.

Apart from the voice, the guitar is recognized as the main instrument in the flamenco style, and Falla was a big supporter of flamenco music in Spain, defending the idea of the guitar as a Spanish symbol. As the composer stated in his book, *On music and musicians*, "The harmonic effects that our guitar players unintentionally achieve are one of the marvels of natural art." Manuel de Falla also supported the idea that the guitar used in Spain was different than the Moorish guitar: while the Spanish guitar was harmonic, the Moorish was more melodic.

These books guided my research on flamenco and Spanish style. They contributed to the knowledge needed to explore the fantasias of Manuel de Falla and Pascual Gimeno.

### Manuel de Falla

One of the primary sources I have visited and contacted is the Archive of Manuel de Falla in Granada (Spain). Through my review of manuscripts, letters, and other documents, I wrote a short biography of Manuel de Falla.

### Inspirations in Falla's works

Carol A. Hess, in her book *Manuel de Falla and Modernism in Spain, 1898-1936*, describes the influence that modernism, and specifically Igor Stravinsky, had in Manuel de Falla's style of composing for piano. It also specifies that Arthur Rubinstein commissioned the *Fantasia Baetica* from Falla and *Piano rag-music* from Stravinsky. After premiering Falla's work in New York, the famed Polish pianist decided to drop the piece, considering it too complicated. In her book, Hess elucidates the influence that Debussy had in Falla's life. Manuel de Falla was very important in the promotion of Debussy's music in Spain. In his publication about the guitar, Manuel de Falla writes, "It was Claude Debussy who incorporated those values (touch of the guitar) in artistic music. His harmonic writing, his texture, prove it in many cases."<sup>4</sup> After Debussy's death, Manuel de Falla composed his only work for guitar, *Hommage per le Tombeau de Debussy*. He transcribed this work for piano, using a technique similar to the *Fantasia Baetica*.

### Fantasia Baetica

Angel Sagardia, in his book, *Vida y Obra de Manuel de Falla*, explains the context in which Falla composed the *Fantasia Baetica*. The book explains in detail the premiere of the piece, as well as the history of the origin and conception of the work. This book is one of the most completed biographies about Manuel de Falla.

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<sup>4</sup> Manuel de Falla et al., *On Music and Musicians* (London: M. Boyars, 1979), 110.



J.B. Trend, in his book *Manuel de Falla and Spanish music*, analyzes Manuel de Falla's work in depth. In the chapter dedicated to the *Fantasia Baetica*, the author offers an analysis of the Fantasy, concentrating on some of the rhythms and harmonies used in the composition. In his publication, Costa Rican pianist and composer Manuel Matarrita defines the *Fantasia Baetica* as one of the most important piano compositions of Falla's career. It has an A-B-A form, and some publications compare this work to Chopin's Fantasy op. 49, due to the use of a similar form and ending with a short coda. It is well-documented that Falla had a deep admiration for Chopin.

Despite their important contribution to the study of Spanish music, the aforementioned works do not explore the conception and compositional details of the *Fantasia Baetica* in depth.

#### Musical recordings

The first recording of the *Fantasia Baetica* was made in 1923 by the Russian-British pianist Mark Hambourg. This version is very different from the conventional way of performing this work. In his recording, the *Cante Jondo* and other elements are not portrayed very well since it was performed at a unnecessarily fast tempo. The 1960s witnessed several new recordings by eminent Spanish pianists such as Alicia de Larrocha, Esteban Sánchez, and Joaquín Soriano. These recordings elevated the *Fantasia Baetica* to a higher and well-deserved spot in piano literature. In great part, it is thanks to those artists that the *Fantasia Baetica* is now considered one of the best Spanish compositions for piano, at the same level as Isaac Albéniz's *Iberia* or Enrique Granados's *Goyescas*. The main reason for the piece's success after a long time was a result of a deep understanding of the flamenco style by the performers.

Pascual Gimeno

Spanish composer and pianist Pascual Gimeno is an emergent artist in the Spanish musical scene, both in the classical and jazz styles. His *Etudes on Rhythm* have been published by Schott and were recorded by the Japanese pianist Natsuki Nishimoto.<sup>5</sup>

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<sup>5</sup> <https://music.apple.com/us/artist/natsuki-nishimoto/784878264>

## II. FLAMENCO AND CLASSICAL PIANO

Since the appearance of nationalism in the nineteenth century, most people outside of Spain have related Spanish music to Flamenco and the Roma culture, probably due to the popularity of works such as the opera “Carmen” created by the French composer Georges Bizet (1838-1875) in the nineteenth century. Also, during that time it was very common to listen to flamenco artists in different points of the world as well as through the media.

### Origin of Flamenco

The origin of the Flamenco (both the name and the art) is difficult to establish, and this uncertainty created different theories. George Borrow defends the idea in his book *Los Zincales* that flamenco was created by the Roma people (often referred to as gypsies), and that it came from Germany or Flanders, so that the word “Flamenco” means “From Flanders”. There are other theories that defend the idea that the word Flamenco derivates from Arabic sources: “*felag-mengu*, meaning fleeing peasant; *fel-lah mengu*, singing peasant; *felah-en dum*, songs of the Moors of the Alpujarra.”<sup>6</sup> Serrano and Elgorriaga believe “that the word flamenco was first used by gypsies to identify gypsy traits and, later, to identify their songs and dances.”<sup>7</sup>

The region of Andalusia, located in the south of Spain, became a major cultural point in the Iberian Peninsula due to the diversity of communities, cultures, and languages. Antonio Domínguez Ortiz defends the idea that the Roma people were a marginal group in Spain and that flamenco became bigger due to the integration of other

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<sup>6</sup> Juan Serrano and Jose Elgorriaga, *Flamenco, Body and Soul: An Aficionado's Introduction* (Fresno, CA: The Press at California State University, 1990), 30.

<sup>7</sup> Serrano and Elgorriaga, *Flamenco*, 31.

marginal groups in the peninsula at that time (as Jews and Moorish.)<sup>8</sup> But the truth is that despite some laws against gypsies, they never suffered the persecution that Jews and Moorish encountered in Spain with the Inquisition, as the persecution was religiously based and Roma people were Christians. The author Mitchell states that Jews and Moorish suffered massacres and expulsion due to the “non purity” of their blood.<sup>9</sup> Jews contributed to Spanish culture, especially Andalusian culture and *flamenco*. There are some historians that maintain that the *petenera*, a variation of fandango, has its origin in the Jewish culture.<sup>10</sup>

The Moorish people were expelled from Spain during the sixteenth century. The ones that did not leave the country could suffer the death penalty if they were found, but many of them decided to stay in Spain despite the risk. Blas Infante proves that many of these Moorish people joined the gitano bands, as they were accepting everyone that was considered an outsider. Gypsies did not suffer the possibility of the death penalty at that time, and this may be why many Moorish people became part of the gypsies. Infante uses many primary sources to support his idea.<sup>11</sup>

These elements were present in the beginning of flamenco. This art results from many different cultural factors, and it should not be connected to a single origin; even though it is primarily connected to Roma people, there are certainly many different elements that shaped its creation.

### *Becoming a national style*

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<sup>8</sup> Antonio Domínguez Ortiz, *El Antiguo Régimen: Los Reyes Católicos y los Austrias*, 5th ed. (Madrid: Alfaguara/Alianza, 1978), 179.

<sup>9</sup> Timothy Mitchell, *Flamenco Deep Song*. (New Haven, Conn: Yale University, 1994), 53.

<sup>10</sup> Mitchell, *Flamenco*, 53.

<sup>11</sup> Blas Infante, *Orígenes de lo flamenco y cante jondo* (Junta de Andalucía, 1980)

Flamenco has been linked to Spain (concretely to Andalusia) since its origins, but is it fair to consider it a national style? Schreiner in his book “*Flamenco*” defends the idea that this concept and lifestyle belongs only to a Spanish minority, while many people in Spain have attempted to adopt it and present it as part of their traditions. Specifically, modifying the pure forms into popular songs, changing the flamenco essence to something that is not recognizable, but that most people associate to this style.<sup>12</sup>

### *Elements of Flamenco*

Many people outside of Spain typically associate flamenco with a dance style, but the truth is that originally it was a song style that has had a particular evolution. The song style has lyrics that express tempestuous emotions like despair, guilt and jealousy.

Serrano and Elgorriaga make a curious differentiation in the flamenco style, dividing it into *juerga*, that they define as an experience where participants share conversations and music, and then the *quejío* starts. They define the *quejío* as the “outcry of anyone at the farthest edge.”<sup>13</sup> They also consider that everybody can identify with the sentiment of *quejío*, making flamenco a universal experience.

Other possible categories of the music in flamenco would be instrumental (which Serrano and Elgorriaga may denominate *juerga*) and *cante flamenco* (singing, that could be also related to *quejío*). Typically, the flamenco is danced by *bailaores*, literally dancers, which is a term that references people who specialize in dance, with the loss of the “d” from the formal Castilian indicating a reference to Andalusian/folk dialect.

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<sup>12</sup> Claus Schreiner, *Flamenco: Gypsy Dance and Music from Andalusia*, Edited by Claus Schreiner (Amadeus Press, 1991), 7.

<sup>13</sup> Serrano and Elgorriaga, *Flamenco*, 37.

## Instrumental Flamenco

The flamenco musician employs different instruments, like the flamenco guitar, castanets, and *cajón*.<sup>14</sup> The flamenco guitar is a special instrument that has been modified to have a different timbre. The construction is also different, typically the guitar is not as deep and uses specialty woods to distinguish *between blanca* and *negra* guitars (that refer to light and dark woods). Sometimes wooden pegs are used instead of gears. They all have a tap plate, so the soundboard is protected against the taps of the fingernails. Generally, guitarists (also known as *tocadores*) learn to play this type of instrument by imitation and listening, as there are not many notated scores, and flamenco has an improvisatory character. To achieve the tone quality that flamenco requires, flamenco guitarists must play close to the bridge, achieving a harsh and rasping tone. They also use the technique of striking the strings down (the Spanish technique *apoyando* that means supporting,) getting lightly percussive sounds. They play the strings with a combination of fingertips and fingernails. They also use the *rasgueado* technique, playing with the whole fingernails of the hand, creating sharp and percussive sounds, and they also tap the soundboard itself with the nails, both above and below the sound hole.<sup>15</sup>

The *castañuelas* (castanets) and other percussive elements, such as *taconeo* (percussive footwork,) *pitos* (finger snapping,) *palmas* (hand clapping) and *jaleo* (supporting screams during the performance) are other important elements in the instrumental flamenco. The *Castañuelas* or castanets is a percussion instrument. It is made of wood and has a concave form, needing two parts joined by a rope to create one of the instruments. Commonly there are used as a pair of *castañuelas*, one per hand, and the dancers use the *castañuelas* as part of the dance. They are not exclusive of the

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<sup>14</sup> The *cajón* is a musical instrument made of wood and shaped as a box.

<sup>15</sup> Ehrenhard Skiera and Bernhard-Friedrich Schulze, *Flamenco: Gypsy Dance and Music from Andalusia*, Edited by Claus Schreiner (Amadeus Press, 1991), 125-126.

flamenco, as they also are present in other types of Spanish folk music, but they add to the necessary rhythmic accompaniment. There are two different types of *palmas*: *palmas fuertes*, also known as strong palms (one palm is struck by the fingers of the other hand) and *palmas sordas* or muffled palms (where the two palms slightly rounded clap, creating a muffled sound). The second type is more often used in *Cante Jondo* by the singers. The *cajón*<sup>16</sup> is also a recent entry to replace the use of knuckles on tables or canes on floor.<sup>17</sup>

### **Cante Flamenco**

Christof Jung establishes three types of singing in the flamenco style:

1. *Cante Jondo* (deep song) or *Cante Grande*: this type of song is the most important; it has dramatism and intensity, the themes of the song vary, but generally is related to a pain, or a tragical experience related to love or life. The *cantaores* of *Cante Jondo* became more popular beginning in the nineteenth century.

2. *Cante Intermedio* (usual song): it is a mix of *Cante Jondo* but it does not have the seriousness; it has more Andalusian elements.

3. *Cante Chico* (light song): it is an easier type of song, more melodic, colorful, and it does not explore the pain associated with the *Cante Jondo* style.<sup>18</sup>

Spanish composers such as Manuel de Falla were able to get inspiration and imitate flamenco singing in their compositions.

### *Spanish music in classical piano*

How do pianists acquire a sound that could be understood as authentic flamenco?

As Leblon in his book *Gypsies and flamenco* states:

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<sup>16</sup> An adaptation of the Afro-Peruvian box drum of the same name

<sup>17</sup>Skiera and Schulze, *Flamenco*, 147-152.

<sup>18</sup> Skiera and Schulze, *Flamenco*, 68.

The strings maybe squeaky and worn, the voice cracked and hoarse- what counts here is not the pure and polished sound imposed by the anxious academicism of our conservatories, but outrageous expressivity, a sound too human to be heard without a total upheaval of one's being, a heartrending cry that rips through the guts and immerses the listener in the sacred ecstasy of the duende. In the argot of flamenco, one does not say that a voice is beautiful, but rather that it 'hurts'; it is not meant to please the listener, but to wound him like a dagger brandished in passion.<sup>19</sup>

Could classical piano music reflect the feeling and touch necessary for flamenco?

The truth is that composers got inspiration from flamenco, but they were not based on the purity of flamenco forms.

Before the appearance of flamenco in the piano as a symbol of Spanish nationalism at the end of nineteenth century, there were Spanish composers in the eighteenth-century implementing different elements of Spanish music on the harpsichord. Padre Antonio Soler, José de Nebra, and Domenico Scarlatti explored the *fandango* (among other styles), a dance and musical form that contains many elements associated to Spanish music. The first *fandangos* appeared around 1701. Scarlatti composed a fandango and sonatas that reflect the influence of Spanish music. Many musicologists defend the idea that Scarlatti was able to capture the sounds of the guitar, the sorrow of the deep songs, and the percussive sounds of the castanets.<sup>20</sup>

The fandango is a lively dance. There are two types of fandango in flamenco: Fandango de Huelva, which has a steady rhythm and chord structure, based on Spanish folk dance, and free Fandango, which is part of *Cante Jondo*. In these pieces, the guitars, castanets, and handclapping are the accompaniment. It is very repetitive, and often has the form of a theme with variations. In the compositions of Soler, Scarlatti and Nebra, we

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<sup>19</sup> Bernard Leblon, *Gypsies and Flamenco: The Emergence of the Art of Flamenco in Andalusia* (University of Hertfordshire Press, 2003), 9-10.

<sup>20</sup> Jaime Trancoso González, "El Piano Flamenco: Génesis, Recorrido Diacrónico y Análisis Musicológico" PhD diss., (University de Sevilla, 2011). 65.



can see the main characteristics of fandangos and seguidillas<sup>21</sup>: percussive elements, repetitive themes, heavy use of dissonances, and descending movements.

Soler's *fandango* became one of the more famous examples, and he uses additional "flamenco" elements such as counterpoint notes, syncopation, and expressive silences. He also uses dissonances and secondary dominants, and the descending motion in the bass line reinforce the "flamenco" style.

Understanding the beginnings of "flamenco" on the keyboard is of great importance, given how greatly it influenced other Spanish composers. In the prologue for Emilio Pujol's guitar method, Manuel de Falla wrote about this instrument as one of the most complete due to the harmonic and polyphonic characteristics. Since the guitar is the instrument used by ordinary people, and its use in composition became a symbol of national identity. The guitar was a perfect instrument for the transmission of Spanish music, because of its characteristic sound and its ease of transportation. One specific type of guitar was created only in Spain; composers such as Scarlatti got inspiration from it, using the harpsichord for the imitation of the guitar.<sup>22</sup> As I will explore later in this document, Manuel de Falla had a special relationship with the guitar and the harpsichord.

The piano became a more modern instrument that became a vehicle for the compositions and performance of Spanish music. Manuel de Falla believed Felipe Pedrell was a revolutionary figure in Spanish music, someone who influenced composers such as Isaac Albéniz, Enrique Granados, and even Falla himself. In addition, Falla took lessons from Pedrell on Spanish folklore.

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<sup>21</sup> Rafael Serralles, "La Guitarra y Domenico Scarlatti," *Revista Musical Chilena* 58, no. 202 (2004): pp. 38-62, <https://doi.org/10.4067/s0716-27902004020200005>, 38.

<sup>22</sup> Manuel de Falla, *Prologue for Emilio Pujol's method*. 1932. Draft. From Archivo Manuel de Falla, *Anexos Escritos 8970\_02\_007*.

Felipe Pedrell considered himself a folklorist and collected many tunes and ideas of the Spanish folklore (including flamenco). Blas Infante states that Pedrell's idea of flamenco was very superficial, and on many occasions, he fictionalized when writing about flamenco and his origin, but the truth is that despite not being an expert in flamenco, he was a big influence on Manuel de Falla and other Spanish piano composers such as Isaac Albéniz and Enrique Granados.

### III. MANUEL DE FALLA (1876-1946)

#### Biographical Sketch

Manuel María de los Dolores de Falla y Matheu was born in Cadiz in 1876, in the region of Andalusia, in the south of Spain. His family was not originally from this part of Spain; his father was originally from Valencia while his mother was from Catalonia. Manuel de Falla's father was a businessman, and they decided to move to Cadiz. As one of the most important ports in Europe, it was a good location to conduct business.

Growing up in Cadiz was a significant musical influence for Falla. Many people that dedicated their life to business were also music lovers and amateurs, supporting an engaging musical environment in Cadiz. Falla's mother, a pianist, taught him the traditional piano repertoire and introduced him to operas, playing the adaptations that they received in artistic magazines.<sup>23</sup> Due to his talent and contacts, Falla started playing concerts in salons at a very young age. He attended with his mother many concerts, operas, and zarzuelas. This was a big inspiration for the young Falla. He always mentioned how important it was for him to listen to Joseph Haydn's "The Seven Last Words of Christ."<sup>24</sup> This work was especially important for Cadiz, since it was commissioned to Haydn in 1786 by *La Orden de la Santa Cueva*, a religious community, to commemorate the Good Friday. In addition to his deep love for music, Manuel de Falla was also very religious.

An introverted child, during his youth he had various teachers. After many years, his father's business went bankrupt, and the family moved to Madrid, where he started studies at the Conservatory at the age of 22, which was not a common age to start.

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<sup>23</sup> Manuel Orozco, *Falla: Biografía* (Barcelona: Ediciones Destino, 1968), 10.

<sup>24</sup> Orozco, *Falla*, 12.

He studied with José Tragó, someone he had already worked with since he was 14 years old on during his family trips to Madrid. He completed the Conservatory in two years instead of the seven that was generally required. Falla had successful concerts in Cádiz where he had many contacts and premiered some of his first compositions there such as the *Serenata Andaluza* and *Nocturno*, among pieces from other composers. He had a deep interest in composers such as Chopin, Liszt, Scarlatti, and Wagner. In Spain, the genre that was more popular at the time was the *zarzuela*<sup>25</sup>, and that frustrated Falla, as he was more interested in symphonic music. He tried to earn money composing music for *zarzuela* but was not successful; during these years he continued studying with Tragó. Felipe Pedrell, who was one of the most important figures in Spain and considered the mentor of Isaac Albéniz and Enrique Granados, moved to Madrid in 1901. Manuel de Falla contacted him to take lessons and decided to give up his performing and instead focused mostly on composition.

In 1904, he won the award of the conservatory for an opera composition with “La vida breve” as well as a very prestigious award for piano where he competed against pianists such as Frank Marshall, who was a famous student of Enrique Granados.<sup>26</sup>

After continuing his studies with Pedrell in Barcelona, Falla moved to Paris, where he tried to earn some money with concerts but was not successful. Falla presented his opera “La vida breve” to the French composer Paul Dukas (1865-1935). After that, Dukas became his mentor, and introduced him to Isaac Albéniz, who was living in France at that time. Falla also developed relationships with other important musicians like Claude Debussy and Gabriel Fauré. He premiered his opera “La vida breve” in Nice in 1913. At the same time, his *Cuatro piezas españolas* (Four Spanish pieces) were published by

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<sup>25</sup> Music-dramatic genre that combines singing and spoken theatre.

<sup>26</sup> Orozco, *Falla*, 30-31.

Durand. During that time, many French composers were creating Spanish music, and they supported many Spanish musicians who could not find their place in Spain.

With his composition “Noches en Los Jardines de España,” Falla established himself as a symphonist who further explored Spanish nationalism. This composition for piano and orchestra is inspired by the region of Andalusia. It was premiered in Madrid six years after Falla finished its composition in 1916. Falla planned to continue living in Paris, where he felt supported and happy. However, with the start of World War I, most of his friends volunteered as soldiers. At that moment, he decided to come back to Madrid, where he continued composing. In 1915 he premiered “Siete canciones españolas” for voice and piano.

Falla’s friendship with the impresario Sergey Diaghilev resulted in the creation of the ballets “El sombrero de tres picos” and “El amor brujo.” In this last work, he explores the Roma culture. During this time the *bailaora* Pastora Imperio was very popular, and it was an inspiration for Falla’s work. He placed the ballet in Granada. Unfortunately, the work was not well received by the critics nor the audience. Falla would later make a transcription of this work for piano and orchestra.

In 1919, while Arthur Rubinstein was performing in Madrid, and Falla went to his concert, asking him for support for Igor Stravinsky, who was having economic difficulties due to the war. Arthur Rubinstein gave money to support the composer after Falla’s petition, but he also commissioned two works: “Piano-Rag-Music” by Igor Stravinsky and “Fantasía Baetica” by Manuel de Falla.<sup>27</sup>

After the death of his parents, Manuel de Falla and his sister María del Carmen decided to move out to Granada. Falla fell in love with the city. Granada was starting to become an important point of encounter for artists, and the arrival of an established artist

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<sup>27</sup> Orozco, *Falla*, 92.

as Manuel de Falla allowed him to create connections with different people. He established a deep friendship with the poet Federico García Lorca. Lorca, like Falla, was very interested in the flamenco, and together they created together a competition for *Cante Jondo* in 1922.

From 1920 until 1939 he lived in Granada and had a prolific composing career. During that period, he collaborated with the harpsichordist Wanda Landowska, a close friend, to whom he dedicated his harpsichord concerto. Also, during that time, Falla was a mentor to a couple of musicians, among them the pianist and composer Rosa García Ascot (recommended by Felipe Pedrell), and the composer and conductor Ernesto Halffter.

Francisco Franco won the Spanish civil war and came to power in 1939. This event, couple with his sorrow after the murder of his close friend Federico García Lorca by Franco's army, contributed to his decision to emigrate to Argentina, where he died in 1946 due to a cardiac arrest. He always lived with his sister and never got married or had any children.

### Influences

Manuel de Falla had many influences during his life. He was inspired by composers of his time, such as Claude Debussy, Enrique Granados, and Isaac Albéniz. Falla recognized the impact that Felipe Pedrell had in his music and on his way of understanding Spanish piano music.

#### **Domenico Scarlatti and Padre Antonio Soler**

Apart from the direct influence of musicians of his era, Manuel de Falla studied the music of many composers, such as the works of Domenico Scarlatti and Padre Antonio Soler. In the beginning of the twentieth century, it was not very common to have access to the originals scores of these composers. In a letter, Manuel de Falla asked for the original

manuscripts of Scarlatti's work, and Felipe Pedrell replied in a postcard to him saying that he did not have access to them. Pedrell mentioned that the Scarlatti's scores that Enrique Granados had were only copies of copies, implying that they were not very reliable.<sup>28</sup> Manuel de Falla always recognized Soler and Scarlatti's impact on Spanish music. Falla mentioned how they were pioneers in imitating the guitar on the harpsichord and that it became an example of early nationalism.

### **Felipe Pedrell**

Felipe Pedrell was a key figure for the development of Spanish music, having inspired composers such as Isaac Albéniz, Enrique Granados, and particularly Manuel de Falla.

Falla was the only one that recognized him as his mentor. In Falla's words:

[...] It seems that some of his old disciples have made it known that they did not gain much benefit from Pedrell's teaching. Perhaps they did not know how to profit from it, or they tried to find in it the opposite of the master's own deep-rooted aesthetic convictions. Perhaps they went to him without the technical training that is necessary when one seeks the advice of a great artist. As for me, Pedrell's teaching has been the artistic guide every well-intentioned apprentice needs so much.<sup>29</sup>

The Spanish composer Enrique Granados also took lessons from Pedrell, but his influence is not recognizable on his works. Granados maintained contact with Pedrell, inviting him to present conferences at his Academy in Barcelona.

Both shared opinions and ideas through letters, and Falla also took lessons from him. Pedrell was not highly recognized in Spain as a composer, and often complained to Falla about the lack of culture and musical interest of the country in his music.

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<sup>28</sup> Felipe Pedrell. *Postcard to Manuel de Falla*. 1917. Archivo Manuel de Falla: Correspondencia 7389-021(2)

<sup>29</sup> Manuel de Falla et al., *On Music and Musicians* (London: M. Boyars, 1979), 59.

As Falla mentions in the eulogy written after Pedrell's death, Pedrell's method an aesthetic that was far from ornamentation, based on singing melody:

Although Pedrell was very familiar with the works of our classics, and wholly devoted to them, his strength prevented him from being overwhelmed by their technical conventions. He followed a method, encouraged in him by his aesthetic ideal, thanks to which the devices he employed never went beyond their character as a means of helping towards the expression of musical essence. Nevertheless, what a wealth of possibilities is hidden in that seeming modesty, and what sustained depth of work is needed to reveal the harmonic mystery inherent in popular melody.<sup>30</sup>

Pedrell developed his work as a folk music scholar. He recovered and published works by classical Spanish composers such as Antonio de Cabezón, Tomás Luis de Victoria, Cristobal de Morales, and Francisco Guerrero.<sup>31</sup>

The *Cancionero popular español*, a book of scores that transcribed all the popular Spanish tunes during that time, was Pedrell's most important work, where he expressed all his ideas of artistic creation in this work. Manuel de Falla stated, "In it, a Spanish musician will find more than the manifold modal and harmonic values that emerge from the rhythmic-melodic substance of that music."<sup>32</sup> The *Cancionero* was an influence for many composers. Granados studied the transcription of many regional folk tunes that Pedrell wrote on it and showed it to his students.<sup>33</sup>

### **Claude Debussy**

Claude Debussy influenced the work not only of Manuel de Falla but also of other Spanish composers. According to Falla, Debussy composed Spanish music despite

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<sup>30</sup> Falla, *On Music*, 54-55.

<sup>31</sup> Falla, *On Music*, 57.

<sup>32</sup> Falla, *On Music*, 60.

<sup>33</sup> Carol A. Hess, *Enrique Granados: A Bio-Bibliography* (New York: Greenwood Press, 1991), Biography.



having visited Spain only one time, when he traveled to see a bullfight in the Basque Country. Most of his inspiration came from books, paintings, and attending the sessions of flamenco dance and *Cante Jondo* during two different *Exposition Universelle* that happened in Paris.<sup>34</sup> Debussy was an expert in creating such atmosphere through observation. For example, he got inspiration from a photograph of the Alhambra in Granada to compose *Soirée dans Grenade*, from the suite *Estampes*. This is not the only work that has Spanish characteristics in his catalogue. As Falla states:

[...] I am not referring to the direct and indirect consequences of his work, to the feeling of emulation it has stirred up, to the unfortunate prejudices it has destroyed once and for all.

Spain has greatly benefited for all these facts. We might say that, up to a certain point, Debussy has taken to new lengths our knowledge of the modal possibilities in our music already revealed by our teacher Felipe Pedrell. But while the Spanish composer to a large extent uses in his music the authentic popular material, the French master avoids them and creates a music of his own, borrowing only the essence of its fundamental elements.<sup>35</sup>

He also mentions that Claude Debussy was very important in the development of Spanish piano music, due to his innovation using the imitation of Spanish guitar on the piano, that was key for Isaac Albéniz's *Iberia*:

[...] There is still another interesting fact regarding certain harmonic phenomenon which occur in the particular texture of Debussy's music. In Andalusia they are produced on the guitar in the most spontaneous way. It is curious that Spanish composers have neglected, even despised as barbaric, those effects, or they have adapted them to the old musical procedures. Debussy has taught the way to use them. The results have been immediate: the twelve admirable jewels left to us by Isaac Albéniz under the title *Iberia* are enough to show it.<sup>36</sup>

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<sup>34</sup> Manuel de Falla, *Escritos Sobre música y músicos* (Madrid: Espasa-Calpe, 1988), 176-177.

<sup>35</sup> Falla, *On Music*, 45.

<sup>36</sup> Falla, *On Music*, 45.

After his death, Falla composed the *Homage to Debussy*, writing his first piece for guitar, later transcribed for solo piano.

### **Isaac Albéniz and Enrique Granados**

Other major influences that Falla experienced during his life were the Spanish composers Enrique Granados and Isaac Albéniz. He was a big admirer of Albéniz, after the two of them met in Paris. He even wrote after Albeniz's death:

I should like to pay homage to his memory, and to present him as an example of loyal and disinterested comradeship to all of us who are working towards the creation of a new Spanish art.<sup>37</sup>

Falla believed that *Iberia* was the first work by a Spanish composer that captured the Spanish essence; a work that explored different rhythms, textures and colors related to the locations and their unique folkloric characteristics.

Enrique Granados also made an impact into Falla's music, encouraging him to express his emotions deeply in his music.<sup>38</sup> Manuel de Falla was a neoclassicist composer and Enrique Granados inspired him on the employment of musical elements of the eighteenth century, such as form, idioms and even inspiration in art from previous centuries.<sup>39</sup>

### **Igor Stravinsky**

Like Granados, Igor Stravinsky was a neoclassicist. Stravinsky had a close connection with Spain, a country that he visited on many occasions and inspired some of his pieces. During his visits, he developed a friendship with Falla, exchanging ideas over their compositions and music. Stravinsky and Falla "made race and ethnic bonding a focal

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<sup>37</sup> Falla, *On Music*, 32.

<sup>38</sup> Falla, *On Music*, 7.

<sup>39</sup> Walter Aaron Clark, *Enrique Granados: Poet of the Piano* (New York: Oxford University Press, 2011), 174.

point of their aesthetic platforms,”<sup>40</sup> defending the desire of European musical unity for the non-German people.

Some works of both composers have been compared, such as *El retablo de Maese Pedro* from Falla and *Pulcinella* from Stravinsky, stating that both composers borrowed material that already existed, got inspiration from popular tradition, and cultivated ideas from the past. Regarding the musical ideas, they continued with the modernist musical language.<sup>41</sup>

Arthur Rubinstein commissioned the *Fantasia Baetica* after a common friend of Stravinsky asked Falla to convince the virtuoso pianist to commission a piano piece from Stravinsky, who was having economic problems. Arthur Rubinstein satisfied Falla’s petition, and commissioned a piano solo piece from the Spanish composer. Igor Stravinsky composed *Piano-Rag-Music* and Manuel de Falla composed the *Fantasia Baetica*, both in 1919.

### Manuel de Falla and Cante Jondo

The origin of the *Cante Jondo* is associated with Moorish chants (Andalusia was part of their Califate in the 9th century) . Later, it became a symbol of ethnic identity for the Roma people.

Manuel de Falla was exposed to this music since during his childhood in Andalusia. Despite his fascination with this style, he did not properly study it until many years later, when he read “*L’acoustique nouvelle*” by Louis Lucas (1854). This book provided new ideas of harmony, especially as they related to enharmonization, Falla found the guitar as the perfect instrument to encapsulate the reflection of the

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<sup>40</sup> Carol A. Hess, *Manuel De Falla and Modernism in Spain 1898-1936* (Chicago, IL: University of Chicago Press, 2001), 197.

<sup>41</sup>Hess, *Manuel de Falla and Modernism*, 198.

*Cante Jondo*. Lucas's theory argued that dissonances are capricious divisions, that tend to move to consonant tones due to law of attractions which can be modified by the performer. The Spanish guitarist use this technique spontaneously while using the *rasgueado* technique (strumming).<sup>42</sup> Lucas's theory on the superposition of major chords over minor excited Falla, who was interested in creating dissonances that resolved to consonances by semitones, most of the times in contrary motion, emphasizing the effect.<sup>43</sup>

Falla referred to this in an interview:

How stimulating to think of the future! For music is just starting out on her way. Harmony is on the threshold. For instance, the folk-songs of my native Andalusia derive from a much subtler scale that can be found in an octave of twelve notes. All I can do in my day is to give an illusion of these quarter-tones by superimposing chords of one key on another. But the day is fast coming when our present notation will have to be abandoned for one able to come with our demands.<sup>44</sup>

In Lorca's conference during the *Cante Jondo* competition in 1922, he stated that Manuel de Falla believed that "*Cante Jondo* had its roots in Indian music, comparing the *inarmonismo* (lack of harmony between parts)<sup>45</sup> as a way of modulating, a very small range for melody that barely moved beyond a sixth, and the constant repetition of a note that could be even obsessive sometimes." The ornamentations were used often but only on certain moments of emotion, following the text. Louis Lucas believed that the

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<sup>42</sup> Eduardo Molina Fajardo, *Manuel De Falla y El "Cante Jondo"* (Granada: Univ. de Granada, 1962), 17-18.

<sup>43</sup> C. Collins, "Manuel De Falla, L'acoustique Nouvelle and Natural Resonance: A Myth Exposed," *Journal of the Royal Musical Association* 128, no. 1 (January 2003): pp. 71-97, <https://doi.org/10.1093/jrma/128.1.71>, 77.

<sup>44</sup> "To the young composer: Senor Manuel de Falla and German Formalism," *Daily Mail*, 18 July 1919.

<sup>45</sup> Ysabella Eugenia Sánchez Cabello, "Rostros Del Arte Flamenco: Una Aproximación En Caracas" Bachelor's tesis (Universidad Católica Andrés Bello, 2009), 139.

“*inarmonismo* was the first thing that appeared in natural order, due to the imitation of the singing of birds, animal sounds and the infinitive noise of matters.”<sup>46</sup>

Falla composed the *Fantasia Baetica* in 1919, a few years earlier, showing his interest and research on the elements of *Cante Jondo*, which became an essential element on the *Fantasia Baetica*.

The *Cante Jondo* became very popular around the world, inspiring many French and Russian composers like Igor Stravinsky and Maurice Ravel. Interestingly, it was not very appreciated in Spain by the general audience, as they preferred the *cuplé*<sup>47</sup>, which was highly popular during that time, over *Cante Jondo*. Falla was worried about the possibility of losing *flamenquismo* and the purity of the primitive singing of Andalusia. This is one of the reasons why after the suggestion of his friend Miguel Cerón, he decided to create the competition for *Cante Jondo*, to promote this art and to ensure that it was not going to disappear.

Falla wrote a letter in 1922 to ask for institutional support for the competition from the government of Granada, signed by some of the most prominent cultural personalities of Spain, such as the composer Joaquín Turina and the Nobel Prize laureate Juan Ramón Jiménez among others.<sup>48</sup> Falla wanted to invite the composers Stravinsky and Ravel to attend to listen to the competition, but he did not get the funding.<sup>49</sup>

Federico García Lorca was one of the closest friends of Manuel de Falla in Granada and he also was one of the promoters of the competition. In his poetry, Lorca on many occasions praised the sound of the Spanish guitar, the *Cante Jondo* and the

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<sup>46</sup> Molina Fajardo, *Manuel De Falla*, 183-184.

<sup>47</sup> A popular genre of musical theater in Spain.

<sup>48</sup> Molina Fajardo, *Manuel De Falla*, 52-54.

<sup>49</sup> Molina Fajardo, *Manuel De Falla*, 106.

Andalusian musical style. Falla explained to Lorca his research about the origin of *Cante Jondo*, as well as Pedrell's works and the musical theories by Louis Lucas that Falla associated with this art.<sup>50</sup> Lorca reflected on all of this in a conference presentation he gave before the competition with great success and was published by *El Noticiero Granadino* in seven parts.<sup>51</sup>

Lorca made a distinction between *Cante Jondo* and *cante flamenco*:

It is given the name of *cante jondo* to a group of Andalusian songs, which their genuine and perfect type is the *siguiriya gitana*, from which many other songs still are conserved by people, as *polos*, *martinetes*, *carceleras* and *soleares*. The *coplas* called *malagueñas*, *granadinas*, *rondeñas* and *peteneras*, etc., cannot be considered more than a consequence of the previous cited, so their architecture and rhythm are different from the others. These ones are *flamencas*. [...] The main differences between *cante jondo* with flamenco, are that the origin of the first one we have to look it for in the primitive musical systems of India, in other words, in the first appearance of singing, while the second one, that is a consequence of the first one, it takes the definitive form in the 18<sup>th</sup> century.<sup>52</sup>

Lorca also mentioned that Falla believed that the *siguiriya gitana* was the model song of *Cante Jondo*, and the only one that still had all the purity due to the composition and because of the style. Falla believed that the style of *Cante Jondo* was unique due to three main reasons: the adoption of the Spanish church of liturgical chant, the arrival of the Saracens and the influence from many groups of Roma people. That is why the Spanish Roma people were able to create a type of song unique for Europe, making the *Sigiriya gitana* a symbol of *Cante Jondo* and Andalusian music.<sup>53</sup>

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<sup>50</sup> Molina Fajardo, *Manuel De Falla*, 62.

<sup>51</sup> Jorge de Persia, *I Concurso de Cante Jondo, edición conmemorativa de los 70 años* (Granada: Archivo Manuel de Falla, 1992), 33.

<sup>52</sup> Molina Fajardo, *Manuel De Falla*, 179-180.

<sup>53</sup> Molina Fajardo, *Manuel De Falla*, 182.

Falla created the competition for amateur singers; while professional singers were allowed, professional singers were not allowed to compete. The competition's main objective was to promote the old way of singing to a new audience; with this in mind, Falla created an academy of *Cante Jondo* was created, and professional singers were encouraged to send their students.

The competition took place on June 13<sup>th</sup> and 14<sup>th</sup> in 1922 in Granada with great success.

### Manuel de Falla and the guitar

Manuel de Falla considered the guitar as the main Spanish instrument, because of its important role in the history of Spanish music and music in general. In the archives of Manuel de Falla, there are various drafts of the preface that he wrote for Emilio Pujol's method for guitar. Falla affirms that the guitar is the most complete string instrument, due to the possibilities of harmonic and polyphonic playing. He also mentioned how Spanish composers such as Soler, Granados, Albéniz and Turina display the influence of this instrument in their compositions.<sup>54</sup>

In another draft<sup>55</sup>, Falla defines the guitar as the synthesis of Spanish music for various reasons: the Latin guitar and the use of strumming or *rasgueo*; the disappearance of the vihuela and the replacement by the guitar; recovery of classical music for laud and vihuela; establishment of the guitar as “our most truly national instrument”; and guitar influence as a transmitter of Hispanic instrumental values in international music since the 18<sup>th</sup> century.

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<sup>54</sup> Manuel de Falla, *Prologue for Emilio Pujol's method*, 1932. Draft. From Archivo Manuel de Falla., *Anexos Escritos 8970\_02\_007*.

<sup>55</sup> Manuel de Falla, *Prologue for Emilio Pujol's method*, 1932. Draft. From Archivo Manuel de Falla., *Anexos Escritos 8970\_02\_017*

In general, the guitar was not considered a concert instrument for large concert halls. This was partially because of its lack of power, but unfortunately, many people in Spain did not believe that music of the Roma was an integral part of the Spanish cultural landscape. In large part due to the efforts of eminent guitarist Andrés Segovia, the guitar moved from the bars to the concert halls, providing prestige to the instrument.<sup>56</sup>

In a publication written on *Cante Jondo* by Falla but published anonymously, Falla defended the idea that the popular guitar represented two important musical values: the rhythmic value and the purely tonal-harmonic value. The use of the guitar during the *Cante Jondo* is defined by Falla as *toque jondo* (deep touch). Falla differentiated between the Castilian guitar (also called Spanish Latin guitar,) and the Moorish guitar. The Moorish guitar is considered a melodic instrument, and it is normally plucked; while the Castilian way of playing the Latin guitar is to strum it, making it more of a harmonic instrument, producing mostly chords. The last phrase of this publication represents very well Falla's vision of the guitar and the *Cante Jondo*: "Many will say that those chords are barbarian. We affirm instead, that they are a marvelous revelation of unsuspected possibilities of sounds."<sup>57</sup>

Falla did not only study the history of the guitar, but he also studied scores for guitar, most of which were transcriptions of popular music and flamenco pieces. The one that is most annotated is *Aires andaluces* (1902) by Rafael Marín (1864-?), which has examples of different flamenco rhythms. Falla annotated different ideas on them, such as cadences, and figurations. He also had a similar approach in the scores of

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<sup>56</sup> Molina Fajardo, *Manuel De Falla*, 32.

<sup>57</sup> Falla, *On Music*, 110-111.



other guitar pieces by Julián Arcas (1832-1882), Francisco Cimadevilla (1861-1931), and Francisco Rodríguez “El Murciano” (1795-1848).<sup>58</sup>

Falla was fascinated by the forms of arpeggiation of the guitarists, providing ideas on how to imitate this sound at the piano. He also used the technique of creating a figuration with the thumb over a chord, creating interesting dissonances, as expressed in the different types of *rasgueos*.<sup>59</sup>

As mentioned before, Falla was fascinated with the way that Debussy understood Spanish music and was able to create great compositions of Spanish music despite having visited Spain only one time. In words of the Spanish composer, Debussy portrayed certain harmonic effects that are characteristic of Spanish music, produced naturally in Andalusia due to the use of the guitar and that were not appreciated by Spanish composers, because as is previously mentioned, such harmonies were considered barbarian.<sup>60</sup>

This is certainly one of the main reasons why Falla created a new work originally composed for solo guitar, after Debussy’s death. He later transcribed it for piano. However, this is not the only piece where he portrays the guitar on the piano. Other examples are found in *Noches en los jardines de España* and *Fantasia Baetica*.

### Homage to Debussy

Falla composed *Homage to Debussy* in 1920, originally for guitar. The musical piece has been published with different names such as “*Homage to Debussy*,” “*Homaja pour Guitare*” and “*Homenaje para Debussy*”

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<sup>58</sup> Michael Christoforidis, “La guitarra en la obra y el pensamiento de Manuel de Falla.” *La Guitarra en la Historia*, vol 9, 1998. 261-276.

<sup>59</sup> Christoforidis, “La guitarra...” ,262.

<sup>60</sup> Manuel de Falla, *Escritos Sobre música Y músicos* (Madrid: Espasa-Calpe, 1988), 78.

*La Revue Musicale* commissioned different pieces in homage to Debussy after his death. Maurice Ravel, Erik Satie, Paul Dukas and Bela Bartok were some of the famous composers that contributed to this project by the musical magazine. During the same time that Falla was composing this piece, he wrote an essay titled “Claude Debussy et l’Espagne” where he explored the influence of Spain and his music on Debussy “La soirée dans Grenade”. Noticeably, Falla quoted Debussy’s piece at the end of his *Homage*. He also explored the ornamentation and cadential forms that were associated with flamenco, despite the piece not being inspired by the *toque jondo*, but by Debussy’s perception of Spanish music. Falla imitated the harmonic structures of Debussy such as “parallelism and quartal harmonies.”<sup>61</sup>

Miguel Llobet (1878-1938) was a Spanish guitarist, a student of Francisco Tarrega (1852-1909) and later the professor of the prominent guitarist Andrés Segovia (1893-1987). Llobet insisted on many occasions that Falla should compose for the guitar, after having adapted some of the pieces that Falla composed for piano to guitar prior to these requests.

In fact, many guitarists asked Falla to compose pieces for the guitar before this commission but he did not. After Debussy’s death, Falla probably thought that it was an appropriate time to compose for this instrument, also due to Debussy’s style of composition of Spanish music and how connected his work was to the guitar. It is very interesting that he composed this piece around the same time that he was working on the *Fantasia Baetica*, which gives us a complete vision of Falla’s ideas about the guitar and how he translated them to the piano as an original transcription.

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<sup>61</sup> Michael Christoforidis, *Manuel De Falla and Visions of Spanish Music* (London: Routledge, Taylor & Francis Group, 2018), 117.

During this time, most of the repertoire for guitar by Spanish composers was based on transcriptions made by the performers. Spanish guitarists started asking for the most important composers to write directly for the instrument, thus contributing to the development of the guitar repertoire. However, on many occasions that different Spanish composers attempted to write for guitar, the guitarists had to correct the compositions, as these composers did not know how to use the appropriate musical language for the instrument.<sup>62</sup>

Falla created three different versions: the original for guitar and two adaptations, one for piano and another for orchestra. In these adaptations, he did not write with the piano or orchestra in mind, on the contrary, he based his adaptation on the imitation of the guitar sound.

Immediately after Falla finished *Homage to Debussy*, he sent it to Llobet to make sure that it was well written before sending it to the magazine for publication. The Spanish guitarist premiered the piece in its guitar version in Burgos on February 13, 1921. The real premiere of the piece was on a harp lute, performed by Marie-Louise Casadesus on January 24 of the same year in Paris, France. This happened because a guitarist could not be found on time for the scheduled presentation by the sponsoring institution. Even though Falla had already written the piano version, he wanted the premiere to be on an instrument that had more in common with the guitar.<sup>63</sup>

According to Falla, many guitarists performed *Homage to Debussy*, but few achieved the atmosphere required by Llobet. Falla and Llobet planned for the concert

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<sup>62</sup> Javier Suárez-Pajares, “En Torno a Miguel Llobet y La Interpretación Del Homenaje a Debussy a Manuel De Falla,” in *Miguel Llobet: Del Romanticismo a La Modernidad*, ed. Javier Riba (Córdoba: IMAE Gran Teatro Ayuntamiento de Córdoba, 2016), pp. 173-207, 177.

<sup>63</sup> Suárez-Pajares, “En Torno...”, 181.

set of the guitarist, the *Homage*, as the last piece after playing two transcriptions of *El amor brujo*: “*Romance del Pescador*” y “*Canción del fuego fatuo*”.<sup>64</sup>

Manuel de Falla created a special marking for the piece that appears for guitar and piano versions:

**Homenaja pour Guitare**

Mesto e calmo ♩ = 60  
Effet: une 8<sup>ve</sup> au dessous

GUITARRA  
(\*)

Ex. 1. Manuel de Falla “Homage to Debussy” (mm. 1-2)<sup>65</sup>

Mesto e calmo. (♩ = 60)

Ped. (legg. il basso)

Ex. 2. Manuel de Falla “Homage to Debussy” (mm. 1-2)<sup>66</sup>

This example shows an “x” in some of the notes; in Falla’s indications at the end of the first page, these notes are supposed to be accented and slightly held. This marking helps to create the sensation of freedom in the tempo, so the performer has space to find their expression to portray the homage. For this reason, there are many recordings with very different durations.

<sup>64</sup> Suárez-Pajares, “En Torno...”, 188.

<sup>65</sup> Manuel de Falla, *Homenaje pour guitar* (London: Chester, 1920).

<sup>66</sup> Manuel de Falla, *Homenaje “Pour le tombeau de Debussy”* arr by Manuel de Falla (London: Chester 1920)

(\*) Les sons marqués du signe x doivent être accentués, d'après les nuances, et très légèrement retenus.

Ex. 3. Manuel de Falla "Homage to Debussy"<sup>67</sup>

These examples also demonstrate a difference on the dynamics indications in the different editions. In the manuscript, Falla wrote *mezzo forte*, looking for an intimate sound, while in this specific version for guitar it is written *forte*. This problem with different markings and notes from the manuscript with Chester editions occurred with the *Fantasia Baetica* as well.

As mentioned before, Manuel de Falla intended this piece for guitar, and even in the piano transcription, he maintained the musical language typical of its original instrument.

An example of the guitar style is the use of open strings and the imitation in the piano:



Ex. 4. Open strings in the guitar (E,B,G,D,A,E)

**Homenaja pour Guitare**

Mesto e calmo ♩ = 60  
Effet: une 8<sup>ve</sup> au dessous

GUITARRA  
(\*)

<sup>67</sup> Falla, *Homenaje*.

Ex. 5. Falla imitating the open strings, modifying G and D for A and F (m.3).<sup>68</sup>

Another example are the fast notes going down and up, with a decrescendo and crescendo finishing in a staccato imitating the arpeggiation in the guitar.



Ex. 6. Manuel de Falla “Homage to Debussy” (m.4)<sup>69</sup>



Ex. 7. Manuel de Falla “Homage to Debussy”. Piano version (m. 4)<sup>70</sup>

Falla employs the use of big chords in the guitar, very typical for the instrument, as well as the use of harmonics on the guitar to differentiate the chords (marked in the score as harm. 12 in m. 30 and harm. 5 in m. 31).



<sup>68</sup> Falla, *Homenaje*.

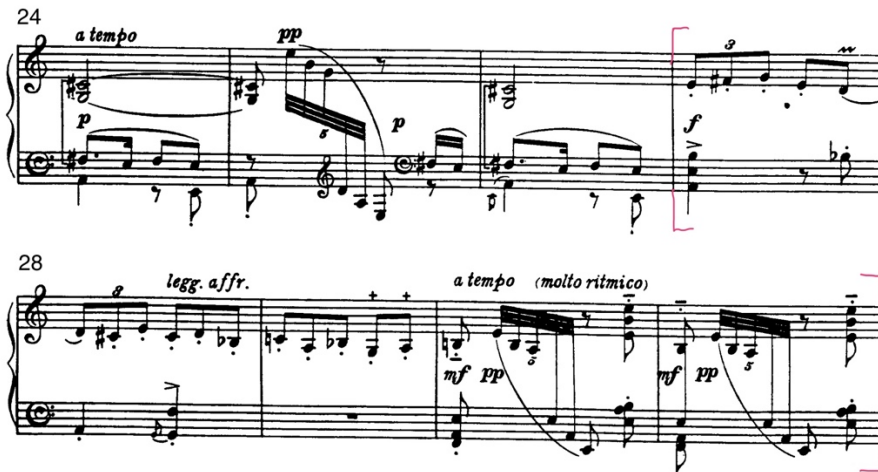
<sup>69</sup> Falla, *Homenaje*.

<sup>70</sup> Falla, *Homenaje*.



Ex. 8. Manuel de Falla “Homage to Debussy” (mm. 27-32)<sup>71</sup>

In the piano version, Falla recreates the big chords of the guitar, adding sometimes a grace note to the bass (m. 28), to imitate the natural arpeggiation of the guitar for the big chords. In the piano score there are no markings for the harmonization in the last chords of mm. 30 and 31, but Falla tried to supply this lack of harmonics in the piano by adding two repeated notes of the chord (B and E) in a higher octave than the guitar (as the guitar is written an octave above how it sounds).



Ex. 9. Manuel de Falla “Homage to Debussy” (mm. 27-32)<sup>72</sup>

As mentioned previously, towards the end of the piece Manuel de Falla made a direct quotation from Claude Debussy’s “La Soirée dans Grenade” from *Estampes* L. 100.

<sup>71</sup>Falla, *Homenaje*.

<sup>72</sup> Falla, *Homenaje*.

Retenu - - - - - Tempo giusto

*ppp* *pp* *pp*

Ex. 10. Claude Debussy “La Soirée dans Grenade” (mm. 17-20)<sup>73</sup>

*affr.* *poco cresc.* *mf* *harm. oct. p marc.* *pp* *harm. oct. p*

*mf* *poco* **Tempo Iº** *rit.* *perdendosi*

Granada, 8-20

Ex. 11. Manuel de Falla “Homage to Debussy” (mm. 63-66)<sup>74</sup>

62 *a tempo, ma poco piu calmo* *mf* *pp* *p marc.* *pp* *p*

66 *poco* **Tempo Iº** *rit. - - - perdendosi - - -*

Ex. 12. Manuel de Falla “Homage to Debussy” (mm. 63-66)<sup>75</sup>

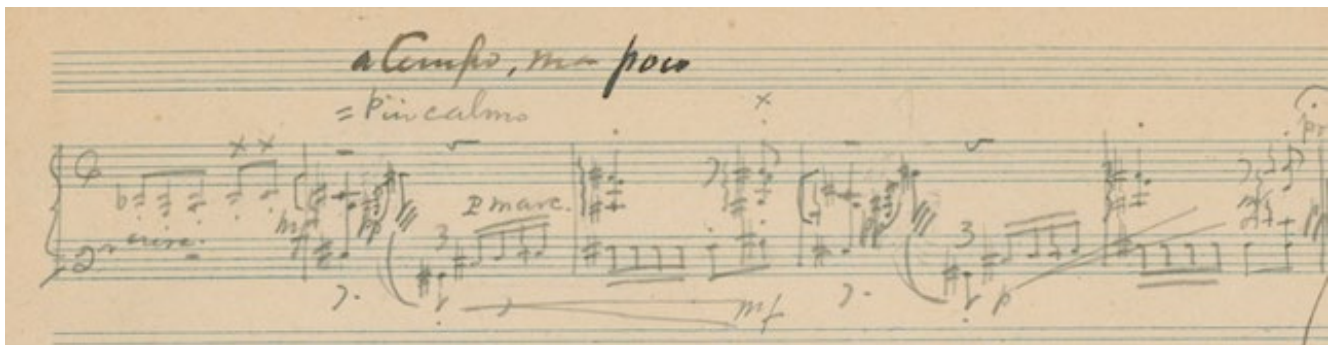
<sup>73</sup> Debussy, Claude, *Estampes L. 100 “La Soirée dans Grenade”* (Paris: Durand and Fils 1903).

<sup>74</sup> Falla, *Homenaje*.

<sup>75</sup> Falla, *Homenaje*.



In the manuscript for piano by Manuel de Falla, there is an added G-sharp grace note marked in the piano version (mm. 63 and 65) to imitate the octave marked in the guitar. Falla's small writing can be confusing. For example, in measure 65 of the manuscript, the grace note could be mistaken as F-sharp, A-sharp, and C-sharp. This is because of how the lines down the staff are written; and because the location of the *pp* moves the sharp and the note higher from the G.



© Archivo Manuel de Falla

Ex. 13. Manuel de Falla, Manuscript, "Homage to Debussy" (mm. 62-66)

The quotation and the imitation of the guitar idioms was not the only inspiration that Falla took from Debussy. The rhythm for Debussy's piece is marked as "*Mouvement de Habanera*," translated as movement in the rhythm of Havana. Falla used the habanera rhythm in his *Homage* since he considered this type of rhythm a form of "Andalusian tango."<sup>76</sup>

### Legacy

Manuel de Falla changed the approach to Spanish music in the classical world, turning it into an art form, and providing flamenco and Spain a place in history and in prestigious concert halls.

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<sup>76</sup> Falla, *On Music*, 43.

Falla was an inspiration for many contemporary composers and for many that came after him. He was not only interested in the history of Spanish music, but he was also committed to create a path for composers to explore with the utilization of the guitar and flamenco as the main point of reference for Spanish music.

There are not many students of Manuel de Falla. From December 1903 until November 1905, Manuel de Falla taught primarily people of the highest society, who were not interested in becoming professional musicians. Some of those students were: the Marquese of Alta Villa, José Pérez Mateos and Luis de la Figuera Lezcano.

After returning from París, Falla gave some lessons to the conductor Ernesto Hallfter. Without a doubt, however, his main student was the pianist and Spanish composer Rosa García Ascott, also known as Rosita.

Ascott initially planned to study with Enrique Granados; however, Granados died unexpectedly in 1916. She studied under Felipe Pedrell during her early years. After that, Pedrell wrote letters to Manuel de Falla, asking him to take Rosita as his student, whom he considered a prodigy with a natural talent. Falla stated in his letter that he did not have time to teach but would make an exception considering Pedrell's high praise of Ascott. During her studies with Falla, Rosa developed a neo-classical style, and she composed a piano work inspired by the guitar called "*La de guitarra.*"

#### IV. FANTASIA BAETICA

##### Arthur Rubinstein

Arthur Rubinstein commissioned the *Fantasia Baetica* in 1919. Falla gave the score in person to the Polish pianist in Madrid, saying that he got inspiration from the way that Rubinstein played the piano.<sup>77</sup> Arthur Rubinstein originally was going to premiere the Fantasy in 1919 in Barcelona. However, he did not have enough time to prepare it for the concert, and the premiere happened in New York on February 8, 1920. The piece was not well received by the critics: “The fantasia had good national themes but finally seemed noisy and futile”<sup>78</sup>. Even Arthur Rubinstein had doubts about the piece after Falla played it for him from the manuscript:

We went solemnly to the piano, where he put the precious manuscript on the stand and played it for me with great difficulty, stopping here and there to make a passage clearer to me. I then took his place at the piano and tried to read it at sight. I had a hard time. The piece had many technical problems with its stylized flamenco character, complicated imitations of the guitar, and a few too many glissandi.<sup>79</sup>

Rubinstein played the *Fantasia Baetica* in Buenos Aires and Paris in 1922, but in his opinion, it was not well received:

Falla’s *Fantasia*, which I played after the intermission, fell somewhat flat. I had been right in finding it a vastly enlarged Fire Dance but without the impact of its model, interrupted unnecessarily by a short intermezzo which sounded as if it belonged to another piece. To make it worse, the coda, which he tried to make as brilliant as the end of the Fire Dance, is badly written for the piano. It might be much more effective if played by an orchestra. I was sorry to have let down my

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<sup>77</sup> Ángel Sagardía, *Vida y Obra De Manuel De Falla* (Madrid: Escelicer, 1967), 109.

<sup>78</sup> *The Musical Courier*, February 12, 1920.

<sup>79</sup> Arthur Rubinstein, *My Many Years* (New York: Alfred A. Knopf, 1980), 111.

friend, who had dedicated the work to me and attributed its poor reception to my own performance.”<sup>80</sup>

Spanish guitarist Miguel Llobet attended the Buenos Aires performance, and afterwards sent a letter to Falla displaying his appreciation of the work and Rubinstein’s performance.<sup>81</sup>

After these performances, Rubinstein dropped the *Fantasia Baetica* from his repertoire and never performed it again. This made Falla feel insecure about the work, thinking that perhaps the Fantasy was too long. He decided to publish it with Chester in 1922 with a dedication to Arthur Rubinstein. There have been different published editions of the scores, with marked text discrepancies, mostly with regards to the harmony. The Archivo de Manuel de Falla has the manuscript and corrections that the composer sent for the first edition.

#### *Flamenco elements in the fantasy*

The *Fantasia Baetica* is influenced by the guitar and *Cante Jondo*. During the time that Falla composed this work, he was fully immersed in the study of these flamenco components. The piece's name is related to flamenco's birthplace, as *Baetica* was the Latin name that Andalusia had during the Roman empire. Still, he used the Latin word for it, not the Spanish *bética* or *Andaluza*. This was probably an attempt to emphasize the importance of the traditional *Cante Jondo*, differentiating it from the flamenco style generally associated with Spain.

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<sup>80</sup> Rubinstein, *My Many Years*, 229.

<sup>81</sup> Miguel Llobet. *Letter to Manuel de Falla*. From Archivo Manuel de Falla. *Carta 7223-017*

The form of the piece is ABA and the elements that are present in this piece are *Cante Jondo*, *toque*, and dance. It is one of the only pieces that successfully combines all these elements and makes them idiomatic to the piano.

Despite its many guitar figurations, similar to the *Homage to Debussy*, the musical idioms here are entirely different; Falla explores the guitar in the *Baetica* with different guitar techniques, such as *rasgueo* and *punteado*.

Falla is precise with his writing, notating different accents throughout the piece, depending on the attack and sound he wanted.

### Section A

In the first four measures, many accents strongly reinforce flamenco with the use of rhythm. We can associate this section with the *juerga*, as it is more related to that instrumental dance style.

**FANTASIA BÆTICA**

Manuel de Falla  
(1919)

Ex. 14. (mm. 1-4)<sup>82</sup>

The composer uses two types of articulation marks in these four measures: an accent with a spiccato sign for a stronger articulation, and an accent with a staccato dot

<sup>82</sup> Manuel De Falla, *Fantasia Baetica* (London: Chester 1922), 1.

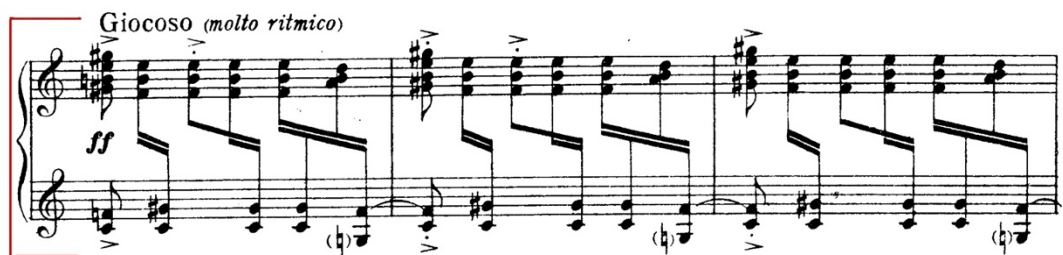
for a lighter effect. These accents are similar to the claps used in some contemporary performances of bulerias.



Ex. 15. (m.3) and Ex. 16. (m.4)

In these measures, the dynamic markings change very quickly, as Falla is looking for guitar effects based on the accents, quick figurations, and extreme dynamics. The melodic movement in the bass suggests a *falsesta* played by the thumb on the guitar.

On measure 9, there is a different tone, more playful (*Giocoso*), using the accents with staccatos, and avoiding a strong touch. This section has a dance character, reminiscent of the flamenco's *taconeo*.<sup>83</sup> It is very rhythmic (*molto ritmico*), with several tempo marks and an indication of *poco pesante*<sup>84</sup> with the overall effect of slowing down and immediately returning to the main tempo. This section has similarities to the *Ritual fire dance* written by Falla, which also uses repetitive and rhythmic chords.



<sup>83</sup> Heel tap.

<sup>84</sup> Not too heavy.

2

*poco pesante* *a tempo*  
*ff*

*pesante* *a tempo*  
*molto cresc.* *fff*

Ex. 17. (mm. 9-15)<sup>85</sup>

On m.16 begins the imitation of the guitar's *rasgueo*, with a fast figuration, extreme dynamics (*fff*) which imitate the strumming on a guitar. Falla also uses an extensive range in the keyboard with broad dynamic changes that accompany the change of registers.

*pesante* *a tempo*  
*molto cresc.* *fff*

*fff*

<sup>85</sup> Falla, *Fantasia Baetica*, 2.



Ex. 18. (mm. 16-22)<sup>86</sup>

Starting on measure 29, the guitar style changes to the *punteo*<sup>87</sup>: Falla uses open strings in the guitar (E,B,G,D,A), in a similar way to *Homage to Debussy*, and an indication *staccato molto* directs the performer to play each note with a certain articulation, looking for a stronger attack on the first note of each measure and then imitating the plucking of each string individually in *pianissimo* dynamic.



<sup>86</sup> Falla, *Fantasia Baetica*, 2.

<sup>87</sup> Guitar plucking.



Ex. 19. (mm. 29-34)<sup>88</sup>

This is followed by a more cantabile section. Here, the right hand has a very legato melody. Although I do not consider it part of the *Cante Jondo*, it is very melodic, and it is required to be played with freedom. The semitones help to build tension. This melody is accompanied by a tremolo and staccato chords, imitating plucked chords of the guitar.

Ex. 20. (mm. 36-43)<sup>89</sup>

On measure 58, Falla marks glissandi combined with crescendo and diminuendo. As mentioned previously, Arthur Rubinstein always thought that this section contained “a few too many glissandi.”<sup>90</sup> Eminent Spanish pianist Josep Colom considered the

<sup>88</sup> Falla, *Fantasia Baetica*, 3.

<sup>89</sup> Falla, *Fantasia Baetica*, 4.

<sup>90</sup> Rubinstein, *My Many Years*, 111.

glissandi as only an effect and decided that dynamic markings should have priority over the glissandi. For this purpose, instead of playing glissandi he performs quick scales, to ensure the dynamic range.<sup>91</sup>



Ex. 21. (mm. 58-61)<sup>92</sup>

This section recalls back to measure 16, where the composer wrote a minor scale with a crescendo.



Ex. 22. (m. 16)<sup>93</sup>

<sup>91</sup> Josep Colom, "Fantasia Baetica, 1989", YouTube video, 1:58, [https://www.youtube.com/watch?v=e\\_ry4ZKj9W0&t=258s](https://www.youtube.com/watch?v=e_ry4ZKj9W0&t=258s).

<sup>92</sup> Falla, *Fantasia Baetica*, 5.

<sup>93</sup> Falla, *Fantasia Baetica*, 2.

Another example of guitar imitation appears on m. 115, where Falla uses an arpeggiation (imitating the *punteo* of the guitar on the open strings), while using left-hand staccato notes. He uses this section as a prelude and interlude between the imitation of the singing of *Cante Jondo*. In order to introduce the next section marked as *molto lento*, Falla marks the C, first with a sign under the note to support it and with a tie. On measure 120 the same note is held by a fermata.

The image shows a musical score for piano, measures 115-120. The score is in 3/4 time and G major. It features a left-hand arpeggiated accompaniment and a right-hand melody. The tempo is marked "Tranquillamente mosso. (♩ = 60.)". The dynamics range from ppp to ff. The score includes a fermata on a C note in measure 120.

Ex. 23. (mm. 115-120)<sup>94</sup>

On measure 121, a new section (*queijo*) starts. The top voice imitates the singing of the *Cante Jondo*, with a freedom typically displayed by singers. For that purpose, this section is marked as *liberamente*.<sup>95</sup>, with the melody supported by a long arpeggiated chord, arpeggiated, imitating the type of guitar accompaniment in *Cante Jondo*. Starting on measure 124, Falla intercalates the melody with a section of guitar accompaniment. The long notes on the top voice imitate the tradition of *cantaoras*. The performer should use the middle pedal to deliver the intended results.

<sup>94</sup> Falla, *Fantasia Baetica*, 9.

<sup>95</sup> With freedom.

The image shows a musical score for piano, divided into three systems. The first system begins with the instruction "appena rit." and "Molto lento (liberamente) (♩ = ♩)". It features a treble clef with a 3/4 time signature and a bass clef with a 3/4 time signature. The music includes a triplet of eighth notes in the right hand and a similar triplet in the left hand. A pink box highlights a section of the first system. The second system is marked "Tempo primo." and "ppp". It shows a treble clef with a 3/4 time signature and a bass clef with a 3/4 time signature. The music consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The third system starts with "Lento di nuovo." and "Tempo primo." with "ff" and "ppp" dynamics. It features a treble clef with a 3/4 time signature and a bass clef with a 3/4 time signature. The music includes a triplet of eighth notes in the right hand and a similar triplet in the left hand. A pink box highlights a section of the third system.

Ex. 24. (mm. 120-127)<sup>96</sup>

Falla continues exploring *Cante Jondo*, using the same motive, now with a different hand position in the *Lento (ma libero)*. He uses Louis Lucas's theory from "L'acoustique nouvelle," creating dissonances that resolve to consonances by semitones. In the *quejio* technique, the *cantaores* wandered over the notes expressing their pain without worrying about being perfectly in pitch, building tension in the process. The imitation of the guitar accompaniment appears as interpolations, returning to a tempo primo with an irregular accompaniment. The irregular accompaniment is very typical of flamenco because as mentioned previously, the guitarists accompany the *cantaor*, and the singer has complete freedom, which sometimes requires the accompaniment to be flexible

<sup>96</sup> Falla, *Fantasia Baetica*, 9.

and fill time while the *cantaor* sustains long notes as long as they desire. Falla imitates this very well in the next example.

**Lento.** (♩ = 72, *ma libero*)

**ff ma dolce** CANTE JONDO

(Le piccole note sempre molto breve e senza pedale)  
(Ped. ♯) (Ped. ♯) etc.

**Tempo primo.** **Lento di nuovo.**

*vibr m.d.* **pp** GUITAR

**ff** CANTE

**Tempo primo.** **Lento.**

*vibr* **pp** GUITAR

**f** CANTE

**Tempo primo.**

**pp** GUITAR

**ff** CANTE

<sup>98</sup> Falla, *Fantasia Baetica*, 12.

<sup>97</sup> Falla, *Fantasia Baetica*, 10-11.

On measure 166 there is a very sudden change of meter, the music goes from 3/4 goes to a 2/4, but in the original manuscript it is marked as 4/8, probably to give value to

Ex. 26. (mm. 157-165)<sup>98</sup>

The musical score for Ex. 26, measures 157-165, is presented in three systems. The right hand (RH) plays a melody with accents, while the left hand (LH) plays a complex rhythmic accompaniment. A red bracket highlights the first two measures of the first system. A red vertical line is placed at the end of the third system. The score includes dynamic markings such as 'sfz' and 'cresc. molto.'

In the next measures the music returns to the *jaleo*, recovering the dance quality with accents on the right hand and a tempo 6/8. The composer wants a strong touch on the left hand in octaves, reflecting the energy that is required to dance flamenco; with this purpose he moved the *diminuendos* (mm. 158 and 159) to the top of the right hand, where in the manuscript they were in the middle register, affecting both hands.

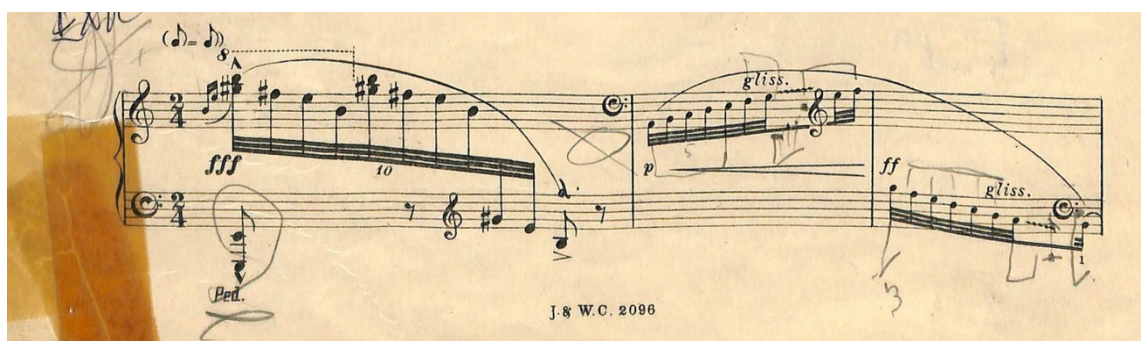
Ex. 25. (mm. 135-147)<sup>97</sup>

the eight notes. The glissando on measures 167 and 169 makes playing in tempo impossible. For that purpose, and also to respect the dynamic markings (from *piano* doing a crescendo to *fortissimo*), eminent pianists such as Alicia de Larrocha played this part as a quick scale crossing hands.<sup>99</sup>



Ex. 27. (mm. 166-171)<sup>100</sup>

The following example is on the scores of Alicia de Larrocha with her notations and divisions between the hands for the “glissando.”



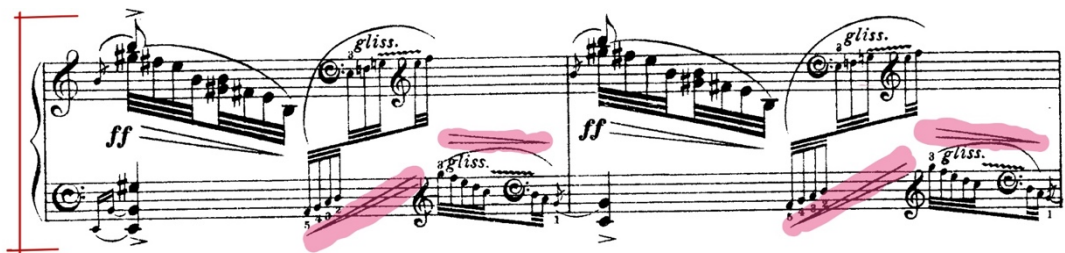
© Archivo Alicia de Larrocha

<sup>99</sup> Alicia de Larrocha, “Fantasia Baetica, 1985”, YouTube video, 5:32, <https://www.youtube.com/watch?v=8KWY3oLaNyU>

<sup>100</sup> Falla, *Fantasia Baetica*, 12-13.

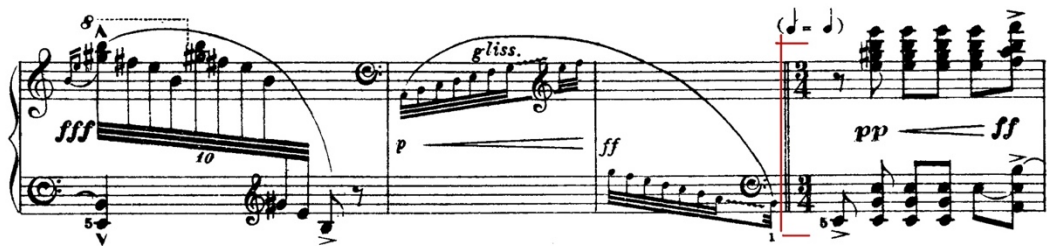
Ex. 28. (mm. 166-168)<sup>101</sup>

This glissando is very different that the previous ones that appeared during the piece as in measures 58 and 59, where they were only two beats in a 3/4 measure. For this reason, I believe that the first time Falla intended to play a glissando and the crescendo and diminuendo are for the intencion required. The glissando on measures 166 and 168 does not have a diminuendo, as Falla is looking for a more energetic and louder sound, writing a crescendo from *p* and then maintaining the sound with *ff*.



Ex. 29. (mm. 58-59)<sup>102</sup>

The challenge with the change of rhythms happens similarly in measures 177 and 178, where it changes the tempo marking again. The speed should not change, and therefore the measures need to be faster than they are written.



<sup>101</sup> Manuel de Falla. *Fantasia baetica [Música notada]: for the pianoforte*. (London: J. & W. Chester, cop. 1922), <https://fondo.aliciadelarrocha.com/en/recurs/280>

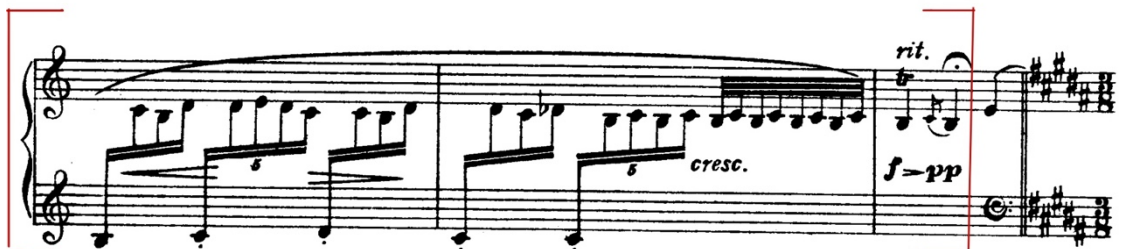
<sup>102</sup> Falla, *Fantasia Baetica*, 5.





Ex. 30. (mm. 172-178)<sup>103</sup>

Before section B, some motives that appeared previously are repeated. Finally, the section finishes with a long trill that stops in a fermata in *pp*, imitating the guitar accompaniment and creating a quiet atmosphere for the B section that will start in triple *pianissimo*.



Ex. 31. (mm. 202-204)<sup>104</sup>

### Section B

Section B changes the key to G-sharp minor. It starts with a pickup note on measure 204 and is followed by a very contrasting style from the A section. The time signature also changes to 3/8. The intermezzo has similar elements to the "Homage to

<sup>103</sup> Falla, *Fantasia Baetica*, 13.

<sup>104</sup> Falla, *Fantasia Baetica*, 13.

*Debussy*," especially as it relates to the texture. Rubinstein considered this section to be a completely different piece, without connection to the rest of the piece. It could be argued, however, that this part provides a necessary contrast to section A's virtuosity and rhythmic characteristics. It mimics the classical guitar, at times even a duo of guitars, as it has a melody and an accompaniment based on broken chords, not unlike the writing style of sonatas of Domenico Scarlatti and Padre Antonio Soler. As Falla mentioned, they imitated the sound of the guitar in their compositions on many occasions.

**Intermezzo.**  
Andantino. (♩ = 52) (*poco rubato*)

*Dolcemente marc. il canto*  
**ppp**

Ex. 32. (mm. 205-220)<sup>105</sup>

Section B ends with a repetition of a pattern of broken chords on the left hand and the constant repetition of the notes B and C-sharp on the right hand until it arrives at the recapitulation of the A section with an unexpected fortissimo arpeggiated chord, with the same notes and key as the beginning. The insistent repetition of certain patterns and notes is also a characteristic of *flamenco*.

<sup>105</sup> Falla, *Fantasia Baetica*, 15.

The image shows two systems of musical notation. The top system is a piano score with a treble and bass clef, key signature of two sharps (D major), and a 2/4 time signature. It features a melody in the right hand and accompaniment in the left hand. Dynamics include *pp*, *poco affr.*, *a tempo*, and *poco rit.*. The bottom system is also a piano score, marked *Tempo I! (Allegro ma non troppo)*. It features a more rhythmic melody in the right hand and accompaniment in the left hand. Dynamics include *ff* and *p*. There are some markings like '7' above notes in the right hand.

Ex. 33. (mm. 262-272)<sup>106</sup>

### Section A'

The section A' is very similar to the first section, but the themes sometimes appear in different keys.

In the coda, Falla mixes themes and techniques that appeared previously. He continues to repeat patterns obsessively, creating a big climax. The piece finishes with repeated and percussive chords and the imitation of the guitar's *rasgueo* on measures 405 and 406 ending with a powerful single note.

The image shows a musical score for the coda section, measures 405-406. It features a piano score with a treble and bass clef, key signature of two sharps (D major), and a 2/4 time signature. Dynamics include *pp* and *mf*. The score is marked *in Tempo.* There are some markings like '2' below notes in the left hand.

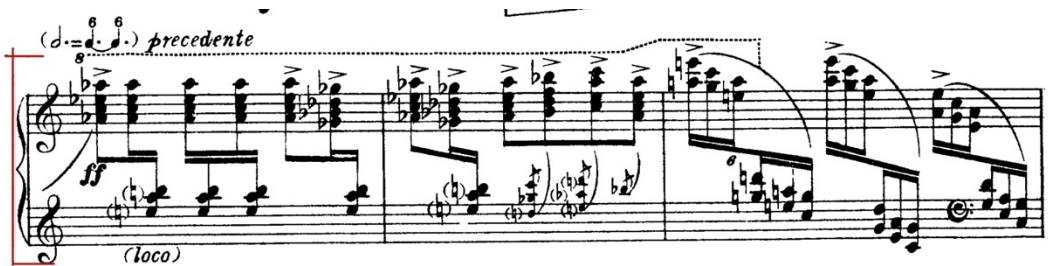
<sup>106</sup> Falla, *Fantasia Baetica*, 16.



Ex. 34. (mm. 370-374)<sup>107</sup>



Ex. 35. (mm. 390-392)<sup>108</sup>



Ex. 36. (mm. 400-407)<sup>109</sup>

In short, Manuel de Falla combined guitar, voice, and dance elements from flamenco, creating new ways to translate this into the piano with new idioms and

<sup>107</sup> Falla, *Fantasia Baetica*, 23.

<sup>108</sup> Falla, *Fantasia Baetica*, 24.

<sup>109</sup> Falla, *Fantasia Baetica*, 25.

techniques, made this work unique. He pioneered the art of the *Cante Jondo* on the piano and elevated it to a level that has not been achieved since.

### Editions and wrong notes

Textural clarity in Falla's manuscripts is challenging due to his small handwriting. Chester published two editions of the *Fantasia Baetica*: the first edition, supervised by the composer in 1922 and the second, published posthumously in 1950. An anonymous editor worked on the second edition of 1950, changing note and harmony, without permission from the family. Unfortunately, many pianists and future editors worked with this version before being aware of the mistakes.<sup>110</sup> An excellent article titled "Las partituras de la *Fantasia Baetica*" by Aniana Jaime Latre compares different editions of the score with the manuscript, pointing out all the wrong notations and clarifying the composer's intention.

Fortunately, Spanish pianist Alicia de Larrocha had direct access to the manuscript provided by Falla's family. In her scores, De Larrocha wrote many notations correcting wrong notes on her *Fantasia Baetica* Chester editions of 1922 and 1950.

In the first example, the edition of 1922, there is a wrong note on measure 305 with the B that she corrects as an A (La), but the harmony on measure 306 is correct, as Falla wrote an A in the manuscript.



© Archivo Alicia de Larrocha

<sup>110</sup> Aniana Jaime Latre, "Las partituras de la *Fantasia Baetica*," *Tazet: Revista de Investigación Musical*, 2019, 135.

Ex. 37. (mm. 305-307)<sup>111</sup>

In the second example from the edition of 1950, the note in measure 305 is correct. On the contrary, the top note on the chord of the left hand (m. 306) is written as a B, and she writes (as in the previous score) that in the manuscript is an A (*la en el manuscrito*). The mistakes in many editions are numerous, and some include wrong notes that drastically affect the harmony, as in this case.



© Archivo Alicia de Larrocha  
Ex. 38. (mm. 305-307)<sup>112</sup>

These erroneous editions perpetuated mistakes in many professional recordings since the first time Chester published the *Fantasia Baetica*.

Impact

The *Fantasia Baetica* did not have the impact that Manuel de Falla expected. It was not until performers of the quality of Alicia de Larrocha and Joaquín Achúcarro recorded the piece and performed it that people started considering this work as one of the most important compositions of Spanish music.

Mark Hambourg recorded *Fantasia Baetica* for the first time in 1923. Unfortunately, the recording has nothing to do with the character that Falla was looking

<sup>111</sup> Manuel de Falla. *Fantasia baetica [Música notada]: for the pianoforte*. (London: J. & W. Chester, cop. 1922), <https://fondo.aliciadelarrocha.com/en/recurs/280>

<sup>112</sup> Manuel de Falla. *Fantasia baetica [Música notada]: for piano*. (London: J. & W. Chester Music, cop. 1950), <https://fondo.aliciadelarrocha.com/en/recurs/279>

for in his work. The concepts of the guitar and *Cante Jondo* disappear in a very fast performance for Falla's desired tempo. Hamburg's recording lasts 9 minutes, when the general length of most recordings is 14 minutes.

*Fantasia Baetica* was premiered in Spain during a special concert organized by the Royal Philharmonic Academy of Santa Cecilia of Cadiz in homage to the composer. The concert was led by José María Gálvez Ruiz (1874-1939) with indications and recommendations of Manuel de Falla. It took place on May 1st of, 1926. The program included all piano and some orchestral works by Falla. Although the composer could not attend the concert, he was very excited about the participation of students of the Academy.

The pianist for *Fantasia Baetica* was María del Carmen Fernández de Castro (1903-1996).<sup>113</sup> She was a very accomplished musician, and famously performed the *Suite Iberia* for the pianist Arthur Rubinstein when she was eighteen years old. Rubinstein was impressed with her playing. She could have had a brilliant career as a pianist, but instead decided to follow her religious feelings. She became a nun and a music teacher in catholic schools. In addition to her pedagogical career, Fernández de Castro became a writer and historian, and a composer of church music.<sup>114</sup>

In spite of the many accolades received, *Fantasia Baetica* disappeared from the standard repertoire for many years, probably because of its length and difficulty. I believe that the choice of *Cante Jondo* did not make it easier for performers to portray all the Spanish musical idioms that Falla used.

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<sup>113</sup> *Homenaje al eximio gaditano Manuel de Falla*. 1926. From Archivo Manuel de Falla., *Programa Nacional 1926\_0004*.

<sup>114</sup> <https://dbe.rah.es/biografias/128536/maria-del-carmen-fernandez-de-castro-cabeza>

## V. PASCUAL GIMENO (b. 1974)

### Biographical Sketch

Pascual Gimeno Valera was born in Villarreal, Castellón, on August 13th, 1974. His paternal grandfather was an amateur musician, but he was not able to transmit his passion for music to the next generation. Pascual started piano in the conservatory of Villarreal, studying with Oscar Campos Micó (b. 1965). Later he moved to the Conservatory of Valencia to study with Perfecto García Chornet (1941-2001). He abandoned his piano studies at 17 years old, as he did not feel motivated. During this time, he worked in popular orchestras, where he played popular music from town to town for different festivities. This path meant that he almost did not participate in any piano competitions, obtaining second place in the only competition that he did (Concurso Ciudad de Berga in 2000). Working in popular music was an unusual path for a classically-trained pianist, but these circumstances later inspired his compositions and influenced his musical thought.

When he was 22, Pascual decided to return to classical piano and studied for his bachelor's degree in piano in the Municipal Conservatory of Barcelona with the pianist Antoni Besses (b. 1941). Pascual continued studying post-graduate courses in the *Conservatorio Superior de Música Salvador Seguí* in Castellon, with professor and concert pianist Brenno Ambrosini (b. 1967). During that time, he started his job as an accompanist at the *Conservatorio de la Vall d' Uixó*.

Pascual played as a soloist with multiple orchestras, playing at the *Teatro Principal* of Castellón or *La Sala Iturbi* from *Palau de la Música de Valencia*. He decided to focus his career on accompaniment.

Gimeno did not study composition during his regular studies; only some classes were required for the degree but nothing very serious. As a result, he did not feel the urge



to compose until later in his life. But he started to improvise at the piano, memorizing the improvisations he liked the most.

After some years, when he started composing, the lack of formation in composition affected him. It made him decide to study with the composer Bert Appermont (b. 1973), who told him that he already had the necessary knowledge, encouraging him to keep composing and recommended him to study orchestration.

In 2003 he passed the government exams for becoming a piano teacher and continued working as an accompanist. In 2005 he moved to the *Conservatorio Profesional* of Castellón. In 2007, he became a piano professor for the bachelor in the *Conservatorio Superior "Salvador Seguí"* of Castellón, where he worked for ten years until he decided to return to his original position in the *Conservatorio Profesional*.

Apart from this, he had a deep interest in opera, which impacted his music. He pursued a course on accompanying vocal repertoire with Miguel Angel Zanetti (1935-2008), winning an award that allowed him to perform a few concerts. In addition, he worked for many opera productions as a pianist. He performed under the direction of prestigious conductors such as Lorin Maazel (1930-2014), Frédéric Chaslin (b. 1963), and Jordi Bernàcer (b. 1976) and with many great singers like Elizabete Matos (b. 1970), Vittorio Grigolo (b. 1977), and Erwin Schrott (1972).

### The Beginning as an Arranger

In 2010 he decided to create a different type of concert for piano duet. For this purpose, he wrote arrangements of popular pieces and designed a show with his friend Fernando Solsona: "*Con teclas y a lo loco*" and "*La historia de la música.*"

Apart from his duos, he has written arrangements for a group of cellos and different formations. Learning about arrangements helped him on his journey as a composer.

### The Beginnings as a Composer

Gimeno's first original work as a composer is from 2013. One student of saxhorn, whom Gimeno was accompanying, asked him for an original composition for his last recital for his bachelor's degree. This is how he composed "*Pieza de Concierto*" for saxhorn and piano.

Unfortunately, it was not premiered until years later. Still, after this first approach to composition, Gimeno created a sonata for clarinet and piano and a work for trombone and piano.

The "*Orquesta Pulso y Púa de Villa-real*" commissioned a piece entitled "Despertars" and he also wrote for the "*Orquesta Supramúsica*" for which he composed a set of orchestral variations named "*Variaciones sobre un tema del Mestre Goterris*".

Gimeno started to compose a couple of etudes for piano. Then, after receiving praise from the concert pianist Leonel Morales, he continued composing four more etudes that were premiered by the pianist Natsuki Nishimoto in Tokyo. The prestigious publisher Zen-on Music, from Tokyo, commissioned six more etudes, for a total of 12, in order to record a CD at the same time that the score would be published. This edition has two volumes with six etudes each and was published in 2020. The CD was recorded by the Japanese pianist Natsuki Nishimoto.<sup>115</sup>

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<sup>115</sup> <https://music.apple.com/us/album/pascual-gimeno-concert-estudios-de-ritmo-libros-1-2/1508071107>

In 2021 Gimeno was the chosen composer for the International Piano Competition "*Compositores de España*." For this competition, he composed a new piano work called "Break a leg" in memory of Nikolai Kapustin, who died the same year. He created a transcription for piano of his original work for piano and guitar, *Recuerdos de Granada*. During this year, he composed his first work for two pianos, "Film score for two pianos," getting inspiration from film music. In the same year, at my request, Gimeno composed the *Fantasia Flamenca* for this dissertation.

The trio MinnA from Japan commissioned a work for a benefit concert against childhood cancer. This work was premiered simultaneously in the concert hall "Kitara" in Sapporo, Japan, and in the Concert Hall of the "Conservatorio Superior de música "Salvador Seguí" in Castellón on November 21, 2021.

Gimeno is currently composing pieces for children and a collection of preludes and fugues for piano or harpsichord titled "El clave bien Sincopado." The harpsichordist Steven Devine (the principal harpsichordist of the orchestra "The Age of the enlightenment" created by Simon Rattle) has recorded two of Gimeno's six preludes and fugues. They are available on YouTube.<sup>116</sup>

### Influences

In the musical style of Pascual Gimeno, we can find different influences. Therefore, we can find several features when we look across his catalog. The first one is classical piano music. Gimeno is a comprehensively trained classical pianist who knows the piano repertoire in-depth, inspiring him to use compositional techniques suited for this instrument. A clear example is the *El Clave bien*

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<sup>116</sup> Devine, Steven, "Pascual Gimeno, Prelude and Fugue in A minor *"El Clave Bien Sincopado"*." [https://www.youtube.com/watch?v=9ccpgoFZ\\_RY](https://www.youtube.com/watch?v=9ccpgoFZ_RY)

*sincopado*, where he took the idea from J. S. Bach of writing preludes and fugues for all keys. These pieces are infused with rhythms based on salsa, jazz, flamenco, and other non-canonic classical forms.<sup>117</sup> Gimeno gives a similar vision to another classical form: the etude. He explores this classical composition not only associated with piano technique but also by practicing different types of rhythms. The name of each of his *Estudios de Ritmo* refers to the rhythm they will focus on: Funky, Bulería, Bolero, Salsa, Tango...

He has been taking lessons from Ricardo Belda in piano jazz for some years. Since many years ago, Gimeno has been exploring music beyond the classical established repertoire, which makes his music fresh and exciting.

I commissioned the “Fantasía Flamenca” in the middle of the COVID pandemic that affected the world starting in 2020. During that time, it was impossible to attend concerts or events; a resource many composers used to get inspiration. So Gimeno began exploring the internet and watching videos of some of the best Spanish guitarists, such as Paco de Lucía. He also explored online lessons about piano flamenco by the pianist Alex Conde to study the technique for piano flamenco and even studied some guitar techniques that were later applied in his composition of the piece.

Gimeno is a new generation of Spanish composers that brings a fresh vision; it also is an example of how technology is helping to inspire and bring closer music and musicians.

#### *Flamenco elements in the Fantasía Flamenca*

The *Fantasia Flamenca* starts with a tempo *Maestoso*, with the right hand and left hands arpeggiating chords based on the open chords of the guitar. Theme A starts in the right hand and continues by repeatedly playing the note B, imitating the sound of a bell.

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<sup>117</sup> Devine, Steven, “Pascual Gimeno, Prelude and Fugue in D Major “*El Clave Bien Sincopado*”.” [https://www.youtube.com/watch?v=9ccpgoFZ\\_RY](https://www.youtube.com/watch?v=9ccpgoFZ_RY)

Gimeno starts with a phrase of eight measures divided into four measures each, with the second four measures extending the musical idea. The accents mark the strong beat in this first section.

Pascual GIMENO

Ex. 39. (mm. 1-8)<sup>118</sup>

The harmonic structure of this piece is very undefined, in a similar way to the *Fantasia Baetica*. Like Falla, Pascual explores the Flamenco mode: typically, Phrygian mode or in different ways associated with the minor mode. Chromaticism is an important trait in the piece, increasing its ambiguity.

<sup>118</sup> Pascual Gimeno. *Fantasia Flamenca*, 2021.

The Phrygian mode is a scale that contains a minor 2nd, minor 3rd, minor 6th, and a minor seventh; this scale is also known as the flamenco scale and can be modified to different keys.



Ex. 40. Phrygian scale

On measure nine, a short bridge connects the first theme with the thematic variation, exploring the counterrhythm between the right-hand playing eight notes and the left-hand playing triplets and eight notes. Gimeno also uses a quick triplet in the thirty-second note. These rhythmic elements are clearly inspired by flamenco.



Ex. 41. (mm. 9-12)<sup>119</sup>

<sup>119</sup> Pascual Gimeno. *Fantasia Flamenca*.

Measure 13 (*Poco piu e ritmico*) is a thematic variation from measure 1. This time the right-hand repeats the B with an ostinato rhythm, further increasing the tension. The insistent repetition of rhythm is typical in flamenco music. The left hand contributes to this character by repeating a motive with a grace note.

**Poco piu e ritmico**

The musical score consists of four systems of piano (Pno.) notation, each with a treble and bass clef. The first system (measures 12-13) shows a right-hand melody with a triplet of eighth notes and a left-hand accompaniment with a grace note. A red vertical line is placed between measures 12 and 13. The second system (measures 14-15) continues the right-hand ostinato and the left-hand accompaniment. The third system (measures 16-17) shows the right-hand ostinato with a triplet of eighth notes and the left-hand accompaniment. The fourth system (measures 18-19) features a right-hand ostinato with a triplet of eighth notes and a left-hand accompaniment with a grace note. A second red vertical line is placed between measures 17 and 18. The tempo marking 'mp' and the instruction 'Poco piu e ritmico' are placed above the first system.

Ex. 42. (mm. 13-18)<sup>120</sup>

The bridge is also modified with a faster notation, and after that, a new figuration appears on measure 24: the imitation of the *rasgeo* of the guitar. It is emphasized with an

<sup>120</sup> Pascual Gimeno. *Fantasia Flamenca*.

accelerando and crescendo for finishing in *ff* with three accents before the *Più Mosso*, imitating the knocking on the guitar's wood.

The image shows a musical score for piano (Pno.) in two systems. The first system covers measures 24 to 26. Measure 24 begins with a red vertical line and contains a triplet of eighth notes in the right hand and a bass line. Measure 25 continues the triplet. Measure 26 has a 'cresc.' marking. The second system covers measures 27 to 27. Measure 27 is marked 'Più mosso librenente, quasi recitativo' and features a 'ff' dynamic followed by a 'mf' dynamic. The right hand has a complex rhythmic pattern, and the left hand has a bass line with a fermata over a chord.

Ex. 43. (mm. 24-27)<sup>121</sup>

A transition starts on measure 28, where Gimeno explores the improvisation style typical of the fantasies, marking it as *quasi recitativo* and with freedom. He also uses constant fermatas to provide a sense of improvisation and breathing.

In these measures, he also explores a guitar technique called “alzapúa,” where the flamenco guitarist uses the thumb supported by the nail as the guitar prick.<sup>122</sup> Gimeno translates this using both hands, with the left hand playing the thumb in the middle of the figurations of the right hand.

<sup>121</sup> Pascual Gimeno. *Fantasia Flamenca*.

<sup>122</sup> Ramonet Rodríguez Castillo, “Técnicas De Ejecución De La Guitarra Flamenca: Historia, Desarrollo, Aporte y Mecanismos,” *Káñina* 39, no. 2 (September 2015): p. 215-234, <https://doi.org/10.15517/rk.v39i2.21266>, 218.



27 *Più mosso*  
*liberamente, quasi recitativo*

Pno. *ff* *mf*

29

30 *eco*

Ex. 44. (mm. 28-31)<sup>123</sup>

Gimeno's piano style is inspired by the virtuoso technique used by Franz Liszt. This is reflected in fast figurations, quick scales, cascading arpeggios, and broken octaves. The following excerpt is a great example.

Pno. *pp*

34 *pp*

36 *liberamente*

<sup>123</sup> Pascual Gimeno. *Fantasia Flamenca*.

Ex. 45. (mm. 34-36)<sup>124</sup>

Gimeno repeats some of the concepts, being measures 38 and 39, like the section on measure 24 but a 4th higher. Then he repeats the fantasy section but starting in the note G instead of D.

In measure 47, Gimeno employs the Spanish cadence or Andalusian cadence in a structure that is like the guitar *falseta*: a melodic phrase that is situated between sung phrases, in order to accompany the singer or to establish the own structure of the piece.<sup>125</sup>

The Andalusian cadence (*cadencia Andaluza*) is based on a descending tetrachord. In this case, the descending progression occurs on the minor mode of G: i-VII-VI-V (G-F-Eb-D.) This phrase is repeated one additional time.

The image displays three systems of musical notation for piano, labeled 'Pno.'. The first system, starting at measure 47, is marked 'Più mosso' and 'pp'. It features a descending tetrachord in the bass line (G, F, Eb, D) and a melodic line in the treble. A red bracket highlights the first measure of this cadence. The second system, starting at measure 50, shows a continuation of the melodic line with triplets. The third system, starting at measure 53, shows the cadence repeated. A red bracket highlights the first measure of this second cadence. The score includes various musical notations such as dynamics, articulation marks, and a 'Cadenza. Sin tiempo y muy libremente' instruction.

<sup>124</sup> Pascual Gimeno. *Fantasia Flamenca*.

<sup>125</sup> <https://sevilla.abc.es/cultura/musica/20140925/sevi-glosario-flamenco-falsete-fuga-201409250402.html>

Ex. 46. (mm. 47-54)<sup>126</sup>

A bridge section with a dance character starts after these improvisatory measures. The change of meter to 6/8 could be inspired by the fandango or flamenco pieces, as many of them are annotated in 6/8. The accents in the offbeats sound like an imitation of the *taconeado*. The unison passage in triplets ends in a very rhythmic repetition of chromatic chords generating tension until it resolves with four accented notes, marking the end of the section.

Ex. 47. (mm. 61-73)<sup>127</sup>

<sup>126</sup> Pascual Gimeno. *Fantasia Flamenca*.

<sup>127</sup> Pascual Gimeno. *Fantasia Flamenca*.

Theme B is written in the flamenco-jazz style, where Gimeno explores offbeat rhythms, dividing groups of triplets in four notes each and requiring an accent in every first note. The fast-descending grace notes copy the guitar's *rasgueado*. He repeats this theme in different registers and positions.

Ex. 48. (mm. 74-81)<sup>128</sup>

On some occasions during the piece, the composer suddenly changes the meter signature for a few measures only, in order to change the accent of the piece. In the first example he changes it from a 6/8 to a 4/4 only for one measure, before returning to 6/8.

Ex. 49. (mm. 137-142)<sup>129</sup>

<sup>128</sup> Pascual Gimeno. *Fantasia Flamenca*.

<sup>129</sup> Pascual Gimeno. *Fantasia Flamenca*.

Another example occurs on measure 157, but this time Gimeno adds a measure of 3/8, finishing the sequence and repeating on the next beat the same 6/8 measure from 153.

Ex. 50. (mm. 153-157)<sup>130</sup>

After a long exploration and variations on theme B, Gimeno concludes the section with repetition of the notes A-G#-F, ending with a very strong and dry attack, followed by a long fermata before returning to theme A.

<sup>130</sup> Pascual Gimeno. *Fantasia Flamenca*.

220 **Maestoso**

Pno.

*p*

Ped.

Detailed description: This musical score is for measures 213-223. It is marked 'Maestoso' and 'p' (piano). The piece is in 4/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and single notes. Pedal markings are present in the left hand.

Ex. 51. (mm. 213-223)<sup>131</sup>

The mood of the piece changes in measure 224, when theme A is stated in Major.

12 224 *8va*

Pno.

Detailed description: This musical score is for measures 224-227. It is marked '8va' (octave) and '12' (fingerings). The piece is in 4/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and single notes.

Ex. 52. (mm. 224-227)<sup>132</sup>

This section requires a dreamy sound, reflected on the bridge in *ppp* marked as *soñando* (dreaming).

231 *soñando*

Pno.

*ppp*

Detailed description: This musical score is for measures 231-234. It is marked 'soñando' and 'ppp' (pianissimo). The piece is in 4/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and single notes. Triplet markings are present in the left hand.

<sup>131</sup> Pascual Gimeno. *Fantasia Flamenca*.

<sup>132</sup> Pascual Gimeno. *Fantasia Flamenca*.

Ex. 53. (mm. 232-235)<sup>133</sup>

The piece develops with variations, mixing theme A and theme B. The first example has the note B in different registers.

Ex. 54. (mm. 254-265)<sup>134</sup>

In the second example, the themes A and B are combined with the repetition of the note B and the motive on measures 274 and 275. After that the composer continues motives or sequences that appeared previously.

<sup>133</sup> Pascual Gimeno. *Fantasia Flamenca*.

<sup>134</sup> Pascual Gimeno. *Fantasia Flamenca*.

Ex. 55. (mm. 272-277)<sup>135</sup>

The coda is inspired by the coda of Frederick Chopin's Ballade no. 2 op. 38. Gimeno uses the same notes for the bass and employs Andalusian Cadence as Chopin does. In the *Fantasia Flamenca*, there is a constant change in the time signature, which make it irregular and challenging.

Ex. 56. (mm. 433-441)<sup>136</sup>

<sup>135</sup> Pascual Gimeno. *Fantasia Flamenca*.

<sup>136</sup> Pascual Gimeno. *Fantasia Flamenca*.



In the excerpt from the coda of Chopin's Ballade n.2, the bass notes marked in blue are in Gimeno's coda marked by accents. The notes in pink are part of the cadence.

Ex. 57. (mm. 169-172)<sup>137</sup>

The piece finishes with variations from the coda and quick sixteenth-notes figuration in contrary motion, ending with an accented and dry note on measure 499. The use of a strong last note reminds us of the *Fantasia Baetica* ending.

<sup>137</sup> Frédéric Chopin. *Ballade No. 2 in F major*, Op. 38. New York: G. Schirmer, 1894.

Ex. 58. (mm. 490-499)<sup>138</sup>

I believe that the *Fantasia Flamenca* is a great addition to the piano repertoire. It is a very pianistic composition that portrays the flamenco guitar and other types of flamenco combinations, including jazz. It is a very fun piece for the performer, and it is very accessible for all types of audiences.

<sup>138</sup> Pascual Gimeno. *Fantasia Flamenca*.

## VI. CONCLUSION

Musical composition in Spain since the 19th century has been a result of the study of folklore and music history in the peninsula. Both pieces discussed in this document exemplify flamenco in classical music but from two different points of view. Manuel de Falla's *Fantasia Baetica* is based on a deep study of *Cante Jondo* and all the elements that are part of the most conservative flamenco style. Meanwhile, Pascual Gimeno's *Fantasia Flamenca* is based on the more popular flamenco style, nearly what most people immediately recognize as the Spanish style, with repetition of sequences, use of the Andalusian cadence, among other elements. Gimeno's style, however, is derived from different genres: piano flamenco, flamenco guitar, jazz piano and the classical piano repertoire. Gimeno's inspiration on flamenco guitarist Paco de Lucía has been an example of how flamenco adapted to a more popular style, and Gimeno is able to translate it to the *Fantasia Flamenca*.

It is my hope that showcasing the different Spanish idioms and other elements in these compositions will make them more approachable for pianists unfamiliar with flamenco, especially as used in Manuel de Falla's *Fantasia Baetica*. Pascual Gimeno's *Fantasia Flamenca* is a work that deserves to enter the piano repertoire, and both have elements that make them unique.

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