

GOYA/*GOYESCAS*: THE TRANSFORMATION OF ART INTO MUSIC

by

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## I. INTRODUCTION

What is “Goyesque” about the *Goyescas* piano suite by Enrique Granados? On first observation, it may be difficult to connect the artist, Francisco Goya, with the music of the *Goyescas*. Today, Goya is celebrated for his late works, which exhibit the darker enigmatic aspect of his personality. For instance, his non-commissioned works such as the Disasters of War (see Figure 1) are esteemed because of their uncensored nature and revolutionary message. His final masterpieces, known as the “Black Paintings,” reveal a side of Goya that is intense, terrifying, and violent (see Figure 2). Goya was an artist ahead of his time, and these late works are fascinating because they represent a progressive breakthrough towards modern art.

Figure 1:  
Francisco Goya – *Disasters of War*  
Plate 39: A heroic feat! With deadmen!  
(1810-1820)

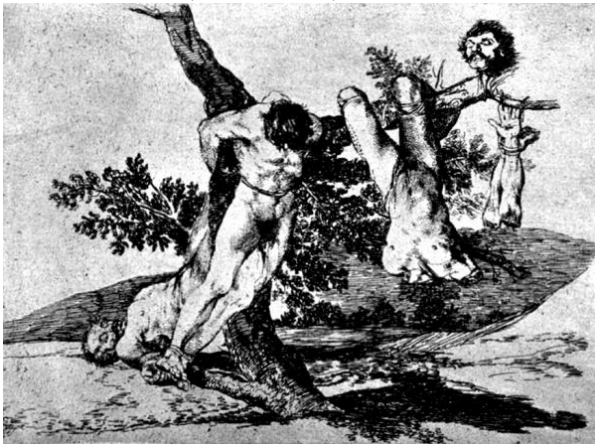


Figure 2:  
Francisco Goya – Saturn Devouring His  
Son (1819-1823)



However, these late works of Goya are not congruent with the music of the *Goyescas*. As I searched for the “Goyesque” inspiration behind the *Goyescas*, I had to dig deeper to find out who the artist Goya was to the composer Granados.

In 1911 Enrique Granados completed his masterpiece, the piano suite entitled *Goyescas*. He wrote:

I have concentrated my entire personality in *Goyescas*. I fell in love with the psychology of Goya and his palette; with his lady-like *Maja*; his aristocratic *Majo*; with him and the Duchess of Alba, his quarrels, his loves and flatteries. The rosy whiteness of the cheeks contrasted with lace and black velvet with jet, those supple-waisted figures with mother-of-pearl and jasmine-like hands resting on black tissue have dazzled me.<sup>1</sup>

As the quote above indicates, Granados was not interested in creating a musical representation of particular paintings. Instead, he was obsessed with the “psychology of Goya and his palette.” Walter Aaron Clark states that, “Granados was not merely depicting something of passing interest, participating in a fashion or fad. He had completely internalized these stimuli and become the subject of his creation, through the force of his romantic imagination.”<sup>2</sup>

I will study the sources of these stimuli, investigating the character of Goya as an artist and person, with special attention to finding out who Goya was to Granados. In “The Psychology of Goya,” I will discuss Goya’s art, focusing on the body of work that is most related to Granados – the early tapestry cartoons and drawings that feature the *Maja* and *Majo* characters that he described (see Figure 3).

Emulation of these characters was both a fad and a social movement during Goya’s time. Janis Tomlinson writes that, “In cartoons of Goya’s invention, in contrast, human action assumes a new importance ... Narrative replaces pattern as the unifying element. This emphasis on human content makes these paintings universally appealing; within Spain they have become the measure of a century ... as visual testimony of life in late-eighteenth-

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<sup>1</sup> Walter Aaron Clark, *Enrique Granados: Poet of the Piano*, (Oxford: Oxford University Press, 2006), 123.

<sup>2</sup> Clark, *Granados*, 123.

century Madrid.” I will explore some of the symbolic implications of the *majismo* movement during Goya’s time, and examine the significance of returning to *majismo* mythology as a symbol of nationalism for Granados.

Figure 3:  
Francisco Goya – The Walk in Andalucía (1777)



I will also study the role of Goya as an emblem of Spanish nationalism and identity. During Granados’ time, Spanish writers sought to find *Casticismo*, “genuine Spanishness.” Generation ’98 thinkers such as Unamuno and Azorín were influential in advancing a regeneration of national identity, with a focus on the older traditions of Castile and Madrid. Clark observes that “Granados’ deeply Romantic attraction to Castile and Madrid finds a literary equivalent in Azorín’s *Castilla*, a series of short stories evoking his beloved adopted city.”<sup>3</sup> The idealism of the narrative in the *Goyescas* is like a mythological retelling of Spanish history, reviving the image of a golden age. Other Spanish composers, such as Isaac Albéniz and Manuel de Falla also wrote uniquely Spanish music that drew inspiration from

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<sup>3</sup> Clark, *Granados*, 111.

native folk traditions. However, Granados was unique in the mythological narrative that he created in the *Goyescas* piano suite, which was later transformed into an opera.

In “The Palette of Goya,” I will discuss the “Goyesque” inspiration behind Granados’ musical language in the *Goyescas*. In the pieces of the *Goyescas*, Granados achieved a total identification with the person of Goya, rather than composing mere program music to illustrate a specific tapestry. I will show how Granados brought the *Maja* and *Majo* to life in his powerful and evocative musical portrayals, transferring *majismo* folklore and visual imagery into the world of sound. The “palette” of Goya in the *Goyescas* is encoded in Granados’ distinctive compositional language. Some examples include his use of double time scale (evoking the past while composing in a modern style) and poetico-narrative structure (expressive repetition in the form of episodic fantasies). Granados also employs psycho-sensual elements, which parallel the nuanced details of Goya’s art. He wrote:

I should like to give a personal note in *Goyescas*, a mixture of bitterness and grace, and I desire that neither of these two phases should predominate over the other in an atmosphere of delicate poetry. Great melodic value and such a rhythm that it often completely absorbs the music. Rhythm, color, and life distinctly Spanish; the note of sentiment as suddenly amorous and passionate as it is dramatic and tragic, as it appears in all of Goya’s work.<sup>4</sup>

The evocative nature of the music is strongly linked to the color, texture, and scenes from Goya’s early paintings (see Figures 4 and 5). The *Goyescas* capture the spirit and character of both the idyllic charm and exotic mystery of the *majos* and *majas* of old Madrid.

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<sup>4</sup> Clark, *Granados*, 123.

Figure 4:  
Francisco Goya – Blind Man's Bluff (1789)



Figure 5:  
Francisco Goya – The Grape Harvest (1786-1787)





## II. GRANADOS, GOYA, AND THE *GOYESCAS*

Enrique Granados (1867-1916) was born in Lérida, Spain. He was Catalan by birth but not by ancestry, as his father was Cuban and his mother was from Santander. Clark observes, “Perhaps Granados’s greatest achievement as a creative artist ... was the almost quantum-like way he inhabited three realms at the same time: the Catalan, the Spanish, and the European. His ability to communicate simultaneously on several cultural ‘wavelengths’ was the principle ingredient of his creative life.”<sup>5</sup> He is one of several Spanish nationalistic composers at the turn of the twentieth century, along with Isaac Albéniz, Manuel de Falla, and Joaquín Turina. This generation infused uniquely Spanish elements into their music, such as traditional songs, folk dances, and guitar sounds. At the same time, Granados considered himself to be a cosmopolitan individual. He stated, “I consider myself as much a Catalan as anyone, but in my music I want to express what I feel ... be it Andalusian or Chinese.”<sup>6</sup> While he did not receive training at a European conservatory, he spent two years in Paris studying piano with Charles de Bériot. He admired the compositional style of the great Romantic composers, and sought to emulate Beethoven, Schumann, Chopin, and Liszt. His “musical creativity was grounded in his pianism,” and his gift for improvisation stimulated his compositional process.<sup>7</sup> Like his idol Chopin, Granados composed primarily for the piano. His improvisatory style combines elements from both Romantic and Spanish idioms. His individual identity as an artist is fused with the collective identity of Spanish nationalism in the *Goyescas*. He immersed himself in Goya’s art, forming a deep personal

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<sup>5</sup> Clark, *Granados*, 9.

<sup>6</sup> Mark Larrad, “Granados, Enrique,” In *Grove Music Online. Oxford Music Online*, (accessed June 7, 2012).

<sup>7</sup> Clark, *Granados*, 26.

connection that inspired his invention of the *Goyescas*. It is Granados' connection with Goya that will be the focus of this paper.

Hess writes that “during his 1898 stay in Madrid, Granados viewed for the first time the work of the Aragonese painter Francisco Goya (1746-1828), whose canvases in the Prado museum so impressed the young composer that he immediately began to explore their musical potential.”<sup>8</sup> According to Clark, many paintings by Goya were displayed, “including almost forty of the celebrated cartoons [but] only five of the fourteen Black paintings were on view.”<sup>9</sup> Clark adds that

Still, even if all of them had been available to Granados, it is hard to imagine they would have exerted much more influence. He simply was not drawn to that aspect of Goya. Only the Goya of *majos* and *majas* fired his imagination and gave rise to the Goya-esque works under consideration. Especially appealing to him were the portraits of the Duchess of Alba, thought by some to be the subject in *La maja desnuda* and *La maja vestida* and Goya's mistress...<sup>10</sup>

The world of the *majos* and *majas* inspired the invention of the *Goyescas*, which are subtitled *Los Majos Enamorados*. Prior to the *Goyescas*, much of Granados' music consisted of Spanish dances (*Danzas españolas*) and character pieces (*Valses poéticos*) in the central European style. The *Goyescas* “is a set of difficult pieces that represent the culmination of Granados' experience and art.”<sup>11</sup> In the *Goyescas*, Granados revealed an individual compositional language which combined his Spanishness together with the Romantic style, inspired by Goya as his muse. The pieces were published in two volumes. The first volume

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<sup>8</sup> Carol A. Hess, *Enrique Granados: A Bio-bibliography*, (New York: Greenwood Press, 1991), 25.

<sup>9</sup> Clark, *Granados*, 113.

<sup>10</sup> Clark, *Granados*, 113.

<sup>11</sup> Soyoung Cho, “Interpretive Issues in Performing the Piano Suite "Goyescas" by Enrique Granados,” (D.M.A. diss., University of Cincinnati, 2008), 1.

contains four pieces: *Los requiebros* (Flirtations), *Coloquio en la reja* (Conversation at the Window), *El fandango de candil* (Fandango by Lamplight), and *La maja y el ruiseñor* (the Maiden and the Nightingale). The second volume consists of two pieces: *El amor y la muerte* (Love and Death) and *Epilogo: Serenata del espectro* (Epilogue: The Specter's Serenade). Though each piece is self-contained, the work is cyclic – the entire set is meant to be performed together. The narrative quality of the piano pieces revealed potential for more development, and Granados eventually created an opera (also called *Goyescas*), which is based on musical ideas from the piano suite.

### III. THE PSYCHOLOGY OF GOYA

#### A. Goya's Tapestry Cartoons

The heart of Granados' "Goyesque" inspiration is found in the early commissioned tapestry cartoons of Goya. These artworks are called cartoons because they began as preparatory paintings for ornamental tapestries. Goya created 63 large tapestry cartoons between 1775 and 1791, commissioned by Charles III and Charles IV of Spain.

The tapestry cartoons predominantly feature the *majos* and *majas*. Goya and his contemporaries chose to give prominence to these characters rather than choosing historical, religious, or mythological subjects.<sup>12</sup> Janis Tomlinson asserts that Goya intended for the tapestry cartoons to connect with each other within a series.

It is proposed that the serial concept intrinsic to tapestry tradition was essential to Goya's iconography: The juxtaposition of images within a series creates another level of meaning, to date unacknowledged, that surpasses and in turn informs the content of the individual work.<sup>13</sup>

Goya's tapestry cartoons create a sort of narrative – the *majos* and *majas* interact with one another. They dance, flirt, and participate in leisurely pastimes such as flying a kite, blind man's bluff, and playing cards. For example, in *The Picnic* (see Figure 6), Goya portrays a lively scene: "A group of five satiated rowdies known as *majos* sits indecorously on the ground amid the remnants of their meal, smoking and gesticulating. Their glances and glasses are raised in tribute to an orange seller working the territory along the Manzanares River ..."<sup>14</sup> Goya places these characters in the foreground, drawing the viewer's attention

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<sup>12</sup> Janis Tomlinson, *Francisco Goya: the Tapestry Cartoons and Early Career at the Court of Madrid* (England: Cambridge University Press, 1989) 4.

<sup>13</sup> Janis Tomlinson, *Francisco Goya: the Tapestry Cartoons*, 4.

<sup>14</sup> Janis Tomlinson, *Francisco Goya: the Tapestry Cartoons*, 31.

to the interaction between the *majos* and the orange seller. The bright red and orange colors worn by these characters serve to focus and unify them. Tomlinson observes that “though at first the saturated colors appear to be dispersed in a casual fashion, upon closer inspection they reveal themselves to be deployed centrifugally to lead us through the scene: The warm orange-red of the breeches worn by the seated *majo* on the left recurs in full force in the apron, fruit, and hair ribbon of the orange seller and in the sleeve of one of the two men standing in the middle distance on the far right.”<sup>15</sup>

Figure 6:  
Francisco Goya – Picnic On The Banks Of The Manzanares (1776)



The *majos* and *majas* come alive as characters in Goya’s tapestry cartoons, captivating the imagination of the viewer. They are featured in the foreground, like actors in a play.

Conceding their decorative nature, Goya compresses figures toward the picture plane, acquiescing to the demands of pattern in a manner that foreshadows the ambiguous space seen in many of his later works. The

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<sup>15</sup> Janis Tomlinson, *Francisco Goya: the Tapestry Cartoons*, 31.

human element dominates, the role of background scenery and unessential extras remains minimal.<sup>16</sup>

For Granados, the tapestry cartoons captured fleeting memories of old Madrid, moments in the past to which he could return to in his own nostalgic revelries. In his imagination, these characters had a story; they had relationships. In Granados' narrative, as in Goya's cartoons, the story is not necessarily sequential, but more like scenes woven together.

It is interesting to note that the medium of tapestry had a special influence on the viewer's experience.

In tapestry, the distinction between illusion and reality could be mitigated to the point of disappearing altogether ... The transition from paneled wall to tapestry border to picture was an extremely subtle one because the tapestry border really existed in almost the same dimension as the actual wall on which the tapestry was hung, but translated the physically graspable flatness of the wall into an illusory dimension from which the jump into the illusionistic pictorial world at the center of the tapestry was no longer abrupt but a logical and gently persuasive sequence.<sup>17</sup>

The medium of tapestry allowed for a seamless connection between the viewer and the vibrant characters depicted in Goya's cartoons. Granados' immersion into the world of *majos* and *majas* was a complete assimilation into their environment. He internalized these characters and their characteristics, the way they looked, acted, and related to one another. The way in which he submerged himself into Goya went beyond his admiration of the tapestry cartoons. His obsession with Goya also took the form of an emulation of Goya as a personality, which I will discuss later.

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<sup>16</sup> Janis Tomlinson, *Francisco Goya: the Tapestry Cartoons*, 12.

<sup>17</sup> Fred Licht and Francisco Goya, *Goya* (New York: Abbeville Press, 2001), 31.

## B. Nationalism and Nostalgia

One of the most striking aspects of Granados' fascination with Goya is his selective perception of who Goya was as an artist and person. For Granados, Goya was a national symbol and a link to the past:

“Goya is the representative genius of Spain,” and he himself was deeply moved by Goya's statue in the vestibule of the Prado. It inspired him to emulate Goya's example by contributing to the “grandeur of our country. Goya's greatest works immortalize and exalt our national life. I subordinate my inspiration to that of the man who has so perfectly conveyed the characteristic actions and history of the Spanish people.”<sup>18</sup>

Goya was immortalized as a national figure, the “representative genius of Spain.” Granados' obsession with Goya gave the composer a connection to his heritage as a Spaniard. Clark argues that “Granados' attraction to the life and art of Goya in particular came to flower at a time when Spain was searching its past for great figures, especially in painting, who (it was thought) had delved so deeply into the Spanish ‘soul’ that they had found something of universal appeal.”<sup>19</sup> As mentioned earlier, Spain was in search of its national character, its genuine Spanishness. The need for this definition of national identity emerged as a reaction to the Disaster of 1898.

The Disaster of 1898 was a low point in Spanish history. Spain's humiliating defeat in the Spanish-American War stripped away the country's leverage as a colonial power.

The defeat came as a paralyzing shock to a country which, since the restoration of the monarchy after the Republic of 1873, had tended to cultivate delusions of national grandeur. There was no violent public reaction; Spain appeared benumbed. To some Spaniards she seemed apathetic. The lack of

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<sup>18</sup> Clark, *Granados*, 140.

<sup>19</sup> Clark, *Granados*, 112.

positive national response to the disaster seemed worse than the disaster itself.<sup>20</sup>

A group of Spanish writers known as Generation '98, who were alarmed at the country's apathy after the Disaster, interpreted the issue as a "psychological problem."<sup>21</sup> Rather than focusing on the economic and social environment, these writers believed that regeneration of Spain would emerge by changing the psychology of the people. Shaw writes, "As individuals they were deeply aware of the collapse of absolute values which the Romantics had been among the first to perceive ... They saw the national problem as the collective form of their own private dilemma and hence projected on to it their own hoped-for solution."<sup>22</sup> Like the Romantics, the Generation'98 writers recognized a destruction of former ideals, and a need for redefinition of identity. For the Romantics, much of this was a reaction to the French Revolution and the Napoleonic Wars. For the Generation'98 writers, the Disaster revealed a "sense of spiritual and ideological emptiness the Romantics had been the first modern literary group to discover in themselves and express."<sup>23</sup>

Angel Ganivet (1865-1898) was considered a precursor to Generation '98. He "believed the basic quality of Spain, rooted in its geographical characteristics, to be independence. In his *Idearium español* of 1897, he suggested that Goya's art was a manifestation of that spirit."<sup>24</sup> Goya was seen as a figure of genius, independent in his

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<sup>20</sup> Donald Leslie Shaw, *The Generation of 1898 in Spain*, (London: E. Benn, 1975), 1.

<sup>21</sup> H. Ramsden, *The 1898 Movement in Spain: Towards a Reinterpretation with Special Reference to *En torno al casticismo* and *Idearium español**, (Manchester: Manchester University Press, 1974), 13.

<sup>22</sup> Shaw, *Generation*, 10.

<sup>23</sup> Shaw, *Generation*, 212.

<sup>24</sup> Glendinning, *Critics*, 175.



individuality, not bound by rules “since his only guide [was] his inspiration.”<sup>25</sup> Goya represented a resilient, independent spirit – a heroic character who was self-sufficient in his own genius. Also, Goya’s artistic output was proof that Spain was capable of producing great masterpieces. Generation ’98 writers argued that “Spain ... has been great in the past in so far as the fundamental national spirit has been allowed free expression; it is in decline in the present because that spirit has been obstructed in some way; it can be made great again in the future by revitalizing the native spirit and accepting it as the necessary basis of national action.”<sup>26</sup>

Goya’s legacy gave hope to the Generation ’98, and his paintings exemplified the national character that they were searching for. For Miguel de Unamuno (1864-1936), the definition of Spain’s identity came from connecting to its past. He saw history “as a process which revealed the workings of a national spirit ... it proved that the true national spirit was that of Castile, operating as a recognizable historical force.”<sup>27</sup> Interestingly, Goya’s depictions of old Madrid captured the essence of Castile. The tapestry cartoons portray a folkloric or mythological view of Spain’s history, a depiction of a golden age when *majos* and *majas* roamed about freely. It is not a coincidence that Granados latched on to this particular aspect of Goya. Clark argues that “Granados was clearly trying to define Spanishness by tapping not only into the psychology of Goya but also, in his view, the underlying psyche of the whole nation of Spain ... Like Unamuno and Azorín, Granados

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<sup>25</sup> Glendinning, *Critics*, 175.

<sup>26</sup> Ramsden, *1898 Movement*, 30.

<sup>27</sup> Shaw, *Generation*, 44.

considered Castile to be the heart and soul of Spain itself, and *Goyescas* encapsulated his feelings and attitudes about the nation and its identity.”<sup>28</sup>

### C. Majismo

The cult of *majismo* was a powerful attraction to Goya and his contemporaries. The *majos* and *majas* were admired “for their presumed embodiment of the pure Castilian blood and spirit.”<sup>29</sup> They were outside the influence of the French customs that were fashionable during this time, often demonstrating their nationalistic identity in their clothing and demeanor.

The most elemental and nationalistic Spanish ‘type’ was the *majo* (and *maja*). As a group the *majo/a* represented the epitome of Hispanicity in his/her clothing, political leanings, and corporeal expression. Considered politically conservative, patriotic, traditional, yet fiery and aggressive, these figures stood for all that was customary and fundamentally Spanish. To distinguish themselves from other ‘types,’ the *majos* and *majas* projected – in their attitude, bodies, dress, and views – a nationalistic air. Travelers frequently described these myriad qualities in writing about Spanish customs, etiquette, and people.<sup>30</sup>

The *majos* and *majas* were the working class citizens of Madrid during the Spanish Enlightenment. They were proud of their identity, and acted out their role in Madrilenian society.

They opposed anything French and felt that they were the sacred guardians of the true Spanish character. They thought of themselves as being of a purer Spanish stock than the middle and upper classes who were selling out to French customs; therefore, they flaunted their dress, customs, and traditions

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<sup>28</sup> Clark, *Granados*, 141.

<sup>29</sup> Stephen Eisenman and Thomas E. Crow, *Nineteenth Century Art: a Critical History*, (New York: Thames & Hudson, 2002) 87.

<sup>30</sup> Tara Zanardi, *National Imaging and Artistic Rendering: The Creation of the Spanish 'type,' 1750-1830*, (2003) 16.

and thereby believed that they were promulgating all things Spanish to the public and to future Spaniards.<sup>31</sup>

These social categorizations cast them into a type, almost to the point of stereotype. For instance, here is a description of a typical *majo*:

The *majo* wore close fitting breeches, stockings, buckled slippers, a waistcoat, short jacket, and a large sash with a concealed knife. His long hair was gathered into a hairnet called a *redecilla* ... and his face was clean shaven. To complete his attire, his head was covered with a round hat, sometimes high and pointed, but more often with a low top and a broad and wide brim, and a long black cape.<sup>32</sup>

The *maja* also had a distinct costume:

The costume of the *maja* included low-heeled shoes, a rather full skirt, low-necked embroidered bodice, and a scarf or small shawl thrown around the shoulders and crossed over the chest. The hair was usually worn in a net or with a *coifa*. She sometimes donned the lace *mantilla* along with the broad and high comb in the hair which was called a *peinata*. Another part of the *maja*'s essential attire was a small knife in a sheath concealed in the garter of her stockings.<sup>33</sup>

The *majo* was “defiant and daring, often exhibiting an “exaggerated machismo and ostentatiousness that challenged others.”<sup>34</sup> The *maja* “shared many of his characteristics but was often seen as feisty and devious – equally as daring, strong and patriotic, yet desirably feminine.”<sup>35</sup> *Majas* were known for their “grace, wit, and brazenness,” capable of demonstrating both feminine charm and fierce aggressiveness (see Figure 7).<sup>36</sup>

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<sup>31</sup> Laurence D. Furr, *Royal Tapestry Cartoons and Tonadillas in Late Eighteenth-Century Madrid: A Confluence of Similar Art Forms*, (Arlington: The University of Texas, 2000) 3.

<sup>32</sup> Furr, *Royal Tapestry Cartoons*, 44.

<sup>33</sup> Furr, *Royal Tapestry Cartoons*, 47.

<sup>34</sup> Zanardi, *National Imaging*, 16.

<sup>35</sup> Zanardi, *National Imaging*, 20.

<sup>36</sup> Furr, *Royal Tapestry Cartoons*, 45-46.

Figure 7:  
Francisco Goya – The Parasol (1777)



Although the *majos* and *majas* existed as real people during Goya's time, there was also an element of legend and fantasy surrounding these characters. The tapestry cartoons are not examples of realism, but rather an idealistic portrayal of the *majos* and *majas*. Often, they were typecast in Spanish plays and operettas, depicted in idyllic scenes and performed in activities that parallel Goya's tapestry cartoons.

The *majos* and *majas* were stock characters in *sainetes* and *tonadillas*, short comic operas that were performed in between acts of a play (similar to an *intermezzo*). Janis Tomlinson has compared Goya's tapestry cartoons to the *sainete*:

Goya was particularly interested in creating an engaging environment so that the rooms occupied by the tapestry cartoons remind the viewer of a theatrical stage. Many of the characters in his cartoons reciprocate gestures or glances. Tomlinson argues that Goya wanted to elevate the genre by including visual puns and emphasizing greater interaction among the various 'types.' She likens his tapestry cartoons to Ramón de la Cruz's *sainetes* (one-act comedies). Both the playwright and the painter depict 'types' as stock characters who appear repeatedly in their works.<sup>37</sup>

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<sup>37</sup> Zanardi, *National Imaging*, 42.

Lawrence Donald Furr has drawn connections between the tapestry cartoons and the *tonadillas*. The *majos* and *majas* serve as the focus and theme of both art forms. However, “the *tonadillas* were written for an unsophisticated populace while the cartoon tapestry paintings were commissioned by the sophisticated elite, primarily the rulers of Spain.”<sup>38</sup>

Interestingly, both the upper and lower classes had a fascination with these characters.

Many aristocrats imitated the dress of the *majas*, and Goya “often depicted the hereditary nobility in the guise of *majas*.”<sup>39</sup>

*Majism* was thus among the first of the subcultural styles that would play a powerful role in the drama of nineteenth-century culture and revolution and in the imaginations of the epoch’s most talented artists ... For artists such as Goya, without fixed class identity, and increasingly without the economic or ideological security supplied by reliable religious and political patronage, subcultural style was a powerful attraction. Goya’s frequent representation of *Majism*, in his portraits as well as in his tapestry cartoons, thus represents more than a simple keeping abreast of fashion; it indicates a political and psychological identification with groups and individuals who exist on the margins of the ruling society.<sup>40</sup>

The subculture of *majismo* was so powerful that the upper class appropriated their style of clothing, mixing their class identity with that of the *majos* and *majas*.

For instance, here are two portraits of the Duchess of Alba, painted by Goya (see Figures 8 and 9). The one on the left portrays the duchess in a dress typically worn by the upper class. In contrast, the portrait on the right depicts her in *maja* clothing.

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<sup>38</sup> Furr, *Royal Tapestry Cartoons*, 3.

<sup>39</sup> Eisenman, *Nineteenth Century Art*, 87.

<sup>40</sup> Eisenman, *Nineteenth Century Art*, 89.

Figure 8:  
Francisco Goya – The White Duchess  
(1795)



Figure 9:  
Francisco Goya – The Black Duchess  
(1797)



Art historian Tara Zanardi argues that “the Duchess of Alba fashioned herself ... after the fiery *maja*, whose notorious behavior could be utilized ... to experience vicariously the supposed libertine lifestyle of the lower classes.”<sup>41</sup>

In a way, the act of appropriating the *maja* dress was a means of role-play. Zanardi states that:

While others may have simply donned the clothes of the *maja* and treated them as costume, Alba transformed popular dress into fashionable attire appropriate for elites, a style quickly followed by Spanish bourgeois women. By looking to *majas* for sartorial inspiration, Alba also tapped into their sexual allure. While *majas*, gypsies, and other popular female types were criticized for their social freedoms and supposed libertine sexuality, Alba breaks this class-based association by aligning herself with these women through fashionable means, fueling the speculation of her inappropriate behavior. Through the material and stylistic link of dress, the duchess actively

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<sup>41</sup> Tara Zanardi, Fashioning the Duchess of Alba: Vicarious Thrills and Sartorial Flirtations during the Spanish Enlightenment, *Fashion Theory*, 9.

asserts her Spanishness as a vehicle to play a role in the appreciation and promotion of national customs during the Enlightenment.<sup>42</sup>

This crossing of class boundaries stimulated many rumors about an alleged affair between Goya and the Duchess of Alba. It is likely that Granados fancied this notion. He stated that he “fell in love with the psychology of Goya ... with him and the Duchess of Alba, his quarrels, his loves and flatteries.”<sup>43</sup> The Duchess of Alba factored into Granados’ concept of *majismo*, and he admired not only Goya’s portraits of the Duchess, but also *La maja vestida* (The Clothed *Maja*) and *La maja desnuda* (The Naked *Maja*), two paintings that allegedly featured the Duchess as the female model (see Figure 10).

Figure 10:  
Francisco Goya – The Clothed *Maja* (1800-1805)



#### D. Granados and Goya

According to Clark, the development of Granados’ *majismo* can be traced through “a most interesting little book, a collection of musical and artistic sketches that Granados

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<sup>42</sup>Zanardi, *Fashioning the Duchess of Alba*, 12.

<sup>43</sup>Clark, *Enrique Granados*, 123.

penned during this period of the early 1900s and which record his seminal ideas for ... *Goyescas*. Entitled *Apuntes y temas para mis obras*, it shows us Granados' method of composing, as well as the sources of his inspiration."<sup>44</sup> This book contains not only music, but actual drawings by Granados in the style of Goya. Some of these sketches correspond directly with pieces in the *Goyescas*, such as a drawing of a *majo* and *maja* conversing through a *reja*, a latticed iron window (see Figure 11). This particular sketch was the inspiration for the second piece of *Goyescas*, the *Coloquio en la reja* (Conversation at the Window). Another sketch depicts a *majo* walking with *rejas* in the background, perhaps narrating the scene after his conversation with his lover (see Figure 12).

Figures 11 and 12:  
Enrique Granados – Two drawings from *Apuntes y temas para mis obras*  
(Notes and Themes for My Works)



Other sketches hint at ideas in the pieces, such as *La maja de paseo* (The *maja* out for a walk) and *La maja dolorosa* (The sad *maja*), which allude to the first piece, *Los requiebros* (Flirtations), and the fourth piece, *La maja y el ruiseñor* (The Maiden and the Nightingale).

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<sup>44</sup> Clark, *Enrique Granados*, 122.



In *La maja dolorosa*, Granados included a self portrait, placing a caricature of himself in the scene with the *maja* on the balcony (see Figure 13).

Figure 13:  
Enrique Granados – *La maja dolorosa* from *Apuntes y temas para mis obras*  
(Notes and Themes for My Works)



Granados' depiction of *majas* bears resemblance to Goya's portrait of the Duchess of Alba in *maja* clothing, a painting that he most likely knew (see Figures 14 and 15).

Figure 14:  
Enrique Granados – *La maja de paseo*



Figure 15:  
Francisco Goya – *The Black Duchess*



Strangely, these sketches also have a corresponding similarity to drawings from Goya's own private albums, most notably the Sanlúcar Album (Album A) and the Madrid Album (Album B) from 1796-1797 (see Figure 16).

Figure 16:  
Francisco Goya – Two drawings from Sanlúcar Album (Album A)



What is even more remarkable is that both Goya and Granados drew these private sketches while in a place of refuge, at the home of their alleged lovers. Granados composed most of the *Goyescas* in Tiana at the home of Barcelona socialite Clotilde Godó, while Goya was in Sanlúcar at the Duchess of Alba's estate. There are even photos of Granados with Godó, in which Godó was dressed in *maja* clothing, complete with a black *mantilla* resembling the costume worn by the Duchess of Alba in Goya's portrait (see Figure 18). In one of the photos, their pose mimics the *maja* and *majo* depicted in *Tal para cual* from Goya's *Caprichos* (see Figure 17).

Figure 17:  
Francisco Goya – *Caprichos* No. 5  
Two of a Kind (1799)



Figure 18:  
Photo of Granados with Clotilde Godo



Granados reconstructed Goya as a legend, creating a past complete with “memories” of who Goya was. He confessed, “I fell in love with the psychology of Goya and his palette; with his lady-like *Maja*; his aristocratic *Majo*; with him and the Duchess of Alba, his quarrels, his loves and flatteries.” For Granados, Goya was the passionate *majo* with the Duchess of Alba as his *maja* muse, and it was the depictions of the *majos* and *majas* in the tapestry cartoons that stimulated his imagination. He viewed Goya as a symbol of nationalism, and found personal identity in his internalization of Goya and *majismo* mythology. As Clark observed, Granados “had completely internalized these stimuli and became the subject of his creation, through the force of his romantic imagination.”<sup>45</sup> The next section will discuss how these stimuli from Goya’s art are translated into Granados’ musical creation.

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<sup>45</sup> Clark, *Enrique Granados*, 123.

#### IV. THE PALETTE OF GOYA

Granados incorporated elements of Goya into his own distinctive compositional language. In this section I will examine the “Goyesque” elements which relate to form, thematic variation, harmony, and expressive indications. I interpret the “palette of Goya” to be the artistic devices used by both Goya and Granados. The devices I will discuss are timelessness, narrative, repetition, sensory detail, and harmonic and expressive color.

##### A. Timelessness

Each of Goya’s tapestry cartoons capture a particular moment in time. When we view these paintings, we are aware that we are witnessing the timeless moments portrayed by each scene. Though time is not moving, we still see movement and action within each vignette.

Figure 19:  
Francisco Goya – *El Pelele* (1791-1792)



In this painting by Goya, we catch a glimpse of these four *majas* enjoying a playful moment (see Figure 19). In this vignette, we can almost hear their laughter, and feel their thrill as

they throw the straw doll into the air. The action is confined to a single moment, rather than a sequential narrative. When we look at this painting, we relive the scene with them.

Granados achieved this same effect of timelessness by using thematic transformation to create different experiences of the same theme. For instance, here is the theme of *Los requiebros* as it is first introduced:

Excerpt 1:  
*Los requiebros* – measures 7-13



Granados varies each return of the theme with a different decoration and elaboration. For instance, in this section, he captures the come-hither charms of the *maja* with his use of nimble flourishes, which bring to mind the batting of eyelashes or twirling of a fan.

Excerpt 2:  
*Los requiebros* – measures 106-108



Granados also often uses a complex embellished texture that has a visual equivalent in the lace *mantilla*, an enticing piece of apparel worn by the *maja* (see Figure 20).

There were various ways of arranging the *mantilla* on the body: crossed over in front, with the ends tied at the back; draped softly in front, with the ends allowed to hang over the shoulders; and so on. Goya found it one of the most engaging aspects of Spanish dress, an accessory that could tantalize the male viewer by simultaneously hiding and revealing the face and torso.<sup>46</sup>

Figure 20:  
Francisco Goya – Portrait of Doña Isabel de Porcel (1805)



The wearing of the lace *mantilla* was an art form in itself. Many foreign visitors admired its “feminine and flirtatious possibilities.” In this next example, Granados alters the themes by layering them over each other.

Excerpt 3:  
*Los requiebros* – measures 112-114



<sup>46</sup> Francisco Goya, et al., *Goya: Images of Women*, 84.

In yet another example, he creates a new emotional effect by taking the two melodic themes and tying them together, fashioning a different melodic contour.

Excerpt 4:

*Los requiebros* – measures 217-222

**Teneramente e calmato. - Variante de la Tonadilla -**



Granados uses variations of emotion and expression within the same themes, rather than introducing new thematic material. In the excerpt above, the theme is transformed from the capricious character into a more tender moment. The use of suspensions and held tones adds to the effect of timelessness.

Another way Granados creates timelessness is with the method in which he portrays nostalgia through the use of “double time scale.” Charles Rosen describes the double time scale as “long-range time [captured in] the fleeting sensation of the moment.”<sup>47</sup> Although Rosen is talking about the context of Romantic landscape, the same idea applies to the portrayal of nostalgia in the *Goyescas*. Granados’ use of folk songs, traditional dance, and guitar sounds evoke the past, while his compositional language is modern and refined. Clark writes that “Granados’ musical language is highly sophisticated, deeply connected to Spain’s musical heritage even as it employs a complex late-Romantic harmonic idiom, and its matrix of referents and symbols operates on several levels at the same time.”<sup>48</sup> For instance, in the fourth piece, *La maja y el ruiseñor* (the Maiden and the Nightingale), Granados alludes to

<sup>47</sup> Rosen, *Romantic Generation*, 139.

<sup>48</sup> Clark, *Granados*, 124.

both folk melody and medieval literature. The theme of the piece is a “Valencian folk melody Granados evidently heard sung by a young girl in the countryside during one of his trips to that province ... In the song’s lyrics, a girl tells of hearing the sorrowful song of a little bird in her garden.”<sup>49</sup> Granados took this simple tune and set it in a complex four-voice contrapuntal texture, full of colorful added tone sonorities, augmented harmonies, and elaborate textures.

Excerpt 5:

*La maja y el ruiseñor* – measures 1-4

**Andante melancólico**



The nightingale, whose florid song is heard at the end of the piece, is a symbol of romantic love from the Middle Ages. The modal quality of the folk tune combined with Granados’ skillful variation of accompaniment creates a scene of haunting reverie and nostalgia.

Excerpt 6:

*La maja y el ruiseñor* – measures 81-82



<sup>49</sup> Clark, *Granados*, 134.



## B. Narrative

Like Goya's tapestry cartoons, Granados created a narrative within the *Goyescas*. Granados' narrative is not particularly linear or chronological; instead, the music unfolds in a series of fleeting moments. The improvisatory manner in which he conceived his composition influenced his approach to form and thematic development. The ephemeral nature of improvisation is different than the approach of crafting and developing a longer work. The *Goyescas* is a substantial work, but is different from other large-scale formal structures (like the sonata). A sonata is constructed with careful attention to structure, as well as thematic and harmonic direction. The sonata has strong formal architecture, and is heard linearly. The music of the *Goyescas*, on the other hand, is an organic unfolding of narrative snapshots. Instead of developing thematic ideas, Granados employed the use of repetition in a powerfully hypnotic way.

Granados' obsessive repetition of certain themes in *Goyescas* does not emanate from a lack of compositional skill but from expressive need. The apparently rambling structure is dictated by his poetico-narrative instinct, which usually serves him very well. And close examination reveals a tonal and thematic structure of considerable logic, especially when viewed in the context of the folk and popular repertoire that informs it.<sup>50</sup>

Like the tapestry paintings, the *Goyescas* communicate in a scenic narrative. Each scene is like an episodic memory, a captured moment. Repetition is used to draw the listener into the scene, and to portray the various emotions of the characters. Some of these are passing thoughts, such as the flirtatious charm in *Los requiebros*; but at other times repetition is used to build deeper emotional tension. Soyoung Cho observes that

*Goyescas* parallels the art of Goya in subject, style, structure, and expression, all of which reflect Spanish characteristics. *Los caprichos*, when expressed in Romantic terms, can be translated to a fantasy without fixed form; likewise,

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<sup>50</sup> Clark, *Granados*, 125.

*Goyescas* is based on the recurrence of themes and can be considered as a free fantasy rather than as a sonata or other tightly structured form.<sup>51</sup>

Like much of Goya's work, including the tapestry cartoons and *Caprichos*, the *Goyescas* uses an episodic narrative and variation of themes.

For instance, in *Coloquio en la reja*, Granados narrates a progression of events within the scene. Corresponding with the drawing, the music depicts the *majo* conversing with his lover through an iron window (see Figure 21). The scene is very intimate – the viewer sees only the *majo*'s back and a small glimpse of the *maja*'s face. Their conversation is private and passionate, with only a latticed iron window separating them. Granados uses *chiaroscuro* to capture the intimacy of the scene, which is like a timeless stolen moment.

Figure 21:  
Enrique Granados – *Coloquio en la reja*



The idea of the *reja* is strongly linked to Spanish courtship. .

Focusing on the amorous possibilities of the balcony, S. T. Wallis described Spanish love rituals: “And on pleasant nights, when the moon, or stars, or his

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<sup>51</sup> Cho, “Interpretive Issues,” 14.

young Juliet’s eyes invite him, he can say sweet things to her, till morning comes, through the *rejas* (the iron gratings) of her window.” Wooing is vividly romanticized in Wallis’ description, comparing the practice to Shakespeare’s well-known balcony scene between the star-crossed lovers.<sup>52</sup>

The *reja* is the object through which the declamations of love are communicated. It acts as a filter; visually and musically, it creates a chiaroscuro effect. In Granados’ sketch, we can observe the moonlight illuminating the wall around the window and reflected on the *maja*’s face. In contrast, the *majo* is obscured by darkness, and the *maja*’s room behind the *reja* is dim. The music is also full of nuance. Granados utilizes textural layering and passing non-harmonic tones to produce clarity and obscurity, which match the various degrees of chiaroscuro in the sketch.

Granados unfolds the music of *Coloquio en la reja* by narrating various moments during the lovers’ conversation – initial shyness, sweet intimacy, and rapturous passion. The opening introduces a four-note motive, first in fragments (the initial shyness of the *majo* and *maja*), and then a full statement in measures 6-7.

Excerpt 7:

*Coloquio en la reja* – measures 1-7

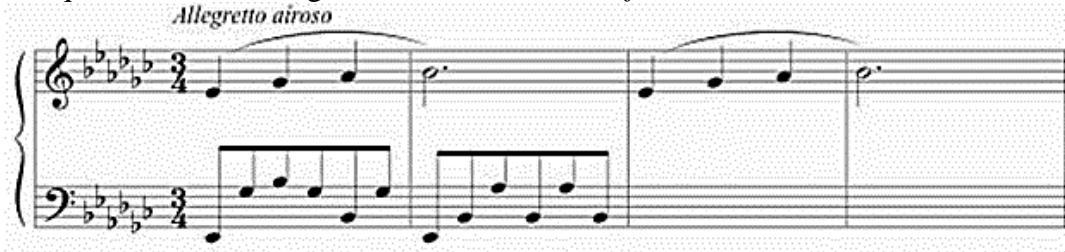
**Andantino allegretto**  
*con sentimento amoroso*

\*) \*re.      \*re.\*re.      \*re.  
*sempre leg. col pedal*

The theme comes from an incomplete song he wrote in his *Apuntes y temas para mis obras*, called *El amor del majo* (The *Majo*’s Love).

<sup>52</sup> Zanardi, *National Imaging*, 196-197.

Excerpt 8:  
Enrique Granados – Fragment of *El amor del majo*



In this next excerpt, Granados creates a complex layering of sounds, like the voices of the two lovers conversing through the interlocking latticework of the iron window.

Excerpt 9:  
*Coloquio en la reja* – measures 18-22

The rising seventh motive (in the right hand) of this next section is similar to another scene between two lovers – “Somewhere” from Leonard Bernstein’s *West Side Story*. Granados alternates this right hand theme with the four-note motive in the left hand.

Excerpt 10:  
*Coloquio en la reja* – measures 28-33

The sequence in the following passage is written in the higher register, and is to be played *pianissimo* and *avec sourdine* (with soft pedal). Granados also adds *tres leger* (very light), to

create a pianistic touch of delicate intimacy. This section is like sweet whispers floating between the two lovers.

Excerpt 11:  
*Coloquio en la reja* – measures 63-67



Often, Granados composed decorations that are integral to the melodic contour. For instance, this next theme has a visual equivalent in the complex arabesque designs seen in Spanish architecture. The following example demonstrates Granados' use of the arabesque in his musical language to express the affection and tenderness of the lovers' conversation.

Excerpt 12:  
*Coloquio en la reja* – measures 80-82



In this second example, the ornate complexity of the music is so elaborate that Granados employs the use of three staves. Granados utilizes the arabesque idea to build and accumulate the sound of passion and ecstasy.

Excerpt 13:  
*Coloquio en la reja* – measures 97-99



The arabesque melody is not only heard aurally; the visual notation on the score also closely resembles arabesque design (see Figure 22).

Figure 22:  
Details of arabesque design at the Alhambra



In this next picture by Granados, the dashing *majo* is walking away from the iron window after conversing with his lover (see Figure 23). We can see the obvious correlation of Granados' drawing of the *majo*'s cloak with this painting by Goya (see Figure 24).

Figure 23:  
Enrique Granados – Sketch of *majo*



Figure 24:  
Francisco Goya – The Walk  
in Andalusia (1777)



This next excerpt exemplifies the character of the elegant and debonair *majo* of Granado's imagination. The music depicts the *majo* walking jauntily after a successful courtship.

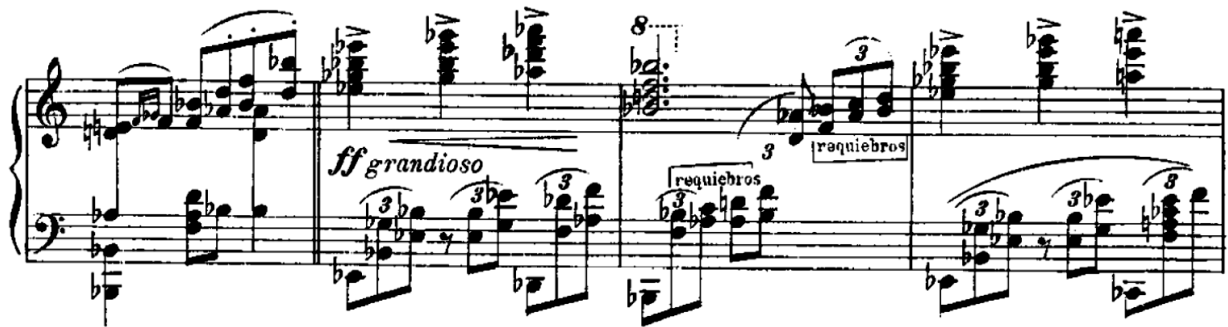
Excerpt 14:  
*Coloquio en la reja* – measures 146-155

The musical score for Excerpt 14 from 'Coloquio en la reja' is presented in two systems. The first system begins with a treble clef and a 2/4 time signature. It features a melodic line in the right hand and a bass line in the left hand. The tempo markings are *a tempo*, *calando*, and *Allegretto airoso.*. Dynamic markings include *dim.* and *rall.*. The instruction *sans Pedale* is placed below the bass line. The second system continues the piece, starting with a *m.g.* marking. It includes dynamic markings of *p* and *sf*. The instruction *Pedale* is placed below the bass line, followed by *sans Pedale* and another *Pedale* marking.

Granados' tempo and character indication, *Allegretto airoso*, is borrowed from his tonadilla, *El amor del majo* (see Excerpt 8). The word *airoso* is a Spanish word, meaning graceful or elegant. This exemplifies his idea of the *majo's* character and the nature of his courtship of the *maja*.

In this example, the four-note motive is passionate and triumphant. Granados combines this motive with a quote from *Los Requeiebros* in the accompaniment.

Excerpt 15:  
*Coloquio en la reja* – measures 165-168



*Coloquio en la reja* ends with a recitative passage. The dramatic effect of the recitative, marked *con dolore e appassionato* (with passion and pain), foreshadows the fifth pieces of *Goyescas*, entitled *El amor y la muerte* (Love and Death).

Excerpt 16:  
*Coloquio en la reja* – measures 184-187



The element of narrative in the *Goyescas* is not only within each individual piece; there is also a sequential story that links all the pieces together. This idea resonates with what Janis



Tomlinson has observed about Goya's tapestry cartoons – “the potential of the series to enhance the meaning of the individual image, and of the image to evoke simultaneously reality and metaphor.”<sup>53</sup>

The first piece, *Los Requebros* (Flirtations) depicts a scene of coquetry between the *majo* and *maja*, highlighting the *maja*'s flirtatious charm. In *Coloquio en la reja* (Conversation in the Window), the *majo* woos the *maja* in a display of courtship. Next, the pair attend a *Fandango del candil* (Fandango by Candlelight), a typical activity that *majos* and *majas* engaged in.

Excerpt 17:  
*Fandango del candil* – measures 1-3

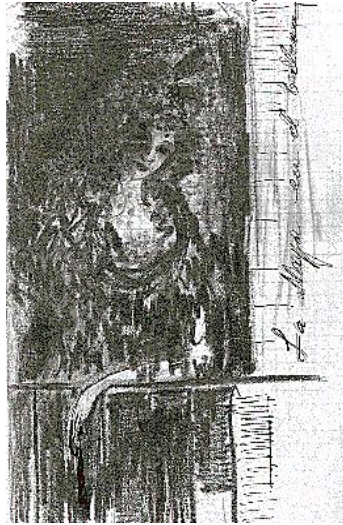


However, the celebratory Fandango is short-lived. The following piece, *La maja y el ruiseñor* (The Maiden and the Nightingale) captures a different scene, in which the forlorn *maja* is depicted without the *majo*, alone on the balcony being comforted by a nightingale (see Figure 25). Their courtship ended tragically with the death of the *majo* in *El amor y la muerte* (Love and Death). Granados wrote stage directions into the score, dramatizing the moment of the *majo*'s death by writing “*muerte del majo*” into the score (see Excerpt 18).

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<sup>53</sup> Janis Tomlinson, *Francisco Goya: the Tapestry Cartoons*, 64

Figure 25:  
 Enrique Granados – *La maja en el balcón*



Excerpt 18:

*El amor y la muerte* – measures 168-173

**Recit.  
 Dramático.**  
*ten.* *pp* *dim.* *rall.* *ten.* (muerte del majo)

In the final piece, the ghost of the *majo* reappears, visiting the *maja* one last time before disappearing. Once again, Granados narrates the dramatic action by writing in the score “*Le spectre disparaît pincant les cordes de sa guitar*” (The ghost disappears, plucking the strings of his guitar).

Excerpt 19:

*Serenata del espectro* – measures 257-262

**Vivace.**  
*p stacc.* *rall.* Le spectre disparaît pincant les cordes de sa guitare

The narrative quality of the piano suite inspired the plot for the opera libretto. The opera is set in eighteenth century Madrid, the scene of Goya's tapestry cartoons. The opening scene features a *pelele* (straw dummy) being tossed into the air (*El pelele*). A bullfighter, Paquiro, starts to flirt with a *maja* named Rosario (*Los requiebros*). He invites her to attend a candlelight ball. Fernando, Rosario's suitor, overhears the invitation, and becomes jealous. At the ball (*Fandango del candil*), Fernando and Paquiro have a confrontation, resulting in a plan to fight a duel. In the last act, Rosario sings a lament (*La maja y el ruiseñor*) in her garden, after which she is joined by Fernando. The two sing a passionate love duet (*Coloquio en la reja*). When Paquiro arrives, he and Fernando fight their duel, resulting in Fernando's death (*El amor y la muerte*).<sup>54</sup>

The music from the opera is not a mere transcription of the piano suite. Instead, Granados took the thematic elements from *El pelele*, *Los requiebros*, *El fandango del candil*, *La maja y el ruiseñor*, *Coloquio en la reja* and *El amor y la muerte* to create a new score. Some of the music works beautifully in the opera, such as *La maja y el ruiseñor*. The vocal quality of the folk tune is very idiomatic for operatic singing, and the rich harmonic palette provides potential for an interesting orchestration. However, some of the more pianistic pieces, such as *El pelele* and *Los requiebros*, are less colorful in their vocal and orchestral versions.

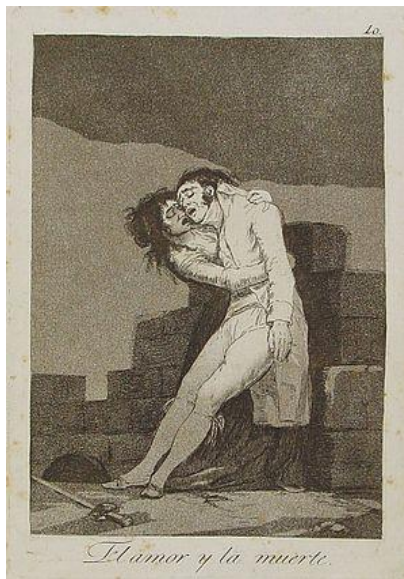
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<sup>54</sup> Carol A. Wolfe-Ralph, *The Passion of Spain: The Music of Twentieth-Century Spanish Composers with Special Emphasis on the Music of Enrique Granados* (1995) 36.

### C. Repetition

Another important way that Granados uses the element of time is in the cyclic form of the *Goyescas* as a suite. The two pieces in the second volume, *El amor y la muerte* (Love and Death) and *Epilogo: Serenata del espectro* (Epilogue: The Specter's Serenade), employ numerous quotations from the previous pieces in the set. The recalling of earlier material is not an indication of a lack in creativity; rather, it gives the effect of nostalgia. This is particularly compelling in *El amor y la muerte*, in which the story depicts the distressed *maja* holding the body of her dying lover. The piece was inspired by Goya's etching of the same name from the *Caprichos* (see Figure 26). It is the emotional climax of the piano suite.

Figure 26:  
Francisco Goya – *Los Caprichos* No. 10 “Love and Death” (1799)



The musical quotations recall the earlier scenes of the lovers' story, from their first flirtations (*Los requiebros*) to their courtship (*Coloquio en la reja*), their first dance (*El fandango de candil*), and memories of longing and heartache (*La maja y el ruiseñor*).

The opening is a dramatic recitative and fantasy, all built from themes of the previous movements. In the following excerpt, Granados strings together the arabesque theme and the rising seventh theme.

Excerpt 20:  
*El amor y la muerte* – measures 1-5

**Animato e drammatico,**  
*assai lento recit.*

*ff* *con molto espressione e con dolore* *rall. Ped.*

In this next passage, the theme from *La maja y el ruiseñor* is quoted, marked *malinconico ricordanza* (melancholy memory). This is followed by a passionate variation of the rising seventh theme.

Excerpt 21:  
*El amor y la muerte* – measures 6-15

*a tempo* **Lento.** **Lento.**

*pp* *ten.* *con sentimento di pieta* *rall. molto* *malinconico Ricordanza*

*rall.* *cresc. drammatico* *f molto espressivo* *poco rall.*

There actually is no “new” thematic material. Instead, Granados uses thematic transformation to paint the scene. Sometimes, he labels the direct quotes from previous pieces, like this quote from *El fandango del candil*.

Excerpt 22:  
*El amor y la muerte* – measures 44-45



However, most of the piece is a fantasia built from variants of previous themes. These thematic transformations simultaneously create a nostalgic effect and evoke a new emotion. For instance, in this excerpt the rising seventh motive is inverted and marked *non tanto allegro passionato e pesante* (not too fast, with passion and heaviness). The listener is reminded of *Coloquio en la reja*, but now the theme has the character of agitation and turmoil.

Excerpt 23:  
*El amor y la muerte* – measures 50-54



In the Adagio section, time stands still for a moment, while the themes from *La maja y el ruiñeñor* and *Los requiebros* reappear, thematically transformed by a melancholy dirge (see

Excerpt 24)

Excerpt 24:

*El amor y la muerte* – measures 95-105.

The image displays a musical score for piano, consisting of three systems of staves. Each system includes a grand staff with a treble and bass clef. The music is written in a minor key, indicated by three flats in the key signature. The first system shows a series of chords and melodic fragments in both hands, with a dynamic marking of *p* (piano) at the beginning. The second system continues the texture, featuring a prominent melodic line in the right hand and a more active bass line. The third system concludes the excerpt with a *cresc.* (crescendo) marking in the right hand and a *poco dim. rall.* (poco decrescendo, rallentando) marking in the left hand, leading to a final chord.

Finally, at the end, after the death of the *majo*, bells toll as the *maja* holds her dead lover in her arms. The accented melody in the tenor is a variation of the theme from *La maja y el ruiñeñor*.

Excerpt 25:  
*El amor y la muerte* – measures 174-185

Musical score for Excerpt 25, measures 174-185 of *El amor y la muerte*. The score is in 2/4 time and begins with the tempo marking *Lento.* and the dynamic marking *p*. The music is written for piano, with a treble and bass clef. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving lines.

The final piece, *Epilogo: Serenata del espectro*, is also a piece with thematic material derived from the previous pieces. The opening combines thematic fragments from *Los requiebros* and *El fandango del candil*.

Excerpt 26:  
*Serenata del espectro* – measures 9-15

Musical score for Excerpt 26, measures 9-15 of *Serenata del espectro*. The score is in 2/4 time and begins with the dynamic marking *f*. The tempo marking *molto espress.* appears later in the excerpt. The music is written for piano, with a treble and bass clef. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving lines. The score includes dynamic markings *dim.* and *p*, and a triplet in the right hand.

This next section is derived from material in *Coloquio en la reja* (see Excerpt 14).

Excerpt 27:  
*Serenata del espectro* – measures 107-111

Musical score for Excerpt 27, measures 107-111 of *Serenata del espectro*. The score is in 2/4 time and begins with the tempo marking *poco energico con ritmo* and the dynamic marking *più forte e cresc.*. The music is written for piano, with a treble and bass clef. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving lines.



As I mentioned before, Granados' use of repetition is not from a lack of compositional originality. Instead, he utilizes repetition as a means of drawing the listener into the scene. The repetition creates a cumulative effect – the message is reinforced by a constant reminder of the same themes. Goya created a similar effect in his works within a series, such as the *Caprichos* and *Disasters of War*, and even in the tapestry cartoons.

In a way, Granados re-created the themes by developing a new emotional character. The progression of the narrative is driven by the emotions of the *majos* and *majas*. The themes act as leitmotifs that develop as the narrative progresses. Granados' use of repetition is an effective and captivating method of story-telling.

#### **D. Sensory Details**

Another essential connection between the art and the music are the “psycho-sensual” elements. Clark writes that “Granados’ chief concern was with people, how they looked, thought, and acted. It was precisely the physical characteristics of Goya’s subjects that aroused within him the intense emotion he felt compelled to express through music ... a preoccupation with the psycho-sensual dimension of the art itself: the texture and color of the clothing, the inner being of the artist’s subjects.”<sup>55</sup> In his tapestry cartoons and portrait paintings, Goya was always careful about detailing the clothing and accessories. Granados observed this, and incorporated similar details in his musical language. Clark observes that “Granados’ fixation on the rich visual detail of Goya’s paintings results in a music of surpassing sensuality, through melodic lines encrusted with glistening ornaments and

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<sup>55</sup> Clark, *Granados*, 123.

harmonies studded with added tones, like thick daubs of impasto applied to the canvas with a palette knife.”<sup>56</sup>

In the first piece of the *Goyescas* (*Los requiebros*), the most captivating features are the detailed markings for voicing, articulation, texture, ornamentation, and tempo fluctuations. For instance, even on the first page, Granados is careful to notate each detail of every phrase. There is a tactile quality in the way he conceives these special sounds on the piano, which is shown in the specificity of his notation (see Excerpt 28).

Excerpt 28:

*Los requiebros* – measures 1-6

**Allegretto. con garbo y donnaire:**  
*avec beaucoup de grâce*

*f* *cresc.* *accel.* *rall.* *dim.* *a tempo* *stacc. mais avec la pedale* *p*

He designates that the opening should be played *con garbo y donnaire* (gracefully and with spirit). He writes these directions in both Spanish and French (*avec beaucoup de grâce*). Even within the first six measures, he marks specific directions for tempo flexibility (*accelerando*, *rallentando*, *a tempo*). For the dynamics, he marks the *crescendo* and *diminuendo* both with the words and the symbols.

Granados also uses note duration to create different voicing effects. For instance, in the following passage, the inner voice is sometimes written as sixteenth notes with sixteenth rests in between (to create a more pronounced top voice). Other times, the inner voice is written as eighth notes to produce a fuller, richer sound.

<sup>56</sup> Clark, *Granados*, 123-124.

Excerpt 29:

*Los requiebros* – measures 7-20

The image shows a musical score for the piano piece 'Los requiebros' by Isaac Albéniz, measures 7-20. The score is written for piano and bass staves. The tempo is marked 'molto a piacere'. The key signature has two flats (B-flat and E-flat). The music features a variety of articulations, including staccato, tenuto, accents, slurs, and triplets. The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with slurs and accents. The piece concludes with the instruction 'ten. un poco'.

The articulation is also to be observed carefully. The different sounds created by staccato with tenuto, accents, slurs, etc. all contribute to the charm and elegance of Granados' musical language. In his own teaching method, Granados describes articulation in terms of kinesthetic touch.

Articulation can be of three types: staccato, tenuto (“*picado-ligado*”), and legato. Here Granados has his listeners imagine a series of iron plates going from cool to extremely hot. Upon touching the latter, one would withdraw a finger as rapidly as possible, and this corresponds to one of two types of staccato, which he calls “staccato of recoil.” *Picado-ligado* lies somewhere between extreme heat and cold, while legato is associated with the cool plates, where one’s finger can rest without discomfort. It is possible to create a staccato effect at the cool end of the spectrum, and this he labels “hammer staccato.” Governing all manner of articulation in the service of expression is the “law of contrast.” This, he concludes, is what imparts and sustains expressivity in musical performance.<sup>57</sup>

These detailed nuances are akin to the subtle art of flirtation. Like the *maja*’s charming guile, the musical notation in *Los requiebros* is a recipe for coyness and coquetry.

Both Goya and Granados capture the charm, capriciousness and seductive glance of the *maja*. In the painting, the *maja*’s beguiling stare “breaks down the barrier of the picture

<sup>57</sup> Clark, *Granados*, 69.

plane.” (see Figure 27).<sup>58</sup> Goya and Granados were uniquely “gifted with a refined taste for the nuanced particulars that encoded female attraction.”<sup>59</sup>

Figure 27:  
Francisco Goya – Close-up of *The Parasol* (1777)



### E. Harmonic and Expressive Color

The “Palette of Goya” is also found in Granados’ harmonic language. For instance, the opening page of *La maja y el ruiseñor* is full of colorful and complex added-tone chords, passing non-harmonic tones, and deceptive cadences.

Excerpt 30:

*La maja y el ruiseñor* – measures 1-4

#### **Andante melancólico**

<sup>58</sup> Francisco Goya, et al., *Goya: Images of Women*, 20.

<sup>59</sup> Francisco Goya, et al., *Goya: Images of Women*, 46.

The simple folk tune is transformed by the sophisticated counterpoint. In the opening measure, Granados writes a beautiful countermelody in the lower voices, moving in contrary motion to the melody. The passing dissonances create a chiaroscuro effect. One expects a tonic minor chord in the downbeat of the second measure, but instead Granados writes a “B-minor ninth chord in first inversion. The tenor reaches the root, B, however, only on the upbeat, via A-sharp, creating an exquisite D-augmented sonority with an added seventh on the downbeat.”<sup>60</sup>

Granados also creates a special three-dimensional texture with his use of ornamentation. In the following example, he layers the intricate ornamentation, creating a sort of rhythmic latticework. He adds to the complexity by writing contrapuntal imitation between the hands. This use of overlap and layering of rhythmic textures is a trademark of Granados’ writing for the piano. The harmonic colors that pass in and out of the texture create a rich luxurious sound. In every moment, a new harmonic color and texture emerges, creating a sort of chiaroscuro effect of light filtering through intricate lace (like the *mantilla*) or architectural design (like the arabesque).

Excerpt 31:

*La maja y el ruiseñor* – measures 9-11

In this next variation of the theme, the music is filled with ninth chords, suspensions, trills, dynamic inflection, and tempo fluctuation (see Excerpt 32). The expressive markings are

<sup>60</sup> Clark, *Granados*, 134-135

intrinsic to the music – they are of equal importance to the notes themselves. All of the specific dynamic and tempo markings are integral to the composition. Granados wrote all of the rubato and nuance into the music itself, making the emotion and expression of the music on the same level as the melody and harmony. Although there are detailed tempo and dynamic indications on every beat, the music should sound natural and intuitive in performance.

Excerpt 32:

*La maja y el ruiseñor* – measures 31-35

The musical score consists of three systems of piano and left-hand accompaniment. The key signature is G major (one sharp) and the time signature is 3/4. The score includes the following markings and features:

- System 1:**
  - Measure 31: *cresc.*
  - Measures 31-32: *a tempo un poco accel e appassionato*
  - Measure 33: *dim. sub. molto*
  - Measures 33-35: *pp rall.*
- System 2:**
  - Measure 31: *tr* (trill), *molto dim*, *legatissimo*
  - Measures 31-32: *pp più rall.*
  - Measures 32-33: *a tempo*
  - Measures 33-34: *poco più forte*
  - Measures 34-35: *meno accel. molto rall. e dim.*
- System 3:**
  - Measures 31-32: *a tempo*
  - Measures 32-33: *cresc. e rall.*
  - Measures 33-35: *cresc. un poco accel. a tempo appassionato*

This type of sequence is also linked to the Spanish rococo style, which was often used by Granados' forerunner, Domenico Scarlatti (1685-1757). This type of bass pattern has its roots in the Spanish flamenco guitar. Clark states that "Granados' musical language is highly sophisticated, deeply connected to Spain's musical heritage even as it employs a complex late-Romantic harmonic idiom, and its matrix of referents and symbols operates on several levels at the same time."<sup>61</sup> While the left hand has an accompaniment similar to the style of a Chopin nocturne, the full chords in the right hand creates a sound that is unprecedented in any of Chopin's music.

This kind of sonority is also found in the music of Albéniz, particularly in the *Iberia* piano suite. Here is an example.

Excerpt 33:  
Isaac Albéniz – from *Evocación*, Book 1

The image shows a musical score excerpt for Isaac Albéniz's 'Evocación, Book 1'. The score is in G major and 3/4 time. It features a right hand with complex chords and a left hand with a rhythmic accompaniment. The piece is marked 'ppp' (pianissimo) and includes a dynamic change to 'f' (forte). The score is annotated with '8a' and 'Ped.' (pedal) markings.

Both Albéniz and Granados created special harmonic effects through the use of pedal tones.

In this example by Albéniz, the pedal tone is in the bass.

<sup>61</sup> Clark, *Granados*, 124

Excerpt 34:  
Isaac Albéniz – from *Rondeña*, Book 2

This can be compared to the following example in the *Goyescas*. In this example, Granados also uses held tones, placing them in the inner voices to create a suspended effect.

Excerpt 35:  
*Los requiebros* – measures 217-222

**Teneramente e calmato. - Variante de la Tonadilla -**

Granados, like Albéniz, often used complex textures written in three staves. In the following examples, both composers placed the melody in the inner voice, written in its own staff.

Excerpt 36:  
Isaac Albéniz – from *Almería*, Book 2

**a Tempo très doux et atténué**



Excerpt 37:  
*La maja y el ruiseñor* – measures 40-42

Both composers also placed unusual score markings in Italian, French, and Spanish. For instance, in the following passage of *Los requiebros*, Granados wrote in Italian, *quasi a tempo molto a piacere* (as you please), and in Spanish, *con gallardia* (with gallantry). In other places, he used French to write *nonchalamment* (casually) and *avec beaucoup de grâce* (with much grace).

Excerpt 38:  
*Los requiebros* – measures 139-143

Granados' pianistic language stems from his ability as an improviser. Douglas Riva has observed that Granados' music "resembles Spanish poetry in its penchant for repetition of ideas ... adding with each repetition distinctive embellishment, each time more luminous

and sumptuous.”<sup>62</sup> His inspiration was spontaneous but ephemeral. He did not think in terms of thematic development or formal structures. However, Clark observes:

What he lacked in architectural ability he made up for as a colorist. His harmonic language is rich, and his penchant for modulations to distant keys, added-note sonorities, augmented-sixth chords, and altered dominants marks his idiom as belonging to the late nineteenth century. Many of his pieces are infused with the melos and rhythm of Spanish folk song and dance. These elements of melodic embellishment, harmonic inventiveness, and folkloric inspiration supplied him with all the expressive materials he required to create a style uniquely his own.<sup>63</sup>

The music of the *Goyescas* combines popular and folk elements, Spanish idiom, and Romantic harmonies. He admired the music of Scarlatti, Chopin, and Albéniz, and incorporated elements of their style into his own. Granados utilized all of these components to create his own musical and pianistic language.

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<sup>62</sup> Clark, *Granados*, 27.

<sup>63</sup> Clark, *Granados*, 27-28.

## V. CONCLUSION

Granados wrote:

The interpretation of musical works is parallel to the life of the artist. If he has lived in the society and environment that were behind the composition of those works, if he knows the human emotions, expression will flow intuitively without the artist perhaps even being aware of it. However, if he does not know these things [from personal experience], it is not likely that, without preparation, he will succeed in the difficult task [of interpretation].<sup>64</sup>

Granados was not copying Goya, or imitating a stereotype of the *majos* and *majas*. Instead, he was interested in expressing real human emotion and experience. The way in which he absorbed the “Goyesque” reveals the way in which he sought the authentic emotions he wished to create and express in the music of *Goyescas*. The subtitle of *Goyescas* is *Los Majos Enamorados*. Granados’ intent was to tell a story of these characters, the *majo* and the *maja*. He chronicles their love story, but the piece is not just a chronicle of events. The music expresses the emotion and experience of these characters. His intuitive compositional process stems from his own personal experience and imagination.

Alicia de Larrocha, a former student of Frank Marshall [a student of Granados], recounts this story: “I saw a beautiful woman,” Granados said to Marshall, “what a figure, what eyes, what a mouth! ... Look, it was like this,” and seating himself at the piano, he described with passionate phrases the woman that he had just admired.<sup>65</sup>

Granados was able to capture and express a description of the woman in the anecdote through his musical language. In the same way, he used his musical and pianistic language to portray the *majo* and *maja* characters in the *Goyescas*. The “lady-like *Maja*” and “aristocratic *Majo*” of his imagination were fueled by Goya, his muse. Granados truly

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<sup>64</sup> Clark, *Granados*, 68.

<sup>65</sup> Wolfe-Ralph, *The Passion of Spain*, 29.

transformed art into music with his use of timelessness, narrative, repetition, sensory details, and harmonic and expressive language.

This paper gives a sense of how the “psychology” and “palette” of Goya inspired Granados’ invention of the *Goyescas*. A closer look at the “Goyesque” inspiration behind the *Goyescas* reveals how Granados absorbed the “psychology of Goya and his palette.” The psychology of Goya took the form of romantic nostalgia for Granados. By integrating aspects of Goya into his own personality, he connected with Goya as muse in a deep and extraordinary way. For Granados, his connection to Goya was a reconstruction of the past. He internalized both the person of Goya and his *majos* and *majas* as stimulus for his own creation in the *Goyescas*. He stated that, “in my music I want to express what I feel.” The *Goyescas* is the culmination of his absorption of Spanish, European, and Goya-esque influences into his identity, and these feelings were what he expressed in the music of this great masterpiece.

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