

ISAAC ALBÉNIZ'S *IBERIA* AND
THE INFLUENCE OF FRANZ LISZT

By

MYUNGSOOK WANG

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of
the requirements for the degree of Doctor of Musical Arts, The City University of
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David Alan [Signature]

Executive Officer

Peter Basquin

Poundie Burstein

Raymond Erickson

Sylvia Kahan

William Rothstein

Supervisory Committee

THE CITY UNIVERSITY OF NEW YORK

ABSTRACT**ISAAC ALBÉNIZ'S *IBERIA* AND THE INFLUENCE OF FRANZ LISZT**

by

Myungsook Wang

Adviser: William Rothstein

Albéniz (1860-1906), had important influences—Franz Liszt (1811-1886), Felipe Pedrell (1841-1922), and French colleagues (especially Debussy). In particular, the influence of Liszt on Albéniz was of special importance in terms of pianistic style. The dissertation gives an overview of the effect of Liszt upon Albéniz's piano writing, and helps performers to gain a better understanding of Albéniz's music, especially from a pianistic standpoint. This investigation was necessary because there is no extant literature dealing in detail with Liszt's influence on Albéniz.

Albéniz's music is a blend of indigenous and non-Spanish elements. He absorbed Liszt's influence, especially the virtuoso piano writing. By taking full advantage of Liszt's pianistic style, Albéniz's music became well-known and he achieved worldwide recognition. In other words, Albéniz elevated the status of Spanish music internationally by incorporating and integrating many diverse influences, especially that of Liszt, into his piano music.

The dissertation focuses on Albéniz's and Liszt's styles of piano writing and what bearing they had. Their similarities are evident in their goals, achievements, desires, and innovations, as well as in their reception. The study examines similarities in the areas of harmony, rhythm, melody, sonority, dynamics and texture. Albéniz and Liszt also diverged in the paths they took to achieve their goals. They are important composers in the ways that they influenced later composers and left their marks upon their forward-looking contemporaries. The research of this dissertation is based on musical examples from Albéniz's *Iberia* and selected pieces by Liszt. The research is also based on existing scholarship, plus my own study and analysis. The comparison of Albéniz and Liszt forms the core of the dissertation. In addition, there is a brief discussion of Albéniz and *Iberia* in the first three chapters. An performer's analysis of "El Albaicin" (the first piece from Book 3) forms the final chapter to the dissertation.

Albéniz, who perfectly exploited Liszt's pianistic style, did much to change the position of Spanish music from folkloric music, limited to certain areas, to the level of classical music that has wide international appeal.

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INTRODUCTION

Purpose of the Study

The influence of Franz Liszt (1811-1886)'s virtuoso style on Isaac Albéniz (1860-1909) is the primary subject of this dissertation. Its major purpose is to explore pianistic features of Albéniz's music and their relation to the piano music of Liszt. This relationship will be revealed through an examination of Albéniz's masterpiece, *Iberia*, which exhibits Albéniz's most outstanding pianistic styles and features. Albéniz's and Liszt's pianistic styles are compared, and additional background information is presented. The latter appears in chapter 1 and in chapter 2.

The music of Spanish composers, with the exception of that of Albéniz's time, has not been as recognized historically as the more popular compositions of other western composers, such as Bach, Beethoven, Mozart and Liszt, among others, and the music of these composers have been all but ignored by scholars in the United States, Asia, and most of Europe. Only in Spain and France has Albéniz received significant attention. In addition, nineteenth-century Spanish music has not been well represented in performers' concert repertoires, probably because of its difficulties and its nationalistic traits. Concert programs are usually dominated by German, French, and Russian music. Few great pianists are renowned for their performances of Spanish piano music, with notable exceptions: Alicia de Larrocha has been a leading exponent of Spanish piano music, and Arthur Rubinstein and Douglas Riva are renowned for their interpretation of Spanish music as well.

This situation is finally beginning to change. Scholars and performers have begun to discover Spanish music. Among the various books published in 1990s, the

most impressive scholarly works have been written by Walter Aaron Clark.¹ Several dissertations and a Master's thesis have been devoted to Albéniz and his music.² Younger performers have been programming Spanish piano music recently. An especially striking example is Marc-André Hamelin, a Canadian pianist, who played the entire *Iberia* in New York in 2003. *Iberia* is seldom performed as a complete set; usually, pianists choose only a few of its pieces. Performing the entire set places extreme demands on the pianist's technique and concentration. Recordings of Spanish piano music have also become more common. Recent recordings have been made by Jean-Francois Heisser, Esteban Sanchez, Guillermo González, Martin Jones, Nicholas Unwin, Sergio Pena, Igor Golovschin, Roger Muraro, and Hiromi Okada.³

As the first leading composer of late nineteenth-early twentieth-century Spanish piano music, Albéniz succeeded in making Spanish music international and contributed to the development of Spanish nationalism in music. Franz Liszt and Felipe Pedrell (1841-1922) were two important figures who helped him become a great modern Spanish composer. Pedrell, who was a musicologist, composer, and an

¹ Pola Baytelman, *Isaac Albéniz: Chronological List and Thematic Catalog of His Piano Works* (Michigan: Harmonie Park Press, 1993); and Daniel Wolff, "Isaac Albéniz: An Essay on the man, his music, his relationship to the guitar," *Classical Guitar* 15 (1997); and Walter Aaron Clark, *Isaac Albéniz: A Guide to Research* (New York: Garland Publishing, 1998) and *Isaac Albéniz: Portrait of a Romantic* (New York: Oxford University Press, 1999).

² Thiercof, M. Angela Louise, Sister, "A Study of Albéniz's *Iberia* in Relation to Spanish and French music" (M. A. in music, University of California, Berkeley, 1955); Paul Buck Mast, "Style and Structure in *Iberia* by Isaac Albéniz" (Ph. D. diss., University of Rochester, Eastman School of Music, 1975); John Robert Redford, "The Application of Spanish Folk Music in the Piano Suite *Iberia* by Isaac Albéniz" (DMA dissertation, University of Arizona, 1994); Lisa Michele Lewis, "Twelve New Impressions: Historical and Cultural Factors Relating to the Performance of Isaac Albéniz's *Iberia* Suite" (DMA dissertation, University of Washington, 1998).

³ Albéniz, *Iberia*, vol. 1-4, Jean-Francois Heisser, Elektra 94807, 1994; Albéniz, *Iberia*, vol. 1-4, Esteban Sanchez, Ensayo 9712, 1998; Albéniz, *Iberia*, vol. 1-4, Guillermo González, Naxos 554311, 1999; Albéniz, Spanish Piano Music, vol. 1, including *Iberia*, vol. 1-4, Martin Jones, Nimbus, 1999; Albéniz, *Iberia*, vol. 1-4, Nicholas Unwin, Chandos 009850, 2000; Albéniz, *Iberia*, Sergio Pena, Orchard, 2000; Albéniz, *Iberia*, vol. 1-4, Igor Golovschin, Naxos 8553023, 2001; Albéniz, *Iberia*, Roger Muraro, Accord 204522, 2003; Albéniz, *Iberia*, Hiromi Okada, Camerata 639, 2003.

advocate of musical nationalism in Spanish music, was a determining figure in Albéniz's life.⁴ As for Liszt, it is uncertain whether Albéniz met or studied with him, but Liszt's influence, especially in the virtuosic style, is self-evident in Albéniz's music. The issue of a possible meeting of Albéniz and Liszt is discussed in detail in chapter 4.

Since Albéniz is a Spanish composer, there has been quite a lot of comment on nationalistic Spanish characteristics of his music, but there has been little research into other influences on his style (apart from some discussion of French influence). Sister M. Angela Louise Thiercof's thesis, "A Study of Albéniz's *Iberia* in Relation to Spanish and French Music," discusses French influences on Albéniz's style. However, there is little written about the influence of Liszt on Albéniz's style of piano writing, although its presence has been noted by Baytelman and others.⁵

The biographical information found in chapter 1 is based on current English-language scholarship, and makes no claim to completeness. In chapter 2, "Spanish Musical Characteristics and Nationalism," indigenous Spanish musical style, and guitar techniques are discussed. Chapter 3 gives general information on *Iberia*. The principal part of the dissertation is Part III, "The Influence of Liszt on Albéniz," comprising chapters 4 and 5. Descriptions of Albéniz's career and his repertoire as a virtuoso pianist are presented in chapter 4, "Albéniz and the Influence of Liszt" and "Albéniz's Concert Repertoire." This information is especially important for approaching the pianistic style of Albéniz in relation to Liszt. Chapter 5 focuses on Albéniz's and Liszt's styles of piano writing. Their music is examined in diverse areas of harmony, rhythm, melody, sonority, dynamics, and texture. These comparisons are undertaken in

⁴ Clark, *Portrait*, 56.

⁵ See footnote 1.

order to define what Albéniz learned from Liszt and how Albéniz was affected by Liszt. Finally a performer's analysis of "El Albaicín" is offered in chapter 6.

**I. BIOGRAPHICAL SKETCH
AND ALBÉNIZ'S IMPORTANCE**

CHAPTER 1

General Background and Biographical Information

The history of contemporary (1880-1920) Spanish music and the rebirth of Spanish art music is usually said to begin with Felipe Pedrell, who was not primarily a composer but a musicologist. The first important composer in modern Spain was Isaac Albéniz. The nationalist movement started with him and continued with Enrique Granados (1867-1916), Manuel de Falla (1876-1946), Joaquín Turina (1882-1949), and Joaquín Rodrigo (1901-1999). Spanish composers traditionally have been regarded as second-rank musicians, but Albéniz is considered the first modern Spanish composer of international rank.

Although Spain has had a long and rich musical tradition, for the most part it has not been associated with the harpsichord or the piano.⁶ While Domenico Scarlatti (1685-1757), the famous eighteenth-century Italian composer of harpsichord sonatas,⁷ spent much of his career in Spain, he wrote music that includes Spanish effects. According to Baytelman, there is no evidence of any keyboard music printed in Spain during the first part of the eighteenth century.⁸ In the early nineteenth century, the development of art music for piano in Spain became dormant. By the last decades of the nineteenth century, however, there was a significant change, as composers like Albéniz and Granados led the way for a renaissance of Spanish piano music.

Albéniz had a distinguished career covering about twenty-five years at the turn of the century. He was born on 29 May 1860, in Camprodón in the Catalan province of

⁶ John Gillespie, *Five Centuries of Keyboard Music* (New York: Dover Publications, 1965), 109.

⁷ Current scholarship suggests that his sonatas may well have been played on early Florentine-style pianos.

⁸ Baytelman, *Isaac Albéniz*, 3.

Gerona in northeastern Spain.⁹ He was the only son and the last of four children.

Albéniz's father was a customs official. As a child, Albéniz was exceptionally gifted at the piano and gave his first public performance in Barcelona at the age of four. At this time, he was studying piano with a local teacher, Narciso Olivares, in Barcelona. His first composition, *Marcha militar* for piano (1869), was published when he was eight years old.¹⁰ Despite his prodigious gifts, he was denied entry to the Paris Conservatory in 1866 because Albéniz was too young and immature; he reportedly broke a large mirror throwing a ball.¹¹

With his enrollment at the Leipzig Conservatory in 1876, Albéniz hoped to obtain the reputation that one gets from studying at a world-famous institution.¹² There he studied piano with Louis Maas (1852-1889) and composition with Salomon Jadassohn (1831-1902), both of whom were students of Liszt. This afforded an opportunity for Albéniz to absorb the basic characteristics of Liszt's musical style. In 1876, Albéniz met the secretary to King Alfonso XII, Guillermo Morphy, who was also a composer and musicologist. With Morphy's financial help, Albéniz was able to attend the Brussels Conservatory in 1879.¹³ Along with his performing career, Albéniz started to conduct in 1880, and by 1882 he had become administrator and conductor of a touring zarzuela company in Spain.¹⁴

⁹ Linton E. Powell, *A History of Spanish Piano Music* (Bloomington: Indiana University Press, 1980), 75.

¹⁰ Clark, *Guide*, 5

¹¹ Mast, "Style and Structure", 19.

¹² Clark, *Guide*, 6.

¹³ Mast, 7.

¹⁴ *The New Grove Dictionary of Music and Musicians*, 2nd edition (2001), s.v. "Albéniz, Isaac" (by Frances Barulich), 290.

The year 1883 was a major turning point in Albéniz's life. He made the acquaintance of Felipe Pedrell, who influenced him to make use of Spanish folk-music elements in his pieces. Before his contact with Pedrell, Albéniz's pieces such as *Barcarola*, op. 23 and *Mazurkas de salón*, op. 66 did not reveal a marked Spanish character. After he met Pedrell, Albéniz wrote pieces displaying Spanish folk characteristics including *Suite española*, *Cádiz-gaditana*, *España*, op. 165, and *Chants d'Espagne*, op. 232. The other major milestone of that year was Albéniz's marriage to one of his pupils, Rosita Jordana Lagarriga (1863-1945) who came from a wealthy family.¹⁵ The marriage helped Albéniz to have a more secure life financially.

In 1885 the couple moved to Madrid, where Albéniz gained recognition as a piano teacher and virtuoso performer of the highest rank. As his career as a pianist was advancing he received numerous invitations to perform in many different cities in Spain such as Barcelona, Valencia, and Salamanca. Albéniz's concert venues also included Britain, Germany, Austria, Belgium, France, South America, and the United States. There are many articles and reviews from 1872 to 1894 dealing with his concert career. *The Times* (London), in a review from 10 June 1890 (a concert at London's Steinway Hall), remarked on his "rare power of producing the full tone of his instrument without having recourse to violence of any kind, or ever exceeding the limits of acoustic beauty." Another review, from *St. James's Gazette* (15 September, 1890), reports that "Señor Albéniz made as powerful an impression by his composition as by his playing."¹⁶ Albéniz's first daughter, twenty-month-old Blanca, died of a fever in 1886. That Blanca was named after Albéniz's sister, who had committed suicide, made the

¹⁵ Clark, *Guide*, 9.

¹⁶ *Ibid.*, 85.

tragedy even greater.¹⁷ Despite these difficulties, he continued to give numerous concerts throughout Spain.

The piano pieces of this period are mostly in the genres of salon music: mazurkas, waltzes, barcarolles, pавanes, minuets, romances, polkas, polonaises, serenades, etudes, and caprices. Most of them are for amateur use which show unchallenging technical level.¹⁸ But his most fascinating works are Spanish-style pieces in the late 1880s in the genres of suites and sonatas showing technical difficulty. He was especially attracted to “flamenco,¹⁹ the exotic folk music of Andalusia,” which became a great source for his inspiration.²⁰ All the secondary sources agree that the late 1880s was a decade of increasing output for Albéniz’s Spanish-style piano pieces. Many of these works, including *Suite ancienne* and *Suite española* have taken their considerable place in the piano repertoire, though they are most frequently heard in transcriptions for the guitar. They represent Albéniz’s characteristic blend of indigenous and non-Spanish elements: “lively rhythms, modality, elementary formal structure, and melodic arabesques couched in poignant, chromatic harmonies reminiscent of Chopin.”²¹

Albéniz’s career as a virtuoso pianist reached its peak around 1889. In this year Albéniz was presented in Paris by invitation from the Érard piano company in their hall in 1889. He featured his Piano Concerto No. 1, as well as some of his other compositions.²² This was the concert where he played a program consisting only of his own works and

¹⁷ Clark, *Guide*, 11.

¹⁸ *Ibid.*, 11.

¹⁹ It is the music of lower-class groups in Andalusia, especially Gypsies.

²⁰ Clark, *Guide*, 12.

²¹ Clark, *Portrait*, 56.

²² Clark, *Guide*, 13.

met with great success,²³ and the concert that attracted French composers such as Claude Debussy (1862-1918), Maurice Ravel (1875-1937), Gabriel Fauré (1845-1924), and Paul Dukas (1865-1935) to Albéniz's composing style and pianism.

Albéniz's piano playing was so impressive that it was often compared to that of Liszt and Anton Rubinstein (1829-1894), two of the most revered pianists of the nineteenth century. There are many descriptions of him both as a pianist and a composer--such as "Mozartean prodigy," "the new Mozart," "the Spanish Liszt," "the Spanish Rubinstein," "the pianist of steel," "a Nationalist of Romanticism," and "the Spanish Chopin."²⁴ According to Marco, Albéniz had "a very personal piano technique, based partly on intuition and a rare innate facility, partly on the solid mechanism inculcated in him by his teachers. This technique was oriented towards transcendental effects of post-Lisztian virtuosity."²⁵ He was also praised for his "exquisite delicacy of tone, the good taste of his expression, his temperament and power, as well as an extraordinary finger facility, combined with an elegant and sympathetic stage appearance."²⁶

Albéniz spent the years 1890 to 1893 mostly in London, where his interest in writing for the musical stage was rekindled. In addition to composing piano music and regularly giving concerts in London and other major European cities, he wrote some successful operettas and songs. In fact, the 1890s was a period in which he produced more stage music than piano music, principally for the English audience. His stage

²³ Mast, 32.

²⁴ "The Spanish Liszt," "the Spanish Rubinstein," "the Spanish Chopin," from Edgar Istel, "Isaac Albéniz," *Musical Quarterly* 15 (1929): 117, 126-27; "the new Mozart," "Mozartean prodigy," from Baytelman, 4-5; "the pianist of steel" from Mast, 50.

²⁵ *The New Grove Dictionary of Music and Musicians*, 1st edition (1980), s.v. "Albéniz, Isaac" (by Thomas Marco), 203.

²⁶ Istel, "Isaac Albéniz," 123.

works include operas, zarzuelas, and incidental music: *The Magic Opal* (lyric comedy, 1892), *Poor Jonathan* (operetta, 1893), *Henry Clifford* (opera, 1893-95), *The Song of Songs* (incidental music, 1905, incomplete), and *San Antonio de la Florida* (zarzuela).²⁷ His vocal music from this period includes the songs *Rimas de Bécquer* and *Seis baladas*. He also composed two choral works, the oratorio *El Cristo* (lost) and *Salmo VI: Oficio de difuntos* (1885). Some orchestral works were published in piano reduction, such as *Rapsodia Española* for piano and orchestra and the Concerto No. 1 in A Minor for piano and orchestra. He also composed symphonic music, as evidenced by his orchestral suite *Catalonia*.²⁸ In 1893, Albéniz met an important financial supporter, Francis Burdett Thomas Nevill Money-Coutts (1852-1923), who was a London lawyer, poet, and librettist from a rich banking family.²⁹ Their relationship started with a collaboration in which Albéniz set Money-Coutts's poetry and librettos to music and Money-Coutts provided Albéniz with significant monetary support. Money-Coutts continued to finance the composer and his family, which continued even after the composers's death.

Albéniz finally settled in Paris in 1894, where he developed close relationships with many of the city's most distinguished musicians including Ernest Chausson (1855-1899), Charles Bordes (1863-1909), Dukas, Erik Satie (1866-1925), and Fauré. Albéniz participated in concerts given by Société Nationale de Musique and enrolled at the Schola Cantorum³⁰ in 1896, where he studied counterpoint with Vincent d'Indy (1851-1931) and made the acquaintance of Bordes, a student of César Franck (1822-1890) and

²⁷ Clark, *Portrait*, 298.

²⁸ Clark, *Guide*, 12.

²⁹ *Ibid.*, 16.

³⁰ Parisian concert society: it was active from 1871 to 1939.

director of the Schola Cantorum. This fertile musical environment, shaped by Franck's ideas, had an impact upon Albéniz to increase sophisticated writings including "the rich harmonic vocabulary and the complex polyphony."³¹ In 1898, Bordes appointed Albéniz a visiting Professor of piano at the Schola Cantorum.³² The association with the Schola Cantorum inspired him and resulted in a piano work, *Yvonne en visite!*³³ Albéniz's single important orchestral work, *Catalonia*, was premiered at a concert in 1899 at the Le ménestrel Revue et Gazelte musicale³⁴ under the auspices of the Société Nationale de Musique. It was a great success as claimed that "the most brilliant Spanish fantasy."³⁵ By the help of Albéniz's successful Paris concert in 1889 and many influential Parisian composers, Albéniz, as non-Parisian, was able to join the Société Nationale de Musique.

Albéniz not only promoted Spanish music in the concerts he organized but also actively participated in the *modernismo* movement for the reemergence of Catalan culture in the 1890s. Through his pursuits as a conductor, impresario, performer, and composer within Spain as well as abroad, Albéniz contributed to the rebirth of Spanish music. After his death, new generations of composers (1910-80) continued to promote Spanish music. Albéniz's legacy is carried on by the Fundación Isaac Albéniz. Founded in 1987 by Paloma O'Shea, the Fundación Isaac Albéniz is dedicated to promoting and aiding musical activities in Spain.³⁶

Between 1905 and 1908 Albéniz composed his masterpiece, *Iberia*, a collection of twelve piano pieces in four volumes that would earn him permanent fame.

³¹ Clark, *Guide*, 18.

³² Clark, *Portrait*, 112.

³³ *Ibid.*, 195-96.

³⁴ Clark, *Guide*, 22.

³⁵ Clark, *Portrait*, 196.

³⁶ *The New Grove* (2001), s.v. "Albéniz, Isaac", 292.

Each of the four books was premiered separately by Blanche Selva (1884-1942), mostly in Paris.³⁷ *Iberia* is of the utmost technical difficulty, and Albéniz himself sometimes felt that it was unplayable. Indeed, Albéniz played only two pieces from *Iberia*, “Almería” and “Triana” from Book II.³⁸

Albéniz’s final association with Money-Coutts resulted in the *Quatre Mélodies* for solo voice and piano in 1908, dedicated to Gabriel Fauré.³⁹ Unfortunately, because of his deteriorating health, *Iberia* and *Quatre Mélodies* were Albéniz’s last compositions. The composer suffered from Bright’s disease, a kidney disorder. He died in Cambo-les-Bains, France, shortly after completing *Iberia* in 1908.⁴⁰ Just before his death, he was visited by many musicians, including Granados, Fauré, Dukas, and d’Indy. The French government awarded him the Croix de la Légion d’Honneur.⁴¹ Such an award was an unusual honor for someone who was not French. Two piano works intended for *Iberia* were left unfinished by Albéniz at his death. “Navarra,” originally intended for the fourth book, was completed by his student Déodat de Séverac (1872-1921) in 1912. “Azulejos” was probably begun after “Jerez” had been completed. It was completed by Enrique Granados in 1911.⁴²

Albéniz died at the height of his career, leaving his potential as a composer unfulfilled. If Albéniz had lived longer, the history of twentieth-century music, including Spanish music, might be different.

³⁷ A extraordinary virtuosic French pianist, dedicatee of the second book of *Iberia*. Later Selva became director of a music academy in Barcelona.

³⁸ Mast, 40.

³⁹ Clark, *Guide*, 27.

⁴⁰ Baytelman, 6.

⁴¹ Clark, *Guide*, 28.

⁴² Mast, 42.

Albéniz's Importance in Spanish Music History

Isaac Albéniz is important not only to the history of Spanish music but also to music in general. Albéniz amalgamated virtuosic piano writing of Liszt, styles of the European (especially French) art music, and the Spanish indigenous music. Albéniz disclosed the artistic importance of Spanish music to the world and promoted “musical Spain to the reality of a modern sensibility.”⁴³ Albéniz truly played a crucial role as a bridge between Spain and European musical culture. Albéniz himself is quoted as saying that Spanish composers should “make Spanish music with a universal accent.”⁴⁴ This was his viewpoint and a new way of thinking about Spanish music, and it helped make it possible for Spanish music to achieve its current standing. Albéniz’s amalgam of universal style including Lisztian features and French characteristics allowed him to share Spanish music not only with Spaniards but with people of all worlds.

Albéniz was a nationalist composer and one of the greatest musicians Spain has ever produced. With *Iberia*, Albéniz brought Spanish music into the twentieth century. With *Iberia*’s rich harmonic vocabulary, Albéniz was able to retain the listener’s attention.⁴⁵ Indeed, “the modern style (for its day) and the challenging pianistic idiom of *Iberia* placed it in the company of the major works in the Romantic-Impressionistic virtuoso piano repertoire.”⁴⁶ In the second and third decades of the twentieth century, the composer’s position was recognized widely, and his music was included in the mainstream of piano literature extending from Bach through Mozart, Beethoven, Liszt, Brahms, Debussy, Ravel, and others.

⁴³ E. Allison Peers, *Spain: A Companion to Spanish Studies* (London: Methuen & Co., 1956), 245.

⁴⁴ Clark, *Guide*, 31.

⁴⁵ Mast, 377.

⁴⁶ *Ibid.*, 5.

Albéniz transcended mere folklorism and forged a new style of Spanish music based on the incorporation of the virtuosic piano writing along with rich harmony and form learned in Paris, giving his works more weight and intellectual depth. In evaluating Albéniz's achievements in comparison to his contemporaries (late nineteenth-early twentieth century) in Spain, it is not an exaggeration to describe them as the most brilliant.

Albéniz nurtured the artistic significance of Spanish national music, making an effort in his piano works to suggest, rather than to imitate the strumming of the guitar, the rattle of castanets, and the shake of the tambourine. With the help of Albéniz, Spain's voice made its entrance into the musical world, even though it was much later than other European nations. Since instrumental music had long been neglected in Spain, the role of Albéniz in terms of piano music was of special importance.

Albéniz influenced not only later Spanish composers but also composers of other nations. Manuel de Falla (1876-1946) and Joaquín Turina (1882-1949) are the later Spanish composers who were most influenced by him. Falla composed pieces that blend Spanish indigenous elements and French modernism. Falla's most representative piano work is *Fantasia baética* (1919). Before Turina established his mature style, his earlier style was based on elements learned from D'Indy and French Impressionism. Turina's style transformation was a direct outcome of Albéniz's influence. Turina built his new compositional style on Spanish popular song, especially that of Andalusia. After he published the *Quintette* (1907), the last piece that shows his old style, he wrote many important pieces in his later style, such as *Sonata Rome ántica* (1909), *La procesión del Rocío* (1913), and the *Sinfonia sevillana* (1920). Turina said, "Our father

Albéniz showed us the road that we had to follow.”⁴⁷ Besides, Turina and Falla, the music of Joaquín Rodrigo (1901-99) and Federico Moreno Torroba (1891-1982), who arranged Albéniz’s piano music for the guitar for the first time, clearly presents a reflection of the sound of Albéniz’s music.⁴⁸

Albéniz not only promoted the position of Spanish music by taking advantage of other composers’ styles, but he also made Spain’s unique musical characteristics familiar to the European musical world. He awoke, in other European composers, new ways of thinking about Spanish music. For instance, after Debussy heard part of Albéniz’s *Iberia*, he wrote his own orchestral work of the same name. Rodrigo has said of Albéniz that he stood for “the incorporation of Spain, or the reincorporation of Spain into the European musical world.”

⁴⁷ Clark, *Portrait*, 284.

⁴⁸ *Ibid.*, 285.

II. ALBÉNIZ'S *IBERIA*



CHAPTER 2

Spanish Characteristics

As stated earlier, Albéniz's music represents an integration of three styles: Spanish folk music, Lisztian piano writing, and European art music (especially French Impressionism). Albéniz was able to absorb these diverse influences and unify them. Albéniz blended the European compositional techniques learned in Paris with the nationalistic language inherited from Pedrell and the virtuoso piano writing from Liszt.¹ This chapter focuses particularly on Albéniz's use of Spanish musical idioms. The public had not been widely exposed to these indigenous elements, and even today many people, including musicians, do not understand them clearly. When I ask the public including musicians about Spanish art music, they don't know about the elements of Spanish music, so a discussion of them here is worthwhile.

There are three significant elements of Spanish music that Albéniz incorporates into his own musical language. The first is regional dance rhythms, especially those featured in the music of Andalusia, a province of the southern Spain. Albéniz's music is more associated with the Andalusian musical idioms than with the music of his native Catalonia, in the northeast of Spain. Albéniz incorporated many aspects of Andalusian music into his compositional style, including the *fandango*,² a couple dance in triple meter and lively tempo, accompanied by a guitar and castanets or hand-clappings, which is called "the basic dance of Andalusia,"³ and the *bulerías*, an Andalusian gypsy

¹ Baytelman, 17.

² Dancers are grouped in pairs. It is considered the most widespread of Spain's traditional dances. From the 18th century fandangos have been incorporated by composers into works such as Rameau, D. Scarlatti, A. Soler, Gottschalk, Albéniz, Granados, and Falla. The *fandango* include the *rondeña* (from Ronda) and *malagueña* (from Málaga). The structure consists in playing with the accentuation on a ternary metric base, over a minimum period of 12 beats.

³ Walter Starkie, *Spain, A Musician's Journey through Time and Space* (Geneva: Edisli, 1958), 2: 105.

origin dance in accented triple meter and accompanied by guitar, which is a showcase of virtuoso guitar improvisation. The name of *bulerías* is probably derived from *burla* (mockery). The *fandango* has different names depending on the places in which it is practiced. Some of the pieces of *Iberia* based on the *fandango* (ex. 2.1a and 2.1b) include “Málaga” and “Rondeña” and pieces based on *bulerías* (ex. 2.2) include “El Albaicín” and “El Puerto.”

Ex. 2.1a and 2.1b display the typical rhythm of *malagueñas*.

Ex. 2.1a. Albéniz, “Malagueña” from *España*, mm. 1-4: example of fandango

Ex. 2.1b. Albéniz, “Rumores de la caleta” from *Recuerdos de viaje*, op. 71, mm. 26-29.

The *bulerías* occurs in ex. 2.2, where its strong beginning-accented groupings again reinforce the downbeat, while creating an implied 3/4 meter against the prevailing notated meter of 6/8.⁴

⁴ Mast, 99.

Ex. 2. 2. Albéniz, "El Puerto," mm. 45-48.

The melodic elements of Spanish music include the singing style, especially *cante jondo*⁵—literally “deep” or “profound song”—and exotic scales linked with *flamenco*⁶ music are the second Spanish musical elements used by Albéniz.⁷ *Cante jondo* features melodies that progress in conjunct motion within a limited range, usually a sixth.⁸ These melodies are written on exotic scales in Phrygian mode which characterizes the half step between the first and the second note. The third element, the most characteristic of Spanish music, is the guitar idiom, which is found in much of the music of Albéniz. Albéniz was the first major composer in Spain after Domenico Scarlatti to transfer the idiom to the keyboard.

As has been mentioned, Spanish music is full of indigenous dance rhythms. It is not easy to express these rhythms in musical notation because of their subtle rhythmic features. To perform Spanish composers’ pieces, it is essential (especially for

⁵ A generic term encompassing the purest and oldest strata of songs of the flamenco tradition, which originated in the province of Andalusia in southern Spain. The name refers to the profound emotional character and depth of feeling displayed in its performance. *Cante jondo* constitutes an important subcategory of flamenco. Audience participation including shouts is important.

⁶ The generic term applied to a particular body of song, dance, and solo guitar music, mostly emanating from Andalusia in Southern Spain. It became an important genre in Andalusia about 1860. The scale used for flamenco mostly is Phrygian and the Phrygian cadence is a common feature.

⁷ Baytelman, 14.

⁸ *The New Grove* (2001), s.v. “Flamenco” (by Israel J. Katz), 920-23.

non-Spaniards) to understand the Spanish musical characteristics, that really make Spanish music Spanish.

Inspiration of the Guitar (Guitar Techniques)

According to Gilbert Chase, “The natural musical feeling of the Spaniard is based on the technique of the guitar, and this has been so ever since the beginning of Spanish instrumental music.”⁹ This technique is quite obvious in the music of Albéniz, Falla, Turina, and, to a lesser degree, Granados. All four wrote piano music; Turina had the largest output and Falla the smallest. Guitar effects permeate many of the piano works of these composers and aid in reflecting its nationalistic spirit.¹⁰

Albéniz’s pieces frequently begin with the suggestion of a guitar accompaniment before the actual melody begins. There are two basic methods of playing the guitar. One is *rasgueado* (strumming) and the other is *punteado* (plucking). *Rasgueado* is a rapid spreading of the fingers of the right hand to produce a combined harmonic-percussive effect. One strums all at once with the right hand in playing *rasgueado*, be it downwards or upwards. It is frequently used and very important to most Spanish guitar works. In general, repeated chords are played using *rasgueado* technique. In playing *punteado*, one must pluck the strings with three fingers of the right hand—the thumb, the index, and the middle, although sometimes in case of four notes, one also uses the ring finger, but no more.¹¹ Ex. 2.3a and 2.3b show an example

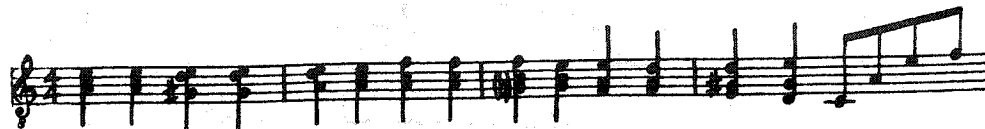
⁹ Gilbert Chase, “Falla’s Music for Piano Solo,” *The Chesterian* 21 (1940): 43.

¹⁰ Daniel Devoto, “Spain,” in *Music in the Modern Age*, ed. F. W. Sternfeld (New York: Praeger Publishers, 1973), 316.

¹¹ Pennington, Neil D., *The Spanish Baroque Guitar* (Michigan: UMI Research Press, 1981), vol. 1, 59.

of *rasgueado*. The notes of chords are seldom changed all at once, and the notes that are retained, in order to steady the hand, create an internal pedal point.

Ex. 2.3a. Anonunous, "Preludio" from Suite in A Minor, mm. 1-4¹²: *rasgueado* in guitar music



Ex. 2.3b. Albéniz, "El Corpus en Sevilla," mm. 6-16: *rasgueado* in piano music

Two staves of piano music in 4/4 time, key of A minor. The music features complex chordal textures with many notes in both hands. Dynamic markings include *pp* and *sempre pp*. There are also some markings that look like *spc.* or *spc.* above the notes.

Individual notes played in succession are played using the *punteado* technique (ex. 2.4a and ex. 2.4b).

Ex. 2.4a. Anonunous, "Clarines" from Suite in D Major, m. 118 and m. 127: *punteado* in guitar music

Two staves of guitar music in 4/4 time, key of D major. The music consists of a series of single notes played in succession, demonstrating the *punteado* technique. The notes are mostly eighth and sixteenth notes.

¹² Pennington, vol. 2.

Ex. 2.4b. Albéniz, "El Puerto," mm. 145-48: *punteado* in piano music

In terms of pianistic guitar techniques, Spanish composers of piano music are all indebted in some way to Domenico Scarlatti (1685-1757).¹³ Scarlatti's hundreds of harpsichords sonatas are permeated with Spanish musical elements.¹⁴ Some of Scarlatti's sonatas even have been transcribed for the guitar. The guitar was already a popular instrument in eighteenth-century Spain, and Scarlatti reflected some of its techniques in his sonatas. One of the most prominent guitar techniques used by him is the internal pedal point (ex. 2.5). The internal pedal point in this sonata is featured with wide-spaced leap in the left hand.

Ex. 2.5. Scarlatti, Sonata in C Major, K. 421, mm. 31-35.

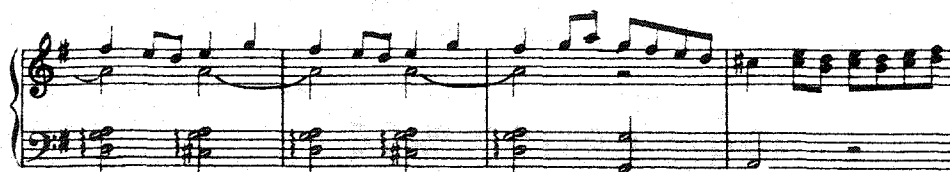
Passages that are reminiscent of the early Spanish guitar style are also to be found throughout Scarlatti's sonatas. The combination of arpeggio chords and single detached notes might have sprung from the old guitar books (ex. 2.6).¹⁵

¹³ Gilbert Chase, *The Music of Spain*, 2nd ed., rev. (New York: W.W. Norton, 1959), 112.

¹⁴ Wolff, "Isaac Albéniz," 25.

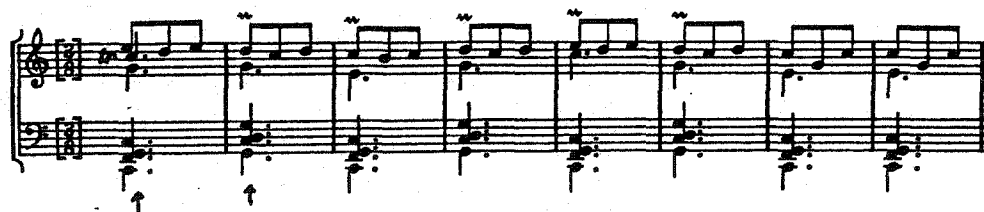
¹⁵ Chase, 114.

Ex. 2.6. Scarlatti, Sonata in G Major, K. 520, mm. 20-23.



Additional evidence of guitar technique can be found when Scarlatti builds chords by fourths (guitar tuning) instead of traditional thirds (ex. 2.7). Chase notes that Scarlatti utilizes “the characteristic interval of the fourth in rapid ‘plucked note’ effects with brusque rhythmic punctuations, and with chromatic inflections peculiar to Andalusian folk music.”¹⁶

Ex. 2.7. Scarlatti, Sonata, K. 487, mm. 9-16.



A further influence of the popular guitar style on the sonatas of Scarlatti is the typical Andalusian harmonization of a descending melody in the bass. His Sonata K. 484 is a good example of this melodic descent: D-C-sharp-B-A (ex. 2.8).¹⁷

Ex. 2.8. Scarlatti, Sonata, K. 484, mm. 40-43.



¹⁶ Chase, *The Music of Spain*, 114.

¹⁷ Powell, 42.

The piano appeals greatly to Spanish composers because of the ease with which it can be made to reflect the guitar.¹⁸ This might be one of the reasons that Albéniz mostly wrote piano pieces rather than orchestral music. To convey the Spanish spirit, the sound of the guitar was indispensable. We might almost say that, in Spanish composers' music, the piano and the guitar are similar in their standing as national instruments. Joaquín Rodrigo has expressed this idea well. He described the ideal Spanish instrument as "a strange, fantastic, multiform instrument which has the wings of the harp, the tail of the piano, and the soul of a guitar."¹⁹ One might say that Albéniz's music is somewhat more familiar to guitarists than to other instrumentalists, including pianists. The guitar transcriptions of Albéniz's piano works are among the high points of its repertoire. Albéniz's achievement in representing guitar music on the piano parallels Liszt's achievement in representing the violin music of Paganini on the piano.

Spanish Musical Nationalism and Felipe Pedrell

In the latter part of the nineteenth century, there were two new movements in the Spanish musical world—the research of its musicologists and the nationalistic experiments of its composers. Both fused in the work of Felipe Pedrell. Spain's nationalist movement first arose in the early 1830s as a reaction against the virtual monopoly that Italian composers and singers exercised over the lyric theaters of Spain and it was a movement directed especially against German instrumental music.²⁰ It

¹⁸ Peers, 251.

¹⁹ *The New Grove* (2001), s.v. "Rodrigo, Joaquín" (by Raymond Calcraft), 499-500.

²⁰ Chase, *The Music of Spain*, 132.

advocated a return to native culture for materials and inspiration.²¹ In Spain, nationalism reached its peak in the 1890s. By that time, Bohemian and Russian nationalism had already drawn strong attention from the European musical world. Bedrich Smetana (1824-1884) and Antonin Dvořák (1841-1904) represented Bohemian nationalism, and the Russian Five—Mily Balakirev (1837-1910), Alexander Borodin (1833-1887), César Cui (1835-1918), Modest Mussorgsky (1839-1881), and Nicolas Rimsky-Korsakov (1844-1908)—exemplified Russian nationalism. Whereas Bohemia and Russia produced many important composers, before 1900, Spain produced fewer.

Pedrell devoted his life to the development of a Spanish school of music. His ambition was to produce a glorious Spanish musical art of a truly national character. Pedrell's achievements as a musicologist were many. He revived works of great but then-neglected Spanish composers, including Victoria, Morales, and other sixteenth-century Spanish polyphonists. He also issued collections of Spanish folk music.²² He believed that folk song formed the ideal basis for Spanish art music. His disciples included the three most distinguished members of the nationalist movement: Albéniz, Granados, and Falla.

For Pedrell, as for the Moravian Leos Janáček (1854-1928), the Hungarian Béla Bartók (1881-1945), and the Englishman Ralph Vaughan Williams (1872-1958), the examination of the existing folklore of the homeland was no final event in itself. Pedrell took it to be "of the utmost importance for the inspiration of the Spanish 'artist of the future' in his efforts to hasten the rebirth of his country's music."²³ The rebirth

²¹ Baytelman, 13.

²² James Burnett, *Manuel de Falla and the Spanish Musical Renaissance* (London: Victor Gollancz, 1979), 28.

²³ Powell, 40.

of Spanish music, which essentially began with Albéniz and Granados, continued into the twentieth century with Falla, Turina, Federico Mompou (1893-1987), and Rodrigo.

Albéniz's associations with Pedrell guided him to examine the historical and folkloric origins of Spanish music, making possible a magnificent step forward in his own compositions.²⁴ To quote Thomas Marco, "What Albéniz derived from Pedrell was above all a spiritual orientation, the realization of the wonderful values inherent in Spanish music."²⁵

While Pedrell used actual folk melodies in his own compositions as a basis for a national style, Albéniz preferred to suggest, rather than quote, Spanish rhythms and melodic elements. In other words, he avoided quoting folk melodies and preferred to compose his own. Debussy noted that in "El Albaicín," Albéniz had not reproduced popular melodies, but rather had amalgamated them.²⁶ Albéniz himself said, "I never utilize the 'raw material' in its crude state myself. What I like is to suggest our national rhythms, and infuse the spirit of our national melodies into my music."²⁷

²⁴ Marco, *Spanish Music in the Twentieth Century*, 6.

²⁵ *Ibid.*, 153.

²⁶ Clark, *Portrait*, 281.

²⁷ *Ibid.*, 281.

CHAPTER 3

A Brief Description of *Iberia*

Albéniz's masterpiece *Iberia* is a product of his final compositional phase. It is Albéniz's most brilliant work, and it is of historic importance for Spain as the work that enhanced the reputation of Spanish music world-wide. The title *Iberia* is taken from the ancient name of the Pyrenean peninsula. Albéniz's work is a set of compositions presenting picturesque descriptions of the Iberian peninsula.

Iberia is a collection of four volumes, each of which contains three individual pieces. It was written between 1906 and 1908, and was subtitled "12 nouvelles 'impressions' en quatre cahiers."¹ Five pieces of *Iberia* were orchestrated by Enrique Fernández Arbós (1863-1939): "Evocación," "El Puerto," "El Corpus en Sevilla," "El Albaicín," and "Triana" as Albéniz was dissatisfied with his own attempt at orchestrating book 1. The remaining seven pieces were orchestrated by Carlos Surinach (1915-1997) in 1951.²

The four books of *Iberia* encompass two general styles. All four books are technically demanding, but Books 1 and 2 emphasize color more, whereas Books 3 and 4 offer extreme virtuosity and density of texture. Although Albéniz's use of color, virtuosity, and texture are evident throughout the composition, one can clearly hear the difference between the four books.

TABLE 3. 1

Iberia: 12 New Impressions in Four Books

BOOK 1 : Dedicated to Madame Chausson³

Evocación (Evocation) ; A-flat minor, 3/4

¹ It means "12 new impressions in four books."

² *The New Grove* (2001), s.v. "Albéniz, Isaac," 292.

³ Isaac Albéniz: *Iberia and España* (New York: Dover Publications, 1987).

El Puerto (the Harbor); D-flat major, 6/8

El Puerto is the port of Cádiz

El Corpus en Sevilla (Corpus Christi Day in Seville) ; F-sharp minor, 2/4

BOOK 2 : Dedicated to Blanche Selva⁴

Rondeña; D major, 6/8

A *Rondeña* is a dance

Almería; G major, 6/8

Almería the name of a Spanish port town

Triana; F-sharp minor, 3/4

Triana is the name of a suburb of Seville

BOOK 3 : Dedicated to Marguerite Hasselmans

El Albaicín; B-flat minor, 3/8

the Gypsy quarter in Granada

El Polo; F minor, 3/8

an Andalusian dance

Lavapiés; D-flat major, 2/4

a species of Lower East Side in Madrid

BOOK 4 : Dedicated to Madame Pierre Lalo

Málaga ; B-flat minor, 3/4

Jerez; A minor/E Phrygian, 3/4

the home of sherry

Eritaña; E-flat major, 3/4

a tavern on the outskirts of Seville

⁴ Description of each piece is from Istel's "Isaac Albéniz".

Although some pieces in *Iberia* are permeated with guitar effects, *Iberia* is very pianistic in its style. The pieces contain rhythmic complexities, complex modulations, a wealth of rhythmic activity, modal and whole-tone inflections, secundal and quartal sonorities,⁵ and thematic transformation. In particular, pedal point plays a prominent role in *Iberia*.

Pianistically, *Iberia* displays hand crossings and overlapping hands, difficult jumps, chords that are almost impossible to play, numerous double accidentals, superimposed chords and meters, changes of meter, and unique notations. All of these features are discussed in chapter 5.

Iberia, with its brilliant technique, is intended for a highly advanced performer. There is a famous anecdote regarding the technical difficulty of this piece, especially “Lavapiés.” The very first performer, Selva, complained to Albéniz about how impossible it was to play some passages. Albéniz, a fine pianist, found it difficult to play as well. Clark notes, “*Iberia* requires almost superhuman technique.”⁶ In addition, comprehension of its peculiar rhythms in each piece is essential for correct execution. The fast tempo adds to the difficulties.

As pointed out by Istel, all twelve pieces are based on Andalusian dance rhythms and songs. Thus, “Evocación,” the opening piece of the first book is based on *fandanguillo*,⁷ “El Puerto” is related to the *polo*,⁸ and “El Corpus en Sevilla” to the *saeta*.⁹ The second book’s “Rondeña”¹⁰ is the name of a dance that alternates between 6/8 and 3/4. “Almeria” is associated with the *tarantas*¹¹ and *jota*,¹² which were common dances in that city. “Triana”

⁵ Mast uses these terms, 188.

⁶ Clark, *Portrait*, 224.

⁷ A dance derived from the folkloric tradition, Andalusian origin. It is accompanied by guitar.

⁸ Type of *cante flamenco*. It evokes flamenco music of the Andalusian gypsies. It is accompanied by guitar.

⁹ A devotional song genre, considered to be the religious song of Andalusia, as well as a venerable constituent of *cante hondo* (deep song). The *saeta* has long been associated with Holy Week, particularly in Seville, where it achieved widespread fame.

¹⁰ Song and group dance of Andalusian origin. It is accompanied by guitar.

¹¹ A flamenco-type song of Andalusian origin. It is accompanied by guitar.

¹² The music of the Aragon region of Northeastern Spain. The *Jota* is a rapid dance in triple time performed by one or more couples and accompanied by castanets.

relates to the *pasodoble*.¹³ “El Albaicín” from the third book has a reference to *cante jondo*,¹⁴ and “El Polo” is associated with the *polo*. “Lavapiés” is based on the *chulos*.¹⁵ In the fourth book, “Malaga” is associated with *malagueña*,¹⁶ and “Jerez” is built upon the *soleares*.¹⁷ The final piece, “Eritaña,” is based on the rhythm of the *sevillana*, a flamenco-style song and dance of Andalusian origin.¹⁸

Iberia was first published in Paris by Édition Mutuelle of the Schola Cantorum (1906-1908), and it was reprinted in Madrid by Unión Musical Espanola (1906-1909).¹⁹

TABLE 3. 2

The Editions of *Iberia*²⁰

Édition Mutuelle, France, 1906-08 (first edition)

All other editions are reprints of the Édition Mutuelle.

Unión Musical Espanola	(Madrid, 1906-09)
Marks	(New York, ca. 1909-46)
International	(New York, 1970)
Kalmus	(New York, ca. 1970)
Salabert	(Paris, n.d.)
Dover	(New York, 1987)

There are dated manuscripts for all the pieces of *Iberia* in Barcelona.

¹³ Hispanic-derived dance genre, generally in 6/8 meter.

¹⁴ Songs of the flamenco tradition, which originated in the provinces of Andalusia in southern Spain. Hondo connotes a deep or profound feeling with which the singer expresses his or her innermost thoughts, emphasizing the tragic side of life. Audience participation is important.

¹⁵ A dance derived from low-class denizens of Madrid.

¹⁶ A type of instrumental piece, song or dance in the flamenco style. It evolved in the late 18th century and the 19th century from the fandango. Its golden age was during the 19th century. As the name suggests, it originated on Málaga.

¹⁷ Andalusian gypsy song and dance form of flamenco type.

¹⁸ Istel, “Issac Albéniz,” 144-47.

¹⁹ Baytelman, 86.

²⁰ The source on editions of *Iberia* is Baytelman’s *Chronological List and Thematic Catalog of His Piano Works*.

Blanche Selva, a fine French pianist of the time, premiered individual volumes of *Iberia* in 1906, 1907, 1908, and 1909 in France as the various volumes were completed. Though Selva was the first to present all four books in concert, Albéniz's favorite, the Catalan pianist Joaquin Malats (1872-1912), also premiered portions of *Iberia* (for instance, "Triana") in concert in Spain.²¹ Parts of *Iberia* were successfully performed by many different pianists during Albéniz's lifetime, including José Tragó, the Portuguese José Vianna da Motta (1868-1948), and the Italian, Clara Sansoni.²² Of course, Albéniz himself performed two pieces of *Iberia*, "Almería" and "Triana" in Brussels in 1908. The pianist most closely associated with *Iberia* after Albéniz's death was Arthur Rubinstein (1887-1982), who performed *Iberia* in Spain during 1916-17.²³ It was very well received by the public until the 1930s, when its popularity began to wane.

Albéniz was fond of flat keys: of the twelve pieces in *Iberia*, seven are written in flat keys, and all use three or more flats. By comparison, keys with sharps (G major, D major, and F-sharp minor) tend to feature fewer sharps. In addition, Albéniz exploited the extremes of the dynamic range, going from *ppppp* to *ffff*. In terms of the meters he chose, 3/4 is most prevalent; 3/8, 2/4, and 6/8 are also favored.

Despite their virtuosity, six of *Iberia*'s pieces finish softly: "Evocación," "El Puerto," "El Corpus en Sevilla," "Rondeña," "Almería," and "Jerez." The other pieces of *Iberia* conclude loudly, namely "Triana," "El Albaicín," "El Polo," "Lavapiés," "Málaga," and "Eritaña." Climactic closures and dramatic endings are achieved by both approaches throughout *Iberia*. The final striking feature is the density of the score. *Iberia* looks very complicated, thick, and heavy. Factors that contribute to this density include keys that have

²¹ Arthur Rubinstein, *My Young Years* (New York: Alfred A. Knopf, 1973), 140.

²² Clark, *Portrait*, 250.

²³ Rubinstein, 140.

many flats, many accidentals, the frequent use of a three staff format, simultaneous use of two different meters, extreme registers, hand crossings and overlapping hands, many virtuosic passages, pedal points, and numerous performance directions.

Of the twelve pieces, four stand out for their difficulty. "El Corpus en Sevilla," (Book 1) for which Liszt's rhapsodies were used as models,²⁴ is the most performed piece from *Iberia*, in spite of its technical difficulty. "El Albaicín," (Book 3) is especially acclaimed as the most beautiful, and "Lavapiés" (Book 3) is a piece that is exceedingly difficult. The third book is the most problematic in terms of its interpretation and execution because of its technical difficulties and complex writing. "Eritaña," (Book 4), is the climax of the collection, and it received the highest acclaim from Debussy. This piece is notorious for its supreme technical difficulty, which prompted the composer to "throw the music out of the window."²⁵

More recently, Albéniz's music has been increasingly performed by the young generation of pianists, indicating a new recognition of its representation of Spanish music. It is thanks to Alicia de Larrocha that interest in *Iberia* was revived. Her landmark recordings of 1991 and her performances of the complete work in concert brought Albéniz to the attention of audiences of the second half of the twentieth century. She is credited as the first modern pianist to play the complete work both in concert and on recording. Usually, only excerpts of *Iberia* are heard in concerts, and sometimes, when the entire composition is played, the pieces are presented in a different order.²⁶ The performance time of the entire *Iberia* takes about 85 minutes. There are certainly pianists who could play all twelve pieces in concert including Maurizio Pollini and Martha Argerich, but pianists rarely plan to play entire pieces.

²⁴ Gillespie, 319.

²⁵ Ibid., 320.

²⁶ As Clark indicates, the order of the published edition is not Albéniz's original ordering.

Iberia has been praised by many well-known French composers, such as Olivier Messiaen, Francis Poulenc (1899-1963), and Debussy. Messiaen places *Iberia* at the highest level of piano works, declaring it “the wonder of the piano, the masterpiece of Spanish music.” Poulenc has pronounced it to be the prodigious *Iberia* having the splendor of an epic poem. “El Albaicín” especially was highly admired by Debussy, who stated that there are few works extant comparable to “El Albaicín.”²⁷

Albéniz never worked on transcriptions during his lifetime, but the Trio Iberia from Granada, which performed in the early twentieth century, arranged *Iberia* for bandurria, lute, and guitar, a sonority that Albéniz himself enjoyed.²⁸ *Iberia* has been also performed by many well-known guitarists such as Miguel Llobet.

²⁷ Clark, *Portrait*, 251-52.

²⁸ *Ibid.*, 252.

III. THE INFLUENCE OF LISZT ON ALBÉNIZ

CHAPTER 4

The Alleged Meeting of Albéniz and Liszt

It has been stated there were three important influences on Albéniz's music: Liszt, Pedrell, and French Impressionism, especially through Debussy. Most studies of Albéniz's music have focused on its Spanish characteristics, with a few detailing the impact of French music on Albéniz, but have neglected to document the influence of Liszt. Although several sources, such as Walter Aaron Clark's *Isaac Albéniz: Portrait of a Romantic* and Pola Baytelman's *Isaac Albéniz: Chronological List and Thematic Catalog of His Piano Works*, mention the influence of Liszt on Albéniz, they have made no effort to examine it in detail.

It is still uncertain whether Albéniz met Liszt, and—if so—under what circumstances. Some authors answer the first question affirmatively, stating that their meeting occurred, while others are negative. This chapter details each scholar's point of view with regard to this matter.

As has been mentioned, during his brief time at the Leipzig Conservatory, Albéniz studied piano with Louis Maas and composition with Salomon Jadassohn, both of whom were students of Liszt.¹ Through his instruction from Maas and Jadassohn, Albéniz would have become familiar with Liszt's virtuoso style, if he had learned it in earlier lessons. It has been noted that Albéniz played many of Liszt's pieces in his concerts.

The first scholar to mention Liszt in connection with Albéniz was Henri Collet (1885-1951), a French critic who wrote several studies on Albéniz.² According to Collet,³ (who relied on the account of Antonio Guerra y Alarcón, Albéniz's first biographer), Albéniz became a pupil of Liszt and followed him to Budapest, Weimar, and Rome, presumably until 1880 when Albéniz took a return trip to the Americas. Collet places the initiation of Albéniz's study

¹ Baytelman, 5.

² Henri Collet, *Albéniz et Granados* (Paris: Librairie Félix Alcan, 1926); Henri Collet, "Isaac Albéniz," in *L'Essor de la musique espagnole* (Paris: Max Eschig, 1929): 50-57.

³ Henry Collet, as quoted in Clark's *Portrait*.

with the Hungarian master in August of 1878.⁴ Thus, the time Albéniz spent with Liszt is defined as two years. By other accounts—found in both Gabriel Laplane and André Gauthier, two other noteworthy French biographers⁵ who diverged from Collet—Albéniz met Liszt briefly in Budapest on 18 August 1880, but did not follow him to Weimar or Rome. However, it was reported in the London newspapers *Pall Mall Gazette* (30 January 1891) and *Morning* (16 January 1893) that Albéniz had studied with Liszt in Italy after studying for three years in Leipzig; this information was presented as stemming from Albéniz himself.⁶ Beyond the caution with which newspaper accounts should be approached, this information is suspect because the article in *Morning* gives an incorrect date of birth for Albéniz. Collet and Alarcón were of the same generation as Albéniz, so presumably they were in a position to give the most accurate information. However, it is impossible to verify their accounts. Consequently, more recent scholars (especially Clark and Barulich) have approached this material skeptically.

The next important Albéniz scholar, Edgar Istel (1880-1948), claimed to have access to Albéniz's diary. In an article in the *Musical Quarterly* in 1929,⁷ Istel cites two entries from the diary. The first entry, dated Budapest, (according to Istel) 15 August 1878, says, "Saw Liszt. I shall study. He will receive me again tomorrow morning." The second (undated) entry says, "I have visited Liszt. He received me in the most amiable manner. I played two of my Etudes and a Hungarian Rhapsody. To all appearances he was much pleased with me, especially when I improvised a complete dance on a Hungarian theme which he gave me. I am to return the day

⁴ Clark, *Portrait*, 11-12.

⁵ Gabriel Laplane, *Albéniz, sa vie, son œuvre*, with a preface by Francis Poulenc (Geneva: Éditions du Milieu du Monde, 1956); André Gauthier, *Albéniz*, trans. from French to Spanish by Felipe Ximénez de Sandoval (Madrid: Espasa-Calpe, 1978).

⁶ Clark, *Portrait*, 12.

⁷ Istel, "Isaac Albéniz," 117-48.

after tomorrow. Books which I must buy: the works of Zola and Turgeneff.”⁸ This information substantiates Collet’s date.

A landmark study on Albéniz was completed in 1974 by Paul Buck Mast. He does not spend too much space on this matter, focusing instead on theoretical analysis. But Mast repeats the idea that Albéniz went with Liszt to Budapest and Rome. Regarding the time they spent—some say six months, others two years—Mast indicates that six months seems more probable.⁹

Many more recent writings affirm the influence of Liszt on Albéniz. Thomas Marco, in his contribution to *The New Grove Dictionary of Music and Musicians* (1980), mentions Liszt’s effect on Albéniz stating that Albéniz’s pieces, in their virtuosity, reveal the influence of Liszt. Marco explains that Albéniz met Liszt on 18 August 1880 (the same date given by Laplane and Clark) and followed Liszt to Weimar, Budapest, Prague, and Vienna. With Liszt, says Marco, Albéniz perfected his piano technique.¹⁰ Marco repeats many of these same ideas in his book *Spanish Music in the Twentieth Century*.¹¹

Liszt scholars have also contributed to the inquiry. Derek Watson lists Albéniz as Liszt’s pupil in the appendix to his book *Liszt*.¹² He describes Liszt as “a pioneer among outsiders who drew on the Spanish style. It is a neat historical resolution that the two founding fathers of the later Spanish and Portuguese nationalist schools were both Liszt pupils: respectively Isaac Albéniz and José Vianna da Motta.”¹³ He continues that “[Albéniz] followed Liszt from Budapest to Weimar and Rome as an ardent disciple.”¹⁴ Unfortunately Watson does

⁸ Istel, 122.

⁹ Mast, 28.

¹⁰ *The New Grove*, 1st edition (1980), s.v. “Albéniz, Isaac”, 202.

¹¹ Marco, *Spanish Music*, 5.

¹² Derek Watson, *Liszt* (New York: Schirmer Books, 1989), 380.

¹³ *Ibid.*, 73.

¹⁴ *Ibid.*, 153.

not name a source for his information, and we do not know if it is his own conclusion or someone else's.

Alan Walker, a widely known and distinguished Liszt scholar, provides yet another perspective on this issue in his book *Liszt: The Final Years*. In the chapter "The Lion of Weimar: Liszt and His Pupils", Walker examines Liszt as a teacher and his pupils in greater detail. He listed Liszt's students between 1829-1886 as "A Summary Catalogue of Liszt's Pupils and Disciples Grouped by Nationality."¹⁵ Albéniz's name is not found on this list. Dr. Walker and I had a correspondence regarding these two composers' meeting and the reason why he did not list Albéniz on his list: "Isaac Albéniz was never a pupil of Liszt. In his diary he claims to have gone to Weimar on August 18, 1880, to meet Liszt—a meeting that almost certainly did not take place. Liszt left the city the following day, on August 19, traveled to Italy and then to Hungary, and he did not return to Weimar until the following April 1881. Albéniz appears to have made some false claims about his connection to Liszt."

A number of other scholars also question the meeting of Albéniz and Liszt. The most reputable Albéniz scholar, Walter Aaron Clark, mentions Albéniz's diary to support his opinion that Albéniz never met Liszt that "The account found Albéniz's diary, in which he played for the Hungarian master only once, in Budapest on 18 August 1880, would seem more reliable" (the same date given by Laplane and Gauthier). Clark has consulted the published diary in 1990 by Fundación Isaac Albéniz. Clark cites a letter written by Liszt in Weimar, dated 18 August 1880, which is the same date Albéniz claims to have met Liszt in Budapest. Clark explains that their meeting in August 1880 would therefore make no sense; Liszt was not in Budapest during that month, but in Weimar. The best proof is Liszt's letter that they did not meet; both Derek Watson, a Liszt scholar, and Clark, an Albéniz scholar, agree that Liszt was in Weimar at that

¹⁵ Alan Walker, *Franz Liszt: The Final Years* (New York: Alfred A. Knopf, 1996), 249-52.

time. At the same time, Clark re-evaluates the importance of Pedrell and Liszt to Albéniz, stating that “we must temper our estimation of Pedrell’s influence with the realization that Albéniz was inspired as much by Liszt’s examples, and that he had already begun to write pieces in a Spanish style by the time he met Pedrell.”¹⁶ Here Clark expresses his opinion that Liszt’s influence on Albéniz was at least as great as that of Pedrell. Mast also states that Pedrell’s influence is not proven, even though some authors consider the meeting with Pedrell as a crucial turning point in the composer’s life. To support his idea, Mast quotes Pablo Casals’ remark that Pedrell did not teach Albéniz; the two merely had some conversations.¹⁷

Pola Baytelman basically repeats information from Marco’s *New Grove* article, including its more questionable aspects. She does, however, acknowledge the doubts raised by Clark. Baytelman does not give a definite opinion about the existence of a meeting between Liszt and Albéniz, but she concludes that “although the personal relation between the two composers was indeed extremely short (or perhaps even nonexistent). . . . [t]here is no question about the major influence of Liszt on Albéniz’s music.”¹⁸

Daniel Wolff’s 1997 article is written from the point of view of a guitarist, but on this question Wolff merely repeats the conclusions of earlier authors. Even though his article appeared a little later than Baytelman’s book, Wolff writes that Albéniz and Liszt met in 1880 and that Albéniz was under Liszt’s tutelage. Like Collet, Wolff states that Albéniz traveled with Liszt from Weimar to Rome.¹⁹

Frances Barulich, a prominent contributor to *The New Grove* second edition (2001), writes that Albéniz’s greatest ambition at the time he made a much-publicized tour of Europe was to study with Liszt. Albéniz left for Budapest in order to accomplish his dream. But “he did

¹⁶ Clark, *Portrait*, 56.

¹⁷ Mast, 48.

¹⁸ Baytelman, 5.

¹⁹ Wolff, “Isaac Albéniz,” 22.

not, as many biographers declare, go on to study with Liszt."²⁰ Barulich does not discuss reasons for her assertion, although it seems probably that she is following Clark's lead on the matter. On the issue of Liszt and Albéniz's meeting, her opinion will probably be accepted by most English-speaking readers until the weight of scholarly opinion changes or until further facts come to light.

The possible meeting between Albéniz and Liszt, and the related question of whether Albéniz studied with Liszt, constitute one of the most problematic issues in the study of Albéniz's life. At this point in time, it is each reader's choice as to which opinion is best follow, either to stay with recent scholars' accounts or with those of the early biographers.

Even though Clark has concluded that the meeting of Albéniz and Liszt never occurred, the issue is still debatable. A meeting of the two composers is impossible to establish without primary sources, such as letters, as evidence. But it is clear that Albéniz was determined to fulfill his dream of studying with Liszt, and he was very much interested in Liszt's music and his style of playing. Many of his concert programs included Liszt's pieces as well as his own compositions. Albéniz was receptive to Liszt's piano music and his style of writing, whether he met Liszt or not. In addition, no one has ever disputed Liszt's effect on Albéniz. This is the most important point, and one that should not be forgotten.

Albéniz and the Influence of Liszt

Both Albéniz and Liszt, as pianist-composers, started their careers as pianists at an early age. Liszt was popular as a pianist and was at the peak of his career in the 1840s. His influence was enormous, and the German poet Heine coined the term "Lisztomania" to describe

²⁰ *The New Grove* (2001), s.v. "Albéniz, Isaac," 290.

those who were carried away by his dazzling showmanship and superb keyboard technique.²¹

The period of this infatuation was mostly 1839-47, but its influence did not cease there. Albéniz probably was a devotee himself and idolized Liszt.

Before he knew Liszt's virtuosic music, Albéniz's early compositional style was very simple consisting of short salon style pieces typical of the Romantic music. For instance, *Seis pequeños valsos* (Six Little Waltzes), op. 25 represents his early style, with a simple chordal accompaniment in the left hand and a short melody in the right hand. This is a piece that is sentimental, not virtuosic. After studying Liszt's piano music and pianistic techniques, Albéniz's compositions changed dramatically. Albéniz continued the efforts of Liszt in exploring the tonal possibilities of the piano and its virtuosity. For example, Albéniz was probably inspired by Liszt's *Études de concert* to write a concert etude *Deseo: Estudio de concierto*, Op. 40 (1886), which was dedicated to his wife. *Deseo* is an ambitious piece in terms of technical virtuosity. In this etude, Albéniz opens with a forte tritone interval in the bass answered by soft chords in the high register of the piano, a dramatic move quite typical of Liszt.

Without his study of Liszt's brilliant pianistic style, Albéniz may not have achieved international recognition from both the audience and the press. His music might be recognized today merely as Spanish local music and as part of the "world music" scene rather than international repertory. Therefore, the relationship between these two composers is of special importance. Albéniz's piano pieces are almost as famous for their technical difficulty as those of Liszt. Liszt actually influenced many other composers, but his influence on Albéniz was unique because of Albéniz's ability to combine Liszt's style and Spanish regional musical characteristics. Liszt's influence on Albéniz made it possible for Spain to share her own voice with the world.

²¹ Watson, *Liszt*, 49.

Albéniz's Concert Repertoire

Albéniz's concert programs provide us how much he liked to play Liszt's music. Many of Albéniz's programs were filled with Liszt's pieces. Albéniz played Liszt's *Rhapsodie espagnole* in a Havana concert in 1880, along with pieces by Scarlatti, Chopin, Beethoven, and Joachim Raff. In 1881 he performed an étude by Liszt.²² The *Rigoletto Paraphrase* was on the program in his concert tour of northern Spain in 1883.²³ He played the Wagner-Liszt *Forest Murmurs* when he appeared in concerts in Barcelona in 1883 and Madrid in 1886.²⁴ According to Guerra y Alarcón, Albéniz's repertoire in 1886 included the following pieces by Liszt: a fantasy (unspecified), two transcriptions, three études, *Gondoliera* (from *Venezia e Napoli*), a tarantella (probably the one from *Venezia e Napoli*), and a "Grand Hungarian Fantasy" (possibly the *Hungarian Fantasy* for piano and orchestra, a transcription of Liszt's own Hungarian Rhapsody no. 14).²⁵ The *Hungarian Fantasy* was on the program when Albéniz played in two orchestral concerts at St James's Hall (London) in 1890,²⁶ and in a Berlin concert in 1892 he played Bach's Prelude and Fugue in A Minor (originally for organ) in Liszt's arrangement.²⁷ It is evident that Albéniz was strongly drawn to Liszt's piano music. Reviewers especially praised his performance of Liszt's études in terms of the perfection, taste, and feeling of a "delicate soul."²⁸

Direct comparison of Albéniz and Liszt's concert repertoires reveals many interesting similarities; for example, both liked to play Beethoven's sonatas. Similarities continue with the majority of Chopin's pieces, Mendelssohn's *Lieder ohne Worte*, and Weber's sonata. Table 4.1

²² Clark, *Portrait*, 45.

²³ *Ibid.*, 53.

²⁴ *Ibid.*, 57.

²⁵ Cited in Clark, *Portrait*, 60.

²⁶ Clark, *Portrait*, 79.

²⁷ *Ibid.*, 83.

²⁸ *Ibid.*, 45.

presents the repertoire of each pianist giving a comparison of what they shared. Whereas, in the generations following Liszt, it was not unusual for a virtuoso to have a large repertoire, repertoires of such breadth were nonexistent before Liszt. This suggests, again, how influential Liszt was to Albéniz.

It is interesting to note that Liszt himself composed pieces in the Spanish style including *El Contrabandista: Rondo sur un thème espagnol* (1836), *Grosse Konzert-Phantasie über Spanische Weisen* (1845), *Rhapsodie espagnole (Spanish Rhapsody)* (1863), and *La romanesca* (two versions, 1840 and 1852).²⁹ These pieces, which recall Spain's vitality, are Liszt's only contributions to Spanish music. As noted above, Albéniz performed at least one of these works, the *Rhapsodie espagnole*. Liszt's *Spanish Rhapsody* (subtitled *Folies d'Espagne* and *Jota Aragonese*) was composed during his Spanish tour where he spent a great deal of time in Seville and Granada.

TABLE 4.1

Albéniz's Concert Repertoire³⁰

Albéniz	various works including <i>Suite espagnole</i>
Bach	<i>Italian Concerto</i> <i>Chromatic Fantasy</i> an <i>English Suite</i>
Beethoven	Sonata in C-sharp minor, op. 27, no. 2 ("Moonlight") Sonata in D minor, op. 31, no. 2 ("Tempest") two concertos [not otherwise identified]
Boccherini	Minuet

²⁹ Watson, 72-73.

³⁰ Albéniz's concert repertoire is taken from Clark's *Isaac Albéniz: Portrait of a Romantic*.

- Chopin Polonaise in E-flat minor, op. 26
 Polonaise in C minor, op. 40
 Sonata in B-flat minor, op. 35
 Berceuse, op. 57
 mazurkas; an impromptu; études; variations; a concerto
- Grieg Concerto in A minor, op. 16
- Handel Gavotte with Variations;
 two suites
 a prelude and fugue
- Haydn four sonatas
- Liszt *Rhapsodie espagnole*
 Rigoletto Paraphrase
 the Wagner-Liszt *Forest Murmurs*
 "Gondoliera" (from *Venezia e Napoli*)
 a tarantella (probably the one from *Venezia e Napoli*)
 a "Grand Hungarian Fantasy" (possibly the *Hungarian Fantasy* for
 piano and orchestra, a transcription of Liszt's own Hungarian
 Rhapsody no. 14)
 a fantasy, two transcriptions, three etudes
- Mendelssohn *Rondo capriccioso*, op. 14
 Variations sérieuses, op. 54
 six *Lieder ohne Worte*
 Concerto (probably the D minor)
 a solo arrangement of the D minor Concerto
 G minor Concerto, op. 25
- Mozart five sonatas; a fantasy; three concertos
- Rameau *Rigaudon* from *Dardanus*
 two suites

Scarlatti	various sonatas
Schubert	an impromptu
Schumann	<i>Papillons</i> , op. 2 <i>Carnaval</i> , op. 9 <i>Noveletten</i> , op. 21 Concerto in A minor, op. 54
Rubinstein	Barcarolle no. 3, op. 50
Thalberg	Fantasy on Motives from Donizetti's <i>The Daughter of the Regiment</i> , op. 68 themes from Rossini's <i>The Barber of Seville</i> , op. 63
Weber	a sonata

Liszt's Concert Repertoire³¹

Bach	Triple Keyboard Concerto (with Hiller and Mendelssohn) <i>Goldberg Variations</i> <i>Chromatic Fantasy</i> Organ fugues Fugues in <i>The Well-Tempered Clavier</i>
Beethoven	Sonata in A-flat major, op. 26 Sonata in E-flat major, op. 27, no. 1 Sonata in C-sharp minor, op. 27, no. 2 ("Moonlight") Sonata in F minor, op. 57 ("Appassionata") Sonata in E minor, op. 90 Sonata in A major, op. 101 Sonata in B-flat major, op. 106 ("Hammerklavier") Sonata in E major, op. 109 Sonata in A-flat major, op. 110

³¹ Liszt's concert repertoire is taken from Walker's *Liszt: The Weimar Years*. Liszt certainly played more than this list. I have selected the pieces that Albéniz also played.

- Sonata in C minor, op. 111
 Concerto no. 3 in C minor, op. 37
 Concerto no. 5 in E-flat major, op. 73 ("Emperor")
 transcriptions of various works
- Berlioz transcription of the *Symphonie fantastique*
- Borodin Polka
- Chopin polonaises, etudes, mazurkas, nocturnes, waltzes, ballades,
 impromptus, scherzos, preludes
- Handel Fugue in E Minor
 suites
- Haydn various works
- Liszt³² various works, including a Fantasy on the *Valse infernale* from
 Meyerbeer's *Robert le diable*; *Reminiscences of Norma* (Bellini), *I
 puritani* (Bellini), *Le nozze Figaro* (Mozart), and *Don Giovanni*
 (Mozart)
Harmonies poétiques et religieuses
 Three Petrarch Sonnets
 Fantasy on Spanish motifs, Heroic March
- Mendelssohn *Lieder ohne Worte*
 Concerto in D minor, op. 40
 Scherzos
- Mozart Concerto in C minor, K. 491
- Scarlatti Sonata, K. 30 (Cat's Fugue)
- Schubert various works including Hungarian March and Three Characteristic
 Marches

³² See footnote 31.

- Schumann
Carnaval, op. 9
Sonata in F-sharp minor, op. 11
Fantasiestücke, op. 12
Novelletten, op. 21
Toccata
parts of the Fantasy
- Weber
Sonata in C major, op. 24
Sonata in Ab major, op. 39
Sonata in D minor, op. 49
Sonata in E minor, op. 70
Momento capriccioso, op. 12
Perpetuum mobile, op. 24
Invitation to the Dance, op. 65
Concertstück, op. 79

CHAPTER 5

The Piano Writing of Liszt and Albéniz

This chapter focuses on the piano writing of Albéniz and Liszt. It is based on a comparison of the two composers' pianistic styles, and seeks to give a concise and comprehensive outline of those styles. Albéniz and Liszt were both great pianist-composers. Albéniz, who was almost fifty years younger than Liszt, probably absorbed Liszt's style, used many of Liszt's technical innovations. In this chapter, pianistic similarities between Albéniz and Liszt are categorized and discussed in detail. Musical examples are categorized into three main headings: technical (pianistic) features; examples dealing with sound or texture; and compositional features.

I. Technical (Pianistic) Features

Examples in this category illustrate technical and pianistic devices that make the music more brilliant and increase the demands upon the performer. In particular, Liszt's virtuosic techniques are discussed here along with how Albéniz applied them to his own pieces.

Brilliant Technical Effects

Since the publication of *Iberia*, Albéniz, like Liszt, has been considered a composer who wrote for virtuosos.¹ Albéniz's piano music is notorious for abundant examples of difficult crossed hands and overlapping hand-positions, obviously intended as a virtuosic display. For these effects, finding suitable fingering is difficult. To achieve the proper effect, as well as for physical comfort, performers need to make careful decisions about which fingering is best.

¹ Sacheverell Sitwell reported, in 1934, that a selection by Albéniz (presumably from *Iberia*) had become an obligatory closing number in piano recitals, displacing the rhapsodies of Liszt. Sitwell, *Liszt*, 71 and 189.

(a) Crossed-Hands Effect

In “Au bord d’une source,” there are rapid hand crossings back and forth. To an audience member, the hands appear to be flying. It is difficult to play the correct notes in a fast tempo.

Ex. 5.1a. Liszt, “Au bord d’une source” from *Années de pèlerinage*, vol. 2, mm. 1-2.

The image shows a musical score for Liszt's "Au bord d'une source" from *Années de pèlerinage*, vol. 2, measures 1-2. The tempo is marked "Allegretto grazioso (♩ = 72)". The score is in 3/4 time and features rapid hand crossings. The right hand plays a melody of eighth notes, while the left hand plays a bass line with some notes circled. Performance instructions include "dolce tranquillo (pp)" and "sempre staccato e leggero".

In “Jerez,” Albéniz writes finger clashes between the hands, recalling Liszt’s piano writing. The left hand hand crossings cover two octaves. Since the tempo of “Jerez” is not fast (Andantino), it is not difficult to play, but it contains uncomfortable positions that provide visual excitement to the audience as a virtuosic display (Ex. 5.1b). Albéniz’s example is the more challenging one, with crossed notes that are played in one single pedal per each measure; additionally, there are indications of crescendo, decrescendo, and legato—unlike Liszt’s crossed notes that use staccato and a short single pedal on each beat. The note G (indicated by the arrow in the left hand) at measure 68 and 70 is played by the right hand, since it is the same note as the right hand melody.

Ex. 5.1b. Albéniz, “Jerez,” mm. 68-70.

The image shows a musical score for Albéniz's "Jerez" from measures 68-70. The tempo is marked "[Andantino]". The score is in 3/4 time and features complex hand crossings. The right hand plays a melody with a tenuto mark, while the left hand plays a bass line with notes circled. Performance instructions include "p" and "Ped." (pedal) markings. An arrow points to a G note in the left hand at measure 68 and 70.

(b) Overlapping Hand Positions

Example 5.2a features both overlapping positions and crossed hands, which keep the performer's hands busy.

Ex. 5.2a. Liszt, *Douze grandes études*, no. 10 in F minor, mm. 1-3.

[Presto molto agitato]

p *egualmente* *appassionato*

Like Liszt, Albéniz liked using the device of overlapping hands, which is seen frequently throughout *Iberia*. Albéniz appears to favor overlapping hand positions, since he uses them more frequently than crossed-hands. One hand must play inside the other's position.

Ex. 5.2b. Albéniz, "Triana," mm. 102-4.

[Allegretto con anima]

*Red. * senza Red. e giocoso.*

The music of Albéniz is famous for many virtuosic devices like rapid leaps between notes within a voice, demanding jumps between chords, scale passages, and rapidly repeated notes. With the evolution of the piano all of these features became popular in Romantic composers' pieces.

(c) Leaps

The following examples (especially the Liszt examples) show rapid leaps that cover up to two octaves within the same voice. In Liszt's piece (ex. 5.3a), one hand plays hard leaps, making performance treacherous while the other remains relatively static. Liszt's wide leaps are played staccato in *p*, so performers are freer to detach notes. In Albéniz's "Almería" (ex. 5.3b), what makes these leaps even more difficult is that they occur in overlapping hand positions, and the leaps are played *forte* and syncopated in groups of two against the compound meters groupings in three. In many of the Albéniz examples, we find complicated writing, where Lisztian features are combined with Albéniz's own favorite devices.

Ex. 5.3a. Liszt, "La campanella" from *Grandes études de Paganini*, mm. 1-8.

The image shows the first two systems of a musical score for Liszt's "La campanella". The first system is marked "[Allegretto]" and includes a dynamic marking of *p*. The second system includes the instruction "p ma sempre ben marcato il tema". The score features rapid, wide leaps in the right hand, while the left hand plays a more static accompaniment. A downward-pointing arrow is positioned above the first system.

Ex. 5.3b. Albéniz, "Almería," mm. 159-62.

[Allegretto moderato]

The image shows a musical score for Albéniz's "Almería". The score is marked "Allegretto moderato" and includes the instruction "fujjura arr". It features complex, overlapping hand positions with rapid leaps in both hands. The left hand has a steady accompaniment, while the right hand plays syncopated groups of two notes. The score includes various dynamic markings and articulation symbols.

(d) Jumps

Subsection (c) deals with leaps between the notes. Example 5.4a and 5.4b display difficult jumps among chords. These are more demanding than single note leaps because they require a re-formation of the hand position involving multiple fingers while the hand is still in the air. The following example by Liszt (Ex. 5.4a) presents several measures of demanding jumps. To play it requires patience and concentration. Example 5.4b features leaps in octaves in the right hand similar to Liszt.

Ex. 5.4a. Liszt, "Vision" from *Études d'exécution transcendante*, mm. 51-54.

[Lento]

Ex. 5.4b. Albéniz, "Lavapiés," mm. 156-58.

[Allegretto]

(e) Scales

Scales, along with arpeggios and octaves, are among the foundations of virtuoso technique.

Scales can be made to sound free or it can be strictly measured against accompaniment.

Liszt and Albéniz both effectively employ brilliant scale passages. The key point in playing these scales is to maintain clarity. In example 5.5a, Liszt exploits long scales in the right hand and the melody in the left hand and in example 5.5b, by Liszt, displays rapid scales (partly chromatic) in one hand, while the other hand plays detached triads. Example 5.5d (Albéniz) also features scales in the right hand with detached triads in the left, but the layout differs from that of Liszt's. The scales of the right hand are combined with chords beneath the scales, which make them much more difficult to play. In addition, in both examples the dynamics are indicated as *ff* or *fff*, requiring that the scales be played clearly and forcefully.

Ex. 5.5a. Liszt, *Reminiscences de Norma*, mm. 331-32.

[Meno allegro]

usual pronunziato in melodia

Ex. 5.5b. Liszt, *Rhapsodie espagnole*, mm. 127-28.

[Allegro animato]

Albéniz exploits his own technical characteristics when featuring scalar passages. Albéniz sometimes combines scales with a pedal point (example 5.5c) and with added chords on each beat beneath the scale other times (example 5.5d). Albéniz's left-hand chords feature a bass line of A-G-F-E (the Phrygian tetrachord), evoking the Spanish guitar.

Ex. 5.5c. Albéniz, "Almería," mm. 177-80.

[Allegro moderato]

Ex. 5.5d. Albéniz, "Jerez," mm. 53-54.

[Andantino]

(f) Repetition

This feature is employed by both composers especially in a higher register, where they sound more brilliant. This figuration is typical of Liszt, and is usually reinforced by strong dynamics (ex. 5.6a). Albéniz likewise repeats a figure for four measures in the piano's highest register (ex. 5.6b).

Ex. 5.6a. Liszt, *Hungarian Rhapsody* no. 14, mm. 349-52.

[Piu Allegro]



Ex. 5.6b. Albéniz, "El Corpus en Sevilla," mm. 79-82.

[Allegro]

(g) Arpeggios

Arpeggios are also among both composers' favorite technical features. The following examples exhibit brilliant arpeggiated passages. Liszt's use of arpeggios is more traditional than that of Albéniz; there is no use of non-harmonic tones (ex. 5.7a). Albéniz's use of arpeggios is varied that the distance between notes are much far including interval 7th and there are always pedal notes (ex. 5.7b).

Ex. 5.7a. Liszt, *Venezia e Napoli* (original version), no. 1, mm. 58-59.

[Un poco agitato]

musical score for Ex. 5.7a, Liszt's *Venezia e Napoli*, mm. 58-59. The score is in G major and 3/4 time. It consists of two systems of piano music. The first system shows the right hand with a melodic line and the left hand with a rhythmic accompaniment. The second system continues the piece with more complex textures. Performance markings include "cresc." with an arrow, "ed" above a measure, and "appassionato" above the right hand. Pedal markings are present in the left hand.

Ex. 5.7b. Albéniz, "Málaga," mm. 118-25.

[Allegro vivo]

musical score for Ex. 5.7b, Albéniz's "Málaga," mm. 118-25. The score is in G major and 3/4 time. It consists of two systems of piano music. The first system shows the right hand with a melodic line and the left hand with a rhythmic accompaniment. The second system continues the piece with more complex textures. Performance markings include "cresc." with an arrow, "sempre cres." with an arrow, and "ff" at the end. Pedal markings are present in the left hand.

(h) Wide Intervals

Liszt was well known for his large hands, which allowed him to reach tenths without difficulty. It is one of the reasons why many of Liszt's pieces contain wide intervals, which make them difficult for pianists with small hands (ex. 5.8a). Albéniz frequently employs intervals larger than an octave, although his hands were small.² In both Liszt's and Albéniz's pieces, it is sometimes necessary to refinger a passage in a different way to facilitate execution. In particular, Albéniz's spans of a tenth often include three notes, and it can be difficult to strike them all (ex. 5.8b). Unlike Liszt, pianists with small hands will have to roll tenth intervals. When Albéniz's example is played, pianists have to roll each chord as fast as possible for it to be accented.

Ex. 5.8a. Liszt, "Feux follets" from *Études d'execution transcendante*, mm. 26-27.

[Allegretto]

Ex. 5.8b. Albéniz, "El Corpus en Sevilla," mm. 303-309.

[Allegro]

² Corredor, J. M., *Conversations with Casals* (New York: E. P. Dutton, 1956), 162.

(i) Grace Notes

Liszt used this feature to make his “Tarantella” more brilliant in rhythm. On the piano, regularly recurring grace notes are often used to create a percussive effect. While Liszt’s grace notes are used percussively against a pedal point accompaniment, Albéniz’s grace notes help to create a countermelody in the left hand, making a more interesting sonority.

Ex. 5.9a. Liszt, “Tarantella” from *Venezia e Napoli*, mm. 395-98.

[*Sempre prestissimo*]
ben marcato il tempo

giacoso assai • *ped.* • *ped.* • *ped.* • *ped.*

rinfors

Ex. 5.9b. Albéniz, “El Corpus en Sevilla,” mm. 40-47.

[*Allegro*]

mf

p

ped.

(j) Rolled Chords

Along with grace notes, rolled chords covering wide intervals increase the brilliance and the difficulty of keyboard textures. An early example is Chopin's Etude in E-flat Major, op. 10, no. 11 (ca. 1830). Rolled chords readily suggest the harp or the guitar. In Albéniz's music, rolled chords depict the *rasgado*. They also play a role in virtuosity. The following examples by Liszt (ex. 5.10a) and Albéniz (ex. 5.10b) show rolled chords based on a tonic pedal point. Interestingly, Liszt's excerpt is more difficult by the fact that the melodic line is inserted in a third left hand voice between the rolled chords of the left hands and the right hands.

Ex. 5.10a. Liszt, *Hungarian Rhapsody* no. 12, mm. 7-11.

[Mesto]

The musical score for Ex. 5.10a shows Liszt's *Hungarian Rhapsody* no. 12, measures 7-11. It is in G major and 2/4 time. The piece is marked [Mesto]. The score features a tonic pedal point in the left hand. The right hand plays a melodic line with grace notes. The left hand plays rolled chords. Performance markings include "sempre *f* e marcato" and "rinfors.".

Ex. 5.10b. Albéniz, "El Corpus en Sevilla," mm. 6-11

[Allegro]

The musical score for Ex. 5.10b shows Albéniz's "El Corpus en Sevilla," measures 6-11. It is in G major and 2/4 time. The piece is marked [Allegro]. The score features a tonic pedal point in the left hand. The right hand plays a melodic line with grace notes. The left hand plays rolled chords. Performance markings include "pp" and "sempre pp".

II. Sound and Texture

Examples in this category illustrate the sonic imagination of Albéniz and Liszt—their endless inventiveness in creating novel and evocative sonorities on the piano.

1. Orchestral Textures

By mid-nineteenth century, the range of the piano and variety of dynamics were large enough to imitate the sound of a full orchestra. Composers sometimes treated the piano like a whole orchestra, from which it is possible to create a large variety of sounds. Both Liszt and Albéniz achieve a wealth of colors and rich textures through the use of arpeggios, repeated notes, tremolos, the sustaining pedal, broken chords, and octave doublings. To enhance orchestral effects, both composers often exploit the extremes, high and low, of the keyboard, a point developed later in this chapter.

Example 5.11a displays a complicated keyboard texture. Liszt places shimmering tremolos in the left hand in a very low register, marking them *pp*. It is not easy to play such tremolos rapidly in a soft dynamic, as Liszt clearly desired. In ex. 5.11b, Albéniz features an orchestral texture that requires the performers' energy. Albéniz's piano music is very orchestral and has fullness of sound, and that sound is coloristic. Albéniz's orchestrally textured piano writing may have been influenced by Liszt's opera transcriptions, since Albéniz knew and played many of them (such as the *Rigoletto Paraphrase*).

Liszt and Albéniz orchestrated on the piano, achieving the wildest dynamic extremes and the highest degree of color. Beethoven's piano music is sometimes orchestral in concept, but Liszt went much further.

Ex. 5.11a. Liszt, "Gretchen" from *A Faust Symphony*, arr. Liszt, mm. 163-69

[Andante]

musical score for Liszt's "Gretchen" from *A Faust Symphony*, mm. 163-69. The score is in G major and 3/4 time, marked Andante. It consists of three systems of piano accompaniment. The first system includes the instruction "rallent. dimto.." and "un poco ritato (sehr langsam, sehr ruhig)". The second system includes "sempre una corda" and "legatissimo". The third system includes "diminuendo".

Ex. 5.11b. Albéniz, "Málaga," mm. 225-32.

[Allegro vivo]

musical score for Albéniz's "Málaga," mm. 225-32. The score is in G major and 3/4 time, marked Allegro vivo. It consists of two systems of piano accompaniment. The first system includes the instruction "ff" and "Ped.". The second system includes "8va." and "con anima". The first system also includes "ff" and "Ped.".

2. Transfer of Instrumental Idioms: Imitating the Sound of Other Instruments

Liszt, for example, transferred the violin idiom into piano writing (especially in his *Paganini Études* nos. 4, 5, and 6), having been inspired by the violinist Niccolò Paganini (1782-1840), who showed amazing virtuosity on the violin. Similarly, Albéniz transferred guitar idioms into piano writing. An outstanding example is the beginning of “El Albaicín.” (An analysis of “El Albaicín” appears in chapter 6.) Moreover, Liszt and Albéniz strove to exploit as many other instrumental sonorities as possible on the piano. Albéniz incorporated the sound of castanets, tambourine, and drum, much as Liszt imitated the sound of the cimbalom at the beginning of *Hungarian Rhapsody* no. 11. Liszt marked his intention in the score, “quasi zimbalo,” to elicit the desired sound from the pianist.

Because both guitar and cimbalom were primarily folk instruments, many intriguing sonorities resulted when the sounds associated with them to the piano. Percussion instruments—castanets, tambourine, and drum—were conveyed suitably by the piano because the piano can also be used as a percussion instrument. The piano is especially close to the cimbalom, since in both instruments strings are struck by hammers. Both Liszt and Albéniz achieved new sound colors by evoking the sounds of folk instruments.

(a) Castanets

Example 5.12 displays Albéniz’s imitation of castanets. It is achieved by a measured trill in thirty-second notes with chords added.

Ex. 5.12. Albéniz, "Triana," mm. 48-49.

[Allegretto]

Musical score for Ex. 5.12, showing two staves of music. The upper staff has a circled section of chords. Dynamics include *p*, *ve*, *mf*, and *sec*. Pedal markings are present below the lower staff: *Ped.*, ** senza Ped.*, *Ped.*, and ** senza Ped.*

(b) Tambourine

Dissonant sonorities are treated in high registers recalling the inexact pitch and noisy rustle of the tambourine. In ex. 5.13, Albéniz's marks "*f et sec* (loud and dry)." The effect is also based on alternating two different chords that imitate the rustle of a tambourine. The performance issue here is the treatment of "*f et sec*." Since that pedal is held, performers should play these chords non-legato and as fast as possible in order to achieve Albéniz's intended marking.

Ex. 5.13. Albéniz, "Triana," mm. 118-19.

[Allegretto con anima]

Musical score for Ex. 5.13, showing two staves of music. The upper staff has a circled section of chords. Dynamics include *ff* and *f et sec*. Pedal markings are present below the lower staff: *Ped.*, *Ped.*, *Ped.*, *Ped.*, and *Ped.*

(c) Drum

In his Fourteenth Hungarian Rhapsody, Liszt writes *Lento quasi Marcia funebre* (ex. 5.14a), and the drum effect is well expressed in the funeral lament, which evokes muffled drums in the distance. In both examples, thirty-second notes are treated more like a trill than as individual notes.

Ex. 5.14a. Liszt, *Hungarian Rhapsody* no. 14, mm. 1-4.

[*Lento quasi Marcia funebre*]

Albéniz imitated the sound of a drum in the opening of “El Corpus en Sevilla” (ex. 5.14b). The percussive treatment of thirty-second-note triplets evokes the drum. The dynamic *pp* evokes the sound of a drum in the distance (*pp*), as if a procession were approaching.

Ex. 5.14b. Albéniz, “El Corpus en Sevilla,” mm. 1-5.

(d) Bells

The opening of Liszt's "Les cloches de Genève" (ex. 5.15a) also evokes distant church bells which Liszt expressed as *pp* and fermata with slow tempo (*Lento*).

Ex. 5.15a. Liszt, "Les cloches de Genève: Nocturne" from *Années de pèlerinage*, vol. 1, mm. 1-4.

[Lento]

pp

(luna pausa)

In example 5.15b, the sound of a bell struck and then fading away is heard. This example is like the sound of church bells from the distance (Albéniz gives the direction of *très lointain* and *perdendosi* in *pppp*) evoked by holding pedal notes of B, D, E, and G.

Ex. 5.15b. Albéniz, "El Corpus en Sevilla," mm. 350-54.

[Andante]

très lointain.

pppp

rit.

perdendosi.

Ped.

pppp mais très sonore.

3. Aspects of Melody

(a) Vocal Quality of Piano Writing

Liszt's and Albéniz's piano pieces display not only virtuosity of keyboard techniques but also a vocal style of writing and beautiful melodic lines. In Liszt's example, the arpeggios of the left hand accompaniment help to enhance the vocal quality of melody in the right hand. The ascending then descending melodic line, along with crescendo, also helps to strengthen it.

Ex. 5.16a. Liszt, *Études d'exécution transcendante*, no. 10 in F minor, mm. 31-34.

[Allegro agitato molto]

In example 5.16b, by Albéniz, a singing phrase spans four measures over the G-flat pedal note. This is only one in a long series of such phrases in "Evocación."

Ex. 5.16b. Albéniz, "Evocación," mm. 55-58.

[Allegretto espressivo]

The musical score for Ex. 5.16b shows a piano piece in 3/4 time. The right hand part features a melodic line with slurs and accents, marked 'Ando meno. Tempo.' and 'PPP et très simple.'. The left hand part provides a simple accompaniment with slurs and accents, marked 'bien marqué et Pppendant.' and 'PPP et red.'. The score is for measures 55-58.

(b) Melodies Based on Reiterated Notes

This kind of writing might be described as a representation of singing: if the tempo is not too fast, reiterations of one pitch suggest the syllabic setting of a text. The performer's job is to evoke this vocal quality. The examples 5.17a and b are in a slower tempo, which intensifies the suggestion of singing. In both examples, the pedals play important roles by being held through the reiterated note passage: the pedal creates a sense of legato and vocal "vibrato." The crescendo and decrescendo helps the performer sing the melody. Particularly in ex.5.17a many repetitions of a single note (note E) are found, making the performers' job especially demanding. The same note is repeated for eight measures. In addition, the left-hand part is simple (mostly based on one spread chord in each measure). The simplicity of the accompaniment gives the "vocal" line more opportunity for expression.

Ex. 5.17a. Liszt, "Il penseroso" from *Années de pèlerinage*, vol. 2, mm. 1-8.

The musical score for Ex. 5.17a shows a piano piece in 3/4 time. The right hand part features a melodic line with slurs and accents, marked 'mf' and 'Lento'. The left hand part provides a simple accompaniment with slurs and accents, marked 'mf' and 'Lento'. The score is for measures 1-8.

In ex. 5.17b, the melody is sung over a gently rocking accompaniment and C pedal point.

Ex. 5.16b. Albéniz, "Almería," mm. 109-16.

[Allegretto moderato]

4. Use of Extreme Registers

Liszt is well known for using the full compass of eighty-eight keys, and many of his pieces show the use of extreme registers. Because older pianists in the nineteenth century were not always full keyboards, Liszt frequently indicated alternate *ossia* passages. His music is conceived for a full eight-octave piano; in mid-century, not all pianos.

(a) Both High and Low Register

In ex. 5.18a, Liszt presents extremely high and low registers simultaneously. Like ex. 5.18b, it gives the performer a little physical discomfort. Like Liszt, Albéniz exploited unusual keyboard ranges, especially the higher register. Example 5.18b displays the most extreme usage of the highest and lowest registers of the piano, creating some physical discomfort for the pianist owing to the large distance between the hands. It also features the whole-tone scale in the right hand.

Ex. 5.18a. Liszt, "Sursum corda" from *Années de pèlerinage*, vol. 3, mm. 80-88: B0

(lowest) and A7 (highest)

[Andante maestoso]

The musical score is presented in three systems. The first system includes the instruction "legato e rinforzando". The second system features a dynamic marking of "ff". The score is written for piano and includes various musical notations such as slurs, accents, and dynamic markings.

Ex. 5.18b. Albéniz, "Lavapiés," mm. 245-48: D-flat 1 and D-flat 7

[Allegretto]

(b) One Extreme Register

Liszt employs the somber tones of the piano's extreme low register. More interesting, in example 5.19a, is the exceptionally chromatic bass line with which the piece closes.

Ex. 5.19a. Liszt, *Il pensieroso*, mm. 30-33: D0

[Lento]

Albéniz used the highest register of the piano, as seen in example 5.19b.

Ex. 5.19b. Albéniz, "El Corpus en Sevilla," mm. 330-35: A7

[Allegro]

5. Extreme Dynamics

As can be seen in examples 5.20a (softness) and 5.20b (loudness), Liszt used extreme dynamics in his scores.

Ex. 5.20a. Liszt, "Gondoliera" from *Venezia e Napoli*, mm. 111-18 [*pppp*]

[Quasi allegretto]



In ex. 5.20b, Liszt marks *fff* and *vibrante*, which means vibrant and full of life. The passage requires the performer to produce a very full sound.

Ex. 5.20b. Liszt, "Vision," mm. 51-52 [*fff*]

[Lento]

The image shows a musical score for Liszt's "Vision," measures 51-52. The score is written for piano and features a dynamic marking of *fff vibrante* (fortissimo vibrante) in both the treble and bass staves. The tempo is marked as [Lento]. The music consists of a series of chords and arpeggiated figures in the right hand, with a steady bass line in the left hand. The key signature is one sharp (F#).

Albéniz's dynamic range is more varied and adventurous than Liszt's. Albéniz shared a tendency toward extreme dynamics with some other composers of the late nineteenth century. Albéniz used dynamic expression most effectively to exploit a wide variety of sound. In *Iberia*, except for "Rondeña" (*ppp*), all soft-ending pieces disappear into *pppp*. Those pieces that end loudly make their ending with merely three *fs* (*fff*), except "Triana"

(*ffff*). The following two examples (ex. 5.21a and b) by Albéniz show extreme softness and loudness.

Ex. 5.21a. Albéniz, "El Corpus en Sevilla," mm. 355-57 [*ppppp*]

[Andante]

Musical score for Ex. 5.21a, showing piano parts for right and left hands. The right hand part is marked *ppppp* et glissant sur les notes. and retenez. The left hand part is marked *ppppp* ma sonoro. and dolor. The score includes dynamic markings like Red. and senza Red.

In particular, ex. 5.21b is interesting to note Albéniz's treatment of extreme loudness in an extremely high register.

Ex. 5.21b. Albéniz, "El Corpus en Sevilla," mm. 330-35 [*fffff*]

[Allegro]

Musical score for Ex. 5.21b, showing piano parts for right and left hands. The right hand part is marked *fffff* and Red. The left hand part is marked Red. The score includes a dynamic marking mf and a measure rest 8.

Ex. 5.22 exemplifies Albéniz's every gradation of softness between *p* to *ppppp* within a short amount of time.

Ex. 5.22. Albéniz, "Evocación," mm. 133-53.

[Allegretto]

Interestingly, Liszt's "Chasse-neige" from *Transcendental Etudes* maintains a dynamic of *p* for three pages. In general, playing at a constant level of *p* requires more concentration than playing *f* for a long time. Albéniz's "Evocación" also displays a long duration of one dynamic. Except for sixteen measures (mm. 79-94), the dynamic level of the entire piece is very soft.

6. Innovative Compositional Features

This category includes examples dealing with compositional devices in harmony, notation, and rhythm, with special emphasis on innovative features.

(a) Superimposed Triads

Liszt uses superimposed triads in many of his pieces. In *Unstern* (ex. 5.23a), the two chords seem to be in battle, especially at this dynamic level (*fff*).

Ex. 5.23a. Liszt, *Unstern*, mm. 70-74.

[Lento: Un poco acciellando]

As a harmonic feature, Albéniz uses two mutually exclusive chords clashing against each other (one harmony in one hand, a different harmony in the other hand). This device is especially effective in creating shimmering sound in *p* and staccato (see ex. 5.23b). The pedal blends the two triads together.

Ex. 5.23b. Albéniz, "Triana," mm. 134-36.

[Allegretto]

(b) Parallel Fifths

One of the features of Liszt's last period is the use of parallel chords, including parallel fifths. Liszt's late style foretells many characteristics of future musical developments, including French Impressionism. Parallelism is found in Liszt's *Les jeux d'eau à la Ville d'Este*. Ex. 5.24a shows parallelism in fifth by both hands at the same time. Albéniz sometimes uses these delicate harmonic sounds in parallel at a soft dynamic level in "Jerez." Ex. 5.24b displays two parallelisms. The right hand is presented by parallel fourth and the left hand by parallel fifth with a gradual crescendo. Both examples are rendered by soft dynamics which make sound more impressionistic.

Ex. 5.24a. Liszt, "Les jeux d'eau à la Ville d'Este," mm.15-17.

[Allegretto]

pp leggerissimo non legato
una corda

Ex. 5.24b. Albéniz, "Jerez," mm. 208-10.

[Andantino]

ppp pp ppp ppp

(c) Three Staves

One of the striking innovations in piano notation in the nineteenth century was the use of three simultaneous staves. The history of this feature can be traced in Sigismond Thalberg (1812-1871) who presented the illusion of three hands at the keyboard in many of his operatic fantasias, including Rossini's *Mosè in Egitto*.³ Liszt used three staves for clarity and precision of effect, since he often used extremes of register. He avoided overcrowding the score by using three or sometimes even four staves. His transcriptions and paraphrases are of special importance in this respect. Like Liszt, Albéniz often notated his piano music on three staves. Three staves are frequently featured in them.

Liszt's use of three-staff notation can be categorized according to the location of the melody within the texture. Albéniz, taking over this idea, reveals his own style of notation in *Iberia*. Most of the time, for Albéniz, the idea of three staves is combined with the harmonic device of pedal point, which allows fullness of sound.

i) In Liszt's example, the top voice is a melody, and the other two staves are arpeggios served as accompaniments (example 5.25a).

Ex. 5.25a. Liszt, "Les jeux d'eaux à la Villa d'Este" from *Années de pèlerinage*, vol. 3, mm. 145-48.

[Allegretto]

The image shows a musical score for three staves. The top staff has a melody with a fermata over the first measure. The bottom two staves have arpeggiated accompaniment. The dynamics are marked *pp dolcissimo*. The tempo is marked [Allegretto].

³ Walker, *The Virtuoso Years*, 234.

Albéniz's example displays the melody in the top voice, and the bottom two staves are involved as accompaniment with a pedal point (5.25b).

Ex. 5.25b. Albéniz, "Almería," mm. 99-104.

[Allegretto moderato]

ii) The melody is in the middle while the other two voices are involved as accompaniments.

Compared to Liszt, Albéniz combines the idea of pedal point in the lowest voice (see example 5.26a and 5.26b).

Ex. 5.26a. Liszt, *Reminiscences de Norma*, mm. 337-38.

[Presto]

Ex. 5.26b. Albéniz, "Almería," mm. 145-48.

(d) Thematic Transformation

Liszt perfected the technique of thematic transformation. This technique, which involves the metamorphosis of themes, was one of Liszt's permanent contributions to music history. A well-known example occurs in his Sonata in B Minor (ex. 5.27a). One or more themes, or motives, are introduced, and then each one is subjected to various alterations or transformations. The importance of this technique is that a single musical idea gives rise to many of the contrasting ideas in a piece.⁴

Ex. 5.27a. Liszt, *Sonata in B Minor*, mm. 14-15 and mm. 153-55.

The image displays two musical excerpts from Franz Liszt's Sonata in B Minor. The first excerpt, measures 14-15, is marked *f marcato* and shows a rhythmic transformation of a theme. The second excerpt, measures 153-55, is marked *Cantando espressivo* and shows a melodic transformation of the same theme, ending with a *pp* dynamic marking.

The technique of thematic transformation is technically that of variation.

Composers can change such variables as key, mode, time-signature, color, and pace to present a newly transformed theme. A constant shifting is heard, and the melody keeps changing, but it always sounds familiar. Alternatively, a single motive can be ornamented

⁴ Alan Walker, *Franz Liszt: The Weimar Years, 1848-1861* (Ithaca, New York: Cornell University Press, 1989), 358.

with varied forms of accompaniment.⁵ It was probably Liszt's skill as an improviser that enabled him to transform his themes so ingeniously. Albéniz also used this technique a great deal.

In fact, Liszt was not the first composer who transformed his themes. Beethoven (1770-1827) had already shown the way in his Ninth Symphony. Weber (1786-1826) and Berlioz (1803-1869) used this technique in their symphonies, too. But Schubert (1797-1828) was Liszt's most distinguished predecessor in the use of this technique. The four movements of Schubert's *Wanderer Fantasy* are all tied together by thematic metamorphosis.⁶ Liszt respected Schubert's original form very much, and he arranged the work for piano and orchestra.

The examples 5.27b present thematic transformation in the music of Albéniz how they developed thematic ideas.

Ex. 5.27b. Albéniz, "El Corpus En Sevilla," mm. 8-15 and 303-10.

mm. 8-15

[Allegro]

The image shows two systems of musical notation for piano accompaniment. The first system is marked with a piano dynamic (*pp*) and the instruction *sempre pp*. The music is in a key with two sharps (D major or F# minor) and a 3/4 time signature. The first system consists of four measures, and the second system consists of four measures, for a total of eight measures. The notation includes treble and bass staves with various rhythmic values and articulation marks.

⁵ Michael Saffle and James Deaville, *New Light on Liszt and His Music* (New York: Pendragon Press, 1997), 313.

⁶ Walker, *The Weimar Years*, 310.

mm. 303-10; same theme

The musical score shows six measures of piano accompaniment. The first measure is marked *con brío* and *fff*. Each measure has a *Ped.* marking below the bass staff. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The right hand plays a complex, rhythmic pattern of chords and single notes, while the left hand provides a steady accompaniment.

The musical score shows two measures of piano accompaniment. Each measure has a *Ped.* marking below the bass staff. The music is in the same key and time signature as the previous example. The right hand continues the complex rhythmic pattern, and the left hand provides a steady accompaniment.

(e) Change of Meter

“Jerez,” in the last book of *Iberia*, exhibits frequent changes of meter. Other pieces in *Iberia* also show changes of meter, but “Jerez” and “Eritaña” are the most extreme examples. In “Jerez,” meters such as 1/4, 2/4, 3/4, and 3/8 alternate freely. In “Eritaña,” an extra beat is added several times to the beginning of a 3/4 measure. Periodic changes between 1/4 and 2/4 are especially interesting; Albéniz clearly distinguishes these from 3/4 meter. Both composers’ additive treatment of meter is found in the following examples. In ex. 5.28a, Liszt uses 4/4 and 3/4 in alternation. Albéniz’s treatment of rhythm is more striking since he uses the unusual meter of 1/4 consistently.

IV. EL ALBAICÍN

Chapter 6

Performer's Analysis of "El Albaicín"

I present here a detailed analysis from a performer's point of view of the first piece in volume 3, "El Albaicín." There are not many published analyses of the individual pieces in *Iberia*, especially from the viewpoint of a performer.¹ This is the first analysis of "El Albaicín" from that standpoint. The most comprehensive and thorough analyses have been done by Paul Buck Mast in his dissertation on the style and structure of *Iberia* and, to a lesser extent, by Walter Aaron Clark in his *Isaac Albéniz: Portrait of a Romantic*, but their accounts—Mast's in particular—are written mostly from a theorist's point of view. Therefore this chapter will help guide the reader to another viewpoint.

Table 6.1 shows how Mast divided the sections and how I differ in where sections begin and end. He divides the piece into a prelude (mm. 1-48), part 1 (mm. 49-164), part 2 (mm. 165-228), part 3 (mm. 229-252), part 4 (mm. 253-296), and a coda (mm. 297-313). He appears to have focused more on the second theme; at each new appearance, he indicates a new section. Since the two contrasting themes play important roles, I emphasize both themes in dividing sections. In my view, "El Albaicín" can be divided into an introduction, four complex sections—each of which is composed of two thematic ideas—and a coda. The two themes refer respectively to *hulerías*, a rhythmic dance, and *cante jondo*. Clark views the beginning as the principal theme, but I agree with Mast in characterizing it as an introduction (ex. 6.1) because the music never returns—a good reason to call it an introduction. In my view, the sections are as follows: introduction (mm. 1-48), section 1 (mm. 49-98), section 2 (mm. 99-152), section 3 (mm. 153-228), section 4

¹ Exceptions include Virginia Ruth Alford, "Albéniz's Pianistic Style as Exemplified by Book 1 of *Iberia*." M. M. thesis, Southern Methodist University, 1954. She analyzes "Evocación," "El Puerto," and "El Corpus en Sevilla."

(mm. 229-96), and coda (mm. 297-313). Constant tempo holds for the whole piece. My analysis is based on the appearance of the two themes, which are hereafter called theme A and theme B (see table 6.1).²

Table 6.1 is provided as an aid to performers. It emphasizes the occurrence of the two principal themes. Except for the division of the piece into sections, the table does not aim to give any guidelines for structural analysis or harmonic construction.

The opening of "El Albaicín" presents an introductory theme that does not reappear.

Ex. 6.1. Albéniz, "El Albaicín," mm. 1-8: introductory theme

M.M. ♩ = 60 *Allegro assai, ma melancolico*

ppp petite pédale et très estompé *toujours nonchalant*

uniforme et mélancolique

² Clark does not detail the form of "El Albaicín," but indicates that the Intro theme is principal theme and mm. 69 ff. constitute the secondary theme.

Table 6.1
The Form of "El Albaicín"

	Mast		Wang
Prelude	mm. 1-48	Introduction	mm. 1-48 B-flat/F/B-flat
			Introductory theme, based on <i>bulerías</i>
Part 1	mm. 49-164	Section 1	mm. 49-98 F/C/F
	theme A		Theme A (mm. 49-68): dance theme, also based on <i>bulerías</i>
	theme B		Theme B (mm. 69-98): <i>cante-jondo</i> theme
Part 2	mm. 165-228	Section 2	mm. 99-152 F/D/d
			Theme A (mm. 99-130)
			Theme B (mm. 131-52)
Part 3	mm. 229-52	Section 3	mm. 153-228 D/A-flat/F
			Theme A (mm. 153-64): transposed
			Theme B (mm. 165-228): new presentation in thematic transformation
Part 4	mm. 253-96	Section 4	mm. 229-96 F/B-flat
			Theme A (mm. 229-44): the same form as in section 2
			Theme B (mm. 245-52): first presentation (mm. 253-96): second presentation
Coda	mm. 297-313	Coda	mm. 297-313 B-flat
			Theme A (mm. 297-308)
			Theme B (mm. 309-13): final presentation-fragment

Section 1 presents two themes, A and B. Theme A (ex. 6.2) is dance-like and rhythmic in character. It is presented in mm. 49-68. Theme B is contrasting in its lyric and chant-like quality which is presented in mm. 69-98. Mast refers to it as “a *cante jondo* theme, reflecting the bohemian and the sorrowful sides of the gypsy character.”³ These two themes play an important role in the piece. Since they are heard throughout, performers need to pay attention to each appearance.

Ex. 6.2. Albéniz, “El Albaicín,” mm. 49-56: Theme A

Theme B (ex. 6.3), which is the most important theme in the piece, contrasts with theme A in character and transformed many times when it reappears in later sections. Another contrasting element in theme B is the use of hemiola; theme A exhibits strong downbeats emphasized by accents. While the appearance of theme A is heard only in a variety of key, the presentation of theme B is developed more variably. It varies not only in

³ Mast, 283.

key, but also in full and intensified texture and in dynamics.⁴ In its first appearance, theme B shows one of Albéniz's favorite devices of presenting an unaccompanied melody doubled at the fifteenth. Its monophonic melody is presented in the Phrygian mode.⁵ Theme B, in the style of a *copla*, is translated as song or verse of a song.⁶ It is a six-measure phrase, in which the first four measures represent melody with an accompaniment introduced in measures 5 and 6. The phrase is melismatic in style, and reminiscent of a vocal style, typically heard in Spain (and demonstrated in the Gypsy Kings's "Volaré"): a singer begins a capella and then the guitarist plays chordal figuration. The tetrachord F-Gb-Ab-Bb recurs (mm. 75-80) and becomes a prominent motive. In this way, "El Albaicín" demonstrates the absorption of vocal melody and guitar idioms into piano writing.

Ex. 6.3. Albéniz, "El Albaicín," mm. 69-74: theme B

stesso tempo ohe prima

avec la petite pédale, et bien uniforme de sonorité, en cherchant celle des instruments à anche

⁴ Each presentation of theme A is strong, but theme B changes in dynamic (sometimes loud, and other times soft).

⁵ Mast analyzes theme B as Phrygian in modality, 288.

⁶ Clark, *Portrait*, 64 and 236.

Section 2 also presents themes A and B. Of particular interest is a short chromatic line from section 1 (mm. 62-63) that is expanded by Albéniz in section 2 at mm. 108-14; these passages feature a long chromatic inner line, stress on each beat. Section 3 (mm. 153-228) is also comprised of themes A and B. Theme A is presented in D major, but the presentation of theme B is new. It now has a quasi-orchestral texture, and has been harmonized. It becomes a climax rather than a point of repose, which was true of earlier B sections. In contrast to the other sections, in section 4, Albéniz presents theme B twice (mm. 245-49, mm. 253-57). The first presentation is monophonic, while the second one is richly harmonized. In the seventeen-measure coda, Bb is finally tonicized and presented strongly as the home key.

Performance Issues

To play “El Albaicín” well, a virtuoso technique is required. There are a number of features that require special attention from the performer. The following section examines these issues and presents a guideline for solving them.

Overlapping Hand Positions

Mm. 33-36 features one of Albéniz’s favorite devices, overlapping hand positions, which is displayed prominently throughout the piece. While hands are overlapped, performers have to play the staccato notes successfully. I play this passage by overlapping my left over my right hand and play the chords of both hands with the equal intensity.

Ex. 6.4. Albéniz, “El Albaicín,” mm. 33-36.

[Allegro]

The musical score for Ex. 6.4 shows two staves. The right hand (treble clef) plays a series of chords, while the left hand (bass clef) plays a descending chromatic line. The chords are marked with staccato (stacc.) and the dynamics are marked 'pp'. The tempo is marked '[Allegro]'. The score is in 2/4 time and D major.

Leaps

The left hand at mm. 253-55 is Lisztian in style, featuring leaps including a fourteenth. While the chord of the right hand is held, I attend to the left hand to prepare to play wide interval.

Ex. 6.5. Albéniz, "El Albaicín," mm. 253-55.

commencez doucement et reprenez le mouvement que graduellement, mais toujours un peu retenu

p et très doux

Red.

The image shows a musical score for piano, specifically measures 253-55 of "El Albaicín" by Albéniz. The score is written for two staves, treble and bass clef. The right hand part consists of sustained chords, while the left hand features a series of wide intervals, including a fourteenth. The tempo and dynamics are indicated as "p et très doux". There are some markings like "Red." and "Red." at the bottom of the staves.

Jumps

One of the virtuosic devices described in chapter 5, difficult jumps in both hands, appears five times in a dynamic *fff*, spanning over two octaves each time. This is difficult in a fast tempo. The last of these jumps (mm. 126-27) spans a nineteenth in the right hand and nearly three octaves in the left in contrary motion (for the left hand, a sixteenth rest helps, but still attention has to be paid to play the correct note). When I play these jumps, I naturally pause briefly between the chords in order to play the correct chords in *fff*.

Longer pause is taken when playing jumps spanning a nineteenth.

Ex. 6.6. Albéniz, "El Albaicín," mm. 117-19 and mm. 125-27.

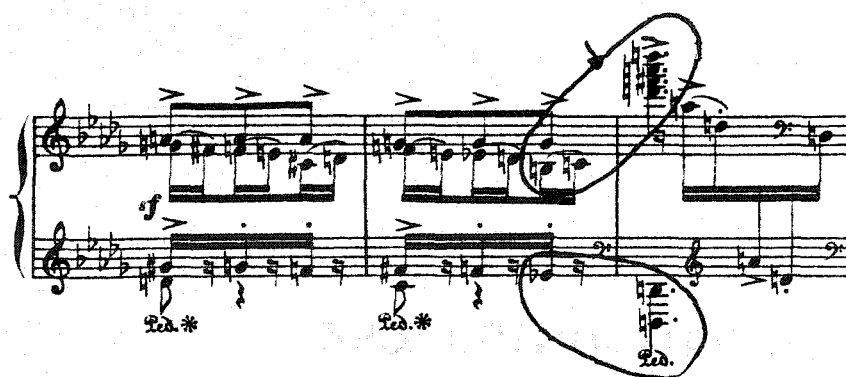
[Allegro]

sec sec sec

ff *fff*

Red.

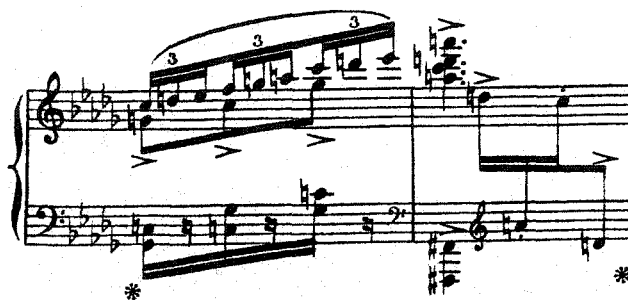
The image shows a musical score for piano, specifically measures 117-19 and 125-27 of "El Albaicín" by Albéniz. The score is written for two staves, treble and bass clef. The right hand part features difficult jumps, including a nineteenth. The left hand part also features difficult jumps, including a nearly three-octave jump. The tempo and dynamics are indicated as "[Allegro]" and "ff" and "fff". There are some markings like "sec" and "Red." and asterisks at the bottom of the staves.



Scales

The fast scalar passages which are featured in m. 120 introduce a technical problem: the triplets must be played rapidly, but Albéniz adds a note under the triplets in the right hand, making the passage more difficult. What is most challenging here is that the hands are overlapped. To solve this technical difficulty, I play the right-hand eighth notes in m. 120 with the left hand. In this way, performers can execute the fast triplets in the top voice effectively, achieving both accented notes and triplet scale passages successfully.

Ex. 6.7. Albéniz, "El Albaicín," mm. 122-23.



Arpeggios and Pedal-Point Technique

In many of his pieces, Albéniz relies heavily on pedal-point technique and arpeggios. Arpeggiated accompanimental figurations, one of Liszt's best-known pianistic devices, become important to the presentation of theme B in section 3 (ex. 6.8). The use of pedal point here (m. 165) is similar to that of Debussy. The pedal A-flat is tied across two

measures, indicating that the pedal is to be held through the two measures. In Debussy's "Prélude" from *Pour le piano* (Ex. 6.9) a similar use of the pedal point suggests how Albéniz was affected by Debussy's treatment, which requires extensive use of the sustaining pedal. Theme B in section 3 nicely exemplifies the mixture of influences in *Iberia*: Spanish-style melody, Debussyan pedaling, and Lisztian brilliant technique. I play both the left hand and the right hand loudly to strengthen the orchestral sound. I follow Albéniz's pedaling, which changes every two measure. In addition, performers would have to play with the bottom of the key technique for this section.

Ex. 6.8. Albéniz, "El Albaicín," mm. 165-69.

Con anima a Tempo

sf spiritoso

ff

ff

ped.

Ex. 6.9. Debussy, "Prélude" from *Pour le piano* (1901), mm. 4-9.

peu à peu, reprendre le mouvement

Tenths

Tenths are used frequently by Albéniz, in a style reminiscent of Liszt. When the melody is in the left hand (ex. 6.10), the performer is required to play several tenths. Most performers have to break these tenths, especially the one on the downbeat of m. 219. The writing raises the question how Albéniz—whose hands were small—played such passages. Since the melody is in the left hand, performers should bring out the melodic line both clearly and continuously no matter whether the melody is the single note or the tenth. At the same time, each tenth is sustained for its own duration, and therefore, it is important not to miss the bass note.

Ex. 6.10. Albéniz, “El Albaicín,” mm. 214-21.

The image shows a musical score for piano, measures 214-219 of "El Albaicín" by Isaac Albéniz. The score is in 3/4 time and features a complex texture with multiple tenths in both hands. The left hand plays a melodic line of tenths, while the right hand provides harmonic support with chords and moving lines. Dynamics include p (piano) and ff (fortissimo). Pedal markings (Ped.) are present throughout the passage.

Guitar Sound

The beginning of “El Albaicín” (ex. 6.11) is exciting and interestingly written, but somewhat enigmatic, especially for pianists who are approaching Albéniz’s music for the first time. Since it is closely associated with the sound of the guitar, the pianist should

constantly keep in mind the sound and the technique of the guitar when playing this passage—in this case, a guitar playing *punteado*.⁷ The technique of playing fast repeated chords on the guitar is simple compared to the same technique on the piano. On the guitar, the sonority is achieved by quick upward and downward strokes of the hand. The same sonority is achieved only with the downward movement of the hand on the piano. To achieve this sound, the hand must be lifted continually.⁸ Pianists need to practice this technique carefully, keeping the sound of the guitar in mind. The relation between the guitar and the piano is significant because the most impressive element of Spanish piano music is the transfer of the guitar idiom to the keyboard. Albéniz was a lover of the guitar and played the instrument himself. Clark describes this opening as follows: “The texture simulates a guitar technique in which the thumb of the right hand alternates with the fingers in plucking the strings.”⁹

Ex. 6.11. Albéniz, “El Albaicín,” mm. 1-8.

M.M. ♩ = 60 *Allegro assai, ma melancolico*

ppp petite pédale et très estompé *toujours nonchalant*

uniforme et mélancolique

⁷ For performers, listening to a recording of *Mosaique* by the group “Gypsy Kings” is strongly recommended to get an authentic idea of how to execute this beginning successfully. The fourth piece, “Mosaique” (the same name as the title of the album), is an especially good example for learning how to execute an introductory passage. Gypsy Kings, *Mosaique*, Nonesuch 60892, Elektra Entertainment, 1989.

⁸ Powell, 42.

⁹ Clark, *Portrait*, 236-37.

Pedaling

Ex. 6.11 is quite demanding to play successfully. Two pedals are used, since Albéniz marked *petite pédale (una corda)*. It helps to keep the dynamic level of *ppp* and blurred sound. At the same time, performers should pay attention to play the short staccato notes to maintain the rhythmic drive throughout the entire introduction. The note C of right hand is repeated like a pedal, so the performer should focus on the left hand where notes are changing. The note B flat in the left hand (mm. 1,3,5,7) should be accentuated relative to the other notes to give pulse to the piece; however, even though it should be accented for proper effect, the performer must remain cognizant that the dynamic is *ppp*.

Blurred Pedal

In ex. 6.12, Albéniz deliberately blurred textures with the damper pedal, creating effects that a sound usually associated with Impressionist composers. In addition, the pedal sustains pedal note B-flat. As a result, one hears a clashing dissonant sound. The pedal is held four measures and performers are encouraged to sustain the pedal to enjoy the dissonances instead of changing it in order to get a clean sound.

Ex. 6.12. Albéniz, "El Albaicín," mm. 281-85.

The musical score for Ex. 6.12, Albéniz's "El Albaicín," measures 281-85, is presented in three staves. The top two staves form a grand staff with a treble clef and a bass clef, while the bottom staff is a separate bass clef. The tempo is marked "a Tempo" and the dynamic is "p". The score includes a "ped." marking at the beginning and end, and a "sotto voce" marking. The music consists of complex chords and arpeggiated figures in the right hand, and a steady bass line in the left hand.

Phrasing

To play the introduction (mm. 1-48) of “El Albaicín” correctly, one needs to shape it, since it is quite long. The first sixteen measures are centered on B-flat. The next sixteen measures move to the dominant, F, and B-flat is emphasized again in the last sixteen measures (mm. 33-48). When performers play this introduction, they should remember that there is only a single bass note for each sixteen bars. The regularity of sixteen-bar units helps performers to understand the phrasing and place breathing points in the lengthy introduction.

Melody

A favorite melodic device of Liszt, the conveyance of a melody from one register to another, is found in mm. 205-13 and 213-21 (ex. 6.13).

Ex. 6.13. Albéniz, “El Albaicín,” mm. 202-21.

[Con anima a Tempo]

The musical score consists of two systems of piano music. The first system shows the right hand playing a melodic line with triplets and a fermata, and the left hand playing a bass line with triplets. The second system continues the melodic and bass lines, with a fermata in the right hand and a 'ff sempre' marking in the left hand. The score includes dynamic markings like 'ff' and 'animato', and performance instructions like '[Con anima a Tempo]'.

sempre animato

p

ff

marcato

p

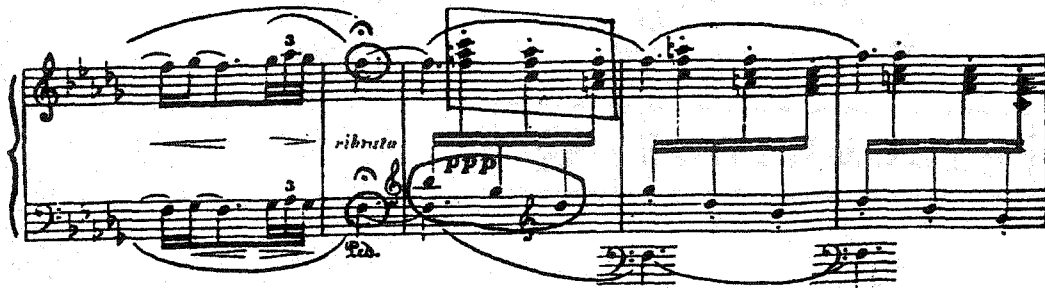
Superimposed Triads

The interesting feature in this passage is the presence of superimposed triads, a semitone apart and written *ppp*, evoking a magical world. This contrasts with the preceding five measures, which represent the real world with a copla-like statement of theme B (ex. 6.14).

Ex. 6.14. Albéniz, "El Albaicín," mm. 245-52.

poco meno mosso et ritardando sino al maggior

dulse, bien articule



A curious feature is the note F at m. 249, which Albéniz marks *vibrato*. For a proper effect, the performer has to do something to suggest a vibrato sound, for instance shaking her arms right after playing the note. For live concert audiences, this offers a visual representation of a vibrato. Performers have to seek their own methods to convey this effect. Obviously, *una corda* pedal has to be accompanied by a single sostenuto pedal to achieve the sound of the magical world. I would play it using two pedals rather than using only a sustaining pedal.

Extreme Registers

The first chord in m. 127 exploits Albéniz's treatment of extreme register (high and low). It features, a first inversion D7 chord that exploits the high and low ranges of the keyboard.

Ex. 6.15. Albéniz, "El Albaicín," mm. 127-28.

[Allegro]

 A musical score snippet for piano, showing two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in a minor key. The tempo is marked "[Allegro]". The score shows a first inversion D7 chord in the first measure, which exploits the high and low ranges of the keyboard. There are also some other markings like "3" and "2" indicating triplets or pairs.

Extreme Dynamics

Albéniz uses a very wide variety of dynamics, including the extreme dynamic *ppppp*. Extreme dynamic levels (of softness, in particular) are demanding, and performers should plan on how they will treat the differences between *p*, *ppp*, *pppp*, and *ppppp*. The size of concert hall also has to be considered. If the piece is played in a big concert hall, performers can play slightly louder, but if the piece is played in a small hall, play more softly.

Ex. 6.16. Albéniz, "El Albaicín," mm. 253-60.

commencez doucement et ne reprenez le mouvement que graduellement, mais toujours un peu retenu

p et très doux

ppppp

f pppp

a Tempo

poco rubato

Performance Directions

Section 4, especially in theme B, reveals many directions for performing almost every measure such as *pesante*, *calando*, *ritardando*, *con anima*, *reprenez*, and *express* (presumably an abbreviation of *expressif*). Here performers have to consider and plan the tempo, since this passage (mm. 253-89) changes tempo frequently. Albéniz marks “*commencez doucement et ne reprenez le mouvement que graduellement, mais toujours un peu retenu*” (“begin gently and only resume the tempo gradually, but always holding back a little”).

Tempo

In m. 309, Albéniz indicates *allargando* for the final tetrachord. Performers should slow down steadily, reinforcing each four notes until the “a tempo.” From m. 311 to the end, the tempo is picked up at original tempo. Within a short amount of time, the last two chords of the right hand spans two octaves, requiring careful attention to avoid wrong notes. The actual ending is dramatic, with a dynamic of *fff* and many accents (ex. 6.17). In the penultimate chord (m. 312), the conventional dominant in the bass voice leading to the final tonic resolution is replaced by the leading tone, A, emphasizing the “brusque” quality of the ending (and creating some unusual voice-leading).

Ex. 6.17. Albéniz, “El Albaicín,” mm. 309-13.

The musical score for Ex. 6.17 shows measures 309-313 of "El Albaicín" by Albéniz. The score is in G major and 3/4 time. It features a piano part with a dynamic of *fff* and a tempo change from *allargando* to *a Tempo*. The right hand has a tetrachord in measure 309, followed by a series of chords in measures 310-313. The bass line includes a leading tone (A) in measure 312. The score is marked with *fff* and *allargando* in measure 309, and *a Tempo* in measure 310. There are also markings for *red.* (ritardando) in measures 311, 312, and 313. A star symbol (*) is placed below the first measure.



In particular, the last four chords (mm. 312-13) are to be played *brusquement* (brusquely or roughly). For these final chords, I would recommend playing at a slightly slower tempo focusing on its character (being brusque). In this way, the problem of the big jumps between the last two chords can be solved more easily. From m. 311 until the last four notes a single pedal is held, emphasizing the tonic Bb. In fact, this is one of the few chances (m. 311 and m. 313) that the B-flat tonic chord can be heard completely. It is natural to take a slight break after the use of a single pedal. For the performance of the last B-flat tonic chord, I recommend using a short pedal to enhance the staccato nature of the final chord; therefore, performers should make a short but strong attack in order to create a very dramatic closing.

These last three measures show Albeniz's technical demands and brilliance. The range reaches the highest note of this piece, F7. Finally the entire passage from m. 309 to the end causes an uncomfortable physical position because of how the hands along with the body have to move back and forth from one register to another. This is one of the most challenging passages in this piece. The piece ends loudly on a Bb major (tonic) chord, the Picardy third having been prepared as far back as m. 281.

“El Albaicín” presents many challenges to the performer. These challenges are not only technical in nature, but also entail difficulties in express the multi-faceted stylistic influences that play such a role in this piece. In my analysis of this work presented in this chapter, I have hoped to suggest some ways that performers might approach this music and thus be better prepared to capture the various Lisztian, French, and Spanish stylistic features that make “El Albaicín” such quintessential Albéniz composition.

CONCLUSION and AFTERTHOUGHTS

I have looked at the techniques of both composers to find out how Liszt influenced Albéniz. I have provided in Albéniz's general biography, Spanish characteristics including guitar techniques, and brief description of *Iberia*. My point of departure is Part III, "the influence of Liszt on Albéniz," which explored the relationship of two composers and comparison of their piano writing. To continue, I demonstrated performer's analysis of "El Albaicín" how I deal with its form and performance issues. The closest connection of Albéniz's *Iberia* to Liszt may be seen in *Années de pèlerinage* in that both pieces bear titles of the names of places¹⁰ and depict the sights and scenery of the country.

Even though Albéniz is not a highly recognized pianist-composer in the history of music, it is quite possible that it was his knowledge of Liszt's music that made it possible for Albéniz to maintain his reputation, which was achieved through *Iberia*. It cannot be denied that Albéniz's piano writing is not discussed without mention of his connection to Liszt's music. Liszt's innovative keyboard technique, "technical breakthrough," affected how Albéniz wrote his compositions.¹¹ Liszt's influence on many composers who succeeded him was enormous and his influence on Albéniz is especially noteworthy in discussing how Liszt's virtuosic techniques paved the way for Albéniz to express the essential character of the Spanish spirit.

The current generations appreciate Albéniz's contribution to Spanish modern piano music, the elevation of the position of Spanish music, and the inclusion of Spanish music into the European musical world. In concluding this study, this writer hopes to encourage more frequent concert performances of the entire collection of Albéniz's *Iberia*, just like Beethoven's sonata collection.

¹⁰ Liszt was the first composer to title piano pieces with the names of cities.

¹¹ Walker, *The Virtuoso Years*, 296.

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