

## Manuel de Falla and Ernesto Halffter: a view from their correspondence

Yolanda Acker

Manuel de Falla (1876-1946) dominates Spanish music in the twentieth century, and for the generation of composers which followed him, he was akin to something of a father-figure. His influence is clearly seen on the group of composers known as the Grupo de los ocho (Group of Eight), based in Madrid, the musical nucleus of the Generación del 27 (Generation of 27). And it was to this group of composers, all born between 1894 and 1908, to which Ernesto Halffter Escriche (1905-1989) belonged.

The Grupo de los ocho consisted of Ernesto and Rodolfo Halffter, Gustavo Pittaluga, Rosita García Ascot, Salvador Barcarisse, Julián Bautista, Fernando Remancha and Juan José Mantacón, and has its obvious counterpart in the earlier 'Russian Five' and in the French Les Six, based on the model of the former. But, unlike Les Six, the Grupo de los ocho was formed around a common ideology involving the restoration of music's status amongst the other arts, and the revival of musicological investigation, which had its beginnings in Spain in the mid-nineteenth century.<sup>1</sup> According to Rodolfo Halffter, their principle objective was 'to rejuvenate the Spanish musical language and to unite ourselves to the run of European thinking'.<sup>2</sup> Thus, the musical aesthetic of Spanish composers of the early twentieth century was a curious blend of the nationalistic, impressionistic and neo-classical tendencies of European, and specifically French, musical thought. It was through the abandonment of the romanticism of Albéniz and Granados, a path already marked by Manuel de Falla, that the composers of this group turned for their example; perhaps none more so than Ernesto Halffter.

Born in Madrid on 16 January 1905, Halffter's interest in music was nurtured by his mother Rosario Escriche Erradón (1876-1963), 'a pianist of considerable perception' and his maternal grandparents Emilio and Francisca Erradón, both keen musical enthusiasts.<sup>3</sup> Although Rodolfo Halffter maintains that, in essence, he and his brother were self-taught, both studied harmony with Francisco Esbrí, a winner of the 1915 Rome Prize, and later

piano with the Hungarian pianist Fernando Ember, a friend of the family then living in Madrid.<sup>4</sup> In fact, it was at a piano recital given by the latter at the Hotel Ritz, (Madrid, 28 March 1922) that the public was introduced to the music of Ernesto Halffter. On this occasion, Ernesto's *Crepúsculos* (subtitled *Tres piezas líricas*) was premiered, although it was written in 1920. In addition to *Crepúsculos*, early works included the bitonal *Marche joyeuse* for piano (dedicated to Adolfo Salazar), *Sonatina-Fantasia* (for string quartet) and several sets of songs (on texts by Alberti, among others). According to the composer, his *Serenata, Valse, y Marcha*, for piano 4 hands (published in 1925 by Max Eschig with a frontispiece by Salvador Dalí) was initially played through by Stravinsky and Falla,<sup>5</sup> and Viñes took part in the première in Paris. Halffter's *Sinfonietta* (1923-27), the one-act ballet *Sonatina*, based on the poem of the same title by Ruben Darío (1928), and the *Sonata para piano* (Madrid 1926 to Paris 1932) rank amongst his best works. But it was the series of events which stemmed from Ember's 1922 recital which would irrevocably alter the course of Ernesto Halffter's career.

In attendance on this day was Adolfo Salazar (1890-1958), one of Spain's most noted and respected musicologists and critic to the leading Madrid newspaper *El Sol* from 1918 until the beginning of the Civil War in 1936. Following the concert, Salazar would write in glowing terms of Halffter's music in particular, and it was he who would be the link between Ernesto Halffter and Manuel de Falla. Foreshadowing a forthcoming trip to Granada, where Falla had been living since the early 1920s, Salazar wrote of his intentions:

I will try to bring with me a little wonder that I discovered here a year ago, but I didn't wish to reveal to you until now. He is a boy from Madrid, Ernesto Halffter, son of a German father and a Spanish mother, who possesses extraordinary creative and mental faculties, which are nearly all intuitive.<sup>6</sup>

Halffter did not meet with Falla, however, until 1923 in Madrid, when Falla was returning to Granada from a trip to London. It was Salazar who arranged the meeting, as Halffter vividly recalls in his homage to Falla on the occasion of the centenary of his birth in 1976. Armed with his *Cuarteto de cuerda* (String Quartet) and the partially completed *Trio-Homenaje* for violin, cello and piano, Halffter headed to a café to meet with the maestro.<sup>7</sup> According to Halffter's recollections of the events which followed his presentation to Manuel de Falla, the *maestro* kept the scores in order to analyse them and asked Halffter to call on him the next day.<sup>8</sup> When they next met, Falla was so impressed by the quality of the music that he signed his name and wrote '*¡Bravo!*' on the bottom of one of the pages of the *Trio*.

Falla, like his teacher Pedrell, never gave regular lessons in composition, despite teaching piano from 1900 to 1906.<sup>9</sup> Though not a conventional teacher-student relationship, Halffter made numerous trips to Granada to receive the *maestro's* advice on matters of composition and interpretation. Between meetings, both maintained regular contact by letter so that a copious correspondence of nearly 200 letters survives.<sup>10</sup> In the first, from 1 August 1923, Halffter expressed his concern at his father's and, indeed, his own doubts about becoming a composer, described current works and discussed Falla's recently composed *El Retablo de Maese Pedro*, and made passing mention of Adolfo Salazar and Federico García Lorca. Though comparatively brief compared with some of the letters which followed, the very first letter is indicative of the tone and the content of the Halffter-Falla correspondence: Halffter states his problems (musical, financial or otherwise), asks for advice, and Falla resolves them. It was answered promptly, as always, by Falla:

6 August 1923.

My very dear Halffter:

I received your letter which was very pleasing; but it grieves me to see you disheartened with your work when you have such a splendid future before you.<sup>11</sup>

Falla's confidence in his young protégé was

confirmed in 1924 when he entrusted him with the conductorship of the Orquesta Bética de Cámara of Seville. Founded by Falla in 1923, the orchestra, though not yet known under this title, performed Falla's *El Retablo de Maese Pedro*. Presided over by Eduardo Torres, with the Sevillian cellist Segismundo Romero acting as secretary, it became the Orquesta Bética de Cámara the following year, with its inaugural concert on 11 June 1924 under the baton of Ernesto Halffter.<sup>12</sup> Falla saw in Halffter rare talent and the enthusiasm of youth and recognised the 'legitimate hopes that he placed in our new national music'.<sup>13</sup> Early on, Falla took an active interest in the organisation of concerts and repertory. In preparation for the first concerts Halffter studied the scores of several works with him, including Mozart's Symphony No. 40 which Halffter later conducted. Falla also made arrangements of Debussy's *Prélude à l'après-midi d'un faune* and the overture to Rossini's *The Barber of Seville* for the chamber orchestra.<sup>14</sup> The early repertory of the orchestra was a blend of the old—revived as part of the neo-classic movement—and the new. Its repertoire ranged from Bach and Scarlatti to classical symphonies, modern Russian, French and of course Spanish works. Typical concert programmes, as suggested by Halffter to Falla in a letter from May 1924, included:

#### First Concert

1. Glinka: *Kamarinskaia* or Haydn: *Symphony*
2. Salazar: *Preludios* [orchestrated by Falla, Halffter, Esplá] or Rodolfo Halffter: *Berceuse* or Ravel: *Ma mère l'oye*
3. Stravinsky: *Pulcinella*

#### Second Concert

1. Rossini: (Overture to) *The Barber of Seville* or Mozart: *Symphony*
2. Scarlatti: *Sonatas* [orchestrated by Roland Manuel] or Ernesto Halffter: [ ? ] or Debussy: *Prélude à l'après-midi d'un faune* [arranged for chamber orchestra by Falla]
3. Falla: *El amor brujo*<sup>15</sup>

Talk of orchestral repertory and forthcoming concerts dominates the early Halffter-Falla correspondence and his conductorship of the orchestra was a significant boost to his career.

Halffter knowingly took full advantage of Falla's position of high esteem in the wider musical com-

munity. It was through Falla, for example, that Halffter received a scholarship to spend a term in Paris. Once there, he promptly introduced himself to Ravel by means of a note of recommendation from Falla which Halffter had requested:

Granada. July 7, 1924

Dear friend,

Ernesto Halffter has asked me to write you a letter of introduction, and I do so with great pleasure.

As you know, he is a young man with uncommon musical gifts. He has the greatest admiration for you—which is perfectly natural; and this is another reason why I admire him. Welcome him kindly. He needs your precious counsel. I have great hope in Halffter's future, for in addition to his natural gifts, he has a strong desire to develop them as much as possible through serious study.

He is also the conductor of the new Bética Chamber Orchestra, which we have organized in Seville. I have already spoken to you about it. They are, moreover, working enthusiastically on your wonderful *Mother Goose*.

I keenly regretted not being able to see you during your stay in Spain, and was also touched by your great kindness towards me on that occasion.

Heartfelt thanks, dear friend, together with my warmest regards.

Your

Manuel de Falla<sup>16</sup>

At Halffter's request, Falla wrote such letters often. Most notably, it was Falla who introduced Halffter to the French publishing house, Eschig. Its director, Eugene Cools, had sufficient respect for Falla to put his trust in Halffter, who repaid such confidence with his excessive demands and unreliability. On 28 April 1929 Cools wrote to Falla:

I am not eager to subsidise the travels of Mr. and Mrs. Halffter, for they have already asked for 70,000 francs in advance and God only knows when we shall receive these works! . . .

No one has ever received such special treatment from me as Halffter, not only because I have confidence in his talent but also because you have taken a special interest in him.<sup>17</sup>

Ultimately, it was to Falla whom Halffter turned

when it came to negotiating contracts, payments for works, and arranging such necessities as the purchase of a piano at a reasonable price.<sup>18</sup> In matters of etiquette, such as remembering to attach dedicatory cards to newly-published scores which were sent to such important friends and critics as Ravel, Milhaud, and Roland Manuel among others, it was again the experience of Manuel de Falla that was heeded by Halffter.<sup>19</sup> In contrast, Halffter sought Falla's advice in regard to compositional matters on just a few occasions. In one instance, Halffter asked about the violin's capabilities for playing in thirds (9 May 1929); in another, Falla recommended Rimsky-Korsakov's treatise on orchestration which Halffter says is serving him well (5 November 1928). Towards the end of his life, Falla also referred Halffter to Ravel's stunning orchestration of Mussorgsky's *Pictures at an Exhibition* (10 April 1946).

On matters of discipline, Falla advised:

It is all a matter of dedicating, without fail, one hour to study before you commence your compositional work each day; the first half-hour to your exercises in counterpoint, and the second to analysis.<sup>20</sup>

Halffter's acceptance speech upon admission to the Real Academia de Bellas Artes de San Fernando on 12 June 1973 was a paper entitled 'El magisterio permanente de Manuel de Falla' (The Enduring Mastery of Manuel de Falla). Here, he stated:

Falla considered analysis to be basic study for the well-formed composer. The scores that I analyzed with him are many, both his, and of so many other composers. I keep memories of the first two: *The Barber of Seville* and *Carmen*, which enraptured him.<sup>21</sup>

In his address for the centenary of Falla's birth in 1976, Halffter recalled his lessons with the *maestro*:

On several occasions I showed him one of my compositions (always completed) and if Falla found any passage of incorrect execution, which he called 'spelling mistakes', he would correct it for me. . . . I think that Falla found in me a natural and a spontaneous instinct towards the principle of tonality and without doubt, it was this (ingrained in me and related to Falla's own feelings) which voluntarily drove him to undertake

the responsibility of my musical education. . . . Over the many years that I studied with him, he told me off only once due to a subtle tonal digression in my Sonata for Piano. 'Alarm bell!' exclaimed the *maestro* and he advised me not to fall captive to what other composers did and to never stray from the eternal law of tonality, because the attractiveness of my music would always rest on this feature. . . . When I submitted a new work to him, in order to measure my improvement, he used to say to me before reading it: 'point out with red pencil what you would not do now and with question marks the doubts that you have'. An excellent method to make us correct our own work, and much more useful than the *maestro*'s own correction.<sup>22</sup>

Halffter was keen to show Falla new works.<sup>23</sup> In a letter dated 20 April 1926 for example, Halffter stated that he was at work on the the correction of the *Sinfonietta*, rigorously following Falla's suggestions. Again, on 7 January 1927, Halffter wrote that he would like Falla to examine the following works before they were sent to the publishers: the song cycle *Automne malade*, the *Sinfonietta* (which had already won the Spanish National Prize for composition in 1925), the *Tres Sonatas para piano*, the orchestral *Bocetos* and the *Paisaje muerto*. In the same letter Halffter stated unequivocally that 'they can't publish anything at all without you having seen it first'.<sup>24</sup> From Lisbon on 5 August 1930, Alicia Halffter wrote to Falla's sister Maria del Carmen, detailing the Halffters' poor financial status—due in part to Ernesto being ill. Alicia then thanked Maria for a cheque they had received and, on Ernesto's behalf, for the *maestro*'s revision of the *Bocetos*. Ernesto had requested the return of the scores in order to correct the parts and send them to Cools of Eschig to be published.

Halffter's private relationship with Falla was seemingly as deep as their professional one. According to their correspondence, when Halffter was to be married to the Portuguese pianist Alicia Cámara Santos in 1928, the location of the church ceremony was to be in a city (Granada, Seville, Paris or Lisbon!) and at a time which best suited Falla, whom Halffter wanted as his best man.<sup>25</sup> When the Halffters' only son was born in 1938, he was named after Falla, who was also his godfather. But Halffter's motive behind both these acts of comradeship seems questionable and at times can

be read as an obvious attempt to maintain his advantageous friendship with Falla. In addition, Halffter promised to dedicate many of his works to Falla, among them, his *Tres Sonatas para piano*<sup>26</sup> and the *Homenaje* of the second of *Dos retratos*; his four-movement *Sinfonietta* (1923-27); the opera *La muerte de Carmen*<sup>27</sup> and the *Dos bocetos*.<sup>28</sup> So numerous were such dedications that at one point Falla exclaimed, 'I'm afraid many may find yet another dedication excessive'!<sup>29</sup> But on 2 March 1937, Halffter affirmed, 'today, I have no more than two ambitions in this life; to work jointly with the *maestro* as much as I can and to collaborate with you in anything you may need'.<sup>30</sup>

Halffter is, perhaps, best known for completing Falla's last work, the scenic cantata *Atlántida*. At the request of Falla's relatives and the publishers Ricordi, Halffter spent the years from 1954 to 1960 on it, and later revised the work for the centenary of Falla's birth in 1976.<sup>31</sup> In addition to *Atlántida*, Halffter made several transcriptions of Falla's works. In 1951, he made an arrangement for solo piano of Falla's *Siete canciones populares españolas* after an earlier attempt at a version for voice and orchestra. Previously, Halffter wrote to Falla from Lisbon to ask for permission to orchestrate Falla's *Fantasia Betica* for piano or perhaps cello and orchestra (30 May 1939). Although the plans were later dropped and there was no further mention of this, in fact, Halffter had already taken notes on the work and even played it through with Gaspar Cassadó. There was also mention of adapting *El amor brujo* for film (1949) and the publication of the *Homenajes* suite.<sup>32</sup> From the late 1920s, Halffter had consistently struggled to complete works. The result was inevitable financial problems and difficulties in his contractual agreements with Cools of Eschig. More often than not it was Falla who came to his rescue by lending him money, by recommending Halffter for conducting engagements and concerts, and by finding him keen sponsors and generous patrons, including the Duke of Alba. Perhaps it was for financial reasons, or a lack of ideas in his own original composition, that Halffter, given little other choice, solicited such transcriptions and orchestrations from Falla to maintain his persona as a composer.

Halffter's correspondence with Falla contin-

ued, though at a diminishing length and rate, during the events leading up to the Spanish Civil War (1936-39). It seems likely however, that the two men did not see each other from as early as the first years of the 1930s. Despite Falla's requests (20 April 1939) that Halffter should return to Granada for one week in order to revise the orchestrations of the *Siete canciones populares españolas*, he declined Falla's invitation because of difficulties in re-entering Spain at the conclusion of the Civil War.<sup>33</sup> Financial problems gave him little choice but to accept conducting engagements which took him to South America during the period 1930-32 and then to New York in early 1933. In 1934, he founded the Conservatorio Superior de Música de Sevilla which he directed until 1936.<sup>34</sup> He spent most of the years of the Spanish Civil War in Lisbon and taught at the Spanish Institute from 1942 to 1952. On the other hand, Falla remained in Spain during the Civil War, leaving for Argentina just months after its conclusion, where he died on 14 November 1946.

Certainly the proximity of Manuel de Falla to Ernesto Halffter had a significant and wide-ranging effect on the younger composer's musical development—especially in the early years of their relationship—such that today Halffter is considered his closest and most recognised pupil.<sup>35</sup> 'My long devotion to Manuel de Falla is no secret to anybody nor my pride in claiming myself his disciple, since I have often declared that not only did he give me unrivaled music lessons but also his example of humanity in the fulfillment of his artistic mission'.<sup>36</sup> In return, in 1929 Falla viewed his pupil as the 'standard-bearer of Spain's new music'.<sup>37</sup> Their correspondence, which covers the years from 1923 to Falla's death in 1946, is by far the best documentation of Halffter's life for that period and traces the influence of Spain's most noted twentieth-century composer on one of her then most promising.

#### NOTES

<sup>1</sup> The title, *Les Six*, was actually coined by the French writer and critic Henri Collet in an article published in *Comoedia* in January 1920. Collet had a great interest in Spanish music and was the author of *L'Essor de la musique au XX<sup>e</sup> Siècle* (Paris: Max Eschig, 1929). Poulenc believed the name was spawned more by the composers appearing on the same bill

often enough, rather than arising out of any common belief or practice. 'We never had any common aesthetic and our musical styles have always been dissimilar.' Francis Poulenc, *My Friends and Myself: Conversations*, ed. Stéphane Audel, trans. James Harding (London: Dennis Dobson, 1978), p. 42.

<sup>2</sup> 'renovar el lenguaje musical español y unimos a las corrientes del pensamiento europeo'; Rodolfo Halffter, 'Manuel de Falla y los compositores del Grupo de Madrid de la Generación del 27', *La Música en la Generación del 27: Homenaje a Lorca 1915/1939* (Madrid: Ministerio de Cultura, Instituto Nacional de las Artes, Escénicas y de la Música, 1986), p. 38. All translations are my own unless otherwise indicated.

<sup>3</sup> Enrique Franco, 'Halffter, Ernesto [Escriche]', *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980), VIII, p. 47.

<sup>4</sup> Rodolfo Halffter, cited in Antonio Iglesias, *Rodolfo Halffter (su obra para piano)* (Madrid: Al puerta, 1979), p. 14.

<sup>5</sup> Masterclass with the composer recorded on 30 March 1985.

<sup>6</sup> 'Procuría llevar conmigo una pequeña maravilla que he encontrado aquí, hace un año ya, pero que hasta ahora no quería descubrirle. Es un chico madrileño, Ernesto Halffter, hijo de alemán y española, que es una cosa extraordinaria como facultad de creación y asimilación, casi todo intuitivamente.' Quoted by Enrique Franco, CD notes, Ernesto Halffter (1905-1989), *Sinfonietta*, cond. Enrique García Asensio, English Chamber Orchestra, Ensayo, ENY-CD-9915, 1990.

<sup>7</sup> Ernesto Halffter, *Falla en su centenario: Homenaje en el centenario de su nacimiento* (Madrid: Comisión Nacional Española de Cooperación con la Unesco/Servicio de Publicaciones del Ministerio de Educación y Ciencia, 1977). The quartet had just received its first performance by members of the Quinteto Hispania and was later played repeatedly by the then popular Flonzaley Quartet. Adolfo Salazar, *La música contemporánea en España* (Madrid: La Neve, 1930; rpt. Oviedo: Universidad de Oviedo, 1982) p. 250. The *Trio* was written in dedication to some of the composers he most admired: Ravel, Stravinsky, Fauré, Poulenc, Debussy, Schoenberg, Bartók, and to Falla himself. We know that some of the movements of the *Trio* were complete at the time Halffter took the work to Falla, and in an unpublished letter to Falla dated 14 December 1925, Halffter details plans for the première of a work entitled *Dos retratos* for large orchestra, based on two numbers of his *Trio-Homenajes*. He stated, 'como Vd. ya conoce, he terminado Fauré, Ravel, Schönberg [sic] y estoy terminando el suyo' ('as you already know, I have finished Fauré, Ravel, Schoenberg, and I am finishing yours'). Perhaps, these were the movements already completed in 1923.

<sup>8</sup> Though the precise date of their first meeting is unclear, it is possible that this occurred on 15 April 1923, based on the following dedication from Halffter to Falla: 'To Don Manuel, maestro of maestros, these infantile pages, with the veneration and the affection of Ernesto Halffter Escriche, in memory of yesterday, Madrid 16 April 1923'. ('A Don Manuel,

maestro de maestros estas páginas infantiles con la veración y el afecto de Ernesto Halffter Escrihe en recuerdo del día de ayer Madrid 16 de Abril de 1923'.) Reprinted in *Conciertos de inauguración del Archivo Manuel de Falla*, Granada, 8-9 March 1991 (Granada: Manigua, 1991), p. 186.

<sup>9</sup> Andrew Budwig, 'Manuel de Falla's *Atlántida*: An Historical and Analytical Study', Ph.D. diss., University of Chicago, 1984, p. 252.

<sup>10</sup> The correspondence is housed at the Manuel de Falla Archive in Granada. To date, the correspondence remains unpublished, though it is currently being transcribed and edited in Madrid by Emilio Casares Rodicio. The article 'Manuel de Falla y los músicos de la generación del 27', by Casares which quotes from the letters can be found in *Manuel de Falla tra la Spagna e l'Europa: atti del convegno internazionale di studi*, Venice, 15-17 May 1987, ed. Paolo Pinamonti (Florence: Leo S. Olschki, 1989), pp.49-63. The writer would like to express here her gratitude to Adelaida Muñoz, Javier Suárez and Michael Christoforidis for their guidance and help with translation of the correspondence.

<sup>11</sup> '6 de agosto de 1923. Muy querido Halffter: He recibido su carta, que le agradezco mucho; pero me apena el verle desanimado para el trabajo cuando tiene Vd. ante sí un tan espléndido porvenir.' Manuel de Falla, letter to Ernesto Halffter, 6 August 1923.

<sup>12</sup> Torres was actually Falla's first choice as conductor but his duties as organist and choir master of Seville cathedral made touring impossible. Budwig, 'Manuel de Falla', p. 254.

<sup>13</sup> Manuel de Falla, 'Orquesta Bética', *El Correo de Andalucía*, 6 June 1924, rpt. *La música en la Generación del 27*, pp. 212-213. See also Adolfo Salazar, 'Espagne. L'Orchestra Bética de Camara: Oeuvres nouvelles de Falla, Esplá et Halffter', *La Revue Musicale* (November 1925). In 1925, the orchestra consisted of winds, plus two horns, two trumpets, four first violins, three second violins, two violas, two cellos, bass, harp, piano, and percussion. Other instruments were occasionally added when the work demanded (for example, trombone in Stravinsky's *Pulcinella* and the harpsichord to replace the piano in Falla's *El Retablo*).

<sup>14</sup> Annotated copies Mozart's symphony and Falla's arrangement of Debussy's *Prélude* are held at the Manuel de Falla Archive. With thanks to Michael Christoforidis for pointing this out to me.

<sup>15</sup> Ernesto Halffter, letter to Manuel de Falla, 26 May 1924.

<sup>16</sup> Quoted in Arbie Orenstein, ed., *A Ravel Reader: Correspondence, Articles, Interviews* (New York: Columbia University, 1990), pp. 256-57.

<sup>17</sup> Quoted in Budwig, 'Manuel de Falla', pp. 257-58.

<sup>18</sup> See also Ernesto Halffter, letter to Manuel de Falla, 28 December 1924 in which Halffter states his desire to meet Madame Debussy.

<sup>19</sup> Manuel de Falla, letter to Ernesto Halffter, 31 May 1929.

<sup>20</sup> 'Todo es cuestión de que, antes de comenzar cada día su trabajo de composición, dedique indefectiblemente una hora al estudio; la primera media hora para ejercitarse en el contrapunto; y la segunda para hacer análisis.' Manuel de Falla, letter to Ernesto Halffter, 18 December 1928.

<sup>21</sup> 'Falla consideraba el análisis como estudio básico para la buena formación del compositor. Son muchas las partituras que analicé con él, suyas, y de tantos otros autores. Conservo memoria de las dos primeras: "El Barbero de Sevilla" y "Carmen", que le entusiasmaban.' Ernesto Halffter, *El magisterio permanente de Manuel de Falla* (Madrid: Real Academia de Bellas Artes de San Fernando, 1973), p. 10.

<sup>22</sup> 'En diversas ocasiones le presentaba una composición mía, composición que siempre estaba concluida, y Falla, si encontraba algún pasaje de realización defectuosa, me lo corregía, y a ésto le llamaba 'faltas de ortografía'. . . . Creo que Falla descubrió en mí un instinto natural y espontáneo hacia el principio tonal y sin duda fue este aspecto—arraigado en mí y concorde a su propio sentir—lo que voluntariamente le impulsó a tomar la responsabilidad de mi educación musical. . . . En tantos años de estudiar con él solamente me llamó la atención una vez ante una ligera divagación tonal en mi Sonata para Piano. "¡Timbre de alarma!", exclamó el maestro, a lo cual siguió su consejo advirtiéndome no me dejara cautivar por lo que otros hicieran y que no me apartara nunca de la ley eterna de la tonalidad, pues en este matiz radicaría siempre el atractivo de mi música. . . . Para pulsar mis posibles progresos, al presentarle un nuevo trabajo, solía decirme el maestro antes de verlo: "indíqueme con lápiz rojo lo que ahora no haría y con signos de interrogación las dudas que tenga". Excelente método para obligarnos a ser correctores de nosotros mismos, y mucho más útil que la corrección del propio maestro. Ernesto Halffter, *Falla en su centenario: Homenaje en el centenario de su nacimiento* (Madrid: Comisión Nacional Española de Cooperación con la Unesco/Servicio de Publicaciones del Ministerio de Educación y Ciencia, 1977), pp. 15-16.

<sup>23</sup> See, for instance, Ernesto Halffter, letters to Manuel de Falla, 14 December 1925 and 24 November 1926.

<sup>24</sup> 'No pueden editar nada en absoluto sin haberlo visto Vd antes.' Ernesto Halffter, letter to Manuel de Falla, 7 January 1927.

<sup>25</sup> Ernesto Halffter, letter to Manuel de Falla, 12 March 1928. Earlier in Granada, the two men had agreed to compose short wedding marches for each other! Halffter recalls this in a letter to Falla, 23 April 1928.

<sup>26</sup> The existence of this work remains doubtful. It is supposed by the writer that his *Sonata para piano* (in D) of 1926-32, eventually dedicated to Cools of Eschig, was the first of this trio since it conforms to the composer's plans for all three to be one-movement works. See Ernesto Halffter, letter to Manuel de Falla, 19 November 1924.

<sup>27</sup> Talk of this work spans almost a decade. Interestingly, plans for such a work actually came from Falla, as did the dedication to the memory of Bizet. Obviously the work was troublesome for Halffter as well, for only the *Habanera* and *Nocturne* were ever completed.

<sup>28</sup> For large orchestra. Ernesto Halffter, letter to Manuel de Falla, 16 January 1929. This work was later dedicated to Adolfo Salazar and Ernesto's brother Rodolfo on Falla's advice.

<sup>29</sup> 'Me temo que muchos encontrasen excesiva otra inmediata dedicatoria'. Manuel de Falla, letter to Ernesto

Halffter, 18 December 1928.

<sup>30</sup> 'Hoy no tengo más que dos ambiciones en esta vida: trabajar junto al maestro lo más posible y colaborar con Vd en todo lo que desée.' Ernesto Halffter, letter to Manuel de Falla, 2 March 1937.

<sup>31</sup> In the last surviving letter from Falla to Halffter, 10 April 1946, he points out many 'spelling mistakes' and asks that it never be published. Halffter, showing some respect for the *maestro*, did not complete the work until after Falla's death and it was published with the full permission of Falla's brother Germán.

<sup>32</sup> Budwig, 'Manuel de Falla', p. 259.

<sup>33</sup> Halffter had requested this revision in an earlier letter dated 21 March 1939. He was still reluctant to re-enter Spain at the conclusion of the war however, for all Spaniards wishing to gain entry required a special permit and often experienced difficulties when leaving. There are only 13 letters in total from the post-war period to Falla's death, both Falla and Halffter obviously finding it difficult to get letters through to each other and often relying on a friend who was travelling to ensure safe delivery. This can be compared with a two-and-a-half year period from January 1927 to June 1929

in which there are almost 60. In fact, since his marriage to Alicia in 1928, Halffter spent most of his time living in Lisbon, with extended periods in Nice, Paris, and Spain.

<sup>34</sup> In 1937 he made a brief trip to Paris to participate in the Homage to Marguerite Long as part of the Paris Exposition where he contributed *L'Espagnolade* for piano to the album *Parc d'attractions*.

<sup>35</sup> Contrary to popular belief, Ernesto Halffter was not Falla's only pupil: Rosita García Ascot (b.1906), his own brother Rodolfo (1900-1987), Joaquín Nin-Culmell, Jesús Bal y Gay, and Salazar, among others, benefitted from Falla's advice. Budwig paints Falla as 'the mentor of every important Spanish composer of the Stravinsky-Schoenberg-Bartók generation' ('Manuel de Falla', p. 252).

<sup>36</sup> Ernesto Halffter, 'Linear Notes', Manuel de Falla, *Atlántida*, cond. Rafael Frubeck de Burgos, Angel SBLX - 3852, 1968, p. 5. Quoted in Budwig, 'Manuel de Falla', p. 253.

<sup>37</sup> Interview with Manuel de Falla in *La Gaceta Literaria* 1 February 1929. Quoted in Budwig, 'Manuel de Falla', p. 261.