

Manuel de Falla on Romanticism: Insights into an uncited text

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How colossal is the subject-matter that forms the notion of Romanticism! Whole worlds of antagonistic feelings and ideas, a multitude of formal problems! Our generation knows the Romantic period well; from the historical perspective, the proximity of this great epoch is too close, and the bonds between the experiences and creations of that era and our times are too strong, to forget about. Not only do we marvel at the achievements of the masters of those days, or deeply admire their works, but we view many issues relating to the Romantic style with a critical perspective which cannot overlook the serious impediments in the Romantic trend.

It seems to me that the influence of Romanticism upon the Spanish School is often overstated. In Romanticism, insofar as the art-work is concerned, the genuine and potent emotional tension must not be identified with the improvisational freedom of form, which was surrounded by so much uncertainty during the Romantic Period in music.

As far as my work is concerned, it seems to me that it is only in my symphonic impressions *Noches en los jardines de España*, and some theatrical works that one could find certain resonances of Romanticism. My recent works (e.g. Concerto for harpsichord) are totally free of such influences; they rather approach the pre-classical style.¹

The above text by Manuel de Falla appeared in a special number of the Polish journal *Muzyka, Romantyzm w Muzyce*, devoted to Romanticism, which was published towards the end of 1928. It remains uncited among the numerous collections, supposedly complete, of Falla's writings on music and musicians.² Though fairly general in its content, a study of the drafts made by Falla helps to clarify and expand on the issues broached, relate it to his other contemporaneous writings and to demonstrate the nature of his work habits.

The four main articles in *Muzyka*, on Romanticism from a historical perspective, are followed by a related survey of 45 leading composers of the period, including such noted figures as Delius, Dukas, Elgar, Honegger, Korngold, Krenek, Prokofiev and Ravel. Falla's contribution is the last to be listed and there are grounds for supposing that it only just made the deadline. The paragraph preceding the initial quotation, and published in

the journal, reads as follows:

I wish to apologise for the delay in responding to the survey by *Muzyka*. Please believe me, I would wholeheartedly like to take part in it, and this is why I am writing to you, despite being certain that my response will not be included among those which have reached the editor on time.³

Muzyka's director, Mateuse Glinski, wrote to Falla on 14 June 1928 asking him to contribute to their survey. It was directed to the most illustrious composers worldwide, and solicited 'opinions and attitudes with regard to Romanticism in music' as well as an analysis of their works according to whether they 'approach or diverge from Romantic ideology'.⁴ Falla's reply on 5 July indicates his willingness to contribute though saying that he would not be able to do so before the end of the month due to problems with his eyes.⁵ Glinski asked after the article in a letter dated 13 August 1928 stating that it would not have to be long and could consist of general lines which could be developed by the editors. This is followed by another request on 3 October referring to contact made between the editors and Falla at the ISCM festival in Siena, where he had reiterated his promise of a reply.⁶ Finally, the receipt of Falla's contribution is acknowledged by Glinski, on 22 October 1928, who promises to forward a copy of the volume. A draft of Falla's reply, dated 4 January 1929, expresses his thanks upon receiving the journal.

Throughout the period of the correspondence Falla had applied himself on numerous occasions to the task of drafting a reply to the survey by *Muzyka*. The practice of making sketches of his writings is evident in the four surviving drafts which can be placed in a progressive order.⁷ There is however no copy of the final version and early drafts differ widely from the definitive one, yet they are of use in interpreting it. Something akin to self-censorship is applied by Falla in attempting to disguise or tone down his antipathy towards Romanticism, giving rise to a more aseptic final version in its published form.

Draft one consists of a rough sketch in pencil on three pages, the last one corresponding to the back

of Glinski's letter of 14 June 1928, and probably dates from that period.

An extensive lecture would be necessary to address such a matter. I will therefore skip from one subject to another, concentrating on what is most essential.

Expression of the nineteenth century, though its influence persists more or less in certain nationalities, especially in those of the North.

Chopin is for me the purest representation of Romantic music. He is also the only composer, of the Romantics, who used their aesthetic and *procedures* in a constant though no less effective manner.

The same could be said of Schumann had he not composed more music than that for piano and the *lieder*. I do not of course forget Weber, Beethoven, Wagner, Mendelssohn and Liszt. But with the exception of the first (an exceptional case because of his application of folk music and Beethoven and Mendelssohn who applied it to classical forms), we can lament, that in their final periods as in Liszt and in Wagner, the *excess* which, in my understanding was disastrous for the music of their time, and its consequences.

This music, which we could term as *freethinking*, could only lead to chaos insofar as its equilibrium, proportions, frenetic expression and rhythmic/tonal structure are concerned.

Of course, in saying this I exclude the evocative power of these men; a force that suffices to save and mitigate the memory not only of their errors, but also, and above all, those that were committed because of them.⁸

Obvious variations from the published text exist in the enumeration of preferred composers and redemption in the guise of applying folk music to classical forms. References to persisting Romantic trends in northern countries along with those of excess, chaos and freethinking are progressively eradicated.

It is possible that draft two was written in the light of Glinski's letter of 13 August as it is a point-form version of draft one with minor alterations. Consisting of one page written in ink and left unfinished, its margins are filled with numerous afterthoughts scribbled in pencil which comment on or modify sections. The title 'Romantic Music' is described (in pencil) as 'the rambling' and followed by 'the frenetic expression, the latent

pride in this music which we could label as free-thinking', thus providing a clue to his use of the term. Last century's musical expression is seen as a '*consequence* of the general predominating atmosphere'. Mendelssohn is omitted from the list and Berlioz is added as a nexus between Beethoven and Wagner. A pencil annotation absolves Liszt by indicating that he is 'saved at times by the goodness of his heart'. Chopin's music, the majority of Schubert's and Weber's, as well as Schumann's piano music and *lieder*, are defined as illustrious cases which would 'suffice to save the whole of the Romantic output in the severest of examinations', while claiming that: 'in these we find expansive sentiments, exempt of all proud intentions, and simple, natural and balanced expression'.

Also unfinished and in ink, draft three consists of two pages and is basically an earlier version of draft two in prose form. It contains the first signs of Falla qualifying his remarks on Beethoven and Wagner by referring to their works with 'great conviction and admiring respect'. Falla begins two sentences on the relationship of Romanticism to his own work by stating it to be 'opposed to my predilections'.

The final existing document, draft four, written in ink over four pages, contains numerous corrections. It is in letter form, signed, and dates from October 1928.

In spite of the great desire to comply with my offer from Siena, I was not able to find a favourable occasion to do so; given that the rehearsals, concerts, etc. etc. completely filled up my time.

Upon my return, my intentions have again been frustrated by a bout of flu I am still suffering from and which has completely impeded me from applying myself with the effectiveness required by a question of such interest and importance, and if these difficulties were not enough one must add to them the lack of sympathy inspired in me by the subject, so removed from what concerns me at present.

I want, however, to demonstrate to both yourself and your journal, not only my cordial sympathy, but also my good faith corresponding at the same time to the honour which you bestow upon me with your reiterated offer. This is why I will try, even though it be briefly and in this epistolary form, to say part of what would be required by a complete reply to the most interesting *enquête* by Muzyka.

1/ It seems superfluous to affirm that the unmis-

takable musical expression pertaining to the nineteenth century, especially in its first two-thirds, was solely due to the widespread Romantic atmosphere which was predominant in that period. According to my way of thinking and feeling, Chopin's music is among the purest products of the Romantic heritage. The same could be said of Weber and Schubert's output—though only partially—as well as Schumann's piano compositions and *lieder*; I believe that these glorious cases would suffice to save the whole of the Romantic period in the severest of examinations. In these composers—independently of their evocative force—we only encounter expansive sentiments which are expressed in a simple, natural and balanced manner, without signs of proud intentions. This is why these works inspire in us a sympathy which is not always entirely shared with other products—equally glorious manifestations of a more elevated appearance—of musical Romanticism.

2/ Those of us who were born last century have more or less paid our tribute to Romanticism and the retrospective analysis which you demand of my own works indicates signs of this influence in *La vida breve* and *Noches en los jardines de España*. I believe, however, that the *Retablo* and the Concerto for harpsichord can be considered as being opposed to Romantic ideology.

Begging your pardon, Señor Director, for the delay with which I send these lines and the forced brevity on account of my health. I have great pleasure in expressing my regards.

Manuel de Falla⁹

Here at last there is an assessment of his works, although the reference to *El retablo de Maese Pedro* is omitted from the final version. By this stage Falla opted not to name the composers he disliked and to dilute his remarks in that respect, reducing the percentage of Schubert and Weber's works deemed as acceptable. Curiously enough, no mention is made of the effect of Romanticism on the Spanish school.

The final letter was drafted by Falla in French, the language of the correspondence, not the Spanish of drafts one to four, and included some changes. Some of the wording and modifications may have been due to the translation of the text into Polish and editorial procedures of *Muzyka*, alluded to in their letter of 13 August 1928.

Manuel de Falla's output of essays and critical writings is rather limited and at times can give the impression of being unrelated to each other. The main body consists of essays paying homage to

composers, especially those whom he knew, proclamations on Spanish and modern music, along with isolated articles and interviews. There is always a strong undercurrent in these writings relating them to his works or aesthetic evolution. In the case of the *Muzyka* article the drafts are closely related to sections of several texts which appeared around this time. Adolfo Salazar's *Sinfonía y Ballet* was released in March 1929 and contained several declarations by Falla which help to elucidate his thoughts on German Romanticism and its relation to folk music. 'For the musician's heart, music is implicit in everything: the aspect of its people, the cadence of their manner of speech, the colour of a river and the profile of the mountains in a landscape.'¹⁰ According to Falla it is because of these factors that he views German formalism with such singular spite. Schubert and Mendelssohn spoke in the language of their most intimate inspiration but Falla cannot admit that the art of such composers, or any others, constitutes stereotyped forms of music. He adds a diatribe against teachers who exhort their students to write in the style of Beethoven, because it excludes all that the young composer may have to say, and a foreigner could not know anything of the character of Spain. 'One must mistrust the greater part of music of the nineteenth century and one of the obligations of the teacher is to advise all types of precautions as far as symphonies and classical sonatas are concerned.'¹¹

The previous year had marked the centenary of Beethoven's death and Falla took part in organising the commemorations in Granada, including a concert in which he played the 'Pathétique' sonata and conducted the Septet op. 20.¹² A few weeks earlier a text of his on Beethoven had been published in the German newspaper *Vossische Zeitung* and was reproduced in Barcelona's *La Noche* on 26 March 1927. In this text, which remains uncited by Falla scholars, he attempts to demonstrate the positive elements of Beethoven's art while thinly veiling his dislike of much of what Beethoven represented. The following is a transcription of Falla's draft copy (the published versions slightly reorganise the material):

Independently of the admiration owed to Beethoven and the greater or lesser coincidence of my sentiments and aspirations with his works, these offer powerful examples which I have always made an effort to follow.

1/ The nobility and lack of self-interest with which he served music, convinced of its elevated social mission.

2/ His desire for rhythmic/melodic/tonal purity.

3/ Beethoven's resolute undertaking to Germanise his music; an undertaking which should serve us as a luminous example so as to procure that the Latin character, in its diverse forms, is reflected with the greatest possible intensity in the artistic production of our race.

I believe that this sincere, simple and faithful declaration [—made with love, good will and with the vehement desire that it be received with the same sentiments—] is the best homage that I can offer to the genius whose centenary is celebrated universally by the Art of Music.¹³

In May 1929 the French journal *Musique* published a response by Falla to their open survey which touches on themes raised in the earlier reply to *Muzyka*. Falla claims that he aspires to 'an art that is as strong as it is simple and in which vanity and egoism are absent, something difficult to obtain'. Among his 'centres of repulsion' are included a narrow-minded nationalism and the 'use of formulas "recognised as being of public utility"'.¹⁴

The final text related to the *Muzyka* response dates from almost a year after that publication and was the result of an extensive reply by Falla to a newspaper article in Madrid's *La Libertad* on 2 October 1929 claiming, among other things, that Falla was a Romantic. Falla's response in *La Libertad* a week later draws directly from the article on Romanticism, defining his views on this tendency and its repercussions in his works, and stressing yet again that nothing is more opposed to the Romantic ideology than his works after *El retablo de Maese Pedro* (1919-1923).¹⁵

An evaluation of the impact of Romanticism on Falla is beyond the confines of this article. A rough perspective on some of the issues raised is however unavoidable. It is ridiculous to pretend that Falla's polemical stance is an isolated or purely personal position given his environment and musical training. On occasions these remarks seem to echo Stravinsky's views on Beethoven and Wagner and are often akin to the anti-Germanic stance taken by his maestro, Debussy.¹⁶ The rejection of Romanticism and the nineteenth century was a widespread phenomenon among those post-war composers adopting the so-called 'Armistice' style or those embracing Neoclassical values. Falla's close

identification with the French school and France, to the point of patriotism during the First World War, exaggerated his Germanophobia and helps to explain his calls for an art steeped in the Latin character. Spain's position was that of a newcomer to the European musical mainstream and of a country which by the second decade of this century was only just feeling the impact of Romanticism, with sections of the bourgeoisie plunging headlong into German symphonism and Wagner.¹⁷ His first published attacks on Romanticism date from 1916, in the essay entitled 'Introducción a la música nueva'. Falla called for a new national music firstly in the guise of impressionism and later in that of a radical Spanish Neoclassicism. In this context his nationalism of the 1920s, far from being a reactionary force, was largely responsible for the infusion of modern values in the Spanish artistic scene and his music of this period served as a focal point for a whole generation of young composers in the years preceding the Spanish Civil War. The rejection of German formalism is as much an attack on the reactionary Spanish conservatory system as a reflection of his own preoccupations with investigating new formal possibilities. The writings clarify the fact that there is a conscious shift in his aesthetic after *El retablo de Maese Pedro*.

There are of course comments of a more personal nature which cannot be understood by simply placing the writings in a historical context. It is worth commenting on some of the issues raised in this respect, even if in an oversimplified and generalised manner that can at times border on the erroneous. Falla was set in his ways as a practising Catholic, though by the 1920s his faith was highly personalised and becoming progressively more mystical. His earlier more liberal outlook was transformed into a vision of society based on the responsibility of the individual and the placing of God above all. Thus there is a frowning upon 'freethinking' or 'Robespierrian' ideas which deny a Divine framework. Art is seen as an important factor, having a social mission, though it is itself not a force of redemption. Humility is a prime concern, which induces some of his remarks on the 'proud intentions' of Romanticism, often pertaining to the person rather than the work. The acceptance of inspiration and talent as being gifts of God, which are harnessed through hard work and constant reflection, lead Falla to undertake what he believes to be the narrow path towards purifica-

tion, often realised as well-laboured concision in his later works. Finally, the evocative power of music is not excluded from his scheme of understanding and is progressively oriented towards more mystical or spiritual ends.

While the texts cited in this article are not representative of Falla's more ample essays they do represent the only writings on music he undertook in the late 1920s and are important in situating his aesthetic direction at a time when he embarked on the composition of *Atlántida*, the incomplete cantata which changed radically over its twenty-year gestation. The process also helped define his thoughts on Romanticism, leading up to the extended article on Wagner (1933) which develops many of the ideas first expounded in these miniatures.¹⁴ It is hoped that further research and a more rigorous approach in this area will serve to clarify the significance of Manuel de Falla's writings and their impact on his music.

NOTES

¹ *Romantyzm w Muzyce* (Poland: 'Muzyka', [1928]) p. 140: 'Jakże wiele treści mieści się w określeniu romantyzm! Całe światy sprzecznych uczuć i pojęć, całe mnóstwo problemów formalnych! Pokolenie nasze zna dobrze okres romantyczny: zbyt niedawno rozegrała się w perspektywie dziejowej ta wielka epopeja i zbyt mocne więzy łączą przeszłość i dzieła owej epoki z naszą dobą, abyśmy mogli o nich zapomnieć. Nietylko podziwiamy zasługi twórców owych czasów, nietylko z czcią zagłębiając się w ich dzieła, ale patrzymy na wiele spraw i kwestyj, łączących ze stylem romantycznym, z zbyt wielką dozą krytycyzmu, abyśmy przeoczyć mogli poważne wady kierunku romantycznego.'

Wydało mi się, że wpływ romantyzmu na szkołę hiszpańską przedstawiany jest najczęściej w sposób nieco przesadny. Romantyzm w założeniu dzieła, szczere i mocne napięcie uczuciowe nie należy identyfikować z improwizacyjną dowolnością formy, która tak niepewne koleje przechodziła w okresie romantyzmu muzycznego.

Co do mnie osobiście to wydaje mi się, że tylko w moich impresjach symfonicznych *Noches en los jardines de España* i w niektórych dziełach scenicznych doszukać się można pewnych odgłosów romantyzmu. Ostatnie moje utwory (np. koncert dla cembalo) wolne są zupełnie od takich wpływów, zbliżając się raczej do muzyki przedklasycznej.'

My thanks to Alan Lem for translating the Polish text.

² Four editions of the writings exist in Spanish with introduction and notes by Federico Sopeña, the most recent being: Manuel de Falla, *Escritos sobre música y músicos* (Madrid: Espasa-Calpe, 1988). There is a translation of the third edition in English: Manuel de Falla, *On Music and Musicians* (London: Marion Boyars, 1979), and of the fourth edition in French: Manuel de Falla, *Écrits sur la musique et sur les musiciens* (Arles: Actes Sud, 1992).

³ 'Kochany Panie! Muszę przeprosić go za zwłokę z odpowiedzią na ankietę "Muzyki". Proszę wierzyć, że całkiem sercem chciałbym wziąć w niej udział i tem się też tłumaczyć,

że piszę Panu w tej sprawie dziś, mimo, że przekonany jestem, iż głos mój nie zostanie dołączony do głosów, które nadeszły do redakcji we wskazanym czasie.'

⁴ All the letters and primary sources used in this article are housed at the Archivo Manuel de Falla in Granada and reproduced with the kind permission of the archivist.

⁵ Falla was meticulous in his practice of making drafts for letters and in answering his correspondence, which remains largely intact as of 1920, the year he moved to Granada. From the late 1920s to his death in 1946 Falla suffered from an assortment of illnesses, which are often used to excuse his tardiness.

⁶ The VI International Festival of the International Society for Contemporary Music was held in Siena on 10-15 September 1928. Manuel de Falla conducted his Concerto, from the harpsichord, at the evening concert on 12 September 1928. On the back of the letter cited there is a draft by Falla on 'Profundity' though it does not seem to be directly related to the others on Romanticism.

⁷ These drafts were located in the course of my research at the Archivo Manuel de Falla.

⁸ 'Sería necesaria una extensa conferencia para tratar tal asunto. Hablaré, pues, a saltos y fijándome sólo en lo más esencial.'

Expresión del XIX, aunque su influencia persiste más o menos en ciertas nacionalidades, especialmente en las del norte.

Para mí es Chopin la más pura representación de la música romántica. Siendo, además el único compositor, entre los románticos que de un modo constante y no menos eficaz se sirvió de su estética y procedimientos.

De Schumann podría decirse otro tanto de no haber compuesto más música que la de piano y los *lieders*. Claro está que no olvido a Weber, Beethoven, Wagner, Mendelssohn y Liszt [sic]. Pero con excepción del 1 (caso excepcional por su aplicación del canto popular a la expresión romántica) y de Beethoven y Mendelssohn que la aplicaron a formas clásicas, cabe lamentar, tanto en su última época como en Liszt [sic] y en Wagner, una *extralimitación* que, en mi entender ha sido funesta para la música de su tiempo y las consecuencias de ella.

Esa música, que podríamos llamar *librepensadora* sólo podía conducir al caos en cuanto al equilibrio, las proporciones, la expresión frenética y la estructura rítmico-tonal se refiere.

Claro está que, al decir esto dejo a salvo el genial poder evocador de aquellos hombres; fuerza que basta para salvar y para mitigar el recuerdo no sólo de sus errores, sino también y sobre todo de los que se cometieron por su culpa.'

⁹ A pesar del vivo deseo de cumplir mi ofrecimiento desde Siena, no me fué posible hallar una ocasión favorable por lo que, pues los ensayos, conciertos, etc. etc. llenaron totalmente mi tiempo.

Ya de regreso, mis propósitos han sido una vez más traicionados por una gripe aún persistente y que me imposibilita en absoluto ocuparme con la debida eficacia de una cuestión de tal interés e importancia. Y por si estas dificultades no bastaran hay que añadir a ellas las que supone mi poca simpatía por el tema, tan apartado de cuanto actualmente me preocupa.

Quiero, sin embargo, demostrar a Vd. y a su Revista, no sólo mi cordial simpatía, sino también mi buena voluntad,

correspondiendo al mismo tiempo al honor que recibo de ustedes por su reiterada petición. Por eso, aunque sólo sea brevemente y en esta forme epistolar, procuraré decirles algo siquiera de lo mucho que exigiría una cumplida respuesta a la interesantísima *enquete de Muzyka*.

1º Parece hasta superfluo afirmar que la expresión musical propia e inconfundible del siglo XIX, especialmente en sus dos primeros tercios sólo fué debida al ambiente general romántico predominante en aquel período. En mi modo de ver y de sentir, la música de Chopin cuenta entre lo más puro que nos ha legado el Romanticismo. De la obra de Weber y de Schubert -aunque parcialmente-, así como de las composiciones p^a piano y los *lieder* de Schumann, podría decirse otro tanto; creo que esos gloriosos casos bastarían para salvar el período romántico ante el más severo examen. Y es que en ellos -independientemente de su fuerza evocadora- sólo hallamos sentimientos expansivos que se expresan de modo simple, natural y equilibrado, sin rasgos de orgullosas intenciones. De ahí la altísima simpatía que nos inspiran, simpatía que no comparten enteramente otras manifestaciones, igualmente gloriosas y aún de más elevada apariencia, del romanticismo musical.

2º/Cuantos nacimos dentro del pasado siglo, hemos pagado más o menos nuestro tributo al romanticismo y ese análisis retrospectivo que Vds. *reclaman* de mis propios trabajos así lo acusa en lo que a *La Vida breve* y *Noches en los jardines de España* se refiere. Creo, en cambio, que pueden considerarse opuestos a la ideología romántica, el *Retablo* y el *Concerto de clavicémbalo*.

Rogando a usted, Señor Director, perdone, tanto el retraso con que le envío estas líneas, como su brevedad forzosa por mi falta de salud, tengo el mayor gusto en expresarle toda mi consideración.

Manuel de Falla'

10'Para el corazón del músico, la música está ímplicita en todas las cosas: en el aspecto de las gentes, tanto como en la cadencia de su manera de hablar, en el color del río y en el perfil de las montañas de un paisaje.'

11'Hay que desconfiar de la mayor parte de la música del siglo XIX, y una de las obligaciones del profesor, en lo que concierne a las sinfonías y sonatas clásicas, es la de aconsejar todo género de precauciones contra ellas.'

12'This concert was held in Granada's Ateneo on 6 April 1927. After numerous ovations Falla performed the first movement of the 'Moonlight' Sonata as an encore. The Archivo Manuel de Falla houses the score Falla used for the performance of the Septet and it includes extensive expressive markings in pencil. Some of Falla's reportedly vitriolic remarks against Beethoven had been published out of context in the Madrid newspaper *El Heraldo* on 6 April 1927. The assertion that Beethoven was the worst of musicians caused a furore and Falla replied indignantly, rejecting the veracity of the statements printed.

13'Independientemente de la admiración debida a Beethoven y de la mayor o menor coincidencia de sentimientos y aspiraciones con su obra, ésta nos ofrece tres poderosos ejemplos que siempre me he esforzado en seguir.

1º La nobleza y el desinterés con que sirvió a la Música, convencido de su altísima misión social.

2º Su anhelo de pureza rítmico-tonal-melódica.

3º El decisivo empeño de Beethoven en germanizar su música; empeño que debe servirnos de luminoso ejemplo

para procurar que el genio latino, en sus diversas modalidades, se refleje con la mayor intensidad posible en la producción artística de nuestra raza.

Creo que esta sincera, simple y leal declaración [-hecha con amor y de buena voluntad y con el vehemente deseo de que con el mismo sentimiento sea recibida-] es el mejor homenaje que puedo ofrecer al genio cuyo Centenario celebra universalmente el Arte de la Música.'

14'Falla, *Escritos* (1988), p. 120.

15'The following quotation from Falla's response bears out these similarities:

'Let's begin with "Romanticism". Effectively: those of us born within the nineteenth century have paid it our tribute to a greater or lesser degree. There are elements of this, as far as my music is concerned, in *La vida breve* and the *Noches*; but insofar as Romanticism refers to excess, formulas of false profundity, egotism, dramatic exasperation . . . nothing could be further from my sympathies. On the other hand, what is revealed by Romanticism as evocative force and lyrical expression (always when expressed in a simple and natural manner, and without a trace of proud intentions) inspires great sympathy in me, and the reflection of this same sympathy is that which can be found in the works cited above. On the contrary, nothing is more opposed to Romantic ideology than my latest productions as of the *Retablo*.'

The complete text in Spanish is reproduced in Falla, *Escritos* (1988), pp. 130-132.

16'Falla's contact and exchange of ideas with the group of composers associated with the 'Apaches' is obvious here. The close relationship with Stravinsky helps to explain their coincidence on many aesthetic issues and his deep respect for Debussy led to his defending many of Debussy's stances. When Falla began studying with Debussy, the latter's views included the following statement published in the *New York Times* on 16 May 1909: "Of all the Germans, Bach alone was universal", he said, "After that, commencing especially with Beethoven, the composers belong to the German school. A composer should work out his music along the lines of his own nationality, but of course in his own original way. I should advise French composers to study Couperin and Rameau rather than Wagner and Brahms." In Falla's library there is a second edition (1926) of Debussy's 'Monsieur Croche' essays with annotations by Falla making reference to opinions on Beethoven and Wagner.

17'Falla's preference for Chopin and Schumann is reflected in the tastes of the Spanish musical public in the latter part of the nineteenth century, although his advocacy of Chopin goes well beyond these bounds and was to continue as a lifelong passion. *Fuegofatuo* (1918) and *Ballada de Mallorca* (1933) are actually based on arrangements of Chopin's piano music. The defence of Schubert, Mendelssohn and Weber is of a more personal nature given that Falla saw in these composers certain concurrence with his criteria for using folk music. For a further discussion of Spanish musical tastes in the nineteenth century see Carlos Gómez Amat, *Historia de la música española. 5. Siglo XIX*. (Madrid: Alianza, 1984).

18'The writings cited in this article seem to be the only ones by Falla directly related to music that was published between 1925 and 1933 when his 'Notes on Richard Wagner on the fiftieth anniversary of his death' was released.