SPANISH FLAVOR IN CON ANTONIO MACHADO
BY JOAQUÍN RODRIGO

by
Michelle S. Smith

An Abstract
of a thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Arts
in the Department of Music
University of Central Missouri

May, 2015
ABSTRACT

by

Michelle S. Smith

Joaquín Rodrigo combines nationalistic elements with contemporary compositional techniques to create a twentieth-century Spanish sound. In *Con Antonio Machado*, Rodrigo composed musical settings for poems by the Spanish poet Antonio Machado to create a song cycle that represents a Spanish musical identity. The poetry represents Spain and traditional Spanish culture; Machado’s love of everything that is Spain is evident in his prose through the representations of Spanish culture, the natural imagery of Spain, and the references to a Spanish pastoral lifestyle. Rodrigo’s musical settings for Machado’s poems reflect the text and paint a picture of the words through music. Rodrigo constructs a Spanish nationalist style in the songs through *cante jondo* melodic embellishments, Andalucian harmonies, mixed modes, folk elements, and accompanimental guitar effects. *Con Antonio Machado* epitomizes a Spanish flavor through its combination of Rodrigo’s music and Machado’s verse.
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Introduction

Music from Spain has largely been overlooked in the twentieth century. The Spanish Civil War (1936-1939) led to the dispersal of a generation of Spanish musicians, artists, and intellectuals to other countries. The unfulfilled potential of these musicians was affected by the current political situation, and in addition, a lack of music instructors remaining in Spain impacted the next generation of musicians. Following the Spanish Civil War, Francisco Franco was the dictator of Spain from 1939-1975. The fascist dictatorship had a detrimental affect on Spanish culture, destroyed the economy, and catastrophically impeded the publishing industry. Though Franco did not censor Spanish artists, he also did not support them. During the dictatorship of Franco, Spain was essentially cut off from the rest of the world. This isolation contributed to a limited dissemination and international knowledge of Spanish music.

For economic and political reasons, or due to exile, Spanish composers have often relied on publishing companies outside of Spain to publish their works. Even in the twenty-first century, many Spanish musical compositions are unavailable in the Americas. The lack of availability and knowledge of genuine Spanish music has contributed to varied ideas about the identity of Spanish sound. The understanding of Spanish music is often measured by music that is not authentically Spanish, but rather strives to imitate stereotypical Spanish rhythms and

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melodies such as “The Rain in Spain” from *My Fair Lady* by Frederick Loewe, or *Carmen* by Georges Bizet.4

Joaquín Rodrigo is a twentieth-century Spanish composer who exemplifies true Spanish music. He combines nationalistic elements with contemporary compositional techniques to create a uniquely Spanish sound. Rodrigo’s song cycle, *Con Antonio Machado*, sets to music poems by the Spanish poet Antonio Machado. Rodrigo unified nationalistic elements with Machado’s verse in *Con Antonio Machado* to create a song cycle that represents a Spanish musical identity.

**Spanish Song**

Spain is separated geographically from the rest of Europe by the Pyrenees Mountains. Through time, this natural barrier formed a physical and cultural separation that allowed Spain’s unique traditions to be preserved.5 Within Spain, the rivers and mountains separate the country into varied regions.6 This national geography also supported the development of unique regional traditions, styles, customs, languages, and music.7 The folk and nationalistic elements of Spanish music are derived from four main sources: “the gypsies who settled in Andalucía, the Moors who occupied Spain from 711 until their expulsion in 1492, the Byzantine chant used by the early church in Spain, and the influence of the Jews living in Spain.”8 Spain is distinctive in the variety of regional cultures that exist within its borders and the diverse heritages that lend to its musical

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4 Draayer, *Art Song Composers of Spain: An Encyclopedia*, xix, xxv.
The essence of Spanish musical style is alluring, seductive, sensual, and vibrant.\(^9\) While the various regions of Spain have their own unique traits, these distinctive characteristics are linked together to create an identifiable Spanish musical sound.

The canción lírica, or Spanish lyric song, is distinguished as both popular and artistic in style. Its subject matter is drawn from Spanish culture and its rhythm, harmonic structure, melodic framework, and accompaniment are based on popular and traditional Spanish dances. The term canción lírica encompasses a variety of song types: balada árabe, barcarola, bolero, canción andaluza, canción de cuna, canción española, canción habanera, canto moruno, canto religioso, canzoneta, fandango, jota, malagueña, meditación religiosa, melancolía, melodía, oriental, playera, plegaria, polo, romanza, seguidilla, tirana, tonadilla, and villancico. While the types of song are distinct from one another, they are unified through characteristics that give them their Spanish flavor, known as the “Spanish idiom.”\(^{10}\)

The guitar is the national instrument of Spain and is recognized worldwide as a symbol of Spanish nationalism.\(^{11}\) Spanish music is often written for guitar, accompanied by guitar, or filled with guitar effects. Song accompaniments are saturated with guitar characteristics such as arpeggiated chords, rasgueado, or strummed chords, and punteado, or plucked, notes. Rasgueado technique is represented on the piano by chordal repetitions, and punteado technique is found in repeated notes, alternating notes, staccato notes, and quick-moving inverted arpeggiated chords. The guitar is tuned using fourths; this concept is included in Spanish music by the use of chords built on fourths rather than thirds.\(^{12}\) The guitar plays a vital role in Spanish culture and its sound

\(^{10}\) Ibid., 1-7, 17.
\(^{11}\) Newcomb, “Joaquin Rodrigo and Spanish Nationalism,” 33.
is one of the unique and identifying characteristics of Spanish music. Its influence is linked to the gypsies from the Andalucía region of Spain. In song, the guitarist creates the atmosphere for the singer; there is an intimate bond that links the two and provides a deep connection to the expression of the music. The interdependence that has been created between the song and the guitar has led the guitarist to be called the “conscience of Andalucía.”

Although often accompanied by piano, Spanish song is inseparable from the guitar. In Spanish song, guitar effects may be heard in piano introductions, interludes, and postludes, as well as in the piano as it accompanies the voice. The different guitar effects such as rasgueado, punteado, and chords built on fourths are used in the piano accompaniment as a representation of the guitar.

A characteristic of Spanish melodies is the use of elements from the Andalucían cante jondo. Cante jondo, described as “deep song” represents the oldest and most characteristic type of Andalucian folk music. The use of cante jondo elements, including melodic embellishments, chromatic inflections, dotted rhythms, and lyricism, is important in the canción lírica. In original cante jondo folk songs, melodies involved the singing of quarter tones as a medium of emotional expression. Composers use vocalized melismas and ornate embellishments based on minor scale patterns to create a representation of this sound. The extensive use of musical ornamentations and melismas in melodies is recognized as a distinctive trait of Andalucian song. Frequently, composers will include interpolated “ah’s” and “ay’s” in the melody and may

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employ repetition of poetic lines for emphasis. The cante jondo embellishments should be performed flexibly, with freedom of rhythm, rubato, and musical sensitivity.¹⁷

Spanish composers often use Andalucían scales and harmonies that mix major and minor modes. The Andalucian scale allows for the second, third, sixth, and seventh scale degrees to form either major or minor intervals with the tonic note.¹⁸ This concept is diagramed in the image below using C as the tonic note of the scale.

Figure 1. Andalucian Scale.¹⁹

![Andalucian Scale Diagram]

This regionally distinct sound contributes a special flamboyance to the music of Spain. The use of a Phrygian cadence is also a harmonic trait heard in Andalucian music.²⁰ The flavor of Spanish music is created through the use of the Andalucian scale and harmonies, guitar-like accompaniments, and dance rhythms. These traits allow contemporary composers to capture the sounds of Spain’s past while developing new musical compositions.²¹

The purpose of this document is to shed light on two excellent representations of Joaquín Rodrigo’s setting of Antonio Machado’s poetry. These compositions contrast one another yet utilize the nationalistic characteristics of the Spanish song idiom.

¹⁸ Ibid., 18.
¹⁹ Ibid., 19.
Joaquín Rodrigo

Joaquín Rodrigo (1901-1999) was born the youngest of ten children in Sagunto, near Valencia in the Levant region of Spain, on 22 November 1901. This date was traditionally celebrated as Saint Cecilia’s Day, significant for Rodrigo because Saint Cecilia is the patron saint of music.22 When young Rodrigo was three years old, an epidemic of diphtheria struck, and he lost his eyesight. While blindness might have stopped some people from pursuing their goals, Rodrigo felt that this challenge encouraged him and said, “For this reason, perhaps, I’ve become a musician. I remember the organ in the church of Sagunto. When I lost my sight, I could see light but not form. I remember auditory things more than visual.”23 Rodrigo’s childhood home was close to a rehearsal hall, the Lyra Saguntina, where young Rodrigo passed many hours listening to rehearsals and concerts.24 In 1906, Rodrigo’s family moved to Valencia where Rodrigo began to study music, composition, and harmony at the Conservatorio de Valencia.25

Juglares was Rodrigo’s first important work. It was composed in 1923 and premiered by the Valencia Orchestra.26

Paris held a special attraction to Spanish musicians; it was seen as the place where everything important in twentieth-century music was happening. This led many prominent Spanish composers and musicians to spend time studying in Paris.27 When Rodrigo was twenty-five years old, he moved to Paris to pursue further studies in music. He was able to support

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22 Newcomb, “Joaquin Rodrigo and Spanish Nationalism,” 12.
23 Ibid.
25 Ibid.
27 Joaquin Rodrigo’s Century, directed by Vicente Tamarit (2000; Films for the Humanities and Sciences, Nuevo Mundo Visión, Films Media Group, 2006).
himself by selling everything that he composed during his first year there.\textsuperscript{28} In Paris, Rodrigo studied composition with Paul Dukas at the École Normale de Musique. Dukas introduced Rodrigo to Manuel de Falla, a prominent Spanish nationalist composer, and the two became friends. Falla supported Rodrigo in his nationalistic endeavors and encouraged him to use Spanish dance rhythms, gypsy and Moorish melodies, and the accompanimental effects of the guitar in his compositions.\textsuperscript{29} Joaquín Rodrigo, Joaquín Turina, Manuel de Falla, Isaac Albéniz, and Enrique Granados were among several Spanish composers who chose to spend time furthering their musical education in Paris. Rather than losing their Spanish identity, these composers were encouraged to embrace nationalist traits, such as ancient scales, dance rhythms, folk poetry, and musical forms in their compositions.\textsuperscript{30} Rodrigo developed influential friendships with important composers of the time, such as Arthur Honegger, Darius Milhaud, and Maurice Ravel, among others.\textsuperscript{31} These composers impacted not only the life of Rodrigo, but his musical compositions as well.

Rodrigo married Victoria Kamhi, a Turkish pianist, in 1933.\textsuperscript{32} She would become his most important collaborator and partner in every aspect of his work and life.\textsuperscript{33} Rodrigo composed in Braille and then dictated the music note by note to a copyist. Kamhi would make corrections to the transcription before the composition was sent to the publisher.\textsuperscript{34} Rodrigo received the Conde de Cartagena Scholarship and using the scholarship, was able to continue his

\textsuperscript{28} Newcomb, “Joaquin Rodrigo and Spanish Nationalism,” 14.
\textsuperscript{29} Draayer, \textit{A Singer’s Guide to the Songs of Joaquin Rodrigo}, 4.
\textsuperscript{30} Draayer, \textit{Art Song Composers of Spain: An Encyclopedia}, 360.
\textsuperscript{31} Newcomb, “Joaquin Rodrigo and Spanish Nationalism,” 16.
\textsuperscript{32} Draayer, \textit{Art Song Composers of Spain: An Encyclopedia}, 360.
\textsuperscript{33} Newcomb, “Joaquin Rodrigo and Spanish Nationalism,” 15.
\textsuperscript{34} Draayer, \textit{A Singer’s Guide to the Songs of Joaquin Rodrigo}, 13.
studies in Paris.\textsuperscript{35} When the Spanish Civil War broke out, the scholarship was withdrawn; this left Rodrigo and his wife with no income and with no way of returning to Spain. The following years brought many financial struggles for them. They lived an impoverished lifestyle and at times, even went without food. They were able to avoid the direct effects of the Spanish Civil War by living in France and Germany. \textsuperscript{36} The couple took refuge for a period of time at the Institute for the Blind in Freiburg, Germany. Despite the difficulties of the time, Rodrigo’s memories of the period were of being surrounded by the Black Forest, full of birds, trees, and emotions, and of the local, small opera house.\textsuperscript{37} When the war ended, Rodrigo and Kamhi had the opportunity to return to Spain, and moved to Madrid. In 1940, one of his most well known works, \textit{Concierto de Aranjuez}, premiered with the Barcelona Philharmonic Orchestra.\textsuperscript{38} Still today, \textit{Concierto de Aranjuez} is a composition recognized as setting the standard for measuring guitar technique, but more importantly exemplifying the spirit of Spanish music. Rodrigo presents a basically classical form with a vast depth relating to past cultures of the eighteenth century, the Arab world, or Sephardic Jews. Resembling the cultural development of Spain, the work portrays the dichotomy of happiness and sadness. Though it reveals the bitterness and tragedy of the past, it equally presents optimism and joy for the future.\textsuperscript{39}

The Maestro and Kamhi’s daughter Cecilia was born on 27 January 1941.\textsuperscript{40} Rodrigo’s success increased and he became known as the leading postwar Spanish composer. He was

\textsuperscript{35} Draayer, \textit{Art Song Composers of Spain: An Encyclopedia}, 360.
\textsuperscript{36} Newcomb, “Joaquín Rodrigo and Spanish Nationalism,” 16-17; Draayer, \textit{Art Song Composers of Spain: An Encyclopedia}, 360.
\textsuperscript{37} \textit{Joaquín Rodrigo’s Century}, Vicente Tamarit.
\textsuperscript{38} Draayer, \textit{A Singer’s Guide to the Songs of Joaquín Rodrigo}, 5.
\textsuperscript{39} Cockburn and Stokes, \textit{The Spanish Song Companion}, 208; \textit{Joaquín Rodrigo’s Century}, Vicente Tamarit.
\textsuperscript{40} Newcomb, “Joaquín Rodrigo and Spanish Nationalism,” 12.
appointed professor of music history at the University of Madrid, and in 1947, the Manuel de Falla Chair was created for him at the university. Rodrigo composed more than 250 works across a variety of genres and continued to receive numerous prizes, honors, and awards for his many compositions. As a composer of art song, Rodrigo composed nearly one hundred songs; the most well known of his song cycles is *Cuatro madrigales amatorios*. He loved literature and desired to fuse his musical creativity with great Spanish poetry. Rodrigo believed the voice was the perfect instrument and had a special fondness for the soprano voice. He continued to produce new compositions until he was eighty-six years old. In 1999, Maestro Rodrigo died of natural causes in his Madrid home.

Rodrigo had many important influences in his life and music. He was a neoclassical, nationalist composer. He thought highly of the works of Haydn and Mozart, felt the impressionistic influence of Debussy and Ravel, the neoclassical influence of Stravinsky, and personally knew Milhaud and Honegger of Les Six. Rodrigo was also open to contemporary musical trends while he studied in Paris. Rodrigo’s music represents the gentle, poetic flavor of Valencia, the region where he was born. His teacher in Valencia was Eduardo López Chávarri, who was considered the leading proponent of the Valencian School. Chávarri had studied with the leader of the modern nationalist movement in music, Felipe Pedrell.

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44 Ibid., 27-31.
When describing himself and his music, Rodrigo said:

I don’t think I would have been a musician if I had not been blind. I love history, and had I been able to read I think I would have become a professor of history, a poet or a philosopher. I try to capture the spirit of the sixteenth, seventeenth, and eighteenth centuries in Spain and put it to music – not traditional Spanish music, but I modernize and intellectualize it. I learnt a great deal from Dukas, but studying under him I became even more Spanish than I was before. Indeed, I feel that composers today must keep to their national idioms. So much of modern music is monotonous because all the very young composers will write in the same atonal style.45

This is strong evidence of Rodrigo’s desire to represent Spain through his music. Rodrigo’s music uses characteristics of traditional Spanish music, such as Andalucian harmonies, guitar effects, and elements of cante jondo, in a contemporary twentieth-century style. He strives for a distinctive sound that captures the essence of the Spanish people and presents it in a unique manner.

Rodrigo had a varied compositional style that ranged from songs with folk-like settings, simple melodies, limited range, and easy piano accompaniments, such as the songs in Doce canciones españoles, to songs with sensitive text settings, wide ranges, lush Romantic harmonies, and intricate piano accompaniments, such as in Con Antonio Machado.46 He used traditional art song styles to set to music everything from ancient legends to modern poetry.47 Rodrigo liked to use monophonic unaccompanied melodies in his song compositions, and a trademark of his was the use of major and minor seconds.48

Traditional musical values, or values and characteristics that relate to regional and folk music in Spain, had been distorted due to artistic experimentation before the start of the Spanish Civil War. With a passion for his native Spain, and a love for her history, Rodrigo has been

46 Ibid., x.
47 Ibid., xvi.
48 Draayer, Art Song Composers of Spain, 361.
acknowledged as reconstructing traditional Spanish musical values in his compositions.\(^{49}\) His compositions are filled with nationalistic elements and these works are intrinsically Spanish due to their representations of the history, geography, literature, religion, and music of Spain.\(^{50}\) He was a “masterful melodist” who could imagine themes to intensify the poetry while exemplifying the singer’s voice. Rodrigo used ancient Moorish melodies, as well as Spanish folk rhythms and dances in both the accompaniments and melodies of his songs.\(^{51}\)

Antonio Machado

Antonio Machado (1875-1939) was considered one of the best Spanish poets of his time. He was born in Seville, in the Andalucía region of Spain, on 26 July 1875. He grew up living in Las Dueñas, a palace in which his family rented rooms, in a city that was recognized as epitomizing Spanish culture. When recalling his time in Seville, Machado would reminisce about the orange and lemon trees that shaded the patio of the palace, the blue days, and the sun. His father worked as a lawyer, but on the side, he was also an editor of popular songs. This brought the flamenco and cante jondo into young Machado’s home. When Machado was eight years old, the family moved to Madrid, where he attended the Instituto Libre de Enseñanza. Machado’s father and grandfather died by the time Machado was eighteen years old, leaving him unprepared for life, very poor, and living a bohemian lifestyle. In 1899, Machado moved to Paris for a short time before returning to Madrid again. He became friends with modernist poets including Rubén Darío, a Nicaraguan poet living in Paris that is known as the father of modernism. The group of


\(^{50}\) Newcomb, “Joaquin Rodrigo and Spanish Nationalism,” 79.

poets known as the Generation of ’98 began to form. This group focused on the literary past of Spain, the glorification of Spanish landscapes, and a respect for Spanish traditions and culture. The Generation of ’98 poets had a common desire for a rebirth of spirit and letters, as well as a deep love and respect of Spain’s old towns, countryside, and early poets.

Machado accepted a job as a secondary school French teacher in Soria, a town in the Castile region of Spain. While there, he fell in love and married fifteen-year-old Leonor Izquierda in 1909. When she died of lung disease three years later, he was left devastated and near suicide. Machado moved to Baeza, in Andalucía, where he completed a degree in philosophy and literature before moving to Segovia, near Madrid. From Segovia, he was able to travel by train to Madrid on the weekends and worked with his brother, who lived in Madrid, writing theatrical works. By the time he moved to Segovia, Machado was recognized as one of the most outstanding poets in Spain. He was offered the job of professor at the Calderón de la Barca Institute of Madrid where he taught French. When the Spanish Civil War broke out in 1936, Madrid became a dangerous place. Franco’s oppressive totalitarian government dominated education, religion, the press, and civil liberties. Machado belonged to an intellectual alliance that decided that Machado, along with other important intellectuals, needed to move to a safer place, away from Madrid. Machado took refuge in Rocafort, near Valencia, for one and a half years. While there, he continued to work and publish, and in addition, gave speeches at anti-fascist gatherings. He entitled one of his speeches, “On Defending and

52 Antonio Machado, directed by Eliseo Álvarez (2004; Films for the Humanities and Sciences, Nuevo Mundo Visión, Films Media Group, 2006).
53 Draayer, Art Song Composers of Spain: An Encyclopedia, 366.
54 The Generation of ’98, directed by Eliseo Álvarez (2002; Films for the Humanities and Sciences, Films Media Group, 2005).
55 Antonio Machado, Eliseo Álvarez.
56 Draayer, Art Song Composers of Spain: An Encyclopedia, xxiii.
Divulging Culture,” which expressed his feelings about the state of Spanish politics in a simple title. In 1938, the Nationalists invaded Valencia and Machado fled to Barcelona. The following year, he was exiled to France where he died on 22 February 1939.  

Machado explored subjectivity, or the concept of how people viewed reality, in his poems. Themes he used in his first book of poetry Soledades included childhood, dreams, relationships between the landscape and the state of mind, and time. Consciousness of time and the perception of the shortness of existence were subjects that remained constant in the works of Machado. In general, his poems focused on landscape, nature, and folklore, and were permeated with representations of water, such as fountains and rivers, that symbolized the passing of time.  

Machado was inspired to capture the spirit of Spain in his poetry. There is a gentle simplicity that permeates his prose, exemplifying a love of the Spanish people and lands. The difficulties Machado was dealt in his lifetime, especially the loss of his young love, emboldened his focus on the brevity of time. Machado used the image of water to link the passage of time with the natural world and to reflect the constantly changing state of life.

*Con Antonio Machado*

In 1971, the Ministry of Education commissioned both Rodrigo and Federico Mompou to compose a song cycle for soprano and piano. Rodrigo chose poems by Machado and composed the cycle *Con Antonio Machado*. It was premiered by the soprano María Orán in Seville, in October 1971.  

*Con Antonio Machado* is a cycle of ten songs that was composed for an

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57 *Antonio Machado*, Eliseo Álvarez.
advanced soprano singer. The cycle is “Rodrigo’s vocal masterpiece, a perfect union of skilled vocal writing, elegant poetry, and expressive accompaniments.”

In the prologue to the score of the song cycle, Rodrigo wrote:

The songs do not form a series...because I was unable to find in Machado’s Complete Works a group of poems alluding to one person or to one continuous sentiment. Antonio Machado’s works sing in praise of Castile and sing of his own heart. They have a predilection for the blue hills and the snow-covered fields of Soria, the green pine groves, the drab holm oaks and the land of the upper Duero. They sing repeatedly of roses and mild April afternoons, of his lover with her childlike voice, who was wrenches from him by death, so early and so still. The poems of Antonio Machado are short and concentrated, and as they leave many suggestions in the shadows of his feelings, they are suited to music. I have always believed in melody, in measured and complete phrasing when a song is concerned, and this collection testifies to that manner of composition, which I have never abandoned.

Rodrigo points out the nationalistic style found in Machado’s poems. The landscape, nature, and folklore commonly used by Machado in his poetry are representative of Spain. Rodrigo uses nationalistic musical elements and his own unique style to create an atmosphere for Machado’s reflective poetry in Con Antonio Machado.

The first song of the cycle, “Preludio,” is a slow, hymn-like song. The peaceful mood is portrayed through the gentleness of the calm, slow-moving chords in simple rhythm. Rodrigo uses the music to represent the spiritual tone of the text:

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60 Draayer, Art Song Composers of Spain: An Encyclopedia, 366-367.
61 Joaquín Rodrigo, Con Antonio Machado, prologue.
Preludio

Mientras la sombra pasa de un santo amor, hoy quiero poner un dulce salmo sobre mi viejo atril.
Acordaré las notas del órgano severo al suspirar fragante del pijano de abril.
Madurarán su aroma las pomás otoñales la mirra y el incienso salmodiarán su olor; exhalarán su fresco perfume los rosales, bajo la paz en sombra del tibio huerto en flor.

Al grave acorde lento de música y aroma, la sola y vieja y noble razón de mi rezar levantará su vuelo suave de paloma y la palabra blanca se elevará al altar.

Prelude

While the shade passes from a sacred love, today I wish to put a sweet Psalm on my old music stand.
I will harmonize the notes of the strict organ to the fragrant sigh of April’s fife.
The autumn apples will ripen their aroma, the myrrh and the incense will chant their smell; the rose bushes will exhale their fresh perfume, below the peace in the shade of the warm orchard in bloom.

To the serious chord slow of music and smell the only and old and noble reason of my prayer shall raise its flight smooth of the dove, and the white word will be raised to the altar.62

References to love, music, nature, and religion permeate the text. Machado’s theme of time is expressed in the first line of the poem with the words “While the shade passes…” This reveals the passing of time, of moving from one thing to the next. Characteristic of Machado’s works, references to nature fill the poem, from the suggestion of the beauty of April, to the autumn apples, rose bushes, warm orchard, and the dove. The sweet Psalm, organ, prayer, dove, and altar are religious features that bring to mind Spain’s rich Catholic heritage. The prose is reminiscent of Machado’s time spent in Soria, with his young bride. The peaceful sentiment created through the calming scenes of nature, music, and religion provides a glimpse into one of the happiest times of Machado’s life.

“Preludio” is set in the key of D-flat major, although Rodrigo employs mixed modes and includes modulation in the piece. In measure sixteen, the use of the Andalucian scale can be

heard in the vocal line through the use of the lowered sixth and seventh scale degrees to form minor intervals to the tonic note.

Figure 2. “Preludio,” measures 14-16.⁶³

The song is composed in quadruple meter, with one measure of duple meter that falls between the second and third verses. The larghetto accompaniment begins with the tonic, D-flat major triad. Block chords are used, reminiscent of the sound of an old hymn played on an organ. In the six-measure introduction, Rodrigo introduces a melodic and rhythmic theme in the third measure that will continue to be heard in the accompaniment throughout the song between nearly every line of the poem.

Figure 3. “Preludio,” measures 1-4.⁶⁴

⁶³ Rodrigo, *Con Antonio Machado*, 2.
⁶⁴ Ibid., 1.
The pattern consists of four eighth notes followed by a half note with the pitches G-flat – A-flat – B-flat – A-flat – A-flat, although the pitch level of the repetitions is sometimes varied. The use of punteado technique can be heard in short motives that alternate notes. The first occurrence of this is in measure eighteen when, for two beats, the treble eighth notes alternate between the pitches of E-flat and A-flat. In the following measure, the same thing happens at a different pitch level, between F and B-flat. This technique is used four more times in the song, but only occurs in the second verse. This intentional use of punteado, along with harmonic techniques, highlights Rodrigo’s nationalistic tendencies.

Machado uses three stanzas of quatrains with fourteen syllables per line. Rodrigo composed the song in ternary form, making use of the three different stanzas. In interpretation, the entire song forms an arch, climaxing in the middle of the song. The song begins with a dynamic marking of pianissimo in the piano introduction, and when the voice enters the dynamic level increases to piano. The first melodic phrase sits in the low register for the singer, beginning on D-flat 4, and textually, refers to the shadow of a passing love, “mientras la sombra pasa de un santo amor.” The mood presented is solemn and full of reverence. As the first verse continues, the melodic phrases gradually rise in pitch level until the fourth phrase begins a full octave above the first note of the first phrase. Coinciding with the rise in pitch, the phrases continually crescendo until a dynamic level of mezzo forte. The text of the third phrase ends with the mention of the strict organ, “acordaré las notas del órgano severo,” accompanied by the same serene chords that were heard in the introduction. The intensity of this text can be heard in the beginning of the fourth phrase as the voice moves closer, or into, the passaggio on the first note of the phrase. This phrase descends and decrescendos to end the first verse with the thought of a fragrant sigh, “al suspirar fragante del pífano de abril.” The focus of the first verse lies in time
passing as memories move into the beauty of the present. The fragrant sigh that ends the first
verse leads to awareness of the newness of life in the second verse.

The climax of the song comes in the first two lines of the second verse. These two lines
begin at a dynamic level of *mezzo forte*. The voice moves between B-flat 4 and E-flat 5, placing
the lines sustained at, or just below, the passaggio for the singer. The tempo marking indicated in
the score for these lines is *poco più animato*. The combination of the dynamic level, the pitches
of the melody, and the slight push in the tempo for these two lines, strengthens the image
presented in the text of new beginnings. While the focus of the first verse lies with memory and
sound, the second verse portrays the progression into the present through the many scents that
are created in a blooming orchard. The third phrase of the second verse remains at *mezzo forte*,
however, the pitch drops and the phrase begins on F4, moving low in register for the singer. The
lower phrasing of the melody in this line is reflective of the first word in the text “exhalarán,” or
“will exhale.” The pitches remain in the low register, ranging from D-flat 4 to G4, in the final
phrase of the verse. The accompaniment returns to held block chords as in the opening vocal
phrase, with no use of punteado technique, and the dynamic marking is *mezzo piano* in the voice
and *piano* in the accompaniment.

The third verse begins at a dynamic level of *piano* with a D-flat major whole-note triad in
the accompaniment. The voice starts in the low register on D-flat 4, the same as in the first verse.
The text for the final verse begins with a statement about the serious, slow chord; Rodrigo’s
music reflects this with a soft, drawn-out chordal accompaniment. Between the last two lines of
the poem, Rodrigo includes two measures of descending quarter note lines in the accompaniment
that modulate to the key of A-flat major. Within the right-hand treble notes, the first seven of the
eight beats are either fourths or open fifths. Rodrigo uses descending lines to modulate from the
key of D-flat major up a fifth to the key of A-flat major; the melody also moves from low in the register to sit between A-flat 4 and C 5, in the middle voice below the passaggio. This harmonic change to a higher key and the rise of the melodic line occur as the last line of text presents the concept of the white word being raised to the altar, “y la palabra blanca se elevará al altar.” The color white suggests the purity of the word, or prayer, while being raised to the altar creates the image of bringing something to God. Simultaneously, the harmonic underpinning ascends and the melodic line rises. The combination of text, harmony, and melody are masterfully intertwined to depict the sentiment of a soothing, heavenward ascent.

Rodrigo uses the ternary form of the song to embody the prose. The first and last sections represent the serious, spiritual nature of Machado’s verse through the solemn mood, calm melody, and simple rhythmic accompaniment. The second verse of the poem is directed towards nature, rather than religious concepts. Rodrigo represents this contrast in text by altering the music with a rising pitch level in the melody and a slightly more animated, moving accompaniment line. Rodrigo’s use of melody is so intimately linked with the text, and with the supporting harmony, that the text becomes inseparable from the music.

The last song in the cycle is “Canción del Duero.” The title of the song refers to the river Duero that flows through the Castile region of Spain. Both the text and the music are representations of happiness:

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Machado wrote this poem without a fixed number of lines in each stanza, without a fixed number of syllables in each line, and without a standard rhyme scheme. The theme of the poem revolves around images of nature in Soria. The text presents a strong link to Machado’s time living in Soria in the Castile region of Spain. His use of water to represent the passing of time is found in the poem with the references to the river Duero. Nature permeates the prose, and is represented through the green pines, river, oak, mountains, snow, and branches. These natural images are pictures of the landscape in the Castile region and express the pride of a Spaniard in his country.

The simplicity of life and culture in the small, countryside town of Soria is recognizable through the mention of nature, a miller, a shepherd, a woodcutter, and girls singing. Love blossoms through the various verses to culminate in pure joy at the end of the poem with dancing and music.

“Canción del Duero” begins with a thirty-measure piano introduction. Throughout this introduction, Rodrigo makes use of characteristic Spanish elements. The first twenty-six measures consist of *mezzo forte*, flowing eighth note, arpeggiated chords, both ascending and descending, reminiscent of guitar sounds. With the last four measures of the introduction, there is an abrupt change in mood as the accompaniment switches to soft, punteado quarter notes and ritards into the vocal entrance, as shown in figure 4.

Figure 4. “Canción del Duero,” measures 25-30.67

The flowing accompaniment returns with the *mezzo forte* entrance of the voice. The tempo marking of the song is *allegro vivace*. Although it is composed in triple meter, the piece moves quickly and is easily felt in one. This upbeat, quick tempo contributes to the joyful, lighthearted mood of the song.

67 Rodrigo, *Con Antonio Machado*, 44.
The piece is in the key of F-sharp minor and utilizes natural, melodic, and harmonic minor harmonies. The use of the Andalucían scale can be found in measures 75-77 where the second scale degree is lowered to G-natural, forming a minor second interval with the tonic note.

Figure 5. “Canción del Duero,” measures 74-78.68

The mixing of modes with F-sharp major is first heard in measures 73-74, where the third pitch of the scale is raised to A-sharp. The song modulates near the end and finishes on the first inversion tonic seventh chord of F-sharp major. This modulation to a major key reflects the immense joy that is being expressed in the text at that point in time: “¡Bailad, suene la fluata y el tamboril!”

In the accompaniment, Rodrigo utilizes frequent playing of harmonic seconds throughout the song, which highlights his compositional trademark use of seconds. This dissonant interval is used in a way that intensifies the mood of the song. The accompaniment alternates between sections of arpeggiated chords and sections of rasgueado chords. The first rasgueado section begins at measure 49.

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68 Rodrigo, Con Antonio Machado, 46.
With its arpeggiated and rasgueado chords, the accompaniment functions independently from the vocal line. Despite its independence from the vocal line, the accompaniment is reflective of the text. As the accompaniment alternates between the guitar effects used, the focus of the text alternates as well. The text of the song begins with a description of “my love,” the miller, and the beauty of nature surrounding him. While the text is in a descriptive state of that love, the accompaniment flows with smooth, arpeggiated chords. After the description of the miller and his mill near the river, the text continues on to express the desire to pass near the edge of that river. With this suggestion of being close to “my love,” the accompaniment changes to use rasgueado chords. The tension in the accompaniment increases due to the presence of the harmonic seconds. At the end of this section of the first verse that uses rasgueado chords, the

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69 Rodrigo, Con Antonio Machado, 45.
accompaniment returns to the flowing arpeggiated chords for an eight-measure interlude, and for the beginning of the second verse of text. The flowing accompaniment occurs as the text in the second verse expresses love and provision for a shepherd in the hills of Soria. The same rasgueado accompaniment and use of harmonic seconds returns at the end of the verse with the same lyrics as the previous rasgueado section, referring to the suggestion of being close to love. A pattern of arpeggiated chords followed by rasgueado chords continues in the third verse. The text expresses the woodcutter as “mi amante,” or “my love,” in the arpeggiated section, while the rasgueado chords refer to “el águila,” or “the eagle,” that is watching above. The text at the end of the song conveys exhilaration as love culminates in dancing and music. The music that accompanies this text is in the form of the arpeggiated chords, until the last note in the vocal line is reached. The last sung note is sustained for four measures, and the accompaniment in these measures uses rasgueado chords and harmonic seconds until the last accented chord is played as the voice simultaneously cuts off the final note. Both the voice and the accompaniment remain strong until the final cutoff. This allows the exuberant portrayal of joy to continue for the duration of the song, without fading.

The range of “Canción del Duero” is slightly over an octave, from E-sharp 4 to G-sharp 5. The use of a narrow range in a song is characteristic of folk melodies. Nearly the entire last verse, along with some phrases of earlier verses, sit in the female singer’s upper passaggio, requiring solid vocal facility to maneuver through these passages. The climax of the song arrives at the end with the final vocal note. This note is an F-sharp 5, and is sustained for four measures. By ending the song in this manner, Rodrigo emphasizes the ecstatic sentiment that emanates from the prose as it concludes in dancing and playing the tambourine. Dissonance is heard
between the voice and the accompaniment in the song. An example of this dissonance may be found in measure 133, with the word “dueño.”

Figure 7. “Canción del Duero,” measures 132-135.70

The notes played in the pianist’s right hand are A-natural, C-sharp, and D-natural, played while the singer sings a C-natural. Cante jondo elements are found in the vocal line with the use of dotted rhythms and grace notes. Examples of this can be heard in the vocal line “Niñas cantad: ‘Por la orilla del Duero quisiera pasar.’”

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70 Rodrigo, *Con Antonio Machado*, 49.
“Niñas” uses a dotted rhythm and “quisiera” has a melodic embellishment in the middle of the word. Rodrigo repeats this poetic phrase in the song after a three-measure interlude. The phrase is repeated a third higher than the first time it was presented.

Conclusion

The songs in Con Antonio Machado are excellent examples of the canción lírica and of Spanish music. The poetry by Antonio Machado clearly represents Spain and traditional Spanish culture. Despite Spain’s cultural isolation from the world for so long, the country continued to cultivate its traditions all while new developments evolved. Traditions were maintained, inspiration came with new ideas, and people desired to express themselves. Spanish musicians

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71 Rodrigo, Con Antonio Machado, 45.
composed and performed, both within Spain and in exile to other countries. In his poetry, Machado utilizes references to water to represent the constant passing of time, just as Spain continues to move through history. Machado’s love of everything that is Spain is evident in his prose through the representations of Spanish culture, the natural imagery of Spain, and the references to a Spanish pastoral lifestyle.

Rodrigo’s musical settings for Machado’s poems reflect the text and paint a picture of the words through music. Rodrigo expertly expresses nationalism in the songs through cante jondo melodic embellishments, Andalucian harmonies, mixed modes, folk elements, and accompanimental guitar effects. Rodrigo uses an accomplished compositional style to combine melody and harmony in an unforgettable manner with the poetry. The interweaving of the voice and piano link the music to the text in a way that makes it hard to separate the music from the words, in the same way that merely reciting Machado’s prose creates a different experience as compared to Rodrigo’s musical setting. The piano reiterates poetic sentiment in conjunction with the vocal line, creating an authentic Spanish flair. This inseparable union communicates a Spanish story in a unique manner. *Con Antonio Machado* epitomizes the Spanish flavor through its combination of Rodrigo’s music and Machado’s verse.
Bibliography


