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## Review

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### Books Received

*Diagonal* has received several publications of genuine interest and importance, and below you will find a summary and evaluation of their contents. All deal with Spanish music and are by Spanish scholars. They provide abundant evidence of a flourishing of musicology in Spain, in terms of both the impressive range of subjects undertaken and also the methodological sophistication employed to examine them. Topics here range from the eighteenth-century *tonadilla escénica* and twentieth-century *cuplé* to music criticism in the Edad de Plata, music and dance under Franco, and the *malagueña*, in all its various facets. This brief overview should leave one feeling encouraged by the notable progress that has been made in fleshing out a long and rich heritage, as well as by the numerous possibilities that remain for groundbreaking research.

1. Encabo, Enrique, ed. ***Miradas sobre el cuplé en España: identidades, contextos, artistas y repertorios.*** Colección Música Hispana Textos, no. 23. Estudios. Madrid: ICCMU, 2019. ISBN: 978-84-89457-57-7. 274 pp.

Sex sells. And the *cuplé* was nothing if not sexy. A Spanish term derived from the French word for couplet, it was a type of very risqué theatrical song that had more to do with coupling than couplets. The *cuplé* was sung and danced exclusively by women for audiences made up mostly of men, who enjoyed not only its ribald lyrics but also the suggestive outfits and movements of the performers. Their signature numbers included African American-influenced genres such as the cakewalk, fox-trot, and Charleston. It proved to be a profitable, if not entirely durable, type of entertainment in the early decades of the twentieth century, primarily in the context of cabaret-style reviews often known as the *género ínfimo*, or infamous type of theater, along with other designations, such as *varietés* or music-hall. This was one big step below the *género chico*, or light style of one-act operettas (*zarzuelas*) very much in vogue with the Spanish public at that same time.

The popularity and social impact of the *cuplé* were enormous, but one would not necessarily know that from the serious scholarly literature devoted to the topic, which has been scant. This book is a major and much-needed correction to that neglect. As editor Enrique Encabo points out in his introduction, this type of light musical entertainment was disdained by intellectuals at the time, especially the writers of the so-called Generation of 1898. It was subsequently ignored by historians of literature and music. This book will certainly assist its emergence from the shadows where it has unjustly resided for a century.

Feminists might well rail at this sort of entertainment as inherently voyeuristic and sexist in the way it objectified the female body as a locus of sexual desire. But Encabo makes a very shrewd point about exploitation: true, the female interpreters of *cuplé* were trapped in the male gaze, served up as delectable side dishes for sexual arousal; however, the women took advantage of masculine sexual appetites to gain considerable celebrity and economic power. Thus, exploitation was a two-

way street, and one could view *cupletistas* as feminist pioneers, who broke the bonds of social convention to gain a degree of independence unknown to the vast majority of Spanish women in an era that emphasized female domesticity. And these performers were hardly confined to the Spanish demimonde. Many of them were fine vocalists who also appeared in more respectable musical-theatrical productions, as well as in movies.

This study takes us from about 1900 up to the outbreak of the Spanish Civil War, in 1936, when the *cuplé* gave way to the *copla* and went into decline. It was certainly not the sort of thing that the puritanical Franco regime would ever have endorsed, especially given the *cuplé*'s association with adultery, prostitution, and pornography—though one hastens to point out that prostitution flourished during the early years of the Franco dictatorship because of the extreme poverty afflicting a large segment of the population.

The assortment of topics here is truly astonishing, and the sort of cultural history on display in these pages reveals a keen awareness of the latest theoretical approaches. The contents are as follows:

Introducción, Más allá del canon: erotismo, deseo y frivolidad

1. Cacofonía, versos macarrónicos y demás juegos sonoros en la canción escénica española (XIX–XX). Serge Salaün
2. Del *cuplé* escénico al *cuplé* discográfico. Javier Barreiro
3. Cuerpos que cantan, cuerpos que cuentan: La Fornarina y la encarnación del deseo. Enrique Encabo
4. Las joyas de la Otero: Los inicios del *glamour* en la escena teatral del fin de siglo. Isabel Clúa
5. Imitadores de estrellas: Transformismo y travestismo de género en la escena de las variedades. Julio Arce
6. La música afroamericana en espectáculos y espacios de ocio. Bailarinas, cantantes y *cupletistas* en Barcelona entre 1900 y 1936. Jaume Carbonell i Guberna
7. *La reina ha relliscat* (1932-1933): Un éxito del teatro musical catalán de la Segunda República y su difusión madrileña. Ignacio Jassa Haro
8. Zarzuela en vanguardia: Sorozábal y su “nueva tonadilla” en el Madrid de 1933. Mario Lerena
9. Significaciones poliédricas: La imagen de la mujer en la escena. Inmaculada Matía Polo
10. Hacia *La niña de fuego* y *La Zarzamora*: Las raíces artísticas de Lola Flores. Alberto Romero Ferrer
11. Evolución y “decadencia” del género: ¿Los últimos *cuplés*? David Pérez Rodríguez
12. Farándula de plumas y postín. *Cuplé* y sensibilidad camp en la España del siglo XX. Guillermo Vellojín Aguilera
13. La actualización del *cuplé* en un contexto patrimonial. El caso del Paralelo. Irene Gallego
14. De *cuplé* punk a *copla* dura. La Shica: Mitopoesía, relectura y transgresión. Michael Arnold
15. Julia de Castro, De la Purísima. Sicalipsis-destape-transfeminismo Gaga. Pepa Anastasio

In short, this extraordinary volume is required reading for anyone interested in Spanish society, culture, and music during the transformative decades of the early twentieth century, a period after which Spain would never be the same.

2. Pessarrodona, Aurèlia. ***Jacinto Valledor (1744–1809). Tonadillas, volumen 1: Obras del period 1768–1778.*** Series: Monumentos de la Música Española, LXXXIV. Barcelona: Consejo Superior de Investigaciones Científicas, 2019. ISBN: 978-84-00-10498-6; e-ISBN: 978-84-00-10499-3. 412 pp.

As a form of light entertainment, the *cuplé* had ample precedent in the long history of Spanish

culture. During the eighteenth century, the *tonadilla escénica* reigned supreme as an autochthonous art form, a type of unaffected musical skit performed in between the acts of a larger theatrical work, usually an opera. In this sense, its function resembled that of the Italian *intermezzo*. These “staged little songs” satisfied the appetites of local audiences for a diversion in their own language, set in contemporary society, and populated by recognizable characters from everyday life, contending with the trivial trials and troubles that attend human attachments. And the music often had a Spanish character that appealed to local tastes in a compelling way.

José Subirá was the first scholar to pay sustained and serious attention to this phenomenon. In more recent history, Elisabeth Le Guin has contributed greatly to our understanding of its context and impact.<sup>1</sup> But without the actual works themselves, we cannot make much further progress. The present edition is a vital contribution to the growing literature on this subject.

Jacinto Valledor de la Calle (1744–1809) was one of the principal composers of these unpretentious amusements, and this volume covers his output from 1768 to 1778. The editor goes about her work in an admirably systematic way, something one expects from the *Monumentos* series, a leading organization in the publication of historically significant Spanish music. (Full disclosure: the current author is on the editorial board of MME). After a brief introduction establishing the importance of and her methodological approach to this subject, the editor presents a brief but insightful biography of the composer, who was born in Madrid but was later active in both Barcelona and Valencia before concluding his life and career in Madrid. She next inventories his compositions in chronological order before narrowing her focus to the works at hand, which are also organized chronologically. The musical sources consulted for this edition precede an exposition of editorial procedures, which are then followed by a presentation of the sources for both the texts and critical notes. A thorough examination of the libretti concludes with a bibliography. The musical scores then follow, with a helpful abstract in both English and Spanish rounding out the volume.

There are thirteen works here, composed for anywhere from one to five vocal soloists accompanied by violins, horns, and bass, as well as oboes or flutes. The clefs are confined to treble and bass, which facilitates reading the music. According to the editor, a second volume will feature eleven other *tonadillas* by Valledor, composed from 1785 onwards, thus bringing to fruition a comprehensive collection of the twenty-four works that he is known to have composed in this genre. We look forward to that future installment. This work will greatly facilitate revivals of these lighthearted yet culturally impactful works, which tell us a great deal about the people and culture of that colorful epoch.

3. Ortega Castejón, José Francisco, Luis Soler Guevara, Rafael Ruiz García, and Antonio Gómez Alarcón. *Malagueñas, creadores y estilos*. Murcia: Universidad de Murcia; Málaga: Universidad de Málaga, 2019. ISBN: 978-84-17865-02-3, 978-84-17449-78-0. 694 pp.

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<sup>1</sup> See José Subirá, *La tonadilla escénica*, 3 vols. (Madrid: Tipografía de Archivos, 1928–1930); and Elisabeth Le Guin, *The Tonadilla in Performance. Lyric Comedy in Enlightenment Spain* (Berkeley, Los Angeles & London: University of California Press, 2014).

From the standpoint of global popular culture, the *malagueña* may well be the signature composition that encapsulates Spanish identity in a few fetching and memorable measures. But not just any *malagueña*. I am referring to the famous piano piece by Cuban composer Ernesto Lecuona (1895–1963). Although Lecuona traveled in Spain and may have been inspired by close encounters of the *malagueña* kind, I have always suspected that he, the piano virtuoso, took his cue from the earlier keyboard evocations by Isaac Albéniz (1860–1909), especially “Rumores de la Caleta (Malagueña)” from *Recuerdos de viaje* or “Malagueña” from *España: Seis hojas de álbum*. These pieces codified the classical variety of the genre, in their use of alternating sections suggesting either singing or dancing, as well as the lively triple meter and Andalusian mode of the original. Albéniz was himself apparently inspired by the *malagueñas* of Juan Brea (1844–1918), a singer-guitarist from Vélez-Málaga who popularized the *malagueña* in Spain during the late nineteenth and early twentieth centuries. In fact, Albéniz was a fan of Brea, and the fourth section of his *Rapsodia española* for piano and orchestra is entitled “Malagueña de Juan Brea.” So, Albéniz may have provided the link between Brea and Lecuona, whose “Malagueña” from his *Suite Andalucía* would later go viral as a result of Liberace’s memorably spirited renditions on U.S. national television during the 1960’s, along with innumerable guitar arrangements of the work for other instruments, especially the guitar. It was exposure to this *malagueña*, when I was but 14, that inspired me to pursue the study of Spanish music and dance, for the next fifty-four years of my life.

As universally recognizable as the strains of Lecuona’s “Malagueña” have been for several decades, only recently has serious scholarly attention been focused on this fascinating *palo*, or genre, of Spanish music and dance. As its name clearly suggests, it is associated with the province and city of Málaga, deep in Andalucía on the Mediterranean coast. In fact, it is one of many regional styles of *fandango* in the Spanish south, which include the *fandango de Huelva*, *granaina* (from Granada), *rondeña* (from Ronda), and *verdiales* (Málaga province). Each is quite distinctive, but they share the basic metrical and modal qualities of the *malagueña*.<sup>2</sup>

The present volume is a truly expansive and exhaustive deep dive into this multifaceted and influential *palo*. A “Preamble” lays out in meticulous fashion the origins and evolution of the *malagueña*, along with its musical characteristics, song accompaniments, structural devices, lyrics, various styles, and an explanation of the transcriptions and analytical symbols employed in the discussion. Indeed, a salient aspect of this volume is its engagement with the music itself, including a wealth of musical examples transcribed from recorded performances. Though no system of notation can adequately convey the microtonal and rhythmic subtleties of the *cante*, its basic melodic and metric design as well as its harmonic foundation and rhythmic accompaniment can readily be rendered in traditional notation. Having laid this groundwork, the book then surveys the principal artists in the *malagueña*’s history. For in flamenco, there is no meaningful distinction between creator and executant. The performer is the composer. The word *palo* means a suit of cards, expressing the

<sup>2</sup> Other recent research on the *fandango* in general and the *malagueña* in particular is also available in English. See Walter Aaron Clark, Meira Goldberg, and Antoni Pizà, eds., *Transatlantic Malagueñas and Zapateados in Music, Song, and Dance: Spaniards, Natives, Africans, and Roma* (Newcastle upon Tyne: Cambridge Scholars, 2019), and Walter Aaron Clark, “The *Malagueñas* of Brea, Albéniz, and Lecuona: From Regional *Fandango* to Global Pop Tune,” *Música oral del sur: Revista internacional*, no. 12 (2015): 325–32; reprinted in *The Global Reach of the Fandango in Music, Song, and Dance: Spaniards, Indians, Africans, and Gypsies*, ed. Meira Goldberg and Antoni Pizà, 236–43 (Newcastle upon Tyne: Cambridge Scholars, 2016).

idea that the *malagueña* or any other style of flamenco song and dance presents a collection of distinctive lyrics, harmonies, rhythms, and melodies that supply the raw material for endless creations and recreations, often associated with a particular artist and/or locale. The ensuing forty-two chapters provide the most complete overview available of leading exponents in the history of this art, many of them bearing colorful nicknames (think “Jelly Roll” Morton). These include Paca Aguilera, El Alpargatero de Málaga, La Andalucita, Juan Breva, El Calabacino, El Canario, El Canario Chico, Antonio de Canillas, El Caribe, Antonio Chacón, El Chato de las Ventas, La Chi(r)langa, La Chirrina, Diego Clavel, Fosforito, Gayarrito, El Garrido de Jerez, Enrique el Mellizo, El Mochuelo, La Niña de Linares, El Maestro Ojana, Baldomero Pacheco, La Niña de los Peines, Conchita de Peñaranda, El Niño de Peñarrubia, El Perote, Diego el Pijín, El Peronita, Cipriano Pitana, Juan Ríos “el Canario,” Rafael Rivas, El Ruso, La Rubia, La Rubia de las Perlas, Manuel el Sevillano, El Tabaco, El Niño de Tomares, Fernando el de Triana, La Trini, Juan Varea, El Niño de Vélez, and a group of artists known as Entre candilejas.

After the “Conclusiones,” there are appendices tracing the *malagueña* in the press and a list of recordings. A bibliography and alphabetical index of *coplas* (verse titles) rounds out a volume sui generis and a major contribution to the literature on a subject of perennial fascination and importance.

4. Parralejo Masa, Francisco. ***El músico como intelectual: Adolfo Salazar y la creación del discurso de la vanguardia musical española (1914–1936)***. Madrid: Sociedad Española de Musicología, 2019. ISBN: 978-84-86878-86-3. 484 pp.

A musicology professor of mine once counseled me that the history of nineteenth-century music is to be found in the periodical literature of the time. I would later find that he knew whereof he spoke, as I plowed through hundreds of issues of various newspapers and journals looking for information about the lives, concert tours, and premieres of instrumental, vocal, and theatrical works of Isaac Albéniz (1860–1909) and Enrique Granados (1867–1916). The importance of periodical literature in mapping the trajectory of Spanish music continues into the twentieth century, as my subsequent explorations of Federico Moreno Torroba and Joaquín Rodrigo made clear.

However, by the early 1900s, leading Spanish composers were no longer merely the subjects of reports, reviews, and interviews. They were themselves critics writing about the musical world around them. This was especially true of Rodrigo, who wrote literally hundreds of articles of various kinds for publication in mass media. But there were also figures who were primarily critics but also composed. And they played a very important role in shaping attitudes about the direction of Spanish concert music. Chief among these was Adolfo Salazar (1890–1958), a major figure who exerted an enormous influence on the trajectory of music in Spain during the Edad de Plata, or Silver Age, a period during the early twentieth century that gave us the poetry of Federico García Lorca, the paintings of Pablo Picasso, the architecture of Antoni Gaudí, the philosophical writings of José Ortega y Gasset, and the music of Manuel de Falla. Salazar was allied with progressive forces in Spanish culture and politics, which were receptive to foreign influence, especially French.

This book traces Salazar’s activities from 1914 to 1936, from his rise as a public intellectual to the outbreak of Civil War, when he fled Spain and became an expatriate in Mexico. In the author’s words, “in the major part of the bibliography focusing on this period, we have not had until now a

monograph devoted to analyzing Adolfo Salazar's thought." The reason for this lack he attributes to "the dispersion and complexity of his texts. [. . .] he was a prolific writer, changeable, complex, and on occasion very arbitrary, all of which make any study of his work difficult and somewhat prone to generalization" (p. 18). Another impediment has been what the author perceives to be a tendency among musicologists to relegate discursive analysis to a position of secondary importance, giving principal attention to composers and their works. Clearly, then, such a book is long overdue and its arrival most welcome.

After a "Preamble" defining the Edad de Plata, the book presents four chapters, each of which is divided into substantial sections, which are further divided into subheadings (not listed below).

**Chapter 1.** El músico como intelectual

- I. La generación de 1914 y la creación de un nuevo marco de pensamiento
- II. Elites y Masas
- III. El cambio generacional como motor estético

**Chapter 2.** La configuración de un discurso de ruptura: antiacademicismo, arte nuevo y distanciamiento de Romanticismo

- I. Antiacademicismo
- II. "Lo nuevo" como paradigma estético en la concepción de la historia de la música
- III. El ideal del arte nuevo y la (supuesta) ruptura con el Romanticismo
- IV. Definiciones del Romanticismo en la crítica musical española
- V. La ruptura con el mercado y la nueva acción del Estado
- VI. ¿Ruptura o continuidad?

**Chapter 3.** Las bases de una música nueva: vanguardia, nacionalismo y neoclasicismo

- I. El Nacionalismo en el nuevo canon
- II. Salazar y su ideario de la nueva música nacional

**Chapter 4.** Una historia de polémicas: los discursos alternativos a Salazar

- I. Aspectos previos
- II. Las polémicas con los medios conservadores: *ABC* e *Informaciones*
- III. Las polémicas a la izquierda: Las polémicas con Julio Gómez y José Subirá

The author then presents his conclusions, followed by an extensive and very useful bibliography and index. Anyone wishing to understand the music of the Edad de Plata, including that of Ernesto Halffter, Rodrigo, and El Grupo de los Ocho, will want to consult this book to grasp the intellectual currents that guided Spanish music and culture in the direction they took.

5. Vega Pichaco, Belén, Elsa Calero Carramolino, and Gemma Pérez Zaldondo, eds. ***Puentes sonoros y coreográficos durante el franquismo: Imaginarios, intercambios y propaganda en clave internacional.*** Granada: Editorial Libargo, 2019. ISBN 978-84-948136-3-4. 304 pp.

There was a time in Spain when people chose not to talk about the Civil War and subsequent Franco dictatorship. After the death of Franco in 1975 and the subsequent restoration of democracy, the Pacto de Olvido, or "pact of forgetting," took effect, whereby the ghosts of the past were required to rest in peace. The wounds of the conflict were still too fresh, too raw, to risk rubbing salt in them. But this could not go on forever. Sooner or later, inquiring minds would want to know what

happened and why, and what music had to do with it anyway. The grandchildren and great-grandchildren of that era from 1936 to 1975 are no longer afraid, no longer willing to forget (if not forgive), and they want answers. One of the most fruitful areas of investigation in Spanish music history is thus the troublous times that an earlier generation or two endured and survived. The collective PTSD has given way to investigations that are both wide-ranging and revealing.

The leaders in this area are Germán Gan (Universidad Autónoma de Barcelona) and Gemma Pérez Zalduondo (Universidad de Granada). This latter scholar shares editorial duties here with musicologists Elsa Calero Carramolino (Universidad de Granada) and Belén Vega Pichaco (Universidad de Rioja). This team is fully equal to the task of examining both music and dance as propaganda during the Franco regime, from 1938 to 1975, as it struggled to regain international acceptance. The Coro y Danza division of the right-wing Falange's Sección Femenina was the principal governmental agency responsible for waging this soft-power campaign, which was conducted throughout Europe and the Americas and was largely successful.

The book is divided into three main sections, which are then further subdivided into chapters. These are as follows:

- I. **Repertorios e imaginarios de música y danza española en América**
  1. “Con objeto de haceros oír en Chile y en cuantos países podamos”. Enrique Iniesta (1906–1969) y la recepción del repertorio español en el país andino durante el franquismo. Salvador Campos Zalduendo
  2. Julián Bautista y la Fantasía Española, Op. 17 para clarinete y orquesta. Francisco José Fernández Vicedo
  3. Una compositora española en América. El Cuarteto Modal (1957) de María Teresa Prieto. Torcuato Tejada Tauste
  4. Un cuerpo entre fronteras. Pilar Rioja, una mexicana a la española. Ariadna Yáñez Díez
- II. **Intercambios musicales y coreográficos**
  5. Intercambios musicales entre España y Uruguay en el marco carcelario: Redención y Senda. Elsa Calero Carramolino
  6. Ballet clásico en la Barcelona de posguerra: el exilio de Paul Goubé e Yvonne Alexander. Carmen Noheda
  7. El apoyo de los institutos de cultura extranjeros a la música de vanguardia en Barcelona (1939-1974). Helena Martín Nieva
- III. **Danza y propaganda en Europa y América**
  8. Danza, cine y propaganda. Elai-Alai, coreografía y dramaturgia del imaginario vasco en el exilio. José Ignacio Lorente Bilbao
  9. El “folklore oficial murciano”. Los viajes a América de Coros y Danzas de Sección Femenina. Juan Francisco Murcia Galián
  10. Andanzas y contradanzas de Sección Femenina: el viaje a Cuba de Coros y Danzas en 1956. Carolina Hernández Abad
  11. La imagen del segundo franquismo en la Feria Mundial de Nueva York (1964–1965): el flamenco de Antonio Gades como símbolo del aperturismo hacia Estados Unidos. Ana Rodrigo de la Casa

This is an impressive array of subjects, approached with methodological legerdemain. The “musical and choreographic bridges” referred to in the book’s title extended from Spain to Argentina, Chile, Cuba, Mexico, and Uruguay, though the chapters here make it abundantly clear that



cultural “traffic” went both ways on those bridges. As the editors point out, “music and dance constitute the cement of the aesthetic and ideological bridges constructed during the Franco era” (p. 9). To be sure, there was much more to the *franquista* cultural scene than the predictable nationalist outpourings. Of course, there was an emphasis on regional folklore, in which music and dance are inseparable. But the musical avant-garde actually flourished during the 1950s and ‘60s, and classical ballet was also promoted. The Franco regime took little interest in art for art’s sake, but atonal music projected an image of toleration and progressivity that assisted Spain’s rehabilitation, no matter how contrary to political fact it may have been. As long as the music and dance in question did not challenge the church or the regime, it was permitted. All of this has to be understood in the context of the Cold War, in which Spain was now an ally of the West. Franco’s strident anti-communism was all that the U.S. and its European allies required in exchange for political acceptance and economic assistance.

The volume is generously illustrated with reproductions and musical examples. It is a delight to peruse and a valuable addition to the growing literature on an immensely important subject. As the Spanish-American philosopher George Santayana famously said, “Those who cannot [or will not] remember the past are condemned to repeat it.” Let us read and remember.

Clark, Walter Aaron. “Review: Encabo, Enrique, ed. *Miradas sobre el cuplé en España: identidades, contextos, artistas y repertorios*. Colección Música Hispana Textos, no. 23. Estudios. Madrid: ICCMU, 2019; Pessarrodona, Aurèlia. *Jacinto Villedor (1744–1809). Tonadillas, volumen 1: Obras del periodo 1768–1778*. Series: Monumentos de la Música Española, LXXXIV. Barcelona: Consejo Superior de Investigaciones Científicas, 2019; Ortega Castejón, José Francisco, Luis Soler Guevara, Rafael Ruiz García, and Antonio Gómez Alarcón. *Malagueñas, creadores y estilos*. Murcia: Universidad de Murcia; Málaga: Universidad de Málaga, 2019; Parralejo Masa, Francisco. *El músico como intelectual: Adolfo Salazar y la creación del discurso de la vanguardia musical española (1914–1936)*. Madrid: Sociedad Española de Musicología, 2019; and Vega Pichaco, Belén, Elsa Calero Carramolino, and Gemma Pérez Zaldondo, eds. *Puentes sonoros y coreográficos durante el franquismo: Imaginarios, intercambios y propaganda en clave internacional*. Granada: Editorial Libargo, 2019.” *Diagonal: An Ibero-American Music Review* 6, no. 1 (2021): 117–124.