



Sacred Passions

THE LIFE AND MUSIC OF
 MANUEL DE FALLA

CAROL A. HESS

Sacred Passions The Life And Music Of Manuel De Falla

Samuel Llano



Sacred Passions The Life And Music Of Manuel De Falla:

Sacred Passions : The Life and Music of Manuel de Falla Carol A. Hess Assistant Professor of Music Bowling Green State University,2004-11-11 The work of composer Manuel de Falla 1876 1946 ranges from late romantic salon pieces to evocations of flamenco to stark neoclassicism Yet his music has met with conflicting reactions depending on the audience In his native Spain Falla is considered the most innovative composer of the first half of the twentieth century Likewise in the United States Falla enjoyed a strong following in the concert hall But many of his works especially some of the colorful or exotic dances from *The Three Cornered Hat* and *El Amor Brujo* were taken up during the Latin music craze of the 1930s and 40s and appeared in everything from jazz and pop arrangements to MGM musicals Similarly enigmatic are the details of Falla's life He never sustained a lasting intimate relationship with a woman yet he created compelling female roles for the lyric stage Although he became incensed when publishers altered his music he more than once tinkered with Chopin and Debussy Despite insisting that he was apolitical Falla ultimately took sides in the Spanish Civil War initially allying himself rather half heartedly with Franco's Nationalists but later rejecting the honors they proffered All his life his rigorous brand of Roman Catholicism brought him both solace and agony in his quest for spiritual and artistic perfection In *Sacred Passions The Life and Music of Manuel de Falla* Carol A Hess explores these contradictions and offers a fresh understanding of this fascinating composer Building on over a decade of research Hess examines Falla's work in terms of musical style and explores the cultural milieus in which he worked During a seven year sojourn to Paris just prior to World War I Falla associated with composers Dukas Stravinsky Ravel and the rest of the group known as *les Apaches* Later back in Spain he played a pivotal role in the remarkable cultural renaissance known as the Silver Age during which Lorca Bunuel Dali Unamuno and of course Falla himself made some of their boldest artistic statements Hess also explores a number of myths cultivated in earlier biographies including Falla's supposed misogynistic tendencies and accusations of homosexuality which have led some biographers to consider him a saint like ascetic She offers a balanced view of his behavior during the Spanish Civil War a wrenching event for a Spaniard of his generation and one that Falla biographers have left largely untouched With superb analysis of his music and enlightening detail about its critical reception Hess also examines Falla's status in some circles as little more than a high class pop composer given the mass appeal of much of his music She incorporates recent research on Falla draws upon untapped sources in the Falla archives and reevaluates his work in terms of current issues in musicology Ultimately Hess places Falla's variegated oeuvre which straddles popular and serious idioms securely among the best of his better known European contemporaries What emerges is a gracefully written balanced portrait of a man whose lofty spiritual values inspired singular musical utterances but were often at odds with the decidedly imperfect world he inhabited

Sacred Passions Carol A. Hess,2009 The work of composer Manuel de Falla 1876 1946 ranges from late romantic salon pieces to evocations of flamenco to stark neoclassicism In this book Carol Hess offers a fresh understanding of his life and

work She examines his work in terms of musical style and explores the cultural milieu in which he worked *Sacred Passions* Carol Hess,2008-10-30 This biography offers a fresh understanding of the life and work of Spanish composer Manuel de Falla 1876 1946 recognized as the greatest composer in the Spanish cultural renaissance that extended from the latter part of the 19th century until the outbreak of the Spanish Civil War in 1936 The biography incorporates recent research on Falla draws on untapped sources in the Falla archives reevaluates Falla s work in terms of current issues in musicology and considers Falla s accomplishments in their historical and cultural contexts **Sacred Passions** Carol A. Hess,2005 This biography offers a fresh understanding of the life and work of Spanish composer Manuel de Falla 1876 1946 recognized as the greatest composer in the Spanish cultural renaissance that extended from the latter part of the 19th century until the outbreak of the Spanish Civil War in 1936 The biography incorporates recent research on Falla draws on untapped sources in the Falla archives reevaluates Falla s work in terms of current issues in musicology and considers Falla s accomplishments in their historical and cultural contexts **Manuel de Falla's El Amor Brujo** Carol A. Hess,2025 El amor brujo trans Love the Magician is a theater work by the Spanish classical composer Manuel de Falla It showcases flamenco the music of the Gitanos who traditionally form Spain s underclass When it premiered in Spain in 1915 it proved controversial some Spanish critics applauded Falla for celebrating the music of a marginalized culture while others attacked his mixing of classical and popular idioms Since then El amor brujo has intrigued arrangers and artists It has been repeatedly reshaped rearranged and repackaged either by Falla himself or by artists ranging from the concert pianist Artur Schnabel to the super showman Liberace or to various jazz and pop arrangers El amor brujo has also figured in soundtracks whether frothy movie musicals from the 1940s somber accounts of recent Spanish history or films on anti Black racism including one by Spike Lee In Manuel de Falla s El amor brujo author Carol A Hess explores the ways in which music class and race are intertwined in this composition s unusually rich history *Manuel de Falla and Visions of Spanish Music* Michael Christoforidis,2017-11-23 Michael Christoforidis is widely recognized as a leading expert on one of Spain s most important composers Manuel de Falla This volume brings together both new chapters and revised versions of previously published work some of which is made available here in English for the first time The introductory chapter provides a biographical outline of the composer and characterisations of both Falla and his music during his lifetime The sections that follow explore different facets of Falla s mature works and musical identity Part II traces the evolution of his flamenco inspired Spanish style through contacts with Claude Debussy Maurice Ravel and Igor Stravinsky while Part III explores the impact of post World War I modernities on Falla s musical nationalism The final part reflects on aspects of Falla s music and the politics of Spain in the 1930s and 1940s Situating his discussion of these aspects of Falla s music within a broader context including currents in literature and the visual arts Christoforidis provides a distinctive and original contribution to the study of Falla as well as to the wider fields of musical modernism exoticism and music and politics **Historical Dictionary of Modern and**

Contemporary Classical Music Nicole V. Gagné, 2019-07-17 The contemporary music scene thus embodies a uniquely broad spectrum of activity which has grown and changed down to the present hour With new talents emerging and different technologies developing as we move further into the 21st century no one can predict what paths music will take next All we can be certain of is that the inspiration and originality that make music live will continue to bring awe delight fascination and beauty to the people who listen to it This book cover modernist and postmodern concert music worldwide from the years 1888 to 2018 This second edition of Historical Dictionary of Modern and Contemporary Classical Music contains a chronology an introduction and an extensive bibliography The dictionary section has over 500 cross referenced entries on the most important composers musicians methods styles and media in modernist and postmodern classical music worldwide from 1888 to 2018 This book is an excellent resource for students researchers and anyone wanting to know more about modern and contemporary classical music

Sounding Authentic Joshua S. Walden, 2014 Sounding Authentic considers the intersecting influences of nationalism modernism and technological innovation on representations of ethnic and national identities in twentieth century art music Author Joshua S Walden discusses these forces through the prism of what he terms the rural miniature short violin and piano pieces based on folk song and dance styles This genre mostly inspired by the folk music of Hungary the Jewish diaspora and Spain was featured frequently on recordings and performance programs in the early twentieth century Furthermore Sounding Authentic shows how the music of urban Romany ensembles developed into nineteenth century repertoire of virtuosic works in the style hongrois before ultimately influencing composers of rural miniatures Walden persuasively demonstrates how rural miniatures represented folk and rural cultures in a manner that was perceived as authentic even while they involved significant modification of the original sources He also links them to the impulse toward realism in developing technologies of photography film and sound recording Sounding Authentic examines the complex ways the rural miniature was used by makers of nationalist agendas who sought folkloric authenticity as a basis for the construction of ethnic and national identities The book also considers the genre s reception in European diaspora communities in America where it evoked and transformed memories of life before immigration and traces how many rural miniatures were assimilated to the styles of American popular song and swing Scholars interested in musicology ethnography the history of violin performance twentieth century European art music the culture of the Jewish Diaspora and more will find Sounding Authentic an essential addition to their library

Latin Music Ilan Stavans, 2014-07-29 This definitive two volume encyclopedia of Latin music spans 5 centuries and 25 countries showcasing musicians from Celia Cruz to Plácido Domingo and describing dozens of rhythms and essential themes Eight years in the making Latin Music Musicians Genres and Themes is the definitive work on the topic providing an unparalleled resource for students and scholars of music Latino culture Hispanic civilization popular culture and Latin American countries Comprising work from nearly 50 contributors from Spain Latin America the Caribbean and the United States this two volume work showcases how Latin music regardless of its

specific form or cultural origins is the passionate expression of a people in constant dialogue with the world The entries in this expansive encyclopedia range over topics as diverse as musical instruments record cover art festivals and celebrations the institution of slavery feminism and patriotism The music traditions and history of more than two dozen countries such as Argentina Brazil Costa Rica Cuba El Salvador Guatemala Honduras Mexico Panama Spain and Venezuela are detailed allowing readers to see past common stereotypes and appreciate the many different forms of this broadly defined art form

Gerardo Diego's Creation Myth of Music Judith Stallings-Ward,2020-01-29 Since its publication nearly eight decades ago the consensus among scholars about *Fuera de Equis y Zeda* by the Spanish poet Gerardo Diego 1896 1987 remains unchanged *Fuera* is an enigmatic avant garde curiosity It seems to rob the reader of the reason necessary to interpret it even as it lures him or her ineluctably to the task nevertheless the present study makes the case that this work is in fact not inaccessible and that what the *anhelante arquitecto* intended with his masterpiece was a creation myth that explains the evolution of music in his day This monograph unlocks the fullness of the poem's meaning sourced in music's mythical consciousness and expressed in a poetic idiom that replicates aesthetic concepts and cubist strategies of form embraced by the neoclassical composers Bartok Falla Ravel and Stravinsky Sourcebook for Research in Music, Third Edition Allen Scott,2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come **A Light in the Darkness:**

The Music and Life of Joaquín Rodrigo Javier Suárez-Pajares,Walter Aaron Clark,2024-05-07 A composer of singular vision Joaquín Rodrigo 1901 1999 is best known as the composer of one of the most popular works of music in the twentieth century the *Concierto de Aranjuez* for guitar and orchestra It's been featured in movies and television commercials and remains a staple of concert programs for orchestras around the world Miles Davis said After listening to it for a couple of weeks I couldn't get it out of my mind and he used it as inspiration for his album *Sketches of Spain* But as Javier Suárez-Pajares and Walter Aaron Clark reveal in this musical biography the first complete study in English Rodrigo's work and influence extend far beyond that singular composition *A Light in the Darkness* takes us through Rodrigo's childhood in Valencia the onset of blindness at the age of three and the beginnings of his musical education He achieved some early

success in Spain as a composer before moving to Paris in 1927 to advance his studies following in the footsteps of other eminent Spanish composers like Isaac Albéniz, Joaquín Turina and Manuel de Falla. There he enrolled in courses with composer Paul Dukas, met the woman who would become his wife and earned the respect and friendship of Falla who became his champion. Along the way, Rodrigo's musical voice developed and matured as his horizons widened. Suárez-Pajares and Clark present a definitive account of the making of Rodrigo's celebrated guitar concerto even as they capture the breadth of Rodrigo's compositional output from solo works for piano and guitar through chamber music and vocal works to concertos and orchestral pieces. As they demonstrate, Rodrigo's music is unmistakably Spanish but with his own unique accent. Rodrigo's life and career spanned a period of great tumult in Spain and he had to navigate strong shifting political and cultural currents before, during and after Franco. An authoritative life of one of the twentieth century's great musical geniuses, *A Light in the Darkness* becomes a stunning tale of how art gets made under even the most challenging circumstances. — *Lorca in Tune with Falla* Nelson R. Orringer, 2014-02-05 Federico García Lorca (1898–1936) is widely regarded as the greatest Spanish poet of the twentieth century. Manuel de Falla (1876–1946) is Spain's most performed composer of the same period. The two were very different: Lorca was gay, liberal and a member of the avant-garde, while Falla was a devout Catholic, yet they had a profound mutual influence. The two developed an intimate friendship which ended when Lorca was shot by Nationalist forces at the beginning of the Spanish Civil War. *Lorca in Tune with Falla* is the first book to trace Lorca's impact on Falla's music and Falla's influence on Lorca's writings. Nelson R. Orringer explores the music underlying *Poem of Deep Song*, *Gypsy Ballads* and *Lament for Ignacio Sánchez Mejías*, bringing out the analogous sounds and ideas that emerge in the active ongoing connection between the artworks of both creators. The book emphasizes how this harmony increases knowledge and appreciation of both artists. — **Whose Spain?** Samuel Llano, 2013 In this book, Llano analyzes the socio-political discourses underpinning critical and musicological descriptions of Spanish music at the beginning of the nineteenth century and the discourse's connection with French politics and culture of the era. Llano studies operas and other musical works for the stage as privileged sites for the production of Spanish musical identities and ultimately demonstrates that definitions of French and Spanish music during this period were to some extent interdependent. — "Music's Obedient Daughter" Sabine Lichtenstein, 2014-03-01 A libretto is an indispensable part of an opera as a musical genre, with few exceptions. Operas have been the subject of musicological studies and instrumental versions of sung or unsung opera numbers may be heard, but we never listen to libretto texts being performed without the music. Thus, as a literary form, the libretto is a highly specific genre with its own particular attributes. This volume offers an approach to the libretto through the discussion of these attributes in many different examples. It explores what may be expected of a librettist in response to the demands of the genre's characteristics, his trials and tribulations, his exchanges with the composer while adapting or converting a source, almost always a literary source, into the eventual libretto and about the different musical ways of dealing with the text. In this way

the volume clarifies the fundamental differences between the libretto and other literary genres

Music Criticism and Music Critics in Early Francoist Spain Eva Moreda Rodríguez, 2017 In Music Criticism and Music Critics in Early Francoist Spain Eva Moreda Rodríguez presents a kaleidoscopic portrait of the diverse and often divergent writings of music critics in the early years of the Franco regime Carefully selecting contemporary writings by well known music critics Moreda Rodríguez contextualizes music criticism written during the Franco regime within the broader intellectual history of Spain from the nineteenth century onwards

The Requiem of Tomás Luis de Victoria (1603) Owen Rees, 2019-03-28 The first substantial study of Victoria's Requiem among the most prominent Renaissance musical works encompassing its genesis style and impact

Nation and Classical Music Matthew Riley, Anthony D. Smith, 2016 How and why do listeners come over time to feel the nation through particular musical works This book develops a comparative analysis of the relationship between western art music nations and nationalism It explores the influence of emergent nations and nationalism on the development of classical music in Europe and North America and examines the distinctive themes sounds and resonances to be found in the repertory of each of the nations Its scope is broad extending well beyond the period 1848 1914 when national music flourished most conspicuously The interplay of music and nation encompasses the oratorios of Handel the open air music of the French Revolution and the orchestral works of Beethoven and Mendelssohn and extends into the mid twentieth century in the music of Prokofiev Shostakovich and Copland The book addresses the representation of the national community the incorporation of ethnic vernacular idioms into art music the national homeland in music musical adaptations of national myths and legends the music of national commemoration and the canonisation of national music Bringing together insights from nationalism studies musicology and cultural history it will be essential reading not only for musicologists but for cultural historians and historians of nationalism as well

MATTHEW RILEY is Reader in Music at the University of Birmingham The late ANTHONY D SMITH was Professor Emeritus of Nationalism and Ethnicity at the London School of Economics

Uniting Music and Poetry in Twentieth-Century Spain Nelson R. Orringer, 2021-04-15 In Uniting Music and Poetry in Twentieth Century Spain Nelson R Orringer uses both literary and musical analysis to study sung poems in twentieth century Spain In nine chapters each focusing on an individual sung poem song cycle or various poems set by the same composer Orringer enriches and deepens interpretations of the art songs by comparing the poet's vision to the composer's In examining composers such as Falla Turina Mompou Toldrà Rodrigo Montsalvatge and Rodolfo Halffter Orringer shows that Spanish art song is an exceptional product of Spain's Silver Age and reveals a new way to understand and appreciate poems set to music in twentieth century Spain

Federico Moreno Torroba Walter Aaron Clark, William Craig Krause, 2013-05-30 The last of the Spanish Romantics composer conductor and impresario Federico Moreno Torroba 1891 1982 left his mark on virtually every aspect of Spanish musical culture during a career which spanned six decades and saw tremendous political and cultural upheavals Federico Moreno Torroba A Musical Life in Three Acts explores not only his life and work but also the relationship

of his music to the cultural milieu in which he moved

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