

**JOAQUÍN RODRIGO'S *CON ANTONIO MACHADO*: A PERFORMER'S
GUIDE TO THE WORK, FOCUSING ON THE ANALYSIS OF SONG-
CYCLIC FEATURES**

by

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A THESIS SUBMITTED IN PARTIAL FULLFILMENT OF THE
REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF MUSICAL ARTS

in

THE FACULTY OF GRADUATE STUDIES

(Voice)

THE UNIVERSITY OF BRITISH COLUMBIA
(Vancouver)

June 2009

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ABSTRACT

In spite of the increasing interest in Spanish song in North America, this music is still under represented in the standard vocal repertoire. In an attempt to shed light on a work lying outside the small, accepted canon of Spanish songs and collections, this dissertation focuses on *Con Antonio Machado* by Joaquín Rodrigo.

Con Antonio Machado raises the interesting question of overall coherence. In the preface to the work, the composer refers to it as a song collection. However, Rodrigo was commissioned to write a song cycle, and indeed his starting point was searching for a poetic cycle in Antonio Machado's works. Although Rodrigo did not find such a group of poems, in the preface to the work he acknowledges the existence of recurrent themes in Machado's poetry. Therefore, it seems fair to suggest that he might have approached the collection in the spirit of writing a cycle.

Aiming to answer the question of coherence within the work, this dissertation is an in-depth study of *Con Antonio Machado*, focusing on the analysis of song-cyclic features. Its purpose is to serve as a basis for making well-informed performance decisions.

The dissertation begins with a review of literature that deals with the notion of song cycle (Chapter 1). Chapter 2 focuses on the questions of whether, to what extent and in what ways the poetry of Antonio Machado plays a role in the coherence of the work. The chapter includes a brief reference to Machado's aesthetic ideals and discusses some of the recurrent themes and symbols in his poetry. Chapter 3 concentrates on the musical coherence of the work. It identifies the existence of a large-scale harmonic plan and of a network of recurring melodic gestures. Chapter 4 discusses *Con Antonio Machado* on a song-by-song basis. It places each song in the context of the entire work, but also accounts for its particularities and tries to say something about its poetical, musical, and emotional essence. Finally, the Conclusion integrates and summarizes the findings of the previous chapters.

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ACKNOWLEDGEMENTS

I would like to express my immense gratitude to Prof. Roelof Oostwoud for his invaluable teaching, support, and encouragement over the course of my degree; Dr. William Benjamin for his excellent guidance in the process of writing the dissertation; and Prof. Nancy Hermiston for her endless willingness to share her expertise, and for the exceptional learning opportunities I had throughout the program.

I am extremely grateful to The University of British Columbia, Pontificia Universidad Javeriana, and the P.E.O. Sisterhood for their financial support, without which I would not have been able to pursue the Doctor of Musical Arts degree. I also wish to express my gratitude to all the members of the P.E.O. Sisterhood for their personal support.

A special thanks goes to Cecilia Rodrigo, daughter of Joaquín Rodrigo and General Manager of Ediciones Joaquín Rodrigo, for permission to reproduce musical examples from *Con Antonio Machado* throughout the dissertation.

I would also like to thank the following: Dr. Derek C. Carr, Associate Professor of the Department of French, Hispanic and Italian Studies, for revising the English translations of the poems; Richard Epp for his excellent coaching and his generosity; and Juan Carlos Villegas for his assistance in handling and labelling the musical examples for the dissertation.

*Dedicated to my family and friends,
whose enduring love and support have allowed me to complete this degree.*

INTRODUCTION

In spite of the increasing interest in Spanish song in North America, this music is still under represented in the standard vocal repertoire. In an attempt to shed light on a work lying outside the small, accepted canon of Spanish songs and collections, this dissertation focuses on *Con Antonio Machado* by Joaquín Rodrigo (1901-1999). This ten-song collection was commissioned in 1971 by the *Comisaría General de la Música* (an agency of the Spanish Ministry of Education) as a tribute to the composer Joaquín Turina.¹ The commission was to write a song cycle for voice and piano.² *Con Antonio Machado* was premiered by soprano María Orán and pianist Miguel Zanetti on October 4, 1971 at the Reales Alcázares Palace in Sevilla.³

In general, the Spanish art song repertoire has either been neglected or else misrepresented in recitals, recordings, and voice studios. In the introduction to the book *The Spanish Song Companion*, Graham Johnson comments on the general attitude towards Spanish art song:

Until now, most singers have been attracted to a new Spanish song for its music alone; as a result the dice have been heavily loaded in favour of quick, exciting and 'entertaining' songs at the expense of many of the most beautiful introverted ones, songs where an understanding of the text is essential to appreciate the full beauties of the work.⁴

Therefore, as Johnson also points out, the Spanish repertoire has been mostly relegated to the role of a "suitable up-beat way to end a recital".⁵

¹ Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano, 1971* (Madrid: Ediciones Joaquín Rodrigo, 1997), Prólogo.

² Victoria Kamhi de Rodrigo, *De la mano de Joaquín Rodrigo: Historia de nuestra vida* (Madrid, España: Fundación Banco Exterior, 1986), 254.

³ Rodrigo and Machado, *Con Antonio Machado: Voz y piano, 1971*, Prólogo.

⁴ Graham Johnson, "Introduction: In Search of Spanish Song," in *The Spanish Song Companion*, ed. and trans. Jacqueline Cockburn and Richard Stokes (London: Victor Gollancz, 1992), 19.

⁵ *Ibid.*, 17.

The situation regarding Joaquín Rodrigo's vocal works is no exception to this trend. Dr. Suzanne Draayer points out the imbalance between the richness and diversity of Rodrigo's song output and the scant knowledge about it. Dr. Draayer lists 80 songs and mentions, among other things, the fact that Rodrigo set to music some of the best Spanish poetry from the Middle Ages to the twentieth century. She also mentions the variety of styles found in Rodrigo's output, ranging from simple folk-like songs to others that are highly sophisticated in terms of musical complexity, vocal technique, and depth of the poetry. In spite of all the above, she adds, many of Rodrigo's songs are relatively unknown, with the exception of *Cuatro Madrigales Amatorios*.⁶

The choice of *Con Antonio Machado* responds to the idea of a Spanish song collection that represents precisely what has been most neglected in the Spanish song repertoire. *Con Antonio Machado* is a work of substantial proportions that, rather than being a light-hearted piece suitable for the end of a recital, deserves to be placed at its core. Most of the songs are introspective and require emotional depth and a thoughtful understanding of the poetry. Unlike many well-known Spanish songs, they are decidedly art songs rather than folk-song arrangements or newly composed songs that heavily rely on folk idioms. Therefore, in order to perform them in an informed and sensitive way, the singer must not only become thoroughly familiar with the text of the poems, but must also acquaint herself with recurrent symbols and themes in the poetry of Antonio Machado.

This work also raises the interesting question of overall coherence. In the preface to the Ediciones Joaquín Rodrigo score⁷ of *Con Antonio Machado*, the composer refers to the work as a song collection:

This collection of ten songs opens up under the sign of Antonio Machado. ...

... They do not form a cycle, as it occurs with Schubert's *Die Schöne Müllerin* or Schumann's *Dichterliebe*, because I did not find in Machado's *Complete Poetry* a group of poems that allude to one person or to one continuous sentiment.⁸

⁶ Suzanne Rhodes Draayer, *A Singer's Guide to the Songs of Joaquín Rodrigo* (Lanham, Maryland: The Scarecrow Press, Inc., 1999), x-xi, 7.

⁷ This score can be ordered at the publisher's website: www.joaquin-rodrigo.com/publisher.html

⁸ Rodrigo and Machado, *Con Antonio Machado: Voz y piano, 1971*, Prólogo. The translation of the quote is by Carolina Plata Ballesteros. In this particular case, the author has decided not to use the translation by

While this comment might appear to rule out looking for a cycle-like, connected structure in these songs, the composer goes on to mention some of the recurring themes in Machado's poetry:

Antonio Machado's works sing in praise of Castilla 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 wrenched 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.⁹

Since the composer was commissioned to write a song cycle and indicates that this was indeed his starting point, and since the recurring themes that he identifies are prominent in the poems he chose, it seems fair to suggest that, consciously or not, he may have treated its network of connected themes as a substitute for those narrative or affective unities that he explicitly identifies as definitive of a poetic cycle, and that he might have approached the collection in the spirit of writing a cycle. In other words, it seems to make sense to treat this collection, from a musical standpoint, as having at least some of the characteristics of a song cycle.

When asked whether Joaquín Rodrigo intended *Con Antonio Machado* to be performed as a whole, Cecilia Rodrigo, daughter of the composer and General Manager of Ediciones Joaquín Rodrigo, answered:

It is true that Rodrigo intended the songs to be performed in total. This applies mostly to cycles such as *Cuatro Madrigales Amatorios* and *Cantos de Amor y de Guerra*. When *Con Antonio Machado* was premiered, logically all the songs were performed. Due to the length of the cycle, and the different voice ranges required to perform them, it is acceptable that singers perform according to their possibilities and seldom sing the whole cycle.¹⁰

Katherine Zegarra (which is included in the Ediciones Joaquín Rodrigo score) in order to provide a more literal one that maintains, as much as possible, Joaquín Rodrigo's choice of words.

⁹ Rodrigo and Machado, *Con Antonio Machado: Voz y piano, 1971*, Prólogo. Translation by Katherine Zegarra.

¹⁰ Cecilia Rodrigo, e-mail message to author, May 18, 2009.

Aiming to answer the question of coherence within the work, this dissertation is an in-depth study of *Con Antonio Machado*, focusing on the analysis of song-cyclic features. Its purpose is to serve as a basis for making well informed performance decisions. The literature on Rodrigo's song repertoire is not very abundant, and that on *Con Antonio Machado* is even more limited. Dr. Suzanne Rhodes Draayer has done the most extensive work on Rodrigo's song repertoire in *A Singer's Guide to the Songs of Joaquín Rodrigo* (Draayer, 1999). This book includes some background information on *Con Antonio Machado* and provides IPA transcriptions and English translations (both literal and idiomatic) of the poems. The song collection is also briefly mentioned in an article by the same author in the *NATS Journal of Singing* (Draayer, 1999). Another short reference to the work appears in Joaquín Arnau's book *La obra de Joaquín Rodrigo* (Arnau, 1992). However, my research has identified no published work that discusses *Con Antonio Machado* in depth.

The dissertation begins with a review of the literature that deals with the notion of song cycle (Chapter 1). The diversity of the approaches discussed in this chapter shows that defining the genre has proved to be problematic, and also that there are multiple ways and degrees in which groups of songs may cohere. The contrasting criteria that the chapter gathers are used throughout the dissertation as analytical tools to assess the nature and degree of coherence in *Con Antonio Machado*.

Since the poems of the collection are from a variety of Machado's publications, and there is no clearly identifiable story line or protagonist, Chapter 2 focuses on the questions of whether, to what extent and in what ways the poetry of Antonio Machado plays a role in the coherence of the work. The chapter includes a brief reference to Machado's aesthetic ideals and discusses some of the recurrent themes and symbols in his poetry. Then, these themes and symbols are located in the poems of *Con Antonio Machado* and the concept of a unified 'lyric I' is explained and applied. The chapter also discusses the role of Joaquín Rodrigo in choosing and ordering the poems.

Chapter 3 concentrates on the musical coherence of the work. It identifies the existence of a large-scale harmonic plan and of a network of recurring melodic gestures, and uses these aspects of structure to suggest a way of understanding the form of the work in terms of a division of its ten songs into groups and subgroups.

Chapter 4 discusses *Con Antonio Machado* on a song-by-song basis. The approach is dual in the sense that it deals with each song from two perspectives. On the one hand, it places the song in the context of the entire work, making reference to the groups and subgroups identified in the preceding chapter, and to connections with the previous or following song. On the other hand, it accounts for the particularities of each song and tries to say something about its poetical, musical, and emotional essence.

Finally, the Conclusion integrates and summarizes the findings of the previous chapters.

CHAPTER 1: THE NOTION OF SONG CYCLE

This chapter explores different notions of song cycle in order to apply relevant criteria to the study of *Con Antonio Machado*. The purpose is to gather a wide range of options in terms of possible ways in which song cycles may cohere. Therefore, criteria from several models, including very contrasting ones, will be taken into account. It is important to clarify that some of the definitions presented in this chapter have been formulated with the Romantic song cycle in mind. In spite of the fact that this dissertation deals with a work composed in the twentieth century, the musically conservative orientation of Rodrigo leads one to think that the criteria suggested by some of the authors might prove relevant for the analysis of his work.

Susan Youens defines a song cycle as “a group of individually complete songs designed as a unit”.¹¹ She observes, however, that there is often difficulty distinguishing between song cycles and song collections because the latter might also have some form of organization.¹² Youens summarizes the various factors that can bring coherence to a song cycle as follows:

The coherence regarded as a necessary attribute of song cycles may derive from the text (a single poet; a story line; a central theme or topic such as love or nature; a unifying mood; poetic form or genre, as in a sonnet or ballad cycle) or from musical procedures (tonal schemes; recurring motifs, passages or entire songs; formal structures); these features may appear singly or in combination. Because the elements that provide cohesiveness are so many and variable, however, exceptions abound.¹³

The fact that the definition of song cycle is problematic has also been raised by other authors and to this date there is still debate as to which criteria should be taken into account in the study of song cycles. I offer the following summary of a number of other influential views on the subject, including the specific criteria to establish song-cyclehood and the distinction between song cycle and song collection, to supplement Youens’s definition.

¹¹ Susan Youens, “Song cycle,” in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26208> (accessed November 18, 2008).

¹² Ibid.

¹³ Ibid.

Because this summary concentrates mostly on fairly recent work in English, it makes no pretence at being comprehensive.

1.1 Arrey von Dommer

David Ferris notes that the earliest known definition of song cycle appeared almost 50 years after the term began to be used. Ferris refers to Arrey von Dommer's definition of *Liederkreis* and *Liedercyclus* in the 1865 edition of *H.C. Koch's musikalisches Lexicon*.¹⁴ Some parts of the definition are as follows:

A coherent complex of various lyric poems. Each is closed in itself...but all have an inner relationship to one another, because one and the same idea runs through all of them. As far as the music is concerned ... A main melody would essentially be retained for all strophes (of the same poem), and only altered into something else where it seems suitable or necessary. Naturally, however, the melody and the entire musical form change with each poem, and so does the key, and the individual movements are typically bound to one another through the ritornelli and transitions of the accompanying instrument. The accompaniment is essentially developed so that it portrays and paints the situation in a characteristic way.¹⁵

Ferris points out two factors in Dommer's definition. He notices that the first thing that Dommer mentions is the text, which reflects the tradition of the early nineteenth century, in which the text has an importance equal to or greater than the music. Ferris also remarks that Dommer's description of the music has no relationship with the song cycles of Schumann, Schubert, or any of the other numerous composers in the genre. He says that it is clear that Beethoven's *An die ferne Geliebte* was the model for Dommer's definition because this work has mostly strophic songs, with little variations in the melodies, more extensive variations in the piano accompaniment, and instrumental ritornelli and transitions used as a unifying device.¹⁶

¹⁴ David Ferris, *Schumann's Eichendorff Liederkreis and the Genre of the Romantic Cycle* (New York: Oxford University Press, 2000), 8.

¹⁵ Quoted in *ibid.*, 9.

¹⁶ *Ibid.*, 9-10.

1.2 Arthur Komar

Arthur Komar's essay "The Music of *Dichterliebe*: The Whole and Its Parts" became an influential work in the process of defining song cycle. The criteria that he uses to establish that *Dichterliebe* is a musical totality have been used by other authors working in the field. Komar arrives at the conclusion that *Dichterliebe* is a single entity based on the following seven criteria:

- 1) The songs are similar in style and length, and the poems are also alike in style, construction, and subject matter.
- 2) The songs reveal thematic, harmonic, and rhythmic similarities.
- 3) In addition to the similarities in category 2), some of the melodic and/or harmonic patterns are untransposed.
- 4) There are pairings of songs through elements of continuity in adjacent songs.
- 5) The work reveals a coherent key scheme.
- 6) There is a compositional plan that governs all the songs in their given order.
- 7) In addition to category 6, a single key governs the cycle.¹⁷

1.3 David Neumeyer, Patrick McCreless, and Peter Kaminsky

David Neumeyer questions Komar's attempt to apply Schenker's method to a multimovement work.¹⁸ Although he works within the notion that a song cycle must have organic unity, he challenges the idea that only tonal and harmonic patterns can create it:

Analytic methods based on procedures (or presumed ideals) of harmonic design and phrase structure in eighteenth-century instrumental music will not bear extension to multipart, cyclic vocal forms; considerations of narrative or dramatic progression are not trivial, but in fact can be structural determinants -generators of organic unity- co-equal with formal design or a harmonic-contrapuntal structure.¹⁹

¹⁷ Arthur Komar, "The Music of *Dichterliebe*: The Whole and its Parts," in *Robert Schumann: Dichterliebe*, Norton Critical Scores, ed. Arthur Komar (New York: W. W. Norton, 1971), 63-66.

¹⁸ David Paul Neumeyer, "Organic Structure and the Song Cycle: Another Look at Schumann's *Dichterliebe*," *Music Theory Spectrum, the Journal of the Society for Music Theory* 4 (Spring, 1982), 94, 96.

¹⁹ *Ibid.*, 104.

Patrick McCreless puts emphasis on the importance of song order in a song cycle:

In the context of art song, we attribute to the word 'cycle' not only the implication of relatedness of members of a set, but also implications of order and interdependence; in a *bone fide* song cycle, the omission of any of the songs, or the rearrangement of their order, constitutes a threat to or negation of its cyclic character.²⁰

McCreless, as well as Neumeyer, questions Komar's purely Schenkerian approach to analyze multimovement works. McCreless particularly disagrees with Komar's category number 7, arguing that a multimovement work can be coherent even if it does not start and end in the same key.²¹ In order to analyze multimovement tonal works, McCreless suggests a system that classifies some of the possible inter-movement connections that can be found. First of all, he differentiates between 'unordered' and 'ordered' connections. He explains that the unordered ones (cross-references) are those cases in which similarities between movements can be identified, but not an explanation as to why they occur where they occur. The ordered connections are those for which it is possible to determine a system to show why they happen where they do.²² Within the ordered connections, McCreless identifies three types that are found in some nineteenth-century works:

- 1) In vocal works it is possible to establish parallels between text and music in order to explain inter-movement ordering.
- 2) Some pieces follow a tonal plan that is clear and that has an underlying 'argument' or 'quasi-narrative ordering'.
- 3) In some works it is possible to explain aspects of the ordering in terms of abstract patterning (e.g. large-scale symmetry). This patterning can be in terms of key, motivic material, rhythm, or mood, among others. Also, movements or songs might be grouped together through the same means.²³

²⁰ Patrick McCreless, "Song Order in the Song Cycle: Schumann's *Liederkreis*, Op. 39," *Music Analysis* 5, no. 1 (Mar., 1986), 5.

²¹ *Ibid.*, 6-7, 9, 26.

²² *Ibid.*, 7.

²³ *Ibid.*, 8.

Ferris states that the contributions of authors such as Neumeyer, McCreless, and Peter Kaminsky arose as reactions to Komar's somewhat restrictive conception and constitute attempts to build a theory of cyclic coherence that both revises and expands upon Komar's notion of unity. These contributions attempt to explain cycles as coherent musical entities, and try to establish a clear distinction between cycle and collection.²⁴ Kaminsky provides the following distinction:

We generally think of a collection as a set of independent, closed tonal movements whose integrity would not be destroyed if they were arranged in a different order or even transposed. For a cycle, on the other hand, we assume that some sense of unity flows from a coherent tonal and formal organization.²⁵

1.4 Barbara Turchin

Authors such as John Daverio and David Ferris have acknowledged the importance of Barbara Turchin's contribution to understanding the romantic song cycle in its historical context. David Ferris points out that she has made discoveries that are relevant to the definition of the genre. First of all, he explains, Turchin discovered that although *An die ferne Geliebte* was considered an important work, other works such as the *Frühlingslieder* and *Wanderlieder* by Conradin Kreutzer were much more influential. These works were imitated by other composers and were considered models by the critics of the time. Unlike *An die ferne Geliebte*, Kreutzer's works possess no unifying tonal structures, incorporate no cyclic returns, and employ no piano transitions to connect songs.²⁶ Ferris states that another relevant factor found by Turchin is the fact that when defining song publications as cycles, critics of the time relied almost exclusively on the text, and not on the music. Also, although the critics mentioned different ways in which the poems could be related (narrative sequence, mood, or

²⁴ Ferris, *Schumann's Eichendorff Liederkreis and the Genre of the Romantic Cycle*, 12.

²⁵ Peter Kaminsky, "Principles of Formal Structure in Schumann's Early Piano Cycles," *Music Theory Spectrum* 11, no. 2 (Autumn, 1989), 207.

²⁶ Ferris, *Schumann's Eichendorff Liederkreis and the Genre of the Romantic Cycle*, 13.

theme), they were concerned not so much about coherence and unity, but about the variety and contrast in the poems.²⁷

Another contribution by Turchin to the issue of coherence in song cycles is related to Schumann's work. Basing her thinking on both historical and analytical considerations, Turchin suggests that the opening song in Schumann's cycles plays an important role in their coherence because it "establishes the cycle's poetic and musical 'themes'".²⁸ In this connection, she addresses the fact that the Eichendorff *Liederkreis* op. 39 was published in two different editions with two different opening songs ("Der frohe Wandersmann" in the first, and "In der Fremde" in the second). Turchin explains that although Schumann's drafts reveal that "In der Fremde" was his original choice, compositional difficulties with this song may have led him to include "Der frohe Wandersmann" in the first edition. She adds that the choice of the latter might have been related to the popularity of the poem at the time. Turchin suggests that the fact that "Der frohe Wandersmann" was neither poetically nor musically consistent with the rest of the cycle might have encouraged Schumann to go back to "In der Fremde" for the second edition. For this version, Schumann altered the tonal plan of the song and made it closely related to the tonal plan of the entire cycle. Therefore, in the second edition of op. 39 the opening song adumbrates both the mood and the tonal structure of the cycle. Turchin also adds that "In der Fremde" presents melodic ideas that reappear through the cycle creating associations between both adjacent and non-adjacent songs.²⁹

1.5 Ruth O. Bingham

Ruth O. Bingham states that trying to define song cycle as a genre has proved to be problematic. She explains that for each supposed characteristic of the cycle there is an exception in the literature, but without this ensemble of distinguishing characteristics, the

²⁷ Ibid.

²⁸ Barbara Pearl Turchin, "Schumann's Song Cycles: The Cycle within the Song," *19th-Century Music* 8, no. 3 (Spring, 1985), 243.

²⁹ Ibid., 238, 240.

definition fails to differentiate collections from cycles.³⁰ Bingham observes that the only two universally applicable characteristics are multiplicity and coherence, and that these can be achieved through the music, the poetry, or their interaction. But she adds that since the definition does not specify any particular degree of coherence, there is an “unbroken continuum where carefully arranged collections neighbour loosely constructed cycles.”³¹ As David Ferris has pointed out, Bingham uses the word coherence as opposed to the word unity in order to allow a wider spectrum of possibilities and to move beyond the idea that a song cycle must be organically unified.³²

Bingham emphasizes the importance of Schumann’s *Liederjahr* in song-cycle history. She explains that Schumann’s concept of cycle was developed in the 1830s, by experimenting with musical coherence in his multimovement piano works.³³ In her view, when Schumann turned to song cycle composition he applied similar techniques to create coherence. These techniques included tonal structure, motivic recurrence, delayed resolutions, songs with weak closure, and others. Although Bingham recognizes the importance of *An die ferne Geliebte* in song-cycle history, she states that the musically constructed cycle really began with Schumann. She adds that this type of cycle still provides the genre with its model today.³⁴

1.6 John Daverio

John Daverio states that when referring to a song cycle the expectation is that the group of songs will have elements of musico-poetic coherence.³⁵ Daverio establishes a

³⁰ Ruth O. Bingham, “The Early Nineteenth-Century Song Cycle,” in *The Cambridge Companion to the Lied*, ed. James Parsons (Cambridge; New York: Cambridge University Press, 2004), 104.

³¹ Ibid.

³² Ferris, *Schumann's Eichendorff Liederkreis and the Genre of the Romantic Cycle*, 13.

³³ Bingham, “The Early Nineteenth-Century Song Cycle,” 118.

³⁴ Ibid., 118-119.

³⁵ John Daverio, “The Song Cycle: Journeys Through a Romantic Landscape,” in *German Lied in the Nineteenth Century*, ed. Rufus E. Hallmark (New York; London: Schirmer Books; Prentice Hall International, 1996), 279.

distinction between song cycles and song collections based on the issue of interdependency. He defines song cycles as “groups of self-sufficient but interdependent works.”³⁶ On the other hand, he states that song collections are “groups of self-sufficient and independent works belonging to the same genre and sharing the same medium.”³⁷

Like other authors, Daverio recognizes that there are different opinions regarding the definition of song cycle, and that the boundaries of the genre change according to the orientation of the critic.³⁸ Referring to the difficulties of defining the genre, Daverio mentions the fact that concerning the choice of texts there is no norm. The work can be based on a poetic cycle, on several poems by the same author that were not originally conceived as a collection, on the lyrics interpolated in a novel, and even on texts by different poets. He also points out that the musical features such as tonal structure, motivic recurrence, and mood sequence are also variable.³⁹ Commenting on Arthur Komar’s criteria for establishing song-cyclehood, Daverio states that these factors are more a series of possibilities rather than a set of prescriptions.⁴⁰ Therefore, he concludes:

The only requirement is a demonstrable measure of coherence ... Critics and analysts should therefore attempt to describe the nature and quality of this coherence as it manifests itself in individual cases.⁴¹

1.7 David Ferris

David Ferris, who has focused his scholarly work on the Romantic song cycle and specifically on Schumann’s cycles, proposes an alternative conception of this composer’s works within the genre. Ferris attempts, among other things, to reconcile the divergences between widely accepted definitions of song cycle and the actual works. He states that these

³⁶ Ibid., 281.

³⁷ Ibid.

³⁸ Ibid.

³⁹ Ibid., 282.

⁴⁰ Ibid., 281.

⁴¹ Ibid., 282.

divergences had led analysts to try to forcefully make a composition fit into the definition, sometimes leading to losing sight of some of the most engaging aspects of the work.⁴²

Ferris explains that one reason why the definition of song cycle is so often disconnected from actual works is because it was formulated many years after the works were composed, once the aesthetic intentions responsible for them had largely disappeared.⁴³ Also, as mentioned before, Ferris points out that for definitional purposes Beethoven's *An die ferne Geliebte* has proven to be durably influential, noting not only that Dommer's definition was influenced by it, but also that a century later this influence was also present in Arthur Komar's work. Ferris notes that both Dommer and Komar's definitions rely, among other things, on the importance of musical unity. For Ferris, this has contributed to the difficulty in defining the genre because the sense of unity and coherence that *An die ferne Geliebte* has is missing in almost every other Romantic cycle.⁴⁴

Although Ferris' proposed definition of song cycle is specifically related to Schumann's works, it is relevant to this dissertation because it presents alternative views that might provide additional criteria that can be applied to Rodrigo's work. Ferris questions the relevance of a coherent narrative, immutable order, and even the premise of coherent unity.⁴⁵ Ferris' proposed conception of Schumann's cycles is as follows:

The cycle is not generically opposed to the collection but is a particular kind of collection in itself, a collection that is composed of pieces whose forms tend to be fragmentary and whose meaning tends to be obscure. The cycle does not create an overarching unity that provides such pieces with completion and clarity but is itself discontinuous and open-ended. The context that the cycle sets up is provocative; it implies structural connections and hints at larger meanings, but it never makes them explicit or definitive.⁴⁶

⁴² Ferris, *Schumann's Eichendorff Liederkreis and the Genre of the Romantic Cycle*, 4-5.

⁴³ Ibid., 5.

⁴⁴ Ibid., 8-11.

⁴⁵ Ibid., 3-4.

⁴⁶ Ibid., 6.

1.8 Walter Bernhart and Cyrus Hamlin

In his essay “Three Types of Song Cycles, The Variety of Britten’s ‘Charms’”, Walter Bernhart uses Benjamin Britten’s song-cycle output as the basis for identifying three types of song cycles. Both the factors that create coherence and the strength of this coherence are discussed. Bernhart suggests the following types of song cycles: ‘loose’, ‘literary’, and ‘musical’.⁴⁷

As the name suggests, ‘loose song cycles’ have a weak form of coherence. This coherence might come from what Bernhart calls a ‘linear structural frame’, which is related to contrasts between the songs and a sense of finality. Bernhart points out that this factor alone cannot be considered to bring cyclicity because, if it did, any well structured song recital programme with contrasts and an effective ending would be a song cycle.⁴⁸

According to Bernhart, ‘literary song cycles’ are those that have a strong level of coherence at the literary level, which does not exclude the presence of elements of musical coherence. Bernhart explains several possible manifestations of this literary coherence, which are different from the widespread expectation of a narrative element or ‘story line’ in a song cycle.⁴⁹ For example, he challenges the following statement by Peter Porter:

A distinction should always be made between a true cycle, dramatically organized and telling a story (*Die schöne Müllerin*) and a collection of poems by the same author or one illustrating a theme (*Dichterliebe*, Britten’s *Nocturne*).⁵⁰

Walter Bernhart and Cyrus Hamlin question the idea of trying to understand song cycles in narrative terms and looking for story lines in lyric texts.⁵¹ Hamlin states that this

⁴⁷ Walter Bernhart, “Three Types of Song Cycles, The Variety of Britten’s ‘Charms’,” in *Word and Music Studies: Essays on the Song Cycle and on Defining the Field. Proceedings of the Second International Conference on Word and Music Studies at Ann Arbor, MI, 1999*, vol. 3 of *Word and Music Studies*, ed. Walter Bernhart and Werner Wolf (Amsterdam: Rodopi, 2001), 211.

⁴⁸ Ibid., 214-215.

⁴⁹ Ibid., 217-220.

⁵⁰ Peter Porter, “Composer and Poet,” in *The Britten Companion*, ed. Christopher Palmer (London: Faber and Faber, 1984), 279.

kind of search is in conflict with the nature of the lyric text “as an autonomous and self-contained effusion.”⁵²

Bernhart addresses the issue of whether the poems of a single author can bring literary coherence to a work. He contrasts the notion of ‘lyric I’ with what has been suggested by other authors as ‘unity by a single poet’. Bernhart makes a distinction between these two observing that the poems of a single author can create cyclic coherence only if “the poet manifests himself in his poetry” in the form of a unified ‘lyric I’ with whom he shares some essential characteristics. Bernhart clarifies that, although the ‘lyric I’ and the poet may have some similarities, they are not identical. Bernhart states that a work with poems by a single author who does not have such a ‘lyric I’ might be better classified as a loose song cycle.⁵³

Bernhart states that a set of poems in a song cycle might suggest a ‘flux of mental states’, implying a temporal order, without telling a story.⁵⁴ Bernhart also suggests that a strong level of coherence can be effected by a ‘lyric I’ with a particular mental disposition. He gives the example of Hardy’s ‘melancholy fatalism’ in Britten’s *Winter Words*.⁵⁵ In addition, Bernhart refers to Hamlin’s notion of ‘retrospective understanding’ as a very important factor in cyclicity.⁵⁶ What Hamlin calls ‘retrospective understanding’ is the fact that, through memory, the sequence of poems will have a cumulative effect on the listener, who will develop his or her own interpretation and understanding of the experience as a whole.⁵⁷ It is important to note that one of Hamlin’s strongest claims is that the Romantic song cycle is essentially a literary genre. Therefore, for him, the retrospective understanding

⁵¹ Bernhart, “Three Types of Song Cycles, The Variety of Britten’s ‘Charms’,” 219; Cyrus Hamlin, “The Romantic Song Cycle as a Literary Genre,” in *Word and Music Studies: Defining the Field. Proceedings of the First International Conference on Word and Music Studies at Graz, 1997*, vol. 1 of *Word and Music Studies*, ed. Walter Bernhart, Steven Paul Scher, and Werner Wolf (Amsterdam: Rodopi, 1999), 114-116.

⁵² Hamlin, “The Romantic Song Cycle as a Literary Genre,” 117.

⁵³ Ibid., 215-216.

⁵⁴ Bernhart, “Three Types of Song Cycles, The Variety of Britten’s ‘Charms’,” 219-220.

⁵⁵ Ibid., 217.

⁵⁶ Ibid., 218, 222.

⁵⁷ Hamlin, “The Romantic Song Cycle as a Literary Genre,” 121, 123, 125.

is mostly related to the poetic sequence.⁵⁸ Concerning this factor Bernhart points out what other authors have acknowledged: the importance of the last song in promoting such retrospective understanding.⁵⁹

The third of Bernhart's categories is the 'musical song cycle' in which musical elements are the most important cohesive factors. He mentions a further category, which is not to be considered within the song cycle genre, including those collections of songs that are not inherently unified, but a consequence of external factors such as editorial or performance decisions.⁶⁰

The diversity of the approaches to the concept of the song cycle, as discussed in this chapter, makes it evident that defining this genre is problematic and that there are clearly multiple ways and degrees in which groups of songs may cohere. In congruence with John Daverio's suggestion to critics and analysts, this dissertation attempts to identify the "nature and quality of the coherence"⁶¹ in *Con Antonio Machado* in order to arrive at a better understanding of the work, one that might inform one's performance decisions.

As just mentioned, some of the criteria discussed in this chapter represent a variety of perspectives that, in several cases, are in conflict with each other. This wide range of approaches provides a "definition" of the genre that is both flexible and specific. In other words, in taking into account very specific criteria suggested by several authors with different perspectives, the result is an analytic tool that provides a broad spectrum of possibilities, but one specific enough to promote an in-depth knowledge of the work that will help assess the nature and degree of its coherence. Along these lines, I will take two contrasting approaches into account when analyzing *Con Antonio Machado*: the notion of looking for large-scale unity and focusing on the whole (e.g. Komar, Neumeyer, etc.) versus Ferris' approach, which mandates a focus on the nature of the individual parts. Likewise, different musical and poetical structuring factors will be evaluated to assess which ones have relevance in Rodrigo's work.

⁵⁸ Ibid., 114, 131.

⁵⁹ Bernhart, "Three Types of Song Cycles, The Variety of Britten's 'Charms'," 218.

⁶⁰ Ibid., 220-222.

⁶¹ John Daverio, "The Song Cycle: Journeys through a Romantic Landscape," 282.

In sum, as an extension of what John Daverio says regarding Komar's criteria for establishing song-cyclehood, the wide range of options mentioned in this chapter will be used as a series of possibilities rather than as a set of prescriptions.⁶²

⁶² Ibid., 281.

CHAPTER 2: POETIC COHERENCE IN *CON ANTONIO MACHADO*

This chapter focuses on the questions of whether, to what extent, and in what ways the poetry of Antonio Machado (1875-1939) plays a role in the coherence of the collection. Accordingly, it begins with a brief reference to Machado's aesthetic ideals and continues with a description of some of the recurrent themes and symbols in his poetry. Later, the recurrent themes and symbols are identified in the poems of *Con Antonio Machado* and the concept of a unified 'lyric I' is discussed. The chapter also discusses the role of Joaquín Rodrigo in choosing and ordering the poems.

At this point it is worth making a brief reference to the title of the song collection. *Con Antonio Machado* means "with Antonio Machado". With this title, Rodrigo emphasizes the role of the author of the poems. It implies that Rodrigo is in tune with the poet, the work thus being a joint effort and a shared experience. This is not surprising because Rodrigo used to say: "the base of support of my work is in great measure literature."⁶³ He also used to say that without the great writers his inspiration would have been another.⁶⁴ Talking specifically about the work under study, Rodrigo states: "This collection of ten songs unfolds under the sign of Antonio Machado."⁶⁵ In sum, Rodrigo acknowledges not only the importance of the poems as a source of inspiration, but also the poet's contribution to giving the work its hallmark.

⁶³ Quoted in Eduardo Moyano Zamora, *Concierto de una vida: Memorias del Maestro Rodrigo* (Barcelona: Planeta, 1999), 11. Translation by Carolina Plata Ballesteros. Due to the number of sources that are not originally in English, from now onwards, the translator of quoted material will only be identified if it is someone other than the author of this dissertation.

⁶⁴ *Ibid.*, 165.

⁶⁵ Rodrigo and Machado, *Con Antonio Machado: Voz y piano, 1971*, Prólogo. Translation by Katherine Zegarra.

2.1 Antonio Machado's aesthetic ideals

According to Machado, the poet is presented with two imperative issues: essentiality and temporality.⁶⁶ Machado explains that the intellect serves poetry because “there is no poetry without ideas, without visions of the essential.”⁶⁷ But on the other hand he also explains that the poet's ideas are not mere expressions of logic, but intuitions arising from the poet's own existence, and are therefore temporal in nature.⁶⁸ In other words, they capture what the poet feels like at particular moments as a result of his being unable to transcend the temporality of existence. Machado emphasizes that the poet cannot think outside time because he is thinking his own life, which is nothing without time.⁶⁹ Machado expresses this in his own words in the following statement: “Poetry is the essential word in time.”⁷⁰

He emphasizes the importance of the flow of time as something to be captured by poetry:

It is evident that the work of art aspires to an ideal present, in other words, to timelessness. But this does not mean that the feeling of the temporal can be excluded from art.... The flow of time is precisely one of the lyric motives that poetry tries to save from time.⁷¹

And he relates it to the soul of the poet:

The restlessness, anxiety, fears, resignation, hope, and impatience that the poet sings are signs of time, and at the same time, revelations of the human consciousness.⁷²

⁶⁶ Antonio Machado, *Prosas completas (1893-1936)*, vol. 3 of *Poesía y prosa*, ed. Oreste Macrí (Madrid: Espasa-Calpe, Fundación Antonio Machado, 1988), 1802.

⁶⁷ Ibid., 1803.

⁶⁸ Ibid.

⁶⁹ Ibid.

⁷⁰ Ibid., 1802.

⁷¹ Ibid., 1312.

⁷² Ibid., 1803.

Machado also states that images, concepts, and sounds are worthless if they do not express deep states of mind. Machado emphasizes that the role of poetry is to express pure emotion, by disregarding the anecdotal.⁷³ This task is accomplished through the use of symbols, as will be explained below. The density of symbols in Machado's poetry makes for considerable difficulties in interpretation even though the poet's use of language is, on the surface, quite simple and direct.⁷⁴

Since the poems used in *Con Antonio Machado* belong to three different books of Machado's poetry, a brief reference to the main features of each collection is necessary.

2.1.1 Main Features of *Soledades, galerías y otros poemas* (Solitudes, Galleries, and Other Poems)

Six of the poems in *Con Antonio Machado* are from this collection. Francisco Díez states that in this book Machado reveals himself as a symbolist poet, and that for many critics this stage is definitive.⁷⁵ According to Díez, the particular importance of this book is that, in it, Machado introduces a profoundly introspective poetry, possessed of a very intimate lyricism by which the poet analyzes the interior paths of his own world. This process is carried out by invoking especially telling states of mind—persistent memories, episodes of melancholy, moments where the flow of time takes on a particular reality, and dreams—.⁷⁶ The deeply introspective character of the poetry in this book has earned it the critical appellation of “intimism”, a term encapsulating the way the poetry explores emotions, memories of past events, feelings of uncertainty and disappointment, fears, and unfulfilled desires.⁷⁷ Life, time, and death are big themes around which this self-exploration gravitates, as it digs deeply into the soul and the heart.⁷⁸ Díez further explains that the poet's internal

⁷³ Ibid., 1207, 1641.

⁷⁴ Luis Carlos Fernández Lobo, *La poesía de Antonio Machado* (Madrid: Akal Ediciones, 1997), 28-29.

⁷⁵ Francisco Javier Díez de Revenga, *Poesías completas: Antonio Machado* (Palma de Mallorca: Ediciones Monograma, 1995), 35.

⁷⁶ Ibid.

⁷⁷ Ibid., 35-36.

⁷⁸ Ibid., 37.

world is made vivid and concrete to readers and to the poet himself by associating it with physical reality (objects, or space-time situations). In other words, Machado uses symbols to build a strong relationship between his inner world and the external reality.⁷⁹ A good example of this technique is the use of elements in a landscape to stand for melancholy, illusions, or memories of happiness, as the next section of this chapter explains. So intense is the symbolic connection between the exterior landscape and the interior mindscape that the critics speak of this poetry in terms of a fusion between landscape and soul.⁸⁰

2.1.2 Main features of *Campos de Castilla* (The Landscape of Castile)

There is only one poem in *Con Antonio Machado* that belongs to *Campos de Castilla*. Although the collection as a whole shows the strong influence of the Castilian landscape in Machado's poetry, Díez describes this book as a very heterogeneous one in which several sections can be identified. These include: a group of poems about Castilla, a series of poems related to the illness and death of Machado's wife, poems written in Baeza dealing with the Andalusian landscape, the series *Proverbios y Cantares*, and a group of poems that pay tribute to admired writers.⁸¹ The poem that Joaquín Rodrigo included in *Con Antonio Machado* belongs to the group of poems related to the illness and death of Machado's wife.

2.1.3 Main Features of *Nuevas Canciones* (New Songs)

The last three songs of *Con Antonio Machado* are set to poems from Machado's *Nuevas Canciones*. Díez emphasizes that in this collection Machado has a new approach to poetry and that this book, unlike his previous ones, has no central theme. He adds that there is great variety in the collection, which comprehends an inclination towards song-like poems of a popular tone, the use of philosophical aphorisms, and an indulgence in humour and irony. Included in the collection are mythological recreations, more poems on the Castilian

⁷⁹ Ibid., 35.

⁸⁰ Ibid., 36.

⁸¹ Ibid., 53-54.

and Andalusian landscape, and love poems. Popular folklore is a frequent point of reference in this book.⁸²

2.2 Recurrent themes and symbols in Machado's poetry

The following is a brief description of some of the most important recurrent themes and symbols in Machado's poetry. To keep this discussion relevant to the performance of *Con Antonio Machado*, only themes and symbols that appear in the ten songs of the work will be discussed. It is worth mentioning that although Machado distanced himself from symbolism later in his career, some of his favoured symbols remain relevant throughout his entire output.⁸³ Also, it is important to note that six of the ten poems in *Con Antonio Machado* are from the period when he was working within symbolism.

For the sake of clarity, I will present the recurrent ideas in Machado's poetry in three categories: themes, themes with symbolic meaning, and symbols. The most prominent recurring themes in *Con Antonio Machado* are time, love, and death. The themes with symbolic meaning are the landscape, children or youth, and dreams. Finally, the symbols are the fountain, river, morning, afternoon, shade, and light.

2.2.1. Themes

2.2.1.1 Time

As mentioned before, the theme of temporality is of utmost importance to Machado:

Time is the ultimate reality, rebellious to logic, impossible to subdue, inevitable, fatal. To live is to devour time: to wait, and it does not matter how transcendent our wait wants to be, it will always be a wait to keep waiting.⁸⁴

⁸² Ibid., 72-78.

⁸³ Rafael Lapesa, "Sobre algunos símbolos en la poesía de Antonio Machado," in *En torno a Antonio Machado*, ed. Francisco López (Gijón, España: Ediciones Júcar, 1989), 114.

⁸⁴ Antonio Machado, *Prosas completas (1936-1939)*, vol. 4 of *Poesía y prosa*, ed. Oreste Macrí (Madrid: Espasa-Calpe, Fundación Antonio Machado, 1988), 1936.

According to Machado, the poet should eternalize the flow of time and make it timeless. To accomplish this, the poem must first evoke temporality.⁸⁵ Machado does this through the use of symbols, temporal adverbs, words that make reference to how we divide time, and rhyme; through references to death; and by using different verbal forms, especially those that emphasize a developing action.⁸⁶ The poems of *Con Antonio Machado* are full of examples of this evocation of temporality. For example, the following words appear in song one: “while”, “today”, “old”, “April”, “ripen”, “autumn”, and “slow”.⁸⁷ Song two uses three different verb tenses (Present Tense, Present Perfect, and Future Tense), which effectively gives the reader a sense of the flow of time. These are just a few examples of the multiple evocations of temporality in *Con Antonio Machado*. Among the temporal references, those to April and spring are prominent in the collection. Three songs mention April (the word appears seven times in the work), one song mentions spring, and another implies spring with its description of the green meadows and its festive mood.

2.2.1.2 Love

The theme of love is also present throughout Machado’s work. In his early works it appears as what Concha Zardoya calls “pre-love”. There is no real loved one yet, but Machado either feels or dreams her.⁸⁸ Later in Castilla, Machado met Leonor Izquierdo, who became the love of his life and his wife. Leonor inspired much of his work, including a series of poems after her death in which Machado evokes her and, as a symbol for her, the landscape of Soria, the land where they lived together.⁸⁹ Later in his life, Guiomar

⁸⁵ Fernández Lobo, *La poesía de Antonio Machado*, 31.

⁸⁶ Ibid.

⁸⁷ In the discussions in this and other chapters, I will use quotations from my own English translations of the poems. The full translations are provided in Appendix 1.

⁸⁸ Concha Zardoya, “El ‘Yo’ en las Soledades y Galerías de Antonio Machado,” in López, 141-142.

⁸⁹ Ángel González, *Antonio Machado* (Madrid: Alfaguara, 1999), 65-68.

(pseudonym for Pilar de Valderrama) also inspired many love poems.⁹⁰ In *Con Antonio Machado* seven of the ten songs have direct references to love.

2.2.1.3 Death

Together with time and love, death is another important theme in Machado's poetry. Díez de Revenga notes that the poet's constant meditation on the flow of time leads him to a self-exploration that focuses on life, time and death.⁹¹ And two songs in *Con Antonio Machado* clearly imply the death of a person, without the actual word death being used. There are also references such as "the moon was dying" and "the withered poppy", phrases which use natural symbols for the flow of time and the eventual death or end of things.

Table 2.1 shows examples of the recurrent themes in the songs of *Con Antonio Machado*.

⁹⁰ Ibid., 79-85.

⁹¹ Díez de Revenga, *Poesías completas: Antonio Machado*, 36-37.

Table 2.1 Recurrent themes in *Con Antonio Machado*

Song	Time	Love	Death
1	<ul style="list-style-type: none"> • While • Today • Old • April's • Autumn • Ripen • Slow 	<ul style="list-style-type: none"> • Sacred love 	
2	<ul style="list-style-type: none"> • Morning • Three tenses expressing absence 	<ul style="list-style-type: none"> • Beloved • My heart awaits you 	<ul style="list-style-type: none"> • The site of the grave
3	<ul style="list-style-type: none"> • Morning • Spring dawn 	<ul style="list-style-type: none"> • I dreamed that you were leading me 	<ul style="list-style-type: none"> • Live, hope, who knows what the earth will devour!
4	<ul style="list-style-type: none"> • Morning • April • Afternoon 		<ul style="list-style-type: none"> • The moon was dying • The April evening that was dying
5			
6	<ul style="list-style-type: none"> • Old (4 times) • Eternal • Are never told • Never arrives • Eternal age-old crystal 	<ul style="list-style-type: none"> • Sorrows of loves • Old loves 	
7	<ul style="list-style-type: none"> • Do you remember? • Morning 	<ul style="list-style-type: none"> • My love! 	<ul style="list-style-type: none"> • The withered poppy
8	<ul style="list-style-type: none"> • Night and day • To the moon and the sun • That never fills up 	<ul style="list-style-type: none"> • Only to dance with her 	
9	<ul style="list-style-type: none"> • While • Now the meadows are green, now gallant April has come 		
10		<ul style="list-style-type: none"> • My love is a miller • My shepherd goes • My love is a woodcutter 	

2.2.2 Themes with symbolic meaning

2.2.2.1 Landscape

The landscape is a constant theme throughout Machado's poetic output. Therefore, his poems are full of references to the landscape including rivers, hills, flowers, trees, birds, the sky, and many others. Most of the poems of *Con Antonio Machado* have not one but multiple references to the landscape. For example, song ten has the following expressions: "the green pines", "near the river", "in the mountain chains of Soria, blue and snow", "if I were an oak", and others.

It is important to mention that elements of the landscape and their qualities can also have symbolic meaning because they often represent the states and movements of the soul of the poet. For example, in song one, the calm mood of the poet is reflected, among other things, in the expression "under the peaceful shade of the tepid orchard in bloom".

In song two, the painful absence of the loved one is expressed through elements of the landscape in the following lines: "Beloved, the soft wind says your pure white dress..."; "the wind has brought me your name in the morning"; and "the mountain repeats the echo of your footsteps".

In song four there is a contrast between the joy offered by the morning, and the melancholic mood of the poet, who eventually loses an opportunity for happiness. On the one hand, the happiness of the morning is reflected in expressions such as "the rosy morning was smiling", "the laughter of a fountain", and "soft perfume of early flowers". On the other hand, the melancholic mood of the poet is stated by saying: "and my sad bedroom was permeated by the East".

Another example occurs in song seven. The melancholic mood of the poet and his obvious concern for the lost past is expressed as follows: "Do you remember the poppy that the summer burned, the withered poppy, black crape of the field?"

2.2.2.2 Children and Youth

Francisco Díez explains that Machado experiences a premature melancholy, which leads him to constantly meditate on the flow of time, lost youth, and a far-away childhood.⁹² Also, Domingo Ynduráin states that, given the expected age of the plausible reader, Machado uses childhood and related words as a symbol for past time.⁹³ References to children or young girls are very prominent in *Con Antonio Machado*. They appear in six of the songs.

2.2.2.3 Dreams

Rafael Lapesa states that no theme is so constant and essential in Machado's poetry as dreams. He further explains that Machado discovers in dreams the role of transforming pain into beauty. Lapesa adds that in some cases dreams can acquire a symbolic character representing memories, illusions, and in some cases even the hope of survival after death.⁹⁴ According to Francisco Díez, for Machado, dreams are also a way to penetrate the interior world of the poet.⁹⁵ Three of the songs in *Con Antonio Machado* make references to dreams. Song five is actually titled "The Dreams", and the whole song is a description of a dream scene.

Table 2.2 shows examples of the recurrent themes with symbolic meanings in the songs of *Con Antonio Machado*.

⁹² Ibid., 36-37.

⁹³ Domingo Ynduráin, *Ideas recurrentes en Antonio Machado, 1898-1907* (Madrid: Ediciones Turner, 1975), 20.

⁹⁴ Lapesa, "Sobre algunos símbolos en la poesía de Antonio Machado," 106, 109, 115.

⁹⁵ Díez de Revenga, *Poesías completas: Antonio Machado*, 41.

Table 2.2 Recurrent themes with symbolic meaning in *Con Antonio Machado*

Song	Landscape	Children / Youth	Dreams
	<ul style="list-style-type: none"> • The peaceful shade of the tepid orchard in bloom 		
2	<ul style="list-style-type: none"> • The soft wind • The mountain repeats the echo of your footsteps 		
3	<ul style="list-style-type: none"> • Green field • Blue mountains • The earth 	<ul style="list-style-type: none"> • Your girl's voice 	<ul style="list-style-type: none"> • I dreamed that you were leading me • Your voice and your hand were so real in my dreams!
4	<ul style="list-style-type: none"> • Golden horizon • Moon • Cloud • Star • Rosy morning • Sun • Perfume of early flowers • Orchards full of roses 		
5	<ul style="list-style-type: none"> • Pale star • Fields • Garden 	<ul style="list-style-type: none"> • The cradle • The baby 	<ul style="list-style-type: none"> • Title: The dreams • Spinning the subtle bundles of dreams
6		<ul style="list-style-type: none"> • Children (several times) 	<ul style="list-style-type: none"> • Their souls that dream
7	<ul style="list-style-type: none"> • Tender reeds • In the dry riverbed • The withered poppy • Black crape of the fields • Sun 		
8	<ul style="list-style-type: none"> • Green meadow • The mountain • In the trees of the orchard • To the moon and the sun • Black oaks 	<ul style="list-style-type: none"> • The girl will come 	
9	<ul style="list-style-type: none"> • The meadows are green • On the banks of the river, through the black oak grove 	<ul style="list-style-type: none"> • Girls, sing 	
10	<ul style="list-style-type: none"> • Beneath the green pines • Through the lands of Soria • If I were an oak on a hill! • In the mountain chains of Soria, blue and snow 	<ul style="list-style-type: none"> • Girls, sing 	

2.2.3 Symbols

2.2.3.1 Water symbols: the fountain and the river

Water and its several forms have a continued significance throughout Machado's poetical output. Flowing water in general refers to the flow of time and life.⁹⁶

Domingo Ynduráin states that Machado uses the river as a symbol of life, typically in a sense that transcends the individual, although he occasionally understands rivers as individual lives and humanizes them by giving them human adjectives. In other cases it is human life that takes on river-like qualities. Sometimes the river sympathizes with the poet and sometimes the river reflects the situation of the poet.⁹⁷

Ynduráin also explains that the fountain is a form of flowing water that has a closer relationship to the poet than that of the river and the sea. While both the river (life) and the sea (death) are supra-human symbols, the fountain is more accessible to the poet, and in some cases it even establishes communication with him. According to Ynduráin, the fountain also has an intermediary role because it is a combination of the flowing water of the river (life) and the more still waters of the sea (death). The smaller dimensions of the fountain, its human scale, make it more accessible to the poet, but at the same time carry the mystery of human life.⁹⁸ The fountain also appears associated with wishes and illusions.⁹⁹

Six of the ten songs in *Con Antonio Machado* have references to either the fountain or the river, including one that makes reference to both.

2.2.3.2 Morning and afternoon

Since time is so central to Machado's poetry, it is not surprising that some words referring to time have a symbolic meaning. For example, as Francisco Díez explains, the

⁹⁶ Lapesa, "Sobre algunos símbolos en la poesía de Antonio Machado," 114.

⁹⁷ Ynduráin, *Ideas recurrentes en Antonio Machado, 1898-1907*, 159-163.

⁹⁸ Ibid., 170-171.

⁹⁹ Díez de Revenga, *Poesías completas: Antonio Machado*, 36.

word “tarde” (afternoon or evening), with its clear reference to the flow of time, has another implication very close to the poet’s mood. The afternoon/evening is associated with melancholy, sadness, and can also imply the end of life and closeness to death.¹⁰⁰ Song four is the only one that mentions it. However, the word “morning” appears in four of the songs. In *Con Antonio Machado*, the morning appears mostly associated with happiness or serenity. In song four, the emotional connotations of both morning and afternoon are very clear in the expressions: “as the rosy morning was smiling” and “It was a clear afternoon of melancholy”.

2.2.3.3 Shade and light

Rafael Lapesa explains that “shade” (sombra) is one word that can have a variety of meanings throughout Machado’s poetic output. It can mean “the other” that each person has inside, and in some cases it can be a synonym for “ghost”. In other contexts, especially when the adjective “somber” (sombrio) is used, it usually means “sadness” in opposition to light, which usually represents happiness.¹⁰¹

Table 2.3 shows examples of the symbols just explained in the songs of *Con Antonio Machado*.

¹⁰⁰ Ibid., 35, 37-38, 41.

¹⁰¹ Lapesa, “Sobre algunos símbolos en la poesía de Antonio Machado,” 83-87.

Table 2.3 Recurrent symbols in *Con Antonio Machado*

Song	Water Symbols	Morning/Afternoon	Shade/Light
1			<ul style="list-style-type: none"> • Shadow
2		<ul style="list-style-type: none"> • The wind has brought me your name in the morning 	<ul style="list-style-type: none"> • Somber
3		<ul style="list-style-type: none"> • One serene morning 	
4	<ul style="list-style-type: none"> • Fountain 	<ul style="list-style-type: none"> • It was a morning and April was smiling • The rosy morning was smiling • It was a clear afternoon of melancholy • I asked the April evening that was dying 	<ul style="list-style-type: none"> • Somberly
5			<ul style="list-style-type: none"> • Light • Shade
6	<ul style="list-style-type: none"> • Stone fountains • Serene fountain 		<ul style="list-style-type: none"> • In the shade
7	<ul style="list-style-type: none"> • Icy fountain 	<ul style="list-style-type: none"> • Do you remember the sun, stiff and humble in the morning? 	
8	<ul style="list-style-type: none"> • Stone fountain 		
9	<ul style="list-style-type: none"> • On the banks of the river 		
10	<ul style="list-style-type: none"> • Title: Song of the Duero River • Near the river • On the banks of the Duero 		<ul style="list-style-type: none"> • Give him shade

2.3 The poems of *Con Antonio Machado*

This section includes a brief commentary on each of the poems in *Con Antonio Machado*. These comments point out the appearance of the recurrent themes and symbols discussed before, and in some cases include commentaries by literary critics that might promote a better understanding of the poem. As mentioned in a previous footnote, in the discussions in this and other chapters I will use quotations from my own English translations of the poems. The full translations are provided in Appendix 1.

2.3.1 Preludio (Prelude)

This first poem is a clear example of Machado's "intimism". The careful description of the surroundings in this prayer-scene effectively reveals the poet's mood without any anecdotal references. The very first word of the poem "while" evokes temporality. This evocation continues with mention of the "old music stand", "April's fife", "the autumn apples", "the slow grave chord", and the "old and noble reason of my praying". It is precisely in the line "the single and old and noble reason of my praying" that the poet's mood is most explicitly revealed. The mood of the poem is calm throughout, but this line introduces a melancholic tone. The motive for the praying is not explicitly revealed, but as Michael P. Predmore suggests, there is a hint at the beginning of the poem that it is related to love in the line "While the shadow of a sacred love passes by".¹⁰²

2.3.2 Mi corazón te aguarda (My heart awaits you)

This poem exhibits one of Machado's recurring themes: love. This poem is an example of what Concha Zardoya calls Machado's 'loving I' when referring to his 'lyric I'. She further describes this poem as part of Machado's "pre-love". In other words, Machado, although without a real lover yet, is not only searching for a love, but is already mourning its death. Zardoya explains that it is almost as if Machado had a premonition about Leonor and her eventual death.¹⁰³ Both the evocation of temporality and the relationship between the soul of the poet and the landscape are evident in lines such as "The wind has brought me your name in the morning; the mountain repeats the echo of your footsteps..."

2.3.3 Tu voz y tu mano (Your voice and your hand)

This poem is also focused on lost love. Unlike the previous poem, this one was written after Leonor's death and belongs to a group of poems dedicated to her. The recurrent theme

¹⁰² Michael P. Predmore, "Introduction," in Machado, *Solitudes, Galleries, and Other Poems*, 13-14.

¹⁰³ Zardoya, "El 'Yo' en las Soledades y Galerías de Antonio Machado," 141-142.

of dreams appears in this poem. Díez explains how in this poem the dream is used for its power of overcoming death.¹⁰⁴ The poem starts “I dreamed...” and from then on it is full of pleasant memories of the loved one.

The depth and complexity of the poet’s mood is revealed at the end in a statement that shows a striving for hope within the context of the uncertainty of life: “Live, hope, who knows what the earth will devour!” Ricardo Gullón explains that this hope is justified in the persistence of the memories that, at least in dreams, give presence to the absent. In other words, a sense of survival of the soul is implied. It is within this concept of immortality that Machado tries to place the loved one.¹⁰⁵

It is also important to mention that Machado’s characteristic fusion of landscape and soul is evident in this poem in which there are strong associations between the happiness of love and the landscape. The beautiful memories of Machado’s wife are brought back through elements of the landscape: “I dreamed that you were leading me along a white path in the midst of the green field, towards the blue of the mountain chains, towards the blue mountains one calm morning.”

2.3.4 Mañana de abril (April morning)

This poem has one of the recurrent themes in Machado’s poetry, and it makes use of a couple of important symbols. The theme of time is very prominent, as the poet speaks of a lost opportunity of happiness.

Luis Carlos Fernández notes how the poet addresses the landscape—which seems to be foreshadowing happiness—to inquire what life has in store for him. Illusions, hopes, and happiness surround the poet without him taking full advantage of them. Then, he realizes that they have vanished, and that the only things left are solitude, sadness and melancholy. Fernández concludes that this poem clearly presents the idea that illusions, like life itself, vanish into thin air, and that opportunities for happiness must not be wasted.¹⁰⁶

¹⁰⁴ Díez de Revenga, *Poesías completas: Antonio Machado*, 63.

¹⁰⁵ Ricardo Gullón, *Espacios poéticos de Antonio Machado* (Madrid: Fundación Juan March/Ediciones Cátedra S.A., 1987), 62.

¹⁰⁶ Fernández Lobo, *La poesía de Antonio Machado*, 82-84.

Fernández states that in this poem there are two main temporal symbols, each one of them with emotional connotations. The morning has clear connotations of happiness with specific references to life offering beauty and laughter. The afternoon, on the other hand, is immediately associated with melancholy. Fernández also explains that there is a clear use of symbols to differentiate between the poet's mindset ("my sad bedroom") and the positive things that life has to offer ("with lark song, the laughter of a fountain, and soft perfume of early flowers").¹⁰⁷

2.3.5 Los sueños (The dreams)

This poem features two important themes in Machado's work: dreams and childhood. The entire poem is a dream scene with fairies that keep a child company. Fernández explains that a child's dreams are among the many evocations of childhood found in Machado's poetry. Fernández adds that in the world of children's dreams Machado seems to find the happiness and illusions that have been lost in the present.¹⁰⁸

2.3.6 Cantaban los niños (The children were singing)

This poem includes references to several of the recurrent themes and symbols in Machado's poetry. Time, childhood, love, and the fountain appear very prominently. There is also a reference to children's dreams. All these themes and symbols are strongly connected.

This poem is a very clear example of Machado's evocation of temporality. It is full of temporal references. For example, the word "old" appears four times. The words "legend", "never", and "eternal" appears twice each. Also, in the fourth stanza the tense is switched from present to imperfect tense which reinforces the notion that time has passed since the beginning of the poem. The reference to children is also very prominent, emphasizing even more the idea of the flow of time. The theme of love is also connected to the idea of flow of time with expressions such as "sorrows of loves from ancient legends" and "its tale of old

¹⁰⁷ Ibid., 83.

¹⁰⁸ Ibid., 95.

loves that are never told”. The fountain is also very prominent in this poem. A parallel is made between the dreaming souls of the children and the waters of the fountain. The clarity of the waters of the fountain is also paralleled to the clarity of the sorrow in the children’s songs. The fountain keeps reappearing in the poem with its “eternal age-old crystal”.

Ynduráin explains that the last stanza of this poem is like a summary in which the only thing left from the children’s songs is the sorrow. The story has disappeared and what remains is nostalgia and emptiness for something that has been lost. Ynduráin also emphasizes that the central motive of the poem is not the fountain, but the children—more specifically, the children’s songs—that are fused with the fountain’s tale.¹⁰⁹

2.3.7 ¿Recuerdas? (Do you remember?)

In this poem the central theme is love with strong connections to the landscape. The main question “Do you remember?” clearly refers to a past that is lost. In this poem the fountain is also present.

Concha Zardoya explains how in this poem Machado’s ‘loving I’ establishes a dialogue with his lover. It is a dialogue without answers, full of melancholy, and in which several parts of Soria’s landscape are recalled.¹¹⁰

2.3.8 Fiesta en el prado (A fair in the meadow)

The poems of songs eight, nine, and ten have a different style. They have a popular tone and the mood is clearly festive. In spite of these differences, some of the recurrent themes in Machado’s poetry are still present. In “Fiesta en el prado” the landscape is very prominent, and the themes of love and the fountain are also present. The reference to the fountain also has an evocation of temporality, endlessness, and continuous flow with the expression “there is a stone fountain and a small clay jar that never fills up”.

¹⁰⁹ Ynduráin, *Ideas recurrentes en Antonio Machado, 1898-1907*, 180.

¹¹⁰ Zardoya, “El ‘Yo’ en las Soledades y Galerías de Antonio Machado,” 143.

2.3.9 Abril galán (Gallant April)

As the name indicates, the theme of April appears again here, this being the third poem in *Con Antonio Machado* that makes this reference. The mood is festive and the landscape is an important part of the state of happiness. For the first time in the poems of *Con Antonio Machado*, the river is specifically mentioned in this poem. In “¿Recuerdas?” there is a reference to the riverbed, but not to the river itself. Thematically, there are connections with the previous poem. Although spring and April are not specifically mentioned in “Fiesta en el prado”, it is fair to assume that it is related to springtime.

2.3.10 Canción del Duero (Song of the Duero River)

First of all it is important to mention here that the text, as it appears in the song, is different from Machado’s original. The original text by Machado is a group of six short poems under the name *Songs of the Upper Duero*. For song number ten, Rodrigo put together poems number one, two, four, and the last part of number six. The translation provided in the Appendix includes just the parts used by Rodrigo.

The tone of this poem is also popular and the mood is festive. The presence of the landscape and love are prominent, and the river also plays an important role. This poem shares some expressions with the poem of song nine. For example, “Girls, sing”. The references to the landscape in this poem include many of the ones that have appeared in the previous poems such as the oaks, the river, and the mountains.

Díez mentions that in this poem it is very interesting to see Machado approaching the style of peasant songs. He adds that the *Songs of the Upper Duero* are an interesting combination of mill song with love song.¹¹¹

It is interesting to note that, in spite of the lighter character of the last three poems, the important themes of time, landscape, and love are still present. Also, the water symbols of the fountain and the river are present.

¹¹¹ Díez de Revenga, *Poesías completas: Antonio Machado*, 78.

2.4 The presence of a unified 'lyric I' in *Con Antonio Machado*

As briefly mentioned in Chapter 1, some authors have argued that the verse of a single poet can bring coherence to a collection. On the other hand, William Bernhart says that this point is valid only if the poet reveals a unified 'lyric I' with whom he shares some essential characteristics.¹¹² Bernhart explains it as follows:

A strongly defined common 'lyric I' in this sense, being reflective of some essential aspects of the poet's own personality, may very well establish some form of unity and cyclicity among individual poems.¹¹³

As it has been shown in this chapter, there are some aesthetic ideals, as well as themes and symbols that are present throughout Machado's poetic output. In spite of some changes in style and certain specific features related to particular collections, there are certain characteristics that pervade his poetry in general. The constant reflection about the flow of time, the fusion between soul and landscape, and the theme of love, among others, conspire to produce a unified 'lyric I' in Machado's poetry. Concha Zardoya says that Machado projects his 'I' either explicitly or implicitly throughout his *Poesías Completas* (*Complete Poems*) and that all his poems are, as a whole, a revelation of his 'lyric I', having different shades or appearances in different poems, but in the end a unified 'I'.¹¹⁴ This 'lyric I' is evident in the poems of *Con Antonio Machado* and therefore, it is fair to say that in this particular case the poetry of a single author does establish a significant degree of coherence.

¹¹² Bernhart, "Three Types of Song Cycles, The Variety of Britten's 'Charms'," 215.

¹¹³ Ibid.

¹¹⁴ Zardoya, "El 'Yo' en las Soledades y Galerías de Antonio Machado," 116.

2.5 The role of Joaquín Rodrigo in arranging the poetic material

Besides the issue of a 'lyric I' in Machado's poetry, it is also important to examine the role of Joaquín Rodrigo in choosing, ordering, and even altering some of the poetic material.

As mentioned in the introduction, Rodrigo explains in the preface to the score that he could not find in Machado's *Complete Poems* a group of poems related to a single person or to a continuous feeling. We also know that he was commissioned to write a song cycle, and therefore it seems fair to assume that he approached the work not only with the hope of discovering, but also with establishing a certain degree of coherence.

An analysis of the poems he chose and the order given to them seems to confirm this idea. Although the poems in *Con Antonio Machado* do not form a story line, it is possible to identify a certain emotional journey. At this point it is important to recall the views of Walter Bernhart and Cyrus Hamlin on the issue of looking for plot-like sequences in lyric texts. Both of them agree that this kind of search is in conflict with the nature of lyric texts, where the focus is on mental/emotional states.¹¹⁵ Bernhart states that a set of poems in a song cycle might suggest a 'flux of mental states', implying a temporal order, but without necessarily telling a story.¹¹⁶ He expresses that "such a flux of mental states, often leading to a final condition, is a genuinely lyric form of experience which is extremely suitable for song cycles."¹¹⁷

The poems in *Con Antonio Machado* fit the previous description well. The order of the poems, rather than being random, seems to be related to mood. In the first place, it does not seem like a coincidence that Rodrigo chose "Preludio" (Prelude) as the first poem for the work. Then, the first four poems are very introspective, and are imbued with varying shades and degrees of intensity of melancholy. The poems of songs two and three present feelings related to the death of a loved person. The fourth poem deals with the melancholy brought on by a lost opportunity for happiness. The fifth poem is like a pleasant break from melancholy, afforded by taking refuge in a world of dreams. Poems six and seven return to melancholy,

¹¹⁵ Bernhart, "Three Types of Song Cycles, The Variety of Britten's 'Charms'," 219.

¹¹⁶ Ibid.

¹¹⁷ Ibid.

each one with different shades. Poems eight, nine, and ten mark a clear shift to a festive mood that allows the work to end in a positive tone. It seems clear that Rodrigo wanted to end the work with a message of hope, as if the losses of the past could be redeemed in nature, and love could be found again. Table 2.4 shows a summary of the main topic and mood of each poem. Although it might seem schematic and somehow simplistic, it helps to see the emotional journey created by Rodrigo's choice and ordering of the poems.

Table 2.4 Main topic and mood of the songs of *Con Antonio Machado*

Title	Main Topic	Mood
1. Preludio	Praying scene	Melancholic but calm
2. Mi corazón te aguarda	Absence of dead loved one	Melancholic and painful
3. Tu voz y tu mano	Remembering the dead loved one	Melancholic but finding comfort in dreams and memories
4. Mañana de abril	Happiness does not come twice	Melancholic, being aware of a lost opportunity for happiness
5. Los sueños	Dream scene	Peaceful, pleasant
6. Cantaban los niños	The sorrow in children's songs	Melancholic, almost resigned
7. ¿Recuerdas?	Memories of a past time with the loved one	Melancholic, trying to recapture the past
8. Fiesta en el prado	Peasants scene/ Spring implied	Festive
9. Abril galán	Spring scene	Festive
10. Canción del Duero	Love/work song	Festive

From the point of view of the mood of the poems, the following inner groups can be identified: 1) songs one to four, 2) song five by itself, 3) songs six and seven, and 4) songs eight, nine, and ten.

In some cases, the appearances of themes and symbols also reinforce these groups or create additional pairings and connections. For example, within the first group, songs two and three form a pair that shares the theme of death. Also, songs two, three, and four share

the symbol of the morning (although the symbol is not exclusive to this subgroup because it also appears in song seven).

The isolated position of song five is related to the fact that it is a dream scene in its entirety. It talks about fairies, gardens covered in golden light, and other oneiric images. In spite of the fact that other songs incorporate the theme of dreams, no other has the unworldly character of song five.

Songs six, seven, and eight share the symbol of the fountain, but song eight is contrasting in mood. Chapter 4 will show that the pairing of songs six and seven, based on mood and a shared symbol, is reinforced by descending figuration patterns in the piano that suggest dripping water. Although there is a stark contrast between the melancholic mood of songs six and seven, and the festive mood of song eight, Chapter 3 shows how a large-scale harmonic plan creates a larger group that includes songs six to ten. Since songs nine and ten share the symbol of the river, all the songs in the large group (songs six to ten) incorporate a water symbol.

The fourth subgroup (songs eight, nine, and ten) incorporates the theme of youth. In these songs, the word “niñas”—which literally means female children—most likely refers to young women, given the context of the poems. This is different from other songs that include the Spanish words for child and children. For example, in song five, the word “niño” (boy, child) is used. However, the mention of the cradle makes it clear that the poem refers to a baby. In song six, the word “niños” (children) is used with its literal meaning because it mentions the children who sing and play in the square.

Finally, the themes of time, landscape, and love permeate the entire work, which rather than creating inner subdivisions, reinforce the sense of unity.

It is also important to note that the way in which Rodrigo ordered the poems generates a continuity of certain key words. Besides the recurrence of certain themes and symbols that has already been discussed, adjacent songs share one or more words. Whether this continuity is coincidental or was planned by Rodrigo is a matter for speculation. However, the important fact for the performer is that this word-thread is present, and that being aware of it can help to create continuity throughout the work.

In some cases the word-thread reinforces the subgroups mentioned above, but in others it creates connections between songs belonging to different groups. For example, the

first group is reinforced by the thread: songs one, two, and three share the word “white”; and songs two, three, and four share the word “bell(s)”. The word thread also reinforces the fourth group: songs eight, nine, and ten share the words “oak(s)”, “green”, “girl(s)”, and the verb “to sing”. Songs eight and nine share the expression “green meadow(s)”, and songs nine and ten share the expression “Girls, sing”. The inter-group connections include: songs four and five which share the words “star”, “bedroom”, and “golden”; songs five and six which share the word “shade”; and songs seven and eight which share the word “sun”.

Another important issue in terms of Rodrigo’s contribution to the coherence of the work with his choice of poems is the fact that with his selection he added another recurrent theme, one not normally associated with the poet *per se*. The poems of *Con Antonio Machado* include a significant number of references to sounds including musical instruments, singing, dance, the sound of bells, and sounds of nature. It seems fair to suggest that these references could have impressed Rodrigo both because of his being a musician, and also because of his blindness. For example, words related to singing (“songs” or the verb “to sing”) appear 16 times in the work. In addition, there are other 17 musical references plus six references to the sound of bells. Table 2.5 shows some of these references in each one of the songs. Song seven is the only one that does not have any reference to sounds.

Table 2.5 References to music and other sounds in *Con Antonio Machado*

1	2	3	4	5	6	8	9	10
<ul style="list-style-type: none"> • Psalm • Music stand • Tune the notes • Organ • Fife • Chord • Music 	<ul style="list-style-type: none"> • Echo • The bells ring • The hammer blows 	<ul style="list-style-type: none"> • Your girl's voice in my ear • New bell • Virgin bell 	<ul style="list-style-type: none"> • Lark song • Tolling bells 	<ul style="list-style-type: none"> • Silent 	<ul style="list-style-type: none"> • I listen to the songs of old cadences • In choir • The songs carry... • The children were singing • Ingenuous songs 	<ul style="list-style-type: none"> • Fife and drum • To dance with her • A nightingale that sings... • Hoarse from singing 	<ul style="list-style-type: none"> • While you dance in a circle • Girls, sing 	<ul style="list-style-type: none"> • Girls, sing • Dance • Sound the flute and the drum!

In sum, it can be said that the poetic material of *Con Antonio Machado* makes an important contribution to the coherence of the work. Machado's poetry does have a unified 'lyric I' that manifests itself in the poems of *Con Antonio Machado* through recurrent themes and symbols. Also, further coherence was added by Rodrigo in his choice and ordering of the poems, creating what Bernhart calls a 'flux of mental states'. Rodrigo also showed a certain inclination towards poems with musical references, whereby another theme joins the already existing list of recurrent themes.

CHAPTER 3: MUSICAL COHERENCE IN *CON ANTONIO MACHADO*

3.1 Harmonic coherence

The harmonic analysis of *Con Antonio Machado* reveals that there is a large-scale harmonic plan. The collection starts in Db major and eventually moves to F# major, where it ends. Therefore, it could be understood as a contrast between two different functions of the same pitch-class: Db as tonic and C# as fifth degree.

Con Antonio Machado has a two-part structure with the fifth song functioning as a turning point separating the two sections. Songs one to four form a relatively closed group, which completes a harmonic circle of ascending major thirds within the Db octave (DbM, Fm, AM, DbM). Song four also contains the same complete circle of major thirds within itself (but with F major rather than F minor). Song five has an unstable tonal process and functions as a division between the two main parts of the work. Songs six to ten could be understood as a large-scale transition from F# minor to F# major. The second half of the work uses mostly modulations in minor thirds, either ascending or descending. The ninth song has a strong conclusive character that is avoided previously in the work. However, since it moves unexpectedly to D major, it ends in the “wrong key”. The last song is back in F# minor and eventually arrives to F# major, closing the work with the same conclusive cadential formula as was used in the vocal line in song nine, but this time in the “right key” of F# major. After the last song, the listener is left with the feeling that a journey has been completed, and that it was a unified experience. Table 3.1 gives a summary of the large-scale harmonic plan described above.

Table 3.1 Large-scale harmonic plan in *Con Antonio Machado*

Songs	Large-scale Harmonic Movement	Main Modulatory Patterns
Songs one to four	DbM - Fm – AM – DbM	Complete circle of ascending major thirds
Song five	Unstable tonal process	Gradual transformation by eliminating flats and then bringing them back
Songs six to ten	F#m → F#M (includes a deviation to D major in song nine)	Minor thirds either ascending or descending

Table 3.2 shows the key of each song. The Ab of song five and the C# of the end of song seven are better described as roots rather than keys because of the non-functional nature of the music in both cases.

Table 3.2 Keys of the songs of *Con Antonio Machado*

Song 1	Song 2	Song 3	Song 4	Song 5	Song 6	Song 7	Song 8	Song 9	Song 10
DbM→AbM	Fm	AM	DbM	Ab	F#m	F#m→C#	F#M	DM	F#m→M

Within the harmonic plan just described there are a number of features that play an important role in giving coherence to the work. These features are: the prominent role of C#/Db, the anticipated introduction (hints) of harmonic events that will happen later, and the non-conclusive character of many of the songs.

3.1.1 The prominent role of C#/Db

The note C#/Db plays an important role in giving coherence to the work because it belongs to the most important tonal areas explored in the work, including not only the starting and ending keys, but also other keys as well. Furthermore, it is part of the tonic triad

in many of those keys (e.g. DbM, AM, F#m, F#M) and therefore, it has a very prominent role in nine out of the ten songs in the collection. C# works as a reference point from which different tonal areas are explored, playing a distinct role in each.

The first part of the work features Db mostly as tonic, and the second half of the work presents its enharmonic equivalent C# mostly as dominant of F#. Another important role of C# is that of third degree of A major. Due to the modulatory patterns used in the work, both A major and A minor keep coming back throughout the work, and with them the C#, as the major mediant. This role as third degree is especially significant because it appears in the two parts of the work.

Even in songs where the C#/Db does not belong to the tonic triad, it appears prominently. For example, in song nine, which is in D major, the C# is added to the tonic harmonies both at the beginning and at the end of the song.

The only song where the C#/Db does not play an important role is song five, which is a turning point in the collection. Speaking in large-scale terms, songs one to four present Db as tonic, and songs 6 to 10 feature C# as the fifth degree of F# (either major or minor). Therefore, song five represents neutral ground with respect to these contrasting functions. The Db appears early in song five, but it is soon altered to D natural. This is also the only song in the collection where the C#/Db does not appear in the opening harmony, either in the first chord or as part of the figuration. The absence of a prominent C#/Db from song five is appropriate in view of its elusive, ethereal character. It is as if the song had lost contact with the element that anchors the rest of the work.

At the beginning of song six the very first note that is heard is precisely the C#, as part of a descending F# minor arpeggio. Therefore, the new main function of C# is clearly established for the second half of the work. Table 3.3 shows in more detail the role of C#/Db in each song.

Table 3.3 The role of C#/Db in the songs of *Con Antonio Machado*

Song	Role of C#/Db
1	In this song Db is the tonic. It has a very prominent role, appearing as a pedal through most of the song. It also appears as C# in unexpected A major chords that hint at the later appearance of this key.
2	In spite of not belonging to the tonic triad (Fm), Db appears at the beginning of the song which starts with a V – I movement. It is present in both chords: as the ninth in the V chord and as an added sixth in the tonic chord. Db reappears as a sixth to the tonic chord later in the song.
3	In this song, C# functions as third degree in A major and is present throughout the song in the piano figuration. It also appears as the tonic in a four-measure passage in C# major.
4	Since this song goes through the complete circle of major thirds again, Db is heard as tonic of DbM and as third degree (C#) in A major. Within the starting DbM section, Db is respelled enharmonically as C# as part of some chords that suggest C#m. In measures 38-39 it is used as the common tone to modulate from A major back to DbM.
5	In this song C#/Db does not have a prominent role. Db appears early in the song but is soon altered to D natural.

Song	Role of C#/Db
6	<p>C# functions as fifth degree of F# minor and it has a very prominent role throughout the song. C# is the first note in the opening melodic lines of the piano and the voice. Also, the opening melody in the piano seems to “lean” on the C#.</p> <p>In the first section in F# minor there is a pedal-like figure in the left hand of the piano that reiterates C# for almost 40 bars. When the song modulates to A minor, the C# still plays a role, creating modal mixture. A major prevails at the end, generating an ambiguity of keys (A major versus F# minor).</p>
7	<p>C# plays different roles in this song. It starts as fifth degree of F# minor and then becomes tonic of C# minor (that eventually switches to major). Later in the song, the C# reappears as third degree of a brief area in A major, and finally the C# becomes the root of the ending passage.</p>
8	<p>C# plays two main roles in this song: fifth degree of the starting and ending key (F# major) and third degree of A major. Also, several melodic gestures start on and gravitate around C#.</p>
9	<p>In this song, C# is the leading tone, and unlike in many other songs in the collection, it is not avoided. In spite of not belonging to the tonic triad of D major, the C# is added to the tonic harmonies both at the beginning and at the end of the song.</p>
10	<p>C# plays different roles in this song, but most importantly that of fifth degree of the starting and ending keys of F# minor and F# major, respectively. It is particularly prominent in a section where the dominant harmony (C#M) is emphasized, though not as a goal of modulation. C# also effects a modal exchange from A minor to A major (similar to that of song six) at the end of the song, right before the arrival at F# major.</p>

3.1.2 Hints of later harmonic events

Another procedure used by Rodrigo to achieve harmonic coherence is the “anticipated” introduction of chords, or tonal areas that will acquire greater importance later

in the collection. In other words, some harmonic events at the beginning of the work adumbrate the later harmonic developments.

The first song has two interesting examples of this procedure. The first is found right at the beginning of the work in the first harmonic progression, a I-IV-I in Db major. This harmonic movement is repeated several times during the first 14 bars of the song. The subdominant harmony is a MMM ninth chord, and therefore it has the following notes: Gb–Bb–Db–F–Ab. The chord appears over a tonic pedal, hence in second inversion. It could also be interpreted as a melding of the tonic triads of the two main keys of the work: Db major and Gb major (F# major), with their common tone Db (C#). The form taken by the subdominant might pass unnoticed, as part of a simple tonic prolongation. However, when looked at retrospectively, with regard to the later harmonic development of the work, it acquires much more significance.

Another adumbrating event in song one occurs in measure 16. The song is in Db major and an unexpected A-major chord appears in the piano. This is important because it is the first time that Db is enharmonically respelled as C#. As has been explained before, the transformation of Db into C# and the different functions of this note are of great significance in the work. The A-major chord also hints at the A-major key, which will acquire more importance later on. As a result of the circle of major thirds formed by the first four songs, the third song is in A major. This key comes back throughout the work in songs four, six, seven, eight, and ten.

Another example of this kind of anticipation is found in song three. The key is A major, but in measure 26 there is a sudden turn to E# in the left hand of the piano, which simultaneously with other alterations in the right hand, creates a short passage in C# major. Further dwelling on C# major is to be found in song seven. In song ten, C# major harmonies appear and are even emphasized, but clearly as dominant harmonies of F# major and not as tonics.

3.1.3 Open-ended songs

Most of the songs in *Con Antonio Machado* have a certain degree of open-endedness. Strongly conclusive song endings are avoided in songs one to eight and this contributes to the

continuity of the work. The inconclusiveness of the songs generates in the listener the expectation of later closure, which Rodrigo fully provides in songs nine and ten.

The open-ended nature of many of the songs is also in accordance with one of the things that Rodrigo found attractive in Machado's poems: that they leave many things in the shadows. With open-ended songs, Rodrigo successfully portrays the enigmatic nature of some of the poems.

For example, song one, which is primarily in Db major, ends with a I-IV-I harmonic movement in Ab major. The voice has an ascending line that ends in the third melodic degree of the latter tonality. The overall effect is that the music "takes off and rises" (like the "dove" and the "white word" in the text), rather than a sense of closure.

Another example is song three, which has a tuneful vocal line that features the leading tone prominently. However, at the end, the leading tone is completely avoided. In the last measures, the voice has a declamatory line over the fifth melodic degree. The piano accompaniment eventually disappears and the last measure of the song features the voice by itself, still over the fifth melodic degree.

Song five, which has its root on Ab, finishes with the whole-note diad Ab₄-G₅, which destabilizes the root. Song eight also has a weak closure with the vocal line ending in the second melodic degree. In this song, the leading tone, which is present in the vocal line at the beginning, is also avoided at the end. The only thing left in the last measures is the ostinato of the left hand of the piano, but with a *senza rit.* indication, which keeps the sense of motion.

After eight songs with a weak closure, songs nine and ten feature a very common cadential formula fulfilling the accumulated need for conclusiveness.

3.2 Melodic coherence

There are two main factors that contribute to melodic coherence in *Con Antonio Machado*. The first is the predominance of small intervals in the vocal line. There are no melodic intervals larger than a fifth (there are a few sixths in between melodic gestures in song four, but not within a melodic gesture). There are fifths in just three out of the ten songs, and there is just one tritone in the entire work. Therefore, the vocal line is mostly based on

conjunct motion, thirds, and fourths. This restricted intervallic material results in melodies with a certain similarity, emphasized by the fact that the text setting is mostly syllabic throughout the work. In effect, the delivery of the text is not compromised by large intervals or long melismas. The result is a smooth vocal line that in many cases could be described as “lyric recitative”.¹¹⁸ Even the songs that have a more lyric melody preserve many of the nuances of the spoken language. Overall, there is a consistency in the melodic design of the vocal line that contributes to the coherence of the work.

The second factor is the recurrence of some melodic gestures. The two factors are related because a melodic design based on a small number of intervals is more likely to generate similar melodic turns. In the case of *Con Antonio Machado*, it might be more accurate to talk about a network of recurring melodic gestures, rather than a systematic development of motives. This can be seen as paralleling the recurring poetic themes that, without suggesting a clear narrative or a single protagonist or sentiment, still impart cohesiveness.

The recurring melodic gestures in *Con Antonio Machado* are diverse in terms of their length, their musical identity, and the ways in which they are recalled or transformed throughout the work. A few of them fit more closely the definition of a motive, both because of their musical qualities and the way they are treated throughout the work. Others, however, are very common melodic gestures, and therefore lack the distinctive identity of a motive. But even in those cases where it is hard to label a gesture as a motive, a unifying effect is created by its recurrence. I now present a summary of recurring melodic gestures. For easy referral and identification, a letter is assigned to each one of them.

Among the recurrent gestures in *Con Antonio Machado*, gesture A is probably the one that could more easily be described as an actual motive that is developed. In its initial appearance it has a very particular musical identity and it is later recalled and transformed. This gesture appears for the first time in song two in the vocal line, starting on the last sixteenth of the third beat of measure 10 and ending on the second beat of measure 11. Then, it appears as a quasi-echo in the piano in mm. 10 and 11 (Example 3.1). The text here makes

¹¹⁸ The expression “lyric recitative” is suggested and defined by Carol Kimball in *Song: A Guide to Style and Literature* (Redmond, Wash.: Pst...Inc., 2000), 5.

reference to the echo of the beloved's steps. In its original form the pitches are $\langle F_4, Ab_4, F_4, Bb_4, Ab_4 \rangle$. A simplified version of it with the pitches $\langle F_4-Bb_4-Ab_4 \rangle$ is also used.

Furthermore, a derived form similar to a double neighbour in which the lower neighbour is a skip instead of a step $\langle Ab_4, F_4, Bb_4, Ab_4 \rangle$, makes several later appearances, eventually becoming a standard double neighbour.

Example 3.1 Song two, "Mi corazón te aguarda", mm. 9-13

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

The image displays a musical score for the song "Mi corazón te aguarda" (Example 3.1), measures 9-13. It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal line includes the lyrics: "ña - na; el e - co de tus pa - sos re - pi - te la mon - ta. ña... quasi-echo quasi-echo No te ve - rán mis o - jos; i mi". The piano part includes dynamic markings: *pp* (pianissimo) and *mf* (mezzo-forte). A bracket labeled "Gesture A" is placed above the vocal line, indicating a specific melodic motif. The score is written on two systems of staves.

The derived form of gesture A is heard at the beginning of song four with a slight rhythmic modification. The main note is dotted and the ornamenting ones are 32nd-notes, as opposed to the original sixteenths (Example 3.2). The gesture is also the opening material of the vocal line, but with the ornamenting notes in sixteenths (Example 3.3).

Example 3.2 Song four, “Mañana de abril”, mm. 1-2

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

Example 3.3 Song four, “Mañana de abril”, mm. 10-11

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Gesture A becomes the main motive of the song. Both voice and the piano restate the gesture, or variations of it, throughout the song. For example, in measure 18, the right hand of the piano preserves the rhythm and the contour shown in Example 3.2, but alters the intervals involved. Rather than starting with a descending minor third, it starts with a descending fourth. The following interval is also altered from an ascending fourth to an ascending fifth (Example 3.4). This is relevant because later variations of the gesture will also be based on altering the intervals while keeping the contour, and to some extent, the

rhythm. Example 3.4 also shows one of the several transpositions of the gesture in the vocal line, without the dotted rhythm.

Example 3.4 Song four, “Mañana de abril”, mm. 18-19

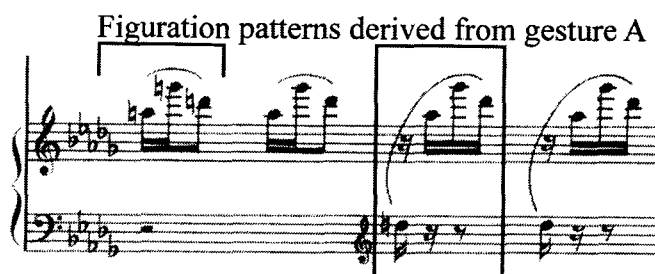
(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

The image shows a musical score for two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line starts with a rest in measure 18, then begins in measure 19 with the lyrics "Co-mo son-re-f-a la to-sa ma-". Above the vocal line, a bracket labeled "Gesture A - transposed" spans measures 19 and 20. The piano line also has a bracket labeled "Gesture A - larger intervals" spanning measures 19 and 20. The piano part features a complex figuration in measure 20, with notes marked with asterisks (*). Dynamic markings include *mf* (mezzo-forte) for the vocal line and *mp più animato* (mezzo-piano, more animated) for the piano line. The tempo/mood marking *più animato* is also present above the vocal line.

Equally important is the piano figuration in measure 20, which is derived from the three-note simplified form of the original gesture. The intervals are altered, and unlike the original gesture, the final note falls in the weak part of the beat (Example 3.5, first half of the measure). In the second half of the measure, further alterations create another figuration pattern (Example 3.5, second half of the measure). These two small patterns are used as elements in the figuration of song five. The intervals of the first pattern are altered, but the rhythm and contour are kept (Example 3.6 a). The second pattern is maintained, including the intervallic structure, but it is transposed (Example 3.6 b).

Example 3.5 Song four, “Mañana de abril”, m. 20, piano

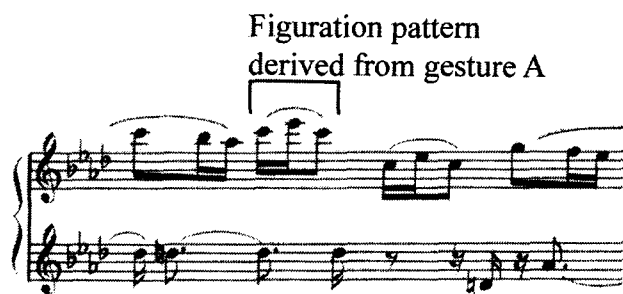
(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)



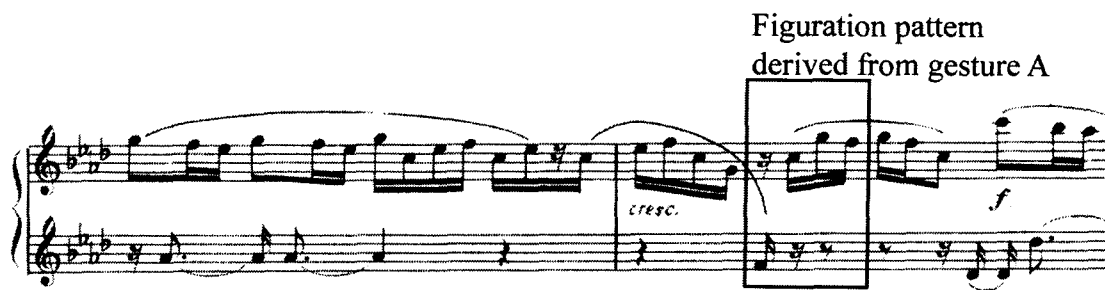
Example 3.6 Figuration patterns derived from gesture A in song five, “Los Sueños”

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

a) m. 4, piano



b) mm. 2-3, piano

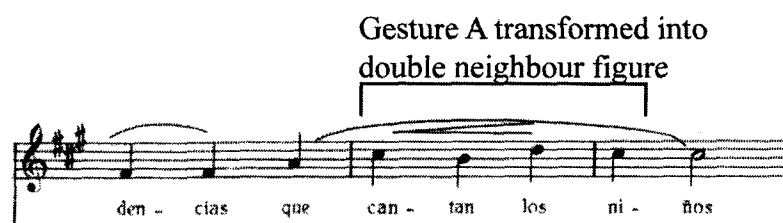


Beginning in song six, the transformation of A into a double neighbour figure is seen to progressively dominate A's evolution. As will be seen, this figure also comes to dominate the musical surface two songs later.

In song six, there is a double neighbour figure that reoccurs very often throughout the song. It is heard in two different keys (F# minor and A minor) ornamenting the fifth degree, but also ornamenting the tonic in A minor. Although it does not have the same intervallic structure as the four-note form of gesture A, it maintains the pattern of ornamenting a note first from below and then from above (Example 3.7).

Example 3.7 Song six, “Cantaban los niños”, mm. 9-11, voice

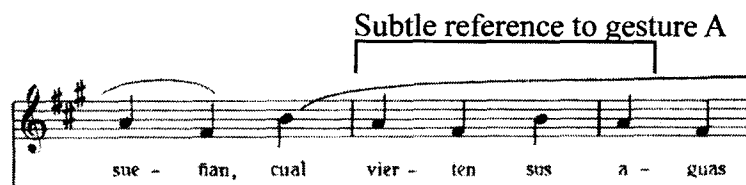
(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)



Also in song six, there is another subtle reference to gesture A. In this case, the intervallic structure is the same, but it is found in a different tonal context. Whereas in songs two and four the gesture ornaments Ab within a Db major context, here the gesture ornaments A in F# minor (Example 3.8). All the references to gesture A in song six lack the characteristic rhythm of shorter note values for the ornamenting notes. This obscures the relationship with the original gesture.

Example 3.8 Song six, “Cantaban los niños”, mm. 17-19, voice

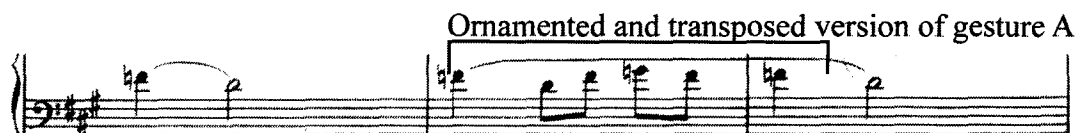
(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)



In song seven there are two references to gesture A. The first one is a melodic line in the piano that could be considered an ornamented version. Looking at the second eight-note in beats two and three as added notes, the result is a transposed version of the four-note form of the gesture (Example 3.9).

Example 3.9 Song seven, “¿Recuerdas?”, mm. 40-42, left hand of the piano

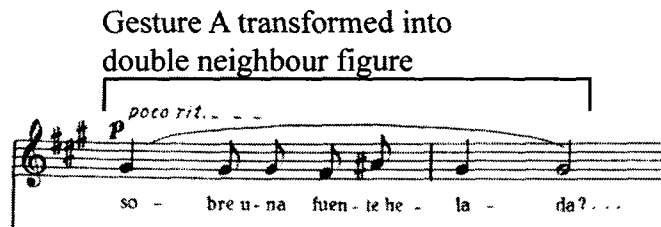
(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)



The second reference to gesture A in song seven is a double neighbour that appears at the end of the song (Example 3.10). In song eight this becomes the basis of the ostinato in the left hand of the piano (Example 3.11). The ostinato, which has the two ornamenting notes in shorter values, is related to gesture A in rhythm and contour. As explained before, some of the transformations of the gesture in song four maintain these two elements while altering the intervals involved (Compare examples 3.2 and 3.11).

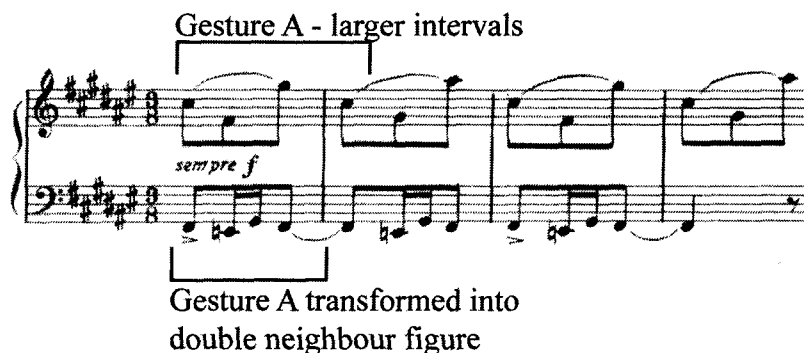
Example 3.10 Song seven, “¿Recuerdas?”, mm. 52-53, voice

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)



Example 3.11 Song eight, “Fiesta en el prado”, mm. 1-4, piano

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The right hand of the piano in song eight also has another variation of the gesture. Therefore, song eight has two simultaneous variations of gesture A. The first one is the ostinato in the left hand, which has small intervals and ornaments the first scale degree (F#), and the second one, in the right hand of the piano, which has large intervals and ornaments the fifth scale degree (C#). There is also a rhythmic contrast between the two patterns. The pattern in the right hand of the piano has the main note always on the strong beat, while the pattern in the left hand has the main note falling on both the first and the third beat (Example 3.11). Rhythmical displacement of the gesture was already used in song four.

Later in song eight there is a further variation of the gesture. In a section that tonicizes D# (starting in measure 62), the right hand of the piano has an augmented version of its initial pattern. The ornamented note (A#) still falls on the strong beat, but every two

measures. Simultaneously, the left hand of the piano adopts the previous rhythm of the right hand of the piano, but keeps ornamenting the first scale degree (D#) with the same small intervals as at the beginning of the song. The resulting pattern is a double neighbour similar to the one found extensively in song six (Example 3.12). It is at this point that the relationship between gesture A and the double neighbour figure becomes most evident.

Example 3.12 Song eight, “Fiesta en el prado”, mm. 60-65, piano

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

The musical score for piano, measures 60-65 of "Fiesta en el prado", is shown. The key signature is F# major (three sharps). The right hand begins with a *dim.* (diminuendo) marking and then a *mf* (mezzo-forte) marking. The left hand plays a steady eighth-note pattern. Annotations include "Gesture A - larger intervals, augmented" with a bracket over the right hand's melody from measure 62 to 64, and "Gesture A transformed into double neighbour figure" with a bracket under the left hand's bass line from measure 62 to 64.

At the end of song eight, the same double neighbour figure appears in the vocal line, ornamenting the fifth scale degree. Since the song is back in F# major, it can be associated with the double neighbour around the fifth scale degree in F# minor that was repeatedly heard in song six. As was previously explained, the large-scale harmonic movement of the second half of the work is from F# minor to F# major. Therefore, the reappearance of the double neighbour figure in the major mode has large-scale significance. It is also worth noticing that in measure 125 (including the down beat to measure 126), three versions of the gesture sound simultaneously: the two that appeared at the beginning of the song plus the double neighbour figure in the voice (Example 3.13).

Example 3.13 Song eight, “Fiesta en el prado”, mm.124-128

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

Gesture A - larger intervals

Gesture A as double neighbour

con la blan - ca lu - na, e - lla vol - ve - rá.

Gesture A as double neighbour

The image shows a musical score for the song 'Fiesta en el prado'. It consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has lyrics underneath: 'con la blan - ca lu - na, e - lla vol - ve - rá.' There are three annotations with brackets and arrows pointing to specific melodic segments. The first annotation, 'Gesture A - larger intervals', points to the first measure of the vocal line. The second annotation, 'Gesture A as double neighbour', points to a bracketed segment in the vocal line spanning two measures. The third annotation, 'Gesture A as double neighbour', points to a bracketed segment in the piano accompaniment's right hand spanning two measures.

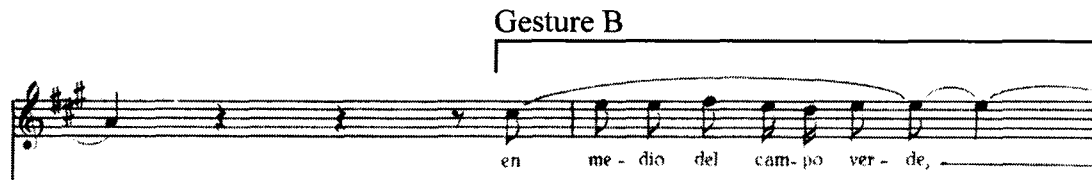
Surprisingly, neither gesture A nor any variations of it are present in songs nine and ten. However, songs six to eight are closely related to the two last songs of the work by means of other melodic gestures.

In sum, gesture A and its variations are important for the melodic coherence of the work. Without being too obvious, the recurrence of this small-scale contour becomes a characteristic feature of the melodic design of the work.

The second melodic gesture, which I will call gesture B, appears for the first time in song three. Its characteristic contour is a movement through melodic scale degrees 3-5-6-5, but it often includes some ornamenting notes (Example 3.14).

Example 3.14 Song three, “Tu voz y tu mano”, mm. 7-8, voice

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)



In song four, gesture B appears in the section in A major (the key of song three). As previously mentioned, song four goes through the same circle of major thirds as songs one to four. By recalling gesture B precisely in the section in A major, song four is making reference not only to the key of song three, but also to its melodic features (Example 3.15, vocal line starting in measure 27).

Example 3.15. Song four, “Mañana de abril”, mm. 26-29, voice

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

Fue u-na cla-ra tar-de de me-lan-co-lí-a, A-bril son-re-
f - a. Yo a-brí las ven-ta-nas de mi ca-sa al vien-to... El

In song six, there is a slightly extended version of gesture B following the pattern: 3-5-6-5-3. The gesture is presented in A major (Example 3.16 a) and F# minor (Example 3.16 b).

Example 3.16 Gesture B in song six, “Cantaban los niños”

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

a) mm. 73-80, voice

ni - ños can - ta - ban ... La

fuen - te de pie - dra ver -

Gesture B

b) mm. 112-114, voice

con - ta - ba la pe - na.

Gesture B

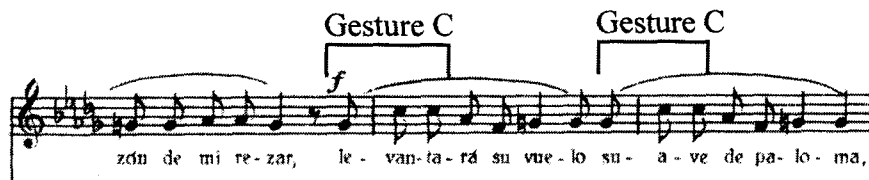
Although this gesture does not appear in many songs, it is repeated several times in the songs in which it is present, therefore etching itself into the listener's memory.

Gesture C is one that hardly fits the definition of motive, being extremely short and found in countless works. The gesture is simply an ascending melodic fourth that starts on a weak beat (or weak part of the beat) and ends on a strong beat (or strong part of the beat). However, a unifying effect is created by its recurrence. Nine out of ten songs have this pattern, and in eight of them the pattern is in the vocal line. The recurrence of the ascending fourth, together with the general avoidance of larger intervals, contributes to the melodic coherence of the work. Example 3.17 shows several recurrences of gesture C.

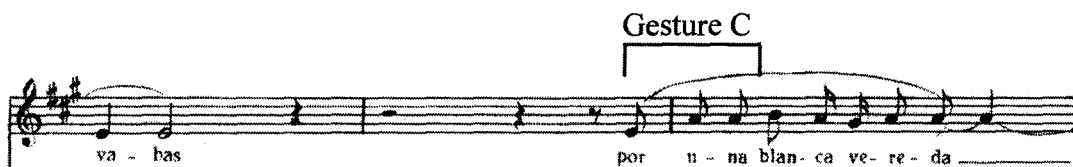
Example 3.17 Several recurrences of gesture C

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

a) Song one, “Preludio”, mm. 32-34, voice



b) Song three, “Tu voz y tu mano”, mm. 4-6, voice



c) Song four, “Mañana de abril”, mm. 14-15, voice



d) Song five, “Los sueños”, mm. 22-23, voice



e) Song six, “Cantaban los niños”, mm. 5-7, voice

Gesture C

mf

Yo es - cu - cho los can - tos de

f) Song seven, “¿Recuerdas?”, mm. 1-3, right hand of the piano

Gesture C

Andante (♩ = 76)

mf

Yo es - cu - cho los can - tos de

g) Song eight, “Fiesta en el prado”, mm. 66-71, voice

Gesture C

mf

En los ár - bo - les del huer - to

h) Song nine, “Abril galán”, mm. 17-20, voice

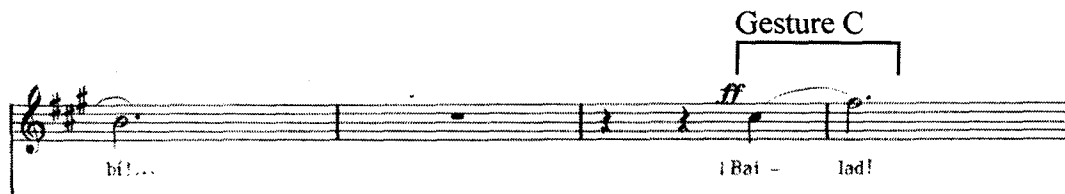
Gesture C

mf

tan los pra - dos ver - des, — ya

vi - no a - bril ga - lán,

i) Song ten, “Canción del Duero”, mm. 140-143, voice



It is important to note that the fourth as a melodic interval also appears in other contexts (e.g. descending and in different metric placements). Therefore, it is fair to say that, in general, this interval plays an important role in the melodic design of the vocal line. The fourth also appears frequently in the piano part, but it is less noticeable there because, unlike the voice, the piano does have a significant amount of larger intervals.

Gesture D is another example that cannot be easily described as a motive because it is a very common cadential formula, consisting of melodic scale degrees 2-1-7-1 with a dotted rhythm (Example 3.18 a). Like gesture B, it contributes to the coherence of the work through its recurrence. The gesture appears in four out of the five songs of the second half of the work. By appearing just in the second half, gesture D contributes to unity within that section, and also to contrast with the first half of the work.

Gesture D appears for the first time in song six, and then reappears in songs eight, nine, and ten. It is important to note that in songs six and eight, the gesture is not used at the end of the song, avoiding its full conclusive power. The opposite is the case in songs nine and ten, where it is used at the end to create a strong conclusive effect. It might be argued that this gesture is a symbol of the festive mood that characterizes the end of the work (Example 3.18).

Example 3.18 Recurrences of gesture D

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

a) Song six, “Cantaban los niños”, mm. 5-12, voice

Yo es - cu - cho los can - tos de vie - las ca - den - cias que can - tan los ni - ños cuan - do en co - rro

b) Song eight, “Fiesta en el prado”, mm. 36-41, voice

ri - do y a - bar - cas de o - ro, vi - no un pas - tor...

c) Song nine, “Abril galán”, mm. 37-38, voice

vi - no a - bril ga - lán.

d) Song ten, “Canción del Duero”, mm. 144-147, voice

¡Sue - ne la flau - ta vel tam - bo - ril!

Unlike the previous gestures, gesture E is a longer melodic structure that appears in the vocal line of songs eight and ten. Although it appears just in two songs, it is important because it creates a pairing between them. Although there are differences in length and mode, both fragments have a very similar contour (Example 3.19).

Example 3.19 Gesture E in songs eight and ten

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

a) Song eight, “Fiesta en el prado”, mm. 30-41, voice

Gesture E

bor. Con su ca - ya - do flo -

ri - do ya - bar - cas de o - ro, vi - no nn pas - tor...

b) Song ten, “Canción del Duero”, mm. 31-42, voice

Gesture E

a tempo
mf Mo - li - ne - roes mia - man - te; tie - ne un mo -

li - no ba - jo los pi - nos ver - des,

cer - ca del ri - o,

In sum, the melodic coherence in *Con Antonio Machado* is a result of a melodic design of the vocal line that uses mostly small intervals, together with a network of recurring melodic gestures both in the vocal line and the piano. Depending on the context, these recurrences create a variety of effects. Borrowing John Daverio's terminology in his description of Schumann's and Beethoven's song cycles¹¹⁹, these effects include: a) "logical coherence" between adjacent songs, such as the continuity between songs seven and eight through gesture A; b) "associative coherence" relating non-adjacent songs, like the appearance of gesture B in songs three and six; and c) "consistency of tone" provided, among other things, by the prominent use of gesture C throughout the work.

3.3 Other elements of musical coherence

3.3.1 Rhythmic Coherence

Although there is no particular rhythmic pattern that imparts coherence to the work by appearing consistently throughout the ten songs, there is a clear differentiation in terms of the predominant meters in the first and second half of the collection. The first five songs are mostly in 4/4, with the exception of one bar in song one that is in 2/4, one bar in song two that is in 5/4, and the initial 10 bars of song four that are in 3/4. In the second half of the work, the predominant meters are either triple or double with triple subdivision. Songs six, seven, and ten are in 3/4; song eight is in 3/8; and song nine is mostly in 6/8 with a few bars in 9/8. Another distinctive rhythmic feature of the second half of the work is the recurrence of dotted rhythms in the vocal line. Those recurrences include, but are not limited to, the appearances of gesture D.

3.3.2 Rising tessitura

One aspect that contributes to the feeling that the work is a coherent journey is the fact that the tessitura of the vocal line has an overall rising trend. The songs of the first half lie

¹¹⁹ Daverio, "The Song Cycle: Journeys Through a Romantic Landscape," 285, 290.

more in the middle and middle-low range, while the songs of the second half stay mostly in the middle and middle-high range. This is reflected in the fact that at the beginning of the work the vocal line starts in Db₄, and in song ten, it ends in F#₅.

In conclusion, *Con Antonio Machado* possesses several elements of musical coherence including: a large-scale harmonic plan, several open-ended songs, a network of recurring melodic gestures, predominant meters in each half of the work, and a rising trend in the tessitura of the vocal line.

CHAPTER 4: THE SONGS OF *CON ANTONIO MACHADO*

This chapter approaches *Con Antonio Machado* on a song-by-song basis. Although still addressing issues related to the coherence of the entire work, it also makes reference to the particularities of each song. As mentioned in Chapter 2, Appendix 1 provides translations of the poems, and quotations from those translations are used throughout the discussion.

4.1 Song one: “Preludio” (Prelude)

Songs one to four form an inner group, not only because they complete a harmonic circle of ascending major thirds, but also because they share a common mood. The four songs trace a journey through different shades of melancholy: calm, painful, finding comfort in dreams, and realizing that an opportunity for happiness has been lost.

“Preludio” effectively plays its role of introducing the listener to this emotional journey. The mood is calm and contemplative. Simple things are perceived intensely and the flow of time is as if in slow motion, like the “slow grave chord” that the poem refers to. In fact, there is literally a slow, deep Db major chord that is heard repeatedly throughout the song. A recurring I-IV-I harmonic movement underpins a scene of intimate prayer in which the vocal line has a mostly conversational quality. Spread out over peaceful chords in the piano, an extended melodic gesture, shared between voice and piano, conveys a limited sense of motion and emotional energy (Example 4.1).

Example 4.1 Song one, “Preludio”, mm. 5-10

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

Mien - tras la som - bra pa - sa

de un san - to a - mor, hoy quie - ro po - ner en

The beginning of the middle section is contrasting, not only in tonal center (now Bb), but also in tempo and tessitura. The overall effect is that of an increased level of energy. The return to Db major is a return to the calmer mood, but increased intensity returns with the line “la sola y vieja y noble razón de mi rezar” (the single and old and noble reason of my praying). Rodrigo clearly indicates this increasing intensity through an increasing dynamic level.

After having returned to Db major, the harmony deviates again and ends in Ab major. In relation to the text, it is very revealing that the Db major chord heard at the end is not the tonic but IV in Ab major. The effect of this unusual tonal move is that, like the “reason of my praying” and “the white word”, the music seems to lift off, escaping tonal gravity. The inconclusive ascending vocal line also contributes to this effect and the performer can enhance it by letting the voice float with a weightless quality on the last line: “y la palabra blanca se elevará al altar” (and the white word will rise to the altar) (Example 4.2).

Example 4.2 Song one, “Preludio”, mm. 36-39

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

mp poco rit.

y la pa-la-bra blan-ca se e-le-va-rá al al-tar.

dim. poco rit. pp

Rodrigo clearly avoids strong closure in this song. As mentioned in Chapter 3, the presence of several songs with various degrees of open-endedness contributes to binding the work as a whole because it creates in the listener the expectancy that fuller resolution or conclusiveness will come at a later stage.

The performer can also create continuity into the next song by thinking through the silence between songs. The idea would be to keep the sense of suspense and to let the first chord of the second song, “Mi corazón te aguarda”, enter somewhat abruptly, as when somebody is daydreaming and something makes the person come back to reality.

In sum, the performer has a very important challenge in this song: to set the tone of the work. The performer needs to very effectively create a calm, contemplative, and mystical atmosphere. In spite of being in a recital hall with an audience, the singer should be able to transmit a sense of aloneness, timelessness, and being in an intimate moment with oneself. In other words, the performer needs to introduce the listeners to Machado’s “intimism”.

In terms of vocal technique, “Preludio” presents a challenge by repeatedly entering the soprano’s low register. In particular, many of its phrases start with Db₄. In fact, this registral challenge is present throughout the work: in several songs, there is frequent use of the middle-low register, employing various colours and differing dynamic levels. I suggest that, in preparing to perform this work, the singer include specific exercises in her warm-up routine that will help strengthen the mixed voice in the lower range in order to facilitate

access to it. Such exercises could include descending step-motion patterns focusing on the area around the *primo passaggio*, always aspiring to a homogeneous timbre. Different vowels could be explored, but [i] might be particularly helpful for this purpose. Also, the singer could experiment with different proportions of head and chest voice in the low register because this might help to create different effects suitable for rendering the text.

Because of the frequent use of the low register, some sopranos may feel inclined to transpose the work to fit their tessitura. Dr. Suzanne Draayer interviewed Rodrigo and asked him if he objected to transposition of his songs. Rodrigo's answer was:

I do not object to transposition if this brings them into the reach of a greater number of singers. However, most of my songs have been composed for a specific soprano voice, keeping in mind the particular range and qualities or characteristics of that voice.¹²⁰

Therefore, the performer should make a careful evaluation of whether a transposition is needed or not. Ideally, Rodrigo's original key should be kept. But if the original key does not comfortably fit a singer's tessitura, the option of transposition can be considered.

4.2 Song two: “Mi corazón te aguarda” (My heart awaits you)

Unlike “Preludio”, song two represents an intense and painful form of melancholy. In stark contrast with song one, which ends with a prayer ascending in dove-like flight, song two descends into the ground as it refers to the grave of the loved one. Despite the heightened intensity of its sadness, “Mi corazón te aguarda” contains internal contrasts that offer momentary relief: alongside climactic moments of almost desperate pain, the song also has passages of a calm but desolate melancholy.

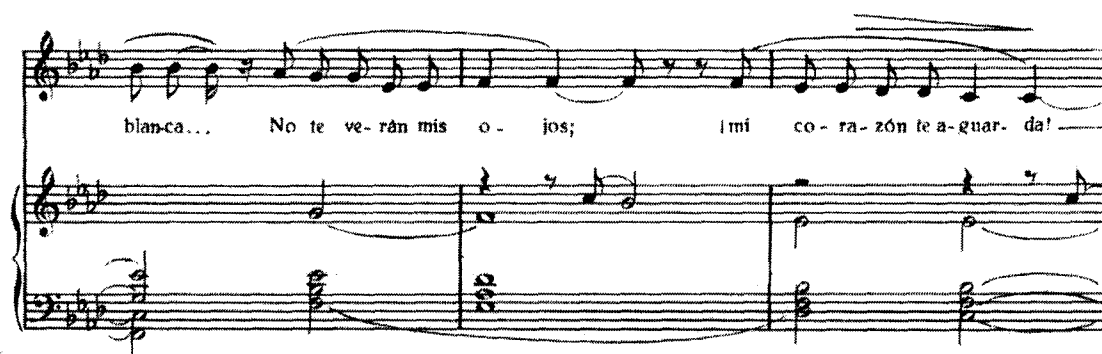
The Mmm ninth chord serves as a motto for pain in this song, a kind of sonic stab in the heart. Its first occurrence, in measure 1, adumbrates the bitterness to come, but the first line “Amada, el aura dice tu pura veste blanca” (Beloved, the soft wind says your pure white dress) does not fully reveal the pain as yet. It is in the first statement of the refrain: “No te verán mis ojos, mi corazón te aguarda” (My eyes will not see you: my heart awaits you!) that the desolation starts to come across. The overall simplicity of the vocal setting of this line, its

¹²⁰ Quoted in Draayer, *A Singer's Guide to the Songs of Joaquín Rodrigo*, 8.

descending contour, and its longer note values (compared to the rest of the vocal line, which is mostly written in sixteenths) contribute to the sense of an intense, yet contained suffering. The performer should sing this line with deep sorrow, but in a restrained way, portraying both awareness of the irreversible loss and willingness to persevere loving the deceased person (Example 4.3).

Example 4.3 Song two, “Mi corazón te aguarda”, mm. 3-5

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)



Another Mmm ninth chord appears in measure 7, as a second small burst of pain. The memories brought back by the landscape are set in a higher range in the voice, a higher dynamic level, and with the rhythm mostly in sixteenths. These lines should be sung more energetically as the memories generate some excitement. This excitement soon recedes in a confrontation with reality as the refrain “No te verán mis ojos...” appears for the second time, with the same musical setting.

In measure 16, pain starts to unfold in all its fullness, with Mmm ninth chords appearing with increasing frequency until measure 19. At this point, and for the only time in the song, Rodrigo sets the refrain “No te verán mis ojos, mi corazón te aguarda” in a different way. The other three times that this text appears, it is set with exactly the same music in which a mostly descending vocal line is accompanied by quartal and tertian harmonies that descend by step. In measures 18-19, the full intensity of the pain is revealed, not only in the dissonant harmonies, but also by way of the ascending vocal line, the *forte* and *fortissimo*

dynamic levels, and the movement in sixteenths. At this climactic point, the singer should portray a sense of agitation and despair, and use the full power of the voice to convey a searing intensity of feeling (Example 4.4).

Example 4.4 Song two, “Mi corazón te aguarda”, mm. 18-19

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

The musical score for "Mi corazón te aguarda" (Example 4.4) is in G major and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a forte (f) dynamic and a crescendo leading to a fortissimo (ff) dynamic. The piano accompaniment features a repeated D natural in the left hand against a Db in the right hand. The score includes the lyrics: "pa - nas... No te ve - rán mis o - jos; ¡Mi co - ra - zón te a - guar - da!".

The intensity of expression is complemented by a strong text-painting effect in measures 20 and 21, at the setting of the line “Los golpes del martillo dicen la negra caja” (The hammer blows say the black box). The left hand of the piano has a D natural in quarter notes on beats 2 and 4, against the Db in the right hand of the piano. The repeated D natural, separated by quarter-note rests, effectively recreates the blows of the hammer. This clash is reinforced by another, as a B natural in the voice grates against the C natural in the top line of the left hand of the piano, before rising to form a double octave with the latter. The contrast between the resolving B natural in the voice and the non-resolving D natural in the piano emphasizes the implacable, inhuman aspect of death as represented by the latter (Example 4.5).

Example 4.5 Song two, “Mi corazón te aguarda”, mm. 20-21

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

Los gol-pes del mar-ti-llo di-cen la ne-gra ca-ta

A similar effect continues over bars 22 and 23 for the line “y el sitio de la fosa, los golpes de la azada” (and the site of the grave, the blows of the hoe). The “blows of the hoe” are represented by the B natural in the left hand of the piano that clashes with the C natural, also in the left hand. Additional bitterness is suggested by the tritone in the right hand of the piano (Ab-D), among other dissonances. After this climax, the music reverts to a mood of desolation, with the return of the refrain in its original musical setting.

Vocally, this song presents challenges related to dynamic control and demands a comfortable middle-low range as well as a solid upper *passaggio* area. The dynamic range of this song goes from *pianissimo* to *fortissimo*, including a *pianissimo* in the lower range and *fortissimo* in the upper *passaggio*. The performer needs to pay careful attention to the dynamic markings by Rodrigo, which are carefully written in accordance with the mood. For example, it is important to note that for measure 20, 21, and 22 the dynamic marking is *piano* for the voice, and *pianissimo* for the piano. At first, it might seem counterintuitive that he wrote this dynamic marking precisely at the point where the poem refers to the blows of the hammer on the coffin. However, the *piano* dynamic level is in fact very powerful. Emotionally, it helps to portray a particular kind of sublimated pain, in which physical expression gives way to visualization, as the person recalls the frightening images of the coffin.

Rodrigo thoughtfully reflects in the music of this song the pain inherent in the statement “No te verán mis ojos, mi corazón te aguarda” (My eyes will not see you: my heart awaits you!). The mood-changes within the song vividly recreate a particular trajectory in the emotional manifestation of grief.

4.3 Song three: “Tu voz y tu mano” (Your voice and your hand)

Like song two, “Tu voz y tu mano” is also focused on lost love, but it is not until the end that it becomes clear that the loved one has died, with the line: “quien sabe lo que se traga la tierra” (who knows what the earth will devour!). As mentioned in Chapter 2, Díez explains how in this poem the dream is used with the symbolic meaning of overcoming death.¹²¹ Machado is using the dream as a way to somehow recover the dead loved one. Rodrigo effectively captures this with a musical setting that depicts beautiful memories of the loved one, devoid of tragic connotations and occupied in reflecting the loved one’s innocence. Even the full realization that the episode recounted in the poem was a dream, and that it is over, generates a reflection about life, rather than the pain experienced in song two. The melancholy of this song is therefore in great contrast to that of “Mi corazón te aguarda”.

In this song, for the first time in the work, the piano part uses a linear, as opposed to a chordal, texture. The right hand has a continuous motion in sixteen notes, while the left hand is in a dialogue with the voice (Example 4.6). This texture gives the song a light character that is appropriate for a dreaming state. Accordingly, the voice should have a light, free flowing quality, singing the tuneful melodies with simplicity. It is this simplicity that most effectively evokes the innocence of the loved one.

Rodrigo indicates an increasing dynamic level for the voice as the song progresses. Regardless of the dynamic level, it is important to try to keep certain lightness in the voice, as well as an innocent quality. This might be challenging because the increased dynamic level happens at a point where the melodic line is also in a higher range, precisely in the upper *passaggio* of sopranos. The higher range and dynamic level should be understood to express increased excitement, as the memories become more vivid, and not as a dramatic outburst.

¹²¹ Díez de Revenga, *Poesías completas: Antonio Machado*, 63.

Example 4.6 Song three, “Tu voz y tu mano”, mm. 1-6

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

Andante M. (♩ = 74)

mp So - ñé que tú me lle -

mp *legato*

mf *espress.*

Ped.

va - bas por u - na blan - ca ve - re - da

In measure 26 there is a harmonic change of direction. The song is in A major but at this point there is a sudden turn to E# in the left hand of the piano, which simultaneously with other alterations in the right hand, creates a short passage in C# major. This harmonic turn corresponds with what the voice will say a bar later: “Eran tu voz y tu mano, en sueños tan verdaderas” (Your voice and your hand were so real in my dreams!). It is as if, from the beginning of the song until measure 25, the poet is still in the dream, and in measure 26 he awakens, recalls the dream, and then reflects on the fragility of life (Example 4.7).

Example 4.7 Song three, “Tu voz y tu mano”, mm. 25-28

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

The musical score for "Tu voz y tu mano" is presented in two systems. The first system shows the piano introduction, with a treble clef staff and a grand staff (treble and bass clefs). The piano part features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. Dynamics include "cresc." and "f". The second system introduces the vocal line in the treble clef staff, with lyrics in Spanish: "¡E - ran tu voz y tu ma - no, en sue - ños tan ver - da - de - ras!...". The piano accompaniment continues beneath the vocal line.

4.4 Song four: “Mañana de abril” (April morning)

“Mañana de abril” plays an important role in the work, and especially within the inner grouping of the first four songs. Not only does its poetical content have a profound message, but it also plays an important role in synthesising the content of the first four songs. It could be described as a reverse version of what Turchin calls “the cycle within the song”, referring to the fact that in Schumann’s cycles the first song presents the musical and poetical themes of the entire work.¹²² In the case of *Con Antonio Machado*, and this inner group in particular, it is the fourth song which summarizes the first four songs.

¹²² Turchin, “Schumann’s Song Cycles: The Cycle within the Song,” 243.

As mentioned in Chapter 3, song four executes at the intra-song level the same circle of major thirds as songs one to four at the inter-song level, moving through the same keys, <Db, F, A> and returning to Db major at its end. Furthermore, song four has strong musical connections with the other three songs in the group. For example, in song four, the dyad Db²-Ab² appears repeatedly in long note values in a way that clearly recalls the same device in song one. As mentioned before, the melodic material of song four is largely based on gesture A, which appears clearly for the first time in song two. When song four arrives at A major, it recalls gesture B, which appears for the first time in song three. Lastly, although song four is not particularly conclusive, it does close a stage within the emotional journey of the work, in which the focus is on melancholy and aloneness.

As mentioned in Chapter 2, Fernández Lobo explains that this poem clearly presents the idea that illusions, like life itself, vanish in our hands, and that opportunities for happiness must not be wasted.¹²³ Rodrigo, in setting this poem, responds vividly and in a very sensitive way to its many different images and mood shades.

Unlike the first three songs, “Mañana de abril” does not have a single texture that governs the piano accompaniment. On the contrary, it keeps changing from a chordal texture to various more active patterns of figuration, according to the text. There are several examples of text painting in this song. For example, the “lark song” is effectively represented by the voice with melodic material derived from gesture A, but transposed into higher register. The piano figuration is also derived from gesture A in a high register, creating a bright and distinctive bird-like effect (Example 4.8).

¹²³ Fernández Lobo, *La poesía de Antonio Machado*, 82.

Example 4.8 Song four, “Mañana de abril”, mm. 22-23

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

The musical score for measures 22-23 of 'Mañana de abril' is presented in a three-staff format. The top staff is for the voice, the middle for the right piano hand, and the bottom for the left piano hand. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The voice part begins with the lyrics 'co - ba pe - ne tró el O - rien - te en can - to de a - lon - dras, en ri - sa de fuen - te'. The piano accompaniment features a melodic line in the right hand and a more rhythmic, arpeggiated line in the left hand. Dynamics include a forte (f) marking above the voice staff and a mezzo-forte (mf) marking below the piano staff.

Another example is in measures 32 to 33, where the figuration pattern in the piano creates the effect of the “tolling bells” (Example 4.9).

Example 4.9 Song four, “Mañana de abril”, mm. 32-33

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

The musical score for measures 32-33 of 'Mañana de abril' is presented in a three-staff format. The top staff is for the voice, the middle for the right piano hand, and the bottom for the left piano hand. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The voice part begins with the lyrics '— Do - blar de cam - pa - nas le - ja - nas, llo - ro - sas, sua - ve de ro - sas —'. The piano accompaniment features a melodic line in the right hand and a more rhythmic, arpeggiated line in the left hand. Dynamics include a mezzo-forte (mf) marking above the voice staff.

Also very effective is the way in which Rodrigo sets a final dialogue, in which the poet addresses the evening: “Pregunté a la tarde de abril que moría: ¿Al fin la alegría se acerca a mi casa? (I asked the April evening that was dying: Is happiness finally getting closer to my house?). There is a stark musical contrast between the statement “La alegría

pasó por tu puerta” (Happiness passed by your door) in measures 44-45, and the following line “y luego sombría: Pasó por tu puerta, Dos veces no pasa” (and then somberly: passed by your door. Twice it does not pass) in measures 45-50. Starting on measure 45, the vocal line, and then the piano, move into a much lower range. At the same time, the energetic piano part of “La alegría pasó por tu puerta” suddenly evaporates into chords in longer note values; and the dynamic level, also abruptly, changes to *piano*, then *pianissimo*, and finally to *perdendosi*. Coherently with the poem’s message, the song vanishes in the same way life and happiness do, if we waste the opportunities before us.

The performer of *Con Antonio Machado* needs to pay close attention to all the nuances in both Machado’s poem and Rodrigo’s setting, and to experiment with using different colours of the voice to enhance these contrasts. For example, in the passage described above, the singer can use a brighter colour for “La alegría pasó por tu puerta”, and a darker one for the remainder of the text. However, in order to be believable and authentic, all these colours should be generated at an emotional level. The song moves back and forth between the excitement and happiness offered by the landscape and the melancholy of the poet. In spite of the fact that the poem is written mostly in the first person, the performer needs to portray these two different ‘characters’. The idea of a dialogue that Machado makes explicit at the end of the poem is actually developed by Rodrigo right from the beginning of the song. Melodic figures derived from gestures A and B are transposed throughout the song, usually set in a high register to express the positive mood of the landscape, and transposed down to denote the somber mood of the poet. This creates a question-and-answer effect that permeates the entire song.

In terms of vocal technique, this song presents several challenges to the performer. Rodrigo uses frequent changes in register to create emotional contrast. These changes happen relatively fast. Therefore, the singer needs to have the ability to move smoothly and quickly through the range. Like other songs in the work, “Mañana de abril” requires a solid lower-middle range and it has, among other things, several vocal phrases starting or ending in C#/Db₄. The suggestion made for song one concerning a warm-up routine applies equally to this song.

At this point in the work many of Machado’s recurrent themes have appeared: time, landscape, love, death, and dreams. Rodrigo’s grouping and structuring of these four songs

make a very strong statement that, on the one hand, is his own, but on the other, is closely related to Machado's dearest poetical ideals and life concerns. In using musical means to tie these four poems together, Rodrigo created not only an emotional journey, but also a very powerful message about not wasting opportunities for happiness, and therefore life itself. The fact that the song that deals specifically with this topic follows immediately upon two songs that refer to death makes the point very strong.

4.5 Song five: "Los sueños" (The dreams)

This song plays an important role in *Con Antonio Machado*. On the one hand, the theme of dreams is very important in Machado's poetic output. On the other hand, Rodrigo gave this song a particular function in the work. Several musical features make this song feel relatively isolated from the other songs, but at the same time essential to the coherence of the work. "Los sueños" lies between two distinct groups of songs. The first group is formed by the first four songs, which are strongly anchored in melancholy and complete a harmonic circle of ascending major thirds within the Db octave. The second group contains the last five songs of the work, which show a transition from melancholy to happiness, and also a large-scale transition from F# minor to F# major. Therefore, within *Con Antonio Machado*, "Los sueños" could be understood precisely as Machado viewed dreams: as having the capacity of transforming pain into beauty.¹²⁴ It is after this song that a new journey starts, as if the dreams had triggered the new direction.

One of the reasons why song five feels relatively isolated from the rest is due to its distinctive harmonic role within the set of songs. Harmonically, it belongs neither to the circle of major thirds of songs one to four, nor to the transformation from F# minor to F# major that occurs in songs six to ten. Rather, it seems to form a connecting path between these two processes. Song four ends in Db major and song six starts in F# minor. Rodrigo could have made a direct connection between the two since Db major equals C# major, the dominant of F# minor. But it seems that, for him, the enharmonic gap is psychologically significant, since the purpose of song five is to bridge it. The key signature of song five is

¹²⁴ Lapesa, "Sobre algunos símbolos en la poesía de Antonio Machado," 109.

four flats, with Ab major being the origin of an unstable tonal process that goes through a variety of diatonic collections. These diatonic collections follow a gradual process of losing flats. In other words, the song starts in a four-flat diatonic collection then goes to a three-flat diatonic collection, and so forth. The flats are then brought back and this process is repeated a few times. Therefore, two passages of the song (mm. 12-15 and mm. 27-29) are in the all-white-key collection. Although the flats are brought back, it could still be argued that this process of eliminating flats is clearing the path for the upcoming key signatures with sharps that govern the second half of the work.

Also, as explained in Chapter 3, song five is a neutral ground between the Db that dominates the first four songs and the C# that is so important beginning with song six, because their shared pitch class is barely present in the song. It is as if Db evaporates into the world of dreams that the poetry describes, before reappearing as C#. The overall effect is that the song looses touch with the “real” world.

The unstable tonal process described above, together with the figuration pattern in the piano, beautifully illustrates the idea of a thread, which recurs in the poem: “in a soft thread” and “the thread of the fields”. The continuum of the piano figuration also suggests the motion of the fairies’ spinning wheels. This motion is stopped by a *poco rit.* indication and subsequent fermatas in both the voice and the piano when “el hilo de los campos se enmaraña” (the thread of the fields tangles). See Example 4.10:

Example 4.10 Song five, “Los sueños”, mm. 20-21

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

hi - lo de los cam - pos se en - ma - ra - ña.

For this song the performer should develop a particular voice color that reflects the world of dreams of the poetry. The ethereal quality of the poem and the piano figuration can be enhanced through soft legato singing, giving the voice the quality of floating. Emotionally, the mood needs to be of peace and innocent happiness. It is important to remember that, for Machado, the world of childhood dreams represents lost happiness and illusions.¹²⁵ Technically, the song presents similar challenges to those found in previous songs: it requires a solid middle-low range and smooth transitions between registers. The same exercises suggested for song one can be used to prepare this song.

As mentioned above, “Los sueños” effectively functions as a turning point, and from song six the musico-poetic journey takes a new direction. A slightly longer silence between songs five and six could be taken, while still trying to keep a sense of continuity and avoiding an actual interruption of the performance. However, if the performer needs to take a break, this would probably be the most appropriate moment to do it.

4.6 Song six: “Cantaban los niños” (The children were singing)

As just mentioned, song six marks the start of a new direction in the musico-poetic journey. Unlike the journey in songs one to four, which emotionally and harmonically stays within a certain frame, song six initiates a journey that begins and ends in different places. It goes from melancholy to festiveness and from F# minor to F# major.

As mentioned in Chapter 2, the poem of this song is centered on children’s songs, which are fused with the fountain’s tale.¹²⁶ The voice evokes the children’s songs with its tuneful melodies, while the piano represents the fountain with a descending figuration pattern that suggests dripping water (Example 4.11).

¹²⁵ Fernández Lobo, *La poesía de Antonio Machado*, 95.

¹²⁶ Ynduráin, *Ideas recurrentes en Antonio Machado, 1898-1907*, 180.

Example 4.11 Song six, “Cantaban los niños”, mm. 5-12

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

The musical score is presented in two systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 3/4. The vocal line begins with a mezzo-forte (*mf*) dynamic marking. The lyrics are written below the vocal line, with hyphens indicating syllables across measures. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand, often mirroring the vocal melody.

Yo es - cu - cho los can - tos de vie - jas ca -
den - cias que can - tan los ni - ños cuan - do en co - rro

In addition to pursuing its figuration without interruption, the piano sometimes echoes the vocal melody. This shared melodic material is particularly relevant precisely because the poem establishes a parallel between the children’s songs and the fountain’s tale (Example 4.12).

Example 4.12 Song six, “Cantaban los niños”, mm. 17-24

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

The musical score for "Cantaban los niños" (Song six) consists of two systems of staves. The first system contains measures 17-20, and the second system contains measures 21-24. The key signature is G major (one sharp). The vocal line is in the upper staff of each system, and the piano accompaniment is in the lower staves. The lyrics are: "sue - ñan, cual vier - ten sus a - guas las fuen - tes de pie - dra:". The piano part features a repeating eighth-note pattern in the right hand and a more complex pattern in the left hand. Dynamics include "mf" and "espress.".

After the peaceful atmosphere of the world of dreams in song five, song six is back in the “real” world and its pervasive melancholy. However, the melancholy in “Cantaban los niños” is different from all the shades of melancholy experienced in songs one to four. In this song, the melancholy is not exclusive to the poet. The sorrow is everyone’s sorrow and an eternal sorrow. This is explicit in lines such as: “y dicen tristezas, tristezas de amores de antiguas leyendas” (and speak of sorrows, sorrows of loves from ancient legends).

Machado’s poem, with its numerous references to the flow of time, and Rodrigo’s reiterative melodic gestures, give the feeling that this sorrow has been there throughout human existence. In a certain way, the fact that the pain is presented as being shared seems to alleviate it. The performer should bear in mind the importance of repetition in this song. Both Machado and Rodrigo seem to use repetition in order to illustrate the endless quality of the sorrow. Machado not only uses words such as “eternal”, “old”, and “ancient”, but he also

repeats them and others throughout the poem. Words related to singing (either the verb to sing or the noun “songs”) appear six times. The words “children” and “old” appear four times, and the words “sorrow”, “story”, “fountain”, and “clear” appear three times. Rodrigo’s use of repetition is even more evident. The short descending piano pattern, which is present throughout the song with very little modification, and the frequently recurring melodic gestures in the voice (gestures, A, B, C and D) create an almost hypnotic effect. This very well represents the monotony ascribed to laughter, tears and sad stories in the poem.

At the end, after “Seguía su cuento la fuente serena” (The serene fountain continued its tale), rather than continuing the expected melodic line, the statements “borrada la historia” (the story erased) and “contaba la pena” (it told the sorrow) are each isolated and set with the same small melodic gesture. Rodrigo’s purpose probably was to highlight the words to powerful effect. Also, the fact that the extended vocal melody disappears creates the sensation that something has been erased, and that, as in the last words, the only thing left is the sorrow (Example 4.13).

Example 4.13 Song six, “Cantaban los niños”, mm. 107-116

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

The musical score is for the song "Cantaban los niños". It is written for voice and piano. The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into two systems. The first system shows the vocal line (treble clef) and the piano accompaniment (grand staff). The vocal line has the lyrics "bo - rra - da la his - to - ria," and the piano part has "espress." markings. The second system continues the vocal line with "con - ta - ba la pe - na." and the piano part with dynamics "p", "dim.", "rit.", and "pp". The piano part ends with a fermata and a double bar line with a repeat sign.

The challenge for the performer is to portray the sense of monotony and endlessness, and even to enhance the hypnotic effect that Rodrigo has created, but without allowing the audience to lose interest in the song. This can be achieved by paying close attention to all the subtleties in the poem, in the music, and in their interaction. The dialogues between the voice and the piano can be used to create an element of interest by really understanding the piano as a character (the fountain) with whom the voice interacts.

Another important issue to note is the fact that this is the first song in the work in which the poet has some kind of interaction with other human beings. In songs one to four, the poet is by himself, either interacting with the landscape or addressing the dead loved one. In song five, it would be possible to argue that the poet is the sleeping baby, and therefore there is no interaction either. In song six, although the poet does not literally interact with the children, he does relate to their singing. This is relevant because in the last three songs of the work, in which the mood is festive, there is reference to interaction between the poet and other human beings.

4.7 Song seven: “¿Recuerdas?” (Do you remember?)

Within the second half of the work it is possible to identify two contrasting subgroups: the pair formed by song six and seven, and the three last songs. Songs six and seven form a beautiful pairing in which both sorrow and the fountain play an important role.

Song six ends by saying that the fountain, once the story is erased, keeps telling about the sorrow. It could be said that song seven is precisely the fountain now telling exclusively of the sorrow. Rodrigo magnifies the fountain, which in this poem appears just at the end, by creating another water-dripping figure in the piano that, once again, runs through the entire song. The recurring pattern, together with a much slower tempo (quarter note equals 72 versus 132 in song six), creates an atmosphere of timelessness. The song is a distillation of the feeling of sorrow. There is no story told, there are just unanswered questions to the absent loved one. These questions are in fact expressions of the poet's mood using landscape images. This is yet another clear example of Machado's fusion of landscape and soul. The references to the dry riverbed, the withered poppy, and the cold and humble sun combine to specify the poet's mood.

There are three basic components to this song: the pervading water figure in the piano, a conversational vocal line (Example 4.14), and short melodic gestures in the piano interludes (Example 4.15).

Example 4.14 Song seven, “¿Recuerdas?”, mm. 8-13

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

The musical score is for a song in G major (one sharp) and 3/4 time. It consists of two systems, each with a vocal line and a piano accompaniment. The vocal line is written in a single treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The first system (measures 8-10) begins with a piano (*p*) dynamic. The vocal line has lyrics: "¡Mi a - mor!... ¿Re - cuer - das,". The piano accompaniment features a flowing, arpeggiated pattern. The second system (measures 11-13) continues the vocal line with lyrics: "di - me, a - que - llos jun - cos tier - nos,". The piano accompaniment continues with similar arpeggiated figures. The score includes performance markings such as *espress.* and *pp*.

The vocal line should be sung with simplicity, but with a strong emotional commitment. This emotional commitment, however, is not about passionate singing, but about creating an atmosphere. The challenge for the performer is to authentically portray a state of absentmindedness, as when having a flashback.

Example 4.15 Song seven, “¿Recuerdas?”, mm. 37-42

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)



The piano interludes play a very important role in this song. Of the 54 measures of the song, 30 are piano solo, and to a significant degree, it is the piano part which creates the mood of the piece. The lines of the poem are questions and between each one of them there is an interlude, as if Rodrigo had wanted either to illustrate the “silence” of the unanswered questions, or to represent the time that the poet takes to formulate the next question as memories come back to him. Therefore, the performer should “sing without singing” and keep portraying a person lost in thought.

At the harmonic level, song seven is essential to the structure of the second half of the work. Throughout the song there is a process of adding sharps that will eventually transform F# minor into F# major. This does not mean that the song ends in F# major; in fact, it ends on a harmony with C# as its root. Although the chord has the pitches of a C#7, in the context of the piece it does not sound like a dominant. The chord does not show a tendency to resolve, but rather sounds stable or somehow suspended. Song seven is another of the open-ended

songs in *Con Antonio Machado*. The process of adding sharps throughout song seven is also a connecting device between song seven and song eight, and one of considerable importance in view of the stark contrast in mood between the two songs.

4.8 Song eight: “Fiesta en el prado” (A fair in the meadow)

Although the F# major at the beginning of song eight does not sound exactly like a resolution of the harmony at the end of the previous song—which does not seem to require resolution—it generates a certain sense of “arrival”. This is the first time that the music is unequivocally in the ending key of the work. The fact that song eight starts and ends in F# major is very important, among other things, because although song ten ends in F# major, it starts in F# minor and modulates to other keys, arriving in F# major just at the end. Therefore, if song eight were not in F# major it would be less clear that the work had a definitive transition to F# major. In that case, the ending in F# major of song ten might be understood more as an isolated event than as something structural.

As mentioned earlier, the three last songs (eight to ten) form an inner sub-group within the second half of the work. “Fiesta en el prado” comes almost as a surprise after seven songs dealing mostly with melancholy and sorrow. As mentioned in Chapter 2, the poems of songs eight, nine, and ten have a different style. They have a popular tone and the festive mood is in clear contrast with the preceding poems. In spite of these differences, some of the recurrent themes in Machado are still present. In “Fiesta en el prado” there are multiple references to the landscape, the possibility of finding love again is implied, and the symbol of the fountain is also present.

Since song eight is the first song with a clearly festive mood, it could be seen as the beginning of the end of the work. The transition between songs seven and eight present a challenge for the performer because of the stark mood contrast. Because of the sense of arrival mentioned above, a long silence in between these songs could have a negative impact in terms of continuity. Therefore, the singer should be prepared to quickly switch moods. In order to prepare for this transition, and for every other transition between successive songs in the work, the performer should rehearse the imaginative reconstruction of the specific mood of the beginning of each song along with its vocal incipit. The performer is also encouraged

to practise the work in its entirety to get used to the series of emotional states. Another helpful exercise would be to do a run through the moods of the songs without actually singing them.

In song eight, happiness is strongly related to the landscape and also to the prospect of love. Now the poet is looking for love: “del monte bajé sólo por bailar con ella” (I came down from the mountain, only to dance with her). And there seems to be hope: “con la blanca luna ella volverá” (with the white moon, she will return). The fountain is present almost like a silent witness: “hay una fuente de piedra y un cantarillo de barro que nunca se llena” (there is a stone fountain and a small clay jar that never fills up).

One of the most characteristic aspects of this song is the ostinato in the left hand of the piano, which has an energetic nature that promotes a sense of continuous motion throughout the song (Example 4.16). In fact, this continuous motion remains until the end of the work, changing its pattern in songs nine and ten, but with a similar sense of drive.

Example 4.16 Song eight, “Fiesta en el prado”, mm. 1-11

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

Allegro vivace (♩ = 82)

sempre *f*

f

Hay fies - ta en el pra - do ver - de, —

As explained in Chapter 3, the ostinato of song eight as well as other patterns in the piano part and the vocal line of this song are derived from gesture A. The presence of

multiple melodic patterns derived from gesture A is very significant because it establishes strong musical connections with previous songs. These musical connections play an important role in giving coherence to the work, especially in light of the highly contrasting mood of this song compared to the first seven. Other gestures such as C and D also appear in song eight, as described in Chapter 3.

It is remarkable that at the end of “Fiesta en el prado” Rodrigo avoids using the cadential formula (gesture D) that he had used previously in the song (Example 4.17).

Example 4.17 Song eight, “Fiesta en el prado”, mm. 30-41

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

Once again he concludes a song with a sense of open-endedness, by finishing the vocal line on the second melodic degree. A sense of continuation is also promoted by the indication *senza rit.* in the piano (Example 4.18).

Both emotionally and harmonically, “Fiesta en el prado” represents an arrival at the work’s terminal stage: in this song the work reaches the festive mood and the F# major key in which it will end. This does not mean the work is henceforth static. On the contrary, it will

move away to other keys and will explore other shades of mood. But, as previously mentioned, song eight marks the beginning of the end and therefore, the performer should initiate a continuous process leading to a strong closure.

Example 4.18 Song eight, “Fiesta en el prado”, mm. 124-139

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

The musical score for "Fiesta en el prado" (Song eight) consists of three systems of staves. The first system shows the vocal line with lyrics "con la blan-ca lu-na, e-lla vol-ve-ra." and the piano accompaniment. The second system continues the piano accompaniment with markings "sempre f" and "senza rit.". The third system shows the vocal line and piano accompaniment concluding the piece.

4.9 Song nine: “Abril galán” (Gallant April)

Song nine continues the festive mood. Here, the sense of joy is explicitly associated with the arrival of April. If song seven is a capsule of melancholy, song nine could be

described as a capsule of playful excitement. This is clearly the most light-hearted song in the entire work, and it should be performed with that mindset.

The fast paced nature of the piano figuration suggests the agitation, excitement, and chatter of a town party (Example 4.19). Although with a different pattern, “Abril galán” also has the same continuous drive as song eight, and also with the indication *senza rit.* at the end.

Example 4.19 Song nine, “Abril galán”, mm. 1-2

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)



As mentioned in Chapter 3, this song has a strong conclusive character, one avoided previously in the work. Its final cadence is melodically very similar to that of song ten, and it is only the fact that this song is in D major, and thus in a major third relation to the tonal goal of the work, which is F# major, that makes this duplication of the cadence in the last two songs possible and effective (Example 4.20).

Example 4.20 Song nine, “Abril galán”, mm. 35-41

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

tán los pra - dos ver - des, va

vi - no a - bril ga - lán.

senza rit.

4.10 Song ten: “Canción del Duero” (Song of the Duero River)

As its title suggests, song ten is the song of the river. In the same way in which Rodrigo vividly illustrates the fountain in song seven, in song ten he gives lively expression

to the river. As mentioned in Chapter 2, the river is one of the most important symbols in Machado's poetry because it represents life.

This song synthesizes aspects of the full emotional and ideational range of the work, from grief to joy and from preoccupation with death back to a re-immersion in life. Although there is nothing suggesting melancholy in the text, Rodrigo's setting does create a sense of transcendence. He set most of the song in minor (F#m, Bm, and Am), which together with the vivid representation of flowing water, especially in light of Machado's symbology, gives the song a profound character. Rodrigo's piano figuration effectively captures the river's qualities: its continuous flow, like the flow of time, as well as a certain turbulence (Example 4.21). Also, through harmonic changes Rodrigo also portrays the continuous transformation of the river, and with reference to Machado's symbology, the continuous transformation inherent to life. The song starts in F# minor and briefly moves to B minor; then goes back to F# minor, which is followed by A minor; and then passes quickly through A major, finally ending in F# major. Song ten unexpectedly shifts to major tonality almost in the same way in which the work as a whole unexpectedly shifts to a festive mood.

Example 4.21 Song ten, "Canción del Duero", mm. 1-9

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

Allegro vivace (♩. = 96)

The musical score for "Canción del Duero" (Example 4.21) is presented in two systems. The first system (measures 1-4) begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The tempo is marked "Allegro vivace" with a quarter note equal to 96 beats per minute. The piano part starts with a mezzo-forte (mf) dynamic. The right hand features a continuous eighth-note melody, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. The second system (measures 5-9) continues the piano part with a crescendo (cresc.) marking. The melody in the right hand remains consistent, and the piano part continues its flowing pattern.

The poem of song ten includes an implied dialogue because, on the one hand there are declarations such as “My love is a miller” and “My love is a woodcutter”, and on the other hand there are exhortations such as “Girls, sing!”. Rodrigo differentiates these statements clearly. The former are set with the water figuration in the piano (Example 4.22), while the latter are set with a chordal, percussive piano accompaniment (Example 4.23). It is also important to note that the line “Niñas, cantad: Por la orilla del Duero quisiera pasar” (Girls, sing: On the banks of the Duero I would like to go) is used by Rodrigo as a refrain, but it does not function this way in Machado’s poem. In Machado’s *Songs of the Upper Duero* this line is not a refrain, but part of the first verse.

Example 4.22 Song ten, “Canción del Duero”, mm. 31-40

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

The musical score for "Canción del Duero" (mm. 31-40) is presented in two systems. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked "a tempo" and the dynamics are "mf". The vocal line is written in a single staff, and the piano accompaniment is written in two staves (treble and bass). The lyrics are: "Mo - li - ne - roes mia - man - te; tie - ne un mo - li - no ba - jo los pi - nos ver - des,".

Example 4.23 Song ten, “Canción del Duero”, mm. 89-96

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

The musical score for 'Canción del Duero' (Example 4.23) consists of two systems of staves. The first system shows the vocal line (treble clef) and piano accompaniment (grand staff). The vocal line begins with a mezzo-forte (mf) dynamic and a crescendo (cresc.) marking. The piano accompaniment begins with a piano (p) dynamic and a crescendo (cresc.) marking. The lyrics are: 'Ni - ñas can - tad: “Por la o - ri - lla del Due - ro qui - sie - ra pa - sar.”' The second system continues the vocal line and piano accompaniment, with the vocal line ending on a long note.

Song ten creates full closure for the work because it builds up energy and excitement so as to lead into the very conclusive cadence at the end. This increasing energy reveals itself in a general trend towards a higher range both in the vocal line and the piano. This is particularly evident between measures 89 and 106, where the refrain appears first in F# minor, and then, after a modulation to A minor, is presented again in the new key. A few measures later, the higher range also works as a text-painting device for the line “En las sierras de Soria” (In the mountain chains of Soria). In measure 133, there is another striking upward leap in range, this time in the piano accompaniment. This leads into the final section of the song, which is characterized by a quick movement into A major, and another into the final F# major. Starting on measure 142, the voice also moves into higher range, ending with the cadential formula that also concluded song nine. This is gesture D, stated here in *fortissimo* (Example 4.24).

Example 4.24 Song ten, “Canción del Duero”, mm. 144-151

(From Joaquín Rodrigo and Antonio Machado, *Con Antonio Machado: Voz y piano*, 1971. Madrid: Ediciones Joaquín Rodrigo, 1997. © 1995, Ediciones Joaquín Rodrigo, S. A. & Unión Musical Ediciones, S. L. (SGAE), Spain. Used by permission of the publisher.)

¡Sue - ne la flau - ta y el tam - bo - ril!

piu cresc.

ff

In this song, the challenge for the performer is to portray a capacity to fully experience joy in the aftermath of suffering. As mentioned before, the mood at the end is clearly festive. However, it is a happiness that comes upon recovery from deep sorrow, and this gives it the quality of transcendence. In this song, after the journey represented by the entire work, the performer should effectively communicate a message of hope, a message that pain can be transformed into happiness.

Song ten effectively concludes the journey by synthesising, not only the last five songs, but the entire work. It embodies in itself the sense of transformation that the work as a whole is about, and it also incorporates some of Machado's dearest themes (flow of time, love, and landscape) as well as one of his most enduring symbols: the river as a symbol of life.

CONCLUSION

In my concluding chapter, I will summarize the main points of my analysis of coherence in *Con Antonio Machado*, and will indicate in various instances where my approach was inspired by, or borrows directly from, one of the literary or musical authorities cited in Chapter 1.

Large-scale structuring factors

As shown in Chapter 1, in Arthur Komar's approach the most important criteria for song-cyclehood are related to the presence of a large-scale harmonic plan, while, for David Neumeyer, psychological factors can also bring structural coherence to a cycle.¹²⁷ Acknowledging the existence of non-harmonic structuring factors, I have referred to Walter Bernhart's views on literary coherence. Specifically, in my analysis I incorporate the notion that a unified 'lyric I' and a 'flux of mental/emotional states' can create structural coherence.¹²⁸

The study of *Con Antonio Machado* shows that there are three large-scale structuring factors: a large-scale harmonic plan, a unified 'lyric I' present in the poetry, and a coherent 'flux of mental/emotional states'.

As explained in Chapter 3, *Con Antonio Machado* has a large-scale harmonic plan that divides the work in two main parts with the fifth song working as a turning point. *Con Antonio Machado* starts in Db major and eventually moves to F# major, exploring other keys throughout the ten songs. In this process, the pitch class C#/Db has structural centrality because it works as a reference point from which different tonal areas are explored, playing a distinct role in each. It is therefore relevant to mention that, if a singer feels she must transpose certain songs, the entire work should be transposed by the same interval in order to

¹²⁷ Komar, "The Music of *Dichterliebe*: The Whole and its Parts," 63-6; Neumeyer, "Organic Structure and the Song Cycle: Another Look at Schumann's *Dichterliebe*," 104.

¹²⁸ Bernhart, "Three Types of Song Cycles, The Variety of Britten's 'Charms'," 215, 219-220.

preserve the key relationships and the fact that one pitch class works as a structural point of reference.¹²⁹

The second structuring factor is the unified 'lyric I' in Machado's poetry, which seems especially eloquent in the poems Rodrigo selected. Characteristic features of Machado's style, such as the constant reflection on the flow of time, the fusion between soul and landscape, and the quality known as "intimism", contribute to the feeling that a particular person is addressing us in these lyrics. As shown in Chapter 2, the theme of time permeates all the poems in the work. Equally important are the references to the landscape, which are closely associated with the poet's mood. In other words, objects in the landscape or the adjectives describing them become a representation of the I's emotional state. The theme of love is present in most of the songs. In spite of the fact that not all the poems mention it explicitly, it is fair to say that love is a driving force in the emotional journey of the work. Important symbols in Machado's poetry also work to reinforce the presence of a single interlocutor: the fountain, the river, children, and dreams have a prominent role in the work either by their recurrence or because an entire song is focused on them. Therefore, even though the work is not based on a poetic cycle, involves no story line, and has no single dominant theme or mood, it is fair to say that it has a significant level of coherence at the literary level because its imagery conveys the sense of an utterance emanating from a single personality, the 'lyric I' constructed by Machado.

The third structuring factor is a coherent 'flux of mental/emotional states' created by Rodrigo's choice and ordering of the poems. *Con Antonio Machado* is an emotional journey largely dominated by melancholy and introspection, which in the end mutates into festiveness and greater interaction with the outside world. With the exception of the pleasant dream scene of song five, songs one to seven are imbued with different shades of melancholy, while songs eight to ten shift to a festive mood, which is the final emotional state of the work. The work also presents a transition from introspection and aloneness towards interaction with other human beings. Songs one to seven reveal the poet being alone, talking either to himself, to the absent loved one, or the landscape. Although the fifth song is an interlude set in the

¹²⁹ The inviolability of tonal relationships is emphasized by Arthur Komar ("The Music of *Dichterliebe*: The Whole and its Parts," 63, 93), although he goes a step further than I think is necessary, by seeming to reprimand singers who would transpose a cycle in its entirety, even while preserving internal key relations.

third person, and has its own special, dreamlike mood, it too features someone who is socially apart. It is only in the last three songs that there are references to or implications of interaction with other human beings.

Song order

Arthur Komar, Patrick McCreless, and Peter Kaminsky emphasize the importance of song order in a cycle. For these authors, the issue of whether or not order matters is crucial in differentiating between a song cycle and a song collection.¹³⁰

It is clear that order matters in *Con Antonio Machado*. The presence of a large-scale harmonic plan, a coherent ‘flux of mental/emotional states’, and the fact that the last song of each of the two main parts of the work seems to summarize the group to which they belong are strong indications that the songs should be sung in the order in which they appear in the score. It also means that ideally the work should be performed in its entirety rather than extracting a few songs from it. By doing the latter, one would distort the emotional journey and the large-scale harmonic plan. Also, because of the introspective and open-ended nature of many of the songs, singers willing to choose just a few songs from the work would probably be inclined to choose one or two of the festive ones at the end, which would make light of the complexity and depth of the entire work.

Inner grouping

As mentioned in Chapter 1, Patrick McCreless states that, within a cycle, it is possible to find subgroups of songs that are related by musical or poetical means.¹³¹

In *Con Antonio Machado*, musical and poetical factors allow the identification of subgroups of songs. The most important of the musical factors is the large-scale harmonic plan, which is in some cases reinforced by melodic recurrence or by the piano figuration.

¹³⁰ Komar, “The Music of *Dichterliebe*: The Whole and its Parts,” 63; Patrick McCreless, “Song Order in the Song Cycle: Schumann’s *Liederkreis*, Op. 39,” 5; Peter Kaminsky, “Principles of Formal Structure in Schumann’s Early Piano Cycles,” 207.

¹³¹ Patrick McCreless, “Song Order in the Song Cycle: Schumann’s *Liederkreis*, Op. 39,” 8.

The poetical factors include emotional states, themes, and symbols. In general, there is a correspondence between the musical and poetical factors, though in some cases the musical patterns help to connect poems that otherwise would seem unrelated (e.g. the poems of song six and seven with the poems of songs eight, nine, and ten).

Songs one to four form the first part of the work, song five stands alone as a turning point, and songs six to ten conform the second part of the work. Within the second part of the work, there is a further subdivision consisting of the pair formed by songs six and seven and the last three songs. Table 5.1 shows a summary of the musical and poetical factors that contribute to the cohesiveness of the subgroups. The table shows aspects that are distinctive of each subgroup and therefore does not include themes, symbols, or melodic gestures that permeate most of the work. That is the case of the themes of time, landscape and love, and of gestures A and C. The themes, symbols, and gestures indicated in the table are those that appear either exclusively or more prominently in each subgroup. The numbers in parenthesis indicate in which songs they appear.

Table 5.1 Subgroups in *Con Antonio Machado*

	Main Emotional State	Prominent Themes and Symbols	Large-scale Harmonic Pattern	Prominent Melodic Gestures	Predominant meter
Songs one to four	Melancholic	<ul style="list-style-type: none"> • Morning/Afternoon (2, 3, 4) • Death (2, 3) 	Complete circle of ascending major thirds within the Db octave	<ul style="list-style-type: none"> • B (3, 4) 	Duple meter (mostly 4/4)
Song five	Peaceful, pleasant	<ul style="list-style-type: none"> • Dreams 	Unstable tonal process		4/4
Songs six to ten	Transition from melancholic (6, 7) to festive (8, 9, 10)	<ul style="list-style-type: none"> • Fountain (6, 7, 8) • River (9, 10) • Dancing/Singing (6, 8, 9, 10) • Children/Youth (6, 8, 9, 10) 	Transition from F# minor to F# major.	<ul style="list-style-type: none"> • D (6, 8, 9, 10) • E (8, 10) 	Triple meter or triple subdivision (3/4, 3/8, 6/8)

‘Logical’ coherence: continuity between adjacent songs

In this and the following section, I am borrowing the terminology used by John Daverio in his description of the coherence in Schumann’s *Liederkreis* Op. 24. The term ‘logical’ coherence is used to describe continuity between adjacent songs, while ‘associative’ coherence is used to refer to relations between non-adjacent songs.¹³²

Throughout *Con Antonio Machado* there are several elements of continuity between adjacent songs. These elements are either musical or poetical, or both.

¹³² Daverio, “The Song Cycle: Journeys Through a Romantic Landscape,” 290.

A striking example of poetical continuity happens between songs two and three. Both songs refer to the death of the loved one: in song two, the poet painfully expresses his grief, and in song three he tries to recapture the dead loved one through dreams. There are many other poetical continuities when the recurrent themes and symbols of Machado's poetry appear in adjacent songs (Tables 2.1, 2.2, and 2.3). Also, as mentioned in Chapter 2, the way in which Rodrigo ordered the poems generates a word-thread in which adjacent songs share one or more words.

Examples of both poetical and musical continuity are found in songs six, seven, and eight. These three songs share the symbol of the fountain as well as derivations of gesture A (although the symbol and the gesture are not necessarily associated with each other). Songs six and seven are even more connected to each other because the symbol of the fountain is prominently represented musically by a repetitive descending figure in the piano, one that suggests the dripping water. Although the figuration patterns are different, both of them can be easily associated with the fountain. In addition, these two songs also share a melancholic mood. A further element of musical continuity occurs in song seven leading into song eight. Song seven starts with three sharps and eventually gains the remaining three to somehow prepare the F# major of song eight. This is an example where a musical procedure provides connection between two poems that, in spite of sharing the symbol of the fountain, are highly contrasting in mood.

A further example of poetical and musical continuity is found in songs eight, nine, and ten. These last three songs contain the nouns "oak(s)" and "girl(s)", the adjective "green", and the verb "to sing". These words are part of a shared more general theme related to spring and peasant love. These three songs also share gesture D and the festive mood characteristic of the end of the work.

'Associative' coherence: relations between non-adjacent songs

Con Antonio Machado also reveals poetical or musical ideas that associate non-adjacent songs. Poetical associative connections include, for example, the relationship between songs three and five, in which dreams serve as a refuge in periods of pain and melancholy. Also, there is a relationship between songs three and seven in the sense that in

both songs the poet tries to recapture the absent loved one and the times with her, either through dreams or memories. Other poetical associative connections include all the recurrences of themes and symbols that happen in non-adjacent songs (Tables 2.1, 2.2, and 2.3). For example the word “sombra” (either shade or shadow), which appears in songs 1, 5, 6, and 10; and the word “sombria(s)” (somber, somberly), which appears in songs 2 and 4.

Examples of associative musical connections include the recurrence of some of the melodic gestures described in Chapter 3. These gestures sometimes reoccur in adjacent songs, but also in non-adjacent songs. Sometimes the gesture will skip a song before reappearing in adjacent songs. For example, gesture A appears for the first time in song 2 and the following appearance is in song four. From then on, it reoccurs in adjacent songs (songs 5, 6, 7, and 8). Something similar happens with gesture D, which appears for the first time in song six, reappears in song eight, and then continues to be present until song ten. Another associative connection is the appearance of gesture E in songs eight and ten exclusively. This is important because by associating these two songs Rodrigo helps to frame the last subgroup of songs.

Open-endedness

This and the following section on diversity are inspired by David Ferris’ approach, which emphasizes the open-ended and fragmentary nature of the song cycle (of Schumann’s song cycles in particular).¹³³

As mentioned in Chapter 3, most of the songs in *Con Antonio Machado* have a certain degree of open-endedness. Strongly conclusive song endings are avoided in songs one to eight and this contributes to the continuity and coherence of the work. The lack of strong closure will very likely prompt the listener to expect a later resolution. This is, in fact, what Rodrigo does. He “saves” the clearly conclusive song endings for the last two songs, fulfilling the listener’s accumulated expectation for closure.

The open-ended nature of many of the songs is also in accordance with one of the things that Rodrigo found attractive in Machado’s poems: that they leave many things in the

¹³³ Ferris, *Schumann’s Eichendorff Liederkreis and the Genre of the Romantic Cycle*, 3-24.

shadows. It seems clear that with his musical settings Rodrigo also wanted to leave things in the shadows.

Diversity

Although it is important to be aware of the elements that bring coherence to the work by means of identifying large-scale structuring factors and various types of connections between the songs, it is equally important to appreciate each song in its own right and be aware of elements of diversity within the work.

As shown in Chapter 4, the songs of *Con Antonio Machado* reveal a certain amount of diversity in terms of vocal writing, treatment of the piano part, relationship of the voice to the piano, and specific mood. For example, some songs have a slightly conversational vocal line with a mostly chordal piano part (e.g. “Mi corazón te aguarda”), while others have more lyric melodies accompanied by a constant figuration pattern in the piano (e.g. “Cantaban los niños”). Within the piano accompaniments, there is a variety that gives each song a distinctive character that is always in correspondence with the poetry. Examples are: the ethereal piano figuration for the dream scene in song five, the two different water figures that portray the fountain in songs six and seven, the characteristic ostinato of song eight that reflects the energetic nature of the poem, and the use of a fast-paced piano figuration to vividly portray the river in song ten. It is essential for the performer to clearly identify the distinctive poetic, musical and emotional shade of each song because one of the biggest challenges of this work is to effectively create subtly different atmospheres that are, for the most part, similar in their introspective qualities.

In sum, *Con Antonio Machado* has various poetical and musical elements that bring coherence to the work. However, these elements are not necessarily evident at first sight. The full scope of the coherence at the literary level can be fully appreciated only after becoming familiar with Machado’s aesthetic ideals and symbology. At the musical level, the melodic coherence of the work is a network of recurring melodic gestures, rather than a systematic development of motives. The large-scale harmonic plan does not mean either that the work is in a single key, or that every key relationship can be logically and unequivocally explained.

The latter is also true regarding the ‘flux of mental/emotional states’, in which a general trend is clear but there is no obvious quasi-narrative explanation for every step of the process.

The non-obvious coherence of *Con Antonio Machado* represents both a challenge and an opportunity for the singer. The performer should study the work in depth to become familiar with the work’s coherence in all its subtle aspects. At the same time, the performer should be aware that those elements are neither systematic nor unambiguous, and that the work leaves room for multiple interpretations. Although works with a more evident and systematic coherence also offer the possibility of multiple interpretations by different performers, a work like *Con Antonio Machado* requires more active participation by the performer in determining how the coherence is transmitted to the audience.

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APPENDIX

TRANSLATIONS OF THE POEMS OF *CON ANTONIO MACHADO*¹³⁴

Translations by Carolina Plata Ballesteros

1. 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 pífano de abril.

Madurarán su aroma las pomas 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.

¹³⁴ For easier reference, the numbering and titles of the poems are those used by Rodrigo in the score of *Con Antonio Machado*, because Machado usually does not give titles to his poems. Each poem is presented in the following way: the Spanish text on one page and the English translation on the facing page.

1. Prelude

While the shadow of a sacred love passes by, today I want
to put a sweet psalm on my old music stand.
I will tune the notes of the severe organ
to the fragrant sighing of April's fife.

The autumn apples will ripen their aroma
the myrrh and incense will intone their scents;
the rosebushes will exhale their fresh perfume,
under the peaceful shade of the tepid orchard in bloom.

To the slow grave chord of music and aroma,
the single and old and noble reason of my praying
will take its soft dove-like flight
and the white word will rise to the altar.

2. Mi corazón te aguarda

Amada, el aura dice
tu pura veste blanca...
No te verán mis ojos:
¡mi corazón te aguarda!

El viento me ha traído
tu nombre en la mañana;
el eco de tu pasos
repite la montaña...
No te verán mis ojos:
¡mi corazón te aguarda!

En las sombrías torres
repican las campanas...
No te verán mis ojos:
¡mi corazón te aguarda!

Los golpes del martillo
dicen la negra caja;
y el sitio de la fosa
los golpes de la azada...
No te verán mis ojos:
¡mi corazón te aguarda!

2. My heart awaits you

Beloved, the soft wind says
your pure white dress...
My eyes will not see you:
my heart awaits you!

The wind has brought me
your name in the morning;
the mountain repeats
the echo of your footsteps...
My eyes will not see you:
my heart awaits you!

In the somber towers
the bells ring...
My eyes will not see you:
my heart awaits you!

The hammer blows
say the black box;
and the site of the grave
the blows of the hoe...
My eyes will not see you:
my heart awaits you!

3. Tu voz y tu mano

Soñé que tú me llevabas
por una blanca vereda,
en medio del campo verde,
hacia el azul de las sierras,
hacia los montes azules,
una mañana serena.

Sentí tu mano en la mía,
tu mano de compañera,
tu voz de niña en mi oído
como una campana nueva,
como una campana virgin,
de un alba de primavera.

¡Eran tu voz y tu mano,
en sueños, tan verdaderas!
Vive, esperanza, ¡quién sabe
lo que se traga la tierra!

3. Your voice and your hand

I dreamed that you were leading me
along a white path
in the midst of the green field,
towards the blue of the mountain chains,
towards the blue mountains
one calm morning.

I felt your hand in mine,
the hand of a partner,
your girl's voice in my ear
like a new bell,
like a virgin bell,
in a spring dawn.

Your voice and your hand were
so real in my dreams!
Live, hope, who knows
what the earth will devour!

4. Mañana de abril

Era una mañana y abril sonreía.
Frente al horizonte dorado moría
la luna, muy blanca y opaca; tras ella
cual tenue ligera quimera, corría
la nube que apenas enturbia una estrella.

Como sonreía la rosa mañana
al sol del oriente abrí mi ventana;
y en mi triste alcoba penetró el oriente
en canto de alondras, en risa de fuente
y en suave perfume de flora temprana.

Fue una clara tarde de melancolía.
Abril sonreía. Yo abrí las ventanas
de mi casa al viento. El viento traía
perfume de rosas, doblar de campanas.

Doblar de campanas lejanas, llorosas,
suave de rosas aromado aliento.
¿Dónde están los huertos floridos de rosas?
¿Qué dicen las dulces campanas al viento?

Pregunté a la tarde de abril que moría:
¿Al fin la alegría se acerca a mi casa?
La tarde de abril sonrió; la alegría
pasó por tu puerta; y luego sombría:
pasó por tu puerta. Dos veces no pasa...

4. April morning

It was a morning and April was smiling.
Above the golden horizon, the moon
was dying, very white and opaque; behind it
like a delicate light chimera, was running
a cloud, which scarcely obscures a star.

As soon as the rosy morning was smiling,
to the sun of the East I opened my window;
and my sad bedroom was permeated by the East
with lark song, the laughter of a fountain,
and soft perfume of early flowers.

It was a clear afternoon of melancholy.
April was smiling. I opened the windows
of my house to the wind. The wind was bringing
the scent of roses, and the sound of tolling bells.

Tolling of distant, tearful bells,
soft rose-scented breath.
Where are the orchards full of roses?
What are the sweet bells saying to the wind?

I asked the April evening that was dying:
Is happiness finally getting closer to my house?
The April evening smiled; happiness
passed by your door; and then somberly:
passed by your door. Twice it does not pass...

5. Los sueños

El hada más hermosa ha sonreído
al ver la lumbre de una estrella pálida
que en hilo suave, blanco y silencioso
se enrosca al huso de su rubia hermana.

Y vuelve a sonreir, porque en su ruela
el hilo de los campos se enmaraña.
Tras la tenue cortina de la alcoba
está el jardín envuelto en luz dorada.

La cuna casi en sombra. El niño duerme,
dos hadas laboriosas lo acompañan,
hilando de los sueños los sutiles copos
en ruelas de marfil y plata.

5. The dreams

The most beautiful fairy has smiled
on seeing the light of a pale star,
which in a soft thread, white and silent,
coils to the spindle of her blond sister.

And she smiles again because on her distaff
the thread of the fields tangles.
Behind the delicate curtain of the bedroom
is the garden enveloped in golden light.

The cradle almost in shade. The baby sleeps,
two laborious fairies accompany him,
spinning the subtle bundles of dreams
in ivory and silver distaffs.

6. Cantaban los niños

Yo escucho los cantos de viejas cadencias,
que cantan los niños cuando en corro juegan
y vierten en coro sus almas que sueñan
cual vierten sus aguas las fuentes de piedra.

Con monotonías de risas eternas,
que no son alegres, con lágrimas viejas,
que no son amargas y dicen tristezas
tristezas de amores de antiguas leyendas.

En los labios niños las canciones llevan
confusa la historia y clara la pena,
como clara el agua lleva su conseja
de viejos amores que nunca se cuentan.

Jugando a la sombra de una plaza vieja,
los niños cantaban... La fuente de piedra
vertía su eterno cristal de leyenda.

Cantaban los niños canciones ingenuas,
de un algo que pasa y que nunca llega:
la historia confusa y clara la pena.
Seguía su cuento la fuente serena;
borrada la historia, contaba la pena.

6. The children were singing

I listen to the songs of old cadences,
that the children sing when in a circle they play
and pour in choir their souls that dream
as the stone fountains pour their waters.

With the monotony of eternal laughing
that is not happy, with old tears
that are not bitter and speak of sorrows,
sorrows of loves from ancient legends.

On the lips of the children the songs carry
the story blurred and the sorrow clear,
as clear as the water carries its tale
of old loves that are never told.

Playing in the shade of an old square
the children were singing... The stone fountain
was pouring its eternal age-old crystal.

The children were singing ingenuous songs,
of something that passes and that never arrives:
the story blurred and the sorrow clear.
The serene fountain continued its tale;
the story erased, it told the sorrow.

7. ¿Recuerdas?

¡Mi amor!... ¿Recuerdas, dime,
aquellos juncos tiernos,
lánguidos y amarillos
que hay en el cauce seco?

¿Recuerdas la amapola
que calcinó el verano,
la amapola marchita,
negro crespón del campo?

¿Te acuerdas del sol yerto
y humilde en la mañana,
que brilla y tiembla, roto,
sobre una fuente helada?...

8. Fiesta en el prado

Hay fiesta en el prado verde
—Pífanos y tambor—
con su cayado florido
y abarcas de oro vino un pastor.
Del monte bajé,
sólo por bailar con ella;
al monte me tornaré.

En los árboles del huerto
hay un ruiñeñor;
canta de noche y de día,
canta a la luna y al sol,
ronco de cantar.
Al huerto vendrá la niña
y una rosa cortará.

Entre las negras encinas
hay una fuente de piedra,
y un cantarillo de barro
que nunca se llena.
Por el encinar,
con la blanca luna,
ella volverá.

7. Do you remember?

My love!... Do you remember, tell me,
those tender reeds,
languid and yellow
in the dry riverbed?

Do you remember the poppy
that the summer burned,
the withered poppy,
black crape of the field?

Do you remember the sun, stiff
and humble in the morning,
that shines and trembles, broken,
above an icy fountain?...

8. A fair in the meadow

There is a fair in the green meadow
—Fife and drum—
with his flowery hook
and gold sandals, a shepherd came.
I came down from the mountain,
only to dance with her;
to the mountain I shall return.

In the trees of the orchard
there is a nightingale
that sings night and day,
sings to the moon and the sun,
hoarse from singing.
To the orchard the girl will come
and cut a flower.

In the midst of black oaks,
there is a stone fountain
and a small clay jar
that never fills up.
Through the oak grove,
with the white moon,
she will return.

9. Abril galán

Mientras danzáis en corro,
niñas, cantad:
Ya están los prados verdes,
ya vino abril galán;
a la orilla del río,
por el negro encinar
sus abarcas de plata
hemos visto brillar.

Mientras danzáis en corro,
niñas, cantad:
Ya están los prados verdes,
ya vino abril galán.

9. Gallant April

While you dance in a circle,
girls, sing:
Now the meadows are green,
now gallant April has come;
on the banks of the river,
through the black oak grove
we have seen
his silver sandals shine.

While you dance in a circle,
girls, sing:
Now the meadows are green,
now gallant April has come.

10. Canción del Duero

Molinero es mi amante,
tiene un molino
bajo los pinos verdes,
cerca del río.

Niñas, cantad,
Niñas, cantad:
Por la orilla del Duero
quisiera pasar.

Por las tierras de Soria
va mi pastor.
¡Si yo fuera una encina
sobre un alcor!
Para la siesta
¡si yo fuera una encina
sombra le diera!

Niñas, cantad:
por la orilla del Duero
quisiera pasar.
Niñas, cantad:
Por la orilla del Duero
quisiera pasar.

En las sierras de Soria,
azul y nieve,
leñador es mi amante
de pinos verdes,
leñador es mi amante
de pinos verdes.
¡Quién fuera el águila
para ver a mi dueño
cortando ramas!

¡Ay, garabí!
¡Ay, garabí!
¡Bailad, suene la flauta
y el tamboril!

10. Song of the Duero River

My love is a miller,
he has a mill
beneath the green pines,
near the river.

Girls, sing,
Girls, sing:
On the banks of the Duero
I would like to go.

Through the lands of Soria
my shepherd goes.
If I were an oak
on a hill!
For his siesta,
if I were an oak
I would give him shade!

Girls, sing:
On the banks of the Duero
I would like to go.
Girls, sing:
On the banks of the Duero
I would like to go.

In the mountain chains of Soria,
blue and snow,
my love is a woodcutter
of green pines,
my love is a woodcutter
of green pines,
I wish I were an eagle
to watch my lover
cutting branches!

Oh, happiness!
Oh, happiness!
Dance, sound the flute
and the drum!