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An Introduction to Joaquin Nin (1879-1949) and His "Veinte Cantos Populares Espanoles".

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AN INTRODUCTION TO JOAQUÍN NIN (1879-1949)
AND HIS VEINTE CANTOS POPULARES ESPAÑOLES

A Written Document

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

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B.M.Ed., Southeastern Louisiana University, 1988
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ABSTRACT

Joaquin Nin was a leading figure in the renaissance of Spanish music in the early part of the twentieth century. A virtuoso concert pianist, he championed the music of little-known 17th and 18th century Spanish composers, performing their works alongside Bach, Couperin, and Liszt. Nin's editions of "ancient" Spanish music and his arrangements of popular songs and dances brought a body of virtually unknown repertoire – the exotic music of the Iberian Peninsula – to a broader public.

The purpose of this paper is to better acquaint the reader with Joaquin Nin and his first compositions, *Veinte Cantos Populares Españoles*. Although Nin is cited in several reference volumes, there has been very little research dedicated solely to his contributions. The author attempts to piece together the disparate information available, thereby providing a springboard for others interested in further study. Chapter One is a brief biographical sketch of Nin based largely on his own writings and on facts gathered from his son, Joaquín Nin-Culmell. Chapter Two surveys his solo vocal music, discusses the *Veinte Cantos Populares Españoles*, and considers eight representative songs from that collection performed on the lecture/recital. The appendix includes IPA transcriptions of *Veinte Cantos Populares Españoles* and a listing of the songs included in Nin's vocal collections.

In the *Veinte Cantos Populares Españoles*, Nin crafted accompaniments that not only complement the melodies, but also allow the spirit of the folksong to radiate. Cultivating his individual expression by utilizing elements from both the Hispanic and impressionistic idioms while drawing from his innate sense of style
and artistry and his extensive training as a pianist, Nin contributed artsongs of lasting value to the Spanish repertoire. It is the hope of the author that this short document and lecture/recital will encourage others to pursue the study of these and other songs by Joaquin Nin and enable the song connoisseur to appreciate his unique role in the history of Spanish song.
CHAPTER 1

INTRODUCTION AND BIOGRAPHY

Joaquin Nin was a leading figure in the renaissance of Spanish music in the early part of the twentieth century. A virtuoso concert pianist, he championed the music of little-known 17th and 18th century Spanish composers, performing their works alongside Bach, Couperin, and Liszt. The eminent American musicologist, Gilbert Chase, praises the “initiative of that remarkable explorer and restorer of early Spanish music.”\(^1\) It was Nin’s editions of “ancient” Spanish music and his arrangements of popular songs and dances that brought a body of virtually unknown repertoire – the exotic music of the Iberian Peninsula – to a broader public.

The purpose of this paper is to better acquaint the reader with Joaquin Nin and his first compositions, *Veinte Cantos Populares Españoles*. Although Nin is cited in several reference volumes, there has been very little research dedicated solely to his contributions. This author attempts to piece together the disparate information available, thereby providing a springboard for others interested in further study.

Chapter One is a brief biographical sketch of Nin based largely on his own writings and on facts gathered from his son, Joaquin Nin-Culmell. Chapter Two surveys his solo vocal music, discusses the *Veinte Cantos Populares Españoles*, and considers eight representative songs from that collection.

Joaquín Nin was born in Havana, Cuba on September 29, 1879, where his father served in the calvary of the Spanish army. Second lieutenant Joaquín Nin y Tudo was a native of Tarragona, Spain who had married Angela Castellanos y Perdomo of Puerto Principe (modern day Camaguey), Cuba. In 1880 the family moved to Barcelona where young Joaquín was baptized Jose Joaquin Miguel Nin y Castellanos, following the tradition of taking both the father and mother’s surname.

His first documented piano performance took place in 1892 as part of a program presented in honor of his father in Barcelona.² Five years later, Nin’s piano teacher, Carlos Vidiella, organized Joaquín’s first full-scale public recital, at the Ateneo Forum in Barcelona. The program included works of Mendelssohn, Weber, Beethoven, Schumann, Rubenstein, and Liszt. To honor his teacher, Vidiella, he presented a program in 1899 featuring works by Schumann and Grieg as well as four Baroque composers. At the age of twenty-two, Nin made his debut in Cuba, remaining there for a year while concertizing with violinist, Juan Torroella, and singer, Rosa Culmell y Vaurigaud.³ Joaquín and Rosa married the following year, several days after their Cuban farewell concert.

The newlyweds headed to Paris where Nin enrolled in counterpoint and composition classes at the Schola Cantorum and studied piano privately with Moritz Moszkowski, the German pianist-composer noted for his interpretation of Spanish

²Joaquín Nin-Culmell, biographical notes in the introduction to Pro arte e ideas y comentarios, by Joaquín Nin (Barcelona: Editado por Dirosa, 1974), 13.
³Ibid, 14.
Moszkowski was also the teacher of Wanda Landowska and Joaquín Turina. In 1903 Rosa gave birth to their first child, Anaïs Nin, who achieved fame as a novelist and diarist.

Joaquín made his Parisian debut in 1904 at Aeolian Hall in a series entitled, "A Study of the Musical Forms of the Piano," performing works by Chambonnières, Couperin, Rameau, Kuhnau, Mattheson, and Bach. During the next five years Nin contributed four additional recitals to that series featuring more frequently repertoire from the rarely performed Baroque period: Bach and his sons, Couperin, Cabezon, Byrd, Gibbons, Rossi, Handel, Daquin, and Rolle.

Appointed piano instructor at the Schola Cantorum in 1905, Nin was later named honorary professor at the Schola and at the New University of Brussels. The well-known writers on music, Michel Dimitri Calvocoressi and Georges Jean-Aubry, selected Nin as illustrative pianist for lectures in Paris, Brussels, and Geneva. In 1908 at the recommendation of composer-musicologist Felipe Pedrell (1841-1922), he and his family relocated to Berlin, the city considered the capitol of Baroque music at that time. Soon after their arrival in Germany, Nin’s third child was born. Joaquín Nin-Culmell became a famous pianist, composer, and conductor. In that same year Nin authored his first aesthetic writing, Pour l'art. His literary knowledge and command of several languages is evident as he commences each

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6Nin-Culmell, 15.
7Little is written about Nin’s second child, Thorvald.
chapter with a quote from historic sources such as Virgil and Horace to the more modern Flaubert and Schiller. In this brief volume he courageously takes a musical stand against virtuosity, pandering to public taste, the evils of commercialism, and "serving the public rather than serving the music." He encourages his colleagues to expand their repertoires by including both ancient and modern music and to search for simplicity. Georges Jean-Aubry describes Nin in performance:

His marble-like features reveal nothing externally. There is no exaggerated gesture to procure substantially the satisfaction of the listener. All is concentrated, and, behind that immobile mask, one feels vibrating the respect and enthusiasm of the performer who is endeavoring to reveal, in all its authentic sensitive beauty, the page bequeathed by genius.

While in Berlin he also wrote for the Monde Musical often defending the cause of French music "with ardour and with much usefulness on enemy territory."10

In 1909 Joaquin returned to Havana to help establish a concert society. This musical society for the arts inspired the Sociedad Pro Arte Musical, which flourished for many years until its performance hall burned down. The society had also lost favor with Castro, who deemed it "too elitist and too American."11 During this extended visit he concertized with his wife and with violinist Juan Manen. He was invited by the president of Cuba to return to Havana a few years later to found a national conservatory. However, the president died while Joaquin was on route and the project lost the support of the government.

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9Ibid, 226.
10Ibid, 226.
In 1912 Nin left his wife and family. He traveled to Paris for a series of concerts at the Schola Cantorum. It was also in that year that Nin published his second treatise on musical aesthetics, *Idées et Commentaires*. Writing with the fervor of an apostle, he eloquently examines his “principles of conscience.”

Let us suppose someone would say that the half of a musician's life ought to be devoted to cultivating his mind by contact with the masterpieces of literature, poetry, and painting; to becoming acquainted with the great problems of science; to studying art in all its aspects; to admiring nature, that unique and divine artist, who paints, sings, models, constructs, rhymes, and dances without end ... that he ought to do this even at the cost of writing fewer compositions, or allowing a few wrong notes to slip past in playing. He who would advocate this would be a madman, a pedant, a dotard, a dunce, a simpleton ... or a freak! Who would care to listen to such insane notions, or read them? Of course I shall take care not to utter them ... But why must Truth remain always at the bottom of the well?... She is so beautiful, so beautiful...

His humorous yet pointed sarcasm also can be seen in his vision of the future mythic god of pianists:

Among the divinities of the Veda, there is one, Agni, who has the rare good fortune to possess three legs and seven arms. He is represented to us as riding upon a he-goat. In course of time this charming little god might well develop into a musical divinity, presiding, for instance, over the fulfillment of the type of the perfect virtuoso of the ivories, for it is certain that, in a very near future, two hands and two feet will cease to suffice for the imperative demands of the pianistic profession.

Joaquin traveled extensively as a recitalist and guest artist with symphony orchestras beginning in 1915, concertizing in Holland, Germany, Belgium,

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11Nin’s youngest son made his Cuban piano debut on this concert series before its demise in 1967.
12Rosa moved with the children to New York. The youngest was only three years old. The couple were officially divorced in 1924, so that Nin could marry a second time.
13Jean-Aubry, 227.
14Ibid, 229.
Argentina, Switzerland, Denmark, Poland, Sweden, England, Brazil, Austria, Italy, Czechoslovakia, and North Africa. He continued to champion the works of little-known Baroque composers, and later of the modern Spanish composers, Isaac Albéniz (1860-1909), Enrique Granados (1867-1916), Joaquín Turina (1882-1949), Manuel de Falla (1876-1946), Amadeo Vives (1871-1932), Federico Mompou (1893-1987), and Enrique Morera (1865-1942).

Nin was a friend of many of the Spaniards whose music he performed. Indeed, the circle of Spanish composers in Paris served as a support system for the young foreigners. Upon his arrival, Turina asked Nin to recommend a piano teacher. Manuel de Falla recalled hearing Granados playing through his yet unfinished opera *Goyescas* at Nin’s home in Paris. Years later, in 1932, in a review of a concert of de Falla’s music, Nin wrote:

Manuel de Falla’s masterpieces are neither *La Vida Breve* nor the harpsichord concerto (lyricism and frugality are not his forte) but those in the romantic-realistic tradition of his race: *Master Peter’s Puppet Show*, *El Amor Brujo*, the *Seven Songs*. And I told him this many times, with the frankness authorized by an old friendship, when he was my guest in my little house in Saint Cloud.

It was not until the early 1920’s that Joaquín began composing and arranging music. These compositions literally arose out of necessity. During the preparation for two recitals of Spanish songs with soprano María Barrientos, the duo found it impossible to locate appropriate repertoire other than the de Falla *Siete Canciones*

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15Ibid, 231.
Populares Españoles and the Granados Coleccion de Tonadillas. Barrientos encouraged her talented pianist to create arrangements of folksongs for their performances.\footnote{19 Joaquin Nin-Culmell, personal interview by the author, Oakland, CA, 19 June 1998.} The two volumes of Veinte Cantos Populares Españoles, published in 1923-24, were the product of their collaboration and became Nin’s first compositions. For the next fourteen years he edited, arranged, and composed music for voice, piano, and violin based on 17\textsuperscript{th} and 18\textsuperscript{th} century Spanish masters and folk and popular tunes. During his lifetime, especially during his time in Paris (1924 - 1939), Nin’s music was very popular and widely performed throughout Europe.\footnote{20 After World War II, his compositions were considered out of vogue, especially the editions of 17\textsuperscript{th} and 18\textsuperscript{th} century tonadillas.} Honors bestowed upon Nin include the Cross of Isabel the Catholic (Spain, 1928), the Legion of Honor (France, 1929), and a membership with the Royal Academy of Fine Arts in San Fernando (Madrid, 1930).

In 1939, at what proved to be his final concert in Paris at the Sala Chopin, he chose to perform a program consisting entirely of his own music. With the presence of the Germans in Paris, a second divorce, and his bank accounts frozen by the Nazis, Nin fled to his native land, Cuba. It was there that he spent the final ten years of his life, the “sad years” as his son Joaquin Nin-Culmell recalls. Having left his opulent lifestyle in Paris, he was forced to earn his living teaching piano lessons, though he lectured and gave recitals sporadically during that time. Following the war, Rosa Culmell encouraged her composer son Joaquin Nin-Culmell to contact his
father, with whom he had had no communication since 1912. During the last five years of the elder Nin's life, the two developed a close relationship. Joaquín Nin died in Cuba on September 24, 1949, just five days before his seventieth birthday.

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CHAPTER TWO

VEINTE CANTOS POPULARES ESPAÑOLES

AN OVERVIEW OF NIN’S VOCAL MUSIC

During the fourteen-year span of his creative output, Nin composed and arranged over forty-five songs for voice and piano. His passion for the indigenous music of Spain is evident by his use of diverse Spanish sources. In 1923 with his very first compositions, the two volumes of Veinte Cantos Populares Españoles, he revealed his gift for transforming folk music into art. He composed two other substantial collections of songs: Quatorze Airs Anciens d’Auteurs Espagnols in two volumes (Sept Chants Lyriques Espagnols Anciens & Sept Chansons Picaresques Espagnoles Anciennes) in 1926, and Dix Noëls Espagnols in 1932.

The Quatorze Airs are fourteen freely harmonized excerpts from tonadillas\(^1\) of the 17\(^{th}\) and 18\(^{th}\) centuries by José Marín (1619-1699), Sebastián Durón (1660-1716), José Bassa (1670?-1730), Antonio Literes (1673-1747), Pablo Esteve (1730?-1794), and Blas de Laserna (1751-1816). Gilbert Chase describes these charming arrangements as endeavoring to “recreate the atmosphere in which the tonadillas were originally performed; yet this is accomplished with extraordinary sensibility and artistry, and without a trace of pedantry.”\(^2\) Chase credits Nin with rescuing these gems from a purely historical existence to a vibrant life on the concert

\(^1\) The tonadilla was a short, comic intermezzo inserted between the acts of a larger work. This genre reached its full development in the years 1770-1790. Its popularity was responsible for the widespread appeal of the “Spanish idiom”. See Gilbert Chase, “Spain,” in The History of Song, ed. Denis Stevens (New York: W.W. Norton, 1960), 387.
stage. The *Dix Noëls* are ten settings of Christmas carols from nine regions of Spain: Asturia, Galicia, Castile, Murcia, Cordoba, Aragon, Catalonia, Andalucia, and the Basque Provinces. Nearly every song, though well written for the piano, requires an excellent pianist to negotiate the complex rhythms and melodic patterns that are imitative of the Spanish guitar.

Nin was greatly influenced by the composer-musicologist Felipe Pedrell (1841-1922), as were Albeniz, Granados, Falla, Turina, and others. Pedrell initiated the modern Spanish nationalist movement and encouraged the younger generation of “serious” composers to turn to their native song and dance for inspiration. Pedrell’s *Cancionero Musicale Populares Españoles* served as the source book for many folksongs set by these Spanish composers, including eleven of the twenty songs and dances in Joaquín’s first collection, *Veinte Cantos Populares Españoles*.

Nin, following Pedrell’s example, provided lengthy prefaces to the *Veinte Cantos*, *Sept Chants Lyriques*, and the *Sept Chansons Picaresques*, earning him the title of musicologist alongside that of pianist and composer. He explains his rationale for the collections, his philosophy of Spanish music, and identifies the Spanish “schools” while providing relevant historical background. These writings are invaluable to the interpreter for their insight to achieving the composer’s intentions.

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2 Ibid, 386.
3 Pedrell’s *Cancionero* (1918-1919) consists of four volumes. In the first two volumes alone there are over 320 songs harmonized by Pedrell with commentary on different styles of folk music, as well as annotations for each song.
4 Unfortunately for the American singer, there is no English translation of the prefaces available. Nin wrote it only in French and Spanish. The collected prefaces are soon to be published in Spanish as one volume within a four-volume anthology of
Nin also composed two single selections for voice: *Chant Élégiaque* for voice and piano (1929) and *Le Chant du Veilleur* subtitled *Estampe Hollandaise* (1937) for voice, violin, and piano. The text for the former is in French, while the latter is a setting of a Dutch folksong with text in both French and Dutch. These two songs reveal a decidedly more impressionistic flavor than the collections previously mentioned.

Nin lived exclusively in Paris during his entire compositional life. Nearly all of his works were published there by Max Eschig, which explains the French titles, prefaces, and footnotes. Henri Collet (1885-1951), the French music critic, provided French translations fitted to the melodies of most of the songs in the scores; however, Nin never intended the songs to be sung in French.⁵

**VEINTE CANTOS POPULARES ESPAÑOLES**

Popular song is, we could say, the emotional tonic of the spirituality of the Spanish people, a spirituality whose range has forty-seven notes, corresponding to each of the forty-seven provinces that make up the Iberian Peninsula.⁶

Indeed, Spain is a country that boasts a variety of cultural diversity influenced by its numerous invaders: the Iberians, Carthaginians, Romans, Visigoths, Moors, and Gypsies. But rather than being a melting pot of cultures, Spain has remained, in large part due to its geography, a country of distinct regions. Popular folk song and

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dance, being such an organic part of the Spanish culture, reflect this diversity and isolation.

Nin's primary goal in "working" the twenty popular songs was to save them from obscurity. His secondary and more challenging goal was to show the variety and richness of the different regions of Spain, or more exactly, to clarify that all Spanish music is not Andalusian or *flamenco* in origin. Addressing a largely French audience, Nin attempted to make this distinction, noting that too often the music of the gypsies is considered representative of the entire Iberian peninsula.

The twenty songs that comprise the *Veinte Cantos* represent seven of the twelve regions of Spain: Castille and León, Andalucía, Galicia, Catalonia, Valencia, Murcia, and Asturia. Three languages, Castilian, Galician, and Catalan, and two dialects, Asturian and Valencian, are included. Because these are truly popular songs, there are no poets or composers cited except for the final song, "Polo" (see page 32).

In his preface, Nin mentions that these songs were created in the pattern of the de Falla *Siete Canciones Populares Españoles*, which, arguably, to this day continues to be the most well-known cycle in the Spanish artsong repertoire. Interestingly, the American scholar, Charles Osborne credits Nin with contributing "even more valuable work than Falla in editing and publishing Spanish folk songs."7

Joaquín Nin-Culmell recalls seeing performances of the *Veinte Cantos* with his father at the piano, sometimes sung in their entirety. He remembers the occasion

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of a performance that featured the well-known Spanish dancer, L’Argentina\(^8\) (1890-1936), who choreographed and danced every other song in the set, wearing different costumes for each. There is little written directly critiquing Nin’s performance of the *Veinte Cantos*, however this review of soprano Maria Barrientos in *La Revue Mensuelle* (Paris, 1924), may possibly be in reference to the songs’ premiere:

...in a recital of Spanish music she would appear to have quite overshadowed her accompanist, the composer, Nin, but then as Marc Pincherle put it, who would not think it a glory to be overshadowed by Maria Barrientos...\(^9\)

There is also a historic recording of Nin accompanying French soprano Ninon Vallin in six of the *Veinte Cantos*, and also one of the *Quatorze Airs*. This recording was made at the Salle du Conservatoire in Paris in 1929 and is readily available on at least two compact discs.\(^10\)

Nineteen of the twenty songs were dedicated to female singers for whom Nin presumably had served as accompanist.\(^11\) Maria Barrientos, who inspired their creation, premiered at least a portion of the collection. She was honored with six dedications in Volume I. By the time of her acquaintance with Nin in the 1920’s she had already established herself as a leading coloratura at Covent Garden, La Scala, etc.

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\(^8\)Primarily a solo dancer, L’Argentina (née Antonia Mercé), was a friend of many Spanish composers of her time. She choreographed and danced the premiere of Falla’s *La vida breve* as well as in works by Granados, Albéniz, Turina, and Halffter. Nin dedicated his *Danse Iberienne* to her. See Philippa Heale, “L’Argentina,” in *International Encyclopedia of Dance*, ed. Selma J. Cohen (New York: Oxford University Press, 1998).


\(^10\)Ninon Vallin: *Canciones, Lieder, and Peruvian Folk Songs* (VAI Audio, VAIA1127); *Composers in Person: Granados, Falla, Mompou, Nin* (EMI Records, CDC 7 54836 2)

\(^11\)“Canto Andaluz” is the only song without a dedication.
and the Metropolitan Opera House. She settled in Paris and became a noted interpreter of artsong, particularly French and Spanish, making two historic recordings in 1928 and 1930 of Manuel de Falla's *Siete Canciones Populares Españoles* with the composer at the piano. Nin dedicated the remaining songs to the distinguished song interpreters Ninon Vallin and Jane Bathori, and some lesser singers: Gabrielle Gill, Vera Janacopulos, Speranza Calo, Marya Freund, Louise Alvar, Suzanne Balguerie, Magdeleine Gresle, Madeleine Grey, and Alicita Felici.

The eight songs selected for this study represent the varied nature of the collection. For each song I will examine 1) the translation of the poem, 2) the region of origin and the dialect or language of the folk poetry, 3) the source of the tune, if known, 4) the style of the music and the character of the accompaniment/setting, taking into account the influence of dance and guitar, 5) interpretive indications in the score and relevant comments from the composer's preface, 6) description of the vocal line along with consideration of specific difficulties and, 7) performance suggestions based on study and performance by the author and recordings made by the composer.

**STUDIES OF SPECIFIC REPERTOIRE PERFORMED ON LECTURE/RECITAL**

**“Tonada de la niña perdida”**
*(Song of the lost girl)*

From beneath the live oak, mother, I began the pilgrimage.
So as to go more devoutly, I went unaccompanied; I left the route that I was on, and took another. I found myself lost on a mountainside, and I laid down to sleep at the foot of an oak.
“Tonada de la niña perdida” is one of three songs from 16th century Castile included in the Veinte Cantos. Located in the central plateau or meseta, Castile actually refers to three different regions — Old Castile, León, and New Castile. This area comprises more than one-quarter of Spain. The Castilian dialect became the official language of Spain following the 15th century marriage of Ferdinand and Isabella, which unified the kingdoms of Castile, León, and Aragón. The text of this folksong predates modern Castilian, but in general follows the rules of grammar and pronunciation associated with standard usage. An IPA transcription of this song and each of the Veinte Cantos can be found in Appendix A.12

The composer likely discovered this tune in Pedrell’s Cancionero where the melody is entitled “Romancillo.” Pedrell credits the theoretical treatise of Francisco de Salinas, De musica libri septem (1577), as his source13. In the Cancionero, Pedrell sets each verse of the “Romancillo” diatonically and includes no introduction or interludes. Only during the third strophe does he hint at the lowered seventh scale degree of the mixolydian mode that Nin uses so effectively in the instrumental sections of his composition.

12Nico Castel’s A Singer’s Manual of Spanish Lyric Diction served as the main reference tool for the transcription of the songs. This author recommends that all singers interested in Spanish song become well acquainted with this new addition to the singer’s diction library. Prof. Josep Miguel Sobrer, author of Singer’s Anthology of 20th Century Spanish Song, was consulted concerning the rules of diction for the Catalán language.
This tonada\(^{14}\) originally would have been accompanied by vihuela, the favored string instrument of medieval and Renaissance Spain.\(^{15}\) The composer inserts idiomatic gestures such as arpeggios, lightly ornamented melodic figures, and ostinato patterns to simulate the gentle plucking of the vihuela. The lilting vocal melody in 6/8 meter is harmonized solidly in G major; however, Nin frames each of the three strophes with interludes in the mixolydian mode. This modal quality suggests the stylistic context of the Renaissance period, yet contrasts with the rather naïve G major voice of the "lost girl". To further heighten this effect, Nin writes all of the solo piano sections in 2/4 meter, frequently using fermatas to create a reflective mood in the music – perhaps, pauses along the path for prayer or meditation.

The young pilgrim bursts forth enthusiastically and almost breathlessly as she recounts her experience to her mother. The organ-like music of the first interlude reminds her of the seriousness of her sacred journey to see the wooden statue of the Virgin and Child, traditionally believed to have been carved by St. Luke.\(^{16}\) As she tells of her decision to travel alone, the piano departs from doubling the melody and creates a countermelody, reflecting the girl's independence. The second interlude portrays the confusion of "the lost little girl" by dividing the four measures into two sequencial thoughts. The girl sings quietly and rather matter-of-factly, that she was lost and fell asleep under the oak tree. The two-measure repeated ostinato in the

\(^{14}\) Tonada is a general word meaning a lyric Spanish song.  
\(^{15}\) Preferred to the Moorish lute, the vihuela's faint timbre served well as an accompaniment to the singing voice. By the 17\(^{th}\) century, the four-string guitar had replaced the vihuela.
accompaniment conveys the helplessness of the girl and takes the singer to the conclusion of the third strophe.

Other than a footnote indicating the pronunciation of *niña* as “nigna”, presumably for his French comrades, the composer includes no comments in the score other than standard tempo and dynamic markings. At each meter change, he explains that the beat should remain the same: the quarter note equaling 84 in the instrumental 2/4 meter and the dotted-quarter note equaling 84 in the vocal 6/8 meter. The greatest challenge for the singer is to avoid being lured into self-indulgence by the numerous ritardandos and pauses in the instrumental interludes, thereby maintaining the steady beat until the end of each strophe.

In the 1929 recording by Nin and Vallin, the performers chose not to honor the tempo indications. In fact, the composer initiates a brisk tempo of a quarter note roughly equaling 100 for each of his solo piano sections, while the soprano begins each strophe with the quarter note equaling 66. Never was there an indication that the pianist wanted to hurry the singer, rather there is a perfect sense of ensemble.

I suggest following the composer’s markings for the piano sections while adopting a slightly slower tempo for the sung portions. While this does not reflect the differential observed in the Nin recording, it allows the singer to vocalize the melody gracefully and without haste. A slower tempo may be adopted for the final verse as the “rocking” ostinato gradually coaxes the girl to sleep.

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16 This statue was the catalyst for many pilgrimages since its rediscovery in 880 AD.
17 While listening to a recording of Nin during the interview with Nin-Culmell, the son admitted that his father had a tendency towards rushing the tempo.
The vocal line, itself, follows the contour of an ascending and descending G major scale. The composer’s dynamic markings are logical to the movement of the voice throughout its range and help to create a naturally musical line. The highest note, G5, is at first approached by step, but one measure later is approached by leap from a fourth below. This second G5 should not be as climactic as the first, but rather should help to convey the exuberance of the girl.18

The performer should sing without any sign of artifice, for this is a simple melody sung by a peasant girl. Yet, the singer should be acutely aware of the changes in the accompaniment from strophe to strophe and utilize this variation to assist in relating the story. Care should be taken not to ritard too soon in the strophe, else the character risks losing her youthful qualities. The appoggiatura, which appears at the end of each strophe, should be sung rhythmically and before the beat. Nin keeps the piano postlude in 6/8 meter, however based on his recording of this song, he intends for it to be performed with the freedom of the earlier instrumental sections.

Due to the strophic nature of folksongs, the challenge of maintaining interest and variety can be a difficult one for the singer. Nin, first and foremost a performer, makes provisions for his interpreters by using a varied palette of rhythmic, melodic, and harmonic colors from both the Hispanic and impressionistic idioms. He composed interludes between verses and contrasting accompanimental material to provide a stimulus to the performer’s imagination. In the case of this particular song,

18For the purposes of this paper middle C is considered C4.
the modal material he adds to the popular melody transforms the folksong into a true artsong.

“Montañesa”
(From the Mountains)

I was reaping that evening and she was gathering hay. She was most ruddy, dark, and charming like cherries in season.
Your pinegrove has four pines and I take care of them for you.
Four majoos wish to cut them down, but do not dare to do so.

The mountains referred to in the title of this work song are the Cantabrian Range in the northernmost province in the region of Castile-León. The song originates from Santander, the capital of the Cantabrian province. It is an important port on the Bay of Biscay. The poem is written in Castilian.

The melody of “Montañesa” is included in Pedrell’s Cancionero under the title “Canción al salir de la deshoja” (Song of the Harvest). Pedrell harmonized the tune with a staccato chordal accompaniment, approximating the dry strumming of a guitar. As in the previous song, Pedrell includes no introduction, interludes, or postlude, but he does vary the accompaniment slightly for the second strophe.

Nin takes the same exact melody yet achieves an atmosphere of peace and underlying sensuality. The cantabile introduction with its open fifths and sixths and distant bell tones gives little indication of the work at hand. The languid melody dominates the two strophes, yet the quiet open-chord accompaniment provides a rhythmic pulse alluding to the rhythm of the harvester. An interesting feature of the song, found in both Pedrell’s and Nin’s versions, is the absence of an articulated downbeat on the last measure of each phrase in both the vocal part and the accompaniment. This creates a sense of dreaminess or suspension between each
phrase, as if the thoughts of the worker take him momentarily out of the rhythm inherent to his work.

The laborer at first sings to himself about the beautiful woman whom he admires from a distance. During the accented, allegro interlude he finds the confidence to address her personally. He proudly states his duty of caring for her estate and boasts of his success at deterring the *majos* or Spanish dandies. The postlude assumes the original lento tempo.

The recording of Nin and Vallin again reminds today's student that often composers of this period expected liberties to be taken with their music. For instance, each section of this song has specific markings for tempo and Nin writes an *appena ritardando* at the end of each strophe. Yet the composer's performance, though very expressive and quite effective, utilizes tempi both slower and faster than those indicated and features obvious ritardandos at the close of each verse.

The range of "Montañesa" is almost identical to the previous song; however, the tessitura is higher, from C#5 to F#5. Negotiating the soft opening phrase is perhaps the most difficult challenge of the song due to the repeated F#5 and the sixteenth notes that gently decorate both the F# and the D5. Nin inserts diminuendos over each group of four sixteenth-notes that embellish the melody. Not only do these embellishments fall on weak beats, they occur on unaccented syllables. This demands that the singer execute the ornament with a subtle rather than bravura approach. Also, the lack of a strong beat between the phrases requires that the singer internalize the pulse while sustaining the impression of daydreaming.
Paño Murciano
(Paño from Murcia)

Tell me, mister silversmith, how much silver does it take to set a little kiss from my beloved? Mister silversmith, thinking that you could set jewels, I've come to give you a little task that needs care. My sweetheart gave me a tender kiss. I'd like to set it in silver, since I'm his faithful lover. How much silver would it take? Tell me, mister silversmith.

This delightful song is from the region of Murcia in the southeastern corner of the Iberian Peninsula. The folk music of Murcia is most similar to that of Andalusia, its neighbor to the west. The text is Castilian.

A paño is a lively song and dance accompanied on the guitar, which alternates 3/4 or 3/8 meter contrasted with 6/8 or 3/4. In this case it is movement from a simple triple meter to a compound duple meter, not dissimilar to Bernstein's "America" from West Side Story. Nin indicates the meter change only in the original time signature by juxtaposing the 6/8 and 3/4. The rhythm of the accompaniment makes this alteration quite clear. Though a continuous tonic-dominant progression predominates the dance, there are two aspects that add color: 1) the lowered third scale degree creating a tonic minor area, and 2) interludes and a postlude featuring an accented solo bass scalar passage in the style of a plucked guitar, or punteado.

The piano introduction is characterized by a virtuoso, guitar-like cadenza. Then the paño begins. The energy inherent to this dance combined with the alteration of the third scale degree beautifully capture the enthusiasm of the eager lover. The result is a spirit which is quite infectious. Nin captures this joy in the accompaniment which he seasons with accent and syncopation, yet never overcomes the melodic line.
Beneath the title of the piece, Nin offers an explanation of the rhythmic features of the paño and reports that its origin is unknown. Throughout the song he includes one of his favorite customized expression marks, which can be seen in many of his compositions. This wavy horizontal line (\textbackslash{}	extbackslash{}	extbackslash{}) indicates a “ritenuto that is hardly perceptible” or “ritenuto à peine perceptible.” He suggests this slight rubato at the beginning of the metered music and at the beginning of each “solo-guitar” punteado passage. This creates the effect of a passionate accelerando. He has also written alternate words for a female performer to sing in two different instances. Both are minor changes, yet allow the interpreter to create a truly feminine character.

Unlike the two previous selections which were strophic in form, this folksong is slightly modified: ABB. The vocal line of the first section is very much in the middle range of the voice. Eleven of the first fifteen notes are on the pitch A5. It is imperative that the singer take advantage of the inflection of the words and varied articulation to avoid a seemingly monotonous line. The range of this first section later stretches up to a Bb5 and eventually descends to a C#4. In the B section, the singer has the opportunity to employ a new vocal color when introducing the tonic minor area. As the young lover becomes more animated the range ascends. The vocal line returns consistently to F5 for five consecutive measures. This is the most difficult vocal challenge – to sing the repeated F5’s with the ease displayed in the limited range of the A section. To help with the pacing of this forte phrase, the singer should consider the progression of vowels of the consecutive F5’s: [e], [æ], [a], [a], [a]. Singing a slightly rounded and forward [œ]
for the first F5 should assist the singer in crescendoing without any stress to the voice in this critical range.

Due to the nature of the dance the ensemble should keep a fairly steady beat. The exception, other than Nin’s own rubato markings, occurs at the beginning of each B section where there is an unaccompanied vocal entrance. In the first strophe there is a portamento written on the word “señor”, which should be sung lightly and not necessarily in tempo. On the repeat of the B section, more time should be taken on the anacrusis of “señor” before the dance resumes. A sforzando would add a nice dynamic contrast to the repetition. The character of the exited youth can be enhanced by adhering to the frequent stress marks on the third beat of the 3/4 measures. Not only do the accents add to the rhythmic interest, but they bring out the effusiveness of the girl as well. This is a very enjoyable song to sing and makes a fine ending to a group of Nin songs.

“Primera Canción Gallega”
(First Song from Galicia)

The bonnet of leather on my head is covered with warm white wool. I go to see our priest carrying a needle in my hand. If it rains, I let it rain; if it drizzles, I let it drizzle. I know a safe shelter where I will be very comfortable. Oh my father, I don’t understand the Christian doctrine. It asks for our songs and I respond. Some call me a brunette, and I have the color of the brown earth. But Sunday I will be like a cherry on the cherry tree.

Nin set three songs from the region of Galicia in the northwestern corner of Spain on the Atlantic coast. The language of this region is Galician, which is very similar to Portuguese; although outside of the Iberian Peninsula it is
considered merely a dialect. Nin, in fact, refers to it as a dialect. The geographic isolation caused by the León and Cantabrian Mountains and the language difference has allowed Galicia’s four provinces to maintain a unique identity. This song originated in the province of Lugo and is in Galician.

"Primera Canción Gallega" can be found in Pedrell’s Ccanzionero under the title of “Canto de faenas agrícolas” or “work song.” This source is written a perfect fifth lower than Nin’s version and has piano accompaniment that consistently doubles the melody. Nin introduces the dorian melody using rhythms taken from the tune’s first measures – that of two eighths notes followed by eighth-note triplets. He weaves this motive subtly throughout the instrumental sections creating a mood at times wistful and at others, resigned.

The composer marks molto expressivo at the beginning of the introduction and again at the singer’s first entrance. He requests the same tempo be maintained throughout, with the quarter note equaling 69, and he makes frequent use of his ritenuto sign -- eight times in each twenty measure verse. The accompanimental interludes achieve expression by incorporating melodic fragments, and the occasional opposition of duple and triple figures. The pianist should execute these sections lyrically.

The range of the vocal line is just less than an octave, F4 to Eb5, and should pose no problem for most singers. The melody moves almost exclusively by step. The challenge here is musical: the potential cumulative effect of the ritenutos

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19 Nin, in fact, refers to it as a dialect.
combined with the melancholy atmosphere, easy range, and accompaniment that “waits” for the singer, can easily create the effect of a funeral dirge. Therefore, the ensemble must compensate for the “stolen time.” The singer also should differentiate among the duplet, triplet, and dotted eighth note followed by sixteenth figures without drawing attention to the rhythm.

There are no recordings of Nin performing this song, though there is an historic recording of Spanish mezzo-soprano Conchita Supervia\(^{21}\) accompanied by Frank Marshall, the protégé and successor of Enrique Granados. These artists take many liberties with their treatment of triplets. The pianist rushes quickly through the triplets in the introduction, while the singer executes them more like an eighth note followed by two sixteenth notes. The most surprising element in their performance occurs in the postlude when the mezzo joins the piano, repeating the last phrase of the melody. There is no indication that the composer suggests this.

**“Asturiana”**

*(Song from Asturias)*

The harvest is over and your goodies won’t trick me into forgiving you. Accursed is she who came here after being seduced by you. Don’t stop by my door. Don’t annoy with your knocking the little girl who only asks not to hear the sound of your knocking!

The region of Asturias is in the coastal northwestern corner of the Iberian Peninsula bordering Galicia on the east. Enclosed by high mountains and the sea, it was easily defended and was the first region to resist the Moors in the reconquest of

\(^{20}\) Galicia’s most popular folk instrument is the bagpipe, though Nin makes no reference to it in his settings.
Spain. It consists of a single province, Oviedo. Some inhabitants speak the dialect of Galician called Asturian. This folksong is written in that dialect, unlike Falla's better-known "Asturiana," which is in Castilian.

The esteemed accompanist, Gerald Moore, commented that the words and music of Spanish folksongs often bear no relation to each other.\(^2\) "Asturiana" is such an example. Nin heightens this effect by responding to the song with a peaceful, impressionistic landscape that bears no relation to the "annoyed little girl." To achieve this tranquillo atmosphere he utilizes non-functional harmony of parallel fifths and octaves, chords of stacked fifths, and the frequent use of pedal point. The E-flat major tonality though weakened by color chords is still predominant. Nin provides contrast with an eight measure interlude in the parallel minor which offers insight into the betrayal of the hapless girl.

The melodic line is syllabic except for upper neighboring-tone grace notes within phrases and on the final syllable of each two-measure phrase. This gentle ornamentation adds interest to an oft repeated melody and suggests an improvisational character. The final syllable is extended somewhat melismatically, thereby creating an accented unstressed syllable beginning on a weak upbeat. The singer needs to counteract this unnatural stress by diminishing the size of the final vowel.

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\(^2\) Supervia and Nin were presumably at the very least acquaintances. During the years 1931-32 when she recorded at least four of his songs, he dedicated two of the Dix Noëls Espagnols to her.

The vocal line requires much ease in the Eb5 to F5 range. I recommend a slightly detached articulation to help negotiate this troublesome tessitura. The singer should add warmth to the tone as the line descends to Eb4, however the grace notes should never be too weighty. They should remain simple and buoyant over the sempre legato accompaniment.

Again, Nin employs his ritenuto marking creating the same musical challenge as in the previous song. The singer must treat this not as a ritardando to the end of the phrase, but as a temporary lengthening of a few notes -- a form of expression that many artists do naturally without any indication from the composer.

"El Canto de los Pájaros"
(The Song of the Birds)

When they saw the great light of the delightful night the birds were singing to greet Him with their angelic voices.
And the imperial eagle flies in the wind singing with joy saying: Jesus is born to redeem us from sin and to give us happiness.

This Christmas carol is from the region of Catalonia in the northeastern corner of Spain. Boasting their own language, Catalonians, in particular those from Barcelona, have exhibited strong separatist tendencies since the 17th century. This nationalist trend has provided a fertile ground for historians and musicologists to unearth examples of folk and popular verse and song. For this reason there are many versions of the same tunes and accompanying texts. The poem set by Nin
features several variations of the more frequently performed text.\textsuperscript{23} The message, however, is quite the same -- that of God's promise of salvation.

This folksong, more commonly referred to by its Catalán title, "El Cant dels Ocels," has served as a national hymn during times of persecution and dictatorship.\textsuperscript{24} It was a favorite encore of the brilliant cellist Pablo Casals during his exile from Spain. Once evening during WW II he announced to an audience in Bern, Switzerland:

\begin{quote}
In this melody of the greatest mysticism you will hear the expression of a melancholy corresponding to the sadness of our time, from which my country was the first to suffer.\textsuperscript{25}
\end{quote}

The Catalán language is spoken not only in the four provinces of Catalonia, but also in the Valencian region, the Balearic Islands, the Pyrénées-Orientales area of France, and parts of Cuba and Argentina. It is often compared to the Provençal language of southern France. Some traits that distinguish Catalán from Castilian lyric diction are the velar /l/ in final position, the intervocalic \textit{s} which is voiced, and the position-dependant vowels.

The haunting melody of this noel is typical of Catalanian folksongs. Its minor mode, chromatic alterations, and augmented second reveal its exotic origins. Nin's setting of the folksong is indeed an "Homage to Debussy."\textsuperscript{26} Beginning with an

\textsuperscript{23} "El Cant dels Ocels" can be found on compact discs by Victoria de los Angeles (Collins 13182) and Jose Carreras (SK 47177). It is also available in a choral arrangement by Valerie Shields (Kjos Ed. 6244)

\textsuperscript{24}Roger Alier, brochure notes for Victoria de los Angeles, \textit{Cançons Tradicionals Catalanes}, Collins 13182.

\textsuperscript{25}Remy Louis, brochure notes for Pablo Casals, \textit{Encores}, SMK 66573.

\textsuperscript{26}In the score, Nin asks that interpreters print a secondary title in their programs, "Homage to Claude Debussy."
extended piano solo, Nin utilizes complex rhythms, extreme upper range, and repeated notes to depict the excitement of the birds on that first Christmas eve. The parallel octaves, the “bird” theme, and exquisite writing for the piano clearly link this composition to Debussy. In the score is the dedication:

To Magdeleine Greslé, praying that she may take this humble Catalanian flower to the tomb of Claude Debussy, the well-loved Master.

Nin also wrote a lengthy footnote recognizing Magdeleine Greslé as the preferred interpreter of Debussy and defending his own compositional choices. He reasoned that since Catalonia has no characteristic instrumental technique for accompanying popular songs, as does Andalusia, he could compose liberally without offense. He continues that although he is flattered by the accusations of imitating Debussy, he credits the Catalanian theme as the source of the essential elements of his accompaniment. There is no question about Nin’s sincerity in his reverence toward Debussy. He acknowledges Debussy’s devotion to Spanish music and comments that this “humble Catalanian flower” will not be the last that Spain sends to the tomb of the French master.

The vocal line demands an excellent ear. The alteration of E5 and Eb5 requires a narrow well-focused tone as does the augmented second from E5 to Db5. The shifting harmonies and bird-like ornamentation so prevalent in the piano accompaniment make the starting pitches somewhat difficult to locate.

Nin’s ritenuto marking is used often before cadences. The pianist must resume the *a tempo* when indicated so as not to create too slow a tempo. It is the
singer's role to convey the joy of the message ("Jesus is born to redeem us from sin!") not the melancholy of the music.

Nin includes in the second volume of *Veinte Cantos* a completely separate arrangement of this tune with a simplified piano part. Though it still contains figuration beneath the vocal line there are no piano solo sections with the intricate ornaments, which are present in the first arrangement. The vocal lines are identical.

"*Jota Valenciana*"
(Jota from Valencia)

The trees of Aranjuez, united two in two, don't have as much strength as we do, me and you. To the ocean, to see the little boat of Catalan grapefruit.

As the title suggests, this popular song and dance originated in the region of Valencia. Comprised of three coastal provinces along the Mediterranean just south of Catalonia, Valencia is known for its bountiful sunshine, beautiful beaches, and plentiful oranges.

Though the *jota* is a dance most closely associated with the region of Aragon, it is common throughout much of Spain. "*Jota Valenciana*" fits the description of the traditional *jota* in that it is written in a rapid triple time with four bar phrases. The *copla*, the lyrical vocal section, consists of an octosyllabic quatrain set to seven musical phrases. The first *copla* is in Castilian while the second is in Valencian dialect, which is actually a dialect of Catalan. In a footnote Nin comments that this *jota* "sings" as well in Castilian as it does in Valencian.

In a *jota* singing may serve as accompaniment to the dance or it may stand alone within the context of the dance. The simple tonic/dominant harmony of the *jota* allows for improvisation. The Valencian variety is known for incorporating
frequent syncopation and ornamentation. Traditionally danced by one or more couples with castanets, the *jota* is accompanied by guitars and bandurrias, small plectrum instruments. Pedrell, in his *Cancionero*, writes a rather static accompaniment for guitar consisting solely of repeated eighth-note chords. Nin's accompaniment reflects the energetic plucking of the strings with its quick arpeggios and triplet figures, yet maintains an air of grace throughout. In the lengthy opening dance section and in other instrumental interludes, he uses variation to create an improvised mood as cheerful as the Valencian sun. The second *copla* accompaniment imitates lively strumming, or *rasgueado*.

The range of the melody is F₄ to Ab₅ with most of the lines descending from notes in the E₅ to G-flat₅ range. Singers must compensate for the natural loss of intensity in these descending lines by keeping the tone forward and focused. Musically challenging is the fact that the melody is created solely of quarter notes set primarily syllabically. Altering the rhythm slightly especially when there are repeated notes can help the singer from sounding like a robot, however, the tempo of the dance should not be affected. Also it is permissible to add ornamentation to the last syllable of each phrase. In a recording by Conchita Supervia and Frank Marshall, the singer is generous in her use of upper-neighbor-tone embellishments. The only time the singer has true freedom is on the unaccompanied measures at the beginning of each *copla*. Nin writes over these measures his ritenuto marking to suggest a

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27This song can be found under the title “La Jota del carrer” in Pedrell’s *Cancionero*.

slight indulgence on the singer's part. The entrance of the piano returns us to the playful dance.

Most sopranos will want to enjoy the arched phrase from F5 to Ab5, but the time taken to allow the high Ab to blossom must be compensated for elsewhere in the phrase. The ensemble should take advantage of the subito piano marking over the penultimate phrase in the tonic minor area. It provides a much needed contrast.

“Polo”
(Polo)

Fairest being, heavenly soul, oh, the torment that you cause me!
Awake, if you are asleep, and for God's sake relieve my pain!
Don't you see, if I do not die, my bitter pain will kill me. Only by seeing you now will my sorrows end. Ah, what torment!
Ah, I die!

Though Nin's objective in writing these arrangements was to educate the public about the "other" Spanish folk music, he could not resist the songs from the southern region of Andalusia. He arranged six Andalusian folksongs, more than from any other region. Included in the Veinte Cantos are “Malagueña”, “Granadina”, “Saeta”, “Canto Andaluz”, “El Vito”, and “Polo”.

The polo is a song and dance in the cante jondo style of the gypsies. Songs of this genre often were sung to help the gypsies express their frustration as they traveled from persecution. A lament, its music imitates the violent strumming effects of the guitar and the stamping of the dancers especially during the extended introduction. The meter is 3/8 with syncopations, offbeat accents often on the second beat evoke the handclapping, palmadas, of the spectators. “Ay!” is the plaintive cry of the Andalusian singer. In this polo “Ay!” appears several times, first

in a dotted figure using upper and lower neighbor tones. It also is expressed during a
cadenza and in the measures before the intense final cadence.

This polo was composed by the creator of Rossini’s Count Almaviva, Manuel
Garcia Sr., for his tonadilla, El Criado Fingido in 1804. Performing it frequently
Garcia popularized the tune earning it a place in several anthologies of song. Even
Bizet utilized it as a theme in Act IV of Carmen. Nin may have found it in a
collection by Paul Lacome, Echos d’espagne: Chansons et danses populaires
published in Paris in 1872.

This is not a song about beautiful singing. The soprano should relinquish
hopes of the pear-shaped tone and give in to the fiery anguish of the gypsy. The
optional cadenza should be sung with abandon. Accuracy is less important than
emotion. Though it would be desirable to have both elements. To add to the drama,
Nin instructs the pianist to tacet for two measures as the singer completes the
cadenza.\textsuperscript{30} This adds a musical “punch” to the final climax.

The performance by Nin and Vallin preserved on recording is both
impassioned and disciplined. They maintain a driving tempo despite their
occassional ritenuti. In the more hopeful G Major section the performers lessen their
intensity and execute the music with more clarity. I recommend this approach for it
gives the singer and pianist an opportunity to build to the emotional ending.

\textsuperscript{30}Nin intends for the pianist to play those two measures only if the singer
chooses not to sing the cadenza.
SUMMARY

In the preface to the *Veinte Cantos* Nin writes:

It was not my intent to arrange these songs, that is to say, to overburden them with scholarly but very inappropriate armor. Some scholars, under the pretext of "simplicity" and "respect," apply neutral or international chords to the most beautiful popular songs. They do not realize that in doing this, the songs become perverted and impoverished. Popular Spanish song, at the very least, will not tolerate this false humility. It demands something more... It seems to me a better course of action to try to surround the songs with an atmosphere and a musical setting essentially evocative of the place and the moment in which they were born.

I believe that Nin was successful in achieving this goal. In the *Veinte Cantos Populares Españoles* Nin crafted accompaniments, or "stylizations" as he preferred to call them, that not only complement the melodies but allow the spirit of the "song of the people" to radiate. Cultivating his individual expression by utilizing elements from both the Hispanic and impressionistic idioms while drawing from his innate sense of style and artistry and his extensive training as a pianist, Nin contributed artsongs of lasting value to the Spanish repertoire. The *Veinte Cantos* deserve a place next to the more popular de Falla and Granados collections. They are truly rewarding for both singers and pianists. It is my hope that this document and lecture/recital will encourage others to pursue the study of these and other songs by Joaquín Nin and enable the song connoisseur to appreciate his important role in the history of Spanish song.
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APPENDIX A

IPA TRANSCRIPTION OF
VEINTE CANTOS POPULARES ESPAÑOLES

"Tonada de Valdovinos"
Sospiraste, Valdovinos
La cosa que más quería.
O teneis miedo a los moros
O en Francia teneis amiga.
No tengo miedo a los moros
Ni en Francia tengo amiga.
Mas tú mora y yo cristiano
Hacemos muy mala vida.

"Cantar"
Quien amores ten afínquelos ben
que non he viento que va y ven.
Quien amores ten allá en Castella
E ten seu amor en dama donzella
Afinquelos ben e non parta della
que non he viento que va y ven.

"Tonada de la niña perdida"
So ell’encina, encina
So ell’ encina
Yome iba mi madre
A la romería.
Por ir más devota
Fuí sin compañía

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Tomé otro camino  
Dejé el que tenía.

Halléme perdida  
En una montaña  
Echéme a dormir  
al pie dell’ encina.

“Montañesa”

Segaba yo aquella tarde  
Y ella atropaba la yerba  
Y estaba más colorada  
morena y salada  
Que en su sazón las cerezas

Cuatro pinos tiene tu pinar  
y yo te los cuido  
Cuatro majos los quieren cortar  
no se han atrevido

“Tonada del Conde Sol”

Grandes guerras se publican  
entre España y Portugale:  
Pena de la vida tiene  
Quien no se quiera embarcare.

Al Conde Sol le nombraban  
por Capitán generale  
Del Rey se fué a despedir  
de su esposa otro que tale.

La Condesa qu’era niña  
todo se le va en llorare.
Dime Conde ¿cuántos años tienes de echar por allá?
Si a los seis años no vuelvo os podreis niña casare.
Pasan los seis y los ocho
Y del Conde no se oye hablare.

“Malagueña”

Cuando salí de Marbella
Hasta el caballo lloraba
Que me dejé una doncella
Que al sol sus rayos quitaba

Amores de largo tiempo
Que malos de olvidar son
Porque han echado raíces
En medio del corazón

“Granadina”

Las fatigas del querer
Son las fatigas más grandes
Por que se lloran cantando
Y las lágrimas no salen

Dame con ese puñal
Y dirás que yo me maté
Y en el color de la sangre
Verás si bien te quiero.

“Saeta”

Allá arribita arribita
Hácia el monte del Calvario
Me encontré una santa mujer
toda vestida de blanco
La dije Blanca Paloma
Me dijo Lirio morado
¿Ha visto usted de pasada
A Jesús Sacramentado?
Si Señora que lo he visto

"Jota Tortosina"
Adios Tortosa famosa
Rodeada de balcones
En medio una rica fuente
Encima un angel de amores

"Jota Valenciana"
Los árboles de Aranjuez
Unidos de dos en dos
No tienen tanta firmeza
Como tenemos los dos
A la mar men vulle anar
A vore les aygües blaves
Que ha vengut una barqueta
De pometes Catalanès.

"Primera Canción Gallega"
Eu coa miña monteira
e c’o meu saio de lan
voume en cas d’o señor cura
coa aguilla da na man.
Si chove, deixa chover
si orballa deixa orballar,
qu’eu ben sei d’un abriguíño
onde m’ei d’ir a abrigar.

A doutrina cristiana,
señor cura non a sei;
pergunteme cantiguelas
que eu lle responderei.

Chámanme moreniña
e che d’o polvo d’a eira
xa me verás pra domingo
como a guinda n’aguindeira.

“Segunda Canción Gallega”

Meu amor meu amorino
Ond’ estás que no te vejo!
Mórrrome de soedades
Dia e noite en ti penso.

Meus ollitos de pracer
Se nacemos un prou outro
quell’ habemos de facer.

Polo souto, po la fraga,
Polaterra é polo mare
Vou pensando, queridiña,
Como t’ei de namorare

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“Tercera Canción Gallega”

Canta ó galo ven ó día
er'gale kan'Qjon ya 'féya
Erguete meu ben é vaite'reg'ete meu ben e 'baite
¿Cómo m'ei d'ir querídiña'komo mei dir ke'ri'díña
Como m'ei d'ir e deixarte?'komo mei dir e déi'farte

Non me mires d’ese modo
Que me vas adormentare
E no sinto de dormire
Sentirei o despertare.

Non me mires d’ese modo
Que me vas adormentare
E no sinto de dormire
Sentirei o despertare.

“Asturiana”

Fuistia la siega y golviesti
'fwistja la 'sjeya_i gol'bjesti
Non me trixiste perdones
non me tri'jiste per'óñes
En viniendo les mayuques
en Bj'ñiendo lez ma'jukes
maldita la que me comes
mal'dita la ke me 'komes

Non te pares á mió puerta
Non piques col picaporte
Que la neña que non quier
Por más que piquen non oye

Non te pares á mió puerta
Non piques col picaporte
Que la neña que non quier
Por más que piquen non oye

“Paño Murciano”

Diga usted señor platero
'diýa_us'teð se'ñor pla'te'ró
cuánta plata es menester
'kwanta pla'ta_ez menes'ter
para engarzar un besito
'par_a_e'ñ_gar'zhar un be'sitò
de boca de una mujer
'de bóka de_una mu'zer
(de mi querer)
de mi ke'zer

Señor platero he pensado
se'ñor pla'te'ró he pens'sado
que usted sabe engarzar
ke_us'teð 'sañe_eñgar'zhar
por eso le vengo á dar
por 'eso le 'béngó_a dáar
una obrita de cuidado
a mí un besito me ha dado
mi novio con gran salero
engarzarlo en plata quiero
por que soy su fiel amante
¿qué plata será bastante?
Diga usted señor platero.

"Villancico Catalán"

Eixa nit es nit de vetlla,
unha partir una donzella,
“la mira i fa sol,”
un infant com una estrella.
Loilá Kyrie eleison!
Loilá Christe eleison!
Loilá Christe eleison!

Anirem al camp,
pomes a cullir,
pometes cullirem,
que de Deu serem;
pometes al ram,
que de Deu sigam.

Als pastors l’angel desvetlla,
i els hídiu la meravella,
“la mira i fa sol,”
ab sa dolça cantarella.
Loilá Kyrie eleison!
Loilá Christe eleison!
Loilá Christe eleison!
“El Canto de los Pájaros”

Al veurer despuntar
Lo major lluminar
En la nit mes ditzosa.
Los aucellets cantant
A festejarlo van
Ab sa veu melodiosa.

L’aucell rei del espai
Va pels aires volant,
Cantant ab melodià.
Dient: Jesús es nat
Per treure’ns de pecat
I darnos l’alegrìa.

“El Vito”

Una vieja vale un real
y una muchacha dos cuartos,
y yo, como soy tan pobre,
me voy a lo más barato.

¡Con el vito, vito, vito,
con el vito, vito, va,
no me jaga usté cosquillas
que me pongo colorá!

“Canto Andaluz”

Por darle gusto a tu gente
y a mi corazón pesar
dije que no te quería
teniedtote voluntad.
“Polo”

¡Cuerpo bueno, alma divina,
qued de fatigas me cuestas!
¡Despierta si estás dormida,
y alivia por Dios mis penas!

¡Mira que si no fallezco
la pena negra me acaba!
Tan solo con verte ahora
mis pesares se acabarán.

¡Ay! Que fatigas!
¡Ay! Que ya expiro!

‘polo’

’kwerpo ‘bewen’ alma di’biña
ke de fa’tiya me ‘kwESTas
des’pjerta si ‘es’tas dór’miða
la’a’lìba por djoz miiz ‘penas

’mira ke si no fa’yeðko
la ‘pena ‘neyga me a’kaða
tan ‘sOl’ kən ‘bértə a’cra
mis pe’ ‘sares se ‘a’kaðarən

ai ke fa’tiya
ai ke ja eks’pirə
### Veinte Cantos Populares Españoles (1923)

<table>
<thead>
<tr>
<th>Song Title</th>
<th>First Line of Text</th>
<th>Origin</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Tonada de Valdovinos</td>
<td>Sospiraste, Valdovinos</td>
<td>Castile</td>
<td>F4-F5</td>
</tr>
<tr>
<td>2. Cantar</td>
<td>Quien amores ten afinquelos ben</td>
<td>Castile</td>
<td>B5-F#5</td>
</tr>
<tr>
<td>3. Tonada de la niña perdida</td>
<td>So’ell encina</td>
<td>Castile</td>
<td>G4-G5</td>
</tr>
<tr>
<td>4. Montañesa</td>
<td>Segaba yo aquella tarde</td>
<td>Castile/Santander</td>
<td>F#4-G5</td>
</tr>
<tr>
<td>5. Tonada del Conde Sol</td>
<td>Grandes guerras se publican</td>
<td>Murcia/Tortosa</td>
<td>D4-G5</td>
</tr>
<tr>
<td>6. Malagueña</td>
<td>Cuando sali de Marbella</td>
<td>Andalucia/Malaga</td>
<td>E4-G5</td>
</tr>
<tr>
<td>7. Granadina</td>
<td>Las fatigas del querer</td>
<td>Andalucia/Granada</td>
<td>E4-F5</td>
</tr>
<tr>
<td>8. Saeta</td>
<td>Allá arriba arriba</td>
<td>Andalucia/Cadiz</td>
<td>C5-A6</td>
</tr>
<tr>
<td>9. Jota Tortosina</td>
<td>Adios Tortosa famosa</td>
<td>Aragon/Tarragona</td>
<td>G4-G5</td>
</tr>
<tr>
<td>10. Jota Valenciana</td>
<td>Los árboles de Aranjuez</td>
<td>Valencia</td>
<td>F4-Gb5</td>
</tr>
<tr>
<td>11. Primera Canción Gallega</td>
<td>Eu coa niña monteira</td>
<td>Galicia/Lugo</td>
<td>F4-Eb5</td>
</tr>
<tr>
<td>12. Segunda Canción Gallega</td>
<td>Meu amor meu amoriño</td>
<td>Galicia/Lugo</td>
<td>B5-F#5</td>
</tr>
<tr>
<td>13. Tercera Canción Gallega</td>
<td>Canta ó galo ven ó día</td>
<td>Galicia/Lugo</td>
<td>G4-E5</td>
</tr>
<tr>
<td>14. Asturiana</td>
<td>Fuistía la siega y golviesti</td>
<td>Asturias</td>
<td>Eb4-F5</td>
</tr>
<tr>
<td>15. Paño Murciano</td>
<td>Diga usted señor platero</td>
<td>Murcia</td>
<td>C#4-F5</td>
</tr>
<tr>
<td>16. Villancico Catalán</td>
<td>Eixa nit es nit de vetilla</td>
<td>Catalonia</td>
<td>E4-E5</td>
</tr>
<tr>
<td>17. El Canto de los Pájaros</td>
<td>Al veurer despuntar</td>
<td>Catalonia</td>
<td>C4-F5</td>
</tr>
<tr>
<td>18. El Vito</td>
<td>Una vieja vale un real</td>
<td>Andalucia</td>
<td>E4-E5</td>
</tr>
<tr>
<td>19. Canto Andaluz</td>
<td>Ay! Por darle gusto a tu gente</td>
<td>Andalucia</td>
<td>F4-G5</td>
</tr>
<tr>
<td>20. Polo</td>
<td>Cuerpo bueno, alma divina</td>
<td>Andalucia</td>
<td>E4-A6</td>
</tr>
</tbody>
</table>

### Quatorze Airs Anciens: Volume 1 - Sept Chants Lyriques Espagnols Anciens (1926)

<table>
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<th>Song Title</th>
<th>First Line of Text</th>
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<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Corazón que en prisión</td>
<td>Corazón que en prisión</td>
<td>José Marín</td>
<td>C4-F5</td>
</tr>
<tr>
<td>2. Desenganémonos ya ...</td>
<td>Desenganémonos ya</td>
<td>José Marín</td>
<td>D4-Gb5</td>
</tr>
<tr>
<td>3. Cloris Hermosa</td>
<td>Graciosa moda</td>
<td>Sebastián Durón</td>
<td>D#4-F#5</td>
</tr>
</tbody>
</table>
### Quatorze Airs Anciens: Volume 2 - Sept Chansons Picaresques Espagnoles Anciennes (1926)

<table>
<thead>
<tr>
<th>Song Title</th>
<th>First Line of Text</th>
<th>Origin</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. El amor es como un niño...</td>
<td>El amor es como un vino</td>
<td>Anonymous</td>
<td>F4-Gb5</td>
</tr>
<tr>
<td>2. Tirana</td>
<td>El día que se casare</td>
<td>Pablo Esteve</td>
<td>F#/F#5</td>
</tr>
<tr>
<td>3. A la Jota</td>
<td>A la jota</td>
<td>Blas de Laserna</td>
<td>Eb4-F5</td>
</tr>
<tr>
<td>4. Tirana</td>
<td>Del Tripili la tirana</td>
<td>Blas de Laserna</td>
<td>F#/A6</td>
</tr>
<tr>
<td>5. Por colación seis abates</td>
<td>Por colación seis abates</td>
<td>Blas de Laserna</td>
<td>F#/F#5</td>
</tr>
<tr>
<td>6. Las Majas de Paris</td>
<td>Para ver si acaso</td>
<td>Blas de Laserna</td>
<td>F4-Gb5</td>
</tr>
<tr>
<td>7. Las Majas Madrileñas</td>
<td>Las majas madrileñas</td>
<td>Blas de Laserna</td>
<td>E4-G5</td>
</tr>
</tbody>
</table>

### Dix Noëls Espagnols (1932)

<table>
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<tr>
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<th>First Line of Text</th>
<th>Origin</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1. Villancico Asturiano</td>
<td>No hay tal andar</td>
<td>Asturias</td>
<td>A5-F5</td>
</tr>
<tr>
<td>2. Villancico Gallego</td>
<td>Os angeliños d’a gloria</td>
<td>Galicia</td>
<td>D4-F5</td>
</tr>
<tr>
<td>3. Villancico Vasco</td>
<td>Ator, ator mutil etxera</td>
<td>Basque Provinces</td>
<td>F#/E5</td>
</tr>
<tr>
<td>4. Villancico Castellano</td>
<td>San José era carpintero</td>
<td>Castile</td>
<td>G4-F#5</td>
</tr>
<tr>
<td>5. Villancico de Córdoba</td>
<td>Madre en la puerto</td>
<td>Andalucia/Cordoba</td>
<td>D4-F5</td>
</tr>
<tr>
<td>6. Villancico Murciano</td>
<td>Esta noche es noche buena</td>
<td>Murcia</td>
<td>G4-F5</td>
</tr>
<tr>
<td>7. Villancico Aragonés</td>
<td>Atención a mis coplicas</td>
<td>Aragon</td>
<td>F#/F#5</td>
</tr>
<tr>
<td>8. Segundo Villancico Catalan</td>
<td>Esta nit es nit de vetlla</td>
<td>Catalonia</td>
<td>G4-F5</td>
</tr>
<tr>
<td>9. Jesús de Nazareth</td>
<td>Ay! Un niño nace de flores</td>
<td>Joaquin Nin</td>
<td>D4-G5</td>
</tr>
<tr>
<td>10. Villancico Andaluz</td>
<td>Campana sobre campana</td>
<td>Andalucia</td>
<td>C#/F#5</td>
</tr>
</tbody>
</table>
VITA

Gina Lottinger Anthon, a native of Houma, Louisiana, is the youngest of seven children. Given many opportunities to develop her musical interests through study of dance, piano, percussion, saxophone, and trombone, it was not until her second year of college that she began studying voice. She received her undergraduate degree in vocal music education from Southeastern Louisiana University and continued her vocal studies at the University of Michigan, earning her master’s degree (+30) in vocal performance. She has performed the roles of Susanna and Cherubino in *The Marriage of Figaro*, Adina in *The Elixir of Love*, Nanetta in *Falstaff*, and Zerlina in *Don Giovanni* under the direction of Martin Katz. She made her professional debut as Papagena in *The Magic Flute* with Michigan Opera Theatre in Detroit. Gina also studied German lieder at the Mozarteum in Salzburg, Austria and was a member of the Aspen Opera Center where she performed in the premiere staging of David Winkler’s *Arms Akimbo*.

Gina’s musical interests have broadened to encompass church music and ecumenism, early childhood music education, and music advocacy. She has been the Director of Music at First United Methodist Church in Hammond since 1994, conducting the Sanctuary, Youth, and Cherub Choirs. Gina is also a licensed Kindermusik educator, offering parent-child classes for the newborn through preschooler. A recently appointed board member of the Hammond Regional Arts Center she hopes to focus her energy on bringing music back into the public schools. Gina resides in Hammond with her husband, George, and two children, Stephen and Laura.
DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Gina Lottinger Anthon

Major Field: Music

Title of Dissertation: An Introduction to Joaquín Nin (1879-1949) and His Veinte Cantos Populares Españoles

Approved:

[Signature]

Major Professor and Chairman

[Signature]

Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination: 2-12-99