Spanish music and its representations in London (1878-1930): from the exotic to the modern

This thesis argues that the landscape of Spanish music in London evolved between 1878 and 1930 from Romantic exotic constructions to a recognition and appreciation of Spanish musical nationalism, which reflected some of the concerns of post-war musical modernism in a newly cosmopolitan context. This transformation will be traced through the study of specific protagonists and events that contributed to the English reception of Spanish music during this period. While the development of Spanish nationalist music and its important intersections with French music have been studied in numerous texts, little has been written on the English engagement with Spanish music. A key event in defining musical and theatrical Spain in the latter part of the nineteenth century came from France in the guise of George Bizet's Carmen (1875, London 1878). The opera, and its many parodies and theatrical re-
In the Edwardian era, closer ties between England and Spain, increased travel possibilities and specialist writers rekindled enthusiasm for Spanish music. The anti-German currents of the pre-war years and the influence of French writers and musicians set the scene for the further English appreciation of Spanish music in the aftermath of the death of Enrique Granados in 1916. The English success of the Ballets Russes production of The Three-Cornered Hat (1919), with music by Manuel de Falla, marked the broader acceptance of Spanish musical nationalism. With the critical recognition of Falla's neoclassical works of the 1920s Spanish music achieved further acknowledgement in England from cosmopolitan critics. At the same time the Spanish guitar was seen to embody many aspects of post-war Spanish music, and through the concerts of Andrés Segovia established itself in a new guise in London. By 1930, the recognition and popularity of Spanish music indicated the extent to which it had integrated and evolved beyond the Romantic stereotypes prevalent half a century earlier.

Keywords
Spanish music; London (England); history; 19th century; 20th century

Each music has its own time of significance when it was popular. In the following we are going to discuss the historical times of music. Historical Periods in Music Evolution. Prehistoric. And due to the advent in electronic instruments, musicians started to experiment with a wide range of styles and techniques. By this time, music and its popularity had reached almost all countries in the world. Modern and Contemporary. This is the musical era that we live in. It is considered to start from the 1970s till date. This is a period which has guitars, drums and percussions, keyboards and pianos, and other advanced musical instruments. There are playing techniques, theories, and musical concepts that have opened new avenues for music composition.