

Elena García de Paredes de Falla, president of Manuel de Falla Archive Foundation

DOCUMENTS CAN BE MORE THAN JUST PAPERS
MANUEL DE FALLA ARCHIVE IN GRANADA

[1] Manuel de Falla at home in his library.

Good afternoon, and thank you for attending this presentation. I'd like to introduce the Manuel de Falla Archive, a personal archive relatively close in time, from the triple perspective of its **recovery, conservation** and **promotion**. I bring to you an interesting sample button: in June 1940, de Falla requires in a letter to his friends some of the works left in a war-torn Granada, and it's amazing how he describes book by book his library so they can find them.

[2] Some books and scores in his personal library.

We can face the rich universe of an author throughout his personal library and it's incredible that, after so many years, we could now help Manuel de Falla finding his books in his Archive, just a few meters from where he had left them. We must thank for this succesful role model of **preservation** to specific people, his friends and family, and to institutions that have recognized the importance of the legacy.

Concerning the concept of **recovery**, Manuel de Falla mentions in this letter some Italian popular songs that are next in his bookcase to Beethoven or Tomás Luis de Victoria, Schönberg or Glinka. He was part of a not so long chain of music history and a great chaser of early music and popular sources, to which he often returned setting up his own language. De Falla's music could not be the same without this work of active recovery of musical heritage.

Finally, we highlight the **promotion** of this exceptional legacy: thanks to the fact that his archive was preserved, and as a result of the cataloguing work of his compositions, the musicologist Antonio Gallego was able to reconstruct the first version of *El amor brujo* that was considered lost, as he discovered that de Falla had worked on the same manuscripts its

transformation into ballet. This version is nowadays performed in theaters and auditoriums all over the world.

We must consider the difficult balance in those archives whose author still feels alive because, apart from the specific tasks of a study center, we must solve a huge number of questions to interpreters concerning new productions of his works and, of course, we must satisfy the curiosity of the admirers that Manuel de Falla still has.

[3] MF working in his house in Granada

Constructing an archive

The Manuel de Falla Archive is one of the most complete personal archives dedicated to a twentieth-century creator. The preservation of this immense legacy is due firstly to the own personality of Manuel de Falla, one of the central figures of twentieth-century European culture, who was related to the main intellectuals and artists, and a person extremely meticulous, who saved from the smallest musical notes, drafts of letters, tickets, receipts, bills... etc.

But its conservation is also due to the effective and dedicated work of his friends and family, who managed to save these valuable funds during the turbulent years between the Spanish Civil War and World War II.

When Manuel de Falla left Grenade, invited by the Spanish Cultural Institution of Buenos Aires to conduct some concerts, nothing would let us imagine that he would never return. In fact, except some manuscripts, books and scores, everything remained in his carmen in the Alhambra. The historical events and his always delicate health made that the return was postponed until his final death in Alta Gracia, on November 1946.

Thanks to his friends in Granada, the central part of the Archive as well as his furniture and objects were preserved for the future, kept between family homes and convents. With these basis, the Manuel de Falla House Museum would be opened in 1965.

At the same time, settled as a family archive in a small apartment in Madrid, the Manuel de Falla Archive started its personal history inspired by Manuel de Falla's austerity. Since its first moments, the Manuel de Falla Archive has been characterized as a living center that has not stopped growing. His niece and founder of the Archive, Isabel de Falla, was always clear about the importance of completing and updating the legacy received, filling gaps in correspondence,

identifying people through photographs, updating a complete reference library, incorporating new press, records or programs ... and even acquiring other personal archives that enriched it.

[4] View of the Auditorium photographed by its architect

Over the years, the idea of moving our Archive to Granada was strengthened, with the intention of building a Cultural Center that would include a study center and an auditorium, always bearing in mind the principles of austerity of the musician.

The Cultural Center was inaugurated in June 1978. In those years it was considered the convenience of creating a Foundation, constituted in 1987 to safeguard this valuable documentary heritage with the support of the Ministry of Culture. Culminating the negotiations with the City Council of Granada for its deposit close to where he lived more than twenty years, the Manuel de Falla Archive was finally opened on March 1991, adding to the institutional support of the City Council and the Ministry, the University of Granada and the Cultural Council of the Junta de Andalucía.

Among other important recognitions, the Manuel de Falla Archive has been awarded the UNESCO International Music Prize.

[5] Letters

Going through Manuel de Falla Archive

As I mentioned at the beginning, Manuel de Falla was a meticulous person with a marked inclination to keep everything. To give you a more complete idea, we have distributed a detailed description of our funds.

Since the death of Manuel de Falla, his legacy has continued to grow without interruption. The increasing number of studies and documents concerning Manuel de Falla and his cultural time drives the Archive to a permanent update. Musicians and researchers find in the Manuel de Falla Archive an essential place to approach this great man and the circumstances he lived. In the report prepared in 1990 by the National Historical Archive, under the Ministry of Culture, an aspect of special significance was outlined: "if what gives true value to an archive compared to a simple collection of documents, however valuable it may be, is precisely being an organic set that constitutes at the same time the product and the testimony of a certain activity, few examples will be more complete than Manuel de Falla's Archive."

[6] His glasses over a musical manuscript.

Documents can be more than just papers

In our Archive, documents are not just paper: they are also music that comes to life when someone goes again to them, and they are able to relive past moments. Documents that have been stored in the past can sound once more in concert halls and, above all, they can awake the enthusiasm of today's young performers.

In addition to the specific tasks of conservation, cataloguing and updating, assistance to researchers and to the numerous queries received, our Foundation develops a rich range of activities, with two clearly defined lines. One is for us specially important, the promotion of scientific works, but never forgetting our goal as a reference cultural institution in all that concerns Manuel de Falla's rich universe.

[7] In his garden filmed by his friend Federico Olóriz in the twenties.

I would like to finish with de Falla's own words:

"I believe in a beautiful utility of music from a social point of view. It is necessary not to do it selfishly, for oneself, but for others..." ("La Revue Musicale" , July 1925), "By conviction and temperament I am opposed to the art that we might call selfish. You have to work for others. Simply, without vain and proud intentions. Only in this way can Art fulfill its noble and beautiful social mission" (included in the program of the premiere of the *Concerto* on November, 1926).

**THE FALLA PROJECT:
AN ARCHIVAL DESCRIPTION OF THE CORRESPONDENCE OF MANUEL DE FALLA**

Good afternoon everyone. I would like to share with all of you a little advance of the results of a project whose objective is the description of Manuel de Falla's correspondence, preserved in the Manuel de Falla Archive. This description is being done in the Spanish portal called PARES. Now we are going to define this portal and its importance:

<https://pares.culturaydeporte.gob.es/inicio.html>

PARES is the Portal of Spanish State Archives which belongs to the Ministry of Culture and Sport. PARES is an online platform that describes all the documents preserved by the Spanish State Archives—some of them, so important as the National Historical Archive in Madrid or the General Archive of Indies in Seville. It is the most important Spanish online database because of the volume of documents and the access demand.

There are two ways of searching for information on PARES: searching for documents and searching for authority records. Also, we have the digital objects associated with every document. We will see that the creation of authority records is essential in this project due to the one thousand and two hundred correspondents to whom Manuel de Falla write.

Two of the people who work on this project are Antonio Álvarez Cañibano, director of Musical Archives Projects of the State Archives, who is with us in this Congress, and Josefa Villanueva, director of the Centre for Documentary Information of Archives, who we should thank the video we are going to watch in a few minutes.

In this project, half of the total collection of Manuel de Falla's correspondence has been described, which means twelve thousand and five hundred letters, from a total amount of twenty-five thousand letters. We will see in the mentioned video the possibilities of the portal PARES concerning the Manuel de Falla collection.

But first, we would like to highlight that the Ministry of Culture has been collaborating for a long time with the Manuel de Falla Archive, since the 1980s (nineteen eighties), and this is the

first time that a personal archive, which is not a state archive, which doesn't belong to the Ministry of Culture, is described in PARES.

Next, let's watch this video and do this virtual visit to PARES to navigate between Manuel de Falla's correspondence. This is IntraPARES, the intranet of PARES, as the description of the collection is not finished yet and it is not published. We have two browsers: one for the documents and the other for the authorities.

1. WANDA LANDOWSKA

We are going to search for the Polish harpsichordist Wanda Landowska. Now, we can see two different people: Wanda Landowska but also her mother Ève Landowska, who also has letters with Falla. If we click on Landowska we will see the authority record of the Polish: her biography, her occupations, a photograph—from the Spanish State Archives or the Manuel de Falla Archive—, places where she lived, or the list of people who she related to. If you wanted, you could click on any of these authorities to see their records.

Apart from the professional relations, we also see her relatives, as her mother. And at the end, we find the documents. In this case, we want to see the documents of the Manuel de Falla Archive, and here is the description of the series or records series. Each correspondent has a records series. Let's click on a letter by Landowska to Falla, on nineteen November nineteen twenty-nine, sent from Saint-Leu-la-Forêt, near Paris, where she had an early music school we can see in the letterhead. Landowska and Falla had a close relationship and their artistic collaboration was very important for both. In the letter, she said she always thinks of him when she played his *Concerto*, a work dedicated to her by Falla to thank all that she did for the promotion of this old instrument.

As you can see, in the description of the letter, we have the summary, also all the access points extracted from the text of the letter: works, people, institutions, and places mentioned. And finally, we have an area to know if the document is digitalized and if it is a manuscript or a typescript, or if it has manuscripts notes as well as information about the letterhead.

In the access points, we can click on the work *Concerto* and see its description. Every work by Falla is also described and at the end of this record, we can click here in order to find all the documents from the Manuel de Falla Archive which mentioned this work.

Now, let's click again on Manuel de Falla to come back to the composer's authority. We can see the same areas as in the Wanda Landowska record and in the list of people who Falla related to, we can see all the correspondents described until now. As you can realize, this list includes every person who he collaborated with and it is so extensive.

2. ALFREDO CASELLA

Let's click, for instance, on the Italian composer Alfredo Casella. We could see his photograph, the dates of birth and death, alternative ways of the name, his biography, whether his legacy is preserved and where, all his occupations, places where he lived, etc...

The key words "Proyecto Falla" is always included in the area of Materia just to identify and collect all these records.

Finally, we have again all the people who Alfredo Casella related to and the link to all the documentation about Casella preserved in the Manuel de Falla Archive. We can take a look at the description of this series which is the correspondence between Casella and Falla. As we have some filters to help us with the search, we are going to select the letters with digital objects and [click here](#).

This is a letter by Alfredo Casella to Manuel de Falla, from Paris, second November nineteen fourteen (1914), in the context of the First World War. Casella is still in Paris, he will come back to Rome later, and Falla is already in Spain. In the letter, Casella thanks Falla for all he is doing for him. He told Falla that it would be an excellent idea to play works by Fauré, Debussy, Ravel, Dukas, Albéniz, Granados, and also Falla with the singer Jane Bathori. We can see the letter with the watermark of the Archive. In the description we have again the summary of the letter, and all the mentioned people are in the access points.

3. CLAUDE DEBUSSY

If we click on Debussy, we will see the authority of the French composer: the biography, the occupations, people to whom he related, and between them, we find, for example, his wife Emma Debussy, who is also a correspondent of Falla.

At this point, we can click in order to see all the documents Manuel de Falla Archive preserved related to Debussy and Falla. Some of the filters we could use in the search are the date, the language, whether it is a manuscript or a typescript and let's see one of these letters, by

Debussy to Falla, from Paris, thirteen January nineteen seven (1907). This document is very interesting because both composers did not meet each other yet. Falla dared to write Debussy to get advice about the interpretation of his *Two Dances*, originally for harp but played by Falla in the piano and orchestra version, conducted by Tomás Bretón in Madrid. In this letter, Debussy answer with some difficulty to the specific questions of Falla, encouraging him to follow his own criterion and being sure that he will do it so well. Later, in the same year of nineteen seven, they will meet each other.

As in the previous ones, we can see the summary of the letter and the mentioned people. Between them, we have the Spanish composer and conductor Tomás Bretón.

4. TOMAS BRETÓN

Let's click on his authority to see his biography and to read that he was, for instance, director of the Royal Conservatory of Music of Madrid. We can also find the link to some documentation of the relatives of Bretón. One of them is his grandson, who also was a correspondent of Falla. We can take a look at the family tree because there is documentation of all of these relatives in PARES.

If we click on the documentation preserved in the Manuel de Falla Archive and filter only the digitalized document, we can find a letter of condolence by Tomás Bretón to Falla due to the recent death of his father. The letter, sent on the sixteen March nineteen nineteen (1919) from Madrid, mentioned his son Mario Bretón and the Spanish composers Joaquín Turina and Amadeo Vives, whose records, as we can see, are linked to the description of this letter.

5. JOSÉ MARIA FALLA FRANCO

As it is a letter of condolence for the death of the Falla's father, we can click on the authority of José María Falla Franco and there is also a little family tree in this description.

6. EL SOMBRERO DE TRES PICOS Y PABLO PICASSO

We come back to the authority of Falla to click on the ballet *The three-cornered hat* or *El sombrero de tres picos*, a work in collaboration with relevant artists such as María Lejárraga for the libretto and —as we are celebrating the Picasso year, fifty years since his death— Pablo Picasso for the costumes and sets.

We see the description of this work with, at the end, the link to all the letters which mentioned this ballet. We can filter only the digitalized documents and let's see a telegram signed by different people: Pablo Picasso, Salvador de Madariaga, Serguei Diaghilev, Matías Balsera, Tamara Karsavina, Léonide Massine, Francisco Sancha and Ernest Ansermet. All of them write this message to Manuel de Falla, from Londres, July nineteen nineteen (1919), about the premiere of *El sombrero*, where Falla couldn't be because of the death, in this case, of his mother. The same year, with some months of difference, both, his father and mother died, and just before the premiere he had to come back to Spain.

We can see the summary of the letter and also all the people who signed the telegram at the access points.

7. FEDERICO GARCIA LORCA

Let's come back to the authority of Manuel de Falla, always as a common point to continue the search, and find Federico García Lorca between the correspondents. The Grenadian poet collaborated with Falla in the organization of the Concurso de Cante Jondo in nineteen twenty-two (1922).

In this authority record, we see his principal works or his relatives —some of them with letters with Falla, as his brother Francisco García Lorca.

At the end of the record we see that in PARES you could find a lot of documentation related to Lorca in different state archives and if we click on the series of the correspondence preserved in the Manuel de Falla Archive, here we have a very beautiful letter which we are going to finish with.

It is a letter by Federico García Lorca to Falla, from Valderrubio —a little town of Granada—, eighteen August nineteen twenty-three (1923), with beautiful drawings by Lorca on both sides of the letter. Lorca told Falla, among others, that he is trying to play his *Homenaje a Debussy*, the only guitar piece by Falla. We click on the digital object and read "Queridísimo don Manuel" and see the drawings.

That is the way this project will look like. We hope you find it interesting and see the point of how many possibilities the portal PARES will offer with the Manuel de Falla collection. To finish, we would like to announce that the idea is to have all of this documentation firstly in PARES, but then in Europeana. Thank you so much for your attention.