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Jesus de Monasterio (1836-1903): An Essential Figure in the Artistic and Technical Development of Violin Playing in the Second Half of the Nineteenth Century at the Madrid Royal Conservatory

Diego Gabete-Rodriguez

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**Jesús de Monasterio (1836-1903):
An essential figure in the artistic and technical development of violin
playing in the second half of the nineteenth century at the Madrid
Royal Conservatory**

Diego Gabete-Rodríguez

Dissertation submitted
to the College of Creative Arts
at West Virginia University

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Doctor of Musical Arts in
Music Performance

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ABSTRACT

Jesús de Monasterio (1836-1903): An essential figure in the artistic and technical development of violin playing in the second half of the nineteenth century at the Madrid Royal Conservatory

Diego Gabete-Rodriguez

Violinist, composer and pedagogue, Jesús de Monasterio had a transcendent role at the Madrid Royal Conservatory, where he pioneered the use of Franco-Belgian violin school techniques. He imported the academic structure of the Brussels Conservatory, where he was a student of Charles Auguste de Bériot, to the Madrid Conservatory, where he served as violin professor for more than 40 years and as director of the Conservatory for three years. Monasterio's "20 Estudios Artísticos de Concierto" (20 Concertante Artistic Studies) follows the fashion of other Franco-Belgian treatises for two violins, combining *espressivo* challenges in one part, and technical difficulties in the other. It is a clear reflection of Bériot and his "Violin Method" and is certainly influenced by the technical and artistic needs of Monasterio's students at the Madrid Conservatory. As a result of the new methodology implemented by Monasterio in the Conservatory, the overall numbers of students and their playing levels grew dramatically, and the academic and artistic standard of the Conservatory increased, attracting a larger student population. Through the application of modern teaching techniques and regulations the Madrid Conservatory grew in relevance and produced a great number of important performers, including Monasterio's most influential students Enrique Fernández-Arbós, Antonio Fernández-Bordás and Pablo Casals.

Monasterio was as well a crucial figure in the foundation of musical societies like the *Sociedad de Socorros Mutuos*, the *Sociedad de Cuartetos* and the *Sociedad de Conciertos*, in which German instrumental music was promoted—a genre abandoned in Spain for almost a century in favor of Italian vocal genres. Through these societies, works by the greatest classical European composers, like Haydn, Mozart and Beethoven, were premiered in Spain almost 50 years after their composition.

Today, we should consider Monasterio as an indisputable figure in influencing the musical evolution of the twentieth century. Monasterio made an enormous contribution as a composer, a promoter of a modern violin school, a founder of instrumental societies, and above all, an essential revolutionary figure who transformed the future of instrumental music.

For my parents Jesús and Carmen

For my violin teacher Mikylah Myers McTeer

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CHAPTER 1. BIOGRAPHY OF JESÚS DE MONASTERIO (1836-1903)

1.1. Early Years (1836-1850)

Jesús de Monasterio y Agüeros was born on March 21, 1836, in the village of Potes, a municipality situated roughly 60 miles from Santander, the capital of the Cantabric Region in northern Spain. His parents, Jacinto Monasterio y Caldas and Isabel de Agüeros y Manrique de la Vega, were also born in Potes.

His father, a graduate of Valladolid University, had a career as a prominent lawyer. After being appointed chief magistrate of Boñar in 1824, Jacinto was incarcerated for employing illegal currency in a village under his jurisdiction, an incident that Jacinto himself always considered unjust.¹ After his release from prison, he served from 1827 to 1833 as Mayor of the village of Rueda. “After the death of King Ferdinand VII, Jacinto Monasterio was dismissed from all his public functions”² and would never again work in public service, eventually moving back to Potes in 1833.

During his life, Jacinto “received violin music lessons, one of his greatest devotions,”³ and passed on his passion to his son Jesús by giving the boy his first violin lessons. Impressed by the tremendous progress that Jesús showed, and despite the family's precarious financial situation, Jacinto sought a skillful and accomplished teacher

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¹ This incident was described by his granddaughter Antonia de Monasterio. She attributed Jacinto's incarceration to the Borbonic factions contrary to King Ferdinand VII. “He was incarcerated in Valladolid, and soon after justice was done and he was released.” Rosa María Conde López, José María García Laborda, and José Ramón Saiz Viadero, *Jesús de Monasterio en su centenario: (1836-1903)* (Santander: Consejería de Cultura, Turismo y Deporte, 2004), 15.

² Mónica García Velasco, “El Violinista Y Compositor Jesús De Monasterio: Estudio Biográfico Y Analítico” (PhD diss., Oviedo University, 2003), 91.

³ Conde López, Sainz Viadero and García Laborda, *Jesús de Monasterio*, 14-15.

for Jesús. Jesús received violin lessons from the concertmaster of the *Orquesta de la Capilla de Palencia*, and then from José Ortega-Zapata in Valladolid, with whom he also studied solfege. On January 14, 1843, Jesús gave his first concert at Valladolid's *Liceo Artístico*. This performance was Monasterio's "presentation and recognition as a child prodigy by the Valladolid press."⁴

Following the advice of Ortega-Zapata, Jesús and Jacinto Monasterio moved to Madrid in 1843, allowing Jesús the opportunity to play at the court of Queen Isabel II. Monasterio obtained the favor of the Queen's regent, General Baldomero Espartero, who granted him a small pension, allowing him to live and receive lessons in Madrid until 1848. There, he took classes with José Isidro Vega, a member of the Madrid Royal Chapel orchestra. He attended the Madrid Conservatory for a brief period, where he took classes from Juan Diez⁵. During the years of 1843 and 1844, Monasterio performed in many cities throughout Spain, including Madrid, Cordoba, Sevilla, Cadiz, Granada, Lleida, and Barcelona, increasing his national fame as a child prodigy.

In January 1844, Jacinto and Jesús left the country due to the tumultuous political and social unrest in Spain, a period of multiple civil wars now referred to as the Carlist Wars, that was jeopardizing Jesús' career. They travelled to the capital of France seeking financial support to allow Jesús to enroll in the Paris Conservatory. Unable to find financial support that would allow the young violinist to study and live in Paris, both returned to Spain in March of 1844. In 1845, Jesús de Monasterio reentered the Madrid Conservatory in Juan Diez's violin studio, planning to be a student of that institution for

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⁴ Rosa María Conde López, *Labor y Obra de Jesús de Monasterio* (Santander: Boletín de la Biblioteca Menéndez Pelayo, 2003), 212.

⁵ Juan Diez was violin professor at the Madrid Conservatory from 1833 to 1855.

several months. Due to the sudden death of his father Jacinto on November 4, 1845, Jesús was forced to move back to Potes with his mother Isabel and his sister Regina.

1.2. Brussels Conservatory and the First European Concert Tour (1849-1856)

There is little corroborated data regarding Monasterio's time in Potes, but this chapter of Monasterio's life concluded when Basilio Montoya, a music aficionado and Jacinto's close friend, started to act as "Monasterio's father and mentor."⁶ Montoya took Jesús to Paris where, in 1850,⁷ he was introduced to Belgian musicologist and composer François Auguste Gevaert, who would later become Monasterio's closest friend, and to Manuel del Pópulo García's son, also named Manuel Garcia, whose father was a very influential artist and music patron. Both recommended Jesús to study violin with Charles Auguste de Bériot, and acted as Monasterio's protectors during his time in Brussels.

After playing for Bériot⁸ in a lesson, and waiting to hear if he was going to be accepted in Bériot's studio, Monasterio said to his tutor, Basilio, "Is he going to admit me or not? If he doesn't admit me, we should wait here no longer."⁹ This shows

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⁶ Alfonso Ortiz de la Torre. *De Cantabria* (Santander: Periódico el Atlántico, 1890), 44.

⁷ Some documents state 1849 as the year in which Jesús de Monasterio and Basilio Montoya took the cited trip. The correct year is 1850, as demonstrated by Mónica García Velasco in her PhD "El Violinista Y Compositor Jesús De Monasterio: Estudio Biográfico Y Analítico", 112. She points to a detailed sheet with Montoya's trip annotations, showing not only the years but the exact dates and times of their arrivals to Paris and Brussels, as well as other cities visited during that trip.

⁸ Charles Auguste de Bériot, along with Pierre Baillot (violin teacher at Paris Conservatory), were the most renowned violin teachers in Europe at that time.

⁹ José María Esperanza y Sola, "Don Jesús de Monasterio," *La Ilustración Española y Americana* (1872), 743.

Monasterio's determination and confidence, uncharacteristic of a 14-year-old adolescent.

Monasterio was admitted to Bériot's advanced class, the third and final level of violin education at the Brussels Conservatory.¹⁰ During his time there, Monasterio also studied harmony with Nicolas Jacques Lemmens and composition with Francois Joseph Fétis.¹¹

At the time of Monasterio's arrival, Brussels Conservatory, like the Paris Conservatory, was a major and respected teaching academy in Europe, and an institutional role model to many others, including the Madrid Conservatory. Some of the most renowned professors at the time were: Charles Auguste de Bériot, Camille Pleyel, Nicolas Lemmes, Francois Servais and Nicolas Wery. Along with Bériot, the violin faculty was composed of Hubert Leonard, Nicolas Wery, and Lambert Joseph Meerts. Other famous violinists who later taught at the Brussels Conservatory included Henri Vieuxtemps (1871-1873), Henryk Wieniawski (1874-1877) and Eugène Ysaÿe (1886-1898)

Monasterio embraced the principles of the newly created Franco-Belgian violin school technique. This school, created by Bériot, was the result of the integration of the Italian and French schools. Charles de Bériot learned Giovanni Battista Viotti's methodology under Jean-Francois Tiby, who was Viotti's pupil; it was an Italian method characterized by strong technique and brilliant virtuosity. Then, recommended by Viotti

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¹⁰ There were three different levels that students had to complete to obtain the degree: beginner, medium and advanced.

¹¹ Nicolas Jacques Lemmens was better known for being an excellent organist, specializing in the work of Johann Sebastian Bach. Francois Joseph Fétis was a Belgian composer and musicologist and one of the most influential music critics of the 19th century. Fétis was the director of the Brussels Conservatory of Music from 1833 until his death in 1871.

himself, Bériot moved to Paris where, for a brief period, he studied with Pierre Baillot. There, he learned the techniques of the French school and its characteristic pure sound and refined right-hand technique. As a great violin virtuoso, Bériot integrated some of Niccolò Paganini's techniques into his new methodology that would become revolutionary, creating a school characterized by its unusual brilliancy and technical mastery. Bériot's *20 Etudes Elementaires pour le Violon*, and especially his *Methode de Violon*, are reflections of this school, and they represent great innovation compared to previous violin methods.

Monasterio was also influenced by Fétis' *Concerts du Conservatoire*, an initiative that was created in Paris and then imitated in Brussels. The purpose of these concerts was the promotion of symphonic music in particular, although vocal music was performed as well. Music by Haydn, Mozart, Schumann, Mendelssohn, and Beethoven was performed regularly. Monasterio had the opportunity to assist with a newly created string quartet class, which was modeled after string quartet classes at the Paris Conservatory. Monasterio participated in many chamber music and orchestral concerts organized by renowned societies like the Royal Society, the *Grande Harmonie*, the *Societe Philharmonique* and the *Association des Artistes Musiciens de Bruxelles*. These organizations greatly influenced Monasterio, and later he would go on to create similar music societies in Madrid.

The extraordinary development of Monasterio's skills at the Brussels Conservatory is shown in a letter sent by Bériot to Montoya in 1851 about an annual conservatory competition that granted the winner the title of Professor and a prize of money or an instrument. The participants were selected by the professors of each

studio. Bériot wrote: “if your interesting pupil is not admitted to the competition it was not because of his inability, but rather for not having attained the age to earn an excellency award.” In that same letter, Bériot noted that Monasterio has “all the qualities to reach the most elevated talent,” predicting “a big success in the 1852 competition.”¹²

In 1852, at only 16-years-old, Jesús de Monasterio won the *Prix Extraordinaire* in the Brussels Conservatory violin class, playing Bériot's Concerto No. 6, Op. 70.

After this stunning achievement, Monasterio began a composition of pieces for violin and piano in 1852, and had very successful performances in Belgium, France, and Spain. Many music critics compared him to Vieuxtemps and Bériot. In the next two years (1852-1854), Monasterio established himself as a prominent young virtuoso, but nevertheless, still received periodic advice from Bériot about violin techniques and studies. In 1854, Monasterio showed interest in becoming a professor at the Madrid Conservatory, evidenced by his letter to Queen Isabel II. In it, Monasterio describes his remarkable career and his wish to “have the honor to belong to the conservatory that was named after your Mother (Maria Cristina) at which I obtained my first musical instruction. I beg Your Majesty for a special grace that will appoint me as honorary Professor of that Royal Conservatory.”¹³

Monasterio was not appointed as honorary professor at the Conservatory, but soon after he was designated an honorary member of Madrid's Royal Chapel, a distinction that gave him preference to enter the orchestra in the next available position. He was also appointed an honorary member of the St. Cecilia Pontifical Academy in

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¹² García Velasco, "El Violinista Y Compositor Jesús De Monasterio: Estudio Biográfico Y Analítico", 125-126.

¹³ José Subirá, *Epistolario de F.A. Gevaert y J. de Monasterio* (Barcelona: Anuario Musical, 1961), 225.

Rome, Italy. Neither position was compensated, but this indicated the rising popularity and prestige of Monasterio as a performer.

In 1854, Monasterio embarked on his first European tour, organized by Louis-Antoine Jullien. Jullien was a famous French composer and conductor who had been living in London since 1840 and who was renowned for contracting famous musicians and performing tours across Europe. During the tour, Monasterio shared the stage with important musicians such as Heinrich Wilhelm Ernst, Camille Pleyel, and Henri Wuille, playing in England (London, Manchester, and Liverpool) and also in Scotland and Ireland. Many sources refer to this first tour as the “English” tour, but the title is misleading, because the tour included Ireland, as mentioned above, as well as Belgium (Brussels) and France (Paris).

Monasterio wrote a journal entry describing the reception of the performances, some of which contained pieces that were his own compositions, like *Adios a la Alhambra* and *Fantasía Característica Española*. These pieces, which resonated with the attending public’s cultural and musical traditions, often received elated responses from audience members. For instance, in Oxford he wrote: “We gave a concert that was as successful as it was noisy, as three quarters of the listeners were university students, and they clapped so much that it left us a bit bewildered.”¹⁴ In another passage, he related a humorous anecdote when, after playing his first piece in Edinburgh, the crowd responded to his playing with a strident whistling. He wrote, “I left the stage very concerned, naturally, thinking that it was a demonstration of displeasure. But when backstage, some people pushed me gently to go back on stage. The whistle was

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¹⁴ Julio Alarcón Menéndez, *Un Gran Artista. Estudio Biográfico. (Jesús de Monasterio y Agüeros)* (Madrid: Razón y Fe, 1910), 57.

growing in intensity, joined by claps, kicks, and shouts—did I play that badly? —I thought to myself. But, as I was going back on stage, friends told me that it was the local way to express enthusiasm.”¹⁵ Especially remarkable was the success Monasterio achieved in London, where the public compared his performance to others by Vieuxtemps or Bériot, describing his playing as elegant and original, and putting him among the most distinguished and prominent artists of his time.

After the conclusion of this tour in 1855, Monasterio returned to Brussels where he performed four concerts, conducted by Fétis, each representing a different musical period. Monasterio also performed at multiple concert halls in Liege, Ghent, and Brussels. Between 1855 and 1856 Monasterio composed the violin pieces that brought him international fame: His *Adios a la Alhambra*, a clear example of the “Alhambrismo”¹⁶ compositional style; his *Adieu: Romance sans paroles, pour violon avec accompagnement de piano*; and his *Grande Fantaisie Nationale sur des Airs Populaires Espagnols*.

1.3 Settling in Madrid and the Creation of Music Societies (1856-1873)

In 1856, Monasterio (Figure 1) returned to Madrid as a respected and successful violin virtuoso, well-known across Europe. More success awaited him in Madrid. That same year, Monasterio was invited to the Madrid Conservatory of Music and Declamation to be part of the Conservatory’s annual competition jury. He was recognized by Isabel II

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¹⁵ Alarcón Menéndez, *Un Gran Artista. Estudio Biográfico*, 57-58.

¹⁶ The Alhambrismo was a romantic nationalist compositional style, characterized by the use of Andalusian traditional melodies and the Phrygian mode, now called the Andalusian scale. Tomas Breton “*En la Alhambra*” and Francisco Tarrega “*Recuerdos de la Alhambra*” are some other clear examples of Alhambrismo compositional style.

with the *Royal and Distinguished Order of Charles III*, the most distinguished civil award that can be granted in Spain. Soon after, in the same year, he received a Stradivarius violin,¹⁷ displayed in the illustration below (Figure 2), from a very powerful and influential person in Madrid's cultural life.¹⁸ Finally, in 1857 he was "appointed Professor of the Madrid Conservatory and was active as a member of the Royal Chapel."¹⁹

Figures 1 and 2. (1) Jesús de Monasterio in 1856. (2) Front and rear views of the Stradivarius violin Monasterio received.²⁰

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¹⁷ Made in 1716, the violin is known today as The 'Monasterio' Stradivarius. It's been played by important violinists, including Ruggiero Ricci. Currently Professor Cyrus Forough plays it.

¹⁸ There is a bit of controversy about who this person was. Some sources cite Juan Gualberto Gutierrez as the donor. Others, like Monica Garcia Velasco in her PhD Thesis, cite Juan Gualberto Gonzalez, an influential ex-secretary of the Spanish Government.

¹⁹ Conde López, Sainz Viadero and García Laborda, *Jesús de Monasterio*, 42.

²⁰ With permission from Jacques Français Rare Violins, Inc. Photographic Archive and Business Records, 1844-1998, Archives Center, National Museum of American History, Smithsonian Institution. For more information, contact Archivescenter@si.edu. Courtesy of Tarisio.

Thus, at age 21, Monasterio was a very influential and respected violin virtuoso, a music professor at the Madrid Conservatory and a violinist at the Madrid Royal Chapel. However, this extraordinary career did not seem to fulfill young Monasterio's professional goals.

In the following years, Monasterio continued to develop his violin studio at the Madrid Conservatory and played in the Madrid Royal Chapel Orchestra. Monasterio also offered many concerts and recitals throughout Spain and Europe, especially in Belgium and France, under the patronage of Fétis and Gevaert. These concerts, however, did not result in financial benefits to Monasterio; the patrons merely covered his travel expenses. In 1859, Monasterio wrote a letter to Isabel II describing his financial issues and explaining his efforts to teach full time at the Madrid Conservatory, giving up, in part, his virtuoso career:

Having set my residence here in this Court, I was forced to abandon my very promising international solo career, to dedicate myself to the art of teaching; but the salary that I receive as Professor of the Conservatory is not enough to feed myself, my mother and sisters, and I am the only member at the Royal Chapel without a salary. I beg Your Majesty to provide me with whatever amount you consider most fitting.²¹

In this short excerpt of Monasterio's letter, we can see not only his resolute character, but also his determination to teach, even if that meant the end of his rising solo career. Monasterio's request was satisfied and the Queen agreed to pay 6000 *reales* annually for his job at the Royal Chapel.²²

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²¹ García Velasco, "El Violinista Y Compositor Jesús De Monasterio: Estudio Biográfico Y Analítico", 154.

²² Monasterio was previously earning only 7000 *reales* at the Madrid Conservatory as a violin teacher. This was less than half the salary the two composition teachers were receiving (16,000 *reales*) and much less than was received by the two organ teachers or the basic and advance harmony teachers (10,000 *reales*).

His determination was put to test after his second and last European tour in 1861-1862, in which Monasterio visited England, France, the Netherlands, Belgium, and Germany. This tour brought him increased international recognition from enthusiastic music critics and pleased audiences in the most influential European cities, including London, Berlin, Amsterdam, and Paris. Especially significant was his concert in Weimar, after an invitation from Edouard Lassen, Weimar's *Kapellmeister* and a fellow former student at Brussel's Conservatory. After Monasterio's performance, Weimar's Grand Duke offered Monasterio the position of concertmaster and leader of the Court orchestra. This was a very prestigious position that had been previously occupied by Ferdinand Laub and Joseph Joachim, and which would have allowed Monasterio to continue performing across Europe.

Monasterio, however, rejected the proposition for "family reasons" (his mother was very ill), "economic reasons" (he could lose his position at the Conservatory and at the Royal Chapel), and "pedagogical reasons" (due to his commitment to reform the Spanish violin school and develop instrumental music in Spain).²³

In 1862, for similar reasons, he refused Fétis' offer to become the violin professor at the Brussels Conservatory after Bériot's death, a position that was later occupied by Vieuxtemps, Wieniawski, and Ysaÿe. With this, Monasterio gave up his career as a soloist. The decision to remain in Spain was extremely transcendent for the development of instrumental music in Madrid, but was perhaps one of the reasons for Monasterio's obscurity after his death.

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²³ Conde López, *Labor y Obra de Jesús de Monasterio*, 215.

In the next decades, Monasterio reformed not only the violin studio, but also the entire string department at the Madrid Conservatory, updating the pedagogical methods used there and creating new classes in chamber music and string quartets, often copying the model he experienced at the Brussels Conservatory.

In 1863, Monasterio founded the *Sociedad de Cuartetos* (String Quartet Society) in Madrid. This society performed string quartets by Mozart, Mendelssohn, Haydn, and Beethoven and promoted string quartets written by Spanish composers like Tomas Breton, Juan Crisóstomo de Arriaga and Jesús de Monasterio. The *Sociedad de Cuartetos* was particularly important in the promotion of instrumental music in a time when Spanish audiences disregarded this genre, favoring almost exclusively Italian opera and zarzuela.²⁴ Only six years later, Monasterio became director of the *Sociedad de Conciertos* (Concert Society) in Madrid, an organization created by Barbieri with the same objective as the *Sociedad de Cuartetos*, but oriented to the promotion of symphonic music. Both organizations are now considered responsible for the creation of an “orchestral audience” in Madrid.

The last quarter of the century was, for Monasterio, a period of professional growth and recognition. In 1873, he was chosen to be a member of the Royal Academy of the Arts of San Fernando. In 1879, the Queen awarded Monasterio the *Order of Isabel the Catholic*, in recognition of his beneficial services to the country. In 1888, Monasterio was appointed chair of the advanced classes of Violin and Chamber Music. Some of the most important 20th century Spanish musicians, including Pablo Casals,

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²⁴ The zarzuela is a Spanish lyric-dramatic genre that combined declamation, singing, and instrumental parts. The zarzuela was influenced by the Italian opera. The main difference is that the plot takes place always in some Spanish province and it contains Spanish folk tunes. Distinguished writers, including Felix Lope de Vega and Pedro Calderon de la Barca, wrote *librettos* for some early Zarzuelas. “La Verbena de la Paloma” and “La del manojo de Rosas” are some of the most popular zarzuelas, still performed regularly in Spain today.

Daniel Frances, Eduardo Fernandez Arbós and Adelina Domingo attended these classes. In 1894, he was appointed director of the Conservatory. In this position he was extremely influential, introducing important changes that modernized the institution. Because of conflicts and differences with the Spanish Secretary of Culture, however, Monasterio resigned from his position only three years later, continuing only as a professor of the advanced classes in Violin and Chamber Music.

This last quarter of the century was an extremely creative period for Monasterio. Among the many pieces he composed, the most influential were the 20 *Estudios Artísticos para Violín* composed in 1878; this violin method became part of the required technical studies imparted at the Madrid Conservatory and the Brussels Conservatory. Monasterio composed the final version of his *Violín Concerto in B flat* in 1870, a piece closely related in style and sound to Mendelssohn's Violin Concerto, and performed it across Europe to a great public reception. His 1882 work, *Sierra Morena, Véante mis Ojos*, was based on a popular *copla*²⁵ attributed to Saint Teresa of Avila. During his final 15 years of life, Monasterio composed mostly religious vocal and orchestral pieces.

1.4. Social and Political Context in Spain (1808-1902)

It is impossible to understand the sacrifices that Jesús de Monasterio made and the struggles he endured without comprehending the social and political situation of Spain during the nineteenth century. Spain was an economically depressed country that suffered continuous civil wars. More than nine different kings, queens, and regents

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²⁵ The *copla* is a Spanish popular song that is normally based on a binary rhythm and played in a moderate tempo. It is as well a four-verse poetic form often found in Spanish literature.

reigned during the nineteenth century and, during this period, the country changed several times between an authoritarian monarchy to a parliamentary monarchy, even establishing a republic for a brief period. Thus, the country suffered from a corrupt and weak government and an absence of political stability.

1.4.1. Napoleonic Invasion and the Reign of Ferdinand VII (1808-1833)

In 1801, Carlos IV, King of Spain since 1788, signed a pact with Napoleon to join in an attack on England. In this war, Portugal was a pivotal country for its alliance with England. Spain attacked Portugal,²⁶ which surrendered soon after. In 1807, Napoleon and Spain agreed to invade Portugal, dividing it in half between Spain and France. Under this premise, French troops entered Spain in 1808 and established themselves in the major Spanish cities. The Spanish people realized that the Napoleonic troops were not taking control over Portugal, but over Spain, and started a rebellion against the French army (Figure 3). During that tumultuous time, Ferdinand VII, Carlos IV's son, initiated a rebellion against his father that resulted in Carlos IV's exile in France and Ferdinand VII ruling as the new King of Spain. Napoleon, however, did not want Ferdinand VII in control of the country, and named his brother, Joseph-Napoleon Bonaparte as King of Spain. In response, the Spanish people, without a national king and feeling invaded, started the Spanish War of Independence in 1808.

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²⁶ This conflict was called *La Guerra de las Naranjas* (The Oranges War). Francisco Javier Paredes Alonso. *Historia contemporánea de España* (s. XIX-XX) (Barcelona: Ariel, 2004), 32.

Figure 3. Francisco Goya, *The Third of May 1808*. 1814-15.²⁷

The Independence War ended in 1813 when, with England's support, Spanish troops ejected the Napoleonic troops from Spain. This war provoked the exile of many liberals and intellectuals who supported Joseph I (Joseph-Napoleon Bonaparte) and his reformist ideas (he was responsible for the abolition of the Inquisition and attempted to recover large portions of land from the Catholic Church). This resulted in the plundering of many artistic works, the destruction of many palaces and castles and a deceleration in industrial development. Spain went through a severe economic crisis, while almost all Spanish colonies in America declared independence.²⁸

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²⁷ The painting, also known as *Los fusilamientos en la montaña del Príncipe Pío* (The Executions at Prince Pio's Mountain) represents the horrors of war. It refers in particular to the 44 Spanish people that died at that Madrid location on May 2nd and 3rd of 1808 by the Napoleonic troops as part of the rebellion that originated the Spanish Independence War. The Napoleonic troops exposed the corpses publicly in Madrid. The painting is on permanent display at *El Museo del Prado* in Madrid.

²⁸ Mario López Asenjo. "Tema 7. El siglo XIX." *Breve Historia Hispánica*, last modified June 07, 2013. Accessed February 08, 2017. <https://brevehistoriahispanica.wordpress.com/2012/09/28/el-siglo-xix/>.

1.4.2. Reign of Ferdinand VII (1813-1833)

Ferdinand VII, incarcerated in France during Jose's reign, returned to Spain in 1813 and began to rule as an authoritarian monarch, persecuting the liberal supporters of the ideas of the Enlightenment. From 1823, Ferdinand VII incarcerated and killed many liberal intellectuals and artists and prohibited the free press; meanwhile, the financial crisis resulted in a poor, uneducated country, with little industrialization. During this period, many Spanish colonies pursued independence and from 1828, Spain had control only over Puerto Rico, Cuba and the Philippines, which became independent in 1898.

1.4.3. Reign of Isabel II (1833-1868)

After Ferdinand VII's death, his only child, Isabel, became Queen of Spain at only three years of age. For the first ten years, her mother Maria Cristina governed the country as Regent.

Isabel II's reign was initiated with a great crisis of succession, as Ferdinand VII's brother, Carlos Isidro, claimed the throne as the legitimate successor. He argued that a woman could not reign, referring to a law approved in 1713 by Ferdinand V, known as the "Salic Law." This law, which excluded women from dynastic succession, was abolished by Ferdinand VII a little before his death, enabling his daughter to be a legitimate successor. This dynastic succession situation caused three wars (the Carlist

Wars) and a movement known as *Carlism*. These wars were lost by the Carlist supporters, and Isabel II continued to reign.

Under Isabel II's reign, Spain experienced a boost in its economy, especially in the 1860s, with growing industrialization and the building of infrastructure like the railroads. However, the different political parties that alternated in the government during this period were very conservative, weak and corrupt, increasing Isabel II's unpopularity among the Spanish people, especially the most liberal and the poorest.

1.4.4. Glorious Revolution (1868-1874)

The massive corruption and political instability at this time led to a major military revolution in 1868 that ended with Queen Isabel II's exile in Paris. A group of liberal-progressive officers and intellectuals, led by General Juan Prim, took control of the country. During this six-year period, called the Glorious Revolution, Spain had an Italian king, Amadeo I of Savoy (1871-1873) and established the First Spanish Republic (1873-1874). The tensions and conflicts between the different parties led to another revolution that re-established the monarchy.²⁹

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²⁹ "Tema 7. El siglo XIX." Breve Historia Hispánica."

1.4.5. Reigns of Alfonso XII (1875-1885) and Alfonso XIII (1885-1931): “The Restoration”

With the arrival of Alfonso XII, Isabel II's son, Spain experienced a political and social stability that it had lacked for several decades. The Congress was occupied and shared by two different political parties that alternated their presence in the government of Spain. This alternation was frequently manipulated by the political parties' *caciques* (local influential people), who forced others to vote for one party or another. During this period, the Carlist Wars ended (1876) leading to social stability and economic development.

After Alfonso's XII death in 1885, at only 28-years-old, his son Alfonso XIII became King of Spain. Under his leadership, and especially during his mother Maria Cristina de Borbon's Regency (1885-1902), the monarchy was consolidated, and many progressive laws, such as those enacting universal male suffrage, the end of slavery in Cuba, and trials with juries, were approved.³⁰

With industrial and commercial development, middle-class society grew in size and importance. Massive migration to the cities began, ending the social, political, and cultural isolation that Spain had suffered within Europe since the beginning of the century.

All these continuous and deep political changes and economic crisis that Spain suffered during the nineteenth century were reflected in the Madrid Conservatory's changing regulations. Monasterio joined the Madrid Conservatory in 1857 under the rule

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³⁰ "Tema 7. El siglo XIX." Breve Historia Hispánica."

of Queen Isabel II and was affected as well by these various changes in regulations. The constant legislative modification determined dramatically the organization of his violin and chamber music classes. The little independence of the Conservatory, subjugated at all times to the decisions of either the Crown or the Government, and the lack of legal authority of the director of the institution, were central causes of Monasterio's resignation in 1897, after only three years as the director of the Madrid Conservatory.

CHAPTER 2. THE EVOLUTION OF THE MADRID CONSERVATORY FROM 1830 TO 1901

The French Revolution and the Industrial Revolution provoked significant social changes in Europe at the beginning of the nineteenth century. As a result, the middle-class, or *bourgeoisie*, rose to be the predominant social class in Europe.

This social revolution shaped the way music was produced and taught all across Europe. In Spain, the instruction of instrumentalists and singers in previous centuries was almost exclusively the responsibility of the Church.³¹ At the beginning of the nineteenth century, the Spanish Church suffered a profound economic transformation after a substantial expropriation of lands and real estate by the Government. The musical repercussion of this governmental confiscation was the reduction and elimination of many musical chapels.³²

2.1 Royal Conservatory of Music and Declamation Maria Cristina (1830-1857)

The Royal Conservatory of Music and Declamation Maria Cristina (hereinafter “the Conservatory”) was founded as a direct response to the need to train professional musicians. Established after the Royal Decree of July 15, 1830, seen in Figure 4, it was

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³¹ Large religious institutions like the Escorial and Monserrat Monasteries, and the *Capilla del Palacio Real* (Royal Palace Chapel) as well as many other Spanish Cathedrals were the main centers of musical instruction. Federico Sopeña Ibáñez, *Historia crítica del Conservatorio de Madrid* (Madrid: Dirección General de Bellas Artes, 1967), 13.

³² These musical chapels served as musical instruction centers in the rural areas.

officially opened on April 2, 1831.³³

Núm. 103. Jueves 26 de Agosto de 1830.

GACETA DE MADRID.

ARTICULO DE OFICIO.

SS. MM. y AA. continúan sin novedad particular en su importante salud en el Real Sitio de S. Ildefonso.

Real orden sobre abono de gratificaciones de enganche.

He dado cuenta al Rey nuestro Señor de una instancia documentada que en 26 de Marzo de este año dirigió á este Ministerio de mi cargo el Inspector general de infantería, por la que el teniente coronel mayor del regimiento de Zamora, 7.º de línea, D. Joaquín José de Quevedo, solicitaba aclaración sobre varios puntos del sistema de abonos que las oficinas del ejército de Cataluña siguen en los ajustes del cuerpo; y atendido S. M. de lo que con este motivo han expuesto los jefes generales de Hacienda militar, se ha dignado resolver: 1.º Que las oficinas de Cataluña han obrado arregladamente en cuanto á las dos primeras dudas que se consultan relativas al abono de la gratificación de enganche y reenganche, cuyas palabras se sustituyen en el artículo 98 del Real decreto de organización general del ejército de 31 de Mayo de 1819 con las de *empeño y recompensa*. 2.º Que siendo abolido el artículo 91 del mismo Real decreto, no da lugar á interpretación, y por consiguiente no legitima otro abono distinto del que allí se establece para los oficiales é individuos de tropa por el tiempo que permanecieren curándose y asistidos en los hospitales por cuenta de la Hacienda militar. 3.º Que no está derogada, y se observa lo dispuesto en el Real orden de 19 de Mayo de 1804, dándose á su tenor por auxilio de marcha á los que obtuvieron la gracia de inválidos ó de retiro un mes del haber, pan y premio que gozaron. 4.º Que siendo la soberana voluntad de S. M. distinguir en lo posible á los que se recompensan voluntariamente en su servicio, y á la importante clase de sargentos, conforme á los principios establecidos en sus últimos Reales decretos, rige para los *empeños y recompensas voluntarias* el artículo 30 del Real decreto de 7 de Diciembre de 1819; y declara S. M. que sea aplicable á los recompensados voluntarios desde 1.º de Julio de 1818 en que cesaron las disposiciones antiguas sobre gratificación de reenganche; de manera que será abonable á los que se hayan recompensado por un tiempo, con el cual y el servido anteriormente llegaren ó pasaren de diez años, la alta paga de constancia de 30 cuartos mensuales con el uso del distintivo particular que la denota, desde el día siguiente al en que cumplieron el tiempo de su anterior obligación, y mientras continuaren sirviendo hasta que obtengan el premio señalado á los 15 años de servicio. 5.º Que respecto á los sargentos graduados de oficiales el haber de hospital se abone por la proporción marcada para la clase de oficiales en el expresado artículo 30 de dicho Real decreto, esto es, la tercera parte; y que esta misma regla rija para las clases de tropa, que aunque no tengan grado de oficial hubiesen obtenido el premio de 35 años de servicio. 6.º Que á los cabos y soldados que hubiesen alcanzado el premio de 25 años de servicio se les aplique el haber de hospital que señala á la clase de sargentos el referido artículo 30 del mismo Real decreto, esto es, los veinte maravedís diarios. 7.º Finalmente que estas aplicaciones de haberes de hospital, segun las determinan los artículos 5.º y 6.º anteriores, sean y se entiendan abonables desde el trimestre que principió en 1.º de Abril de este año. De Real orden etc. Madrid 21 de Agosto de 1830.—Zambrano.

El Rey nuestro Señor se ha dignado mandar que se establezca en este corte un Conservatorio Real de música con el título de *MARIA CRISTINA*, en obsequio del nombre de la Reina nuestra Señora, y bajo su protección augusta.

El Real Conservatorio de música de MARIA CRISTINA consistirá de un director maestro de estilo de canto, para cuyo destino ha nombrado S. M. á D. Francisco Piermarini; un administrador, un rector espiritual, y maestros de composición, de piano y acompañamiento, de viola y viola? de solfeo, de violoncello, de contrabajo, de flauta, octavín y clarinete, de obás y corno inglés, de fagot, de trombón, de trompa, de clarín, de harpa, de las lenguas española é italiana, y de bula.

Para el departamento de alumnas habrá una directora, una subdirectora y una ayudante.

Los alumnos internos gratuitos de ambos sexos, que mantendrá el Conservatorio, serán 24 por mitad, cuyo número se elegirá entre los que lo soliciten, perteneciendo á familias honradas, ya sean de Madrid ó de otro punto del reino, proponiéndolos el director á la aprobación de S. M. por medio de la secretaría de Estado y del despacho de Hacienda.

Los pretendientes á dichas plazas gratuitas deberán presentar sus solicitudes al director acompañadas de los documentos siguientes: 1.º Fe de bautismo, en la que acrediten no tener menos de 12 años, ni exceder de los 18. 2.º Una certificación del cura párroco en que justifiquen pertenecer á familia pobre, pero de conocida honradez; que estan impuestos en los dogmas de la religión, y que han dado pruebas de buena índole. 3.º Otra certificación de un maestro de música, hábil é imparcial, que acredite que los aspirantes tienen buena disposición para el canto. 4.º Otra de un facultativo que asegure estan vacunados, y que gozan buena salud. 5.º Otra del alcalde del cuartel para los residentes en la corte, y de la justicia del pueblo para los que residan fuera, en que se acredite que los padres ó tutores de los pretendientes son fieles y leales vasallos de S. M.

Habrá una clase de alumnos externos, que por haber pasado de la edad prefijada no pueden ser admitidos en el número de los internos, los cuales serán auxiliados con una ayuda de costa por el Conservatorio, siempre que puedan presentar iguales certificaciones que los internos, y acreditar que su edad no pasa de 18 años.

Además habrá plazas para pensionistas internos, los cuales pagarán su manutención, siendo menor la cuota cuando se dediquen al canto para seguir esta profesión, que cuando lo hagan por adorno.

Todos los que quieran instruirse en la composición ó en el instrumental, serán admitidos y matriculados como alumnos externos; debiendo presentar los documentos que comprueben su buena moralidad y disposición para el ramo que quieran aprender, y no excediendo su edad de 18 años.

Deberán presentarse las solicitudes de todas clases dentro del término de un mes contado desde hoy.

PARTE NO OFICIAL.

NOTICIAS EXTRANJERAS.

Rusia.

S. Petersburgo 29 de Julio.

Se dice que el conde de Novosilode se retira del ministerio, y que nuestro gobierno va á tomar una resolución vigorosa para poner término á las disensiones que reinan en Grecia.

El cuartel general del primer ejército que estaba en Mohileff se ha establecido por orden del Emperador en Kieff; tambien se ha anulado el ukase de 14 de Abril de 1818, en virtud del cual se habian puesto en pie de guerra las guarniciones de los gobiernos de Pskolia, de Kerson y de la provincia de Besarabia. Las tropas rusas que del territorio otomano pasan al otro lado del Pruth, se reunirán á los cuadros del primer ejército; y las que vengian en lo sucesivo de la margen derecha del Danubio se incorporarán con los cuadros del segundo ejército. El general de artillería baron de Lowentern, está comisionado para llevar á efecto estas disposiciones.

Figure 4. Royal Decree of July 15, 1830 published on August 26, 1830 by the *Gaceta de Madrid*.³⁴

³³ Memoria presentada por la Escuela de Música y Declamación de España en la Exposición internacional de Filadelfia (Madrid: J.A. Garcia, 1876), IX.

³⁴The *Gaceta de Madrid* was a daily official journal like the Federal Register in the US. *Gaceta de Madrid*, Cong. Vol. 103 (Madrid: Ministerio de la Gobernación, August 26, 1830), 1.

During the next 40 years, the Conservatory underwent multiple changes in regulations, due to political and social instability. Emilio Arrieta, Director of the institution from 1868 to 1894, described this issue in an 1876 report for the Philadelphia International Exposition:

Because of the continuous political disturbances, that for many years now, unsettle and ravage our Nation, there has not been yet an era of complete tranquility and stable order, which is necessary for the development and prosperity of the arts, sciences, and industries. This setback, that we cannot deplore enough, has been very noticeable in our School; as a result, the Regulations by which this institution has been commanded are many and varied. Some Regulations have tried to increase and improve the education and others sought to restrict it.³⁵

In 1829, Queen Maria Cristina of the Two Sicilies married King Ferdinand VII.³⁶ Maria Cristina sang operas and played the harp. Although Maria Cristina was born in Palermo, she moved to Napoli where she received all her education, a city well known in Europe for its *conservatori*:³⁷ “*Sancta Maria de Loreto*,” “*Della pieta dei Turchini*,” “*Dei provei di Gesu Christo*,” and “*Di Sant’Onofrio*” that in 1808 merged and became the “*Colegio reale di Musica*” (Royal School of Music).

Because of Maria Cristina, the Madrid Conservatory was greatly influenced by the Italian style in general, and the Neapolitan style in particular. “The creation of a boarding-school as part of the Royal Conservatory, [...] the appointment of Francesco Piermarini³⁸

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³⁵ *Memoria presentada por la Escuela de Música y Declamación de España en la Exposición internacional de Filadelfia*, prologue, V.

³⁶ Maria Cristina was King Ferdinand VII’s fourth wife. The marriage was rushed and awkward as King Ferdinand was her uncle by birth; Maria Cristina’s mother was Ferdinand’s sister. He needed to have a male heir to succeed him to the Spanish crown.

³⁷ *Conservatori* (Conservatory) was an Auspice, a shelter for poor people in which music was taught, very similar to a boarding-school nowadays. In Venice this kind of building was called “*Ospedale*” (lodging). The “*Accademia*” in Rome or the “*Liceo*” in Bologna were educational centers. Sopeña, *Historia crítica del Conservatorio de Madrid*, 19.

³⁸ Francesco Piermarini was an Italian opera singer. His appointment as Director was strongly criticized for his lack of experience to manage the Conservatory. In this regard, Federico Sopeña states that “the appointment of an Italian as music director was common in Europe, with Cherubini (Paris) and Salieri (Vienna) but Piermarini lacked their formation and technique.” Sopeña, *Historia crítica del Conservatorio de Madrid*, 22.

as Director, and the nomination of other Italian professors seems to be ample evidence of the Italian influence over the Royal Conservatory of Madrid.”³⁹ During the time in which Piermarini was the Director of the Conservatory (1831-1839),⁴⁰ the relationship with the Spanish Court and the promotion of Italian opera in the Conservatory were significantly extensive.

Evidence of this relationship were the numerous public concerts to celebrate the Queen’s birthday in 1831 (on December 11, 12, 13, 14, and 15) and in 1832 (December 11, 12, 13, 14, 15, 16, 17, 18, and 19) at which mostly hymns, as well as arias and operas by Italian composers including Donizetti and Rossini, were sung. There were also concerts given to praise the Princess Maria Luisa Isabel.⁴¹

Even though the Director was Italian and Italian genres were the most performed types of music, the Conservatory had an important French influence. Many of the official pedagogical methods and studies in the first two decades were those of the Paris Conservatory.⁴² Some activities, like public student concerts and the concept of a conservatory orchestra, were copied directly from the Paris Conservatory. Additionally, some of the school’s most important professors, like pianist Pedro Albeniz and violinist and violist Pedro Escudero, had studied at the Paris Conservatory, Figure 5.

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³⁹ Beatriz Montes. *"La influencia de Francia e Italia en el Real Conservatorio de Madrid."* *Revista de Musicología* XX. (Madrid, 1997), 472.

⁴⁰ The Conservatory did not receive any Government funding from 1835 to 1839, due to the first Carlist War (1833-1837). During this period some professors still taught at the institution without being paid. Before the economic restitution, Piermarini left the Conservatory, moving to Paris.

⁴¹ *Memoria presentada por la Escuela de Música y Declamación de España en la Exposición internacional de Filadelfia*, 136-155.

⁴² In Paris, the official violin methods were: Baillot, Rode and Kreutzer (1803); for clarinet: Le Fevre (1802); for bassoon: Ozi (1803); and for flute: Hugot and Devienne. The same methods were taught at the Royal Conservatory of Madrid “Maria Cristina.” In piano, even though the official method taught at the Madrid Conservatory was not official in Paris (written by Jean-Louis Adam) another French method was also used for instruction, one written by Helen de Montgeroult, pianist and teacher at the Paris Conservatory. Montes, *"La influencia de Francia e Italia en el Real Conservatorio de Madrid."*, 473-474.

del coro, y á lo que determine el maestro de capilla cuando le cite para algun ejercicio que ocurra en servicio de ella. Serán admitidos á firmar la oposicion presentando ó remitiendo memorial con su fe de bautismo legalizada al Excmo. Sr. Patriarca de las Indias en el término de 30 dias, que se contarán desde esta fecha, y fenecida en 11 de Mayo próximo, y cumplido se procederá á los ejercicios que determinaran los jueces examinadores que al efec-

to se nombrarían, y en vista de su cuenta se propondrá á S. M. el que se juzgue mas á propósito para el servicio de Dios y de la Real capilla.

El martes 19 de Abril á las 9 de la mañana se abrirá la escuela de botánica general en el Real jardin, y continuaran las lecciones á la misma hora los martes, jueves y sábados que no sean festivos.

Con Real aprobacion, dada á propuesta del director del Real conservatorio de musica *María Cristina*, se ha hecho en el establecimiento el arreglo siguiente:

CLASES.	HORAS DE CLASE.	DÍAS DE CLASE.	MÉTODO ADOPTADO.	NOMBRE DEL PROFESOR.
Composicion.	De 8 á 10.	Para las alumnas. Lunes, miércoles y viernes. Para los alumnos. Martes, jueves y sábado.	Gencufonia del Sr. D. Josef Joaquín de Virós y Spinola.	D. Ramon Carnicer.
Piano y acompañamiento.	De 8 á 11.	Para los alumnos. Lunes, miércoles y viernes. Para las alumnas. Martes, jueves y sábado.	Mad. Mongeraut.	D. Pedro Albeniz.
Viola.	De 9 á 12.	Todos los dias.	Mr. Baillot.	D. Pedro Escudero.
Solfeo.	De 12 á 3.	Para los alumnos. Lunes, miércoles y viernes. Para las alumnas. Martes, jueves y sábado.	Método suyo.	D. Baltasar Saldoni.
Violoncello.	De 8 á 11.	Todos los dias.	Recopilacion de varios métodos.	D. Juan Antonio Rivas.
Contrabajo.	De 8 á 11.	Todos los dias.	Método suyo.	D. Josef Venancio Lopez.
Flauta.	De 8 á 11.	Lunes, miércoles, viernes.	Mr. Devicene.	D. Magin Jardin.
Oboe y corno ingles.	De 12 á 3.	Todos los dias.	Método suyo.	D. Pedro Broca.
Clarinete.	De 8 á 11.	Martes, jueves, sábado.	Mr. Lefèvre.	D. Magin Jardin.
Fagot.	De 12 á 3.	Todos los dias.	Mr. Ozi.	D. Manuel Silvestre.
Trompa.	De 8 á 11.	Todos los dias.	Método suyo.	D. Josef de Juan.
Clarín.	De 12 á 3.	Todos los dias.	Método suyo.	D. Josef de Juan Martinez.
Trombon.	De 8 á 11.	Todos los dias.	Método suyo.	D. Domingo Broca.
Lengua castellana.	De 5 á 7.	Para las alumnas. Lunes, miércoles, viernes. Para los alumnos. Martes, jueves y sábado.	Gramática de la Real academia española.	D. Wenceslao Muñoz. D. Robustiano Yusta.
Lengua italiana.	De 5 á 7.	Para los alumnos. Lunes, miércoles, viernes. Para las alumnas. Martes, jueves y sábado.	Gramática de Bourdas.	D. Manuel Pieri.
Baile.	De 10 á 11.	Para las alumnas. Lunes, martes, viernes. Para los alumnos. Martes, jueves y sábado.		D. Andres Beluzzi.

CARRIOS DEL DIA.

Londra 38½. Paris 16. 2 papel. Santander 1 beneficio. — Bilbao 1 id. Cádiz 3 á 1 dafio. Sevilla 3 á 2 idem. Málaga 4 á 1 par. Granada 3 dafio. Alicante 3 idem. Valencia 4 á 1 idem. Barcelona 5 pesos fuertes par. Zaragoza 3 á 4 dafio. Coruña 3 idem. Santiago 1 idem. Descuento de letras á razon de 4 por 100 al año. Vales Reales consolidados 28½ y 28½. Inscripciones del gran libro de 5 por 100 30. Vales no consolidados 28 dinero. Deuda sin interes 4½.

ANUNCIOS.

Se halla vacante la plaza de médico-cirujano de la Real Casa de Campo, dotada con 1000 rs. vn. anuales, y que debe proveerse por oposicion. Los aspirantes deberan acudir por sí ó por medio de un amigo, á la Real Casa de Campo, en la mañana de cada uno de los dias 1.º y 3.º de Mayo próximo, para que se les admita á la oposicion.

de apoderado dentro del preciso término de 40 dias á firmar la oposicion en la secretaria de la Real junta superior gubernativa de medicina y cirugía, plazuela de la Leña, núm. 20. En dicha secretaria podrán instruirse de los documentos, ejercicios de oposicion, y demas circunstancias que se exigen.

Por el fallecimiento abintestado del comisario de guerra honorario D. Domingo de Acha, contador que fue del ejército realista de Navarra, se cita á todos los que se crean con derecho á los cortos efectos que ha dejado, para que en el término de treinta dias acudan á deducirlo en el juzgado de la capitania general de Castilla la Nueva; y de no verificarlo les parará perjuicio.

Notas. En la Gaceta núm. 42, última columna, en el anuncio de la vacante de médico de la villa de Buitrago, debe entenderse que en los 800 ducados está comprendida la asistencia de las 27 aldeas de su término.

EN LA IMPRENTA REAL.

Figure 5. List of Professors at the Conservatory "Gaceta de Madrid" April 16, 1831⁴³

⁴³ Gaceta de Madrid. Cong. Vol. 48 (Madrid: Ministerio de la Gobernación, April 16, 1831), 198.

2.1.1. Standards of Organization and Practice

The Conservatory “Internal Regulations for the Economic and Teaching Administration”⁴⁴ of 1831 outlined the following:

- The Conservatory functioned as a boarding-school with separate departments for boys and girls and employed personnel including secretaries, a spiritual rector, a cook, a superintendent, etc. Each department had its own director. There were daily students that only attended classes.
- Designation of an archivist and a copying archivist. With these positions, the specific goal was to create a National Music Archive inside the Conservatory. Federico Sopeña, director of Madrid Conservatory from 1951 to 1956, affirmed that this objective failed.⁴⁵
- Stipulation of the number of teachers, classes, and monetary compensations: the Conservatory had 16 professors (see Figure 5). The most important to the Conservatory curriculum were Francisco Piermarini, Director of the Conservatory and singing style professor (30,000 annual *reales*); Ramon Carnicer,⁴⁶ composition professor (20,000 *reales*); Pedro Albeniz, piano and accompaniment professor (20,000 *reales*) and Pedro Escudero, violin and viola professor (20,000 *reales*).

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⁴⁴ *Memoria presentada por la Escuela de Música y Declamación de España en la Exposición internacional de Filadelfia*, 2.

⁴⁵ Sopeña, *Historia crítica del Conservatorio de Madrid*, 32.

⁴⁶ Ramon Carnicer was the most influential professor at the Conservatory until his death in 1855. “His Italian operas contained Spanish folk themes and his overtures, like the one for *The Barber of Seville* (not the one by Rossini), were performed regularly” and served as a compositional model for the students at the Conservatory. His contribution to the promotion of Italian opera was significant, especially through his advocacy for the accompanied melody. Sopeña, *Historia crítica del Conservatorio de Madrid*, 33.

- Two administrative agencies that helped the Director govern the Conservatory. The *Junta General* (General Board) was composed of all the Conservatory professors; its main functions were the selection of the *Adictos de Honor*⁴⁷ and the administration of exams. The *Junta Facultativa* (Executive Board) consisted of the Director and the composition, piano, and violin professors. Its function was more important than the other Board. The members proposed candidates for the annual Conservatory awards, selected the *Maestros honorarios and Adictos facultativos*,⁴⁸ and informed the Director of the pedagogical methods to be used at the institution.⁴⁹
- The school authorized women to “act” as singing and harpsichord professors, but only for female students. This was the first time in history in which a woman could officially teach in a musical institution and became one of the principal professional options for women in the nineteenth century in Spain.
- In the Declamation section of the Conservatory, art was taught continuously until 1851; this was a very clear “indicator of how all the pedagogical instruction was centered around the opera.”⁵⁰

Through these standards of practice and organization, the Conservatory’s objective was to train musicians who could sing, act, play, or dance in Italian operas, or could write those kinds of operas, inserting into them national themes. The Conservatory attracted

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⁴⁷ *Adictos de Honor* were honorific titles given to patrons and sponsors that financed the Conservatory. This was used as well to link important aristocrats and Court members to the institution.

⁴⁸ *Maestros Honorarios* were titles given to important musical figures. The first *Maestro Honorario* was Rossini. *Adictos Facultativos* were musical *aficionados* with great knowledge in music. Sopeña, *Historia crítica del Conservatorio de Madrid*, 25.

⁴⁹ María Ángeles Sarget-Ros, “Rol Modélico del Conservatorio de Madrid.” *Revista de la Facultad de Albacete*, no 16 (Albacete: Universidad Castilla la Mancha, 2001), 125.

⁵⁰ Sopeña, *Historia crítica del Conservatorio de Madrid*, 28.

the higher spheres of Madrid society; people acted as patrons, investing in the institution, and in return were highly respected and close to the Court. The institution also served to train young female musicians and, as mentioned above, was the first educational institution to employ women.

These regulations, however, lacked a structured academic curriculum and did not specify the number of classes and amount of years needed to graduate. The only distinction in this regard was a regulation that differentiated “professional” and “amateur” education. Thus, each professor was responsible for the method taught in his or her class.

2.1.2. The Prestige of the String Department

A quick look at the salaries that each professor received during this period at the Conservatory shows the relevance of the violin studio compared to the other string studios. Pedro Escudero, violin and viola professor, earned 20,000 *reales* a year. Francisco Brunetti, cello professor earned less than half at 7,000 *reales*, and Jose Venancio Lopez, double bass professor, earned only 4,800 *reales*.

Pedro Escudero was a renowned violinist in Europe who had studied at the Paris Conservatory. Even though he left the Conservatory in 1833 to continue his solo career, he set the foundation for the violin and viola department, choosing French methods by the Baillot, Rode, and Kreutzer. He was also part of the *Junta Facultativa* and participated in the design of the 1830 regulations. After his resignation, Juan Diez occupied the position. Diez was a violinist at the *Real Capilla*, and before that he was concertmaster at the Lugo Cathedral; he was professor at the Madrid Conservatory until 1868. Juan Diez

composed *28 Ejercicios para violin*, a collection of 28 studies that complemented the suggestions made by Baillot in his *L'Art de Violin*, published in 1834.

Francisco Brunetti was also a member of the *Real Capilla* and taught cello at the Madrid Conservatory from 1830. Other cello teachers (*Maestros Honorarios* and *Adictos Facultativos*) included Felipe Garcia Hidalgo (1830), Juan Antonio Rivas (1830) and Julian Aguirre (1844). The cello methods used were those by the “Paris group that from the beginning of the nineteenth century had created the modern technique: Baudiot, Catel, Baillot, and the Duport treatise.”⁵¹

The relationship with the *Real Capilla* is shown, as well, in the designation of Jose Venancio Lopez as principal double bass in the orchestra. He used Wenzel Hause’s method (Prague, 1809), published in Paris in 1828 as *Méthode complète de contrebasse a 4 cordes*. The first Spanish double bass method is attributed to López, but his *Método de Contrabajo* is lost.

2.2 Royal Conservatory of Music and Declamation (1857-1868)

Although the Conservatory reopened in 1839 after the first Carlist War and received economic support from the Government, the academic and economic organization of the institution was careless after Piermarini’s resignation. The various deans of the Conservatory during this period (1839-1856) were not musicians and were put in place by the Spanish Crown to act as “protectors, as social bridges, between the

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⁵¹ García-Velasco, "Repertorio Didáctico Español en el marco de la enseñanza para cuerda en el Conservatorio de Madrid en el Siglo XIX: Obras para violín, violoncello y viola.", 127.

Court and the Conservatory.”⁵² They did not administer the institution well, and were unable to fix emerging problems, like overcrowded classes⁵³ or the inattention to instrumental music.

Evidence of this lack of attention to instrumental music is shown in an article published by *La Iberia Musical y Literaria* in 1843, which stated, “Music in Spain is learned as a hobby and by instinct, without any hope to receive someday a small recognition. The *Capilla Real* doesn’t have enough musicians, the chamber music is nonexistent, and the National Conservatory develops very slowly.”⁵⁴ This situation also affected musicians working in professional orchestras: “The situation of the orchestra professors (players) is a shame. The press should take care of this profession, making as much effort as possible to improve its abandonment in Spain [...] In France, Italy, and Germany, the efforts of musicians are rewarded when they execute a symphony correctly [...] making no difference between them and a *tenor* or a *prima-donna*.”⁵⁵ This article reflects the bleak situation of instrumental music in respect to vocal music.⁵⁶

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⁵² Sopeña, *Historia crítica del Conservatorio de Madrid*, 59.

⁵³ Especially problematic was the situation of the piano and violin studios. This last one had 27 students and only one official professor (there were several *Adictos Facultativos* and *Maestros Honorarios*).

⁵⁴ Joaquín Espín y Guillén, “Estado deplorable de nuestros profesores,” *La Iberia Musical y Literaria* (Madrid: Imprenta del Panorama Español, 1843), 4-5.

⁵⁵ Espín y Guillén, *La Iberia Musical y Literaria*, 13.

⁵⁶ Both these references are found as well in Monica García Velasco’s PhD Thesis: “*El Violinista Y Compositor Jesús De Monasterio: Estudio Biográfico Y Analítico*,” which adds an article from Mariano Soriano Fuentes, published in 1844, that states that “all arts have been developing except music” and criticizes the work the Conservatory had done in instructing musicians, and the impact that the suppression of musical chapels had in the rest of Spain. García Velasco, “*El Violinista Y Compositor Jesús De Monasterio: Estudio Biográfico Y Analítico*”, 184-185.

2.2.1. Transition to a New Era

The musical situation in the Conservatory required a new approach to the way music was taught. A new era began in 1852 when the Conservatory moved to the *Teatro Real* (Royal Theater). The move brought enormous technical advances, with a brand-new facility and class materials, but exposed, as well, the “dependency on the Court and the enormous influence of Italian vocal genres.”⁵⁷ The placement of the Conservatory inside a royal building was clear evidence of the first point; the performance of several vocal pieces at the inauguration by Carnicer and Saldoni, both popular for their Italian style compositions, was a clear statement of the second.

The appointment of the Italianate composer Hilarión Eslava⁵⁸ in 1855 confirmed the fact that Italian genres were the most influential at this time. However, his employment at the Conservatory accompanied a transition to a new era in which instrumental music gained progressively more importance. Eslava joined the Conservatory after being extremely successful with the composition of many Spanish operas and zarzuelas. He followed these compositions with a focus on religious music, still with Italian influences, but which conferred much more importance to the instrumental lines, with more elaborated melodies, and *fugatto* and contrapuntal passages.⁵⁹

Eslava was also the promoter of a new music education plan, presented to the Minister of Justice in 1855. The proposal had four fundamental points, as follows:⁶⁰

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⁵⁷ Sopeña, *Historia crítica del Conservatorio de Madrid*, 59.

⁵⁸ Hilarión Eslava (1807-1878) was a popular composer of Italian style operas and zarzuelas. He was cofounder of the society *La España Musical*, organization that promoted and defended Spanish opera and zarzuela. He was the first music academic of the *Academia de las Artes de San Fernando*, an institution dedicated to the national promotion of the arts.

⁵⁹ Sopeña, *Historia crítica del Conservatorio de Madrid*, 60.

⁶⁰ Antonio Gallego Morell, “Aspectos Sociológicos De La Música En La España Del Siglo XIX.” *Revista de Musicología* 14, no. 1/2 (1991), 17-18.

- The establishment of a *solfege* and singing school in each city with a cathedral, with the possibility to offer other musical specialties in the future.
- The designation of the Madrid Conservatory as a role model, which would set the academic curriculum for these schools.
- The responsibility of city and regional councils in the protection of these schools, acting as patrons and providing them the necessary space and materials to teach.
- The minimum number of students and the academic organization of the schools, with the *Maestro de Capilla* acting as the Conservatory inspector.

This proposal was rejected, and with it the possibility to extend the influence of the Conservatory over all the Spanish territory. Instead, the Government, under the Reign of Queen Isabel II, approved in 1857 a new set of Regulations for the Instruction of the Musical Arts.

2.2.2. Standards of Organization and Practice

On May 5th and December 14th 1857 two new sets of regulations were approved by Queen Isabel II. The latter one was the final one, and was valid until 1868. These new regulations were part of a series of updates made by the Government as part of a new Education Law, the *Ley Moyano*.⁶¹ Both regulations were very similar, with one major

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⁶¹ The *Ley Moyano*, Moyano's Law, was the most important and influential law approved in the nineteenth century. It takes its name from Claudio Moyano, the Minister of Public Works, Building and Education, who promoted the law to solve the problems of a country with one of the highest illiteracy rates in Europe at that time. It classified the education system in three levels: Elementary (6 to 9 years, and compulsory), Middle (public high schools regulated by the city or regional councils, as well as private schools, regulated by the Church after being approved by the Government), and Superior (universities that could only be public). This Law was active until 1970, and was the basis for further regulations, including the most recent in February 2006.

distinction: in the first decree, the Queen was responsible for the nomination of professors for the Conservatory; in the second, the Conservatory Director, with the approval of two thirds of the professors, made a nomination and submitted it for approval to the *Junta Facultativa* (Executive Board); the Government had the authority to appoint, or not, the suggested professor.⁶² This change was a statement regarding the new direction of the Conservatory, a more independent one, with important decisions, like the election of future professors, left entirely to the professionals at the Conservatory. Another very similar and equally important change was the appointment of the Director by the Government, not by the Queen.

Some other important changes in relation to the 1831 regulations were:

- Abolition of the boarding school. This modification was to adapt the Conservatory's style to others like the Paris or Brussels Conservatories that only had day students. This eliminated personnel like the superintendent, cook, and secretaries. These actions allowed a larger number of daily students to access the Conservatory. The male and female dorm directors were eliminated, as well. Instead, two female inspectors supervised the female students. For the first time, there was a professional piano tuner as part of the Conservatory staff.
- Elimination of the archivist and copying archivist personnel. This meant the end of the project to create a National Music Archive inside the Conservatory.
- The *Junta General* continued as before but the *Junta Facultativa* was replaced by the *Junta Consultiva*; this body added the organ and singing professors, a

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⁶² Sopeña, *Historia crítica del Conservatorio de Madrid*, 64.

professor from the wind department, and a declamation professor. The votes and opinions of all the Conservatory departments were considered in the major decisions regarding the Conservatory.

- The requirement for students to have a elementary general education in order to access the Conservatory. There was also a *solfege* entrance test.
- Distinction between “superior studies” and “applied studies.” The first were reserved for the Composition students and ended with the title of *Maestro Compositor* (Composition Professor). These studies comprised a minimum of eight years. The applied studies were: piano and accompaniment, string instruments, wind instruments, harmony, declamation, singing and *solfege*. These studies comprised a minimum of six years and ended with the title of Professor.
- Important salary reductions. The composition professors were the highest paid (16,000 *reales*), followed by organ and harmony (10,000 *reales* each), then violin and piano professors (8,000 *reales*). This signified a 60% reduction in salaries. This reduction in salaries made it possible to double the Conservatory staff, going from only 16 professors in 1831 to 32 in 1857. Overcrowded studios like violin and piano added another professor, while the singing studio went from one professor in 1831 to five in 1857.⁶³

Even though these regulations created a structure for the important aspects of the Conservatory, like the differentiation between applied and superior studies and the class organization of these paths, there was no mention of a Conservatory orchestra or

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⁶³ Complete data regarding the number of professors in each department and salaries can be found at *Memoria presentada por la Escuela de Música y Declamación de España en la Exposición internacional de Filadelfia*, 61.

chamber music class. This greatly affected the development of instrumental music in general and strings in particular during this new period in the Conservatory, and it shows that string instruments were less important than others at the Conservatory at the beginning of this period.

2.2.3. The String Department in the New Era

The situation of the string department can be better understood by an article published in 1857 in the magazine, *Zarzuela*, after the Conservatory's final student competition in 1856: "Juan Diez's violin class presented only one student, who won the first prize. It is sad to say, but all these (string) classes offer very poor results. [...] The cello studio is very mediocre, we don't even have data about the double bass studio, and, regarding the violin studio, the only acceptable player that this studio has had for a long time is a member of one of the Court orchestras, where he probably had followed his own inspirations, without any respect for the school laws."⁶⁴

In 1857 Jesús de Monasterio joined the Conservatory as a second violin professor of the institution, with a salary of 7,000 *reales*, 1,000 less than Professor Juan Diez.

Julian Aguirre was the only remaining cello teacher from the previous period, after the retirements of Professors Francisco Brunetti and Felipe Garcia Hidalgo. Under his instruction, the cello department suffered a lack of an organized pedagogical program. In 1854, he refused to create an official program containing the technical methods that the

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⁶⁴ The Conservatory laws prohibited any student to practice, play or perform even a single bar of music without the consent of his professor. Antobio Peña y Goñi, *La Ópera española y la música dramática en España en el siglo XIX. Apuntes históricos* (Madrid: El Liberal, 1881), 170.

students had to practice and master during the different years. Even though (as suggested by the previous period) the pedagogical methods from Paris were used like Baudiot, Catel, Baillot, and Duport, it would not be until 1861, with the designation of the Duport, Baudiot, Robert, Brunetti, and Dotzauer as official methods,⁶⁵ that the Madrid Conservatory provided a basic pedagogical structure in the cello department.

Manuel Muñoz Luzon was appointed as the double bass professor in 1857; he was also the principal double bass at the *Real Capilla*, showing still the influence of the Court in the Conservatory. The previous double bass professor at the Conservatory, Jose Venancio Lopez, was, as well, principal at the *Real Capilla*. With Muñoz, the official pedagogical methods used were Hause, Housset, and Gouffé.⁶⁶

2.3 The Glorious Revolution and the Restoration Era (1868-1901)

As explained in Chapter I, 1868 was a tumultuous year in Spain. Due to the massive corruption and political instability that Spain suffered during the Reign of Isabel II, a group of liberal-progressive officers and intellectuals, led by General Juan Prim, took control of the country (Figure 6), initiating a period of six years called the Glorious Revolution.

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⁶⁵ García-Velasco, "Repertorio Didáctico Español en el marco de la enseñanza para cuerda en el Conservatorio de Madrid en el Siglo XIX: Obras para violín, violoncello y viola": 128.

⁶⁶ José María Ducazcal. *Memoria acerca del estado de la enseñanza en la Universidad Central y en los establecimientos del distrito de la misma en el curso de 1858 á 1859 ; Anuario de 1859 á 1860: conforme á los artículos 29 y 36 del Reglamento general administrativo y á la orden de la Dirección General de Instrucción Pública, fecha 4 de noviembre del corriente año* (Madrid: Imprenta de J. M. Ducazcal, 1859), 26.

Figure 6. *Puerta del Sol* (downtown Madrid) on September 29, 1868 during the Glorious Revolution by Daniel Urrabieta Vierge⁶⁷

Only a few weeks after the military coup, the Public Works Minister, Manuel Ruiz Zorrilla, approved the Decree for the Conservatory (December 15 and December 22, 1868) with the “essential objective to make the public establishment a place at which important musical knowledge is communicated.”⁶⁸ This meant that the Conservatory had to be accessible to more people, to educate more students, and to extend its influence throughout the different Spanish regions.

⁶⁷"Puerta del Sol el 29 de Septiembre de 1868," accessed February 20, 2017. https://upload.wikimedia.org/wikipedia/commons/thumb/2/24/La_Puerta_del_Sol_en_la_ma%C3%B1ana_del_29_de_septiembre_de_1868%2C_de_Urrabieta.jpg/300px-La_Puerta_del_Sol_en_la_ma%C3%B1ana_del_29_de_septiembre_de_1868%2C_de_Urrabieta.jpg.

⁶⁸ *Memoria presentada por la Escuela de Música y Declamación de España en la Exposición internacional de Filadelfia*, 82.

For Ruiz Zorrilla, the most important artists, who have caused admiration and provoked universal applause; the geniuses whose inspiration has been recognized with statues and crowns in their countries, started their careers in public institutions [...] The Minister that signs [this Decree] confers great importance to the study of Music, because from its popularization we will get magnificent results that are observed in many other nations, modifying habits, softening social behavior and uplifting the spirit [...] of the people that have been disinherited and relegated to a life without culture.⁶⁹

This statement clearly referred to the arts as a vital element to educate society in Spain, and for the first time, included a comparison to other nations in which music was a basic element in the culture. This assumed a new function for the Conservatory; it was not going to be an elitist center tied to the Crown and the aristocracy, but was to be connected to the people and educating through music.

2.3.1. Standards of Organization and Practice

The changes that this new set of regulations implied were, in many cases, radical, exposing the more progressive tendencies of the Government:

- The Royal Conservatory of Music and Declamation was dissolved and the National School of Music (hereinafter “the School”) was created.⁷⁰
- The Director was required to be a professor of the School, and was appointed by the Government who had to choose among the most veteran professors at the institution.

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⁶⁹ *Memoria presentada por la Escuela de Música y Declamación de España en la Exposición internacional de Filadelfia*, 82.

⁷⁰ During the first couple of decades, declamation was not taught at the National School, ending a tradition that started with the creation of the first Conservatory of Music in 1831. In 1884 a Royal Decree signed by Alfonso XII renamed this institution as the National School of Music and Declamation. Sarget-Ros, “*Rol Modélico del Conservatorio de Madrid (1868-1901)*.”, 150.

- The *Junta General* and *Junta Facultativa* became the *Junta de Profesores*, a single faculty advisory board that contained every professor at the School.
- Cancellation of the requirement to present a parish certificate to attend the School. This certificate was sometimes used to demonstrate the origins and social class of the students and their families.

These first four points clearly reveal the more liberal constitution of the institution, with its civic and democratic actions. It also reflects a total independence from the Court, something that had never happened since the Conservatory's creation in 1831. The regulations also included:

- Severe reduction of offered classes and reduction of official professors. Studios for the viola, harp, horn, and trumpet were not offered, and the number of official professors was reduced to 12. It was stipulated in the decree that the previous professors in those studios could continue as private teachers at the School. This reduction in the number of professionals and subjects was forced by the severe economic crisis that the Government experienced after the Revolution. In coming years, the political stability (that came with the Restoration) allowed the inclusion of these and many other classes.⁷¹

Due to the economic crisis, the overall salaries at the National School were reduced. This motivated the official teachers of the institution to offer private lessons. The crisis also created absurd situations inside the School, such as the assignment of the violin professor, Monasterio, to be the official cello professor.

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⁷¹ Sarget-Ros, "Rol Modélico del Conservatorio de Madrid (1868-1901).", 152.

In 1871, under Amadeo's I reign, the regulations were revised and updated again. Even though the country went through several political regimes, with the establishment of the First Republic (1873-1874) and the return to a monarchy with King Alfonso XII (a period called the Restoration), those same regulations were valid until 1901. As stated before, the social and political stability of the Restoration period allowed a progressive increase in the classes offered and the number of professors in the School.

2.3.2. Emilio Arrieta as Director of the National School of Music (1868-1894)

The beginning of the new liberal regulations coincided with the appointment of a new Director for the now-called National School of Music, Emilio Arrieta.⁷² This appointment was symbolic, as well, because it was the selection of a musician as Director for the first time since Piermarini left the Conservatory in 1839.⁷³ With it, a true professional and expert in the field was managing the School, and not just acting, as the previous Directors, as a link between the institution and the Court.

After a long period during in which the National School directors served just a few years each, Arrieta occupied this position for 26 years, giving the institution a much-needed period of stability. His appointment as a member in the Music section of the *Academia de las Artes de San Fernando* had a double effect: it connected the National School much more with the other Art Academies and it brought relevance to the institution through Arrieta serving in such an influential organization.

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⁷² Emilio Arrieta was a renowned composer of Italian operas and zarzuelas, but unlike other Spanish composers like Barbieri, Arrieta composed his operas with complex musical melodies; he was more transcendent in the opera than those following the Italian style. During his career, he composed over 27 zarzuelas and four operas.

⁷³ Some other non-musical directors of the School were Tabuerniga (1851), Ferrer (1853), Ventura de la Vega (1856, Declamation professor) and Lopez de Ayala (1866). Sopeña, *Historia crítica del Conservatorio de Madrid*, 59.

During the Arrieta period, organizations created or directed by Monasterio, like the *Sociedad de Cuartetos* and the *Sociedad de Conciertos*, performed regularly at the National School's music hall. This situation helped both the organizations and the institution to gain social relevance, and created an orchestral audience. It is important as well to mention the close collaboration the Madrid National School had with institutions like the Brussels Conservatory, thanks in part to Monasterio's connections there, that proved to be a basis for the creation of a Conservatory orchestra and a chamber music class.

Thanks to the period of political and social stability provided by the Restoration, the Spanish middle-class grew considerably, and with it, enrollment in the National School increased significantly.⁷⁴ Thus, Monasterio was appointed chair of the advanced class of Violin and Chamber Music, a new department created especially for him, dedicated to coaching the most talented musicians in the School. Monasterio's professor at Brussels Conservatory occupied this position when Monasterio studied with him.

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⁷⁴ Sopeña, *Historia crítica del Conservatorio de Madrid*, 71.

CHAPTER 3. MONASTERIO'S ROLE AS A TEACHER, DIRECTOR AND ESSENTIAL FIGURE IN THE DEVELOPMENT OF INSTRUMENTAL MUSIC (1857-1896)

The teaching profession is in all sciences, arts and social studies the most dismal, least brilliant career. But it is without a doubt the most transcendent one too. That is the way Monasterio always understood it. From the glorious heights of his career as string quartet player, violin virtuoso and orchestra conductor, Monasterio knew how to step down to the level of his violin students and their harsh squeaks, endless repetitions and constant out of tune notes [...] devoting himself to them with true abnegation, with fatherly consideration and care.⁷⁵

After a brilliant young career and the completion of his studies at the Brussels Conservatory, Monasterio came back to Madrid in 1856, resolute to change the way instrumental music was taught at the Madrid Conservatory. He was determined to promote instrumental music in a country exclusively interested in vocal music and to create a new and improved school of instrumental musicians based on the model he experienced at the Brussels Conservatory. The importance of this decision was endorsed by Agustín Leon Ara⁷⁶ in his acceptance speech as a *Real Academia de las Artes de San Fernando* member in 1989:

It is impossible for me to talk about the Spanish violin school without the consideration of the Franco-Belgian school and the historical influence it had. It can be stated that from Jesús de Monasterio, almost every important Spanish violinist have studied either at Brussels Conservatory or at Paris Conservatory, with professors following the methods of this school. Thus, violinists like Jose del Hierro, Pablo de Sarasate, Francisco Costa, Joan Massia, Antonio Brossa, Antonio Arias or Fernandez Arbós were continuing the principles of the Franco-Belgian school, whose pioneer in Spain was Jesús de Monasterio.

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⁷⁵ Alarcón Menéndez, *Un Gran Artista. Estudio Biográfico*, 135-137.

⁷⁶ Agustín Leon Ara was a Spanish violinist born in 1936 in Tenerife, Canary Islands. He studied violin at the Royal College of Music of London and at the Brussels Conservatory. He was a prizewinner at several international competitions: Darmstadt (1957), the Henryk Wieniawski Violin Competition, Poznań (1957) and the Queen Elisabeth in Brussels (1959). He was a violin professor at the Brussels Conservatory and at the Barcelona Conservatory. He is one of the most important Spanish violinists of the twentieth century and still enjoys an active career giving master classes and teaching at festivals around the world.

3.1 First Period: Promoter of Education Reforms and Instrumental Music Associations

In March 9, 1857, Monasterio (Figure 7) was appointed violin professor of the Madrid Conservatory. The announcement was made at the *Gaceta de Madrid*, and included as well the designation of Roman Jimeno as the organ professor, Manuel Muñoz Luzon as double bass professor and Juan Emilio Arrieta as counterpoint, fugue and composition professor. Francisco Asenjo Barbieri, Joaquin Gaztambide and Juan Maria Guelbenzu were appointed honorary professors. These designations were extremely important, as Arrieta later became Director of the Institution, and Barbieri, Guelbenzu and Gaztambide were crucial in the development of the *Sociedad de Cuartetos* (String Society) and the *Sociedad de Conciertos* (Concert Society). Through those societies they were the developers of an instrumental concert tradition and audience in Spain.

Figure 7. Early portrait of Jesús de Monasterio by José Vallejo y Galeazo.⁷⁷

Soon after his settlement in Madrid, Monasterio started working towards the objective of reintroducing and spreading instrumental chamber music throughout Spain, a genre that was discarded by both the public and composers since the reign of Ferdinand VII, who favored Italian vocal music. During Ferdinand's reign the chamber music genre "abandoned the Court and found shelter in the private venues of some *aficionados* and politicians like the *botillería de Canosa*, Jose de Aranalde, Juan Gualberto Gonzalez [...] Salvador Albacete and Basilio Montoya."⁷⁸

⁷⁷ "[Retrato de Jesús de Monasterio y Agüeros] J. V.o - ¿Vallejo y Galeazo, José (1821-1882) - Dibujos, grabados y fotografías - entre 1841 y 1882?" BIBLIOTECA DIGITAL HISPÁNICA. Accessed March 10, 2017. <http://bdh.bne.es/bne/search/CompleteSearch.do?languageView=es&field=todos&text=jesus%2Bde%2Bmonasterio&showYearItems=&exact=on&textH=&advanced=false&completeText=&pageSize=1&pageSizeAbrv=30&pageNumber=45>.

⁷⁸ Conde López, Sainz Viadero and García Laborda, *Jesús de Monasterio*, 44.

One of the most important private venues was the house of pianist Juan Guelbenzu,⁷⁹ in which musical meetings were celebrated every week. In these gatherings, piano trios, string trios and quartets were often performed, with Monasterio playing the violin part in many cases. After the performances, there were sessions in which different aspects of the pieces performed were discussed, debated and explained, giving these soirees a certain resemblance to the *Florentine Camerata*, celebrated almost 300 years earlier.⁸⁰

3.1.1. *Sociedad Artística de Socorros Mutuos* (Artistic Society of Mutual Assistance)

As a result of these private meetings, on October 1, 1858 a Royal Decree (Figure 8) authorized the creation of the *Sociedad Artístico-Musical de Socorros Mutuos* (The Artistic-Musical Society of Mutual Aid), founded by Rafael Hernando for the “defense of the interest of their members and mutual aid in response for the lack of protection to instrumental music by the State,”⁸¹ and in which Monasterio occupied several positions from the very beginning, becoming vice-president in 1862. The *Sociedad Artística de Socorros Mutuos* was officially formed in 1860 and had its headquarters at the newly opened Madrid Royal Theater, where a resident orchestra was established. It was the

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⁷⁹ Juan Maria Guelbenzu (Pamplona 1819-Madrid 1886) was a Spanish composer and pianist. He studied in Paris, where he had the opportunity to meet Liszt, Chopin and Thalberg. After the completion of his studies he returned to Madrid where in 1841 he was appointed organist of the Madrid Royal Chapel. He was a promoter of German instrumental music, and thanks to him composers and performers like Glinka and Chopin gave recitals and concerts in Madrid.

⁸⁰ Conde López, Sainz Viadero and García Laborda, *Jesús de Monasterio*, 44.

⁸¹ Emilio Casares Rodicio, *Francisco Asenjo Barbieri: el hombre y el creador* (Madrid: Ediciones del ICCMU, 1994), 253.

“first private and steady symphonic orchestra in Spain without being related to an Opera Theater.”⁸²

Figure 8. *Sociedad Artístico-Musical de Socorros Mutuos* statutes approved by the Spanish Government on October 1, 1858 and published in 1860.⁸³

The first conductors of this Artistic Society were Monasterio, Gaztambide, Barbieri, Mariano Vazquez Gomez and Tomas Breton⁸⁴. The *Sociedad Artística de Socorros Mutuos* represented the first legal musical union, connecting, protecting and

⁸² "SCM." SCM. Accessed March 06, 2017. <https://sociedadconciertosmadrid.wordpress.com/>.

⁸³ "Estatutos de la Sociedad aprobados por el Gobierno de S. M. en Real Orden de 1º de octubre de 1858 Sociedad Artístico Musical de Socorros Mutuos - Sociedad Artístico-Musical de Socorros Mutuos - Libro - 1860." BIBLIOTECA DIGITAL HISPÁNICA. Accessed March 06, 2017.

<http://bdh.bne.es/bne/search/CompleteSearch.do?visor=&text=&field1val=%22Sociedad%2BArt%C3%ADstico-Musical%2Bde%2BSocorros%2BMutuos%22&showYearItems=&field1Op=AND&numfields=1&exact=on&textH=&advanced=true&field1=autor&completeText=&pageSize=1&pageSizeAbrv=30&pageNumber=3>.

⁸⁴ Mariano Vazquez Gomez conducted the Society from 1876 to 1884. Tomas Breton conducted it from 1885 to 1892

promoting musicians and composers.⁸⁵ It was the precursor of the *Sociedad de Conciertos*, created six years later in 1866 by Francisco Asenjo Barbieri and it shared the same objective of promotion of instrumental music. In 1903, after a severe economic crisis, the *Sociedad de Conciertos* was dissolved and many of its members formed the Madrid Symphony Orchestra, which still exists today.

The repercussions of Monasterio's work at the Conservatory did not go unnoticed. As stated by Sopeña, "the incorporation of D. Jesús de Monasterio in 1857 as violin professor supposed a major advance in the teaching methods used at the Conservatory."⁸⁶ The enrollment in the violin department went from nine students who took the final exams in 1856, the year before Monasterio joined the institution, to fifteen in 1857 and thirty-nine students in 1860. From 1858, Monasterio had nineteen violin students, the maximum he could have, who were all new enrollment students, meaning they were not in the institution before Monasterio's arrival. It is important to point out that at that time, the Conservatory was an institution that formed musicians from a very young age, taking, in many cases, students who were familiar with certain aspects of music, having received general musical lessons, like *solfege* or choir instruction, but often unfamiliar with the basic technique of an instrument. From this early period Monasterio's most significant students were Manuel Perez, admitted in 1857, Pedro Urrutia,⁸⁷ 1858 and Julio Alarcon, 1859. Alarcon was in fact responsible for Monasterio's first posthumous biography, published in 1910, seven years after Monasterio's death. In

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⁸⁵ It was closely tied to the Conservatory, with regular concerts celebrated at its Music Hall. Many of the orchestra members were Conservatory professors and students. Most of the concerts celebrated by this society were benefit events or concerts celebrated during Lent or during the holidays.

⁸⁶ Sopeña, *Historia crítica del Conservatorio de Madrid*, 67.

⁸⁷ Manuel Perez and Perro Urrutia's biographical information can be found in Chapter 4 of this document.

it, Alarcon meticulously describes Monasterio's first years teaching at the Conservatory, describing certain aspects like his studio location⁸⁸ and his character.⁸⁹ But it is perhaps when describing his recruiting methods that Alarcon made one of the most important and distinctive remarks about Monasterio:

Monasterio started his teaching methods by not giving lessons to those who didn't have vocation for the priesthood or the finest of the fine arts... When after several opportunities, [Monasterio] understood that he had in front of him a nullity, with good manners, [he] dissuaded the student and his family of such a rash decision...as he thought it cruel and unjust to make the student waste his time and money. [...] If after the recruitment, the student sought to use his lessons wisely, [Monasterio] devoted himself to them with true abnegation, with a fatherly consideration and care. [...] There are wise men that know a lot, but don't know how to teach. Monasterio wasn't like those. The vivid evidence was his students: few and unknown during his first years until they performed in public concerts and competitions, winning many awards; they grew in number afterwards, spreading the name of the professor with them, and what it is most important, his style, his school—transmitting his genius.⁹⁰

This is a remarkable statement by Alarcon, as it was very uncommon to refuse to give lessons to those who didn't possess the vocation, or were eager to dedicate their entire time to the instrument. At that time, the common Conservatory practice was to form students mainly from the newly-created and growing middle class, so they could acquire basic concepts of music, and later on perform for friends at their houses; creating therefore a large body of amateur musicians.

Monasterio still had to accept a few underprepared students. In his remarks during these first three years, revealed by Monica Garcia Velasco in her Ph.D. thesis, we can observe the abnegation and care that Alarcon described. Monasterio kept

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⁸⁸ situated "in the most remote and highest location of the building; one had to go through several rooms, long corridors, walk up long stairs and open several doors in order to arrive to an irregular trapezoidal space, with brick pavement and wax finished walls" Alarcón Menéndez, *Un Gran Artista. Estudio Biográfico*, 136.

⁸⁹ "very temperamental, irascible and nervous with exquisite [musical] taste and continuous idealistic aspirations" Alarcón Menéndez, *Un Gran Artista. Estudio Biográfico*, 136.

⁹⁰ Alarcón Menéndez, *Un Gran Artista. Estudio Biográfico*, 136-137.

exhaustive notes about his students, following their development each school year. For instance, about Manuel Perez he describes: “This student has an extraordinary musical organization, being well-informed of the music he is playing, he has had great improvements. They will grow even more as he grows up and his intelligence develops as well.” On the other hand, we can find comments like the one directed to Rafael Cenllado: “He has a mediocre musical organization, his ear doesn’t perceive the out of tune notes.”⁹¹ Other details, like the student’s repertoire or absences, were also carefully indicated by Monasterio.

Alarcon describes the in-depth control of pitch, sound production, trills, body posture and bow control that Monasterio taught his students. As a result of this attention to detail, his students were the violinists with the most developed technique and expressivity in Madrid, and therefore, in Spain.

In 1859, following the example set by his professor Bériot, Monasterio composed a violin concerto, a piece containing some of the most common technical challenges mixed with expressive and melodious lines, with the double objectives of having his students apply techniques learned in class to a “real” piece and to showing the public his very innovative compositional style. The Concerto in B minor was composed following the two main European styles: the first is the German style, established by Beethoven with his Violin Concerto in D in 1806, and continued by composers like Spohr, Bruch, Mendelssohn and Brahms, with clarity in the compositional form, thematic development and expressive intensity as distinctive elements. The piece is also a model of the Franco-Belgian style, with heavy influence of the Italian virtuosos like Paganini, in

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⁹¹ García Velasco, “El Violinista Y Compositor Jesús De Monasterio: Estudio Biográfico Y Analítico”, 199.

which the formal aspect of the piece is somehow secondary, conceding more importance to the impressive, flamboyant solo lines of the instrument, rather than to the cohesion and form of the piece. Compositions by Paganini, Vieuxtemps, Wieniawski and Ernst are examples of this style of concerto. The Mendelssohn Violin Concerto⁹² and Bériot's violin concertos were especially influential in Monasterio's Concerto, serving as his models for the creation of a successful academic concerto.

By 1860, Monasterio had become a very respected and renowned violin teacher and enjoyed a fame that transcended his career as a violin virtuoso. In a letter signed by him and sent to Fétis, director at that time of the Brussels Conservatory, Monasterio expressed his concerns regarding the promotion and organization of instrumental concerts in Madrid, as well as his future projects at the Conservatory:

What kind of musical novelties could I inform you of? Unfortunately, they are not abundant. The Concerts are almost nonexistent, but we managed to organize two concerts at the Conservatory this past winter. [...]

I believe I told you I am fully committed to teaching my art, and I'm making all possible efforts to establish here a violin school like the one I learned from my beloved professor Mr. Bériot. Last year some of my students entered the Conservatory Competition, and two of them obtained awards. I hope to achieve even more satisfactory results in the upcoming competition that is going to be celebrated this month [June].⁹³

The intimate relationship between Fétis and Monasterio could be observed as well at the end of the letter. This friendship meant for Monasterio the gift of advice and guidance⁹⁴ from one of the most important and influential figures in the European educational system:

I beg your pardon Mr. Fétis for writing to a man for whom time is precious. Sorry for writing a letter that for its dimensions looks like a diary. [...] I felt the need to

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⁹² Finished in 1844, Mendelssohn's Violin Concerto served as a reference for Monasterio for its delicate treatment of the violin and the romantic and delicate character of the piece. Monasterio played Mendelssohn's Concerto for many years, considering it one of his favorite pieces. Conde López, Sainz Viadero and García Laborda, *Jesús de Monasterio*, 68.

⁹³ Archivo de la Real Academia de Bellas Artes de San Fernando, Signatura 5-335-1.

⁹⁴ Monasterio often offered his compositions to Fétis to be revised. And many of them were published by Belgian editors thanks to the influence of Fétis. Fétis also offered his compositions to Monasterio and they were often performed in Madrid and in the Conservatory, and offered support to Spanish music students like Isaac Albeniz and Enrique Fernández Arbós during the time they studied in Brussels Conservatory.

confess some details of my artistic life to one who always has showed a fatherly interest in me.⁹⁵

As noted in Chapter 1, only a year after this letter was written, during a European tour, Monasterio was offered the position of concertmaster and leader of the court orchestra of Weimar⁹⁶, a very prestigious position that had been previously occupied by Ferdinand Laub and Joseph Joachim, and which would have allowed Monasterio to continue performing across Europe. In 1862, Fétis offered Monasterio the position of violin professor at the Brussels Conservatory after Bériot's death, a position that was later occupied by Vieuxtemps, Wieniawski, and Ysaÿe. Monasterio refused both offers for family, economic and pedagogical reasons, as he was fully committed to reforming the violin methodology at the Madrid Conservatory and to developing the instrumental music scene.

In 1861, the Madrid Royal Conservatory published a set of official regulations. These regulations constituted the first legitimate document with a general methodology to be applied in the Conservatory. Chapter 4, Articles 25 to 33 were dedicated entirely to the orchestral instruments:⁹⁷

- Article 25. Under the listing of orchestral instruments are the violin⁹⁸, violoncello, double bass, flute, oboe, clarinet, bassoon, trumpet, horn, trombone, and harp.
- Article 26. The instrumental education is divided, like the vocal, into three parts: mechanisms, intelligence, and expression.⁹⁹

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⁹⁵ Letter written in June 16, 1860. Archivo de la Real Academia de Bellas Artes de San Fernando, Signatura 5-335-1.

⁹⁶ This information appears in Chapter 1 of this Thesis.

⁹⁷ *Memoria presentada por la Escuela de Música y Declamación de España en la Exposición internacional de Filadelfia*, 228-229.

⁹⁸ The viola wasn't included as part of the orchestral instruments; it was considered ancillary to the violin.

⁹⁹ These three parts are directly translated from the Spanish in the original document. *Memoria presentada por la Escuela de Música y Declamación de España en la Exposición internacional de Filadelfia*, 228-229.

- Article 27. The *mechanisms* consist, depending on the instrument, on the position of body, mouth, arms and fingers; the creation and production of sound and its control; the practice of the different nuances and articulations, the *portamento*, the agility, and everything else that produces slow, fast, disconnected, slurred, soft and loud sounds.
- Article 28. The *intelligence* embraces the theory of everything that belongs to the *mechanism*, the rules of colors, phrasing, breathing and the different technical aspects that can be observed during the performance of an instrumental piece, depending on its style and nature.
- Article 29. The *expression* comprises everything related to the correct emotion, warmth, enthusiasm and refined approach that it is most suitable depending on the character of the piece that the student learns. Only the teacher should guide, advise, encourage and participate in the development of the student talent.
- Article 31. The official studies and methods are:
  - Violin: *Baillot, Alard, Spohr, Fiorillo and Bériot*.
  - Violoncello: *Duport, Baudiot, Robert, Brunetti and Dolzauer*.
  - Double bass: *Ilousse, Gouffe, Rossi, Anglois, Puig and Belletti*.

Even though these instructions were very general, and left most of the responsibility to each professor—they didn't specify which subjects or areas should be mastered to promote from one year to another—the articles set the foundation for future pedagogical programs, like the one written ten years later, in 1871. The inclusion of certain violin methods and studies deemed official by the Conservatory

is especially relevant, because it reveals the importance of Monasterio at the time these regulations were written.¹⁰⁰ These violin methods and studies corroborate Monasterio's efforts to create a Spanish violin school based on the fundamentals of the Franco-Belgian school.¹⁰¹ Evidence of Monasterio's use of Bériot's methodology, characterized by the absence of technical exhibitionism (unlike Paganini's method that was concurrently being represented by Ernst and Joachim), was given by his most notorious student, Enrique Fernandez Arbós:

"I never heard him (Monasterio) perform, and he never taught us very challenging pieces. Our studies were limited to the Alard, Fiorillo, and Kreutzer; as for concert pieces, his own compositions, a lot of Bériot's pieces, some from Vieuxtemps, and the Mendelssohn Concerto."¹⁰²

3.1.2. *Sociedad de Cuartetos* (String Quartet Society) and *Sociedad de Conciertos* (Concert Society)

Monasterio's advocacy for the development and promotion of instrumental chamber music was made clear with the creation of the *Sociedad de Cuartetos* (String Society) in 1863, together with Juan Maria Guelbenzu. The Society was the only chamber music institution in Spain at that time, and it was closely related to the Conservatory, given that all the members were professors at that institution and all the performances took place

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¹⁰⁰ Sopeña states that at that time Monasterio was in fact "directing the Conservatory instrumental area." Sopeña, *Historia crítica del Conservatorio de Madrid*, 67.

¹⁰¹ As stated in Chapter I of this document, French methods like those of Balliot, Kreutzer or Rode, were used in the Conservatory in previous times, but were not official violin methods adopted by the Conservatory; in previous times, depending on the professor, these methods could change.

¹⁰² José Luis Temes and Enrique Fernández Arbós, *Enrique Fernández Arbós, 1863-1939: treinta años como violinista: memoria, 1863-1904* (Madrid: Alpuerto, 2005), 19.

at the Conservatory's Music Hall. This brought the Conservatory a significant increase in recognition in Madrid's most influential cultural circles.

On February 1, 1863 the *Sociedad de Cuartetos* celebrated its first concert. In it, Guelbenzu and Monasterio played Beethoven's *Spring* Sonata Op.24 and the string quartet composed by Monasterio. Lestán, Perez, and Castello performed several classical pieces to extraordinary success among the public and critics.¹⁰³

The Society had a primary objective: the performance and promotion of Austro-German instrumental music, especially that of the First Viennese school. String trios, piano trios, string quartets, piano quartets and string quintets composed by Beethoven, Mozart and Haydn were often performed, especially during the first few years. Other chamber music compositions by Mendelssohn, Schumann and Weber were also performed periodically.¹⁰⁴

The *Sociedad de Cuartetos* had, as well, the objective of promoting Spanish chamber music compositions. Spanish composers like Adalid, Perez, Allu or Monasterio himself premiered many chamber music compositions with this society. Particularly remarkable was the discovery and performance of Juan Crisostomo de Arriaga's three string quartets. Composed and published in Paris in 1824, they were performed in 1884

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¹⁰³ Sopeña, *Historia crítica del Conservatorio de Madrid*, 68.

¹⁰⁴ In this regard, Judith Etzion in her essay "*Música Sabia*": *The Reception of Classical Music in Madrid (1830s-1860s)* provides a compilation of concerts given by the *Sociedad de Cuartetos*, published by Jose Maria Provanza y Fernandez de Rojas. In the first 10 years the Mozart's G minor Quintet was performed thirteen times, some other pieces performed at least three or more times were: Haydn Quartets Op.55/1, 64/5, 71, 74/3, 74/4, 76/1, 76/4, 77/1 and 77/2. Mozart Quartets K.406, 421, 454, 458, 478, 497, 499, 516, 526, 575 and 593. Beethoven Trio in C minor Op.9 and Quartets Op.18, Quartet in E minor op.59, Piano and Violin Sonatas Op.30 (both) and Op.47. Mendelssohn Quartets Op.2. Op.12 and Op.44. Schumann's Piano Quintet Op.44 and Onslow Quartet Op.21. Judith Etzion, "*Música sabia*": *The Reception of Classical Music in Madrid (1830s-1860s)*," *International Journal of Musicology* 7 (1998), 229.

in Bilbao (Arriaga's hometown) by Monasterio's string quartet as part of a performance given by the *Sociedad de Cuartetos*.¹⁰⁵

The *Sociedad de Cuartetos* attracted a larger audience each season, and by 1866 it had to move to a larger venue, as the Conservatory's small music hall could not satisfy the ticket demand. By the late 60s, the Society was firmly established in Madrid and had a similar concert series as the renowned European societies like the Royal Society, the *Grande Harmonie*, the *Societe Philharmonique* and the *Association des Artistes Musiciens de Bruxelles*.¹⁰⁶ By then, the *Sociedad de Cuartetos* concerts "had come to be accepted socially as the most esteemed musical events, by virtue of their claimed musical superiority and their symbolic reflection of Spain's progress."¹⁰⁷

The success of the *Sociedad de Cuartetos* made possible the creation of their "alter ego" organization, the *Sociedad de Conciertos*. The Concert Society was created by Barbieri in 1866 and was born with the intention to perform and promote symphonic German works, in many cases including the same composers as the *Sociedad de Cuartetos*.

The *Sociedad de Conciertos* also developed work initiated by the *Sociedad Artístico-Musical de Socorros Mutuos*, in which single symphonic movements were performed.¹⁰⁸ The *Sociedad de Conciertos* was the first to present full symphonies by Haydn, Mozart, Beethoven, Hummel, Weber and Mendelssohn to the Madrid audience,

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¹⁰⁵ Arrieta, Emilio. "Juan Crisóstomo de Arriaga" (speech made by the Director of the National School of Music and Declamation Mr. Emilio Arrieta in a session dedicated to the life and work of composer Juan Crisóstomo de Arriaga, Madrid, May 25, 1889), 8-9.

¹⁰⁶ As detailed in Chapter I of this document these Societies were familiar to Monasterio, who assisted and performed in many concerts.

¹⁰⁷ Etzion, "'Música sabia': The Reception of Classical Music in Madrid (1830s-1860s)", 232.

¹⁰⁸ Beethoven's Andante from the Fifth Symphony was performed four times during the 1864 season. Beethoven's Allegretto Scherzando from the Eighth Symphony (four times between the 1864 and 1865 season) Beethoven's Egmont Overture (twice in the 1865 season). ¹⁰⁸ Etzion, "'Música sabia': The Reception of Classical Music in Madrid (1830s-1860s)", 218.

although under Barbieri's direction, the Society continued to play mixed orchestral and vocal works in their concerts.

Finally, entire European major orchestral works were performed in Spain. In 1866 the entire Beethoven's Seventh Symphony was premiered, followed by the Fifth and the *Pastoral* in 1867, and the *Eroica* in 1868. Monasterio presided over and conducted the *Sociedad de Conciertos* from 1869. Under his direction, concerts evolved into a more European style, with fully instrumental programs. Mendelssohn's symphonies and Wagner's *Tannhäuser* were premiered with Monasterio conducting the orchestra of the Society. Symphonic works by Spanish composers including Tomás Bretón, Joaquín Turina, Ruperto Chapí and Isaac Albéniz were premiered as well, developing the Spanish romantic symphonic language. In 1898 Richard Strauss conducted the *Sociedad de Conciertos* in the first performance in Madrid of his symphonic poem, *Don Quixote*.

Under Monasterio's management, the *Sociedad de Conciertos* grew in importance and relevance, establishing the European concert tradition in Madrid and creating the foundation for the future Madrid symphonic orchestras.

3.2 Second Period: Professional Maturity and Consolidation in the School

Under Emilio Arrieta's period as School¹⁰⁹ Director (1868-1894) the institution underwent a much-needed period of stability. Arrieta was well-respected in the Madrid cultural life and he helped tremendously to connect the Conservatory to other cultural

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¹⁰⁹ As stated in Chapter I, after 1868 the institution's name changed from Royal Conservatory of Music to National School of Music.

institutions, like the *Academia de las Artes de San Fernando*, in which both Arrieta and Monasterio were members of the music department, and the *Sociedad de Cuartetos* and *Sociedad de Conciertos* that performed regularly at the Conservatory.

For Monasterio, this period of stability was extremely beneficial. During this time, he was able to introduce his most significant educational reforms to the Conservatory. The changes made by him in the Regulations of 1871 affected the way music was taught for the next century, and elevated the School's pedagogical techniques to the level of the Paris and Brussels Conservatories. The culmination of this period was the creation of Monasterio's advanced class, in which he taught violin and chamber music to the leading young instrumentalists of Spain, and in which he applied his *20 Estudios de Concierto*, a collection of studies composed by Monasterio in 1878 that became the official technique book used at the Brussels and Madrid Conservatories.

3.2.1. National School of Music Regulations of 1871

The year 1871 was a crucial one for the National School of Music. On October 28, 1871, a new and developed set of regulations (Figures 9) was approved by Royal Decree, that, for the first time in history, organized and divided classes by years and established objectives for the end of each period. The violin education was divided into seven years and the official methods taught at the School continued to be those set in 1861: Baillot, *Méthode de Violon*; Alard, *École du violon*; Fiorillo, *36 Etudes or Caprices*; and Bériot, *Méthode de violon*. Adding to them were two other basic Franco-Belgian collections of studies: the Kreutzer *42 Études ou caprices* and the Rode *24 Caprices*

pour Violon. Monasterio was the main figure responsible for the development of these regulations, creating the foundation of the Franco-Belgian school of music in the Madrid National School of Music.

ESCUELA DE MÚSICA Y DECLAMACIÓN.

PROGRAMAS

DE LAS

ENSEÑANZAS DE LA ALUMNA, DIVIDIDOS POR AÑOS ESCOLARES.

272

TERCER AÑO.

Continuación de las escalas y ejercicios por Breca.
Método de hacer las aperturas y arpeggios.
Explicación de las trémas que son susceptibles en este instrumento.

CUARTO AÑO.

Del modo de frasear y dar colorido.
De los transportes.
Piezas de varios géneros y autores.
Repentizar.

QUINTO AÑO.

Grandes estudios, por Corelli y Breca.
Dúos y tercetas.

SEXTO AÑO.

Repaso general de todo lo anterior.
Piezas y variaciones por Breca.

PROGRAMA

de la enseñanza de violín, con las materias y estudios que comprende cada año de los siete de que consta.

OBRAS DE TEXTO.

Método de violín de Halber, Kreutzer y Rodé. Escuela de violín de Alard. Método completo de violín de Ch. de Bériot. Estudios de Lieber. Estudios de Fiorillo.

PRIMER AÑO.

Notación de las partes de que consta el violín y el arco, la buena colocación del cuerpo, de la cabeza, de los brazos y los dedos y todo lo que tiende a dar al ejecutante una posición natural y a la vez que elegante.

Modo de afinar las cuerdas del violín.

Escala diatónica en la primera posición por todos los tonos mayores y sus relativos menores, recorriendo el arco lentamente toda su extensión.

Ejercicios para los intervalos de tercercas, cuartas, quintas, sextas, séptimas, octavas, novenas y décimas.

Escala cromática ascendente y descendente en toda la extensión de la primera posición.

Figures 9 and 10. National School of Music 1871 Regulations.¹¹⁰

¹¹⁰Figure 1 shows the original document in which the Regulations are exposed and divided by years. These Regulations are translated and explained in the next page in this Thesis. *Memoria presentada por la Escuela de Música y Declamación de España en la Exposición internacional de Filadelfia*, 253.

3.2.2. 1871 Violin Pedagogical Plan

The violin education program, shown in Figure 10, was divided into seven years as follows:

FIRST YEAR

Violin and bow parts nomenclature: correct body, head, arms and finger position and everything else that gives the performer a natural and elegant posture.

Correct way of tuning the strings.

Diatonic scales in first position in all the major tonalities and their relative minors, using the whole bow slowly.

Thirds, fourth, fifths, sixths, sevenths, eighths, ninths and tenths interval exercises.

Ascending and descending chromatic scales in first position.

Lessons with notes of different lengths that cover all previous exercises.

SECOND YEAR

Exercises with quarter notes, eighth notes, sixteenth notes, dotted notes, syncopations and *appoggiaturas* in first position with slurred and *staccato* articulation.

Finger crossing study.

Slow scales in second position, in all major and minor tonalities.

Exercises to familiarize the left hand to shifting from first position to second position, and back to the first position.

Studies in permanent second position, passing through several tonalities and using different bow articulation.

Preparatory exercises for double stops.

THIRD YEAR

Scales in third position in all tonalities, increasing speed progressively in all of them.

Exercises to shift from second to third position and shift back to first position.

Study of the permanent third position.

Studies focused in chromatic scales.

Scales in fourth position.

Preparatory exercises to trill.

Studies in permanent fifth position.

FOURTH YEAR

Fast and slurred scales, both in fixed position and with shifts.

Studies to shift alternately between first, second, third, fourth and fifth position.

Study of half-position.

Double stop exercises in thirds, fourths, fifths, sixths, sevenths, eighths, and unisons.

Study of the double stops.

Study of *mordents* and *appoggiaturas*; different ways to indicate them in the score and rules for their correct interpretation.

Study of slurred and undulated¹¹¹ notes.

Study of *portamento*.

Study of theory and practical application of the correct part of the bow used depending on the movement, character and origins of the music performed.

Study of *detaché*, *martelé* and *sautillé*.

FIFTH YEAR

Studies for *sautille leggiero*, slow and in octaves.

Studies for the *baturrillo*.¹¹²

Studies for the *staccato* on string and *volante*.

Studies compiling the different kinds of *staccato*.

Studies for trills and ornamented notes.

Diverse *espressivo* studies.

Sight-reading exercises in handwritten and printed scores, and performance of chamber music.

SIXTH YEAR

Slurred and separated arpeggios in three and four strings.

Studies for chords in three and four strings.

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¹¹¹ One may interpret “undulated notes” as trilled or other ornamented notes. It was common practice to add a undulated line on top of these kind of notes during the Baroque era and in the beginning of the Classical era.

¹¹² No correct translation has been found for this bow stroke. *Baturro* translates to English as the male *Jota* dancer, a popular folk Spanish song. *Baturrillo* therefore means little male *Jota* dancer, perhaps implying *spicatto* or other kind of bounce stroke, similar to the little jumps made by *Baturros* when dacing *Jotas*.

Studies for two and three notes *tremolo*.

Study of a piece containing *virtuoso* and *espressivo* character.

Transposition.

SEVENTH YEAR

Study of triple and quadruple double stops.

Theory lessons on natural and artificial harmonic and practical studies for their application.

*Idem*¹¹³ for the left hand, alternating with slurred notes.

Study of several classical pieces by old and contemporary composers to be familiar with the different musical styles.

Study of the rules applied for the correct phrasing and style in phrasing, and everything related to a natural expression while playing.

NOTE: Students in the fifth, sixth and seventh year must prepare on top of the already explained, the repertoire that in each year is chosen to be performed in public competitions.¹¹⁴

Through this comprehensive program, we can see certain characteristics that defined the Franco-Belgian school of Bériot. The importance given to the study of the different bow strokes was perhaps one of the most important, merging the Italian and

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¹¹³ *Idem* is the original word used in the document, meaning “same.” In this case, it might be understood that “same” stands for the study of harmonic, natural and artificial sonorities, in this case mixing them with other bow strokes, like slurred notes.

¹¹⁴ *Memoria presentada por la Escuela de Música y Declamación de España en la Exposición internacional de Filadelfia*, 272-274.

the French methodologies, resulting in a better control of the bow. The study of ornaments and harmonics was another characteristic of Bériot's methodology as well as the inclusion of passages in the very high register of the violin. Finally, the study of *virtuoso* and *espressivo* pieces was carefully introduced after the assimilation of basic technical elements.

In 1876, Monasterio and Rafael Perez proposed the inclusion of an eighth year.¹¹⁵ The proposal was accepted by the School and followed the premises set in Alard's *École du violon* new edition.¹¹⁶

3.2.3. 20 Estudios Artísticos de Concierto para Violín (20 Concertante Artistic Studies)

In January 1878, Monasterio finished his pedagogical method *20 Estudios Artísticos de Concierto para Violín*.¹¹⁷ This work followed the fashion of other Franco-Belgian treatises for two violins, combining *espressivo* challenges in one part, and technical difficulties in the other. The most representative studies for two violins composed before Monasterio's were Alard's *10 Etudes brillantes for 2 violins* Op.16; Baillot's *24 Études for 2 Violins*; Bériot *3 Grandes Etudes* and *12 Petits Duos elementaires*; and Wieniawski's *8 Études-Caprices for 2 Violins*. Monasterio followed the example set by these violin methods and created 20 short studies that covered

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¹¹⁵ García Velasco, "El Violinista Y Compositor Jesús De Monasterio: Estudio Biográfico Y Analítico", 261.

¹¹⁶ Monica Garcia Velasco indicates that Monasterio followed the indications made by Alard, allowing other professors to delay or advance the different exercises depending on the student's needs. García Velasco, "El Violinista Y Compositor Jesús De Monasterio: Estudio Biográfico Y Analítico", 261.

¹¹⁷ As indicated by Monica Garcia Velasco there is evidence that suggests that Monasterio worked on these Studies for decades, stating that the first reference could be found in one of the Conservatory's program notes, on February 24, 1867 in which "the students Marques and Rio perform[ed] a *March for two violins* (Study No. 19) composed by Monasterio. García Velasco, "El Violinista Y Compositor Jesús De Monasterio: Estudio Biográfico Y Analítico", 297.

different violin technical and *espressivo* aspects, adapting them to completely suit the 1871 set of regulations. These are the numbers and titles of each of the studies comprising Monasterio's *20 Estudios Artísticos de Concierto para Violín*¹¹⁸:

- No. 1: *Sautillé* melodic study.
- No. 2: Study of continuous string changes.
- No. 3: Study of the chromatic and diatonic scales.
- No. 4: Study of *sautillé* arpeggios on the three strings.
- No. 5: Study of *sautillé* arpeggios on the four strings.
- No. 6: Study of solid and flying staccato.
- No. 7: Study of two notes in a continuous ricochet.
- No. 8: Study of three notes in a continuous ricochet.
- No. 9: Study of staccato ricochet.
- No. 10: Study of double strings.
- No. 11: Study of continuous movement.
- No. 12: Study of the left-hand tremolo.
- No. 13: Study of the double string interrupted.
- No. 14: Study of octaves.
- No. 15: Study of the 4th string (Andalusian style).
- No. 16: Study of the trill and ornamented notes.
- No. 17: Study of harmonic sounds.
- No. 18: Study for pizzicato with the right and left hand.
- No. 19: Study of chords (March).

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¹¹⁸ Monasterio, *20 Estudios Artísticos de Concierto*.

No. 20: Study of unisons, tenths, diminished sevenths, and orchestra tremolo.¹¹⁹

On February 19, 1878, a report was written by Rafael Hernando, acting as president of the committee, Victor Mirecki Larramat, and Rafael Perez, the secretary, to evaluate the appropriateness of Monasterio's method in becoming the official studies of the National School. In it, a meticulous description of the work was given, pointing out the many different pedagogical uses for which the work could be employed:

This significant work has to be considered under two points of view: first, as essential to improve the artistic training of the violinist on the higher difficulties and multiple effects the mechanism of this instrument is able to afford; and second, as a beautiful score. In what concerns the first point, this Commission does not hesitate in declaring that all expectations that the author's reputation could foster among his disciples, most of them distinguished artists, have been in our opinion fully satisfied.

The work is written for two violins, devoted, all along the 20 Studies, one to master special difficulties of mechanism and style, and the other to perform melodic sentences and interesting drawings, attaining together a whole, always beautiful and concerted. This excellent plan, masterfully accomplished, reveals that the author has always bore in mind the principle "teach by pleasing," essential in this kind of work. It is to be highly praised the author's outstanding skill of joining together, in every Study, all the varieties comprised in every kind of difficulty, what denotes a very meditated work; it is not lesser praised the most beautiful effect this work produces as a whole because, by means of overcoming great obstacles, it has destroyed all the aridity that could have turned out if the work only met the mechanisms' difficulties.

With regard to the second point, that is, as a beautifully composed work, it could be thorough to specify all the qualities that do it credit, notwithstanding the narrow extent confined by two violins; but we will mention especially the importance of the melodic ideas and the harmonic richness that our times demand and our conscientious author proves not having neglected.

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¹¹⁹ Jamie Gorgojo's DMA Thesis "*A pedagogical and practical approach to the works of Manuel Quiroga and Jesús de Monasterio and its application to the modern college violin curriculum*" offers a detailed description of each study, explaining the structure, goal and technical difficulty of each exercise. Gorgojo, Jaime. "*A Pedagogical and Practical Approach to the Works of Manuel Quiroga and Jesús de Monasterio and its Application to the Modern College Violin Curriculum*". DMA diss., Jacobs School of Music. Indiana University, Bloomington, 2013.

Many of these Studies could be most interesting concert pieces only with the addition of a piano accompaniment, and some of them could even be arranged to become interesting compositions for orchestra, as the author already did with No. 1 of this collection, which for its beauty was always worthy of applause on the repeated occasions it has appeared in the programs of the Concert Society entitled as 'Concert Study.'

This Commission gives the opinion [...] that the outstanding work we have examined is most convenient for those who devote themselves to the artistic study of the violin and therefore, that it would be of great justice its adoption as a technique book in this School, that every studious violinist should have it, that it is worth being in every music library, and finally that, due to the commendable reason that this important work is devoted to the teaching improvement its author operates in this official center, which will result in a new laurel of the professional body of the National School of Music and Declamation, Mr. de Monasterio deserves, first of all, the full congratulations of his colleagues.¹²⁰

Only two days later, Emilio Arrieta, director of the School wrote to Monasterio to communicate the adoption of his work as the official studies:

Mr. Jesús de Monasterio,
In view of the brilliant report [...] I send you my sincerest congratulations for the important work on which the report is written and I have also the honor and the satisfaction of letting you know that certainly it is adopted as a technique book in this School.¹²¹

In the Preface, written on June 10, 1878, Gevaert, director of the Brussels Conservatory at that time, qualifies the work as "essential, not only for its intrinsic merit but also for its innovative character"¹²² and ties Monasterio's work to the Franco-Belgian school, writing, "Mr. de Monasterio is not a stranger to the Conservatory of Brussels. A disciple of Monsieur de Bériot, whose classes he attended since 1850 until 1852, Jesús de Monasterio established a school for young violinists. A school that, notwithstanding its own national features, is linked to the Belgian school due to its principles."¹²³

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¹²⁰Original English Report. Translation made by M. Carmen Serrano Verdes-Montenegro. Jesús de Monasterio, *20 Estudios Artísticos de Concierto. Prólogo y edición de Emilio Matéu* (Madrid: Real Musical. 2002), 9.

¹²¹ Monasterio, *20 Estudios Artísticos de Concierto*, 9.

¹²² Monasterio, *20 Estudios Artísticos de Concierto*, 8.

¹²³ Monasterio, *20 Estudios Artísticos de Concierto*, 9.

Monasterio's *20 Estudios Artísticos de Concierto para Violín* was adopted as the official technique book of the Brussels Conservatory shortly after its publication, sharing space with treatises and studies by Gaviniés, Paganini, Mayseder, Lubin, Rode and Vieuxtemps.

3.2.4. The advanced class of Violin and Chamber Music

Thanks to the political and social stability provided by the Restoration, the Spanish middle class grew considerably, and with it, enrollment in the National School increased significantly.¹²⁴ It grew even more in the violin department, because of Monasterio's reputation and fame. For example, in the 1886-1887 school year, there were a total of 103 enrollments for the violin department, directed by Monasterio. In contrast, in that same school year, the cello department had only ten students, and the double bass class, only seven.¹²⁵

Monasterio was entirely dedicated to teaching the violin, but had to divide his time between very advanced students, and very limited students. That situation was unsustainable for Monasterio, and in 1887 he made a proposition to the Director in order to create an advanced class of violin and chamber music. Arbós corroborated this matter, stating that, "some friends told me that Monasterio had requested the creation of an advanced class of violin and chamber music, and therefore his previous position was going to be unoccupied."¹²⁶ Monasterio's objective was in fact to create the same class

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¹²⁴ Sopeña, *Historia crítica del Conservatorio de Madrid*, 71.

¹²⁵ . García Velasco, "El Violinista Y Compositor Jesús De Monasterio: Estudio Biográfico Y Analítico", 223.

¹²⁶ As a result, Arbós occupied Monasterio's previous position as violin professor at the School. Temes and Arbós, *Memorias de Enrique Fernández Arbós*, 235.

that his professor Bériot had in Brussels when he was his student, in which he only taught the most advanced students.

On November 28, 1887, a Royal Decree authorized the creation of Monasterio's *Cátedra de Perfeccionamiento de Violín y Música de Cámara* (Advanced Class of Violin and Chamber Music). As described by Alarcon "In his *Cátedra de Perfeccionamiento de Violín y Música de Cámara*, divided in two sections and created specifically for him [...] he admitted very few and select violinists that had to have previously obtained first prizes in public concerts."¹²⁷

In his chamber music class, Monasterio, pictured below in Figure 11, perfected and developed the activity that he had started with the *Sociedad de Cuartetos*. In his classes, however, he was able to instruct students for long periods of time, using the string quartet society as a promotion tool for his young and talented musicians.

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¹²⁷ Alarcón Menéndez, *Un Gran Artista. Estudio Biográfico*, 140.

Figure 11. Jesús de Monasterio in 1892. Real Academia de las Artes de San Fernando¹²⁸

His most famous student in this class was a promising young cellist named Pablo Casals, who enrolled in Monasterio's advanced chamber music class in 1894 when he was seventeen years old. Recalling his time at the Madrid National School, Casals said:

I remember Monasterio with profound admiration and deep appreciation. I have often said that Monasterio was the teacher one can dream of, and during that crucial period in my studies, having him as a teacher was a true blessing. My artistic curiosities and my personal inclinations coincided with his convictions—established after a long career and the finest musical culture—and therefore found a unique motivation for my development. For instance, I had a constant concern about musical precision, a characteristic well disdained at that time; but Monasterio had the exact same concern. Music for Monasterio wasn't just a mundane amusement, he didn't use it as a pretext to exhibit himself. This unforgettable professor knew how to earn his devotion because his art and education were guided by great noble ideals.¹²⁹

¹²⁸ Archivo de la Real Academia de las Artes de San Fernando Archivo Biblioteca. Sig. Caja 53/fot-3679.

¹²⁹ Sopeña, *Historia crítica del Conservatorio de Madrid*, 91.

Through this statement made by a cellist who many consider to be one of the most transcendent musicians of the twentieth century, famous for his extremely personal interpretations and beautiful construction of musical phrases, we can understand the dimensions and repercussions of Monasterio's teaching at the Madrid Conservatory during the last half of the nineteenth century and the first years of the twentieth.

3.3 Third Period: Director of the National School of Music (1894-1897)

After Arrieta's death, Monasterio was appointed Director of the National School of Music, a position that he effectively occupied on February 27, 1894. Sopeña described the three-year period as "brief but significant,"¹³⁰ adding that, "nobody had better qualifications, knowledge and social reputation."¹³¹

Monasterio worked as Director of the School during one of the biggest social and economic crises that Spain suffered. The last colonies that Spain possessed were fighting for independence, and the conflict led into the Spanish-American War of 1898, resulting in Spain losing Cuba and the Philippines. The consequence for the School was a drastic reduction of the budget. That, and the continuous interferences of the government in the School's matters, triggered Monasterio's resignation, only three years after his appointment.

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¹³⁰Sopeña, *Historia crítica del Conservatorio de Madrid*, 89.

¹³¹ Sopeña, *Historia crítica del Conservatorio de Madrid*, 89.

During his time as Director, Monasterio fostered several reforms:¹³²

- Creation of a Parent-Teacher Association to work closely between the institution and the families.
- Reform of the composition class. With this regulation, Monasterio tried to appoint several renowned Spanish composers in order to link them with the School for a better international recognition of the institution and benefit of the students.
- Budget organization in 1896 and 1897.¹³³
- Reform of the school's regulations. The main objective was to end the common practice that the institution had for decades in which affection bonds between professors and students led certain teachers to award students based on personal preferences, instead of an objective and professional analysis of the student's attributes. This issue was affecting the credibility of the institution and the level of the students.¹³⁴

During his time as Director, there was clear evidence that exposed Monasterio's honesty, integrity and concern for the correct and fair education of the students. His concept of fairness and uprightness, treating all students as equal, was tested after an issue with Pablo Casals, one of the most significant and talented students that the School had at that time.

In a letter written on March 11, 1895 by Count Guillermo Morphy, Casals' protector and sponsor designated by the Queen, Morphy accused Monasterio of

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¹³² Conde López, Sainz Viadero and García Laborda, *Jesús de Monasterio*, 49.

¹³³ Sopeña, *Historia crítica del Conservatorio de Madrid*, 231.

¹³⁴ Sopeña, *Historia crítica del Conservatorio de Madrid*, 89.

“denying Casals permission to perform in Bilbao, in a performance approved by Her Majesty” threatening Monasterio: “I beg you to give up on this decision. Otherwise I will have to notify the Queen about this issue [...] and I will be obligated to remove [Casals] from the Conservatory, a place that he attended mainly to seek your support and protection.”¹³⁵

In his response, only a day later, Monasterio communicated to Morphy:

I see that Casals has communicated you my opposition to his travel to Bilbao; but I suspect that he didn't tell you the fair reason I had to do so. He already told me that Her Majesty has given her permission, and I would have greatly conceded mine if Casals had fulfilled his duties. He was well aware that every student, without any exception (as is common practice in every country), is forbidden to participate in concerts or public events without asking permission previously and obtaining the Director's permission. Casals had already asked for my authorization to play in a chamber music series, after having already committed to perform in them [...] and now, without making me aware previously he has the impertinency to ask for my permission to fulfill his duties. In face of this lack of discipline, honor and consideration I had to deny his pretension, as I did; and I authorize you to let Her Majesty know. If by any reason you consider it convenient to remove Casals from the Conservatory, you can do so freely, as I can assure you I won't be offended.¹³⁶

The incident was resolved and Casals didn't leave the School. This document is important evidence of Monasterio's integrity and lack of personal inclination for any student. It shows his conviction to a correct and fair education of the students, following the School's regulations.

On December 31, 1896, Monasterio wrote his resignation letter after the Ministry of Public Services interfered in the Conservatory regulations, changing them without consulting or notifying Monasterio:

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¹³⁵ Jesús A Ribó, *El Archivo Epistolar de Don Jesús de Monasterio* (Madrid: Boletín de la Real Academia de las Artes de San Fernando, 1958), 133-134.

¹³⁶ Ribó, *El Archivo Epistolar de Don Jesús de Monasterio*, 134-135.

I cherished the hope that I was always going to be notified when appointing professionals and especially when an attempt to modify the regulations is planned. Your Eminence, in his legitimate right, didn't consider it necessary to do so, and the first knowledge that I had about this matter happened when I read the *Gaceta de Madrid* (Daily Official Journal).

I am sure in that Royal Decree there are some regulations that deserved to be praised [...] But there are some others that I would have like to have submitted for debate with Your Eminence.

In face of these events, I consider that my reputation and authority as Director of such a prestigious and important institution have been affected, and with it the confidence and support that the Government was giving me. Being lessened of such a prestigious right [...] it is not possible for me to continue with the task I undertook.

I consider indispensable the duty to renounce to this position, in which I highly doubt I have Your entire confidence, and continue to keep my position as professor, that I have had for many years.¹³⁷

His resignation letter is brave and substantial evidence of an honest and honorable person to whom the Conservatory was an essential tool to educate society. After his resignation, Monasterio kept his advanced class of Violin and Chamber Music, teaching the Franco-Belgian method to talented violinists and chamber music groups until his death in 1903.

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¹³⁷ Conde López, Sainz Viadero and García Laborda, *Jesús de Monasterio*, 50-51.

CHAPTER 4. MONASTERIO'S LEGACY: HIS MOST INFLUENTIAL STUDENTS

Jesús de Monasterio's artistic legacy continued after his death in 1903. His many students honored him by transmitting the principles of violin playing he learned from Bériot at the Brussels Conservatory in Belgium and promoted at the Madrid Conservatory in Spain. All over the world, as violin teachers, conductors, solo performers or orchestral musicians in places like Paris and London, and throughout Uruguay, Spain, Argentina, the United States, his students continued to pass on the Franco-Belgian method to future generations.

In this chapter, ten of Monasterio's most outstanding students will be described, including eight of his most important male students and two of his most remarkable female students.

Teodoro Ballo Tena

Zaragoza, March 25, 1866 – Zaragoza, August 5, 1962.

After the completion of his first musical studies at the Zaragoza Conservatory, in which he studied violin, guitar and composition, in 1880 Teodoro Ballo entered the Madrid Conservatory where he was Monasterio's student, winning the second prize of the Madrid Conservatory's Competition in 1882 and the unanimous first prize in 1884.¹³⁸

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¹³⁸ SL, DiCom Medios. "Gran Enciclopedia Aragonesa Online." Página de voz - Gran Enciclopedia Aragonesa Online. Accessed March 14, 2017. http://www.encyclopedia-aragonesa.com/voz.asp?voz_id=1817.

Ballo won the *Sociedad de Conciertos* Concertmaster position in 1882. He was a member of the *Teatro Real* orchestra and assistant conductor and Concertmaster of the San Sebastian *Gran Casino* Orchestra.¹³⁹

Ballo developed most of his career in Zaragoza, where he was a transcendent figure in the cultural life of the city. He founded the *Sociedad de Cuartetos* of Zaragoza, with Monasterio as the Honorary President,¹⁴⁰ promoting chamber music in the region.

He was also an essential figure in the foundation of Zaragoza's School of Music, the institution in which he taught violin. He performed several times as a soloist with the *Sociedad de Conciertos*, being thus a crucial promoter of instrumental concerts in this city.¹⁴¹

Adelina Domingo Pons

Benifaió (Valencia), July 7, 1882 – Benifaió, May 27, 1905.

Adelina Domingo's life was brief but intense; her musical career was atypical and dramatic in a period in which women, especially those who were born in the countryside, were destined almost exclusively to remain at home.

Domingo (Figure 12) started practicing the violin with her father, a musician in the Valencia Firefighter's Band. In 1895, she moved to Madrid, where she entered

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¹³⁹ Both *Sociedad de Conciertos* and *Teatro Real* jobs were based in Madrid. His position in the *Gran Casino* orchestra was in San Sebastian, Basque Country (Spain). José Espasa-Anguer, *Suplement del anys 1961-62. Enciclopedia Espasa* (Barcelona: Espasa, 1966), 136.

¹⁴⁰ SL, DiCom Medios. "Gran Enciclopedia Aragonesa Online." Página de voz - Gran Enciclopedia Aragonesa Online. Accessed March 14, 2017. http://www.enciclopedia-aragonesa.com/voz.asp?voz_id=1817.

¹⁴¹ Antonio Lozano González, *La música popular, religiosa y dramática en Zaragoza desde el siglo XVI hasta nuestros días* (Zaragoza: J. Sanz y Navarro, 1895), 81.

Monasterio's advanced class of Violin, winning in 1897, the first prize in *solfege* and in 1898, the first prize of the Madrid Conservatory's Competition.¹⁴²

As a soloist, Domingo performed in many Spanish cities as well as in the *Palacio Real* (Royal Palace) with great success. One of her tours in the north of Spain coincided with Sarasate, who called her "a little Sarasate with skirt"¹⁴³ for her extraordinary mastery on the violin.

In 1898-1899 Domingo performed several concerts in Paris with great success and positive critiques in several Parisian newspapers like *Le Figaro*, *Le Galois* and *La Liberation*. In Spain, during a concert performance in Tarragona, Antonio Icart gave her a Stradivarius Violin.¹⁴⁴ In 1899, Domingo performed in several American cities; one of the concerts was in New York's Wissner Hall, on December 27, 1899.

In 1900, she performed in Havana, Cuba, the city in which she settled and married. Due to a complication of acute peritonitis, Domingo died in Benifaió when she was only 22 years old.

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¹⁴² Claudio Blasco Rovira, *Homenatge a Adelina Domingo Pons en el Centenari de la seua mort* (Benifaió: Edita. Concejalía de Cultura del Ayuntamiento de Benifaió, 2005), 11.

¹⁴³ Blasco Rovira, *Homenatge a Adelina Domingo Pons en el Centenari de la seua mort*, 19.

¹⁴⁴ Blasco Rovira, *Homenatge a Adelina Domingo Pons en el Centenari de la seua mort*, 23-24

Figure 12. Adelina Domingo's portrait.¹⁴⁵

Enrique Fernández Arbós

Madrid, December 24, 1863 – San Sebastián, June 2, 1939.

Violinist, composer and conductor, Enrique Fernandez Arbós was one of the most relevant Spanish figures in the transition between the nineteenth and twentieth centuries. Thanks to his exquisite musical education and his exceptional talent, Arbós enjoyed an astounding international career, significantly developing Spanish instrumental music under the principles of the Franco-Belgian violin school.

Arbós started his musical studies in Valencia with his father, a military musician. In 1869, the family moved to Madrid, and Arbós was admitted that same year to the Conservatory, in Monasterio's class, when he was only 6 years old. That same year, the

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¹⁴⁵ Blasco Rovira, *Homenatge a Adelina Domingo Pons en el Centenari de la seua mort*, 30.

Queen granted Arbós a scholarship that allowed him to continue his studies with Monasterio. Later, in 1879, the Queen gave him a Guadagnini violin and a Tourte bow.

From his years as Monasterio's student Arbós described that he "worked intensively on the artistic part, the interpretation and phrasing [...] he was very concerned with the body position and demanded perfect intonation, rhythm and articulation."¹⁴⁶

In 1877, Arbós entered the Brussels Conservatory on Monasterio's recommendation. He studied with Henri Vieuxtemps and received periodic lessons from Wieniawski.¹⁴⁷ In 1880, he moved to Berlin where he studied with Joseph Joachim.

During his entire career, Arbós informed Monasterio regularly of each and every aspect of his musical life, a fact that indicates the relevance of of Monasterio in Arbós' musical education.

Arbós performed regularly in chamber music groups. In 1882, he formed a duo with Spanish pianist Josep Tragó, who also studied at the Madrid Conservatory, finalizing his studies at the Paris Conservatory. In 1897, he performed the *Jota Navarra* for two violins with Sarasate. His preferred chamber music ensemble was the piano trio, a genre that he cultivated with pianists like Isaac Albéniz, Alejandro Rey, Pilar Fernández and Harold Bauer; and cellists like Agustin Rubio, Pablo Casals, David Popper, Juan Ruiz Casaux and Rudolf Krasselt. With his string quartet, he performed at the White House in 1903 for President Theodore Roosevelt.¹⁴⁸

Temes and Arbós *Memorias de Enrique Fernández Arbós*, 40.

¹⁴⁷ Temes and Arbós *Memorias de Enrique Fernández Arbós*, 65.

¹⁴⁸ Temes and Arbós *Memorias de Enrique Fernández Arbós*, 584.

In 1886, at only 22 years old, Arbós was appointed concertmaster of the Berlin Philharmonic Orchestra. In 1897, he was offered the concertmaster position of the Choral Union Orchestra, later known as the Scottish Symphony Orchestra. In 1903, he accepted the concertmaster position of the Boston Symphony; Arbós wrote in his memoir that he was “introduced to Colonel Higginson, main sponsor of the Orchestra, and to Dr. Wilhelm, conductor of the orchestra at that time.”¹⁴⁹

Arbós dedicated a great portion of his career to conducting. He made his debut in 1900, conducting the Santander Casino Orchestra, composed mainly of members of the *Sociedad de Conciertos*. In 1905, while living in London, he became the first conductor of the Madrid Symphony Orchestra. That same orchestra is known today by the nickname “Arbós Orchestra.” Arbós conducted, as well, the London Symphony Orchestra in the Royal Albert Hall and Covent Garden, the Concertgebouw Orchestra in Amsterdam, the Orchestra of the Opera of Paris, the New York Philharmonic, the St. Louis Symphony, the Manchester Symphony Orchestra, and the Liverpool Symphony Orchestra.

As a teacher, Arbós taught at the Madrid Conservatory from 1888, occupying the position left by Monasterio when he created his advanced violin and chamber music class. In this institution, Arbós taught violinists like Eduardo Hernandez Asiain, Manuel Perez Diaz and Jesús Fernandez— all whom later became important teachers at the Madrid Conservatory. In 1894, he accepted a teaching position at the London Royal College,¹⁵⁰ (Figure 13) an institution at which he taught important musicians like the conductor Eugene Goossens.

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¹⁴⁹ Temes and Arbós *Memorias de Enrique Fernández Arbós*, 471.

¹⁵⁰ Temes and Arbós *Memorias de Enrique Fernández Arbós*, 439.

Figure 13. Official Portrait of Enrique Fernández Arbós as professor of the London Royal College. Elliot & Fry photography studio.¹⁵¹

Antonio Fernández Bordás

Ourense, January 12, 1870 – Madrid, February 12, 1950.

Antonio Fernandez Bordás started playing the violin when he was 6 years old, eventually becoming one of the most important figures at the Madrid Conservatory, an institution at which he taught for over 40 years and at which he was Secretary from 1910, and Director from 1921 to 1940. Parallel to his musical studies he obtained a law degree at the Universidad Central de Madrid at 23 years old.

Bordás entered the Madrid Conservatory in Monasterio's studio when he was 10 years old. Three years later, in 1883, he won the first prize in the Madrid Conservatory's Competition, with Sarasate, Arbós and Arrieta as judges.¹⁵² In 1881, Bordás started his

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¹⁵¹ Temes and Arbós *Memorias de Enrique Fernández Arbós*, 377.

¹⁵² This fact was misinterpreted by Agustín León Ara during his speech as a member of the Real Academia de las Artes de San Fernando where he stated that Bordás was the first winner of the Sarasate Competition. The Sarasate Competition was established in 1910, two years after Sarasate's death. At that time Bordás was professor and

solo career, performing in many Spanish and European cities with great success. He performed with many important musicians like Casals, Malats, Granados, and Sarasate, the latter who dedicated to him his “Magic Flute” Fantasy.

Bordás also founded the “Atone” String Quartet and was a member of the Real Academia de Bellas Artes de San Fernando.¹⁵³ In 1907, Bordás taught the violin and chamber music advanced class after Monasterio’s death. He was also honorary professor of the Cordoba and Valencia Conservatories. During his more than 40 years as a professor, he continued teaching the principles of the Franco-Belgian violin school that he learned from Monasterio.

Julio Francés González

Madrid, December 29, 1869 – Madrid, 1944.

Julio Francés González studied violin with Monasterio at the Madrid Conservatory, winning in 1887 the first prize in the Conservatory’s Competition. With Monasterio’s recommendation, Francés moved to Belgium, where he studied at the Brussels Conservatory with Eugène Ysaÿe.

Francés was a member of several chamber music groups. He created in Paris the “Francés” Piano Trio, with Velasco on the cello and Sarmiento on the piano. He also formed the “Francés” string quartet, which played all over Europe, appearing on many occasions in performances with the *Sociedad de Cuartetos*. The string quartet became a piano quintet with the addition of pianist Joaquin Turina.¹⁵⁴ In 1914, he formed a piano

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secretary at the Madrid Conservatory. Agustín León de Ara, “Sobre Escuelas Violinistas” Speech made by Mr. Agustín León Ara on the day he was elected member of the Real academia de Bellas Artes de San Fernando (Madrid, Real academia de Bellas Artes de San Fernando, 1989.)

¹⁵³ Temes and Arbós *Memorias de Enrique Fernández Arbós*, 136.

¹⁵⁴ Antonio Fernández Cid, *La Música Española en el S.XX* (Madrid: Fundación Juan March, 1973), 290.

quartet with Arbós, Casaux on cello, and Portuguese pianist Jose Vianna de Motta, in which Francés played the viola.

Francés was also principal viola and later concertmaster of the Madrid Symphony Orchestra, and first violin of the Madrid *Capilla Real* Orchestra. Francés taught as an assistant violin and viola professor at the Madrid Conservatory starting in 1898, and was officially named professor of that institution in 1934.¹⁵⁵

Andrés Gaos Berea

A Coruña, March 21, 1874 – Mar del Plata (Argentina), March 15, 1959.

Andres Gaos Berea started his musical training by receiving private lessons from another of Monasterio's students, Pedro Urrutia,¹⁵⁶ at the age of 7. When Gaos was 11, he entered the Madrid Conservatory, where he studied with Monasterio, receiving the highest qualifications each year.¹⁵⁷

In 1886 Sarasate offered to sponsor Gaos' studies at the Paris Conservatory, but Gaos' father rejected that proposition. Instead, Gaos finished his violin degree at the Madrid Conservatory in 1888 and went to the Brussels Conservatory, following Monasterio's advice. In Brussels, he received lessons from Ysaÿe and Gevaert.¹⁵⁸

After completing his studies in Brussels, Gaos started a very successful solo career, giving numerous concerts in Europe and South America. Especially important was a tour given by Gaos in 1903 covering all of South America and Europe after a

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¹⁵⁵ *Gaceta de Madrid*. Cong. Vol. 161. Madrid: Ministerio de la Gobernación, June 9th 1936. p. 2173.

¹⁵⁶ Pedro Urrutia's biography is covered as well in this chapter.

¹⁵⁷ Julio Andrade Malde, *Andrés Gaos, el gallego errante* (Madrid: Ediciones Vereda, 2010), 35.

¹⁵⁸ Malde, *Andrés Gaos, el gallego errante*, 53-61.

request by Saint-Saëns to perform his Violin Concerto No. 3. During the South American tour, he met Casals, with whom he kept a friendship for the rest of his life.¹⁵⁹

In 1895, Gaos moved to Argentina, where he taught violin at the National Conservatory of Buenos Aires. Gaos was also an avid composer; he enjoyed incorporating folk tunes from *Galicia*, the Spanish region where he was born. His most significant compositions were the *Amor Verdadero*, with a text written by Gaos as well, a symphony titled "In the Galician Mountains" and a sonata for violin and piano.¹⁶⁰

Andrés Goñi y Otermin

Pamplona, February 4, 1864 – Valencia, 1906.

Andrés Goñi y Otermin began his musical education studying violin and *solfege* in Pamplona with professor Fermin Ichaso. In 1880, Goñi obtained a scholarship to move to Madrid and continue his studies at the Madrid Conservatory. At that institution, he studied with Monasterio, obtaining second prizes in the Madrid Conservatory's Competitions of 1881, 1882 and 1883.

When he was 16 years old, Goñi won the position of first violin at the *Sociedad de Conciertos* and the Madrid orchestra of the *Teatro Real*.¹⁶¹ In 1886 Goñi became a professor at the Valencia Conservatory, where he created a youth orchestra called *Orquesta Goñi*. In Valencia, he also created a *Sociedad de Conciertos*, promoting instrumental music in the city. In 1889, the Valencia *Sociedad de Cuartetos* was created

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¹⁵⁹ "Andrés Gaos (1874-1959)." Sociedad Filarmónica de A Coruña. Accessed March 14, 2017. <http://www.filarmonicacoruna.com/portfolio-item/andres-gaos-1874-1959/>.

¹⁶⁰ "Andrés Gaos (1874-1959)." Sociedad Filarmónica de A Coruña. Accessed March 14, 2017. <http://www.filarmonicacoruna.com/portfolio-item/andres-gaos-1874-1959/>.

¹⁶¹ Carlos Ruiz de Garibay and Karlos Sanchez Equiza *Andrés Goñi y Otermin*, Euskomedia. Accessed March 14, 2017. <http://www.euskomedia.org/aunamendi/67475>.

as well.¹⁶² Goñi was a crucial figure in the development of orchestral music in Valencia, an area that traditionally had focused on bands and wind ensembles.

Goñi obtained the position of professor at the Lisbon Conservatory, but after a serious illness, came back to Valencia, where he lived and taught until his death.

Rosa Izquierdo González

Haro (Logroño), February 11, 1856 – Unknown.

Rosa González Izquierdo entered the Madrid Conservatory in 1863 as a *solfege* student,¹⁶³ obtaining in 1866 the first prize in the Conservatory's Competition. In 1870, Izquierdo also achieved first prize in the same competition, this time in piano.

In 1869, Izquierdo enrolled in Monasterio's violin class, obtaining in 1880 the first prize in the Conservatory's Competition. There is little known of Izquierdo after the completion of her studies. Izquierdo has the distinction of being one of the few students to obtain three first prizes in different subjects in the history of Madrid Conservatory.¹⁶⁴

Manuel Pérez y Badía

Madrid, 1846 – Montevideo (Uruguay), 1901.

Manuel Perez y Badía started his violin studies at the Madrid Conservatory in the Monasterio studio in 1858. He won the Madrid Conservatory Competition's first prize in 1863, being one of the first of Monasterio's students to receive it.

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¹⁶² "Andrés Goñi y Otermin." Euskomedia. Accessed March 14, 2017. <http://www.euskomedia.org/aunamendi/67475>.

¹⁶³ As discussed in Chapter 3 of this Thesis, there were Conservatory students pursuing the *solfege* degree. This degree was a combination of Music Theory and Music Education. Many students taught afterwards in schools and in musical institutions around the country.

¹⁶⁴ Baltasar Saldoni, and Jacinto Torres, *Diccionario biográfico-bibliográfico de efemérides de músicos españoles*. (Madrid: Centro de Documentación Musical, 1986), 265.

Perez was a member of the *Sociedad de Cuartetos*, in which he played in several concerts as a second violinist, with Monasterio playing the first violin part. In Madrid he was also concertmaster of the *Teatro Real* Orchestra, an ensemble that he conducted for several seasons. In 1889, Perez made his solo violin debut in Paris, with great success. Soon after, he moved to Argentina, and then to Uruguay, where he remained for the rest of his life.¹⁶⁵

In Uruguay, Perez was a violin professor at the “La Lira” Conservatory in Montevideo, Uruguay. As a professor, he taught important violinists like Fabini Bianchi and Felix Eduardo, the latter who, after Perez’s recommendation, went to Brussels to study violin with Cesar Thompson, winning the first prize and the gold medal after finishing his studies at the Belgian institution.

In 1897, Perez founded the symphonic organization “Sociedad Beethoven” (Beethoven Society) in which he promoted instrumental German music, following Monasterio’s Madrid model. The Society was active until 1902. In 1908, the Uruguay National Symphony was created, containing most of the members of the *Sociedad Beethoven*.¹⁶⁶

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¹⁶⁵ Jim Samson, *The Late Romantic era: from the mid-19th century to World War I* (London: Palgrave Macmillan, 2002), 335.

¹⁶⁶ Samson, *The Late Romantic era: from the mid-19th century to World War I*, 335.

Pedro Urrutia y Cruz

Madrid, January 31, 1850 – Unknown.

Pedro Urrutia y Cruz was admitted to the Madrid Conservatory in 1857 as a *solfege* student, winning honorable mention in the Madrid Conservatory's *Solfege* Competition of 1859 and the first prize in 1860.

In 1858 Urrutia enrolled in Monasterio's violin class, receiving the highest qualifications in each year. In fact, Monasterio dedicated his *Fantasia de salon op. 24*, composed in 1860, to Urrutia. Urrutia won the second prize in the Madrid Conservatory's Violin Competition in 1863, and the first prize in 1864.

In 1873, Urrutia was asked by the Conservatory to be assistant professor of the Madrid institution, and only months later he was confirmed as violin professor of the Conservatory, holding a tenured position.

Urrutia was a founding member of the Madrid *Sociedad de Conciertos*, an organization in which he was a member until 1891. In 1889, he formed a string quartet with Arbós that performed regularly in Madrid, on many occasions in programs organized by Monasterio's *Sociedad de Cuartetos*.¹⁶⁷

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¹⁶⁷ Saldoni and Torres, *Diccionario biográfico-bibliográfico de efemérides de músicos españoles*, 205.

CONCLUSIONS

In 1857, the Madrid Conservatory appointed a young violinist named Jesús de Monasterio, born twenty-one years before on March 21, 1836, as violin professor. This decision turned out to be one of the most transcendent this institution had made since its foundation in 1831. Monasterio, who taught at the Conservatory for 46 years, not only transformed the methodology applied in this institution for the next century; he transformed the Madrid cultural scene. Monasterio created or collaborated in the foundation of musical societies like the *Sociedad de Socorros Mutuos*, the *Sociedad de Cuartetos* and the *Sociedad de Conciertos*, in which Austro-German instrumental music was promoted—a genre abandoned in Spain for almost a century in favor of Italian vocal genres. Through these societies, works by the greatest classical European composers, like Haydn, Mozart and Beethoven, were premiered in Spain almost 50 years after their original premieres. Others, like the Spanish composer Arriaga, were rediscovered and his magnificent string quartets were performed in Spain for the first time, half a century after being composed.

These societies were founded under the principles set by other European musical societies, like the Royal Society, the *Grande Harmonie*, the *Societe Philharmonique* and the *Association des Artistes Musiciens de Bruxelles*. These societies were very prestigious and active when Monasterio was a student at the Brussels Conservatory, and acted as models for the Spanish societies.

The influence of the education Monasterio received at the Brussels Conservatory was present during his entire life. The Franco-Belgian violin school, created by

Monasterio's professor Charles Auguste de Bériot, was introduced by Monasterio in Madrid's Conservatory in 1857. By 1871, with Monasterio as the most respected figure in the string department of the Madrid School, the violin methodology taught at this institution was almost identical to the method taught at the Brussels Conservatory. His devotion to teaching and passion produced remarkable students, who taught as well under the principles of the Franco-Belgian violin school, making it the primary violin methodology taught in Spain at the turn of the century.

Monasterio's career goal was to develop Spanish instrumental music and violin methodology. To fulfill this objective, Monasterio had to decline important job offers, like the position of concertmaster and leader of the Weimar Court orchestra, offered by the Weimar's Grand Duke, and the proposition made by Fétis to become professor at the Brussels Conservatory after de Bériot's death. These positions would have allowed Monasterio to continue with his brilliant solo career across Europe and be recognized as one of the most important European violinists and pedagogues of that time. Instead, Monasterio chose to devote himself to the obscure art of teaching in a country that was economically and socially devastated by wars and corrupt governments.

Perhaps, that is the reason why Monasterio is not as internationally recognized today as other soloists who focused on solo careers—such as the clearest example for proximity in time and origin, the Spanish violinist Pablo de Sarasate, born only eight years after Monasterio. In contrast, Sarasate pursued a solo career across the world instead of teaching in his country. The consequence of his decision made him internationally recognized and he is in fact considered the only Spanish violin virtuoso of his generation.

What is irrefutable is Monasterio's essential role in the creation of a modern violin school and the promotion of instrumental music in Spain. Without his effort, essential figures of the twentieth century, like Pablo Casals or Enrique Fernandez Arbós, could have never developed their musical abilities in Spain. The instrumental organizations that Monasterio created could have never developed.

Today, we should consider Monasterio as an undisputable figure in influencing the musical evolution of the twentieth century. Monasterio made an enormous contribution as a composer, a promoter of a modern violin school, a founder of instrumental societies, and above all, an essential revolutionary figure who transformed the future of instrumental music.

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