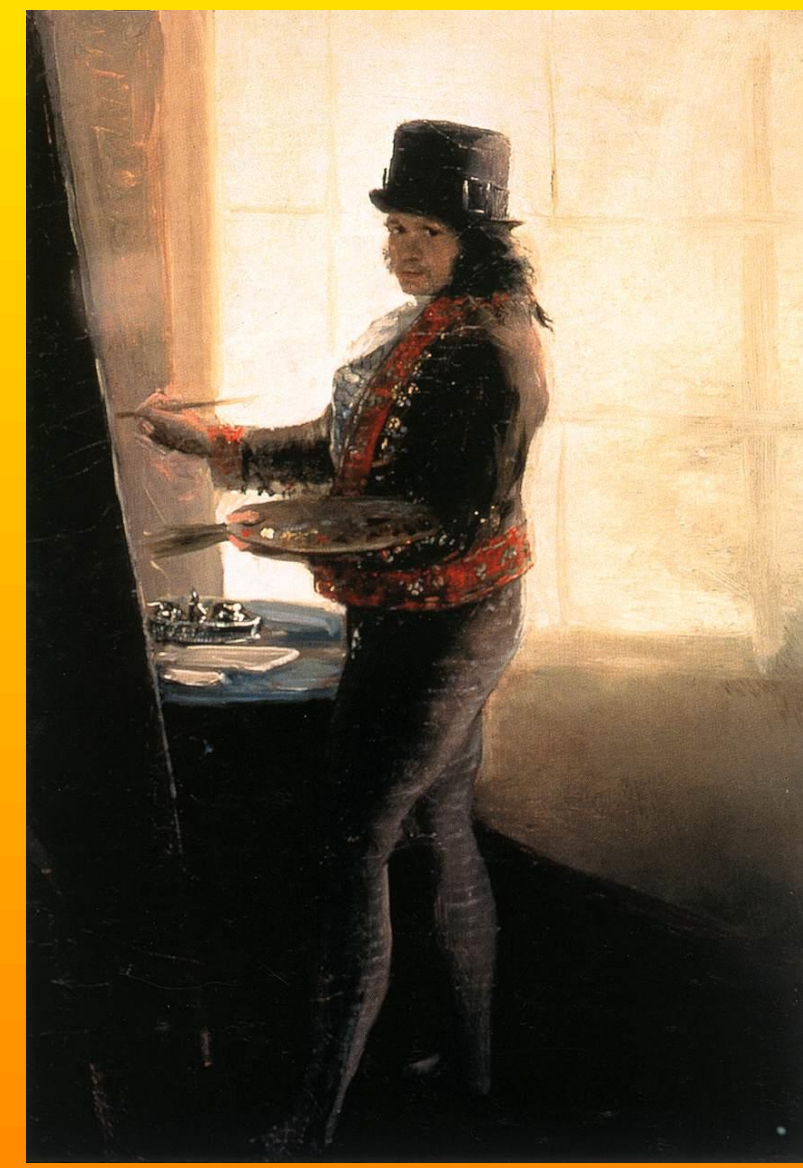


Methods

I consulted biographies of the artists involved in my project to orient myself with the style of the 18th century. I found a composer, Fernando Sor, who was a contemporary of Goya, and used his songs as transition points in the final recital. I had a general idea of what songs by Granados I wanted to use in the recital, and upon finding the Sor pieces I had a way to organize them thematically to evoke the character of the *majas*. Granados was strongly influenced by Goya and composed pieces with specific works in mind. For the other songs, I had some liberty in selecting the accompanying images. I dug into the online collection of Goya's works offered by the Prado Museum and found images that best suited the affect of the songs. I translated the songs and put the translations into the accompanying Powerpoint along with the images. I collaborated with another soprano, a pianist, a guitarist, and an English horn player, and staged the recital with distinct lighting for each section. I consulted the Lucid Body acting method to unravel the character of the *maja*, and used that in my interpretation of the songs.



"Self-Portrait in Workshop"

Introduction: The *majas* in Spain

"[The *majas*] alluring charms inflame the senses of the wisest, and promise at least pleasure if they do not inspire love." – French Ambassador Jean-François Bourgoing

Madrid in the 18th century was the land of *majos*, *majas*, and the monarchy. The *majos* and *majas* were those in the lower-class, who were colorful and outspoken figures in Spanish society. The *maja* behaved inappropriately, with little regard for the rules, and was known for her sexy and witty behavior. She is "brazen and street-wise" and known "[to carry] a knife under her skirt." The *maja* was fully aware of her beauty and intrigue, and would insult men who passed by without giving her a single glance. She was noticed by all, including those in the higher classes. Many of the noble men and women emulated the style of the "free-spirited *majos* and *majas*" and took great pleasure in being mistaken for one when out in public.

My project focused on the different emotional layers of the *maja* as portrayed by the music of Enrique Granados and the artwork of Francisco de Goya. She is a character based on the women of Goya's era, and although her emotions and personality are defined by male artists, her story is elaborated by their works. Through her eyes one can see her flirtatious spirit with those around her, her profound devotion to the one she selects as her own, and the depth of her pain at the loss of her love.



Enrique Granados

La maja dolorosa

The grieving *maja* is one of desperation. She has lost her love, or is nearing the point of losing her love. As she is deep feeling, the pain of losing her love is amplified and merits grief over the loss of her past love and happiness.

This section contained the following songs:

"Prepárame la tumba" – Fernando Sor
From *Goyescas*, "La maja y el ruiseñor" – Enrique Granados
"La maja dolorosa (No. 1)" – Enrique Granados

Results:

The results of my project are arranged into three distinct sections, each corresponding to an aspect of the *maja's* nature, derived from Lucid Body methodology.

Spanish Art Song: The *Majas* of Goya and Granados

Regina Stroncek, Faculty Mentor: Dr. Wendy Zaro-Mullins

La maja de paseo

The *maja* in passing is one who roams the streets. She teases and flirts with any *majo* she sees. Much like the straw figure in Goya's "The Straw Mannikin", the *majas* exert their power over men and manipulate them. They ensnare the *majos'* attention with their confident gazes and do with them as they please. The "*maja de paseo*" is the *maja* that everyone has the pleasure of witnessing.

This section contained the following songs:

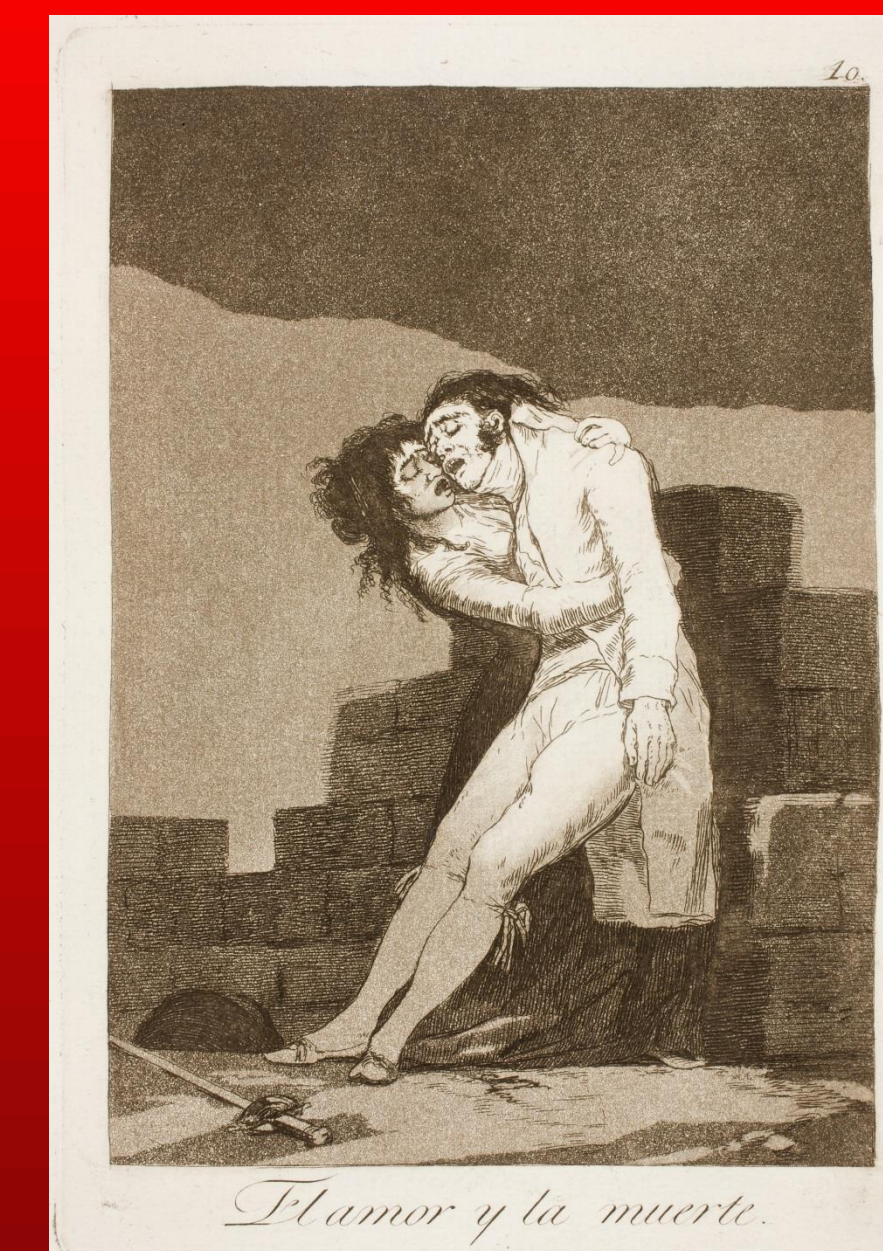
"Las mujeres y cuerdas" – Fernando Sor
"El tralalá y el punteado" – Enrique Granados
"Las currutacas modestas" – Enrique Granados
"El majo discreto" – Enrique Granados



"The Straw Mannikin"



"The Clothed Maja"



"Love and Death"

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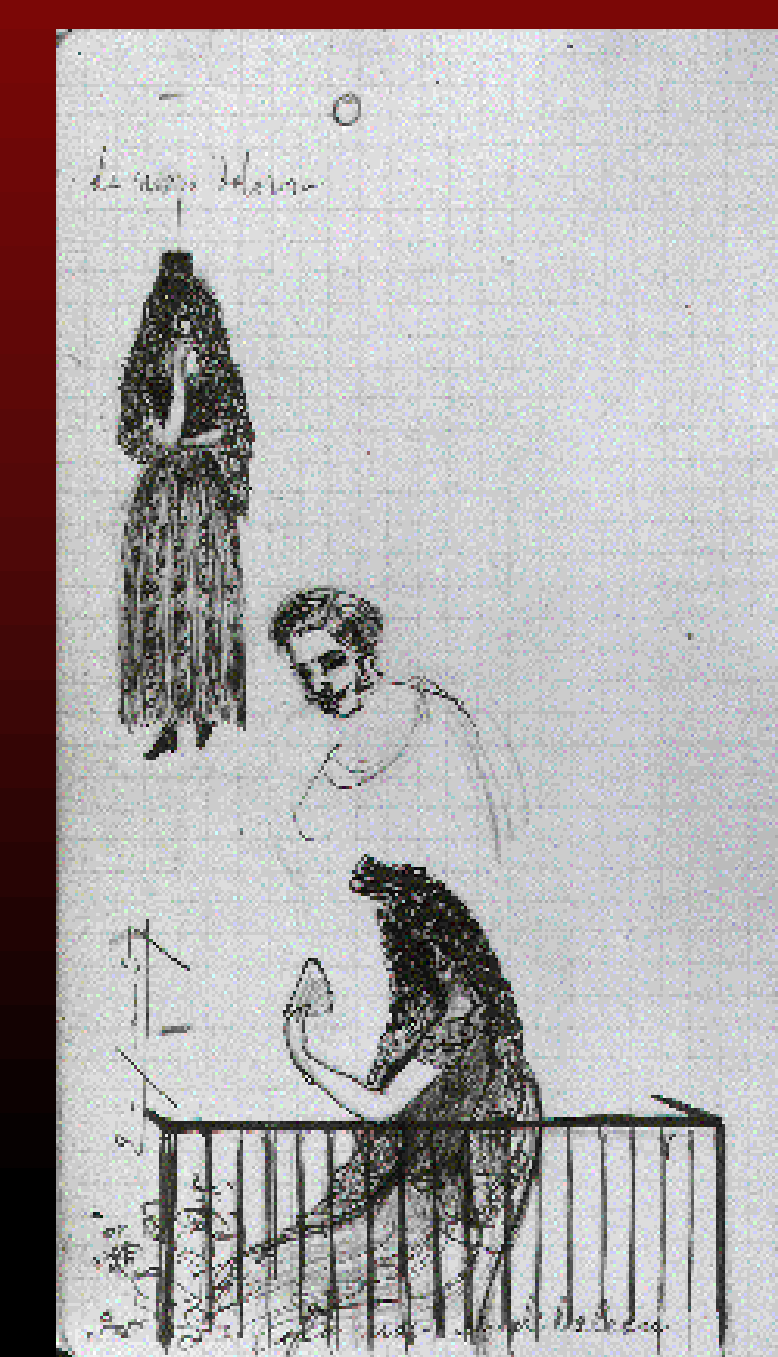
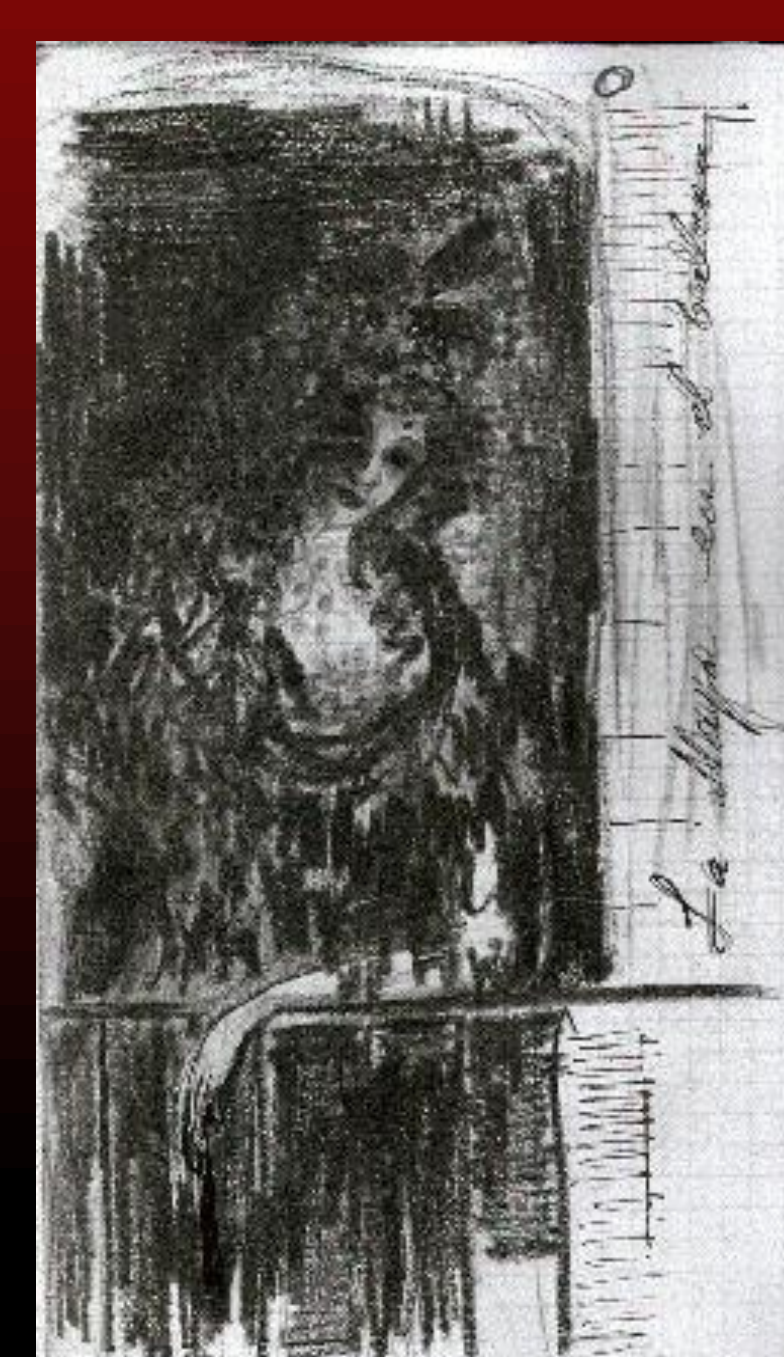
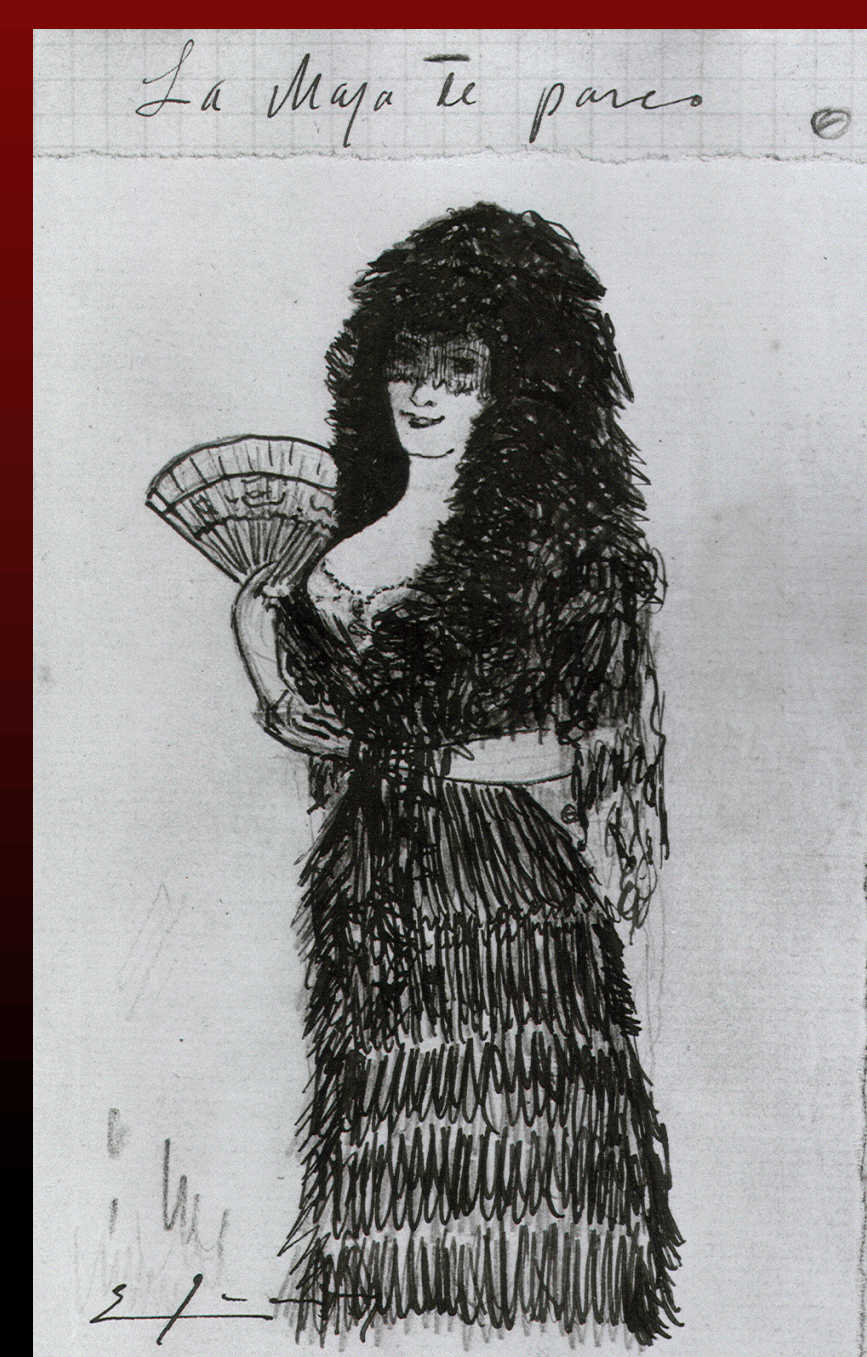
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La maja apasionada

The impassioned *maja* is one of deep feeling and devotion. She is trusting, enamored, enraged, and forgiving. In Goya's print "Neither can he distinguish her so", the fan position in her left hand invites the onlooker to come closer. This side of the *maja* is revealed with time. One must give her his soul, and keep hers close and protect it.

This section contained the following songs:

"Si dices que mis ojos" – Fernando Sor
"La maja de Goya" – Enrique Granados
"El mirar de la maja" – Enrique Granados



"La maja de paseo", "La maja en el balcón", and "La maja dolorosa", sketches by Enrique Granados