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## Bandstands and Modernity: Constructing Spanish Cities Musically

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Keywords:	Bandstand, Band, City, Urban soundscape, Sonic Environment
Abstract:	<p>This article analyses the interplay between sound and urban spaces in Spain, from the end of 19th century until 1936. Free outdoor concerts performed by bands in public urban spaces offered a new aural experience audience from across an increasing range of very diverse social groups, almost ritualizing both the practice of listening to music and the spaces in which that music was heard - all at a time when those very spaces were changing, in a way which mirrored the wider reconfiguration and modernization of Spanish cities.</p> <p>Case studies focusing on political, social and cultural changes in urban spaces are analysed, in order to understand how cities developed new spaces for social interaction, the modern sonic environment, and the ways in which those cities have appropriated culture for their citizens, as a symbol of urban modernity.</p>

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## **Introduction: The study of sonic urban spaces**

The study of how sounds shape social construction of spaces is a recent subject, which has only been considered since the late 20th century. Schafer developed a theoretical frame around soundscapes in 1977, which inspired many others academics from different disciplines and research fields to study the interplay between sound and space. His proposal focused on the study of the sonic environment, including the abstract constructions built into it.<sup>1</sup> This approach implied that it would be necessary to analyse the ways in which both (sound and space) are perceived and encoded by humans. As a result, over the subsequent decades, new approaches started to study the ways in which the soundscape was able to influence and shape social life and culture. Attali's ideas about music, noise and sound were also published in 1977. He explained that "music is inscribed between noise and silence, in the space of the social codification it reveals" and highlighted how music can be used to create or strengthen a community, as well as identifying the political potential of noise.<sup>2</sup>

These authors opened the door to further contributions to sound studies. Kelman notes that scholars started to study "what makes noise and sound meaningful in the first place" and how they took into consideration "the sonic and cultural context against or alongside of which it emerges".<sup>3</sup> Moreover, in her study about soundscape, Thompson added the relationships between sound, noise, practices of listening, and practices of reception, as well as the social and economic characteristics of the environment.<sup>4</sup> Thompson's focus was on how culture is built in urban soundscapes, and how it is defined, in growing cities, by the progressively technological consumption by the listeners.

Nevertheless, in the case of Spanish sound studies, Llano & Whittaker noted that this scholarship still does not emphasize sound as an "integral element of social and

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3 cultural practice in urban contexts”<sup>5</sup>, except particular cases. They go on to highlight that  
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5 the significance of the audience has only been addressed in relatively recent popular  
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7 music studies. Despite recent approaches explore the relationship between space, sound,  
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9 listening and social life,<sup>6</sup> Spanish scholars have not paid attention to bandstands and their  
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11 relation with both urban development and the transformation and codification of urban  
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13 musical practices. International researchers, such as Noortgaete, Mussat, and Racabulto,  
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15 have studied the significance of the bandstand in musical social life, from the 1980s to  
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17 the present, emphasizing a historical and sociological perspective, but failed to delve  
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19 deeply enough into the development of the sonic environment and the meaning of sound  
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21 in bandstands, something which Velasquez managed to do much better in his dissertation  
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23 entitled *(Re)sounding cities*.<sup>7</sup>  
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29 Considering all these approaches, urban soundscape is interpreted here taking into  
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31 account how performing, listening and reception practices in bandstands contributed to  
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33 reconfigure the meaning of aural environment in public spaces, in which converged  
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35 sound, urbanization and social life, therefore generating complex and renovated  
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37 sociocultural contexts.  
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41 Research presented here aims to engage methods and tools from sound and  
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43 cultural studies, as well as historical musicology, whilst also considering insights from  
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45 sociology, anthropology, architecture and global history.<sup>8</sup> Three case studies are analysed  
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47 here in order to understand how culture has been spatialized through the relationship  
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49 between sound, architecture and music social life in Spanish cities.  
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## 52 **Modernization of Spanish cities and new leisure time: outdoor concerts in** 53 **new urban spaces** 54 55

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57 As a consequence of Industrial Revolution and the new democratic and liberal  
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59 ideology which appeared from the French Revolution onwards, intense economic and  
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3 social changes took place throughout the 19th century in Spain, and even into the early  
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5 20th century. The modernization of cities led to the progressive, widespread availability  
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7 of electricity, as well as telephone and radio. Progress in these areas made possible the  
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9 development of the public transportation system, both underground and railway, and  
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11 overall, a level of urban growth which would have been inconceivable before then.<sup>9</sup> All  
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13 these technological improvements changed the nature of the urban space, and as a  
14  
15 consequence, changed the day-to-day life of the citizens. Furthermore, the modernization  
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17 of Spanish industry led to change in social structure. People all over the country arrived  
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19 in cities, looking for work. City populations increased rapidly: petit bourgeois and  
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21 working-classes were clearly differentiated, and quickly became more and more  
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23 numerous. In addition, these new populations demanded new leisure activities, especially  
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25 targeted at their needs and wants. Local governments appreciated the opportunity to offer  
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27 suitable activities for citizens free time, so cities were gradually restructured to  
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29 accommodate them.<sup>10</sup> Moreover, this became a way to achieve a level of social control in  
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31 all towns and cities, especially the more crowded ones.

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33 Just as in other countries, from early 19th century onwards, opera theatre, together with  
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35 some small concert halls usually linked to philharmonic societies, had become the most  
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37 important place for enjoying music, for both the aristocracy and the bourgeois classes.<sup>11</sup>  
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39 In addition, outdoor concerts were occasionally provided in municipal parks throughout  
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41 the summer months, as long as that tickets had been bought in advance. Occasionally,  
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43 when tickets were made available for sale at accessible prices, some members of the broad  
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45 middle class were able to attend the concerts. Public and free outdoor concerts performed  
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47 by civic bands became increasingly popular free-time activities for the growing middle  
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49 classes. As a result, streets and parks in the cities were turned into the most popular places  
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51 for their leisure time.<sup>12</sup>  
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3 The press noted how civic bands had reached out to educate audiences, by  
4 performing outdoor concerts in bandstands. “The commonplace Sunday walk has been  
5 converted into a celebration of art, providing a cultural stimulation” for the middle  
6 classes, who “walk through the Madrilenian parks because they don’t have the option to  
7 go to a theatre or to a concert”. <sup>13</sup> Thus, the outdoor concerts performed from bandstands  
8 contributed to the spread of liberal values such as the right of education and the access to  
9 culture:

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12 Civic bands [are] responsible for spreading art to the masses and for carrying  
13 civilization’s voice to the most isolated corners, and they are the most authentic  
14 conveyors of popular culture. [...] In big cities [...] bands also have a significant  
15 educational objective [...] enabling the growth of the middle level of popular  
16 culture, in just a few years [...] At first, the best symphonic works were received  
17 with evident signs of displeasure by audiences [...] at best merely tolerating the  
18 dumb Wagner or the boring Bach, for the promise of a famous zarzuela number at  
19 the end of the concert [...] In due course, the canonical works were listened to  
20 without protest, in respectful silence and, nowadays, the complete programme is  
21 applauded with the same pleasure.<sup>14</sup>

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39 Nevertheless, the audiences which attended these outdoor concerts used to  
40 socialize while they were listening to the music, especially in the evenings, in Madrid’s  
41 Retiro Park. That audience in particular was composed of “an especial people; they aren’t  
42 music fans and, besides, they don’t listen and also don’t pay attention to wind band. A  
43 nuisance!”.<sup>15</sup> On the other hand, other urban spaces like the Rosales promenade  
44 transformed into a special version of an outdoor concert hall, because audiences used  
45 them to replicate what was seen as proper behaviour during the wind band performance,  
46 such as keeping silent.

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60 However, there was space for other ways of listening and for different social  
behaviour. *Las noches de Rosales*, a cuplé composed by Rincón with lyrics by

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3 Montesinos, reflects the enormous popularity of outdoor wind band concerts. It shows  
4 how the bourgeoisie and the working classes shared urban spaces, where social life, urban  
5 space and music all converged, generating new listening practices as well as different and  
6 controversial social behaviours.

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12 Visual social control was a way for public institutions to encourage good manners  
13 and to achieve social order in the first decades of 20th century. As Frost has noted, “the  
14 disciplinary practices of the bourgeoisie limit relationships by policing what is seen to be  
15 proper”.<sup>16</sup> This recognition (as Foucault had expressed) still took place in these outside  
16 concerts, as had been the case in 19th century gardens.<sup>17</sup> The lyrics of *Las noches de*  
17 *Rosales* reveal some codification of social behaviours at that time, showing how the rules  
18 of decency were generated by the outdoor concerts performed in bandstands. For  
19 example, the cuplé captures a glimpse of how girls should not attend outdoor concerts if  
20 they were alone with their suitors in the darkness, away from the public streetlights and  
21 beyond the visual supervision of their family. The huge success of this cuplé shows how  
22 this kind of social control was common and well-known by the audiences.

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37 On the other hand, the cuplé’s lyrics show how the art repertoire was entirely  
38 accepted by both the middle and the working classes, reinforcing the role of bandstands  
39 as educational and sounding urban spaces:

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45 This evening’s programme is colossal  
46 Because they [musicians of civic band] perform both Beethoven and Berlioz  
47 The *Parsifal*, the *Pastoral*,  
48 A rhapsody by Tchaikovsky in A minor that is a beautiful sight.  
49 [They] play *Manon’s Dream*, by Massenet  
50 *Carmen’s Habanera* by Bizet  
51 And to finish, a *garrotín*  
52 Especially written for solo flute.<sup>18</sup>

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3 This repertoire had been premiered by different Spanish orchestras and it was  
4 commonly performed from the mid-19th until the mid-20th century, in main concert halls  
5 and theatres all over the country.<sup>19</sup> Originally, all this repertoire was mainly linked to the  
6 aristocracy, who also promoted them. Nevertheless, outdoor concerts spread “high  
7 culture” to the middle and working classes throughout the period quoted before. Figure  
8 12 show two examples of concert programmes performed from bandstands in the early  
9 20th century in Spain. Repertoires previously performed in theatres and halls were  
10 adapted and included in the wind band programmes. The concert programmes also used  
11 to include art music”? as well as a more traditional Spanish repertoire, particularly  
12 excerpts from zarzuela and opera - an example of how the national repertoire was widely  
13 appreciated from the mid-19th century onwards.

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31 Figure 1. Example of outdoor concert programmes, 1917<sup>20</sup>

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33 Figure 2. Example of outdoor concert programme, 1930<sup>21</sup>

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38 As a consequence, local councils used wind bands as a way to provide a musical  
39 education for their citizens, especially the working-classes who couldn't afford to access  
40 other leisure activities:

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45 The Municipal Band of Madrid has been established to contribute to the decency  
46 and to the brilliance of the capital, and also to provide a significant element of both  
47 popular culture and enjoyment to the population.<sup>22</sup>

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53 Spanish civic bands depended economically on local councils,<sup>23</sup> who therefore  
54 had some influence over the activity of the bands, and were therefore also able to establish  
55 standards of good taste. Local Authorities could reject or even prohibit a band, or a  
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3 repertoire, or even a particular musical piece. As a result, they could affect how, when  
4 and why a band developed its musical activities.

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8 Music magazines also had a significant role in establishing the appropriate culture  
9 for the middle and working classes. For example, the music magazine *Harmonía*,  
10 established in 1916, included articles about music for wind bands and also published sheet  
11 music for large and small bands. Its main goal was to promote popular culture through  
12 wind bands. Among the scores published by *Harmonía*, art music had a significant  
13 educational role: works by Bach, Handel, Mozart, Beethoven, Schubert... and especially  
14 Wagner, together with other pieces by Spanish composers. This repertoire would be  
15 performed from bandstands all over the country.<sup>24</sup>

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26 Daily newspapers also contributed not only to the shaping of the cultural function  
27 of civic bands, but also to the selection of which pieces should be performed from the  
28 canonical repertoire. The liberal press such as *El Sol*, *El Liberal*, *El Imparcial* or *El*  
29 *Heraldo*, among others, publicised civic bands outdoor concerts, often including the  
30 programme to be performed as well as providing short reviews and columns about them.

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38 What is more, wind bands and their outdoor activities really exemplified the social  
39 order desired by the local and national authorities. The internal regulations of the wind  
40 bands show how these ensembles and their musicians had to be a symbol of discipline  
41 and subordination, especially in public spaces but also in the private sphere. Therefore,  
42 wind bands regulations usually included clear instructions on the subject:

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49 The musicians should avoid all actions or words which are opposed to good  
50 behaviour and culture, in private and public ceremonies, and should show the corporation  
51 [Local Authority] whom they represent to be a model of subordination and discipline  
52 [...], and of being worthy of greater and greater admiration and public appreciation.<sup>25</sup>  
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3 In addition, the appearance of the wind band performers was also used to convey  
4 ideas about proper behaviour to the citizenship. Thus, the internal regulations for the wind  
5 bands often noted how the uniform should be worn as neatly as possible, with band  
6 members taking painstaking care of it.

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12 Regarding social aid, it was common to establish special funds for wind bands,  
13 sometimes called a “Caja especial de la Banda” [Band Special Fund]. Local authorities  
14 intended for the fund to contribute to the necessities of the wind band’s activities, but also  
15 it helped to teach the musicians how to save money.<sup>26</sup> Wind bands, even those linked to  
16 charities such as San Bernarido Asylum or La Paloma school, were also associated with  
17 a music school, called an “Academia of Music” [Music Academy]. Its main goal was to  
18 teach future wind band musicians, but it also aimed to contribute to social development,  
19 offering professional training to enable its students to achieve positions in civil, military  
20 and even in some community bands, all over the country. This allowed many musicians  
21 to obtain a complementary income, and to live better, both economically and socially.

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In summary, all over the country, local councils started to promote these outdoor concerts, viewing them as an ideal medium through which to spread the new liberal ideology, to apply social control, and to contribute to social aid, as well as to educate the different audiences gathered in the public urban spaces.

Municipal councils realized that it was necessary to reorganize urban public spaces at the same time as outdoor concerts became a public, social, and listening experience for citizens. The streets and public parks had to adapt to this new trend, which gradually brought together an increasingly larger audience. Thus, by the late 19th century, beautiful and modern bandstands were placed at significant points in the new cities, with the support of local councils, building urban soundscapes as a symbol of economic power, modernity, identity and culture.

### **The Bandstands in the hearts of Spanish town**

The confiscation of ecclesiastical possessions and the sales of military buildings provided new urban spaces to the growing Spanish cities, particularly to those small towns which had been strongly linked to the Church and the Army before the 19th century. In these cases, urban modernization entailed the reorganization and the resignification of squares and streets, in accordance with not only the needs of businesses but also the social necessities of the new liberal society.

Outdoor concerts performed by bands were used as a “sonorous representation of urban progress and the aspirations of ‘civilized’ cities”.<sup>27</sup> The social function was evident, as well as was the configuration of urban space through the bandstands, which were strategically located in the hearts of these small towns. This is true in the case of Tui, for example, a small town with strong historical roots, located in the North West of Spain, next to the border with Portugal.

Figure 3. Tui Bandstand, ca. 1898<sup>28</sup>

The Tui Bandstand (Figure 3) was placed in the current Corredoira Promenade in 1897. At that time, this street represented the complete integration and re-urbanization of that suburb of Corredoira, transforming it into a new commercial and social urban space, integrated into the city centre.<sup>29</sup> Bands linked to charity institutions were used occasionally to perform outdoor concerts and parades through the town. Furthermore, the construction of the bandstand coincided with Tui’s local council showing interest in founding its own municipal band as another symbol of the modern city. The music performed by this municipal band served to create both social connections and experiences, gathering different kinds of audiences and developing not only a new outdoor sociability but also a new sound experience for the city.

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3 The architectonic style was not casual, and demonstrates the best acoustic  
4 characteristics for outdoor concerts, as well as an eclectic style, common in other  
5 bandstands of the area. Decorative elements of the rails include spirals, vegetable  
6 elements, half-moon motifs (a symbol of the municipality) and, of course, musical  
7 symbols such as lyres. The bandstand also has other characteristic elements, such as the  
8 Pseudo-Corinthian capitals and a spire that seems to project the music to the sky. The  
9 materials used in the construction show the elegance and majesty of wrought iron as well  
10 as the influence of the industrial revolution.<sup>30</sup>

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22 Figure 4. Current Tui Bandstand<sup>31</sup>

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26 This bandstand was recently restored (Figure 4) and it is still in use today.  
27 Outdoor band concerts performed there continue to be the core of musical experiences in  
28 the city. Together with its original function, the bandstand is occasionally used for other  
29 leisure activities, such as theatrical performances or folk music concerts, as a consequence  
30 of the new uses of these modern urban spaces.

### 31 32 33 34 35 36 37 38 39 **The Bandstand as a symbol of culture: identity, history and social leisure**

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42 Attali pointed out that “all music, any organization of sounds is then a tool for the creation  
43 or consolidation of a community”,<sup>32</sup> implying also a social codification within the  
44 ideologies and technologies of the age. Outdoor band concerts in public urban spaces  
45 allowed people to share common images, sounds and memories. Citizens were filled with  
46 symbolic meanings and emotional experiences, reinterpreting culture and conveying a  
47 sonic collective identity.<sup>33</sup> This kind of social construction transformed and configured  
48 the meaning of public urban spaces, and culture developed in these outdoor performances.  
49 At the same time, elites used outdoor concerts as propaganda, trying to contribute to the  
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3 development of local political identities, and to provide new spaces of sociability,  
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5 applying middle-class moral standards.  
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8 Both factors explain why bandstands were also chosen as the venue for giving  
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10 political speeches, as the urban spaces where they were placed had been transformed into  
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12 a symbol of identity for the middle and working classes. In Betanzos, a small town located  
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14 on the Spanish Atlantic coast, the first Bandstand was completely built in wood in 1894  
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16 and placed in a central square (Figure 5). Lugrís, one of the most significant Galician  
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18 activists, used it to deliver the first speech in the Galician language, in 1907. The  
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20 bandstand, symbol of the lower middle classes, was the ideal place to reclaim the  
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22 importance of Galician culture, before the ‘Irmandades da Fala’ [Galician speaking  
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24 brotherhoods] movement started. The Betanzos wooden bandstand disappeared in 1913,  
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26 being replaced by another, built in stone and wood (and later still by one made of iron),  
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28 precisely located in the same square where it has remained until today (Figure 6),  
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30 contributing to the building of the soundscape of Betanzos, through the musical activities  
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32 performed there.<sup>34</sup>  
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39 Figure 5. Betanzos Wooden Bandstand, ca. 1894<sup>35</sup>  
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42 Figure 6. Current Betanzos Bandstand<sup>36</sup>  
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46 Some of the factors mentioned above also explain why bandstands were moved to  
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48 different places within the city. Zaragoza’s local council approved a huge budget for the  
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50 construction of a bandstand, because it was considered a symbol of the cultural, political  
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52 and economic status of this Spanish city, located in the Northeast of the country.  
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54 Zaragoza’s bandstand is one of the most impressive in Spain (Figure 7), because it was  
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56 built on the occasion of the Spanish-French Exhibition celebrated in this city in 1908,  
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58 held to commemorate the centenary of the occupation of the city by Napoleon. This  
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3 exhibition was viewed as a way to establish links between the French and Spanish nations,  
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5 but it was also an excuse to renovate the city, particularly the area in which a Jerónimos  
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7 monastery had been destroyed, during first Zaragoza siege in the Napoleonic Wars.<sup>37</sup> The  
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9 period during which Zaragoza started to expand began here, and the bandstand was  
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11 impressively built to convey the new modern identity of the city, through visual and sonic  
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13 experiences. The bandstand is an excellent example of modernism, expressed through  
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15 different shapes, such as the beautiful wrought iron of the columns, or the marvellous  
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17 cupola with eye catching, coloured ceramic tiles.<sup>38</sup>  
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22 Figure 7. Zaragoza Bandstand, 1908<sup>39</sup>

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24 Figure 8. Zaragoza Bandstand, ca. 1920<sup>40</sup>

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27 Figure 9. Zaragoza Bandstand, ca. 1920<sup>41</sup>

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33 The Zaragoza bandstand was located in Los Sitios square (Figure 8), a perfect urban space  
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35 for leisure activities. Four years later, the bandstand was relocated to the Independence  
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37 Promenade (Figure 9). During the 1920s, it returned to the original location and, finally,  
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39 the bandstand was placed in the Grand Park, where it remains (Figure 10). This ‘tour’  
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41 shows how the bandstand built the changing soundscape of the city, moving with new  
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43 listening and social habits of growing middle classes. In addition, the new locations of  
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45 the Zaragoza bandstand perfectly symbolized the increasing changes in public urban  
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47 places for leisure, and the growing demand for music throughout the century.  
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52 Figure 10. Current Zaragoza Bandstand<sup>42</sup>  
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## **Conquering public urban space: bandstands and sonic environment in Spanish metropolis**

Gardens also played an important role in the consumption of music during leisure time in Spain, from the first third of the 19th century onwards. As a private space for the upper classes, concerts and other entertainments could only be enjoyed by paying for an admission ticket and accepting social rules, which were associated with certain clothes and behaviour. In metropolises such as Madrid, gardens were designed as a part of the city expansion, and were turned into a symbol of urban modernization. The Buen Retiro Gardens had always been a space for leisure, but this increased further still in 1868, when it was turned into a public park for the city of Madrid. This *garden-spectacle* had also been influenced by British pleasure gardens and their promenade concerts, which were common in Spanish society from 1830 onwards: the aristocracy and the bourgeoisie walked while they enjoyed the outdoor concert performed by a military band, located in a temporary wooden bandstand. These outdoor concerts were highly valued by the upper classes, and as a consequence the first concert performed under street lighting was held in the Buen Retiro Gardens in 1882.<sup>43</sup>

This custom continued into the early 20th century, when these gardens turned into the municipal Retiro Park. At that time, public outdoor concerts performed by bands became a favourite activity for a wide range of different social classes, reflecting the variety and dynamism of the Madrilenian society then. Manuel Castro's expansion of Madrid (the architect who designed the modern urbanization of Madrid, starting in 1869), had tried to reorganize the growing population by considering the different social classes, allocating each social stratum to a specific district. However, the middle classes, constituting a financial, commercial and industrial petit bourgeoisie, coexisted with the working classes in some districts.<sup>44</sup> At the same time, all of them shared leisure

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3 experiences through sound and music in the Retiro Park, which started to be one of the  
4 most significant leisure time urban spaces for both the middle and working classes.  
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9 Figure 11. Madrid Retiro Bandstand, ca. 1912<sup>45</sup>  
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12 A temporary bandstand had existed in this municipal park since 1872,<sup>46</sup> where  
13 military bands had performed for an aristocratic and bourgeois public. A new bandstand  
14 was built in the early 20th century with the aim of educating the artistic sensibilities of  
15 the citizens who attended these outdoor concerts, performed by Municipal Band of  
16 Madrid. This band, supported by the Madrid council, was established with the specific  
17 aim of spreading culture and to ‘civilizing’ all the various kinds of citizens who converged  
18 on the space and who interacted with apparent freedom in this new soundscape. Outdoor  
19 concerts were performed there every Thursday and Sunday between April and October,  
20 with Sunday concerts being the most popular, because it had been established by law as  
21 the rest day for workers, since 1904.<sup>47</sup>  
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36 These outdoor concerts allowed citizens free access to the academic repertoire  
37 performed in theatres and concert halls: transcriptions and arrangements of excerpts from  
38 operas, symphonies, zarzuelas, etc., all of which could be listened to without having to  
39 pay for a ticket, together with polkas, waltzes, and other pieces of dance music. Works  
40 by Beethoven, Wagner, Liszt, Strauss, Stravinsky, and other significant international  
41 composers, were included in the outdoor concert programmes, as well as works by  
42 fashionable Spanish composers, such as Bretón, Chapí, Albéniz, and Falla. These  
43 concerts allowed all classes to access the music, at the same time as they became a tool  
44 to control the usage of, and the experiences and meanings created in, these public urban  
45 spaces. Outdoor concerts in bandstands were a powerful medium for local authorities to  
46 control culture and collective identity.  
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5 Figure 12. Madrid Retiro Bandstand, ca. 1912<sup>48</sup>  
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10 A bandstand was located in the Retiro Park in 1912, and it is still in the same place  
11 today. This was the first urban place in which Municipal Band of Madrid created a special  
12 and unique soundscape. The bandstand is an example of a modernist architectural style  
13 (Figure 12). The design is pretty similar to some ironwork models which were included  
14 in the common catalogues of cast iron goods of the time, such as those of the Scottish  
15 Walter MacFarlane & Co's Saracen Foundry.<sup>49</sup> Its splendid design, as well as the new  
16 fashionable and expensive music instruments which were used by the band, were also  
17 used to symbolize the economic power of the local council.  
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28 At the same time as Madrid was expanding, the building of bandstands served as  
29 an excuse to improve the streets and parks. One impressive bandstand was located in  
30 Rosales Promenade in Madrid, a new urban space constructed as a part of the westward  
31 expansion of the capital, close to the public Parque del Oeste, where the financial and  
32 commercial bourgeoisie settled, alongside the military, at the beginning of the 20th  
33 century. Working classes also lived close to this area, and regularly went to outdoor  
34 concerts. Moreover, the extension of street lighting provided the opportunity to perform  
35 outdoor concerts at night (Figure 13), especially during the summertime. These musical  
36 venues turned into a symbol of progress and modernity, also reflected in the modernist  
37 style of this magnificent bandstand (Figure 14). In this context, proper social interaction  
38 and good taste adopted by the elites in theatres and concert halls were communicated  
39 more widely, together with the musical values of high culture.<sup>50</sup> Ricardo Villa,  
40 bandmaster of Municipal Band of Madrid from its establishment until 1933, explained  
41 how the audience in the Rosales Promenade quickly replicated the particular code of  
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3 concert behaviour in from the elites in the Retiro Park audience, such maintaining silence  
4 during the performance or enjoying the concert seated in chairs around the bandstand  
5 instead of standing up and walking (and also speaking).  
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12 Figure 13. Rosales Promenade Bandstand, ca. 1930<sup>51</sup>  
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14 Figure 14. Rosales Promenade Bandstand, ca. 1930<sup>52</sup>  
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16 Figure 15. Rosales Promenade Bandstand opening, 1923<sup>53</sup>  
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18 Figure 16. Rosales Promenade Bandstand, ca. 1939<sup>54</sup>  
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24 The Municipal Band of Madrid had already been playing in this new urban  
25 location since 1910, but it wasn't possible to build the bandstand until 1923. The opening  
26 of this bandstand was used as a symbol of the modern identity of Madrilenian citizens,  
27 because it was opened on the city's patron saint day, which honours San Isidro Labrador  
28 (Figure 15). The mass attendance at these outdoor concerts showed how band  
29 soundscapes represented and contributed to the configuration of the modern soundscape  
30 of the metropolis. In fact, although the bandstand suffered the effects of the Spanish Civil  
31 War (Figure 16), it was restored soon afterward, and outdoor concerts continued to be  
32 performed there. Unfortunately, it was demolished in 1951, together with the square  
33 where it was located.  
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47 These examples illustrate how the significance of bandstands, and the  
48 soundscapes produced through them, has been transformed - and still continues to be  
49 transformed - over the years in Spain: new repertoires, new listening practices, and new  
50 social relations appeared through musical urban practices, building Spanish cities  
51 musically, as a part of modernizing urban spaces and developing a new (and modern)  
52 musical culture.  
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- <sup>1</sup> Murray Schafer, [Tuning of the World] *The soundscape: our sonic environment and the tuning of the world* (Rochester, Vermont: Destiny Books, 1994), 274-275.
- <sup>2</sup> Jacques Attali, *Noise: The political economy of music* (Manchester University Press, 1985), 19.
- <sup>3</sup> Ari Y. Kelman, "Rethinking the Soundscape", *The Senses and Society* 5, no. 2 (2010): 230  
[https://doi: 10.2752/174589210X12668381452845](https://doi.org/10.2752/174589210X12668381452845)
- <sup>4</sup> Emily Thompson, *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900–1933* (Cambridge, MA: MIT, 2004).
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- <sup>6</sup> Ian Biddle, "Madrid's great sonic transformation: sound, noise and the auditory commons of the city in the nineteenth century" *Journal of Spanish Cultural Studies* 20, no. 3 (2019), 227-240.  
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- <sup>7</sup> See Therese van den Noortgaete, *Le kiosque à musique en Belgique (XIX<sup>e</sup> et XX<sup>e</sup> siècles). Essai sur son histoire et son architecture* (PhD diss., University de Louvain-la-Neuve, Belgium, 1982). Marie Claire Mussat, "Kiosque à musique et urbanisme. Les enjeux d'une autre scène", in *Le concert et son public: Mutations de la vie musicale en Europe de 1780 à 1914 (France, Allemagne, Angleterre)*, ed. H. E. Bödeker. Werner, M. & P. Veit, 317-333 (Paris: Éditions de la Maison des sciences de l'homme, 2002), [https://doi:10.4000/books.editionsmsh.6740](https://doi.org/10.4000/books.editionsmsh.6740). Bruno Racabulto, *Les kiosques a musique de la ville de Geneve. Etude historique et architecturale* (Switzerland, Ville de Genève: Conservation du patrimoine architectural, 2005). Juan Fernando Velasquez, "From the Plaza to the Parque: Transformations of Urban Public Spaces, Disciplining, and Cultures of Listening and Sound in Colombian Cities (1886–1930)", *Latin American Music Review* 38, no. 2 (2017): 150-184, [https://doi: 10.7560/LAMR38203](https://doi.org/10.7560/LAMR38203)

<sup>8</sup> The significance of music venues in re-spatializing cities, shaping the image of them as well as constructing identities also had been recently studied from global urban history view. See, for instance, Cornelia Escher and Martin Rempe, “The Making of Music Venues: Inquiries into Global Urban History”, *Journal of Urban History* 45 (December 2019): 1-8, [https://doi:10.1177/0096144219893683](https://doi.org/10.1177/0096144219893683).

<sup>9</sup> Ángel Bahamonde, Gaspar Martínez & Luis Enrique Otero, *Las comunicaciones en la construcción del estado contemporáneo en España: 1700-1936: el correo, el telégrafo y el teléfono*, (Madrid: Ministerio de Obras Públicas, Transportes y Medio Ambiente, 1993). Luis Enrique Otero, “Tradición y modernidad en la España urbana de la Restauración”, in cords. Guadalupe Gómez-Ferrer & Raquel Sánchez, *Modernizar España: proyectos de reforma y apertura internacional (1898-1914)* (Madrid: Biblioteca Nueva, 2008), 79-118.

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<sup>11</sup> Emilio Casares, “El teatro musical en España (1800-1939)”, in cord. Javier Huerta, *Historia del Teatro Español*, Vol. 2 (Madrid: Gredos, 2003), 2051-2084.

<sup>12</sup> Jorge Uría, “La cultura popular en la Restauración. El declive de un mundo tradicional y desarrollo de una sociedad de masas”, in cord. Manuel Suárez, *La cultura española en la Restauración*, (Santander: Sociedad Menéndez Pelayo, 1999), 103-144. Jorge Uría, “Lugares para el ocio. Espacio público y espacios recreativos en la Restauración Española”, *Historia Social* 41 (2001): 89-111.

<sup>13</sup> “la vulgaridad del paseo dominguero se ha convertido en fiesta de arte, en estímulo de cultura”. “pasea por los parques madrileños porque carece de medios para meterse en un teatro e irse a un concierto”. Matilde Muñoz, “La mujer en el hogar de los hombres célebres. Villa, el músico del pueblo”, *Estampa*, no. 17, April 24th, 1928.

<sup>14</sup> “las bandas [eran las], encargadas de difundir el arte entre las grandes masas y llevar la voz de la civilización a los más apartados rincones, son el más auténtico vehículo de cultura popular

[...] en las grandes ciudades [...] también tienen las bandas una alta e importante misión educativa que cumplir [...] haciendo posible en pocos años que el nivel medio de la cultura popular haya experimentado un alza altamente beneficiosa [...] la inclusión de las mejores obras sinfónicas era recibida por el público [...] con ostensibles muestras de desagrado, soportando solo al *pelmazo* de Wagner o las *latas* de Bach, con la esperanza de escuchar al final del concierto un número conocido de zarzuela [...] Poco después las grandes obras se escuchaban sin protesta, en respetuoso silencio y en la actualidad, el programa entero se aplaude con el mismo agrado”. Arias Macein, *Harmonía*, July - August - September, 1936.

<sup>15</sup> “Es una gente especial; no son amantes de la música, y además, no oyen, ni se ocupan para nada de la banda... ¡Un fastidio!” El Caballero Audaz, “Nuestras visitas. El maestro Villa”, *La Esfera*, no. 191, August 25th, 1917.

<sup>16</sup> Daniel Frost, *Cultivating Madrid. Public Space and Middle-Class Culture in the Spanish Capital 1833–1890* (Lewisburg, Bucknell University Press, 2008), 103.

<sup>17</sup> Jesús Cruz, “Espacios públicos y modernidad urbana: la historia de los jardines de recreo en la España del siglo XIX”, *Historia Social*, no. 83 (2015), 37-54.

<sup>18</sup> “El programa de esta noche es colossal / Porque interpretan a Beethoven y a Berlioz / El Parsifal, la Pastoral / una rapsodia de Chacoski en “la” menor que es un primor. / Tocan el sueño de Manón, de Massenet, /La habanera de la Carmen de Bizet / Y como fin, un garrotín / escrito expresamente para solo de flautín.” Amalia de Isaura. “Las Noches de Rosales”, *La Novela Teatral*, May 18th, 1919.

<sup>19</sup> About this topic, see, for example: Suárez García, Jose Ignacio: “Wagner en los conciertos sinfónicos: su recepción en Madrid en el siglo xix (1864-1901)”, in *Symphonism in Nineteenth-Century Europe*, cords. Jose Ignacio Suárez García & Ramón Sobrino (Belgium, Brepols Publishers NV, 2019), 415-448. Ramón Sobrino Sánchez, “The Sociedad de Conciertos de Madrid (1866-1903) and the Unión Artístico-Musical (1877-1891): From the Reception to the Creation of a Symphonic Repertoire in Spain”, in *Symphonism in Nineteenth-*

Century Europe, coords. Jose Ignacio Suárez García & Ramón Sobrino (Belgium, Brepols Publishers NV, 2019), 233-276.

<sup>20</sup> “Banda Municipal. El concierto de Hoy”, *El Liberal*, June 3, 1917.

<sup>21</sup> “Concierto en el Retiro”, *La Correspondencia Militar*, June 15, 1930.

<sup>22</sup> “La Banda de Música Municipal de Madrid, creada para contribuir al mayor decoro y esplendor la Capital, y para proporcionar a la población tan importante elemento de solaz y cultura popular”. Ayuntamiento de Madrid, *Reglamento de la Banda Municipal de Madrid* (Madrid, Imprenta Municipal 1909), 1.

<sup>23</sup> There are two kind of civic bands in Spain: professional bands, who completely depend of local councils, they have professional musicians, being almost always civil servants. On the other hand, community bands often received subsidies from local councils, and most of their musicians are amateurs.

<sup>24</sup> Francisco J. Giménez-Rodríguez, “Sheet music in *Harmonía: Revista Musical* (1916-1936): art music, lyric theatre and social dance for wind bands in Spains”, in *Kongressbericht Wadgassen, Deutschland* (Zurich, LIT VERLAG GmbH & Co. KG Wien, 2018), 113-128.

<sup>25</sup> “Los señores profesores deberán evitar, tanto en actos públicos como en privados, toda acción o palabra contraria a la buena educación y cultura, procurando siempre que la Corporación a que pertenecen sea modelo de subordinación y disciplina, que no desmerezca de la que en más alto se estime, haciéndose así digna de mayor respeto y consideración pública”. : Ayuntamiento de Madrid, *Reglamento de la Banda Municipal de Música de Madrid* (Madrid, Imprenta Municipal, 1909, 9. Other similar examples can be found in: *Reglamento para la Banda Municipal de Santiago* (Santiago, Escuela Tipográfica Municipal, 1896). Ayuntamiento de Madrid, “Colegios de Nuestra Señora de la Paloma. Reglamento para el regimen interior de la Academia y la Banda de Música”, in *Reglamentos municipales. Apéndice núm. 1. 1917-18 y 1919*. (Madrid, Imprenta Municipal, 1920), 53.

<sup>26</sup> [Ayuntamiento de Córdoba, Reglamento para la reorganización de la Banda Municipal de Música de Córdoba, creación de la academia de la misma y de su caja especial de fondos \(Córdoba, Imprenta y librería del Diario de Córdoba, 1897\), 26.](#)

<sup>27</sup> Velasquez, “From the Plaza to the Parque”, 160.

<sup>28</sup> Rubén M. Vázquez, Proyecto de restauración del palco de la música en el cantón de Diómedes, (Tui: Concello de Tui, 2016), 16.

<sup>29</sup> Suso Vila, *Dinámicas urbanas en la frontera del Miño durante el siglo XIX: sociedad y arquitectura en Tui y Valença*. (PhD dissertation, Universidad de Santiago de Compostela, 2017), <http://hdl.handle.net/10347/15514>

<sup>30</sup> Vázquez, Proyecto de restauración del palco de la música, 2016.

<sup>31</sup> “Restauración do palco da música - Tui”, *a3arquitectura*, accessed July 16, 2020, [http://a3arquitectura.es/portfolio\\_page/restauracion-do-palco-da-musica-tui/](http://a3arquitectura.es/portfolio_page/restauracion-do-palco-da-musica-tui/)

<sup>32</sup> Attali, *Noise*, 1985, 6.

<sup>33</sup> Sheta M. Low, *On the plaza: the politics of public space and culture* (2nd ed.) (Austin: University of Texas Press, 2003).

<sup>34</sup> Alberto Erias, “El Palco de la Música de Betanzos”, in *Anuario Brigantino*, no. 32 (2009): 383-406, [http://anuariobrigantino.betanzos.net/AB\\_completos/2009\\_anuario\\_brigantino\\_G.pdf](http://anuariobrigantino.betanzos.net/AB_completos/2009_anuario_brigantino_G.pdf)

<sup>35</sup> Erias, “El Palco de la Música de Betanzos”, 386.

<sup>36</sup> “La reforma integral del palco de la música de González Villar costará más de 100.000 euros”, in *El Ideal Gallego*, November 11, 2013, <https://www.elidealgallego.com/articulo/area-metropolitana/reforma-integral-palco-musica-gonzalez-villar-costara-mas-100-000-euros/20131107232236157653.html>

<sup>37</sup> Ascensión Hernández & María Pilar Poblador, “La Exposición Hispano-Francesa de 1908: balance de una experiencia arquitectónica singular a la luz de un siglo”, in María Isabel Álvaro (cord.), *Las exposiciones internacionales: arte y progreso* (Zaragoza: Universidad de Zaragoza, 2007), 147-171. José Laborda, *La Exposición Hispano-Francesa de Zaragoza* (Zaragoza: Institución Fernando el Católico, 2008).

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- <sup>41</sup> Zaragoza ciudadana, “El quiosco de la música, uno de los últimos iconos culturales de la Exposición hispano-francesa de 1908”, in *Zaragoza Ciudadana*, October 25, 2015 <https://www.zaragozaciudadana.es/2015/10/25/el-quiosco-de-la-musica-uno-de-los-ultimos-iconos-culturales-de-la-exposicion-hispano-francesa-de-1908/>
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- <sup>45</sup> Servicio fotográfico municipal, “Actuación de la Banda Municipal en el Quiosco del Retiro”, HMM 459, [http://www.memoriademadrid.es/buscador.php?accion=VerFicha&id=121044&num\\_id=3&num\\_total=290](http://www.memoriademadrid.es/buscador.php?accion=VerFicha&id=121044&num_id=3&num_total=290)
- <sup>46</sup> Carmen Ariza, *Los jardines del Buen Retiro de Madrid* (España, Lunwerg, 1990).
- <sup>47</sup> Uría, “Jorge Uría, “Lugares para el ocio”, 2001.
- <sup>48</sup> Academias y Quioscos, 24-461-3 Archivo Histórico de la Villa, Madrid.

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# BANDA MUNICIPAL

## El concierto de hoy

Programa del concierto que celebrará en el Retiro, á las once de la mañana:

1.º Marcha militar (obra 51), Schubert.—2.º Carceleras de «Las hijas del Zebudo», Chapí.—3.º Prólogo de «Payasos» (primera vez), Leoncavallo.—4.º «La Walkyria» (cabaigata), Wagner.—5.º «Pamaderos», Bretón.—6.º «Capricho español». A) Alborada, Variaciones, Alborada. B) Escena y canto gitano. C) Fandango asturiano. Rimsky Korsakof.

Figure 1. Example of outdoor concert programmes, 1917

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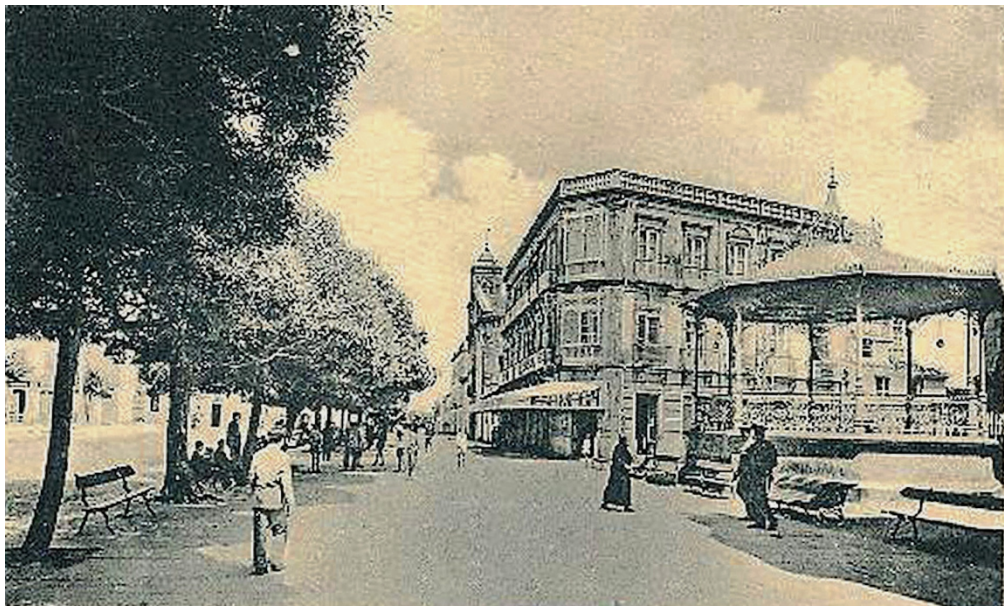


Figure 3. Tui Bandstand, ca. 1898

343x206mm (300 x 300 DPI)



Figure 4. Current Tui Bandstand

304x252mm (300 x 300 DPI)

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Figure 5. Betanzos Wooden Bandstand, ca. 1894

236x180mm (300 x 300 DPI)



Figure 6. Current Betanzos Bandstand

236x113mm (72 x 72 DPI)

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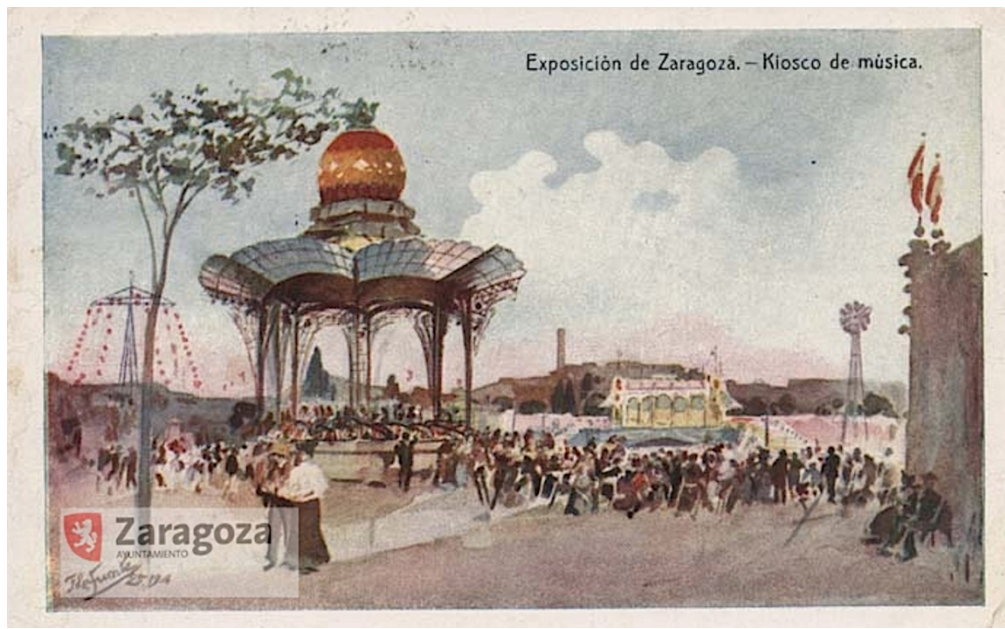


Figure 7. Zaragoza Bandstand, 1908



Figure 8. Zaragoza Bandstand, ca. 1920

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Figure 9. Zaragoza Bandstand, ca. 1920





Figure 10. Current Zaragoza Bandstand

225x246mm (72 x 72 DPI)

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Figure 11. Madrid Retiro Bandstand, ca. 1912

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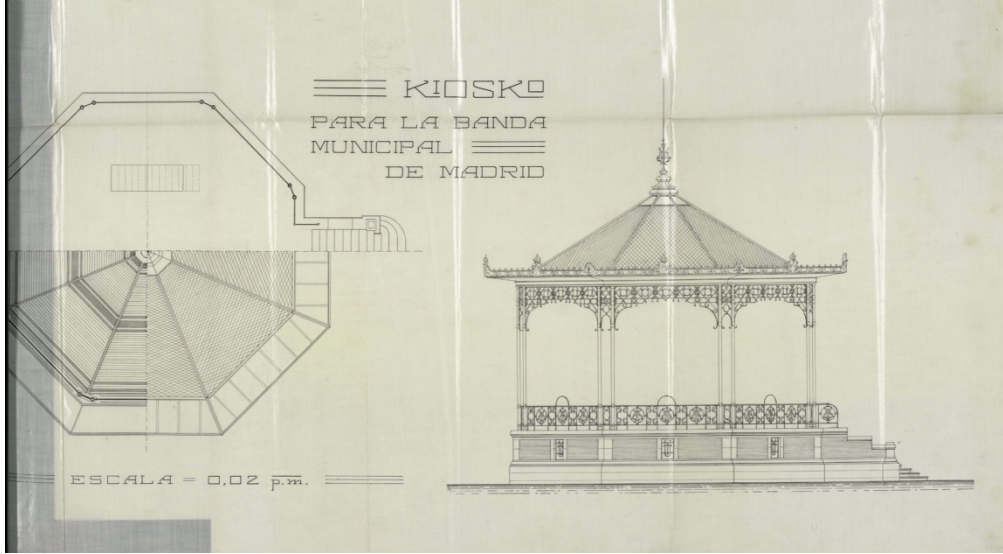


Figure 12. Madrid Retiro Bandstand, ca. 1912

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Figure 13. Rosales Promenade Bandstand, ca. 1930

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Figure 14. Rosales Promenade Bandstand, ca. 1930

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Figure 15. Rosales Promenade Bandstand opening, 1923



Figure 16. Rosales Promenade Bandstand, ca. 1939

282x190mm (300 x 300 DPI)