



COPYRIGHT AND USE OF THIS THESIS

This thesis must be used in accordance with the provisions of the Copyright Act 1968.

Reproduction of material protected by copyright may be an infringement of copyright and copyright owners may be entitled to take legal action against persons who infringe their copyright.

Section 51 (2) of the Copyright Act permits an authorized officer of a university library or archives to provide a copy (by communication or otherwise) of an unpublished thesis kept in the library or archives, to a person who satisfies the authorized officer that he or she requires the reproduction for the purposes of research or study.

The Copyright Act grants the creator of a work a number of moral rights, specifically the right of attribution, the right against false attribution and the right of integrity.

You may infringe the author's moral rights if you:

- fail to acknowledge the author of this thesis if you quote sections from the work
- attribute this thesis to another author
- subject this thesis to derogatory treatment which may prejudice the author's reputation

For further information contact the University's Copyright Service.

sydney.edu.au/copyright

ECHOES OF THE MASTER: A MULTI-DIMENSIONAL MAPPING OF ENRIQUE
GRANADOS' PEDAGOGICAL METHOD AND PIANISTIC TRADITION

Carolina Estrada Bascuñana

A thesis submitted in partial fulfilment of
requirements for the degree of
Doctor of Musical Arts

Sydney Conservatorium of Music
University of Sydney
2015

I declare that the research presented here is my own original work and has not been submitted to any other institution for the award of a degree.

A handwritten signature in black ink that reads "Carolina Estada". The signature is written in a cursive style with a large initial 'C'.

Signed:

Date:

For my parents, my brother,
my husband and my daughter

Abstract

The interpretation of the piano works of Enrique Granados has challenged musicologists and performers for decades. The performances of Granados have often been described as improvisatory and spontaneous, as if his creative artistry and natural talent denied following any rigid rules. He did not like to perform the same work in the same way more than once and even his compositional process was one of continual evolution. Further, anecdotes about Granados as teacher describe the way he encouraged his students to try different approaches in the performance of his pieces. However, this description of him as a relaxed and rather free spirit might be somewhat misleading. The pedagogical methods of Granados contain painstaking descriptions and guidelines for students and his comprehensive theoretical methods are supplemented by a series of practical exercises, some of which he demanded his students follow rigidly. In an effort to reconcile both sides of his artistic temperament and to steer the student of Granados' piano works in the right direction, attempts have been made to develop authoritative editions of his works through the analysis of his recordings and scores under the supervision of well-known interpreters of his piano music. This thesis proposes that the formulation of an authentic interpretation of Granados' piano music involves a fresh look at the source material. It re-examines Urtext in the light of additional, more up to date analytical approaches and reveals consistencies between his pedagogical methods and his own performances. It also draws on the knowledge and reminiscences of Spanish pianists who play an incredibly important role in terms of their direct lineage to the Granados/Catalan piano school, but who are perhaps not so well-known outside of the Spanish musical community. This shared information is brought together for the first time in this thesis and helps to colour a more vivid and complete portrait of one the most important Spanish musicians of all time.

Preface

The idea for my research took hold during my piano studies at the Conservatorium van Amsterdam, far away from Spain—my country of birth. During my study abroad I met many pianists who were reluctant to explore the wonderful oeuvre of Spanish music, based on their belief that because they were not Spanish, they therefore would never be able to understand or play Spanish music well. This thought always perturbed me and led to my personal quest to explore the idea that pianists not linked to a particular pianistic school are nevertheless able to understand the style and to perform it accurately, independently from their country of birth.

In the course of my investigation I found a variety of rich and distinct, although not well-recognised piano traditions in Spain, including those of Madrid and Barcelona among many others. Accordingly, my first doctoral recital¹ explored the emergence of new instrumental trends and methodologies in Spain and also the creation of a new Spanish musical language and performance technique inspired by the need for a national identity, during the second half of the nineteenth century. The program for this recital was chosen to demonstrate this evolution in relevant works written by Felip Pedrell (1841–1922) and his direct students, Isaac Albéniz (1860–1909), Enrique Granados (1867–1916), Manuel de Falla (1876–1946) and Joaquín Turina (1842–1949), who together represent the Golden Age of Spanish Pianism.

Regrettably, there was, and still is to some extent, the feeling that the ideal of Spanish pianism lay in the hands of one person, Spain's most internationally acclaimed concert pianist, Alicia de Larrocha (1923–2009). There is no doubt that Larrocha was indeed not just Spain's, but one of the world's greatest musicians. However, there is an enormous depth of pianistic tradition in Spain including that which I am exploring in this thesis: the Catalan piano school (which Larrocha actually represents), a tradition extending back to the early 19th century and one which is not generally well known and has not been explored in depth. This important tradition includes the lineage of pianists from Pedro Albéniz (1795–1855) to Enrique Granados, including Pere Tintorer (1814–1891), José Tragó (1857–1934), Joan Baptista Pujol (1835–1898), Joaquim Malats (1872–1912), and Ricard Viñes (1875–1943), among others. In my second year recital I

¹ See appendix eight: Author's recital programs.

intended to explore the performance tradition inherited and passed on by Granados. However, during the process of analysing these performance practises, unexpected discrepancies surfaced concerning the accuracy of original sources. Since there is little documentation on the performance practices of Granados' piano works, a thorough examination of manuscripts and recordings was conducted in consultation with the sole remaining inheritors of Granados' pianistic legacy—Albert Attenelle (b.1937), Carlota Garriga (b.1937) and María Teresa Monteys (b.1937)—passed on by his student and the heir of this tradition, Frank Marshall (1883–1959).

Furthermore, in the process of this exploration, the names of other wonderful artists from different Spanish pianistic traditions have surfaced such as, José Antonio Cubiles (1894–1971), Esteban Sánchez (1934–1997), José Iturbi (1895–1980), Amparo Iturbi (1898–1969) and Rafael Orozco (1946–1996). It has thus become just as important to me while undergoing this research, to recognise not just the depth of heritage, but the breadth as well. Pianists such as Granados' student Paquita Madriguera² (1900–1965), or Marshall's student Rosa Sabater (1929–1983) are direct inheritors of the Granados pianistic school and yet are largely unheard of today, even in Spain. Their styles differ dramatically from Larrocha's but are equally valid, drawing as they did on the same pianistic tradition as their more famous colleague. I was determined in this thesis to give voice to the knowledge and experience of these pianists.

I had the privilege to present the Australian premieres of *Cant de les estrelles* (Song of the Stars) and *Escena religiosa* (Religious Scene) in my final doctoral recital fully devoted to the works of Granados on the 24th of March 2015, in anticipation of the centenary anniversary celebrations of the composer that will take place in 2016. Every piece in this program was chosen to represent a different compositional period in the life of the composer. His early and late romantic styles were represented by *Valses poéticos* (Poetic Waltzes) and *Escenas románticas* (Romantic Scenes) respectively; whereas *Cant de les estrelles* (Song of the Stars), *Elegía eterna* (Eternal Elegy) and *Escena religiosa* (Religious Scene) reveal traces of modernist symbolism, exploring a new post-romantic harmonic language. This stylistic evolution illustrates a significant turn in Granados' late compositions towards religiosity and mysticism.

² Francisca de Asís Madriguera i Rodón.

Ethics Protocol and editorial assistance

This qualitative research project involved interviews and masterclasses with the three last living students of Frank Marshall. Approval for this project was granted by the University of Sydney Human Research Ethics Committee: Protocol no 14849, on 3 July, 2012³

Natalia Ricci, Dr. Bernadette Harvey from the Sydney Conservatorium of Music as well as Anna Jones from the Centre of English teacher at the University of Sydney assisted with proof-reading this thesis and provided some editing suggestions.

³ See appendix five: Ethics Approval Documents.

Acknowledgements

I feel extremely grateful for the time I have been able to spend in Australia and for the opportunity to study at the Sydney Conservatorium Music. This would have not been possible without the two Australian Faculty Merit Postgraduate Awards: the prestigious *George Henderson Award* and the *Kathleen & Allison Short Scholarship* that I received. I am also very grateful for the two Postgraduate Research Scheme Support grants which allowed me to present conference papers at the University of Melbourne (2012) and at the 15th International Festival of Spanish Keyboard Music in Almería (2014). I would like to thank the Sydney Conservatorium of Music and the academic community for giving me the opportunity to carry out research of such tremendous significance in my own country, the outcomes of which will certainly have an impact on the further study of Spanish pianistic performance practices in Spain and on an international level. Without the support of the Sydney Conservatorium of Music and the encouragement and loving support of many of the academic faculty within this institution this thesis would have not been possible.

My supervisor, Dr. Bernadette Harvey, has worked tirelessly giving me guidance with such tremendous dedication and passion—for this I am deeply thankful. Her invaluable advice was crucial and her precious influence lives in the heart of this project. Another person to whom I feel immensely grateful is Natalia Ricci. It has been a superb privilege to explore the pianistic insights related to this investigation together with one of the greatest pedagogues and artists I have ever met. Her deep knowledge, understanding and respect for Spanish music was not only crucial in the discussion and exploration of performance practices but also the fact that her research interests are so close to mine, has made her contribution to the construction of this thesis all the more precious.

I feel extraordinarily honoured to have had the willing participation of three distinguished pianists in this study: the last living students of Frank Marshall, who was a follower and a student of Granados. I feel incredibly grateful to Albert Attenelle, María Teresa Monteys and Carlota Garriga, for their unparalleled generosity when sharing treasured knowledge about Granados' tradition during my numerous field trips to Barcelona. I would like also to thank María Luisa Renaga, María Manzano, Cintia

Matamoros and the Escola de Música de Barcelona, the Barcelona Piano Academy and the Granados-Marshall Academy.

I would like to express my appreciation to Dr. Douglas Riva for his generous support and for his incredible dedication and passion in bringing forth, together with Alicia de Larrocha, a highly authoritative and comprehensive edition of the complete piano works of Enrique Granados. This edition has been a crucial resource in the course of this investigation. I would also like to thank Dr. Neal Peres Da Costa for his invaluable advice on the analysis of piano rolls and historical performance practises. I am very thankful for the sessions with him, David Kinney and Anna Reid which took place at the residence of Peter Philips, owner of a collection of more than 6000 e-rolls (around 4,500 of these are from the Condon collection currently in Stanford University). On these occasions we were able to play the e-rolls on his new Disklavier Pro, attached to his C5 Yamaha piano, which constitutes the most advanced system available in the world today. Also it gives me much pleasure to thank Nicholas Cook, Larry Sitsky and Anatole Leikin, who have generously offered me advice on the piano roll analysis and the ways in which I could use new technologies for the analysis of performance.

I would also like to thank Ludwig Suigiri and Marie Chellos from the Conservatorium Library, for helping me source many important articles and theses for my research and for teaching me how to run computer software relevant to my thesis. I also would like to thank Kathleen Nelson for her advice on formatting my thesis, as well as the Centre for English Teaching and in particular Janelle Adams, for giving me the opportunity to pursue my passion, for which I am very grateful.

The Biblioteca Nacional de Catalunya generously lent their two original piano rolls catalogued as *Hupfeld 51125ab* to the Espai de Documentació i Recerca del Museu de la Música de Barcelona. I am very thankful that Jordi Roquer from the University of Barcelona was then able to digitalize them using his prototype. He personally transferred the rolls into MIDI files at my request in October 2014. I am especially thankful to Ramón Sunyer and Margarita Ullate for their active collaboration, granting me privileged access to the restored Apollo Player Piano (1913) and the piano of Granados, both housed in the Sala Llevant de la Biblioteca Nacional de Catalunya in Barcelona. As well, I would like to thank Lourdes Rebollo for sharing her knowledge of the piano roll catalogue from the collection at the Biblioteca Nacional de Catalunya.

I am grateful to the Espai de Documentació i Recerca del Museu de la Música de Barcelona, where the three original piano manuscripts of *Valses Poéticos* are held, for giving me permission to include them in the appendix of this thesis and therefore make them available for public consultation. I would like to thank in particular Ms. Imma Cusco and Ms. Sara Guastaví for their invaluable support in this regard.

I am very grateful for all the support I have received from the Spanish Consulate and Embassy in Sydney. The financial assistance received from the Cervantes Institute allowed me to offer, in my final D.M.A. recital, the Australian premiere of Granados' long-lost masterpiece *Cant de les estrelles*, a poem for piano, organ and three choirs. This work, was lost for almost one hundred years and recently found by the eminent American musicologist Walter Aaron Clark, director of the Center for Iberian and Latin American Music at the University of California. I feel most grateful to Walter Clark for his tremendously important discovery which allowed me to offer the exciting Australian premiere of this long-lost treasured work, thereby making it available to a more international audience

There are no words to express all the gratitude I feel for my friends and family, especially for my parents, Jose María Estrada and María del Carmen Bascuñana, for always being there for me, encouraging me to pursue my dreams.

Lastly, I would not have been able to gather the necessary strength and inner resources to complete this project without the love, inspiration and persistent encouragement from my soulmate Albert García.

Table of Contents

| | |
|--|-----|
| Abstract..... | v |
| Preface | vi |
| Acknowledgements..... | ix |
| Table of Contents..... | xii |
| List of Figures | xiv |
| Abbreviations..... | xvi |
| Introduction..... | 1 |
| Chapter One | 5 |
| Methodology | 5 |
| Literature Review | 13 |
| Traditional Analysis | 13 |
| Non-Traditional Analysis | 19 |
| Sources | 26 |
| Challenges | 31 |
| Issues with Hupfeld Piano Rolls..... | 31 |
| Limitations of Piano Roll Recording Systems | 32 |
| Limitations of Availability of Sources | 33 |
| Chapter Two | 35 |
| Spanish Piano Schools | 35 |
| Pujol and the Catalan School of Piano Players | 36 |
| Granados School | 40 |
| Chapter Three: <i>Valses poéticos</i> | 50 |
| Granados' Pedagogical Approach..... | 51 |
| Granados' Interpretations..... | 65 |
| Chapter Four | 73 |
| Conflicts between Sources | 73 |
| Conclusion | 82 |
| Appendices..... | 84 |
| Appendix One: 02.1424 <i>Mazurka–Valsos (Ms1)</i> | 84 |
| Appendix Two: 02.1408 <i>Valses poéticos (MsC)</i> | 89 |
| Appendix Three: 02.1365 <i>Valses poéticos (Ms2)</i> | 109 |
| Appendix Four: Biographies of the pianists invited in this study | 115 |

| | |
|---|-----|
| Appendix Five: Ethics Approval documents | 117 |
| Appendix Six: List of Enrique Granados' piano roll recordings | 119 |
| Appendix Seven: Pleyel, Artechco and Duo Art Systems | 122 |
| Appendix Eight: Recital Programs..... | 124 |
| Bibliography | 127 |

List of Figures

| | |
|--|----|
| Figure 1. Interview with Albert Attenelle, July 3, 2012. Still photograph grabbed from the author’s video footage using Adobe Premiere Elements 11. Les Corts District Council, Barcelona, Spain. | 10 |
| Figure 2. Masterclass with Carlota Garriga, February 1, 2013. Still photograph grabbed from the author’s video footage using Adobe Premiere Elements 11. Granados-Marshall Academy, Barcelona, Spain..... | 11 |
| Figure 3. Masterclass with Albert Attenelle, January 31, 2013. Still photograph grabbed from the author’s video footage using Adobe Premiere Elements 11. Barcelona’s Music School, Spain. | 11 |
| Figure 4. Round-table with Albert Attenelle, Ramon Coll and Antonio Sanchez Lucena, January 31, 2013. Still photograph grabbed from the author’s video footage using Adobe Premiere Elements 11. Centre Cívic Can Deu, Barcelona, Spain. | 12 |
| Figure 5. Sergei Michailowitsch Ljapunow, recording for the Welte-Mignon reproducing piano in 1913..... | 23 |
| Figure 6. Emil von Sauer on November 12, 1907 during the recording session for Hupfeld—DEA in the recording salon of the Ludwig Hupfeld AG Factory in Leipzig. | 24 |
| Figure 7. Ramón Sunyer with the 88 notes Apollo Player Piano from 1913. Sala Llevant in the Biblioteca Nacional de Catalunya., Barcelona, Spain. Photograph by Carolina Estrada. | 26 |
| Figure 8. Peter Philips and Carolina Estrada. Mark4 Disklavier Pro on a C5 piano. Photograph by Albert García. Philips’ home in Sydney, Australia..... | 27 |
| Figure 9. Graph’s symbols | 29 |
| Figure 10. Visual Guide to symbols used in the transcriptions..... | 30 |
| Figure 11. Abbreviations..... | 30 |
| Figure 12. Right and left fingerings for most of the scales of thirds. Fingerings by Joan Baptista Pujol..... | 38 |
| Figure 13. Finger substitution exercises by Frederic Lliurat..... | 38 |
| Figure 14. Use of pedal in series of chords by Joan Baptista Pujol..... | 39 |
| Figure 15. Graph from the 1st Conference by the Maestro Granados. Presented at “Sala Granados” on October 30, 1913. | 52 |
| Figure 16. “Vals lento”, bars 21–24, Estrada’s transcription of Granados’ WM. Software: Sonar 8 and Sibelius 7.5..... | 52 |
| Figure 17. “Vals sentimental”, bars 1–8, Estrada’s transcription of Granados’ WM. Software: Sonar 8 and Sibelius 7.5..... | 53 |
| Figure 18. “Introducción”, bars 37–40, Estrada’s transcription of Granados’ WM. Software: Sonar 8 and Sibelius 7.5..... | 54 |
| Figure 19. Graph from the 1st Conference by the Maestro Granados, presented at “Sala Granados” on October 30, 1913. | 55 |
| Figure 20. “Vals melódico”, bars 1– 8, Estrada’s transcription of Granados’ WM (above) and H1 (below). Software: Sonar 8 and Sibelius 7.5 | 56 |
| Figure 21. María Teresa Monteys’ suggestion for phrasing the right hand. “Vals melódico”, bars 1–4..... | 57 |
| Figure 22. “Vals melódico”, bars 9–16, Estrada’s transcription of Granados’ WM (above) and H1 (below). Software: Sonar 8 and Sibelius 7.5 | 58 |

| | |
|---|-----|
| Figure 23. “Vals melódico”, bars 33–48, Estrada’s transcription of Granados’ WM (above) and H1 (below). Software: Sonar 8 and Sibelius 7.5 | 59 |
| Figure 24. “Vals apasionado”, bars 1–5, Estrada’s transcription of Granados’ WM. Software: Sonar 8 and Sibelius 7.5..... | 61 |
| Figure 25. <i>Theoretical-Practical Method for the Use of the Pedals</i> | 63 |
| Figure 26. “Vals apasionado”, bars 54–59, Estrada’s transcription of Granados’ WM. Software: Sonar 8 and Sibelius 7.5..... | 64 |
| Figure 27. “Vals ideal”, bars 23–26, Estrada’s transcription of Granados’ H2 (left) and WM (right). Software: Sonar 8 and Sibelius 7.5 | 72 |
| Figure 28. Ms2, <i>Op.43 Páginas íntimas en forma de valse</i> , “Introducción a la pastora”, bars 1–7. | 75 |
| Figure 29. “Introducción”, bars 1–4, Estrada’s transcription of Granados’ WM. Software: Sonar 8 and Sibelius 7.5..... | 75 |
| Figure 30. Slurs indications for the left hand in Ms1 and MsC, “Vals melódico”, bars 1–4 Software: Sibelius 7.5..... | 76 |
| Figure 31. “Vals melódico”, bars 17–24, Estrada’s transcription of Granados’ WM (above) and H1 (below). Software: Sonar 8 and Sibelius 7.5 | 78 |
| Figure 32. Granados correcting a piano roll in the Aeolian company in New York, 1916. | 123 |

Abbreviations

| | |
|---------|--|
| Boileau | <i>Editorial de Música Boileau, 2001</i> |
| H1 | <i>Hupfeld 51125a</i> |
| H2 | <i>Hupfeld 51125b</i> |
| Ms1 | <i>02.1424 Mazurka – Valsos</i> |
| Ms2 | <i>02.1365 Valses poéticos</i> |
| MsC | <i>02.1408 Valses poéticos</i> |
| UME | <i>Unión Musical Española, 1911</i> |
| WM | <i>Welte Mignon 2781, 1912 Paris</i> |

Introduction

There are four main branches to my research. The first involves the study of Granados' pedagogical methods, its roots, development and continuation. In Chapter two, I draw a lineage that dates back to the emergence of new methodologies introduced in Spain (by Spanish pianists who went to study in Europe and brought back new pedagogical practices applied to piano performance), in the first half of the nineteenth century. This lineage leads us to pedagogical practices inherited by Granados and his successors known today as the Catalan school of piano players. The Granados pianistic tradition is also explored as practised by his followers. In Chapter three, I thoroughly examine Granados' didactic writings, in relation to his own performance practices and I also offer examples of his consistent approach to certain aspects of his pedagogy and interpretation.

The second branch of my research involves the study of original manuscripts and a comparison of these to current authoritative editions. Quite unexpectedly, the scrutiny of original sources undertaken by the author revealed many inconsistencies with the new revised edition by Boileau under the direction of Alicia de Larrocha⁴.

The three original manuscripts of *Valses poéticos* reveal significant inconsistencies. This raises much confusion over what criteria to use when choosing musical elements of one manuscript over another for a final printed edition. The manuscripts present some conflicting issues relevant to interpretation (particular examples are presented in the body of this thesis), and often prove to be rather ambiguous, making the task of staying loyal to Granados' final conception of the works a very uncertain and difficult one. Stylistic trends in the performance of Granados have also been analysed to gain a better understanding of his music scores, since performance practices have been constantly changing over the years. The analysis of those trends provides information on musical tastes and performance practices that differ greatly from the current interpretation. Therefore, the manuscripts have been analysed with great care, paying attention to differences in the stylistic approach in order to avoid misinterpretations in Granados' writings.

⁴ Enrique Granados, *Integral para piano* [Complete works for piano], ed. Alicia de Larrocha and Douglas Riva, 18 vols. (Barcelona: Editorial de Música Boileau, 2002).

The third involves the analysis and comparison of his recordings through the use of current computer-based technologies in combination with the traditional aural approach. The combination of both methodologies assists in filling a gap in the literature related to the analysis of performance. Following the new trends of modern musicology, the author focuses interest on Granados as performer, and therein supplies a great deal of original research within this area of the thesis. Moreover, this analysis takes a further step by using cutting-edge technologies to complement the audition of recordings. The technologies and the sources used are described in Chapter One. Using the latest Sonar versions on the market, the author had the opportunity to analyse MIDI files from the original piano roll recordings. These recordings were taken from the Welte Mignon and Hupfeld rolls, for which the author was given privileged access. The MIDI files have been extracted from the piano rolls found in the Biblioteca Nacional de Catalunya in Barcelona and in the Denis Condon collection, with the assistance of two engineers and piano roll experts in Barcelona and Sydney. Although fallible in terms of fidelity to the original, some piano recording systems at the turn of the twentieth century were more faithful than others, and are unrivalled in the information they provide in fleshing out the portrait of a performer/composer such as Granados. Pitch duration, note onset and pedalling are some areas which can be analysed with great accuracy and which notably affect the tone and even the character of the piece of music being played.

The author wishes to initiate a discussion on the value that this new form of musical analysis, beyond a more traditionally based approach, can add to current research. In addition to this, the author wishes to assess to what extent new technologies can support musicological investigation in the field of performance and their ability to document information that would otherwise go unremarked. Such is the case of the Hupfeld piano rolls, which have often been dismissed by musicologists who have argued against their veracity. However, this investigation proves these piano rolls to be not only relevant but in fact an invaluable source that merits further research into this system.

The fourth area of my research explores the reminiscences and knowledge of the sole remaining inheritors of Granados' legacy through discussions, interviews and masterclasses. The musical conversations with the last living students of Frank Marshall form a particularly interesting dimension to this study as they contribute to understanding the similarities and the discrepancies amongst particular tenets of this pianistic tradition. The three pianists interviewed in the course of this research are

authorities in the field of Spanish music and also specialists in the works for piano by Granados. One of the three pianists, Albert Attenelle, now 76 years old and currently teacher at the Conservatorio Superior de Música del Liceu de Barcelona, is the only active performer among them, and is an internationally acclaimed concert pianist. According to Marshall he is “one of the most promising talents in Spain”, who “at six years old was already acclaimed in concert halls for his brilliant technique and remarkable capacity to assimilate music from many different periods and perform it in a noble and sincere manner”. According to Marshall, “his studies in the Marshall Academy have awoken in him a perfect understanding of the music of Granados”⁵. In 1981, Attenelle founded L’Escola de Música de Barcelona, which has formed a great number of young professional musicians and in 1998 the school was awarded the *Premi Nacional de l’Ensenyament de les Arts* (National Prize for the Artistic Studies). The other two pianists invited to participate in this study are also distinguished students of Marshall, and today are reputed pedagogues linked to the Granados-Marshall Academy. María Teresa Monteys was highly regarded by Marshall who considered her his musical granddaughter, symbolically speaking⁶. She was a distinguished concert pianist, with a prodigious talent and a promising international career ahead of her after brilliantly finishing her pianistic training at the Granados-Marshall Academy⁷. However, as was often the case in Spain, her concert career ceased as soon as she got married, and had to attend other duties. Today she teaches in her private studio in Begues to a selected number of talented young pianists.

After Marshall died in 1959, Larrocha took over the position of Director of the Academy. Since she was engaged in concert activities, she often delegated this position to other pianists she trusted and respected that would help her with the administration of the Academy, such as Garriga. She started her music career as a concert pianist, however she later turned more towards composition and pedagogy. The recorded

⁵ “Uno de los más destacados valores españoles (...) ya a los seis años, aplaudido desde entonces en las salas de conciertos, se ha impuesto por la brillantez de su técnica y una notable capacidad de asimilación que le permite interpretar con un estilo noble y sincero la música de todas las épocas. Sus estudios en la Academia Marshall (...) han despertado en él una comprensión perfecta de la música de Granados”. Review about Albert Attenelle, written by his teacher Frank Marshall. Enrique Granados and Albert Attenelle, *Danzas Españolas*, (Casino de la Alianza de Pueblo Nuevo en Barcelona: 1958), 1.

⁶ Conversations with Monteys. Personal interview by author at her home, Begues, Spain, February 20 and 27, 2014.

⁷ Monteys received first prize with distinction in all her exams and was unanimously congratulated by all members of the jury. Reports written by Marshall and Larrocha about Monteys in an information leaflet issued by the Marshall Academy, in the collection of Alfonso Blas Monteys, Barcelona, Spain.

conversations of these three pianists offered privileged information relevant to the research into this pianistic tradition. The different artistic personalities show a variety in performance practices, proving the richness of their pianistic heritage, which requires painstaking exploration rather than the acceptance of only one view.

As a focus point and to draw these four areas together, I have chosen one important solo piano work by Granados, *Valses poéticos*, examining it in light of each branch of research. I have chosen this work as it has the greatest number of available sources of all the works by Granados. It is rather extraordinary to find three different original manuscripts and two different recordings by the composer of this single work, offering fertile ground for exploration of the pedagogy of Granados.

Chapter One

In the course of this research, the author had access to existing recorded renditions and original manuscripts of Granados' performances and compositions, allowing an exciting exploration of stylistic and aesthetic ideals. The thesis also explores, through recordings and interviews, the influences and lineage of current renditions of Granados' piano music. It ties in aspects of his pedagogical methods, and compares authoritative recordings and renditions, enabling conclusions and generalisations to be drawn about stylistic interpretation. It supports the view that prospective performances will benefit greatly from the study of a well-documented analysis of the performance style of Granados. This thesis provides such a document.

Methodology

The author advocates the combination of various methodologies in the analysis process, which complement and give different perspectives to the study, in order to capture the different layers of stylistic insights within a pianistic tradition. Conducting grounded theoretical research based on the collection of data from a variety of methods "can make us see the music in a new light"⁸.

Multidimensional mapping is further complemented by the study of video-recorded footage of one-to-one interviews, discussions and master-classes with the last living students of Marshall; the analysis of original Granados manuscripts and the study of Granados' writings and his followers. The multiplicity of perspectives and dimensions assists the exploration of an important and complex performance tradition passed on by Granados. The use of computer-based technologies to analyse Granados' recordings, together with an in-depth study of the original manuscripts, revealed elements omitted in printed editions. This motivates and enhances the exploration of the musical meaning in performance style of his own works and the pianistic tradition he passed on to his inheritors.

The musical personality of Granados adds a particular complexity in this analysis. His strengths as an improviser meant that his performances and scores underwent constant development and change, and there are numerous deviations between his performances

⁸ Charles Rosen, *Piano Notes: The World of the Pianist* (Simon and Schuster, 2002), 193-95.

and the published scores. These deviations are to be found in other sources, such as manuscripts, renditions and records, both oral and written, during the course of lessons passed on by Marshall to his protégés. Therefore, a single method, such as analysis from the score, can hardly provide us with a clear understanding of the dimensions of his pianistic legacy.

The stylistic elements of Granados' playing are revealed through the exploration of original manuscripts of *Valses poéticos*. This work is particularly interesting as it has the largest number of original sources available for analysis, ranging from original recordings to manuscripts. Three original manuscripts⁹ were found at the Espai de Documentació i Recerca del Museu de la Música de Barcelona. When looking for one of the original manuscripts documented in Boileau, the researcher was unable to find it in the catalogue of the Museum. The author discovered that the manuscript of the *Petite Valse* (the title given by Granados), had been misplaced in between other manuscripts. Now, thanks to this investigation, the work is currently catalogued as an original manuscript of *Valses poéticos*.

By close comparison of every element included in each of the manuscripts, the author points out deviations and similarities between them. The thorough analysis of the original sources form an understanding of the creative process behind the construction of these works. One should not forget to be cautious over the amount of freedom used in personal expression when performing. The artist willing to serve the composer aims for an historical reconstruction in which great accuracy in the study of the main sources, such as pedagogical treatises, notational and acoustic evidence, is paramount. Failing this, “the individual mainstream artist harnesses the musical text to his own will, thereby glorifying self-expression at the expense of the composer’s intentions”¹⁰.

Measuring musical expression with empirical tools allows the critical analysis of subtle variations in each performance. A result of this search for a more scientific approach to analysis is the new technology and software developed by musicologists at CHARM (Centre for the History and Analysis of Recorded Music)¹¹. These technologies have

⁹ 02.1424 *Mazurca – Valsos*, 02.1365 *Valses poéticos* and 02.1408 *Valses poéticos*.

¹⁰ Laurence Dreyfus, "Early Music Defended against Its Devotees: A Theory of Historical Performance in the Twentieth Century", *Musical Quarterly* (1983): 299.

¹¹ AHRC Research Centre for the History and Analysis of Recorded Music.
<http://www.charm.rhul.ac.uk/index.html> retrieved from internet on 24th January 2015.

opened the way to the empirical analysis of recordings, allowing the development of a more precise or authentic understanding of musical style and expression. Andrew Earis points out the potential in the combination of the apparently opposed fields of science and music and the value of techniques that “are being developed at a time when the interdisciplinary study of music and science is an ever more flourishing field”¹².

Apart from the most current technology-based qualitative analysis of recordings, a thorough multi-dimensional mapping of this particular pianistic school also includes the use of traditional methods, i.e. listening by ear. The director of the Mazurka Project, Nicholas Cook, personally advised the author to engage in research that combines traditional—by ear—and non-traditional empirical analysis—an augmented listening environment incorporating computer software such as Sonic Visualiser¹³ with its range of plug-ins and other online generators¹⁴, which stand as the most accurate and up to date extraction of onset timings and global dynamics to date¹⁵.

There are different methods and reasons to analyse recordings, depending on the area of specialization and the purpose of the analysis. Musicologists analyses range from informal methods of close listening to the use of computational techniques to create an environment in which musical meaning can be explored from different perspectives, Nicholas Cook describes these as “dimensions”¹⁶. Methodologies using computer-based techniques and its musical meaning for the analysis of recordings are discussed in the literature review of this Chapter.

The initial plan for this research was to analyse the edited recordings of Granados’ piano roll performances of *Valses poéticos*, using the methodologies presented by musicologists and researchers at CHARM. The author of this thesis carried out a painstaking exploration of the software and manuals available online in order to analyse

¹² Andrew Earis, "An Algorithm to Extract Expressive Timing and Dynamics from Piano Recordings", *Musicae Scientiae* 11, no. 2 (2007): 177.

¹³ A complete guide on how to use Sonic Visualiser might be found in Nicholas Cook and Daniel Leech-Wilkinson *A musicologist's guide to Sonic Visualiser*, Nicholas Cook and Daniel Leech-Wilkinson, "A Musicologist's Guide to Sonic Visualiser", *The AHRC Research Centre for the History and Analysis of Recorded Music* (2009).

¹⁴ Tap Snap is a tool to refine tempo data <http://mazurka.org.uk/cgi-bin/tapsnap>, while average dynamic values can be obtained with Dyn-A-Matic generator. <http://www.mazurka.org.uk/software/online/dynamic/>.

Both links were retrieved from internet on 24th January 2015.

¹⁵ Recordings by Larrocha and Attenelle have been analysed using this method.

¹⁶ Nicholas Cook, "Methods for Analysing Recordings", in *The Cambridge Companion to Recorded Music* (Cambridge: Cambridge University Press, 2009), 245.

recordings using the computer based techniques developed by CHARM's engineers. However, the results using these techniques were never satisfactory. They were extremely time-consuming and in the end, mostly subjective, demanding a careful approach in the interpretation of results.

Furthermore, issues arose during the course of this research concerning fidelity to the original source in the recording editions under scrutiny. Published recordings of original piano roll recordings of some of the world's past greatest pianists are not hard to find today and would theoretically be an obvious and invaluable source for such research as this. However, since the original rolls are edited for publication by various recording labels, they are subject to the individual tastes of engineers and those working within the recording company. Issues of dynamic nuance, tone and pedalling can all be manipulated away from the original. Therefore Granados' original piano-rolls, not the edited versions, stand as the most accurate source for analysis today holding treasured information with respect to such aspects as timing, notes and pedal application. These piano-rolls also reveal consistencies which the author could draw on to assist the student wishing to explore stylistic authenticity in the performance of Granados' piano music. Hence, efforts were made, as will be detailed later, to find and analyse these original piano rolls¹⁷.

Despite these efforts, the author acknowledges the tendency of performance-based research to be affected by the subjective interpretation of recording data. This thesis avoids subjectivity as far as possible, the author seeking a certain scientific objectivity through the use of recently developed computer-based analytical systems to explore piano roll recordings.

This analysis involves the transcription of the piano rolls into some form of notation. The process of such transcription is itself an arduous labour of love¹⁸. It involves "the

¹⁷ An invaluable resource for this thesis is the collection of piano rolls documenting Granados' performance of *Valses poéticos*. The piano rolls used for this investigation are two piano rolls catalogued as Hupfeld Animatic 51125ab piano rolls found in Biblioteca Nacional de Catalunya and a piano roll Welte Mignon piano roll catalogued as 2781 and recorded by Granados in Paris. Both recordings were made circa 1912.

¹⁸ Acknowledgement to Anatole Leikin for his advice on this matter. Leikin points out that there is no documentation or guide on how to transcribe piano roll recordings currently. He explained to the author of this paper his methodology for his research of the transcription of Granados' dance No.5, in which he asked for the assistance of engineer Pavel Lobanov in Moscow, who provided Leikin with a hand-written chart of roll perforations (for notes and pedal application), as well as a table of distances in millimetres between the roll's perforations that correspond to metronome markings. Since there is currently no documentation on how to transcribe piano roll recordings currently, Leikin suggested to get the assistance

translation of each perforation in the main body of the piano roll into a specific pitch; perforations on the roll's margins represent the dynamics and pedalling. The alignment of perforations across the roll shows whether the notes of the melody and the accompaniment, as well as the notes of a chord, are played simultaneously or in a staggered manner. The length of a perforation shows exactly how long a key is held down, and the space on the roll between the end of a preceding perforation and the beginning of a subsequent perforation shows whether the consecutive pitches are connected or detached. The tempo fluctuations are determined by measuring the distances between the commencements of the perforations corresponding to the beginnings of musical beats"¹⁹.

The precision and objectivity of the data collected from piano rolls is unparalleled and assists the analysis of a particular performance with greater accuracy than current computer-based techniques used to analyse recordings.

To analyse Granados' performances of *Valses poéticos*, the piano rolls that the author found in the Biblioteca Nacional de Catalunya in Barcelona and at the Condon Collection in Sydney, had to be transferred to MIDI format. There are few specialists in the field of piano-roll reproducing systems who are able to transfer piano rolls to MIDI archives, hence the author was very fortunate to find one expert living in each city in which the rolls were found. Moreover, they both share the exclusivity of being the original creators of each apparatus used for the transfer of rolls and for this, they both use very different methods and technology. The MIDI files from the Welte Mignon found in the Condon Collection in Sydney were obtained from The University of Sydney's PhD student Peter Phillips, whose upcoming (2015) thesis will explain how those files were produced. The MIDI files from the Hupfeld rolls found at the Biblioteca Nacional de Catalunya, were produced by a photographic method created by The University of Barcelona's PhD student Jordi Roquer, who will also be presenting the outcomes of his research by the end of 2015. Once the MIDI files were obtained for this thesis, the author undertook a painstaking analysis using cutting-edge computer software such as the digital audio workstation *Sonar 8 Producer*²⁰ to visualize the data

of a professional engineer such as Peter Phillips in Sydney to convert the piano roll to MIDI files. He shared some valuable advice with the author. Anatole Leikin, e-mail message to author, May 21, 2014.

¹⁹ Anatole Leikin, "Piano-Roll Recordings of Enrique Granados: A Study of a Transcription of the Composer's Performance", *Journal of Musicological Research* 21, no. 1-2 (2002): 7.

²⁰ "The most advanced music production experience available today".

<https://www.cakewalk.com/Products/SONAR> retrieved from internet on 25th January 2015.

included in the MIDI files and the music notation program *Sibelius 7.5*²¹ to produce a legible score, reader-friendly for musicians. Once this was done, more detailed comparisons could be made between Granados' methods and his practice.

The recorded and score-based analysis and the cross-referencing of Granados' methodological approaches were complemented by information gathered during conversations, interviews and master-classes with Marshall's students. A qualitative approach to the research was undertaken in the form of semi-structured one-to-one interviews, masterclasses and focus group discussions conducted from 2012 to 2015 with three distinguished pianists, pedagogues and the living students of Marshall.

Figure 1. Interview with Albert Attenelle, July 3, 2012. Still photograph grabbed from the author's video footage using Adobe Premiere Elements 11. Les Corts District Council, Barcelona, Spain.



Dialogue allows a deeper understanding of artistic perspectives and styles²².

Accordingly, the interview sessions were without audience, taking place in public institutions and in their private homes, dependent on the pianist's decision and availability. The semi-structured one-to-one interviews involved two interest groups: Spanish piano specialists and pedagogues, and the last three living students of Marshall:

²¹ <http://www.avid.com/US/products/sibelius> retrieved from internet on 25th January 2015.

²² "Everything in my personality depends on my mood -- sometimes very dark, sometimes very bright and optimistic. I am a very variable person". James Barron, "At Home with: Alicia de Larrocha; A Pianissimo Star", *The New York Times*, November 23 1995. Retrieved from <http://www.nytimes.com/1995/11/23/garden/at-home-with-alicia-de-larrocha-a-pianissimo-star.html>

Attenelle, Garriga and Monteys. These last three artists became the main focus of the author's qualitative research because of their close connection to the Granados-Marshall pedagogical legacy. The questions were based on the researcher's knowledge of the different schools and traditions represented by the interviewees. The conversations with the maestros were planned as individual sessions of approximately two hours' duration (figure 1). The topics for discussion included: Granados' pedagogical methods passed on by Marshall during the course of his lessons, the validity of original writings, manuscripts and recordings in understanding Granados' performance practices, their own thoughts on the interpretation of Granados' works, the amount of freedom and strictness within the style, the importance of knowing the cultural background such as regional folklore with its popular rhythms and melodies, and the ways to perform them, and finally, how international pianists approach the performance of this music in comparison to native pianists.

Figure 2. Masterclass with Carlota Garriga, February 1, 2013. Still photograph grabbed from the author's video footage using Adobe Premiere Elements 11. Granados-Marshall Academy, Barcelona, Spain.



The master-class sessions contributed a more practical understanding and application of the pedagogical principles of the Granados piano school (figures 2 and 3). During the Barcelona Piano Festival in 2012, the author video-recorded several master-classes given to a selection of Spanish students. The author also performed for Marshall's three students on numerous occasions between March 2012 and August 2014 in Barcelona and footage from these masterclasses was used as the main source of analysis.

Figure 3. Masterclass with Albert Attenelle, January 31, 2013. Still photograph grabbed from the author's video footage using Adobe Premiere Elements 11. Barcelona's Music School, Spain.



The focus group discussion included a collaboration between the previous interviewees and participants in the festival and was chaired by the author (figure 4). It was structured as a round-table format. A group of Spanish music experts discussed pre-selected topics. The session provided new material for this research through a fascinating exchange of specialists' opinions. Topics discussed were: performance practice, interpretative stylistic analysis through a selection of musical examples, the exploration of pedagogic methodologies and the discussion of the Granados piano school tradition and legacy.

Figure 4. Round-table with Albert Attenelle, Ramon Coll and Antonio Sanchez Lucena, January 31, 2013. Still photograph grabbed from the author's video footage using Adobe Premiere Elements 11. Centre Cívic Can Deu, Barcelona, Spain.



Literature Review

Traditional Analysis

Until 2001, the year of publication of *Boileau's Complete Works for Piano* by Enrique Granados, the only available published edition of the piano works by Granados was the 1911 Union Musical Española edition, which has been the principal reference for pianists for almost a century. The new edition is the first complete catalogue and Urtext critical edition of Granados' piano works, directed by Larrocha and prepared and documented by Douglas Riva²³. The wealth of information included in the 18 volumes of this edition makes it an invaluable source for the Granados researcher. The edition includes descriptions of each work and Granados' complete pedagogical writings. One of the volumes is also devoted to the historical-biographical background of the composer. However, in this new edition the author detected a number of omissions of musical elements found in Granados' performances, such as pedal notations and articulations. This situation highlights the benefit of using cutting-edge computer based technologies to accurately extract such data using the original piano rolls, introduced in this investigation.

In the words of Douglas Riva, when speaking of Larrocha, she has been "one of the most remarkable pianists of all times. Riva claims that "her brilliant technique, rhythmical sense and her artistry as performer has enriched the whole world (...) it was a great honour to collaborate with her in the preparation of the complete works for piano of Granados".

Riva professes a profound admiration for Larrocha and the music of Granados, and took on an enormous challenge in the publication of the Boileau edition. In his complex and meticulous analysis of all available sources for every piano work written by Granados, he has demonstrated his dedication and tenacity. In the correspondence with the author of this thesis, Riva pointed out that some indications given by Larrocha "could be filtered by her artistic personality. In the same manner some of my indications might be also filtered by my own personality"²⁴. Therefore, this might be one of the reasons for some conflicting information found by the author and presented in this thesis. Riva

²³ Granados, *Integral para piano*.

²⁴ "En algún caso pudiera ser que alguna indicación de Alicia, y por descontado de las más en las obras que ella no ha querido anotar, pudiera estar filtrada por su personalidad artística". Douglas Riva, e-mail message to author, March 11, 2015.

himself, as seen in his earlier writings, has recognised the significant deviations between the score and Granados' own performances and has encouraged further research into accuracy in interpretation. In his thesis he highlights a comment made by Mercè Roldós, a Marshall student: "the style necessary to perform the works of Granados cannot be learned only from a printed edition"²⁵. In this context Roldós might be referring to the oral tradition made possible through one-to-one lessons in order to fully understand a particular pianistic style. The author of this thesis however, is of the opinion that authentic performance practice should ideally involve the study of more than one perspective and therefore advocates a multiplicity of dimensions to study performance. However the study of performance is relatively new and some authors such as Nicholas Kenyon maintain that "the history of performance has never really been written"²⁶.

Traditional score-based research has always placed the text in the fore-front, outweighing research on how performers interpret those works. A great number of works analysing stylistic and interpretative elements of music performance according to the score, illustrate this trend in traditional musicology, e.g. Edwin Evans' *Handbook to the Pianoforte Works of Johannes Brahms*²⁷, Arthur Shepherd's *The string Quartets of Ludwig Van Beethoven*²⁸, Antonio Iglesias' *Enrique Granados: His piano works*²⁹. Fritz Kreisler by Louis Lochner³⁰, Bernard Gavoty *Claudio Arrau*³¹, and C.E. Seashore's *Psychology of the Vibrato in Voice and Instrument*³² are among the few which address the performer's individual perspective in relation to interpretation.

Chapter Four provides a thorough examination of the pedagogical methods and performance tradition passed down from Pujol, the founder of the Catalan school. Pujol's attention to sonority and the use of pedals is captured in his piano method, *Nuevo Mecanismo del piano basado en principios naturales* (A New Approach to Piano Technique). In it, he explains that "all the innovations in this work are the product of my

²⁵ J Douglas Riva, "The Goyescas for Piano by Enrique Granados: A Critical Edition" (Ph.D.diss., New York University, 1983), 302-03.

²⁶ Nicholas Kenyon, "Performance today", *The Cambridge History of Musical Performance* (2012): 12.

²⁷ Edwin Evans, *Handbook to the Pianoforte Works of Johannes Brahms; Comprising the Complete Solo Works; Works for Piano and Orchestra; Also Works for Piano Duet and Organ Works as Applicable to Pianoforte Solo; Over 100 Music Examples and Tables* (London: W. Reeves, 1936).

²⁸ Arthur Shepherd, *The String Quartets of Ludwig van Beethoven; Historic and Analytic Commentaries*, (Cleveland: The Printing Press, 1935), <http://hdl.handle.net/2027/mdp.39015013613743>.

²⁹ Antonio Iglesias, *Enrique Granados: su obra para piano* (Madrid: Editorial Alpuerto, 1985).

³⁰ Louis Paul Lochner, *Fritz Kreisler* (New York: Macmillan, 1950).

³¹ Bernard Gavoty, *Claudio Arrau*, trans. S. Benoit (Geneva: R. Kister, 1962).

³² Carl E. Seashore, *Psychology of the Vibrato in Voice and Instrument*, vol. 3 (Iowa City, Ia: The University Press, 1936).

long and laborious experience, conscientious research and my deep-rooted convictions; they are tested by a continuous and methodical application both in my own practice and during the lessons given to numerous students”³³. Granados’ pedagogical works are greatly influenced by Pujol’s methods, in particular the emphasis on the use of pedals for which Granados wrote a number of methods. Amongst these methods are: *Método teórico práctico sobre el uso de los pedales* (1905)³⁴, *Reglas para el uso de los pedales del piano* (1913)³⁵ and other writings recently discovered by Oliver Curbelo such as *El pedal. Método teórico práctico* (1911)³⁶. A detailed exploration of the study of these treatises which are focussed on the study of pedal is found in Curbelo’s thesis³⁷. Most of Granados’ pedagogical works can be found in Vol.9 of the complete works for piano by Granados edited by Boileau in 2001³⁸. This pedagogical material also includes exercises to address special technical difficulties, such as thirds and ornaments. Granados explains in detail how each exercise should be practiced followed by studies based on the previous exercises. Among them there are the five finger exercises, scales, arpeggios, mordents for all the fingers and special exercises to strengthen the 4th and the 5th fingers, scales and chromatic scales with sliding fingers. Vol.9 also includes reference to two conferences given by Granados³⁹. Granados’ writings are an invaluable source that can offer an in-depth understanding of his personality and the essence of his pianism. Another invaluable source is the book *Papeles Íntimos de Enrique Granados* (*Private Papers of Enrique Granados*) in which Granados himself provides treasured memories and thoughtful advice on performance.

Two interesting documents which explore the historical background and activity of pianists Carles Vidiella (1856–1915) and Joaquim Malats (1872–1912), are the theses

³³ “Todas las innovaciones que hay en esta obra son fruto de mi larga y laboriosa experiencia, de concienzudas investigaciones y de una convicción arraigadísima; y están comprobadas por una aplicación continua, y metódica, ya en mis propios estudios, ya en las lecciones dadas a numerosos alumnos” Juan Bautista Pujol, *Nuevo mecanismo del piano basado en principios naturales, seguido de dos apéndices* (Barcelona: Juan Bta. Pujol y Ca., 1895), Dos palabras.

³⁴ The Theoretical-Practical Method for the Use of Pedals.

³⁵ Rules for the Use of the Pedals of the Piano.

³⁶ The Pedal. The theoretical practical method.

³⁷ Óliver Curbelo González, "Estudio de la enseñanza del pedal de resonancia del piano a través del análisis de las obras pedagógicas: diseño de una propuesta metodológica para su enseñanza" (Doctoral Thesis, Universidad de las Palmas de Gran Canaria, 2013), 371-96.

³⁸ Vol.9.Granados, *Integral para piano*.

³⁹ Presented at “Sala Granados” in October 30, 1913 and November 27, 1913.

written by Joan Miquel Hernández i Sagrera⁴⁰ and Paula García Martínez⁴¹. Vidiella and Malats were students of Pujol and stand as the inheritors of his legacy. These two musicians were also classmates of Granados and Viñes.

Granados was not only an outstanding musician, he keenly felt the responsibility to raise new generations of pianists through his teaching and writing. The current literature relevant to the pedagogical methods of Granados is insufficient in its scrutiny of the stylistic and interpretative techniques of not only Granados but of the following generations of great Catalan pianists. However, there is a wealth of knowledge to be found in Granados' own writings as well as those left by his students Paquita Madriguera (1900–1965), Frank Marshall, Guillermo de Boladeres, Juan Llongueras (1880–1953) and Frederic Lliurat (1876–1956).

A precious document is found in the book *Visto y oído (Seen and Heard)* written by Granados' favourite student, Madriguera in 1947. She is described by Antonio Fernández-Cid as “an illustrious pianist, one of the most successful examples of effectiveness in Granados' pedagogy”⁴². In her book, Madriguera narrates her experience as a student of Granados and reveals valuable pedagogical insights.

Marshall was a very good friend of Granados and his indispensable assistant in the Academy in Barcelona. Marshall explains that “my friendship with Enrique Granados was deep. I was at his side from the age of 17 to 32, to the time he died. So I can consider myself his spiritual son”⁴³. His activity as a pedagogue in the Academy allowed Granados to devote more time to composition. Marshall became one of the greatest piano pedagogues in Spain and the successor of Granados' legacy. He is also the author of two piano methods. The first one addresses the study of pedals and contains an introduction in which Granados explains the reasons and the need to foster a greater awareness of the use of the pedal as an essential tool for achieving a quality sound at the instrument. He also acknowledges that great artists are able to achieve

⁴⁰ Joan Miquel Hernández i Sagrera, "L'escola pianística de Carles G. Vidiella" (Doctoral Thesis, Universitat de Barcelona, 2010).

⁴¹ Paula García Martínez, "El pianista y compositor Joaquín Malats y Miarons (1872-1912)" (Doctoral Thesis, Universidad de Oviedo, 2007).

⁴² Alfredo Escande, *Don Andrés and Paquita: The Life of Segovia in Montevideo*, trans. Charles and Marisa Herrera Postlewate (Amadeus Press, 2012), 45-55.

⁴³ Mònica Pagès i Santacana, *Acadèmia Granados-Marshall : 100 anys d'escola pianística a Barcelona* (Barcelona: Acadèmia Marshall, 2000), 155.

those principles explained in the method through their own intuition⁴⁴. The second method is the continuation of the previous one, and contains a collection of selected works by Robert Schumann, Frédéric Chopin, Wolfgang Amadeus Mozart, Stephen Heller, Felix Mendelssohn, Franz Schubert and Ludwig van Beethoven⁴⁵. Marshall maintained a very close relation with his students throughout the years of their instruction and even after they had finished their studies. Marshall also was in touch with the most prominent personalities in the music world of the time such as Manuel de Falla, Joaquín Turina, Joaquín Rodrigo and Alfred Cortot⁴⁶. A more comprehensive exploration of the Marshall-Granados tradition is found in the book written by Mònica Pagès i Santacana⁴⁷. An earlier exploration of the pedagogical methods of Marshall and Granados is found in the thesis written by Mark R. Hansen⁴⁸.

Boladeres narrates his close relationship with Granados in his book *Enrique Granados: Recuerdos de su vida y estudio crítico de su obra (Enrique Granados: Memories of his life and critical study of his oeuvre)*⁴⁹. Granados also supervised a collection of classical and romantic works compiled by his student Boladeres⁵⁰. After the death of Granados, Boladeres continued to produce new pedagogical works including the performance analysis of three Beethoven sonatas: the piano sonata Op. 27, No. 2

⁴⁴ "En el arte de la pulsación y en el uso de los pedales es donde se encierra el mayor secreto del arte del piano". Frank Marshall, *Estudio práctico sobre los pedales del piano. Primera parte* (Madrid: Unión Musical Española, 1992), 1.

⁴⁵ *La sonoridad del piano : colección de diversos autores para el estudio de la pulsación y los pedales* (Barcelona: Boileau, 2003).

⁴⁶ Aida Velert Hernández, "La Academia Granados-Marshall y su contribución a la consolidación de la técnico-pedagogía española: actividad y rendimiento entre 1945 y 1955", *Notas de paso*(2014), http://revistadigital.csmvalencia.es/wp-content/uploads/2014/04/art_a-velert.pdf.

⁴⁷ Pagès i Santacana, *Acadèmia Granados-Marshall : 100 anys d'escola pianística a Barcelona*

⁴⁸ Mark R. Hansen, "The Pedagogical Methods of Enrique Granados and Frank Marshall: An Illumination of Relevance to Performance Practice and Interpretation in Granados' "Escenas Románticas", a Lecture Recital together with Three Recitals of Selected Works of Schubert, Prokofieff, Chopin, Poulenc, and Rachmaninoff" (Doctoral Thesis, University of North Texas, 1988).

⁴⁹ Guillermo de Boladeres Ibern, *Enrique Granados; recuerdos de su vida y estudio crítico de su obra* (Barcelona: Editorial Arte y Letras, s.a., 1921).

⁵⁰ Enrique Granados and Guillermo de Boladeres, *Obras clásicas y románticas revisadas y publicadas bajo la dirección de Enrique Granados. Ilustración literaria e interpretación analítica por Guillermo de Boladeres Ibern* (Madrid: Unión Musical Española, antes Casa Dotesio, 1915). This collection includes performance notes and analysis of Johann Sebastian Bach's "Prelude and Fugue in E-flat minor", Mendelssohn's *Songs without Words* in B minor, op.67, num.5, Chopin's "Impromptu in F-sharp op. 36", Chopin's "Nocturne in B op.9, num.3" and Schubert's "Moment Musicaux in A-flat Major op 94, num.2". The analysis of Bach "Prelude and Fugue in E-flat minor" can be found online in Biblioteca Digital Hispánica at <http://bdh.bne.es/bnesearch/detalle/bdh0000113489> and the analysis of Schubert Moment Musicaux in A-flat Major op.94, num.2 can be found online in Biblioteca Digital Hispánica at <http://bdh.bne.es/bnesearch/detalle/bdh0000163612>. Retrieved from internet on the 26th November 2015.

popularly known as the *Moonlight sonata* (1936)⁵¹, the piano sonata Op.13 No. 8 or *Pathétique sonata* (1940)⁵², and piano sonata Op. 53, No 21 known as *Waldstein* (and also as *Aurora sonata*) (1946)⁵³. Boladeres also published various didactical methods such as *Método de pulso pianístico* (Hand-Steadiness in Piano Playing)⁵⁴, which includes six exercises addressing finger evenness, displacements, thumb, forearm rotation, jumps, flexibility in octaves and other similar movements.

In the Chapter “De cómo conocí al maestro Enrique Granados” (“How I met maestro Enrique Granados”)⁵⁵, Juan Llongueras describes some anecdotes from his relationship with Granados, from his first piano lesson with the master to the day he went to farewell Granados in the Barcelona Harbour with Marshall, Miguel Llobet⁵⁶ and some other friends before Granados’ ship departed for New York. The book is an interesting document of personal anecdotes about Granados from a student’s perspective.

As director of *Revista Musical Catalana* (Catalan Music Magazine), Lliurat published several articles and critiques about contemporaneous pianists in Catalonia such as his own teacher Pujol⁵⁷ and his colleague Vidiella⁵⁸. On the 15th April 1916, Lliurat published an article about Granados, deeply emotional, lamenting that “the traitor death has selected, therefore, as it has been seen, the sweetest moment in the life of our friend, truncated in an instant”. Lliurat eulogizes his teacher: “Granados was, as everyone knows, a highly exquisite artist...The remarkably original artist which we all miss today, was, in short, a brilliant teacher”⁵⁹. Lliurat is also the author of the book *Music and Musicians*⁶⁰ and other pedagogical works including practical⁶¹ and theoretical⁶²

⁵¹ Guillermo de Boladeres Ibern, *Estudio sobre la sonata de "Claro de luna" de Beethoven* (Barcelona: A. Boileau y Bernasconi, 1936).

⁵² *Estudio sobre la sonata "Patética" de Beethoven para piano* (Barcelona: A. Boileau y Bernasconi, 1940).

⁵³ *Estudio sobre la sonata "De la Aurora" de Beethoven : para piano* (Barcelona: A. Boileau y Bernasconi, 1946).

⁵⁴ *Método de pulso pianístico* (Barcelona: Editorial Boileau, 1900).

⁵⁵ Juan Llongueras, "De cómo conocí al maestro Enrique Granados", in *Evocaciones y recuerdos de mi primera vida musical en Barcelona* (Barcelona: Llibreria Dalmau, 1944), 108-18.

⁵⁶ Miguel Llobet (1878 – 1938).

⁵⁷ Frederic Lliurat, "Joan Bta. Pujol", *Revista Musical Catalana*, no. 379 (1935)..

⁵⁸ "Carles Vidiella", *Revista Musical Catalana*, no. 142 (1915).

⁵⁹ “La mort traïdora, ha escollit, doncs, com queda vist, l’ instant mes dols de la vida del nostre amic, per a dallar-la, de sobte, en un moment”. “N’ Enric Granados era, com ja es sabut, un artista exquisidíssim...L’ artista originalíssim que tots enyorem avui, era, en fi, un excel·lent professor. Els seus deixebles son incomptables”. "Enric Granados", *Revista Musical Catalana*, no. 148 (1916).

⁶⁰ *La música i els músics: crítica-impressions*, Publicacions de la revista: 115 (Barcelona: Altés, 1933).

⁶¹ *Las sonoridades del piano* (Barcelona: Editorial Boileau, 1948).

⁶² *Teoría de la música* (Barcelona: Cultura, 1941).

treatises. Furthermore, a portrait of Granados can be found in the books by Fernández-Cid-Cid⁶³, Carol A.Hess⁶⁴ and Walter Aaron Clark's unsurpassed biography of the composer, *Enrique Granados: Poet of the Piano*⁶⁵.

Non-Traditional Analysis

A new musicology has arisen from the accounting of the performer's perspective in the analysis of style and interpretation. Technological implementations and new software have opened the way to the empirical analysis of recordings, producing a prolific number of scholarly articles and theses on performance and have changed the nature and role of musicology.

A comprehensive account of methodologies used for analysing recordings is found in chapter nine, "Methods for Analysing Recordings" of Nicholas Cook's book *The Cambridge Companion to Recorded Music*. Cook underscores the positive impact of computer-assisted close listening, emphasizing the idea that "cultural analysis can be supported by empirical analysis, and empirical analysis is given purpose by cultural analysis"⁶⁶. In his book *Beyond the Score*, he goes on to emphasize visual representations and tempo graphs as ways to support unaided listening in the same manner that the score functions as guidance "making it easier to talk about music with precision"⁶⁷. Earlier, Eric Clarke notes that "such knowledge can be directly applied to the search for answers to musical questions"⁶⁸.

"There is no useful distinction to be drawn between empirical and non-empirical musicology, because there can be no such thing as a truly non-empirical musicology; what is at issue is the extent to which musicological discourse is grounded on empirical observation, and conversely the extent to which observation is regulated by discourse"⁶⁹.

⁶³ Antonio Fernández-Cid and Joaquín Calvo Sotelo, *Granados* (Madrid: Samaran, 1956).

⁶⁴ Carol A. Hess, *Enrique Granados : A Bio-Bibliography*, Bio-bibliographies in music, (New York: Greenwood Press, 1991; repr., revised paperback edition, 2011).

⁶⁵ Walter Aaron Clark, *Enrique Granados : Poet of the Piano* (New York: Oxford University Press, 2006).

⁶⁶ Cook, "Methods for Analysing Recordings", 245.

⁶⁷ Acknowledgment and thanks to Nicholas Cook for his collaboration in providing a draft copy of his book to the researcher of this paper. The book is available in US in 2014 and will be published in United Kingdom in 2015. *Beyond the Score : Music as Performance* (Oxford University Press, 2014), 143.

⁶⁸ Eric F. Cook Nicholas Clarke, *Empirical Musicology : Aims, Methods, Prospects* (New York: Oxford University Press, 2004), 221.

⁶⁹ "What is empirical musicology" *ibid.*, 3-15.

Computational technologies have evolved rapidly from the turn of the twentieth century to the present day to serve the need for analysis of recordings. Such is the research on automatic transcription of audio recordings⁷⁰, note-onset detection systems to analyse rhythm⁷¹, audio beat tracking⁷², automatic music accompaniment systems⁷³ and audio alignment with dynamic time warping techniques⁷⁴. Music informatics researchers have been intensively developing new software for several projects on the analysis of recorded music at the University of London. Since Chris Cannam developed *Sonic Visualiser* and *Vamp* plug-in format⁷⁵ at the Centre for Digital Music, Queen Mary, music informatics researchers have continued to develop new music research projects to enhance their software tools. “*A musicologist’s guide to Sonic Visualizer*”⁷⁶ by Nicholas Cook and Daniel Leech-Wilkinson can be found at the official website of CHARM (Centre for the History and Analysis of Recorded Music) at AHRC (Arts and Humanities Research Council, Royal Holloway, University of London). Other music research projects such as the audio database project developed by Audio Db or OMRAS2, a project aiming to contribute to Semantic Web technologies for metadata on music recordings and analysis algorithms, have been developed at Queen Mary University and Goldsmiths Universities of London.

A great core of research addresses keyboard performance such as that undertaken by CHARM researchers, in which the primary focus is on solo piano repertoire. Clarke⁷⁷ states that the keyboard “offers a number of specific advantages for empirical research” due to the morphology of this instrument and its large repertoire, among other factors.

⁷⁰ Anssi Klapuri, "Automatic Transcription of Music" (Master's Thesis, Tampere University of Technology, 1997).

⁷¹ "Sound Onset Detection by Applying Psychoacoustic Knowledge", *Acoustics, Speech, and Signal Processing, 1999. Proceedings., 1999 IEEE International Conference* 6(1999).

⁷² Masataka Goto, "An Audio-Based Real-Time Beat Tracking System for Music with or without Drum-Sounds", *Journal of New Music Research* 30, no. 2 (2001).

⁷³ Christopher Raphael, "Orchestra in a Box: A System for Real-Time Musical Accompaniment" (paper presented at the IJCAI-03 workshop program APP-5, 2003).

⁷⁴ Simon Dixon, "An On-Line Time Warping Algorithm for Tracking Musical Performances" (paper presented at the IJCAI, 2005).

⁷⁵ Chris Cannam, Christian Landone, and Mark Sandler, "Sonic Visualiser" (paper presented at the Proceedings of the International Conference Multimedia, ACM, 2 Penn Plaza, Suite 701, New York, NY 10121-0701, USA, 2010).

⁷⁶ Cook and Leech-Wilkinson, "A Musicologist’s Guide to Sonic Visualiser". Retrieved from internet on 15th February 2014 http://www.charm.rhul.ac.uk/analysing/p9_1.html

⁷⁷ Eric Clarke, "Empiric Methods in the Study of Performance", *Empirical Musicology: aims, methods, prospects*. Oxford University Press, 2004. 3-15. http://www.hugoribeiro.com.br/biblioteca-digital/Clark_Cook-Empirical_Musicology-Aims_Methods_Prospects.pdf, 78

Other empirical studies show a preference for keyboard music to study metrical⁷⁸ and phrase structure⁷⁹. However, expressions in instrumental performance can be found in the seminal work of Gabrielsson and Juslin⁸⁰, and also in Leech-Wilkinson's project *Expressive gesture and style in Schubert song performance*⁸¹. In this work, the voice is the main focus of analysis as it offers physical properties that affect expression, the text reveals performance strategies, and is easier to map singer and pianist in the computer-based visualizations.

The methods and reasons for analysing recordings depend on the area of specialization (a sound engineer would analyse a recording differently from a musicologist) and the purpose of the analysis. Musicologists' analyses range from informal methods of close listening to the use of computational techniques creating an environment in which musical meaning can be explored from different perspectives. Methodologies using computer-based techniques and musical meaning for the analysis of recordings are thoroughly presented in the writings of musicologists and researchers at CHARM.

Granados' first attempt at recording his own works is captured on double-sided ten-inch disk by the Spanish company, Odeon, based in Barcelona. Early musicological researchers mistakenly believed that he recorded on wax cylinders⁸². The mechanism on the acoustic recordings involves "the transmission of sound vibrations via a conically shaped funnel called a trumpet or horn to a sensitive membrane attached to a needle (a stylus)"⁸³. Granados left four acoustic recordings with Odeon, later transcribed by the recording label VAI Audio in collaboration with the International Piano Archives in the US in 1992⁸⁴. The director of IPA, Gregor Benko believes that these recordings are

⁷⁸ John A. Sloboda, "The Communication of Musical Metre in Piano Performance", *The Quarterly Journal of Experimental Psychology Section A* 35, no. 2 (1983).

⁷⁹ Caroline Palmer, "Mapping Musical Thought to Musical Performance", *Journal of Experimental Psychology: Human Perception and Performance* 15(1989).

⁸⁰ Alf Gabrielsson and Patrik N. Juslin, "Emotional Expression in Music Performance: Between the Performer's Intention and the Listener's Experience", *Psychology of Music* 24, no. 1 (1996).

⁸¹ http://www.charm.rhul.ac.uk/projects/p2_2_1.html retrieved from internet on 26th January 2015

⁸² Leikin believes that Granados recorded several wax cylinders instead. Leikin, "Piano-Roll Recordings of Enrique Granados: A Study of a Transcription of the Composer's Performance", 4.

⁸³ Neal Peres Da Costa, *Off the Record: Performing Practices in Romantic Piano Playing* (Oxford University Press, 2012).

⁸⁴ Scarlatti-Granados: sonata No. 9 (after L.250) B flat Major (odeon 68671 matrix xs 1509) ; Spanish Dance No.7 – Valenciana (Odeon 68649 matrix xs 1508); Spanish dance No.10 (Odeon 68650 matrix xs 1510) and Improvisation on "El Pelele" (Odeon 68651 matrix xs 1511).

“unique musical documents” and continues to emphasize that through these renditions of Granados “we can learn about the composer’s style”⁸⁵.

Unfortunately there was a limitation of time as the recording could only hold a few minutes of music. This is probably one of the main reasons why Granados did not record longer works with Odeon systems. The longest recording is “Danza española No.10” with a duration of 3’02”. Acoustic recordings were made at one session and therefore, “Danza española No.7” with a normal duration of 5 minutes, was cut by Granados in order to fit it on the recordings. He does not perform bars 115 to 170, so the time duration is 2’59” for this work in order to fit the recording. In general, the speed of all four works is considerably faster than in other recordings on reproducing piano rolls, in which there was not the same time limitation.

Piano roll recordings improved the experience of recording in such a way that it allowed a more developed and refined musical print of the artist’s pedalling and expressiveness. Granados could even hear the performance played back in the same studio and adjust its mechanism at the time. According to *Boileau*, Granados recorded all his piano roll recordings in two sessions: the first session for Welte-Mignon in Paris in 1912 and the second for Duo-Art, New York in 1916⁸⁶. However, the catalogue by Larry Sitsky in his book *The Classical Reproducing Roll*⁸⁷ includes piano roll recordings by Granados with Pleyela, Duo-Art, Artechó (see appendix seven). It also includes Hupfeld and Welte-Mignon systems which have been analysed for the purposes of this research.

⁸⁵ Albert McGrigor, *The Catalan Piano Tradition*, International Piano Archives (New York: Desmar, 1976).

⁸⁶ Granados, *Integral para piano*, 63-64. Vol.18.

⁸⁷ Larry Sitsky, *The Classical Reproducing Piano Roll: A Catalogue-Index*, vol. 2 (Greenwood Press New York, 1990).

Figure 5. Sergei Michailowitsch Ljapunow, recording for the Welte-Mignon reproducing piano in 1913.



The Welte-Mignon is considered to be the first reproducing piano ever made. The first model, the Welte Vorsetzer from 1904, was a reproducer piano without keyboard. Later on, the system developed and three different types of rolls were created. Circa 1912, Granados recorded with Welte Mignon the following works: *Danzas españolas* No.10 (2778), No.7 (2779) and No.5 (2780), *Valses poéticos* (2781) Scarlatti-Granados (2782), “Los requiebros” (2783), “Coloquio en la reja” (2784), “El fandango de candil” (2785), “Quejas o La maja y el ruiseñor” (2786)⁸⁸. These recordings might have pleased the composer as is apparent in a letter to the owner of the Welte Mignon Company, in which Granados praises the quality of the recording mechanism.

“Mr. Welte, Dear Sir! I am really unable to praise your apparatus as deserves. In any case I cannot express the very peculiar emotion caused by hearing oneself play. I cannot say what has already been said by so many great artists. I prefer to remain touched. My heartiest congratulations. BARCELONA, September 14th 1913. E. Granados”⁸⁹.

⁸⁸ See Appendix Six: Enrique Granados’ list of his piano roll recordings.

⁸⁹ Original in French written by Enrique Granados, *Enrique Granados Today Playing his 1913 Interpretations Selected Works by Granados ; [Complete Welte Recordings]*, (Stuttgart: Tacet, 2004). Pg.9.

The first Hupfeld piano was the Phonola (1902) and the first of the Phonola Artist's Music Rolls was made in 1905. These rolls were hand played on a 73-note pedalled instrument. Hupfeld editors would sometimes add extra notes in order to improve the tone and also these recordings would not include expression⁹⁰. It is uncertain when Hupfeld began recording expression. According to the Pianola Institute, the first Hupfeld expression piano was the Phonoliszt. The rolls of the Phonoliszt were played in an electric instrument and its rolls are referred to as Artistic Music Rolls. In 1907, the system was improved and the 85-note DEA was introduced in order to compete with Welte Mignon. DEA had six levels of dynamics, doubling those of the Phonoliszt and variable speed crescendos between levels. Hans W. Schmitz explains the origin of the Artistic Music Rolls, pointing out that they contain the authentic performance of great artists, he continues to explain that Phonola rolls customers can play the strict artist's performance or a version of their own, unlike the Welte Mignon rolls which can only play the artist's version.

Figure 6. Emil von Sauer on November 12, 1907 during the recording session for Hupfeld—DEA in the recording salon of the Ludwig Hupfeld AG Factory in Leipzig.



⁹⁰ Leikin compares the Hupfeld and Welte piano roll recordings made by Scriabin of the same work. He concludes that the Hupfeld recording has additional notes and that the expression is not that of Scriabin's playing. This is because the Hupfeld recording of Scriabin was made for Phonola, and those did not include the expression. Anatole Leikin, *The Performing Style of Alexander Scriabin* (England: Ashgate Publishing, Ltd., 2011).

The Hupfeld mechanism was developed in Leipzig in 1911, and was firmly established in Europe. Hupfeld made several types of pianos: the Sonophola, the Duophonola and the Triphonola. In 1912, Hupfeld introduced the ANIMATIC system, enlarging to 88 notes, called the standardized 88 format. These rolls also included holes for automatic sustained pedal. The first catalogues were published in 1912 and 1913. The highest roll number for the Hupfeld Artist Roll in July 1912 was roll n.52829 and the rolls published in October 1913 for the Hupfeld Animatic 88 notes went from 50001 to 54500. Old phonola rolls were also transferred to this system⁹¹. According to Philips, the Hupfeld editors of Phonola rolls added expression typically by reference to the score when transferring them to DEA or Triphonola. The Triphonola instrument could play ordinary rolls operated by foot and was also used as an electric instrument that could play ordinary or reproducing rolls.

Granados appears in the DEA catalogue, suggesting that these rolls were recorded between 1907 and 1916 and unlikely to be Phonola rolls with added expression⁹². *Valses poéticos* are numbered as Hupfeld 51125 ab, one of them labelled as Animatic roll, suggesting that the date of recording might be circa 1912, close to the date of his Welte Mignon recording in Paris. It is possible that Granados recorded both piano rolls in the same year and city. Given these time lines, it was suggested to the author by Philips that the piano rolls recorded by Granados with Hupfeld⁹³ might have been Phonola, Phonolist or Dea rolls converted to Animatic. It is also possible that Granados might have recorded genuine Animatic rolls. What we certainly know is that although the Hupfeld catalogue includes recordings by Granados on the Triphonola, he did not record for this system, as it was put in place after Granados died. The author of this paper has found evidence in the piano rolls for this investigation to claim that the validity of the Hupfeld piano rolls need to be corroborated as some of the recordings mentioned above might be genuine as well.

⁹¹ Eszter Fontana, *Namhafte Pianisten im Aufnahmesalon Hupfeld* (Leipzig: Halle an der Saale, Musikinstrumentenmuseum der Universität Leipzig, 2000). English translation of the essay and captions for the German publication by Melissa (Reaves) Kreutzer and Marjorie Willie, pg21-22

⁹² Peter Philips, e-mail message to author, February 21, 2015.

⁹³ “Los requiebros” (51118), “Coloquio en la reja” (51119), “El fandango de candil” (51120), “Quejas o La maja y el ruiseñor” (51121), *Danzas españolas*, No.5” (51122), *Danzas españolas* No.7, “Valenciana” (51123), *Danzas españolas* No.10” (51124), *Valses poéticos* (51125ab), *Granados-Scarlatti sonata. Velocemente ma Semplice* (55611), *Prelude sur une copla murciana* (55981).Sitsky, *The Classical Reproducing Piano Roll: A Catalogue-Index*, 2.

Sources

Granados' performance tradition has been documented as well as the analysis of manuscripts and printed sources, listed below. The multidimensional analysis of all the sources reveals precious insights into style and interpretation and could be applicable in the performance of other works by Granados. The conversion into notation of recordings has been carried out by the researcher using *Sonar 8 Producer* and *Sibelius 7.5*.

This study examines the composer's own performance of his *Valses poéticos* through the analysis of the MIDI transfers from the piano rolls catalogued as Hupfeld 51125ab and Welte Mignon 2781 recorded ca. 1912 by the composer⁹⁴.

Figure 7. Ramón Sunyer with the 88 notes Apollo Player Piano from 1913. Sala Llevant in the Biblioteca Nacional de Catalunya., Barcelona, Spain. Photograph by Carolina Estrada.



In relation to the Hupfeld systems there is much discussion around the origins and validity of these rolls. The author was fortunate to have invaluable insights thanks to the

⁹⁴ According to Philips the most of the Welte Mignon piano rolls by Granados were recorded on 14 September 1913. Peter Philips, e-mail message to author, February 22, 2015.

technical guidance on piano rolls given by Peter Philips, who has pointed out in this investigation the interesting fact that Granados' recordings appear in the Hupfeld Dea catalogue, including the *Valses poéticos* catalogued with the number 28419. The Dea system was generally seen as a precursor to the Triphonola "which became Hupfeld's most successful reproducing piano". Quite possibly, the Dea rolls were transferred to the Animatic system. The *Valses poéticos* are not catalogued in Pleyela so it is unlikely that they would have been recorded on the DEA-Pleyela instrument.

The author was privileged to listen to the Hupfeld rolls on the restored Apollo Player Piano (1913) at the Biblioteca Nacional de Catalunya in Barcelona (figure 7) and also to the Welte-Mignon rolls from the Denis Condon collection in Philips' Mark 4 Disklavier Pro on a C5 piano (figure 8). Also these piano rolls remastered in other reproducing systems have been used by the author to assist in the analysis⁹⁵.

Figure 8. Peter Philips and Carolina Estrada. Mark4 Disklavier Pro on a C5 piano. Photograph by Albert García. Philips' home in Sydney, Australia.



Recorded discussions and private piano study with Attenelle, Monteys and Garriga occurred during numerous field trips to Barcelona, the author's hometown, between

⁹⁵ Biblioteca Nacional de Catalunya's sound archives. Recording made by Ramon Sunyer using the 88 notes Apollo Player Piano from 1913 which is allocated at Sala Llevant in the The Biblioteca Nacional de Catalunya. Also it has been used the edited recording Enrique Granados, *Granados Early Recordings by the Composer*, (Sydney: Dolphin/Larrikin, 1993).

June 2012 and July 2014, in Barcelona, Spain. These last living students of Marshall generously shared treasured knowledge through master-classes and interviews at their homes, the Barcelona Music School and the Granados-Marshall Academy, and worked intensely with the author in analysing the original manuscripts and recordings by Granados. Since Attenelle has a particular sensitivity to Granados' style, he is considered as the most relevant figure from the three pianists invited in this study.. Two existing edited recordings by Larrocha⁹⁶ and a recent live performance by Albert Attenelle⁹⁷ of *Valses poéticos*, were also analysed using other technologies, different to the one used for the analysis of the piano rolls. All methodologies are detailed and explained further in the text.

The current available manuscripts for *Valses poéticos* are two holograph manuscripts by Granados and one copyist's manuscript, all of them found at Espai de Documentació i Recerca del Museu de la Música de Barcelona, catalogued as:

02.1424 Mazurka - Valsos: Manuscript with title *Petite Valse Op.13*, seems to be an original sketch written by the composer. Only four waltzes are preserved in this manuscript. A missing page indicates that the rest of the waltzes may have been there. The *Petite Valse* is placed on the second half of the page, following a *Mazurka* indicated as *op.20*⁹⁸.

02.1408 Valses poéticos: Manuscript written by a copyist and titled *Valses poéticos Apariciones* with possible corrections in pencil by Granados in which *Valses poéticos* is crossed out and the corrected new title in pencil reads *Valses Románticos Poéticos* adding at the bottom of the page in pencil "revise and publish"⁹⁹ with Granados' signature underneath. There are nineteen waltzes in this manuscript.

⁹⁶ Alicia de Larrocha, *Alicia de Larrocha: Complete EMI Recordings : Soler, Granados, Albéniz, Turina, Montsalvatge, Falla*, (Madrid: EMI Records, 1992). And Alicia de Larrocha and Enrique Granados, *Spanish Dances: Works for Piano*, (New York, N.Y.: RCA Victor Red Seal, 1995).

⁹⁷ The Spanish Music Festival and Symposium *Encuentros Españoles* was founded in 2013, by a team of researchers formed by Natalia Ricci, Lorelle McNaughton and myself, for the purpose of exploring the links between Spanish keyboard music and dance. For this festival, we invited Albert Attenelle as a principal artist. On the opening night he performed the whole *Iberia Suite* by Albéniz, followed by two more recitals in which he performed works by Granados and Mompou. Attenelle performed *Valses Poéticos* in West Recital Hall, Sydney, Conservatorium of Music, on the 22nd October, 2013. This recital was recorded by the author of this thesis using the technical equipment generously offered by the Sydney Conservatorium of Music.

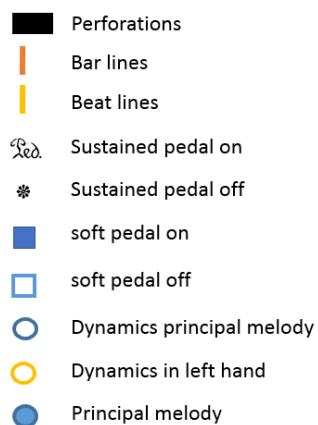
⁹⁸ This score was previously catalogued as Mazurka and now listed as another version of the Poetic Waltzes thanks to this investigation.

⁹⁹ "Revisarlos y Publicarlos".

02.1365 Valses poéticos: Original manuscript which seems to be the latest version found, titled *Páginas Íntimas en forma de Valses op.43*. It is a revised version of previous manuscripts written by Granados and it includes the introduction and 7 waltzes. This original manuscript is incomplete, the last waltz is not included and there are musical phrases in the introduction that are published as part of the last waltz in the final edition published by UME in 1911. The author of this paper believes that there must have been another manuscript that was used as a model for the UME edition

Two printed sources have complemented the exploration: the first edition Unión Musical Española, 1911 and the critical edition by Editorial de Música Boileau, 2001. In addition, the author has explored the published pedagogical works within this particular pianistic tradition (such the piano methods and books written by Pujol, Granados and his followers),

Figure 9. Graph's symbols



In figure 9, the red lines indicate bar demarcations for every bar. The yellow lines divide each of the beats. The sustained pedals are indicated using Granados' notation system found in his pedagogical methods. The soft pedal is indicated by the blue and white squares. Finally, the blue circles indicate dynamics in the right hand, while the yellow circle indicates dynamics in the left hand.

Figure 10. Visual Guide to symbols used in the transcriptions.

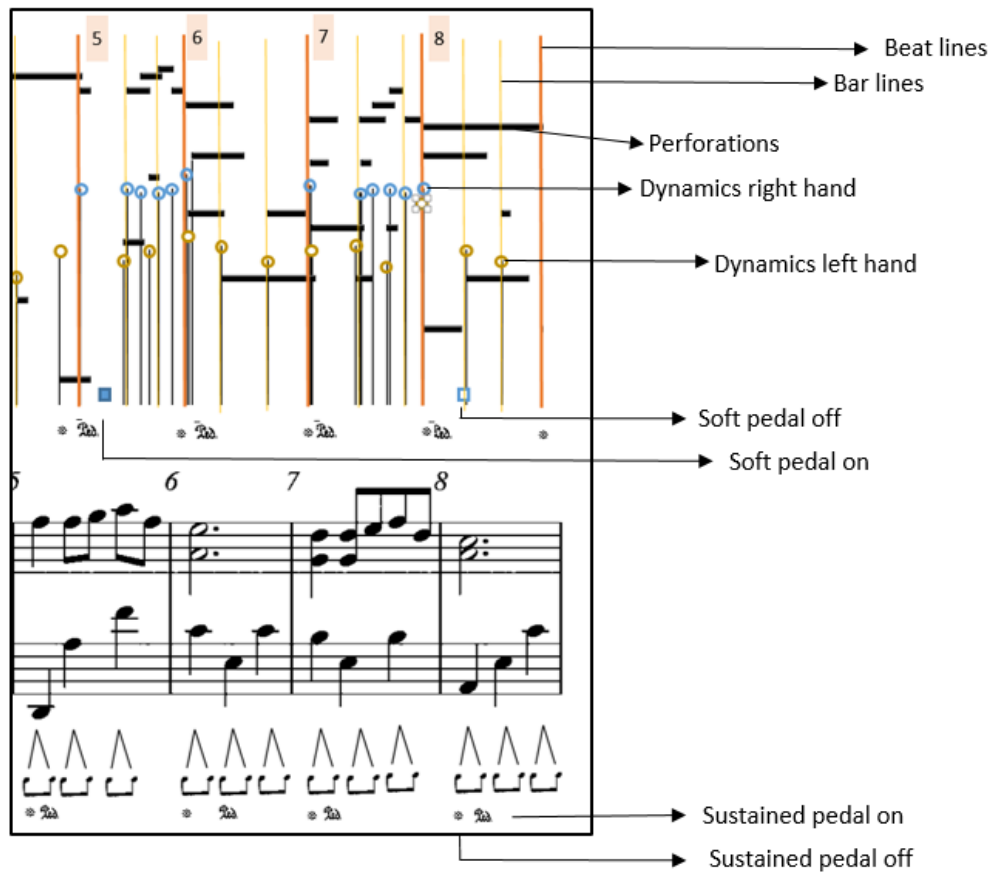


Figure 11. Abbreviations¹⁰⁰.

| | |
|---------|---|
| H1 | <i>Hupfeld 51125a: “Introducción”, “Vals apasionado” and “Vals lento”.</i> |
| H2 | <i>Hupfeld 51125b: “Vals humorístico”, “Vals brillante”, “Vals sentimental”, “Vals mariposa”, “Vals ideal” and “Final”.</i> |
| WM | <i>Welte Mignon 2781, 1912 Paris</i> |
| Ms1 | <i>02.1424 Mazurka – Valsos</i> |
| MsC | <i>02.1408 Valses poéticos</i> |
| Ms2 | <i>02.1365 Valses poéticos</i> |
| UME | <i>Unión Musical Española, 1911</i> |
| Boileau | <i>Editorial de Música Boileau, 2001</i> |

¹⁰⁰ All available sources have been consulted for the analysis of *Valses poéticos*. The abbreviations are given by the author of this thesis.

Challenges

Issues with Hupfeld Piano Rolls

Piano roll recordings with Hupfeld systems, raise much discussion between musicologists. Some believe that Hupfeld recordings might not be original and that they might have been issued under licence from other reproducing piano roll companies. On the other hand, there are other musicologists who acknowledge the rolls as original performances, however they believe that the editing process involved in the making of these piano rolls might compromise the authenticity of the performance¹⁰¹. If this is the case the other piano rolls in the list should be considered as original recordings.

Nevertheless, only Odeon, Welte-Mignon and Duo Art recordings are considered as original sources in **Boileau**. The edition states that some of the other companies including Pleyela and Hupfeld might not be original recordings because these piano rolls “might have been produced from a printed score rather than from printed performances”¹⁰². Therefore, a large corpus of recordings performed by Granados found in Sitsky’s catalogue has been discarded as a source for analysis in the revised edition of **Boileau**¹⁰³. However, the author has thoroughly studied the piano rolls of *Valses poéticos*, and has much evidence, to conclude that the Hupfeld piano rolls (**H1** and **H2**) are original recordings performed by Granados. First of all a great number of musical elements in those recordings are not found in any original manuscript or printed score, making it unlikely that the rolls were taken from a printed source. Secondly, the many differences between the Welte and Hupfeld rolls make it unlikely that the Hupfeld rolls are remastered from the Welte rolls. Finally, the *Valses poéticos* only appear in the

¹⁰¹ Peter Philips, personal conversations with the author at his home, Sydney, Australia, 18 October and 29 November 2014

¹⁰² Granados, *Integral para piano*, 64-64. Vol.18.

¹⁰³ Sardana clarga (Pleyela 8246), *Valses poéticos* (Triphonola 51125ab), Granados-Scarlattini sonata. Velocemente ma Semplice (Triphonola 55611), Prelude sur une copla murciana (Triphonola 55981), Quejas o la maja y el ruiseñor (Pleyela 6542; Triphonola 51121), los requiebros (Pleyela 5357; Triphonola 51118), El pelele (Pleyela 8245), El fandango de candil (Artecho 3110; Triphonola 51120), Coloquio en la reja (Triphonola 51119); *Danzas españolas* No.7, “Valenciana” (Pleyela 5505 ; Triphonola 51123), *Danzas españolas* No.5 (Duo-Art A-135; Duo-Art D-881; Pleyela 5513; Triphonola (51122), *Danzas españolas* No.2 (Pleyela 5514), *Danzas españolas* No.10 (Artecho 3287;Triphonola (51124), Danza lenta (Pleyela 5931), *Allegro de concierto* (Pleyela 5325).

catalogues of Welte and Hupfeld, leading one to conclude that they could not have been remastered by any other system.

Limitations of Piano Roll Recording Systems

Despite the praise given by artists to the various recording instruments, claims of a system's fidelity to the original rendition need to be assessed cautiously. It was often the case that artists were asked to endorse a particular system, sometimes with pre-scripted testimonials. Ferruccio Busoni writes in a letter to his wife "the testimonial I was asked to sign was already typed up. It read, 'I consider the >DEA< to be the crown of creation'—I said that no one would ever believe that, and naturally wrote my own"¹⁰⁴.

The interpretation of dynamic nuances, tone and pedalling in Granados' recorded performances should also be analysed cautiously since the systems under discussion lacked precision in these areas. Welte-Mignon and Duo Art used an automatic reproducing system for dynamics and the volume setting was limited to a medium range, hence it could not reproduce the subtleties of phrasing and dynamics. Further, different dynamic levels were used for the lower and highest registers. For instance, in Duo Art the dynamic division of melody and accompaniment was set precisely between notes 43 and 44 on the keyboard.

These recordings are essentially simplified versions of the original performance. The richness in Granados' playing such as the nuances of his tone production, phrasing and the finer points of his pedalling could not be captured on any of these systems.

However, the exploration of these recordings enables the identification of stylistic trends in rhythm, tempo changes and agogic expression in voicing. In terms of the musical notation itself, the reliability of these recorded sources produce some questions for musicological discussion. Notwithstanding that perforations on the piano rolls could easily be pasted or punched in during the editorial process, some authors assume that Granados would have been actively involved in this manipulation. Even when Leikin postulates "the conclusion that all the notes of the recording met the performer's approval, even when they differed from the published score, seems justified"¹⁰⁵. Riva and Avinyoa argue that "it is impossible to imagine that had Granados himself been

¹⁰⁴ Fontana, *Namhafte Pianisten im Aufnahmesalon Hupfeld*, 10.

¹⁰⁵ Leikin, "Piano-Roll Recordings of Enrique Granados: A Study of a Transcription of the Composer's Performance", 7.

present during the editing process he would have permitted errors found in the printed editions of his music to be reproduced in his recordings”¹⁰⁶.

Whether Granados was involved in this editorial process and to what extent is not yet known. However, both statements found in the Leikin and Boileau editions are assumptions and cannot be justified as certain, particularly as original manuscripts reveal deviations. The holograph version together with his original renditions made it possible for the author to elaborate an accurate revision of the notation according to the composer’s will. *Valses poéticos* offers an unparalleled richness of documented sources: the composer’s own piano roll recordings (**WM, H1** and **H2**)¹⁰⁷ and three original manuscripts (**Ms1, MsC** and **Ms2**)¹⁰⁸.

Despite the mechanical limitations of acoustic and reproducing piano roll recordings, they do assist in the fleshing out of a portrait of the composer and performer. In recognition of this, in 1909, the US developed a new copyright law for sound recordings in placing equal value on mechanical reproduction and score as sources for research. This new law allowed composers to receive royalties for each cylinder, disc or piano roll that was sold¹⁰⁹.

Limitations of Availability of Sources

There was limited access to sources, as the process of transferring the MIDI files of the piano rolls has only recently begun, and the transference itself is a time-consuming process. The assistance of two engineer experts in the field was required. The author was fortunate to work with Peter Philips in Sydney, who provided precious material from his personal music archive, including an extensive catalogue of more than 6000 piano rolls, around 4500 being from the Condon Collection. Also the researcher has worked with Jordi Roquer, who transferred the piano rolls from the collection at the Biblioteca Nacional de Catalunya. Two piano rolls were escorted by Margarita Ullate and Ramon Sunyer to the Barcelona Museum for the transfer using Roquer’s system.

Due to some technical limitations, the author of this thesis was not able to investigate fully the matter of pedalling in the Hupfeld rolls (both sustained and soft pedals).

¹⁰⁶ Granados, *Integral para piano*, 66.Vol.18.

¹⁰⁷ The Hupfeld piano rolls of *Valses Poéticos* were previously discarded by Boileau as a valid source.

¹⁰⁸ Found at Espai de Documentació i Recerca del Museu de la Música de Barcelona.

¹⁰⁹ Lee Marshall “The international recording industries” (2013).

Information from the Hupfeld rolls was extracted photographically and the pedals and dynamics needed to be inserted manually. That is why it was a much more laborious and time consuming task to extract this information from the Hupfeld rolls than from the system created by Philips.

Also, the indication of the use of soft pedal in the WM rolls tends not to be very reliable or accurate, due to problematic technical issues in the rolls. The author has therefore decided to refrain from any in depth analysis of the left pedal usage until a future time when such issues have hopefully been resolved.

Chapter Two

Spanish Piano Schools

The first official musical institution in Spain was the Real Conservatorio María Cristina of Madrid founded in 1831. Modern pedagogical piano methods were established at the Conservatorium. These new methodologies were introduced by Pedro Albéniz¹¹⁰, the head of studies, who is considered the father of the modern Spanish piano school. Following this, new conservatories were established in Barcelona (1838), Bilbao (1878–1882), Valencia (1879), Málaga (1880), Sevilla (1889), and Zaragoza (1890). However, these new Spanish conservatories adopted the models of other European piano schools.

The first Spanish piano methods were written in the 1820s¹¹¹. These original methods follow the tenets of the French piano school and Jean-Louis Adam's methodologies at the Paris Conservatory which were written in 1804. At that time, French piano techniques were influenced by the Viennese School, based on arm immobility and an over-reliance on the use of the hands and fingers. These French methodologies evolved to encompass a wider range of dynamics and sonorities, influenced by the increased role of the arm and weight transference, inherited from the English school at the beginning of the nineteenth century.

Spanish piano technique was certainly influenced by French piano methods; many of the pianists trained in Paris and returned to Spain with new methodologies. Such was the case with Tragó and Pujol, both leaders of the most influential piano schools in Spain by the end of the nineteenth century. Tragó was the teacher at the Madrid

¹¹⁰ In 1840, Pedro Albéniz (1795–1855) publishes a piano method in which he includes theoretical explanations, practical exercises and short etudes addressed to solve specific technical problems, including examples by some of the most important pedagogues in history of piano from Moscheles, Kessler, Thalberg and Chopin to Scarlatti, Bach and Handel. There are also chapters dedicated to other aspects, crucial to performance such as the use of metronome, position at the piano, choosing the instrument, how to practise and even a tuning method to preserve the instrument in the best conditions is explained in detail. Pedro Albéniz, *Método completo de piano del Conservatorio de Música. Obra fundada sobre el análisis de los mejores métodos que se han publicado hasta el día, así como sobre la comparación de los diferentes sistemas de ejecución de los mejores pianistas de Europa Cuaderno [1o.]* (Madrid Calle Príncipe, 15: Almacén de Carrafa, 1840).

¹¹¹ José Nonó, *Método de piano conforme al último que se sigue en París* (Madrid: Imprenta de Aguado y Compañía, 1821). José Sobejano Ayala, *El Adam español o lecciones metódico-progresivas de forte piano por el profesor armonista Dn. J. Sobejano Ayala* (Madrid: Bartolome Wirmb, 1826).

Conservatory, and trained an outstanding generation of pianists, among them Falla and Turina. Tragó was a well-known pedagogue and a famous concert pianist in France touring and performing with Pablo Sarasate in Spain. The Catalan school of piano players was founded by Pujol in Barcelona.

Pujol and the Catalan School of Piano Players

Pujol, considered the father of the Catalan School of piano players was a prominent virtuoso, pedagogue and composer born in Barcelona. He was a student of Franz Liszt's follower, Tintorer. He wrote many virtuosic works for piano¹¹² which are stylistically akin to the works of Liszt and provide evidence of his extraordinary piano technique.

In 1850, Pujol went to Paris to study with Henri Reber at the National Conservatoire. He lived in the French capital for twenty years, where he had a successful career as a concert pianist. He returned to Barcelona in 1870 at the outbreak of the Franco-Prussian war and gave concerts in several parts of Spain. Soon he became an acclaimed pedagogue who trained an outstanding generation of pianists at the Escuela Municipal de Música de Barcelona¹¹³, among them Albéniz, Vidiella, Malats, Viñes, Lliurat and Granados.

Critics praised Pujol's extraordinary talent and brilliant technique, however he was not a pianist at home on the stage. According to Lliurat, Pujol shared with Vidiella and Tragó, a fear of public performance, which may be why he decided to focus on establishing himself as a pedagogue, investing a great deal of time training new generations of pianists. Pujol's pedagogical method was crucial to the development of a new pianistic tradition in Barcelona. He was also involved in bringing back to life the musical culture in Barcelona, organizing concert series and opening a music editorial in which he published many works by Spanish composers.

His students often described him as a devoted and loving teacher that cared deeply for his students, but also as an authoritarian. Granados writes in his personal memoirs "we

¹¹² He wrote a piano concerto that disappeared together with other works in a fire that took place in his wife's house, during the Franco-Prussian war in Paris in 1870, according to Frederic Lliurat. *Musicografía* 9-1935, no.29, pg 188.

¹¹³ In 1886 he was nominated director of the piano class at Escuela Municipal de Musica, earning 150 pesetas per month. "Crónica", *La Dinastía*, 15 December 1886, 3. Retrieved from the internet on 17th December 2015 at <http://hemerotecadigital.bne.es/issue.vm?id=0001465975&page=3&search=%22juan+bautista+pujol%22+piano&lang=en>

pupils admired him for a long time and we defended his theories with passion. He knew how to make a big impression and how to assert his authority. He didn't let us have our own opinions; rather, he imposed his own. For quite some years now, I have not been in accordance with this method of proceeding. In my own teaching I have tried not to impose my own personality on my students, especially those who already show genuine and defined character traits”¹¹⁴.

In 1895, Pujol published a new method, *Nuevo Mecanismo del Piano* (A New Approach to Piano Technique) a progressive approach aimed at solving some of the most challenging technical difficulties in piano playing. His study is the result of inherited pedagogical insights and his own lifetime investigations. A study of this method is essential to the understanding of the pianistic legacy inherited by Granados whose pedagogical approach was significantly influenced by the teachings of Pujol¹¹⁵.

Attention to fingering and pedalling is particularly important in Pujol's method, and are specifically addressed in two extra appendixes. He strongly believed fingering and pedalling to be crucial elements in the quality of sound production.

In Appendix I of his method, “about fingering”¹¹⁶, Pujol explains how fingering can significantly affect the quality of sound production, particularly in *legato* passages. Accordingly, he recommends that students develop a full awareness of the correct positioning of the arm and hand muscles involved in the movements for the execution of scales, arpeggios, octaves and thirds as well as an awareness of the state of relaxation of those same muscles. In his method, Pujol emphasizes the importance of choosing the best fingerings, presenting new solutions for different scales, suggesting that “the most natural fingering and for this reason the best, is the one in which the fingers stay closest to its respective key while being able to freely articulate”¹¹⁷. An example of new fingerings proposed by Pujol is shown in Figure 12. This fingering for thirds allows a

¹¹⁴ “Sus alumnos le admiramos durante mucho tiempo y lo defendimos con ardor. Se supo dar importancia. Hacía valer su autoridad. No nos permitía tener criterio; nos imponía el suyo. Yo no he estado conforme con este modo de proceder desde hace ya bastantes años. He procurado no imponer mi personalidad a discípulos que han presentado caracteres y rasgos de algo propio y definido”. Pablo Vila San-Juan, *Papeles íntimos de Enrique Granados* (Barcelona: Amigos de Granados, 1966), 57.

¹¹⁵ Pujol, *Nuevo mecanismo del piano basado en principios naturales, seguido de dos apéndices* Dos Palabras.

¹¹⁶ “Apéndice I. De la digitación”. *Ibid.*, 90.

¹¹⁷ “La digitación más natural, y la mejor, por lo mismo, es aquella en que los dedos se hallan más próximos a su tecla respectiva y más libres para articular” *ibid.*, 50.

legato in which it is possible to press all keys at the same time, that is to hold the two keys of the thirds without releasing the two notes pressed before.

Figure 12. Right and left fingerings for most of the scales of thirds. Fingerings by Joan Baptista Pujol.

| | |
|------------|------------------------------------|
| Right hand | 3 4 5 4 3 4 5 4 2 1 2 1 2 1 2 1 |
| Left hand | 2 1 2 1 2 1 2 1 5 4 3 4 5 4 3 4 |

Pujol’s student, Lliurat encourages legato through finger substitution exercises as a way to improve the legato sonority. Figure 13 presents an example found in his method *Las sonoridades del piano*¹¹⁸.

Figure 13. Finger substitution exercises by Frederic Lliurat.



In Appendix II¹¹⁹ of his method, Pujol briefly introduces and describes three forms of sound production in relation to the use of pedal followed by a selection of practical examples addressed to solve specific technical challenges. Pujol’s emphasis is placed on the influence of the pedals in relation to style and interpretation. He claims that even the most refined pianist possessing a brilliant technique is not able to capture the true colour and character of a particular work without the correct use of pedal. He declares that “pedal markings are often poorly indicated in most music scores”, therefore instead of aiding the performer they become a potential danger to inexperienced pianists who are unable to hear and correct mistakes in sound production.

Markings are indicated using rhythmical figures to indicate the precise moment that the student should press and release the pedal. This visual system opened the path to

¹¹⁸ Lliurat, *Las sonoridades del piano*, 4.

¹¹⁹ “De los pedales. Mecanismo, sonoridades y empleo” (About Pedal. Mechanism, Sonorities and its Use). Pujol, *Nuevo mecanismo del piano basado en principios naturales, seguido de dos apéndices*, 100.

Granados and later Marshall who developed a more comprehensive study of pedalling based on this system. Granados adopted the symbol $\ast \text{Ra}$ while Marshall used $\gamma \text{ Ra}$. Figure 14 presents an example of the use of pedal in a “series of chords” from Pujol’s method.

Figure 14. Use of pedal in series of chords¹²⁰ by Joan Baptista Pujol.



Granados’ emphasis on the use of pedal (and improvisation) is often attributed to the influence of Charles de Beriot, his teacher in Paris¹²¹.

Granados began his training with Pujol in 1880. Three years later Granados won the competition held at the Academy performing Schumann’s Sonata in G minor, the beginning of his performing career. On this jury were the eminent artists, Albéniz and Pedrell¹²². A year later, Pedrell would teach him harmony (1884) at Pujol’s Academy.

¹²⁰ Regla del pedal resonador en las sucesiones de acordes. Ibid., 102.

¹²¹ However, given the evidence of Pujol’s method, it is reasonable to assume that Granados’ interest was sparked by Pujol, an argument supported in Oliver Curbelo’s study—Curbelo González, "Estudio de la enseñanza del pedal de resonancia del piano a través del análisis de las obras pedagógicas: diseño de una propuesta metodológica para su enseñanza".

¹²² The rise of nationalism in Spanish music was initiated by the Spanish musicologist and composer Felip Pedrell (1841 – 1922), during the second half of the nineteenth century. As a composer, Pedrell wrote hundreds of musical works, the most significant being his vocal compositions. These works from his later period find their inspiration in primitive folkloric elements as well as Spain’s early musical heritage. Pedrell’s deep knowledge of the Spanish classical composers infused his oeuvre with fundamental nationalistic values. In 1920, *el Cancionero musical popular Español* included numerous compositions that use Spanish folkloric melodies in the style of the traditional Hispanic classics. Pedrell’s commitment influenced musical personalities such as Albéniz, Granados, Falla and Turina, who together represent the golden age of *Spanish Pianism*. Miguel Querol, "Al ilustre compositor y musicólogo insigne Felipe Pedrell, fundador del nacionalismo musical español y padre de la musicología española, en el quincuagésimo aniversario de su muerte: Felipe Pedrell, compositor", *Anuario Musical* 27(1972).

Pedrell's approach was steeped in his knowledge and life-long appreciation of Spain's classical music heritage, an approach which made a deep impression on Granados.

Pedrell, who was considered to be the "father" of Spanish nationalism in music, was the inspiration for his contemporaries and also for his direct students Albéniz, Granados, Falla and Turina. He led them through a rigorous technical formation and encouraged a deep knowledge of old Spanish masterpieces. In Falla's words "Pedrell was a teacher in the highest sense of the word; through his doctrine, and his example, he led Spanish musicians towards a profoundly national and noble art, a path that at the beginning of last century was already considered to be hopelessly closed"¹²³.

Granados' *12 Danzas españolas* is a clear example of Pedrell's influence, demonstrating the expressive elements of Hispanic folklore. Pedrell praised the dances saying, "the collection of Granados' Spanish Dances is not only a great musical work but also a work of high and transcendental importance for the future of the art of Spanish music"¹²⁴. The golden age of Spanish pianism was achieved through the devoted work of a generation of composers with a clear goal: the renewal of Spanish music.

Granados School

"Whoever has met Granados—says Master Millet the brilliant director of Orfeo Català—loved him...Granados seduces with refined idealism that is captured in his most sincere pages of his poetical deepness an elegiacally feeling. Moreover, he was highly distinguished pianist, very personal performer using his most supreme qualities of great artist, from his unique sensibility, from his spirit loved by beauty". Pablo Vila San-Juan¹²⁵

¹²³ "Pedrell fue maestro en el más alto sentido de la palabra, puesto que con su verbo y con su ejemplo mostró y abrió a los músicos de España al camino seguro que había de conducirlos a la creación de un arte noble y profundamente nacional, un camino que ya a principios del último siglo se creía cerrado sin esperanza". Manuel de Falla and Federico Sopena, *Escritos sobre música y músicos : Debussy, Wagner, el cante jondo* (Madrid: Espasa-Calpe, 1972), 83.

¹²⁴ "La colección de danzas españolas de Granados es, no solo una magna obra musical, sino una obra de alta y trascendental significación para el porvenir del arte musical español". Pedrell Felipe, *Lírica nacionalizada: estudios sobre folklore musical*. (Paris: Ollendorff, 1909), 29–33.

¹²⁵ "Quien conocía a Granados—dice el maestro Millet, el genial director del Orfeo Català—le amaba...Granados seduce por su fino idealismo, que en las más sinceras páginas del autor guarda en su fondo poético sentimiento elegíaco. Además, era Granados notabilísimo pianista, intérprete personalísimo que al tocar se servía de sus altas cualidades de gran artista, de su singular sensibilidad, de su espíritu predilectamente amado por la belleza". Vila San-Juan, *Papeles íntimos de Enrique Granados*, 13.

The pianistic tradition of Granados has long been a key reference for the Catalan school of pianism in Spain. The school spawned a generation of outstanding pianists in Catalonia, typified by Albéniz, Lliurat, Viñes, Malats and Vidiella among others. Granados was the only pianist to pass on this legacy through his teaching. In 1901, he founded the *Academia Granados* in Barcelona thanks to the generosity of several private donors. Located in Avenida Tibidabo, Barcelona, it soon became an important centre of pianistic training in Spain. Great artists were trained in this school under Granados' tutelage, such as Robert Gerhard, Concepció Badia (known as Conxita Badia) or the remarkable pianist who became the favourite of Granados disciples, Paquita Madriguera. His teachings have been passed on through his student Frank Marshall who became one of the greatest pedagogues in Spain continuing the tradition and passing it to outstanding pianists such as Rosa Sabater and Alicia de Larrocha. Today it is represented in Marshall's sole living students, Albert Attenelle, María Teresa Monteys and Carlota Garriga.

The concept of a professional concert pianist during Granados' time was not yet developed in Barcelona. The piano was considered more of an instrument to accompany singers, dancers or to rehearse operas. Although these activities, demand an excellence of craft, Granados' ambition was to elevate the piano in Spain to the level of a solo instrument.

Granados' unparalleled creativity as composer, performer and pedagogue, seen through the eyes of his direct inheritors has not been fully explored. His legacy has arrived to us through his complete oeuvre, pedagogical methods and the performing tradition passed on by his direct followers. While his works and some of his pedagogical methods have been explored, the historical value of Granados as seen by some of his most brilliant students¹²⁶ has gone unremarked.

The Regulations of the *Academia Granados* included two main objectives: to educate students as performers and audience and secondly to develop a more holistic artistic sensibility (for example, through active participation in poetry readings). Granados gave conferences on piano performance and organized public recitals for his students.

Madriguera describes Granados as “an extremely refined artist; adding to this a great

¹²⁶ Among them Frederic Lliurat, Guillermo de Boladeres, Paquita Madriguera, Juan Llongueras, Frank Marshall, Edith Puigvert and Robert Gerard.

easiness to verbalize. He could create a whole atmosphere within seconds and his conversation besides being intelligent was often highly emotional”¹²⁷.

Granados used his creativity to develop pedagogical tools for his students during the course of the lessons and in doing so established pedagogical methods that are still in use today¹²⁸. His methods are described in the book written by Boladeres, who became Granados’ student in 1899. “When I met him, he [Granados] was thirty two years old...I could appreciate the differences between his methods and the general method used by other teachers”¹²⁹. Boladeres uses the analogy of the relationship between Granados and a new student as that of “doctor” to “patient”, as described in his own words. In the very first lesson Granados would ask the new student to perform a scale, an arpeggio and a few bars of anything. Normally after this lesson the student would be prompted to follow a special regime in which he was not allowed to perform anything but the exercises dictated by Granados, often one fixed position exercise, the C Major Scale and its arpeggio. These exercises would be the only work that the student could perform until every position of forearms, wrist, hand and the thumb were well understood.

Boladeres emphasizes that Granados was particularly concerned with the student’s correct use of technique, demanding strict regimes of mechanical exercises studied with meticulous attention. Boladeres also developed a piano method¹³⁰ greatly influenced by the teachings of Granados, in which he states that all pianists can attain a perfect technique with the right method¹³¹. He describes two types of pianists: those who effortlessly achieve a natural sound and those who need to train their muscles to assimilate different positions naturally. The ones who attain a great technique with little effort are not able to understand those in need of a slow learning process, and therefore they are not able to teach those principles. Most of the time, these types of teachers

¹²⁷ “Era un artista finísimo; añádase a ello un don de palabra envidiable. Creaba ambiente a los pocos segundos de empezar un relato y su conversación además de inteligente era muchas veces intensamente emotiva”. *Paquita Madriguera, Visto y oído. La estrella del alba* (Buenos Aires: Editorial Nova, 1947), 11.

¹²⁸ In the correspondence between Granados and Professor Juan Cortés from Conservatorio de Valencia, Granados explains his methodology to teach students. The explanation includes drawings by Granados. Vila San-Juan, *Papeles íntimos de Enrique Granados*, 62.

¹²⁹ “Cuando yo le conocí tenía Granados treinta y dos años (...), pude apreciar las diferencias fundamentales entre su método y el método común a la generalidad de los profesores”. Boladeres Ibern, *Enrique Granados; recuerdos de su vida y estudio crítico de su obra*, 53.

¹³⁰ *Método de pulso pianístico*.

¹³¹ Amy Fay describes different methodologies that she learned from her teachers Tausig, Kullak, Liszt and Deppe. Boladeres points out at the similarities of Fay’s writings with Granados’ methodologies. Amy Fay, *Music-Study in Germany* (New York: Dover Publications, 1965). Retrieved from internet on 3rd February 2015 at <http://babel.hathitrust.org/cgi/pt?id=uiug.30112057001536;view=1up;seq=13>

believe that the student is not worth the effort required to teach them. According to Boladeres, Granados claimed: “I was not responsible for the musical talent of my disciples; but, if they work correctly, I can be responsible for their technique”¹³². Boladeres believed a good technique could be achieved by correcting the following defects: attacking the keys with the hand’s weight, crawling of the hand, rigid wrist and pianistic stammering¹³³. Among the varied exercises, Granados focussed on the study of the five finger exercises by Beriot in twelve tonalities, which he would practise himself, calling them humorously “warmers” or “warmups”¹³⁴. According to Granados, “the goal of five finger exercises is to equalize the strength and articulation of the fingers”¹³⁵.

Besides the development of pedagogical tools to overcome some of the most challenging technical difficulties in piano playing, Granados focussed on the study of style and interpretation. In his first conference, Granados describes some methods to perform with feeling in which intensity and flexibility are greatly involved. He believes that “both laws can be especially helpful to those who find that special feeling that enhances artistic performance missing, and often do not know how to achieve it”. Granados was a very imaginative and elegant pianist with an extraordinary creativity and refined flexibility in his approach to phrasing. This combination created a natural and effortless form of musical expression. Granados illustrated his principles in a way that activated a student’s imagination and revealed his artistry and pedagogical creativity. He sought to pass on to his students a way to attain such expression. In his second paper¹³⁶ he set out a series of essential rules emphasising that the main principles for an expressive interpretation are *energía* (energy), *dulzura* (gentleness), *gracia y soltura* (grace and agility).

In order to achieve “energy” in playing, Granados highlights the effects of rhythm and staccato. He claims that “rhythm comes from nature”, therefore all his images to describe rhythm evoke elements of Nature such as the pattern of a swan swimming or the flight of birds. He explains rhythm using symbolic parallelisms between music and

¹³² “Yo no puedo responder del talento musical de mis discípulos; pero, si trabajan como deben, respondo de su técnica”. Boladeres Ibern, *Enrique Granados; recuerdos de su vida y estudio crítico de su obra*, 60.

¹³³ *Método de pulso pianístico*, 7-8.

¹³⁴ “Calentadores”.

¹³⁵ Vol. 9, “Pedagógicas”. Vol.9.Granados, *Integral para piano*, 30.

¹³⁶ Report on the 2nd lecture by maestro Granados, presented at Sala Granados on November 27, 1913.

nature¹³⁷, describing the movement within elements such as walking; the arcs supported by a series of columns; the movement of a stone suspended and tied to a piece of elastic; the ripples formed in the water of a pond when throwing a stone into it, among other examples. He also explains different forms of staccato articulation using a very graphic and original comparison with a set of heated irons in different temperatures to explain varied speeds in the release of the key. Transferring to the keyboard the action of touching with the fingertips the steel sheets will result in a variation of touches ranging from what he calls *staccato de retroceso* (withdrawal staccato) to *staccato de martillo* (hammer staccato). Our finger would release the key instantly when touching the hottest iron, and therefore, if the same movement is done on a keyboard, the sound produced will be a soft and short sound, *staccato de retroceso*. This effect is lost as the iron gets colder, when playing the keyboard the sound produced will be what he calls *picado-ligado* (staccato-legato), finally when touching a cold iron the finger can stay, producing a legato sound. Granados points out that the hand needs to be close to the keyboard, unless we are aiming for a *staccato de martillo* otherwise the hand would have a movement which does not allow withdrawal.

Granados frequently compares the gradations in colour achieved by the visual artist to the gradations in sound by the musician. He describes “the law of contrast” using as example pictorial art, Granados explains that “in paintings, when trying to imitate fire, the colours used will never be vivid enough to equal it and therefore recourse is made of the law of contrast—darkening the background so that the representative area stands out”¹³⁸.

He encourages students to be aware of and refine their legato touch and their tonal gradations to achieve “gentleness”. He believed that these elements were crucial in order to achieve gentleness in playing. He points out that audiences are not always aware of the subtleties in the legato sound and lamented the lack of a good quality legato sound in many pianists. In *Some Brief thoughts about Legato*¹³⁹, Granados postulates that in order to achieve expressivity in sound, the transition from one note to another should be achieved through what he calls “perfect legato”. According to

¹³⁷ A common trend during the Modernism in Barcelona, in which Nature is was the inspiration of this new aesthetics. There are many examples to be found in the works of architect Antonio Gaudi (Reus o Riudoms, 1852–Barcelona 10 June 1926).

¹³⁸ Vol.9.Granados, *Integral para piano*, 60–71.

¹³⁹ “*Breves consideraciones sobre el ligado*”. Archivo de la Academia Marshall, Barcelona.

Granados this legato “is achieved when, at the precise moment that a finger comes into contact with a key and initiates pressure on that key, the previously played key, whose finger has that key completely depressed, must suddenly cease pressure on its key allowing the next finger to initiate pressure on that key in an identical proportion. Consequently the two notes do not sound simultaneously”. This, he remarks, is the reason why the human voice or wind instruments are so expressive. This fact was pointed out by Attenelle to the author when working on *Escenas románticas* by Granados, when he prompted the author to perform the recitativo of the “Mazurka” without pedal and avoiding overlapping notes with finger legato. The recitativo is one melodic line, to be performed with the right hand. He pointed out that this melody recalls the sound of a wind instrument or a human voice, for this he recommended one avoids playing two sounds simultaneously. Which coincides with Granados’ pedagogical question “why the human voice and wind instruments are so expressive? Because they are not capable of producing two notes together. Each note follows one after another with admirable perfection but without ever bumping into one another”¹⁴⁰. Accordingly, Granados’ advice is that melodies without accompaniment should be played without using the pedal. That is unless the gap between the notes cannot be reached by the hand, there are two or more repeated notes in the melody, or the melody is interrupted with a rest or fermata¹⁴¹.

Granados strongly encouraged students to learn the works written by the great masters in music history. He was a great admirer of Ludwig van Beethoven. In the book *Papeles íntimos de Enrique Granados* by Pablo Vila San-Juan, a collection of memoirs and articles by the composer collected throughout his life by one of his daughters, reveals thoughtful advices for one movement of a particular Beethoven sonata, which the author of this paper deduces to be op.31, No.2.

Following Pujol’s lead, Granados developed methodic rules to guide new generations of pianists in the study of pedal, which was so important in his approach to sound quality. He was the only student of Pujol’s to continue his emphasis on sensitive pedalling. Two

¹⁴⁰ “El ligado perfecto es el resultado de que en el momento que un dedo siente o empieza la presión de una nota el anterior que está en completa presión deja de hacerla, y si este dedo hace repentinamente presión el otro en la misma proporción debe dejar de hacerla (...) ¿Por qué son tan expresivos la voz humana y los instrumentos de viento? Precisamente porque no pueden producir dos notas juntas; se suceden los sonidos con perfección admirable pero sin rozamiento de unos con otros”. Vol.9. Granados, *Integral para piano*, 69.

¹⁴¹ *Método teórico práctico para el uso de los pedales del piano* (Ildefonso Alier, 1940), 13.

methods devoted to pedalling by Granados are *Método teórico práctico para el uso de los pedales* (1905)¹⁴² and *Reglas para el uso de los pedales del piano* (1913)¹⁴³.

Recently, Oliver Curbelo has unveiled a third method, *El pedal. Método teórico práctico*, found at the Espai de Documentació i Recerca del Museu de la Música de Barcelona¹⁴⁴.

After the tragic and sudden death of Granados, many relevant personalities, among them Pedrell, asked Marshall¹⁴⁵, one of Granados' students, to take over the position of director of the Academy in order to continue the Granados tradition. Marshall was considered the best representative of this tradition and in 1920, The Academia Granados changed its name to *Academia Marshall*¹⁴⁶.

A great number of students studied at the academy. Among the long list of names are Mercè Roldós, Sofia Puche, Rosa María Kucharsky, María Vilardell, José Ramón Ricart, Joan Torra, Pepita Cervera, Carlota Garriga and María Teresa Monteys. But there are three who became internationally acclaimed and outstanding pianists: Albert Attenelle, Rosa Sabater and Alicia de Larrocha.

¹⁴² Ibid.

¹⁴³ *Integral para piano*. vol 9.

¹⁴⁴ Curbelo González, "Estudio de la enseñanza del pedal de resonancia del piano a través del análisis de las obras pedagógicas: diseño de una propuesta metodológica para su enseñanza".

¹⁴⁵ Frank Albert Marshall King (Mataró, 1883 – Barcelona, 1959) was the son of British parents who established in Spain for work. Despite his English surname, he felt a deep connection to Catalonia and would ask people to pronounce his surname using Catalan phonetics. Instead of ['ma:ʃəl], he requested it be pronounced as [mər'saʎ]. When his family moved to Barcelona he started his piano study with Granados. Marshall became an internationally successful pianist, unfortunately he suffered severe stage panic that affected him dramatically in every concert until he felt he could not cope with it. This moment was during a recital of *Noches en los jardines de España* (Nights in the Gardens of Spain), conducted by Manuel de Falla at Gran Teatre del Liceu. Attenelle's father, a violinist in the orchestra, witnessed Marshall's struggle to overcome stage fright. Although the concert was successfully performed, the intensity of this experience caused Marshall to change his focus to pedagogy, becoming one of the most prominent piano pedagogues in Spain. During the time he was teaching in the Granados Academy he met Ferruccio Busoni and Emil von Sauer. Radio program: "*Frank Marshall, 125 anys del naixement. Carlota Garriga, José Ramón Ricart, Albert Attenelle*". Vistes al Mar. Catalunya Música. Xavier Chavarria 2008 Retrieved from the internet 15th October 2014 http://www.edu3.cat/Edu3tv/Fitxa?p_id=30781

¹⁴⁶ According to Carlota Garriga, Marshall's will that the name, the Granados Academy, be retained. This was frowned upon by Granados' family, believing that Marshall was seeking commercial gain. Finally, the name was changed to the Marshall Academy. In 2001, in their centenary celebration, the Academy changed its name again paying tribute to the Spanish composer, becoming the Granados-Marshall Academy. Radio program: "*Frank Marshall, 125 anys del naixement. Carlota Garriga, José Ramón Ricart, Albert Attenelle*". Vistes al Mar. Catalunya Música. Xavier Chavarria 2008 Retrieved from the internet 15th October 2014 http://www.edu3.cat/Edu3tv/Fitxa?p_id=30781

In a joint interview with Garriga, Attenelle and Ricart, Marshall's pedagogy was described¹⁴⁷. In the same way that Granados was strict about technical perfection, Marshall was highly demanding with his students when performing scales, arpeggios and other etudes, which were mostly etudes by Johann Baptist Cramer and Carl Czerny. However, "when he taught the works he was completely different, then he gave his soul" emphasized Ricart during the interview, adding that Marshall would fully explain in detail the context and background of each work to his students. As with Granados, Marshall believed that if he could evoke the correct atmosphere for his students, "expression will flow intuitively"¹⁴⁸.

Ricart describes some of the activities taking place at the academy during his study with Marshall. Those activities involved learning the art of reciting poetry and declamation. He remembers with delight reciting a poem written by Marshall's wife together with Larrocha during his study at the Academy. This is evidence that Marshall was concerned about the continuation of the methodologies initiated by Granados, who encouraged his students to study other forms of artistic expression, such as poetry. A continuing line of tradition is also traced in a meticulous attention to accuracy and the striving for perfection in every lesson, evidenced in the writings of Boladeres.

Sonority was an obsession for Marshall, according to Attenelle. He encouraged his students to be aware of every physical subtlety involved in the production of sound, in other words, to bring to the maximum the capabilities of each student and for each to understand differences of finger and arm pressures. Ricart points out how Marshall used to touch the student's shoulders with his fingers to illustrate the movement with a vivid example of the articulation, accents and weight needed for a selected place, after which he would give the example at the piano. Sonority is affected by speed and pressure of the fingers on the key. The three Marshall followers agreed during the interview that this kind of physical contact with the student was a very effective method to demonstrate principles.

Marshall was a great pedagogue with the extraordinary ability to design efficiently individual learning programs to develop future pianists. He would treat every student

¹⁴⁷ Radio program: "*Frank Marshall, 125 anys del naixement. Carlota Garriga, José Ramón Ricart, Albert Attenelle*". Vistes al Mar. Catalunya Música. Xavier Chavarria 2008 Retrieved from the internet 15th October 2014 http://www.edu3.cat/Edu3tv/Fitxa?p_id=30781

¹⁴⁸ Vol.9.Granados, *Integral para piano*, 63.

with patience and persistence, guiding the student through the difficulties and not resting until a solution was found. His care and devotion as a teacher were praised by his three followers. Marshall had a special sense of humour, perhaps inherited from his British roots, and would make puns on the titles of musical works¹⁴⁹. Rosa María Kucharski (1929–2006) recalls that “the school was also the place for exceptional literary gatherings...Marshall was a born teacher and in tense moments he would use his particular brand of English and Catalan humour, giving students back their confidence, when they were completely lost”¹⁵⁰. In a letter from Larrocha to Iglesias attached to the prologue of Iglesias’ book about Granados pianistic tradition, Larrocha described the significance of this pianistic tradition that was inherited through her mother, her aunt and Marshall, all of them direct students of Granados. She also explained her difficulty in describing in words the pianistic legacy claiming that “it is immense”¹⁵¹.

Mercè Roldós became a prominent name in the history of the Academy after the death of Marshall in 1959. According to Attenelle, the continuation of the academy was possible thanks to her altruism and generosity. When Marshall died, the academy went through a period of economic instability and the end of the academy seemed to be approaching. Larrocha’s heavy concert schedule did not allow her to engage in the leading and administration of the academy. Roldós instead took on this responsibility and continued the activities of the academy thanks to her significant financial endowment¹⁵². Roldós was one of first students of the first generation that trained in the Marshall Academy. “She was an example of pedagogical vocation...she was the Academy’s main pillar from her beginnings as assistant teacher up to taking the role of deputy director after Marshall died. She was an extraordinary teacher” states Joan

¹⁴⁹ María Teresa Monteys recalls Marshall’s sense of humour, when she was a little kid she brought “El Coloquio en la reja” (Conversarion at the Grilled Window) to a lesson with Marshall, to which he referred as “El Cólico en la reja” (the Colic in the Grilled Window). Interview at home with María Teresa Monteys, Begues, Spain, February 20, 2014

¹⁵⁰ Pagès i Santacana, *Acadèmia Granados-Marshall : 100 anys d'escola pianística a Barcelona* 173.

¹⁵¹ “Su legado, su escuela, sus alumnos, su herencia...no sabría definirla, es inmensa”. Iglesias, *Enrique Granados: su obra para piano*, 9-10.

¹⁵² Conversation with Albert Attenelle, Barcelona, Spain, June 2014.

Ramon Ricard¹⁵³, Garriga explains how she used to have two lessons a week, one with Marshall in which Roldós was present as auditor and another one with Roldós as an active teacher, reminding students about the points made in Marshall's previous lesson. Today the pedagogical teachings of Granados are alive in the teachings of Marshall's students and their disciples. Since 2010, the Granados-Marshall Academy¹⁵⁴ is directed by Larrocha's student Marta Zabaleta, while, Monteys keeps an active piano studio at her home and Attenelle continues to produce a new generation of talented pianists through his direct teachings as director at l'Escola de Música de Barcelona and professor at the Conservatorio Superior de Música del Liceu de Barcelona.

¹⁵³ “Va ser un altre cas de vocació pedagògica perquè ella va tocar en alguns concerts, poca cosa, com a professora va ser la columna de l' acadèmia des de que va començar com a professora auxiliar fins que va ser subdirectora durant els anys quan ja morir el mestre. Durant uns anys era la que portava la direcció musical de l'acadèmia. Era una professora extraordinària”. *Radio program*: “Frank Marshall, 125 anys del naixement. Carlota Garriga, José Ramón Ricart, Albert Attenelle”. Vistes al Mar. Catalunya Música. Xavier Chavarria 2008. Retrieved from the internet 15th October 2014
http://www.edu3.cat/Edu3tv/Fitxa?p_id=30781.

¹⁵⁴ The name of the Academy changed to Granados-Marshall Academy. The detailed history of the Academy is found in the book made for the celebration of the hundred anniversary of the Academy. Pagès i Santacana, *Acadèmia Granados-Marshall : 100 anys d'escola pianística a Barcelona* .

Chapter Three: *Valses poéticos*

Valses poéticos provides an example of a work altered from the original manuscripts through editorial mistakes or choices. Pianists should be aware of the substantial number of deviations between these different sources and make interpretative decisions based on this knowledge. Through the analysis of recordings and manuscripts of this work, the author has been able to identify tendencies of Granados' performance style which can assist in the interpretation of his piano music more generally.

Valses poéticos was premiered by Granados at the Salón Romero in Madrid on February 15, 1895¹⁵⁵. Although Clark¹⁵⁶ and Riva emphasise that we cannot be sure when Granados wrote this set of well-crafted miniatures, they both estimate that “given the maturity of the writing, a date of 1893–94 would be more appropriate”¹⁵⁷ contrary to the suggestion by other authors that the waltzes were written circa 1887¹⁵⁸. *Valses poéticos* is influenced by European Romanticism, in particular the musical language of Chopin and Schubert. It reveals a compositional idiom identified by its elegance, delicacy and pianistic refinement, which was greatly developed by Granados in his later piano works. It is likely that Granados felt as intrigued by the waltz genre¹⁵⁹ like so many other composers such as Schubert, Chopin and Ravel. Apart from the influence of the genre itself, the stylistic performance practices of the era greatly influenced Granados' performances, such as the use of “contrametric rubato”, a practise criticised and eliminated by later generations of pianists as a pianistic “mannerism” and simply a consequence of bad playing.

Granados exquisitely explores the nuances of this genre using the traditional waltz ternary form. The suite commences with “Introducción”, an Introduction *vivace molto* in binary form followed by eight waltzes in ternary form—“Vals melódico”, “Vals

¹⁵⁵ This concert was a great success for Granados. He also performed his Spanish dances and premiered his piano quintet op.49 and trio op.50.

¹⁵⁶ Clark, *Enrique Granados: Poet of the Piano*, 49.

¹⁵⁷ vol.16. Granados, *Integral para piano*, 19.

¹⁵⁸ Iglesias, *Enrique Granados: su obra para piano*, 273.

¹⁵⁹ As well as Chopin, Schubert has explored the waltz genre in his composition, writing more than 100 works using the waltz genre, among them, 34 *Valses Sentimentales* op 50 D.779 and 12 *Valses Nobles* op.77, D.969. Furthermore, Ravel composed *Valses Nobles et Sentimentales*. In the same way *Valses poéticos* is an exploration of the waltz by the Spanish composer.

apasionado”, “Vals lento”, “Vals humorístico”, “Vals brillante”, “Vals sentimental”, “Vals mariposa”, “Vals ideal”¹⁶⁰. The suite concludes with a repetition of the first waltz.

Granados’ Pedagogical Approach

In 1913, two conferences were delivered by the Spanish composer at the Sala Granados in Barcelona. According to Riva, the hand-written manuscript of these conferences, found in the Archivo de la Academia Granados-Marshall, was not a transcription of the lectures but a report possibly written by Granados’ follower, Simon Saulnier¹⁶¹. With the pedagogical intention of sparking the imagination of his students, Granados’ thoughts on performance in the two papers focus on expression, dynamics, phrasing, rhythm and articulation.

This first conference yields invaluable insights into Granados’ pedagogical methodologies on phrasing and expression through the intensity and flexibility of sonorities in time, illuminated in “directions for playing works with feelings”¹⁶². Granados points at the morphology of the instrument, in which once a note is struck on the piano, it immediately begins to lose its intensity. Therefore, when performing a melody, if the next note is attacked with the same intensity, the melodic line would be affected by an accent breaking the expressive melodic intention in the performance. Unless there is a specific marking from the composer, the general rule to address this problem is to attack the second note “with an intensity approximately the same as that remaining from the first note”. Figure 15 is an example given by Granados to illustrate this idea in a graph, where A, D and B are consecutive notes and C, E and F the intensity of each of the notes. The curved line is the sonority of the note after being struck. According to Granados, to achieve beauty in expression, the second note should not have the intensity of DF as in AC, but rather should have the intensity of DE.

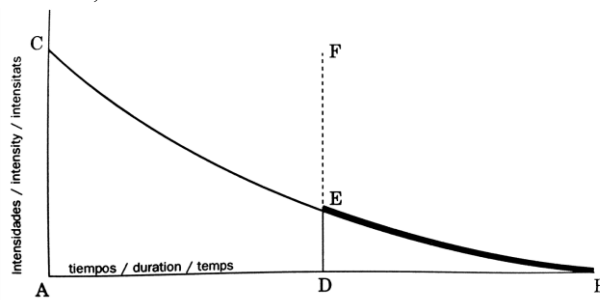
The graph suggests that after playing the three notes, there is no sound remaining. However, this is an exaggerated illustration, which according to Granados, should not be taken literally:

¹⁶⁰ The titles correspond to the programme of the concert that Granados offered at the Salón Romero in Madrid, on February 15, 1895. In this concert Granados premiered *Valses poéticos*. Granados, *Integral para piano*, 26.Vol.18

¹⁶¹ *Ibid.*, 21.Vol.9.

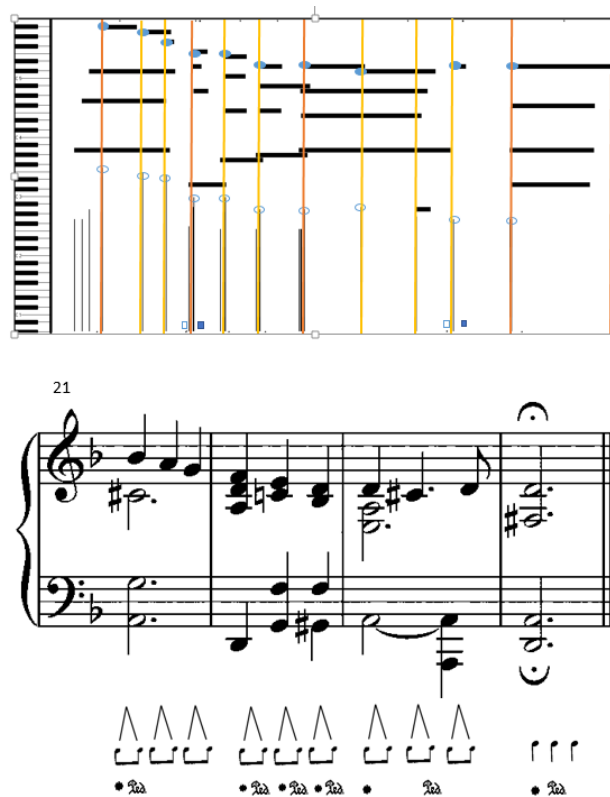
¹⁶² “*Orientación para la interpretación de las obras con sentimiento*”. Report on the 1st lecture by the maestro Granados, presented at Sala Granados on October 30, 1913.

Figure 15. Graph from the 1st Conference by the Maestro Granados. Presented at “Sala Granados” on October 30, 1913¹⁶³.



Granados’ methodology is consistent with his own renditions. Figure 16 shows the transcription of Granados’ performance of bars 21–24 of “Vals lento” and the velocity of every note’s attack. The intensity of this attack decreases to match the level of sound from the note that has been struck before. In the piano roll transcription below the intensity in which the key is pressed for each note in the melody moves in parallel to the melodic line indicated with blue circles. The lines on top are the melodic notes and the blue circles below are the intensity. So the intensity decreases as the melodic line decreases too.

Figure 16. “Vals lento”, bars 21–24, Estrada’s transcription of Granados’ WM. Software: Sonar 8 and Sibelius 7.5



¹⁶³ Vol.9.Granados, *Integral para piano*, 61.

Another more subtle example of his pedagogy in practice can be found in the following excerpt. In the first 8 bars of “Vals sentimental” (figure 17), the loudest note is the C#4 in bar 1, registered with a value of 66, the softest being the B3, with a value of 50. There is a tendency to diminuendo at the end of each melodic phrase in the first four bars increasing in intensity from bar 5 to 7 as the music slowly begins to rise.

Figure 17. “Vals sentimental”, bars 1–8, Estrada’s transcription of Granados’ WM.
Software: Sonar 8 and Sibelius 7.5

As an exception to this rule, when performing scales and arpeggios, Granados recommends to slightly increase the level of sound on the rise and to decrease it on the fall¹⁶⁴. A similar intention is suggested by Monteys and Attenelle in bars 9–17 of the Introduction, in which the dynamics follow a natural ebb and flow in intensity, parallel to the melodic line. Both Attenelle and Monteys suggested to this author the use of a dramatic crescendo throughout bars 9 and 10, from pianissimo to fortissimo, following Granados’ principle. Accordingly, Attenelle recommends that placing one pedal for the two bars could help achieve a very effective crescendo on a modern instrument. Garriga on the contrary, recommends a drier sound by changing the pedal on every crotchet beat

¹⁶⁴ “One should follow a tendency to increase slightly on the rise and decrease slightly on the fall; generally the dynamic makings are placed in agreement with this. The composer’s markings, however, always take precedence”. Vol.9.Ibid.

for the two bars. The composer’s own pedalling in Welte-Mignon transcription is shown in figure 18.

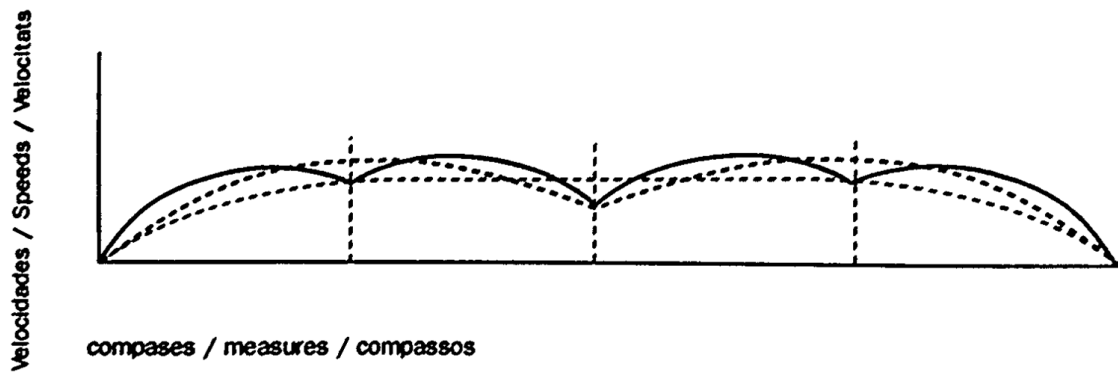
Figure 18. “Introducción”, bars 37–40, Estrada’s transcription of Granados’ WM.
Software: Sonar 8 and Sibelius 7.5

The figure displays two representations of musical notation for bars 37-40 of 'Introducción'. The upper representation is a piano roll visualization where vertical lines indicate the presence of notes, and asterisks with the word 'Ped.' below them indicate pedaling events. The lower representation is a standard musical score for piano, showing the treble and bass staves with notes, rests, and a 'Pno.' label. A dashed line above the treble staff indicates a phrase ending with a '3' marking.

The other aspect to which Granados draws our attention is a flexibility of the melodic line in order to play “with feeling”. When teaching a melody, he draws arcs over musical phrases, indicating the subtle ebb and flow of tempo within each bar. The following example (figure 19) illustrates the speed “by the vertical distance between the arc and the straight line” over a period of four bars¹⁶⁵. He points out that this graph is deliberately exaggerated in order to show the arcs with clarity.

¹⁶⁵ Vol.9.Ibid., 62.

Figure 19. Graph from the 1st Conference by the Maestro Granados, presented at “Sala Granados” on October 30, 1913¹⁶⁶.



Taking as an example “Vals melódico”, in both his renditions, (figure 20) there are clear references to this suggested method of phrasing. The first sixteen bars are musically divided into two groups of eight bars and each group of eight bars is divided again into two groups of four bars. The Spanish composer’s performance shows evidence of his sophisticated sense of rubato and is a practical exemplification of the graph in figure 19.

¹⁶⁶ Vol.9.Ibid.

Figure 20. “Vals melódico”, bars 1– 8, Estrada’s transcription of Granados’ WM (above) and H1 (below). Software: Sonar 8 and Sibelius 7.5

The figure displays two musical transcriptions of the first eight bars of "Vals melódico".

The top transcription, labeled "WM", features a piano roll at the top with vertical lines for notes and stems, color-coded in orange and yellow. Below it is a standard musical score for piano (Pno.) in 3/4 time, with a treble and bass clef. The score includes bar numbers 1 through 8 and dynamic markings such as *f*, *mf*, and *ff*.

The bottom transcription, labeled "H1", follows the same layout as the WM transcription, showing a piano roll and a standard musical score for piano (Pno.) with bar numbers 1 through 8 and dynamic markings.

The author's transcriptions of Granados' piano rolls clearly show the extent to which he applies flexibility to musical values and tempo. The second beat in each of the four bars is shorter in length, suggesting a subtle acceleration and also a corresponding deceleration on the third beat, corresponding with his pedagogy and describing imaginary arcs for every bar (figure 20). In the graph, the yellow line is marked to indicate the length of every beat within the bar, so in this way it is possible to visually illustrate the rubato and tempo flexibility in Granados' renditions. Also, the duration of each bar varies as well, the last of the four bars being the longest. The notation for slurs in the right hand in bars 1–12 coincide in **UME**, **Boileau** and **Ms2** sources. In bars 13–16 the melodic line is connected in one slur and marked as *molto rall dim*, with a tenuto (ten) for every half dotted note in the melody in **Ms2**. The same bars are indicated as *rit molto* with accents on the half dotted notes, followed by the marking *a tempo* in bar 17 in **MsC**. In Granados' performance there is an exaggerated fluctuation of tempo in both piano roll renditions, brought about by a dramatic and progressive *rallentando* which almost stops the movement shown in figure 22.

This form of rubato was also suggested by Monteys during the lessons with this author. She advised a very subtle sub-phrasing shown in figure 21 in which the melodic motion tends to accelerate in beat 2 and decelerate in beats 1 and 3 for every bar, emphasising the waltz feel. One general arc for the four bars is implied on top of these 'sub-arcs' in which first and fourth bars are the longest.

Figure 21. María Teresa Monteys' suggestion for phrasing the right hand.
 "Vals melódico", bars 1–4.



Figure 22. “Vals melódico”, bars 9–16, Estrada’s transcription of Granados’ WM (above) and H1 (below).
Software: Sonar 8 and Sibelius 7.5

The figure displays two versions of the musical score for the first eight measures (bars 9-16) of the piece "Vals melódico".

Top Score (Estrada's transcription): This score is presented in a vertical format. The top row consists of eight numbered boxes (9-16) with a light orange background. Below these boxes are vertical lines representing notes. Some notes are connected by horizontal lines, indicating sustained sounds. Small blue squares are placed at the bottom of some vertical lines. At the very bottom of this section, there are small musical symbols consisting of a treble clef, a key signature of two sharps (F# and C#), and a note.

Middle Score (Piano): This is a standard piano score for eight measures. It features a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#). The notation includes various note values, rests, and phrasing slurs. The word "Pno." is written to the left of the grand staff.

Bottom Score (H1): This score is identical in notation to the middle score. It also features a grand staff with a treble and bass clef, a key signature of two sharps, and the word "Pno." to the left.

Figure 23. “Vals melódico”, bars 33–48, Estrada’s transcription of Granados’ WM (above) and H1 (below). Software: Sonar 8 and Sibelius 7.5

The figure displays two systems of musical notation for the piece "Vals melódico". Each system consists of a piano accompaniment (Pno.) and a vocal line. The first system covers bars 33 to 40, and the second system covers bars 41 to 48. The piano accompaniment is represented by a series of horizontal lines with notes, and the vocal lines are represented by a series of notes on a staff. The notation includes bar numbers, measure numbers, and dynamic markings.

Further subtleties of tempo inflection are highlighted in performances of Granados and his followers of “Vals melódico”. In bars 30–32, both Attenelle and Larrocha perform a subtle *rallentando*, while in both Granados’ renditions (**HP** and **WM**) the tempo plummets dramatically as indicated in the manuscripts *rall molto sonoro* in **Ms2** and **EMB** and *pesante rall molto* in **MsC**. In bars 33–40, Monteys suggests an eight bar pattern in which bars 33–36 are played *a tempo* followed by *meno* in bars 37–38 with a *rall.* in bars 39–40, the same pattern would apply for bars 41 to 48. In the performances of Larrocha and Attenelle there are inflections in the tempo at the end of every 4-bar motive, with subtle tempo differences in connections between motives. In bar 45, Attenelle’s tempo relates to the previous motive while Larrocha performs a subito *a tempo* (indicated in brackets as performance suggestion in the Boileau edition). Figure 23 shows both **WM** and **H1** transcriptions of Granados performance, in both versions Granados keeps a consistent performance in which he accelerates progressively through the eight notes in bars 33–34, returning to the main tempo with a *rallentando* in bars 35–36. A similar pattern is followed for bars 37–40 with a greater *rallentando* starting earlier from bar 38. The next eight bar melodic line, from bar 41 to 48, is performed similarly, however the *rallentandos* are much more pronounced in bar 44¹⁶⁷. Bars 47–48, the last two bars of the waltz, are marked as *ritardando* in **MsC** and even with a new tempo indication, *Andante*, in the original manuscript **Ms2**. In both Granados’ recordings there is a significant tempo change in relation to the previous tempo.

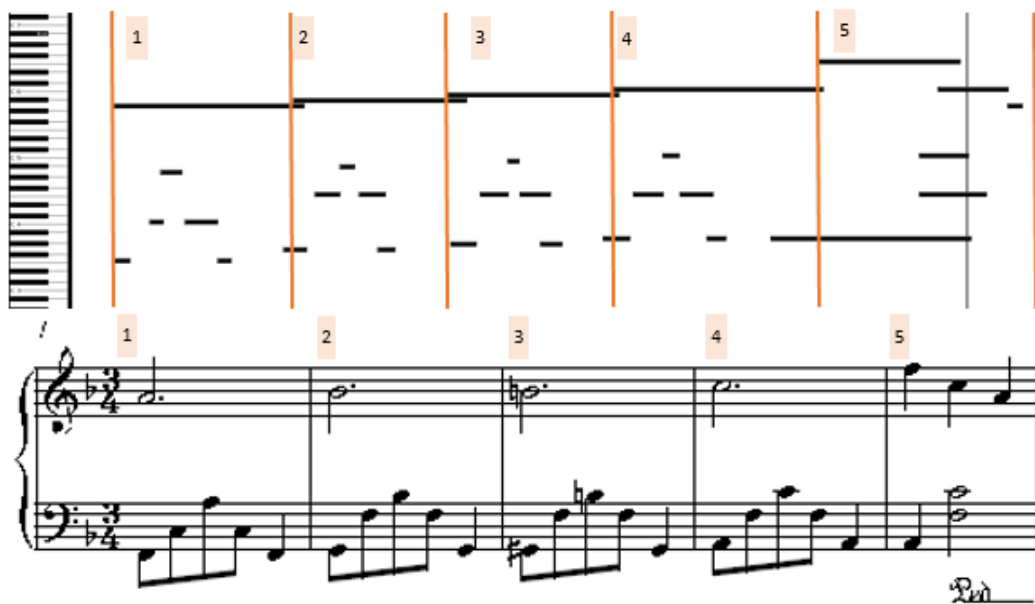
Another example of this particular phrasing is found in “Vals apasionado”. Despite the fact that Granados’ performance might seem like an improvised interpretation, it shows a consistent phrasing design as explained in his theoretical method. This view is supported by Monteys, who advises using a phrasing in bars 7–8 in which the first quavers are played with great expressivity and progressively accelerate towards the second half of bar 8. This expressive way of phrasing, indicated as *rubato* in the **Boileau**, is found in **MsC**, in which there is even a notation to show the desired note lengths written above and below the notes as shown in appendix two. This *rubato* is also found in Granados’ own **WM** recording (figure 24). The phrasing suggestions by Monteys and the recordings of Larrocha and Attenelle coincide with Granados’

¹⁶⁷ In bar 41, **Ms2** includes the Granados’ annotation of *meno*, while in **MsC** includes the copyist’s annotation of *lo Tempo*.

performance, such as the recommendations to play slowly in bars 15–16 and in bar 24 to use a slower rubato.

The perforations in the Granados' WM piano roll (figure 24) illustrate, however, subtle transitions between notes of the melodic line of "Vals apasionado". The graph shows the moment in which the two notes of the melody are pressed simultaneously, creating an apparent overlap, seemingly contradicting Granados' ideas on the "perfect legato". However this situation highlights the problem that results when one relies solely on new technology to draw interpretative conclusions and not on the ear as well. What we hear in the actual recording is that the two notes do not sound simultaneously. The transcription misleadingly captures the moment in which the key is released slowly while the next key is depressed.

Figure 24. "Vals apasionado", bars 1–5, Estrada's transcription of Granados' WM.
Software: Sonar 8 and Sibelius 7.5



Granados' technique of legato playing was often referred to by Marshall's followers during conversation with the author as being one of the most fundamental elements to consider in sound production at the piano.

"Grace and agility", as described by Granados in his second lecture, is achieved through the combination of tempo flexibility and a refined legato touch. A fine example is heard

in his two recordings of “Vals apasionado”, in which he beautifully captures its capricious spirit. Monteys suggested a similar sense of fantasy and rubato.

In “Breves consideraciones sobre el ligado” (Brief Considerations Concerning Legato)¹⁶⁸ Granados compares certain aspects of architecture to music, evoking visual examples of a musical idea. In his vision, the melodic groups represent the arcs that stretch from column to column. In every column—the point of rest—the pedal needs to be changed because any dissonance at this point is unbearable for the ear. The dissonance of the melodic groups within the arch is acceptable as it resolves at the point of rest.

“The pedal is based on an architectural principle. Just as in architecture there is the indisputable principle of the pillar, or column which holds up the arch, these two elements are also present in the pedal: the column, the supporting element and the arch, the element supported”. Enrique Granados¹⁶⁹

His *Método teórico práctico sobre el uso de los pedales* (Theoretical-Practical Method for the Use of Pedals)¹⁷⁰, is a painstaking exploration of every possible use of pedal. Granados’ comprehensive method describes all the possible applications of pedal depending on the harmonic, rhythmical and melodic approach. The combination of these create a greater number of possibilities, and he presents some valuable solutions to difficulties in the use of pedal. For example, Granados illustrates six different uses of the pedal, such as that used for different tempos, melodic groups, jumps, incidental notes, registers and rhythmic accentuation and style, and syncopated pedal. He also explains the use of fast and slow pedalling technique.

Hansen points out that Larrocha “strongly emphasized that artistic pedalling technique is a constantly evolving element, something that she insists changes with every new piano, new hall and the acoustic”¹⁷¹. Therefore, indications for pedalling would be

¹⁶⁸ Vol.9.Granados, *Integral para piano*, 69-71.

¹⁶⁹ “El pedal se funda en un principio arquitectónico. Así como en la Arquitectura existe el principio indiscutible de la pilastra, la columna, sea del género que quiera, para servir de sostén al arco, en el pedal existen también estos dos elementos: columna, elemento que sostiene, y arco, elemento sostenido”. Vol.9.Ibid., 69.

¹⁷⁰ Vol.9.Ibid., 72-103.

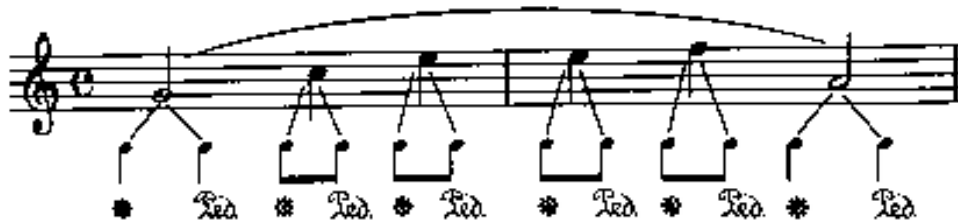
¹⁷¹ Hansen, “The Pedagogical Methods of Enrique Granados and Frank Marshall: An Illumination of Relevance to Performance Practice and Interpretation in Granados’ “Escenas Románticas”, a Lecture Recital together with Three Recitals of Selected Works of Schubert, Prokofieff, Chopin, Poulenc, and Rachmaninoff”, 33-34.

illustrative and the pianist needs to adjust to the acoustics in every situation.

Nevertheless, the analysis of Granados' pedalling is vital in understanding stylistic elements in his pianism such as rhythm, articulation, phrasing and expression.

Every point of pedal is marked at the exact moment, using mental divisions for every original value as shown in figure 25¹⁷².

Figure 25. *Theoretical-Practical Method for the Use of the Pedals*¹⁷³.



In September 1913, Granados wrote a companion to his previous pedalling method. *Reglas para el uso de los pedales del piano* aiming for greater “concision and clarity” for students: “I recommend to my students this method as the definitive one of those which I have written”¹⁷⁴.

Granados was particularly concerned with the performance of ornaments and he wrote a great range of exercises to address the technical challenges involved in this aspect of piano playing. Most of the exercises are found in Boileau's edition Vol.9 under the title *Special Difficulties of the Piano*. In the section on *Ornaments*, Granados describes the methodology involved in performing ornaments. He states that “just as the rhythmic accent in an appoggiatura falls on the first note or notes, in mordents the rhythmic accent falls on the principal note”¹⁷⁵. Granados uses a specific symbology to notate mordents and appoggiaturas. His performance of *Valses poéticos* shows a consistency between his methodological principles and his practical application of them, with some exceptions. For example, the ornamentation in bars 54 and 56 of “Vals apasionado” in both **WM** and **H1** rolls, is performed with a rhythmic accent falling on the principal note, in bar 54, while in bar 56 it falls on the first grace note (figure 26).

¹⁷² The author of this paper has used the same method to illustrate Granados own pedalling in the transcriptions of his piano rolls.

¹⁷³ Granados, *Método teórico práctico para el uso de los pedales del piano*, 4.

¹⁷⁴ *Reglas para el uso de los pedales del piano* (Rules for the Use of the Pedals of the Piano) Vol.9. *Integral para piano*, 104.

¹⁷⁵ Vol.9. *Ibid.*, 34-57.

Figure 26. “Vals apasionado”, bars 54–59, Estrada’s transcription of Granados’ WM.

Software: Sonar 8 and Sibelius 7.5

What may seem a liberty when listening to his performance, Granados makes an intentional gesture, shown consistently in both piano rolls. Furthermore, when reviewing his latest original manuscript **Ms2**, interestingly enough, a different ornamentation is given for both figures¹⁷⁶. However, the same occurs in bars 19 and 23 of “Vals mariposa”, and on this occasion Granados performs both ornaments as mordents, i.e. on the beat, in both his **H1** and **WM** versions.

This principle, in which the appoggiaturas fall on the first note or notes is found in the performance practices of Granados’ followers. It can therefore be assumed that the correct way to play appoggiaturas in Granados’ music, as corroborated by his own recordings and methodological writings is on the beat.

Sometimes there are ornaments in published editions which do not appear in any original source. For example, in bar 49 of the Introduction, the grace note F3 indicated in **UME** and **Boileau** on the first beat is not written in Granados’ manuscript, nor is it

¹⁷⁶ See appendix three: Ms2 full score.

performed in any of his recordings. This grace note is found in Larrocha's 1995 recording¹⁷⁷, in which she adds the same grace note also in bars 51, 53, 54 and 55.

Granados' Interpretations

"The interpretation of the works of music goes in parallel with the life of the artist". Enrique Granados¹⁷⁸

During the Modernist period in Barcelona, technological developments aroused Granados' interest. He was a man of his time and his sensitivity to technological developments was driven by his search for innovation and improvement. During the Exposition Universelle of 1889 (World Fair in Paris) he foresaw the advantages of innovation in the field of musical instruments, printing technologies and recording mechanisms. Thanks to his innovative mind, we have today a series of recordings by the composer which provide a unique insight into his pianistic approach. Granados' skills in improvisation and his constant search for new, refined versions of his works reveal his passion for continuous artistic development.

As mentioned previously, Granados would never perform twice in the same way. There is much evidence confirming this fact, as in the numerous deviations found between his original manuscripts and performances on piano roll. Since the piano roll recordings were produced after the manuscripts and published editions, we can observe these differences not so much as inconsistencies but rather as part of an on-going creative process. In this way Granados' recordings reveal a substantial development in terms of his composing in the differences they often show to the original written manuscripts. For example, in the analysis of *Valses poéticas* the researcher found that the differences in the two piano roll recordings were consistent when comparing the recordings to other original sources. The piano roll transcriptions used in this thesis show clearly the deviations between Granados' own performances and published scores. Given that Granados is both performer and composer of these original sources, serious thought should be given to this situation. There is reason to believe that his recordings meant to Granados a new form of publishing music, given the new copyright laws in the US (1909), which placed mechanical reproduction of sound on equal footing with writing,

¹⁷⁷ Larrocha and Granados, *Spanish Dances: Works for Piano*.

¹⁷⁸ Vol.9.Granados, *Integral para piano*, 63.

allowing composers royalties¹⁷⁹. Piano roll recordings were often a preferred form of documentation of a composer's music, especially as the production of edited scores was pricey and once edited, could not be modified easily. Albert Attenelle urges performers to be aware of changes made by composers and to adjust their interpretations accordingly, and that "pianists should not forget that ultimately the composer is the author of the musical work"¹⁸⁰. This line of thought is echoed by Monteys and Garriga who strongly encouraged the author of this paper to transcribe and perform Granados' piano roll recordings¹⁸¹.

Granados' unparalleled creativity meant a constant search for new approaches to his own music. This sometimes made life difficult for his students who were criticised for taking liberties with the score, when in fact, it was Granados directing them to make these changes. In the book *Visto y Oído*, Madriguera begs Granados for a new edition of his works when he returned to Spain in March 1916, as she was receiving harsh criticisms for her performances of his music¹⁸². Even so, the detailed information the author was able to extract from the transcriptions of the piano rolls has made it easier to identify, stylistic trends and perhaps even Granados' final intentions.

Some of the trends identified are outlined below.

To begin with, there is a consistent use of *desynchronization*, or *contrametric rubato*¹⁸³, mostly to distinguish melody and accompaniment, in Granados' renditions. When listening to recordings, complemented with computer-based technologies and reading

¹⁷⁹ Lee Marshall "The international recording industries" (2013).

¹⁸⁰ Albert Attenelle, personal interview by author at "Escola de Música de Barcelona", Spain, February 3, 2014.

¹⁸¹ Further research by the author includes the transcription of Granados' piano rolls, but also the thorough analysis of the audience perception of Granados' performances, which is essential to detect changes in musical taste through time and the perception of audiences today. This new musicological work is possible today thanks to the latest technologies available.

¹⁸² "—Maestro—le dije un día—.Estoy mortificada, porque tal pianista afirma que interpreto con libertad excesiva sus danzas españolas. Es necesario que cuanto antes publique usted la nueva edición con los cambios y retoques decididos por usted para evitar esas críticas justificadas en apariencia—Sí, Nana—se apresuró a contestar—. En seguida que llegue a España, quiero dar a la publicidad la versión nueva de esas danzas, pero mientras tanto, no haga caso a ese pianista, ni a los demás como él...Toca las danzas tal como yo lo deseo y deja que griten. La nueva edición te llenará de razón y a ellos de vergüenza, si la tienen". Madriguera, *Visto y oído. La estrella del alba*, 31-32.

¹⁸³ "Contrametric rubato usually is described as the rhythmic dislocation of melody from accompaniment, most often realized as the nonsynchronization of the left and right hands". Leikin, "Piano-Roll Recordings of Enrique Granados: A Study of a Transcription of the Composer's Performance".

the resulting graphs, the author noticed that the beginnings of notes in both hands were often not horizontally aligned.

This type of rubato, also known as dislocation and not notated on the score, is identified in the writings of Ernest Schelling, who was a student of the great Polish pianist Paderewsky and a friend of Granados. Schelling states that “in the matter of tempo rubato...the general idea is that the right hand must be out of time with the left. This is not always the case, as they sometimes play in unison”¹⁸⁴.

Later on, this practise was considered a “mannerism” and a result of bad pianistic habits. Today, modern authors advocate that this style of rubato was characteristic of the period¹⁸⁵. Therefore, what might be considered a mannerism or peculiarity by some could also be considered a legitimate stylistic trait for those performers in search of authentic performance practice. Both Larrocha and Attenelle (Marshall’s students) include this particular rubato in their interpretations. There are also many examples found in the performances of Granados’ student, Madriguera. Throughout *Valses poéticos* there are numerous examples in both recordings made by Granados that serve as guidelines for the way the Spanish composer made use of this expressive element. Figure 26, is a good example of the use of dislocation to emphasize the intervallic gap between the bass and the melody in bar 55, but not in bars 54 and 56, producing a contrasting effect between the melodic and rhythmic expressive patterns. Figure 24 is another example of dislocation to emphasize the expressive interval between the bass and the melody in bar 5, and also to emphasize the fourth in the melodic interval between C and F as opposition to the chromatic ascending line in the previous four bars.

Once more, the performance of Granados might seem rather improvisatory in the use of dislocation. However, there are many examples in Granados’ recordings, such as those mentioned above, that prove that this device is not always spontaneous in performance but rather the result of a planned interpretation. Therefore, much caution should be used before jumping to premature conclusions about Granados’ performing style. In the two aforementioned examples, as well as in many other moments within Granados’ performance, the use of dislocation is an interpretative choice. Note that too much

¹⁸⁴ James Francis Cooke, *Great Pianists on Piano Playing: Godowsky, Hofmann, Lhévinne, Paderewski and 24 other Legendary Performers* (Courier Dover Publications, 2013), 272.

¹⁸⁵ Leikin, "Piano-Roll Recordings of Enrique Granados: A Study of a Transcription of the Composer's Performance", 17.

reliance on this trend might be counter-productive when performing his music if it is not treated with full knowledge of the meaning behind every dislocation. Therefore, it is advisable to listen to Granados' interpretations as well as to study his manuscripts, since the information they contain is as valuable as the information found in his scores.

Another trend apparent throughout the performances of Granados is the use of arpeggiated chords. Again, as in contrametric rubato, this feature is not notated in his original manuscripts. According to Peres da Costa, unnotated arpeggiation was a common practice which is "preserved on recordings until at least the 1950s...Generally, those who used dislocation also made use of unnotated arpeggiation"¹⁸⁶. There are many examples of arpeggiation found in Granados' renditions. Similarly to the device of dislocation, its purpose has a specific expressive musical meaning and therefore demands a great caution and knowledge when drawing on this particular stylistic trend. Most of the time, Granados uses arpeggiation in the openings and endings of musical phrases, such as in the example in figure 17. The author's transcription illustrates this trend in bars 1 and 7, corresponding to the opening and ending of the melodic line. The arpeggiation is not generally found in any of his original manuscripts, but it should be considered by the student in their approach to interpretation.

Agogics are an aspect of interpretation strongly related to expressive musical elements such as phrasing and rubato, and often related to accents in a language. The parallelism of sound to word was central to Granados' artistry, himself a lover and writer of poetry¹⁸⁷. For this reason, he often worked closely with singers, in particular with the student Badia, who gave voice to a great number of Granados' melodies. He befriended many modernist Catalan poets of the time, adapting their poems to music. His particular love for this literary genre is shown in the very title of the work explored in this thesis: *Valses poéticos*.

In Granados' recordings, agogic accents are found in the form of elongation of note durations, by extending the original value or by emphasizing certain notes by performing its full-time value even when staccato is indicated. He also creates the effect

¹⁸⁶ Da Costa, *Off the Record: Performing Practices in Romantic Piano Playing*, 2,3.

¹⁸⁷ Alicia de Larrocha points out that Granados would write poetry and draw paintings with the same mastery as he wrote music. For this reason, she continues to say that such talented artist "cannot be described with the common word, one needs to be a poet". Iglesias, *Enrique Granados: su obra para piano*, 9-10.

of rhythmic deceleration and delays the onset of a note for emphasis. Arpeggiation is heard in conjunction with agogics to emphasize particular notes, the arpeggiation leading to a note of the melody which is itself delayed, creating an especially expressive effect. In figure 26, both agogics and arpeggiation are found in bar 55. In this example, Granados uses both devices to emphasize expressively the melodic inflection, the graph helps to visualize this melodic inflection in his performance which is carefully notated in his **MsC** manuscript.

There are some elements which are not found in any manuscripts that can only be explored through his original piano roll recordings. In the Introduction of *Valses poéticos*, Granados sustains throughout the whole bar the note C in the first beat of bars 49, 51, 53, 54 and 55 with the help of pedal. The C becomes a strong voicing element in the melodic line (in **WM**, Granados arpeggiates the chord, delaying the C and performing it after the second semiquaver in bar 49). In this particular place, Attenelle suggests performing the note C in the first beat of bars 49, 51, 53, 54 and 55 as a crotchet, as it is written in the UME edition, in agreement with Granados' version. He explains that the harmonic colouring of a 5th produced by this note and the fourth semiquaver of the bar would be lost otherwise. There are more examples throughout Granados renditions showing his tendency to hold particular notes as a result of his particular care for the sonority this creates. In bar 6 of "Vals melódico", he holds the E4 in the bass to bring out the 6th that is formed with the next quaver, holding the chord after releasing the pedal. Further in the same mentioned waltz, he holds with the finger specific notes in the bass line, as a finger pedalling device (bars 41 to 43). All this serves to exemplify his taste for particular sonorities that result from holding certain notes with fingers rather than with the pedal.

Undoubtedly Granados had a great talent for improvisation, but sometimes his recordings point to a consistency not always noted in the score. The author believes that Granados' continuous modifications might not have been transferred to the music score, making this research especially important. In *Valses poéticos*, there are specific notes and even whole passages that differ from the printed sources but are, however, consistent in both recorded renditions. One of the ground-breaking aspects of this research then lies in the way in which the validity of the Hupfeld rolls has been proven and in so doing, has allowed them to be compared to the Welte-Mignon rolls, thus enabling the validation of Granados' modifications as recorded on the rolls. In this way

the rolls could be considered as a form of recorded manuscript to assess and analyse performance practices in Granados' interpretations.

The possibility of comparing both recordings enables the listener to detect differences and similarities in notation. On the one hand, remarkable deviations are found. For example, in bars 37 to 48 of "Vals apasionado" there are remarkable differences between the **WM** and **H1** recordings. On the other hand the transcriptions of "Vals ideal" from the **WM** and **H2** rolls (figure 27) illustrate consistencies between both renditions. Granados precedes both versions of "Vals ideal" with a few bars of music which do not appear in either of the published editions, or in any of his original manuscripts. These consistencies were discussed with the three pianists involved in this study and all of them coincided to emphasize the magnitude of these discoveries and hence, encouraged the author to include the consistencies in Granados' recordings in her own interpretations. Following their advice, the author has included notation that is not in the scores in the performances of *Valses poéticos*, for her final recital.

In order to disseminate this new and genuine information, directly extracted from Granados' performances to other pianists, the author plans to produce transcriptions of Granados' piano rolls, using the latest technologies, after the submission of this thesis.

The author believes that the transcriptions also yield original clues in regard to other important interpretative aspects of Granados' piano music that are impossible to ascertain just by listening to Granados' recordings, such as information regarding the physical aspects of piano playing. The discoveries pertaining to Granados' fingering and hand distribution found in this thesis are a good example of the kind of useful technical information that could benefit students approaching this music as these are elements notoriously difficult to extract. It is possible, for example, to deduce how Granados may have fingered and distributed his hands in certain passages in the performance of *Valses poéticos*. In bar 15 of the Introduction, the **WM** recording shows a hand placement in which Granados would have performed the B3 with the left hand. This would have allowed him to keep a natural flow in the melodic line in a fast tempo. In the transcription of the piano roll recordings, E5 is aligned to B3; this is only possible by playing the B3 with the left hand. In bar 43 and 44 this is more obvious as he performs B3 and A3 in the left hand almost together (as a chord) aligned with the E5. It is even possible to speculate on how Granados would have held certain chords or notes and on

the dimensions of his hands. *Valses poéticos* does not require a great stretch of the hands; however, the rolls reveal many places in which Granados holds tenth chords with one hand.

Granados was deeply concerned with the importance of establishing a methodical approach in which the correct use of physical means helped to achieve the ideal sound in the works he used to perform. He was a pianist who carefully planned his hand choreography at the keyboard and therefore he was very accurate and thoughtful in choosing his fingerings. According to Boladeres “Granados carried out a silent and preparatory mental work addressed not only to visualize the picture evoked by the author, but even more so on the means involved to perform the work (...) Granados used to think in advance about what his hands would do before even commanding them to start working”¹⁸⁸. This is another example that demonstrates his critical perspective and methodical approach at the keyboard, not only with his students but also as applied to his own personal working methods at the instrument.

¹⁹⁷ “Granados llevaba a cabo un trabajo mental y silencioso y preparatorio destinado no ya a la visión del cuadro evocado por el autor, sino a la de los medios que emplearía el para ejecutar la obra (...) Granados pensaba por adelantado todo lo que harían sus manos antes de ordenarles que empezasen a trabajar”. *Boladeres Ibern, Enrique Granados; recuerdos de su vida y estudio crítico de su obra, 135.*

Figure 27. “Vals ideal”, bars 23–26, Estrada’s transcription of Granados’ H2 (left) and WM (right).
 Software: Sonar 8 and Sibelius 7.5

The figure displays two musical transcriptions side-by-side, labeled H2 (left) and WM (right). Each transcription consists of a piano part and a vocal part.

Left Transcription (H2): This transcription is presented in a simplified, graphic notation style. The piano part is shown as vertical black bars on a five-line staff, indicating chord positions. The vocal part is shown as a series of black dots on a five-line staff, indicating pitch contours. A keyboard diagram is visible at the bottom left of this section.

Right Transcription (WM): This transcription is a standard musical score. The piano part is written on a grand staff (treble and bass clefs) with notes, rests, and dynamic markings. The vocal part is written on a single staff with notes, rests, and dynamic markings. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *f*.

Chapter Four

Conflicts between Sources

Original sources show significant modifications involved in the compositional process that help attain a better understanding of the performance style, such as the transformation in titles, formal structure and musical expression. Further, the comparison between published and original sources reveals many deviations directly affecting a pianist's interpretative choices.

Beginning with the titles, the differences reveal changes in character and style throughout the various stages in the composition of this work. The author points out the numerous differences between the three manuscripts, and enumerates as an example all the deviations found in the titles of the first waltz. In **Ms1**, the work starts on the second half of the page, following a *Mazurka* indicated as op.20¹⁸⁹. The title reads *Petite valse*, catalogued by the composer as op.13 followed by the word *colección* (collection). On the top of the page Granados writes op.11 also followed by the word *colección* and his personal signature. Both the **MsC** and **Ms2** use the term “Vals melódico” for the title, however **Ms2** defines it as *cadencioso* (melodious) while in **MsC** the word *plácidamente* (placidly) is used (this word however is crossed out with pencil in the manuscript, and could therefore be the composer's correction). No title is given in **Ms1**, only tempo *Allegro* is indicated. Only **MsC** indicates the exact tempo value for this waltz and the tempo is indicated as 66 for the dotted minim. There is also a pedal indication that reads *pedal celeste* (a term that probably refers to the soft pedal¹⁹⁰) another example of the numerous deviations is found in the actual title of the work.

¹⁸⁹ That is why this work was previously listed as *Mazurka* in the museum catalogue and not as the original manuscript of *Valses poéticos*. Thanks to this investigation, ‘Petite Valse’ has been catalogued correctly.

¹⁹⁰ Further research in the study of organology and the instruments used by Granados is planned by the author in the future. Accordingly, one of the original pianos used by Granados can be found at the Biblioteca Nacional de Catalunya. The piano, from 1911, was a present from Pleyel himself. Granados might not have written *Valses poéticos* on this instrument, but he might have written his *Goyescas* and other later works on it. Although the instrument has been recently restored, its mechanism is currently rather slow and it does not respond very well to speed. In order to hear the sound of this piano, I have recorded *Allegro de concierto*. The sound is clear and the beauty of its sound quality is enchanting. This example can be found at <https://www.youtube.com/watch?v=kPxNZmT4mnk>.

In **MsC** the main title *Valses poéticos* is crossed out, leaving the word *Apariciones* (Appearances), adding a new title in pencil that reads *Valses románticos Poéticos* (Poetic Romantic Waltzes) with a comment appearing at the bottom of the page in pencil “to revise and publish them”¹⁹¹ bearing Granados’ signature underneath. In the left corner at the top it also reads in pencil “the first collection of Poetic Waltzes was in this form”¹⁹². In manuscript **Ms2**, the main title given is *Op.43 Páginas íntimas en forma de valsas*. This title appears in a shortened form as *Valses poéticos (Páginas íntimas)* in the programme of the concert in which Granados premiered the work, which took place at the Salon Romero in Madrid on February 15, 1895. In this program all the following titles for each waltz coincide with **Ms2**, except for waltz No. 2 and the last waltz¹⁹³. The titles in the **UME**, the first published edition, are inconsistent with the original sources. In **Boileau**, this work is catalogued as DLR VII: 8 and all the titles correspond with the titles of the 1895 concert programme.

Actually, to summarise, the previous examples are meant to show the compositional process and the development of Granados’ music ideas. The thorough exploration of terminology enlightens the approach to stylistic values in Granados music. One particular example that shows the importance of understanding the terminology in Granados’ writing is related to the uncertainty about the correct meaning of some terms found in his manuscripts. For example, bar 41 of waltz No. 1, is marked as *meno* in **Ms2**, but it is unclear whether this refers to tempo or dynamics. In **MsC**, bar 37 is indicated as *meno e p*, leading one to think that *meno* for Granados is an indication for tempo modification. If this is the case, some places throughout the score need to be revised, such as bar 35 of “Vals lento”, in which in **Ms2** is indicated as (*meno*) and in **MsC** as *ritardando e diminuendo molto* for which Granados performs a slower tempo in his **WM** and **HP1** rolls. Another example is bar 11 in “Vals brillante”, in which in **Ms2** is indicated as *poco meno* and in **MsC** as *meno*. The performance of Granados in his piano rolls confirm that this indication refers to tempo, therefore the author assumes that the indication of *meno* in Granados refers to a tempo indication.

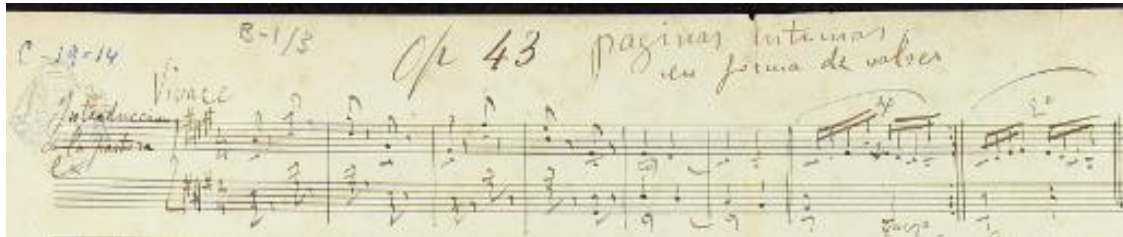
¹⁹¹ “Revisarlos y Publicarlos”.

¹⁹² “la 1a coleccion de los V. Poéticos fue en esta forma” found in MsC written in pencil in the first page.

¹⁹³ The title in Waltz 2 changes from *Vals Noble* in Ms2 to *Vals Apasionado* in the concert programme of 1895.

In manuscript **Ms2**, the only one of the three original manuscripts which includes the Introduction, Granados writes *Vivace* to indicate the character of the movement¹⁹⁴. Figure 28 illustrates the opening 6 bars in **Ms2**: they are notated using different values than in later published versions and the composer’s own renditions and the quavers in **Ms2** become semiquavers in the other sources.

Figure 28. Ms2, Op.43 *Páginas íntimas en forma de valse*, “Introducción a la pastora”, bars 1–7.



What may seem to be a notational mistake by Granados might, however, reveal his initial intention regarding the phrasing of this opening section. In **Ms2**, the quaver values help to visualize a descending melodic line A-G#-F-E. In the **WM**, Granados emphasizes this phrasing with subtle points of pedal in the first and second bar (figure 29). Moreover, this phrasing was also suggested to the researcher during the master-classes with the three direct inheritors of this performance tradition. This is a very clear example from Granados’ own manuscript that illustrates his pedagogical approach to phrasing in which the dynamics correlate to the melodic line, as shown in figure 15 (Granados as Teacher section).

Figure 29. “Introducción”, bars 1–4, Estrada’s transcription of Granados’ WM.
Software: Sonar 8 and Sibelius 7.5



The notation in quavers forms a well-defined melodic descending line, and Attenelle suggested emphasizing this by playing the opening bars *forte* with a corresponding

¹⁹⁴ In both published editions, **UME** and **Boileau**, it reads as *Vivace molto*.

decrescendo towards bar 4. The same dynamics should be used with different nuances in articulation in the repeated section (bars 5–8).

In regards to the general character of the work, a waltz tempo is emphasized in Granados' recordings and confirmed by exploring his original manuscripts. In some of the waltzes this is more apparent in comparison to others. Such is the case of "Vals lento". In bars 25–40, for example, Granados elongates the second beat and accentuates the third beat, for every bar in his performances (**WM** and **H1**). Also in his manuscript **Ms2** there is a written accent on every third beat. This accentuation is not found in published editions, despite the fact that it reveals the musical expression intended by Granados. The same rhythmical pattern is shown in Granados' performances of "Vals humorístico" (**WM** and **H2**), as it shares the same rhythmical value as in bars 25 to 40 of the previous waltz. Therefore it is advisable to perform this work using the waltz rhythm.

Figure 30. Slurs indications for the left hand in Ms1 and MsC, "Vals melódico", bars 1–4
Software: Sibelius 7.5



There are conflicting articulation markings that the researcher found in the sources. These relate to Granados' performance of non-legato melodic lines with pedal and legato melodic lines without pedal. Figure 30 shows an incorrect application of editorial articulation markings. In both **MsC** and **Ms2**, the left hand is slurred throughout the three quarter notes in bars 1–4 as shown in the appendices two and three. In **MsC**, this phrasing is also indicated for bars 17–20 and 25. There is no indication of slurs in **Ms1**. In both published editions, the slur does not correspond to any of the manuscripts. In both **UME** and **Boileau** editions there are slurs written between the second and third beat. Moreover in **Boileau** the first beat carries a tenuto mark indicated in brackets, which means it is a suggestion from the editor¹⁹⁵.

¹⁹⁵ According to Riva, most of the suggestions in the Boileau edition come from original sources, his own suggestions and also the suggestions of Carlota Garriga. Only few indications are authored from Larrocha. Douglas Riva, e-mail message to author, March 3, 2015.

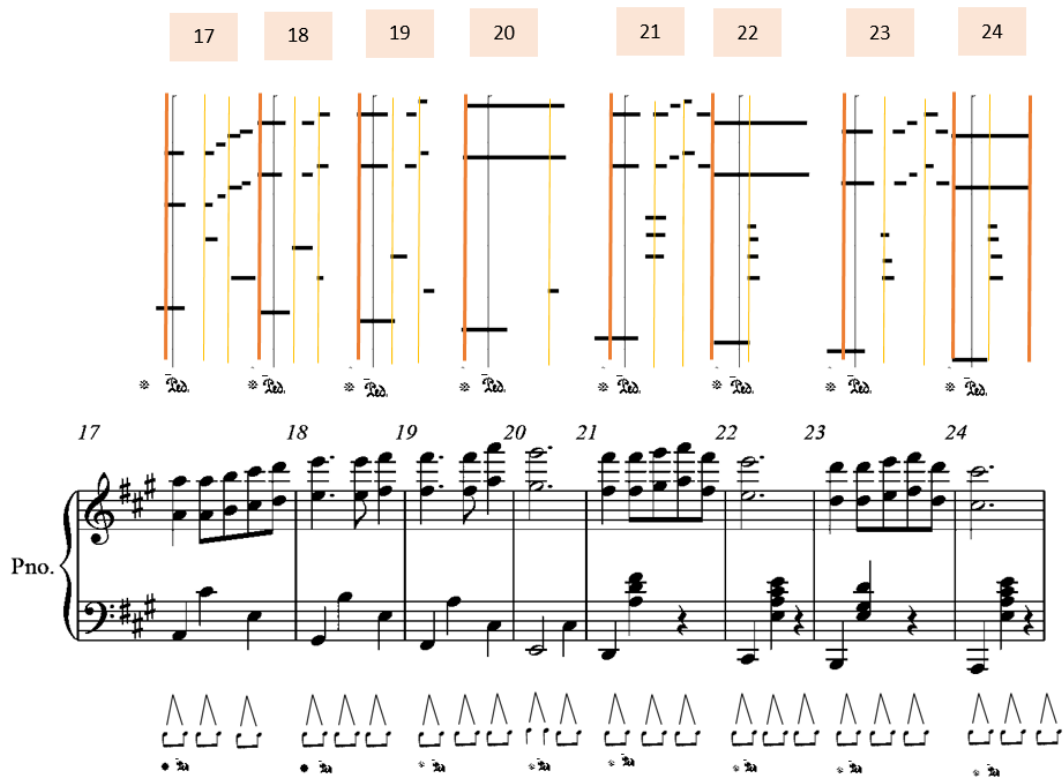
Granados' performs the three quarter notes as non-legato in both recordings and in the **WM** version, with pedals indicated one for each bar (figure 20). There is no regular pattern of lengths in Granados' performance suggesting a tenuto. Perhaps his tendency to anticipate most of the bass notes on the first beat might have given the impression of a tenuto. In the following four bars he also sustains particular notes, such the E3 of the left hand in bar 6 and 8 in the **WM** version. From bars 17 to 32, the main melody is repeated in octaves, to which the **UME** and **Boileau** have added the same slurred figure as for bars 1–16. However, this figure is not present in the octaves in any of the three original manuscripts. Further, the perforations in both **H1** and **WM** piano rolls suggest a non-legato articulation for bars 17–32. This articulation combined with the original pedal by Granados shown in figure 31, in which he uses one pedal for each bar, produces a very light and ethereal legato quality sound. This idea was supported by Attenelle, who advised the author to use a non-legato articulation with total freedom in the wrist for the melody in octaves. This is consistent with Granados' rendition which sounds legato when listening by ear. However, he actually performs non-legato, lifting the hand from the keys as much as the melody allows him with a pedal for each bar. Accordingly, the subtle differences in sound production when adding these nuances in articulation, in combination with pedalling, creates an awareness of these subtle deviations in performance and affects interpretation.

There are also examples in which Granados performs legato avoiding the use of pedal. For example in "Vals apasionado" pedal markings are written in the first four bars of the **MsC**, as illustrated in the appendix. However, Granados in his own renditions avoids it, using instead a finger legato to shape the phrasing. Larrocha¹⁹⁶ also avoids the use of pedal, however she performs the quavers in the left hand evenly and with a staccato touch, accentuating the last crotchet as it is published in **Boileau** (in brackets as a performance suggestion). Garriga advised the author to use the same articulation as Larrocha. On the other hand, Attenelle advocates the use of pedal, aiming for a lyrical quality of sound in the right hand while the left hand provides the harmonic support of a legato accompaniment. The legato articulation in the left hand is found in **Ms1**, **MsC** and also in Granados' rendition in **WM**.

¹⁹⁶ Larrocha and Granados, *Spanish Dances: Works for Piano*.

New technologies have been crucial in facilitating a detailed exploration of Granados' performance practices in terms of articulation. In some cases, the traditional aural method is not able to accurately detect articulations in a pedalled fragment. Visual graphs show the exact length of each perforation—which is the precise length that Granados holds the keys with his fingers. Since it is not possible to draw general rules concerning articulation in the performance practice of Granados, the author strongly encourages further study of his rolls to avoid misinterpretations.

Figure 31. “Vals melódico”, bars 17–24, Estrada’s transcription of Granados’ WM (above) and H1 (below). Software: Sonar 8 and Sibelius 7.5



The image displays two musical notations for measures 17 through 24. The upper notation is a simplified, schematic representation where vertical lines indicate the timing of notes and horizontal bars show their pitch. Measures 17-24 are highlighted with orange boxes. A green circle in measure 22 highlights a specific note. The lower notation is a standard piano score for the same measures, labeled 'Pno.', showing the treble and bass clefs with standard musical notation.

In terms of notation, the number of differences between sources is so large that it is not possible to outline them all in the body of this thesis. The most startling deviation between score and recording involves an entire sequence of music found in the three manuscripts, but which is omitted in Granados' renditions. This musical sequence was apparently meant to be included within the first waltz. The researcher postulates that this might have been the 'B' theme for this waltz. The first waltz is in fact the only one in the set which has no 'B' theme. In all three different original manuscripts this theme is found, however it has never been published or performed, raising further questions for this investigation. **Ms2** and **MsC** present this melodic sequence as an independent waltz, while in **Ms1**, the theme in the manuscript which possibly is the latest version by the composer, has evolved to be an *Intermezzo Agitato* and the theme 'B' of "Vals melódico". The student can now make an informed choice as to whether or not it should be included in the performance of the waltz.

Furthermore, Granados was continuously revising and making changes to his works. While he was in New York, as per request of his student Madriguera, Granados realized the need for publication of all these new modifications. These changes are detectable in Granados' and Madriguera's 1916 rolls recorded in New York with the Duo Art system. Regrettably, Granados never made his way back to Barcelona, therefore he was not able

to publish these changes on his return and it is likely that most of these changes might not have been acquainted by Marshall. Since the tradition was continued in the teachings of Marshall, it might be that his knowledge has not been recorded in the tradition.

Some of these missing elements are also relevant to the pedagogical tenets of the composer. Despite the attention he pays to pedalling in his methods, the only markings to be found in his original manuscripts of *Valses poéticos* are found in **Ms1**, bars 31 and 32 of “Vals melódico”. In the same waltz in **MsC**, pedals are indicated from bars 1–6 and from bars 21–24. The term *igual de pedal*¹⁹⁷ in bar 7 is crossed out in pencil. There are no pedal markings in **Ms2**. According to Curbelo, the works that have most pedal indications were written between 1903 and 1909, with previous works having few indications¹⁹⁸. That might explain why *Valses poéticos* have almost no indications in the manuscripts. Hence, no pedal markings are found in **UME** or **Boileau** published editions. Riva explained to the author that the edition refrained from including any indication that could not be documented¹⁹⁹. However, the author has revealed the possibility of documenting Granados’ pedalling through the analysis of his recordings using new technologies.

Granados placed great emphasis on the use of pedal in his pedagogy, and it is characteristic of the Catalan piano school, playing a crucial role in sound production. Larrocha would later describe the Catalan school of piano playing as “the first school of players to put so much emphasis on the pedal, its sound potential, and its practice as embodied in basic pedagogical concerns”²⁰⁰. Since the use of pedal was a crucial element for expression and sonority in the pedagogy of the Spanish composer, the information in his original piano roll recordings serves as a guide to understanding his performance practices. Nevertheless, the use of pedals and sound production is always influenced by acoustic conditions that range from the characteristics of the instrument itself to the environment of the venue. Therefore, Granados’ pedalling should not be

¹⁹⁷ Same pedalling.

¹⁹⁸ Oliver Curbelo. Instruction from Enrique Granados on the use of pedal. *Música y Educación* Núm. 88 Año XXIV, 4 Diciembre 2011.

¹⁹⁹ Douglas Riva, e-mail message to author, March 3, 2015.

²⁰⁰ Hansen, “The Pedagogical Methods of Enrique Granados and Frank Marshall: An Illumination of Relevance to Performance Practice and Interpretation in Granados’ “Escenas Románticas”, a Lecture Recital together with Three Recitals of Selected Works of Schubert, Prokofieff, Chopin, Poulenc, and Rachmaninoff”, 35.

simply replicated but rather understood within the context of the acoustic environment of his recordings and its importance in his pedagogical approach. The study of multiple sources provides a wealth of information for pianists wishing to attain a better understanding of the subtleties of the style and interpretation of the works of Granados. However, the author of this paper believes that the interpretation of this analysis is personal to each pianist, and is therefore meant only to provide pianists with a tool that might serve to foster an awareness of the invaluable information encapsulated in original sources. The author of this paper encourages every pianist when approaching this music to engage as much as possible in performance based research by personally analysing the original manuscript sources, available to all, in order to internalise the music and gain an understanding of this particular style.

In summary, there are multiple dimensions used in which a keen student can embark on a study of Granados' playing and performance style. These include the close examination of pedagogical methodologies inherited by Granados and passed on to his protégée, the analysis of Granados' renditions of particular works that were recorded using different recording systems in different years and countries and finally the exploration of original manuscripts and published editions.

Conclusion

Over the last few decades, modern musicologists have turned their attention towards the Spanish composer, Enrique Granados and remarkable musicological research has been produced. Specialists in the field have discovered numerous discrepancies found in Granados' performances and manuscripts. Some authors attribute these deviations to the creative personality of the composer and his constant search for perfection, others to his skills at improvisation. Notwithstanding the truth of these observations, the author of this thesis nevertheless found consistencies between the pedagogical approach found in his writings and his own performance practises that have not been remarked upon previously in the musicological field of research. In this thesis, the author discovered that Granados was more methodical than previously thought. Granados, the romantic and spontaneous artist, is a concept that might need revision. This thesis presents for the first time the consistencies of Granados' playing and the thoughtful planning and choices he made in performance.

New musicology enables software-based and traditional methodologies to complement each other. This has allowed the author an environment for augmented listening, and the possibility to accurately and objectively extract information as it is contained in the original piano rolls, without the interference of subjective misinterpretations. The author believes that the combination of technology and traditional methods of analysis has had an enormously beneficial impact on the outcomes of this thesis. Apart from the ability to more objectively extract data, this research has allowed the author to re-assess the validity of the Hupfeld piano rolls, discarded as inaccurate in previous analyses. These rolls have been analysed for the first time in this thesis, thanks to the invaluable technological advice from Peter Philips, Jordi Roqué and from the piano roll experts at the Biblioteca Nacional de Catalunya and the University of Barcelona. The author has discovered that they are equally useful and accurate, equal to Granados' Welte and Duo Art roll recordings when pedals, notes and timing issues are being examined. The Hupfeld rolls, however need to be listened to on a suitably restored and adjusted instrument, such as the reproducing pianos made by Welte, Ampico and Duo-Art. The listening experience is also dependent on the conditions and capabilities of each instrument.

The author was confronted with an intriguing complexity that possibly affects this investigation negatively in the search for authenticity. The author hoped at the beginning of this research that there would be some consistency in the recollections and advice from Marshall's students—showing a strong connection to Granados' style and teachings. However, instead the author found most of these pianists had differing opinions. This diversity in the artistic approach of Marshall's students supports the idea that not just one single version of an interpretation should be given the stamp of authenticity without due respect for other voices. Furthermore, the painstaking analysis of original sources—Granados' own piano roll recordings, pedagogical writings and original manuscripts as well as pedagogical methods written by his teachers, colleagues and students—has unveiled new insights into Granados' consistency of thought, particularly in his pedagogical approach, as well as the spontaneity for which he is so famous contributing to a rich and vibrant interpretation of his music.

This research proves that a single source can never illuminate the full extent of Granados' pianistic thought, and therefore a serious and valuable performance of his music would be the one that takes into account a multidimensional mapping of every available source. Thus, the pianist in search of authenticity in performance style should closely consider the wealth of information available and multiple perspectives in order to make well-informed performance choices. Accordingly, the author believes that regardless of the country of birth, any pianist with a natural sensitivity, full commitment and the desire to attain as authentic an approach as possible, is able to grasp the essence of Granados' music, and at the same time proposes a valuable methodology to explore not only Granados' pianistic legacy but any other pianistic tradition around the world.

Appendices

Appendix One: 02.1424 *Mazurka–Valsos (Ms1)*

With the permission of

Espai de Documentació i Recerca

del Museu de la Música de Barcelona

Spain

C.19-18

Allegretto elegante

B-2

Mazurka

Op 20 of Colonna J. Grande!

Handwritten musical score for the first piece, "Mazurka Op 20 of Colonna J. Grande!". The score is written on ten staves in 3/4 time with a key signature of one sharp (F#). The tempo is marked "Allegretto elegante". The notation includes various rhythmic values, accidentals, and dynamic markings such as "ffz more" and "a parte". The piece concludes with the instruction "e y la parte hasta el fin".

33

Handwritten musical score for the second piece, "Petite valse". The score is written on five staves in 3/4 time with a key signature of one sharp (F#). The tempo is marked "Allegro". The notation includes various rhythmic values, accidentals, and dynamic markings such as "sa", "2a", and "fin". The piece concludes with the instruction "fin".

MDTB 11700
CASE 011

Handwritten musical score on aged paper, featuring multiple staves of music with various annotations and performance instructions.

Key annotations and markings include:

- mayor* (written above the top staff)
- 2º Vals* (written above the second system)
- PR despiece* (written below the second system)
- poco a poco* (written below the second system)
- mucho crescendo* (written below the second system)
- 3º Vals* (written to the left of the third system)
- tiempo de vals noche* (written below the third system)
- PR* (written below the fourth system)
- 4º Vals* (written above the fifth system)
- De al de Vals* (written below the fifth system)
- Hasta el fin* (written below the fifth system)
- Sentimental con Grace of Nelly* (written below the fifth system)
- Andante* (written to the right of the fifth system)
- Fin* (written below the sixth system)

The score is written in a style characteristic of 19th or early 20th-century manuscript notation, with various clefs, time signatures, and dynamic markings.

Final
Allegro vivace

Final

meno

meno tempo

~~Handwritten musical notation for the fourth system, which has been heavily crossed out with diagonal lines.~~

Ores con passione f flango

a la parte

Dificultades preparatorias a las
Voces de Salmos 13:

G. Grandjean

Handwritten musical score for voice and piano, titled "Dificultades preparatorias a las Voces de Salmos 13" by G. Grandjean. The score consists of multiple staves with musical notation, including notes, rests, and dynamic markings. There are several handwritten annotations and corrections in ink, including circled numbers 1, 2, and 3, and various scribbles. The manuscript is on aged, yellowed paper.



Appendix Two: 02.1408 *Valses poéticos* (MsC)

With the permission of
Espai de Documentació i Recerca
del Museu de la Música de Barcelona
Spain

Vals melódico

(M. 66 d.) Placidamente

I.

molto legato *pe con espressione*

Pedal celeste *Ped.* *Feb.* *+P.* *+P.*

+Ped. *+Ped.* *graz. de pedali* *p.* *a tempo*

cresc. *rit. molto*

Ped. *N.* *Ped.* *N.* *Ped.*

cresc. *pesante* *rall. molt.*

a tempo-cresc. *ten.* *meno e p.*

temp. come un eroe *rit.*

The musical score is written on ten staves. The top staff is a grand staff with a treble clef and a key signature of two sharps (F# and C#). The second staff is for the celeste, indicated by a 'Pedal celeste' marking. The score includes various musical notations such as slurs, ties, and dynamic markings. Performance instructions are written in italics throughout the piece, including 'molto legato', 'pe con espressione', 'a tempo', 'cresc.', 'rit. molto', 'pesante', 'rall. molt.', 'a tempo-cresc.', 'meno e p.', and 'temp. come un eroe'. Pedal markings ('Ped.', '+Ped.', 'Ped.', 'N.', 'Ped.', 'N.', 'Ped.') and fermatas are used to indicate specific playing techniques and phrasing. The piece concludes with a double bar line and repeat signs.

* * *

* * *

Poco Allegro Cantabile

II

ligato

ritardando molto

per niente

crisi

~~La seconda volta far lo piano a molto valli~~

gravar otra vez lo de arriba

Vals elegante

Allegretto

III

(tempo rubato)

rit *al tempo*

largo *molto* *Andante* *leggiere e P*

loco (con passione) *sonoro - rit*

rit *tempo* *piu rit* *rit dim* *tempo rubato*

Andante

Led. min

The musical score is written on a single page of aged paper. It features a piano accompaniment on the left and a vocal line on the right. The piano part includes complex rhythmic patterns, including triplets and sixteenth notes, and is marked with various dynamics and articulations. The vocal line is written in a cursive style with slurs and breath marks. The score is divided into several systems, with a large Roman numeral 'III' indicating the beginning of a section. The tempo and mood markings are written in italics throughout the piece.

C-1-48A

191

B-2/7

~~Andante~~ ~~sentimental~~

Andantissimo quasi Allegretto (con poesia)

IV

Handwritten musical score for a piece. The score is written on ten staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is a bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The music is marked with various dynamics and tempo changes: *apassionato*, *legato*, *largo*, *rit.*, *molto*, *dim.*, *rit.*, *molto*, *a tempo*, *rit. e dim. molto*. There are also markings for *ped.* (pedal) and *tr.* (trill). The piece concludes with a **FIN** marking and the instruction *loco più animato e grintoso*. The final staff contains the handwritten note *D.C. hasta el fin*.



MMMB 116 86

Vals albuman

Allegretto *marcato*

V.

Ped. *dim.* *molto rit.* *rit. primo tempo* *Ped.* *molto rit.*

Vals Humorístico

Allegro giusto (umorístico)

VI. *molto mesurato sempre* *forte*

ped. + ped. +

perante

FIN *piano* *peco piu vivo* *cresc.*

senza pedale

molto *fin e rit* *molto* *D.C. hasta el fin- grávese otra vez*
en lugar de poner
D.C.

Mariposa

Vivo Leggiero *pp.* senza pedale

VII

mf

ritard: molto.

D.C. hasta el fin.

FIN

192

B-2/7

Vals brillante

Tempo di Vals

Vals brillante

VIII

The musical score consists of several staves. The first staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It begins with a treble clef and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include "rit" (ritardando), "piu mosso" (piu mosso), "meno" (meno), "molto meno" (molto meno), "Vivace", and "a FIN.". There are also some handwritten annotations and a large flourish at the end of the piece.



B & H. Nr. 3. C.

MDHB 11656

Vals sentimental

Comme une Balada
Comme une Balada

IX

Handwritten musical score for 'Valse sentimentale'. The score is written on ten staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is written in a romantic style with many slurs and ornaments. The notation includes various note values, rests, and dynamic markings. The score is written in black ink on aged, yellowed paper.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of several staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include "rit." (ritardando) and "p." (piano). The piece concludes with the word "Fin" written in a cursive hand. Below the main musical staves, there is a decorative vignette featuring a figure, possibly a cherub or a child, playing a stringed instrument. The paper shows signs of age, including some staining and foxing.

Andantino, quasi Allegretto

XIII

rall

tempo

cresc

rall molto

tempo

Co molta espressione

rall

S.C. hasta
fin

The image shows a page of handwritten musical notation on aged paper. The score is written on a system of five staves. The tempo is marked 'Andantino, quasi Allegretto'. The piece is numbered 'XIII'. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include 'rall', 'tempo', 'cresc', 'rall molto', and 'Co molta espressione'. The piece ends with a double bar line and the instruction 'S.C. hasta fin'.

193

XI *Un poco lento e a piacere*

piacev
stacciosi

rall

l' tempo

Allegando

piu piano e lento

rit

atempo: e piu forte

dim:

e ritard



E. & H. No. 3. G.



Ecos

XII

Handwritten musical score for 'Ecos'. The score is written on three staves. The first staff contains a treble clef, a key signature of two flats, and a 3/4 time signature. The music begins with a dynamic marking of *ppp* and includes various notes, rests, and ornaments. The second staff continues the melody with dynamic markings such as *dim* and *f*. The third staff concludes the piece with a *pp* dynamic marking and the tempo instruction *Andante*. The score is heavily annotated with handwritten notes and symbols.

dos veces gravado la vez de repetición



Fantasmas

ritmico
Presto e ritmato

XIII

Sensitiva

Al piacere
rubato
sempre p.
Led.
1.
2.
vado
(D.C. todo)

The musical score is written on a single system of five staves. The first staff is a treble clef with a key signature of two flats and a 3/4 time signature. The second staff is a bass clef. The music is written in a cursive, handwritten style. It features various musical notations including notes, rests, slurs, and dynamic markings. The piece concludes with a double bar line and the instruction '(D.C. todo)'.

Fuera tristeza!

(Allegro brusco)
XVI
marcato *del canto* *e sempre a tempo*

The musical score consists of five systems of staves. The first system includes the tempo and performance markings. The notation is in 3/4 time with a key signature of one flat. It features a vocal line with various ornaments and a piano accompaniment with chords and rhythmic patterns. The score concludes with a double bar line and a fermata.

Gravado dos veces cada cuatro compases
 para no tener que poner los signos de
 repetición

¡Gaiel!
He aquí el tema
que nos da para
el vals de Gaiel.

Vals Vienés

Tempo de Vals.

XVII

The musical score is written on five staves. The first staff contains the title and tempo marking. The second staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It features a melody with notes and rests, and a bass line with chords. The third staff continues the melody and bass line. The fourth staff includes a section marked 'Vivo' and 'Piano', with a double bar line and repeat signs. The fifth staff concludes with a 'Coda' section, marked 'D.C.' and 'yala'. The score is signed with a large, stylized signature at the end of the fifth staff.

No. 1117 *movido* * * * * * Vals drammatico

XVIII

The musical score consists of ten staves. The first staff is the treble clef melody, and the second is the bass clef accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo markings are *riten*, *tempo*, *riten*, *molto drammatico*, *ten*, *tempo*, *ten*, *tempo*, and *tempo*. The piece concludes with the lyrics "ri - tar - dan - do" written across the bottom staves.

Appendix Three: 02.1365 *Valses poéticos* (Ms2)

With the permission of
Espai de Documentació i Recerca
del Museu de la Música de Barcelona
Spain

Appendix Four: Biographies of the pianists invited in this study



Albert Attenelle was born in Barcelona, in 1937. Attenelle gave his first recital at the age of six. Frank Marshall took charge of his training, passing on to him the musical legacy of the Catalan piano school, going back to Malats, Viñes, Albéniz, and also Granados. His repertoire embraces all styles, although he has always paid particular attention for twentieth century composers, something which led him to offer the first performance of *Música Callada* by Mompou or to repeatedly play the concertos for piano and orchestra by Luis de Pablo, Roberto Gerhard and Xavier Montsalvatge, among others. His long dedication to chamber music has allowed him to play trios, quartets and quintets, including piano by Mozart, Beethoven, Ravel, Shostakovich, Messiaen, Guinjoan, J.L. Turina, Casablanca, Brotons, Granados, Turina, etc. He has also published a revised edition of the *Suite Iberia* by Albéniz. He is currently a teacher at the Liceu Higher Conservatory in Barcelona and director of the Barcelona Music School²⁰¹.

²⁰¹ Retrieved from internet on the 27th March 2015 at <http://www.lapedrera.com/en/albert-attenelle>



María Teresa Monteys was born in Bilbao, in 1937. After the civil war, her family moved back to Barcelona where she started, at the age of five at the Marshall Academy, her piano study with Alicia de Larrocha and Frank Marshall and composition with Xavier Montsalvatge. She made her first recording at the age of 11 and was prize-winner in prestigious piano competitions. She has performed as soloist and with orchestra. She was teacher at the Marshall Academy and currently she gives piano lessons to a selected group of students privately²⁰².



Carlota Garriga Kuijpers was born in Amberes, Belgium in 1937. She began her musical training at the Marshall Academy. Years later she directed the academy, with intense educational work. As pianist, she has given numerous recitals as soloist with orchestra around the world. She studied composition with Xavier Montsalvatge and has written works for piano solo as well as chamber music works and a Concertino for piano and Orchestra. Garriga is considered the direct inheritor of Granados' pianistic tradition passed on through the teachings of Marshall and his followers²⁰³.

²⁰² Alfonso Blas (Monteys' son), e-mail message to author, February 12, March 6 and 10, 2015.

²⁰³ Retrieved from internet on the 27th March 2015 at <http://granados-marshall.com/staff/carlota-garriga/>

Appendix Five: Ethics Approval documents



RESEARCH INTEGRITY
Human Research Ethics Committee
Web: <http://sydney.edu.au/ethics/>
Email: ro.humanethics@sydney.edu.au

Address for all correspondence:
Level 6, Jane Foss Russell Building - G02
The University of Sydney
NSW 2006 AUSTRALIA

Ref: [KFG/SA]

4 July 2012

Ms Natalia Ricci
Sydney Conservatorium of Music
The University of Sydney
Email: natalia.ricci@sydney.edu.au

Dear Ms Ricci

Thank you for your correspondence received 3 July, 26 and 15 June 2012 addressing comments made to you by the Human Research Ethics Committee (HREC).

On 3 July 2012 the Chair of the HREC considered this information and approved your protocol entitled "**Spanish Pianism: Conversations with the maestros**".

Details of the approval are as follows:

Protocol No.: 14849
Approval Date: 3 July 2012
First Annual Report Due: 31 July 2013
Authorised Personnel: Ms Natalia Ricci
Ms Carolina Estrada

Documents Approved:

| Document | Version Number | Date |
|--|----------------|---------------|
| Participant Information Statement - Focus Group Audience | Version 2 | 15 June 2012 |
| Participant Information Statement – Focus Group Maestros | Version 2 | 15 June 2012 |
| Participant Information Statement - Interviews Maestros | Version 2 | 15 June 2012 |
| Participant Information Statement - Masterclasses Students | Version 2 | 15 June 2012 |
| Participant Information Statement - Masterclasses Maestros | Version 2 | 15 June 2012 |
| Participant Consent Form – Masterclasses | Version 2 | 15 June 2012 |
| Participant Consent Form – Interviews | Version 2 | 15 June 2012 |
| Participant Consent Form – Focus group | Version 2 | 15 June 2012 |
| Interview Topics to be covered | Version 1 | 30 April 2012 |
| Focus Group Discussion to be covered | Version 1 | 30 April 2012 |

HREC approval is valid for four (4) years from the approval date stated in this letter and is granted pending the following conditions being met:

Condition/s of Approval

- Continuing compliance with the National Statement on Ethical Conduct in Research Involving Humans.

Manager Human Ethics
Dr Margaret Faedo
T: +61 2 8627 8176
E: margaret.faedo@sydney.edu.au

Human Ethics Secretariat:
Ms Karen Greer T: +61 2 8627 8171 E: karen.greer@sydney.edu.au
Ms Patricia Engelmann T: +61 2 8627 8172 E: patricia.engelmann@sydney.edu.au
Ms Kala Retnam T: +61 2 8627 8173 E: kala.retnam@sydney.edu.au

ABN 61 211 612 484
CRICOS 00028A

- Provision of an annual report on this research to the Human Research Ethics Committee from the approval date and at the completion of the study. Failure to submit reports will result in withdrawal of ethics approval for the project.
- All serious and unexpected adverse events should be reported to the HREC within 72 hours.
- All unforeseen events that might affect continued ethical acceptability of the project should be reported to the HREC as soon as possible.
- Any changes to the protocol including changes to research personnel must be approved by the HREC by submitting a Modification Form before the research project can proceed.

Chief Investigator / Supervisor's responsibilities:

1. You must retain copies of all signed Consent Forms (if applicable) and provide these to the HREC on request.
2. It is your responsibility to provide a copy of this letter to any internal/external granting agencies if requested.

Please do not hesitate to contact Research Integrity (Human Ethics) should you require further information or clarification.

Yours sincerely



Dr Stephen Assinder
Chair
Human Research Ethics Committee

cc: Carolina Estrada
cest6177@uni.sydney.edu.au

This HREC is constituted and operates in accordance with the National Health and Medical Research Council's (NHMRC) National Statement on Ethical Conduct in Human Research (2007), NHMRC and Universities Australia Australian Code for the Responsible Conduct of Research (2007) and the CPMP/ICH Note for Guidance on Good Clinical Practice.

Appendix Six: List of Enrique Granados' piano roll recordings

Hupfeld Triphonola

52920 – GRANADOS – *Danzas españolas*, Op. 37, No. 9

52921 – GRANADOS – *Danzas españolas*, Op. 37, No. 2

Hupfeld Animatec

51118 – GRANADOS – *Goyescas* – No. 1 “Los requiebros”

51119 – GRANADOS – *Goyescas* – No. 2 “Coloquio en la Reja”

51120 – GRANADOS – *Goyescas* – No. 3 “El fandango de candil”

51121 – GRANADOS – *Goyescas* – No. 4 “Quejas o La maja y rui señor”

51122 – GRANADOS – *Danza españolas*, No. 5

51123 – GRANADOS – *Danzas españolas*, No. 7

51124 – GRANADOS – *Danzas españolas*, No. 10

55611 – D.SCARLATTI-GRANADOS – Keyboard Sonata, D

55981 – GRANADOS – *Prelude sur une Copla Murciana*

Hupfeld Dea

28412 – GRANADOS – *Danzas españolas*, No. 5 “Andaluza”

28415 – GRANADOS – *Goyescas* No 2: “Coloquio en la reja” (“Love Duet”)

28416 – GRANADOS – *Danzas españolas*, No. 7 “Valenciana”

28417 – GRANADOS – *Danzas españolas*, No. 10

28418 – GRANADOS – *Goyescas* No. 4: “Quejas o La Maja y el ruisenor”

28419 – GRANADOS – *Valses poéticos* (“Poetic Waltzes”)

28420 – GRANADOS – *Goyescas* No. 1: “Los requiebros” (“Compliments”)

28421 – GRANADOS – *Prelude sur une Murcian Copla*

28422 – D. SCARLATTI-GRANADOS – Keyboard Sonata, Bb

28423 – GRANADOS – *Goyescas* No. 3: “El fandango de candil”

Pleyela

5325 *Allegro de concierto*

5357 “Los requiebros”

5505 *Danzas españolas*, No.7 Valenciana

5513 *Danzas españolas*, No.5

5514 *Danzas españolas*, No.2

5931 Danza lenta

6542 “Quejas o La maja y el ruiseñor”

8245 “El pelele”

8246 *Sardana Clarga*

Welte-Mignon

2778 *Danzas españolas*, No.10 “Andaluza”

2779 *Danzas españolas*, No.7 “Valenciana”

2780 *Danzas españolas*, No.5 “Andaluza”

2781 *Valse poetique*

2782 Piece de Scarlatti

2783 *Goyescas* Part 1 “The Compliments”

2784 *Goyescas* Part 2 “Love Duet”

- 2785 *Goyescas* Part 3 “Dance By Candlelight”
- 2786 *Goyescas* Part 4 “Lady and the Nightingale”
- Duo-Art**
- 5759 *Danzas españolas*, No.10
- 5757 *Danzas españolas*, No.2 “Árabe”
- 5758 *Danzas españolas*, No.5 “Andaluza”
- 5760 *Danzas españolas*, No.7 “Valenciana”
- 6133 *Danzas españolas*, Op.37 No.1 “Lenta”
- 5762 *Goyescas*, “El Pelele”,
- 6295 Improvisation (on Theme of Valenciana Jota)
- 5763 *Goyescas*, “Lady and the Nightingale”. Introduction to Act 3
- 6429 “Prelude” from *María del Carmen*
- 5756 *Reverie* (Improvisation)

Appendix Seven: Pleyel, Artecho and Duo Art Systems

The French Pleyel company manufactured ordinary and reproducing piano rolls. Unfortunately, today there are no traces of this system as it was destroyed for reasons that are unknown. In the Pleyela catalogue there are several recordings by Granados such as *Allegro de concierto* (Pleyela 5325); “Los requiebros” (Pleyela 5357); “Danza española No.7, valenciana” (Pleyela 5505); “Danza española No.5” (Pleyela 5513); “Danza española No.2” (Pleyela 5514); *Danza lenta* (Pleyela 5931); “Quejas o La maja y el ruiseñor” (Pleyela 6542); “El Pelele” (Pleyela 8245) and *Sardana Clarga* (Pleyela 8246)²⁰⁴. Hupfeld entered into a contract with the French piano firm creating the DEA-Pleyela instrument.

Most of the rolls on Artecho system use rolls re-mastered from Welte-Mignon, therefore their recordings of Granados might not be a valid source for analysis in this investigation, however further investigation might be advised. Such recordings are “El fandango de candil” (Artecho 3110) and “Danza española No.10” (Artecho 3287).

The American based Aeolian Company created the mechanism Duo Art in 1913. These rolls, together with the Ampico Company monopolised the piano roll market as they were cheaper than other systems.

Josef Hofmann wrote about the making of Duo-Art piano rolls thus:

“The making of these rolls has required hard and painstaking work and I have spent many hours on each different composition, but I am quite confident you will agree with me that the results justify all the efforts made. These rolls correctly reproduce phrasing, accent, pedalling, and, what is more, they are endowed with my personality. Yes, incredible as it may seem, I have succeeded in actually embodying in these rolls that subtle something which, for want of a better term, we call personality. They are indeed my actual interpretation with all that implies”²⁰⁵. Josef Hofmann

²⁰⁴ Sitsky, *The Classical Reproducing Piano Roll: A Catalogue-Index*, 2.

²⁰⁵ April, 1919. Charles Davis Smith, *Duo-Art Piano Music: A Complete Classified Catalog of Music Recorded for the Duo-Art Reproducing Piano* (Monrovia, Calif. (625 S. Myrtle Ave., Monrovia 91016): Player Shop, 1987), 5.

Figure 32. Granados correcting a piano roll in the Aeolian company in New York, 1916.



The last recordings of Granados were made just a few months before his death with the Aeolian company Duo Art (figure 32). These recordings are considered his most mature renditions as performer and composer. Aeolian Co. convinced Granados to record some of his works with Duo-Art reproducing piano rolls during his visit to New York in 1915 for the premiere of his opera *Goyescas*.

Duo Art: “Danza española No.1, minueto” (Duo Art 6133-3), “Danza española No.10” (Duo-Art 57590), “Danza española No.2” (Duo-Art 57570), “Danza española No.5” (Duo-Art 57580/ A-135/D-881), “Danza española No.7” (Duo-Art 57600), *Goyescas* “El pelele” (Duo-Art 57620), *Goyescas* “Quejas o La maja y el ruiseñor” (Duo-Art 5763-4), *Improvisación, theme of valenciana jota* (Duo-Art 6295-3), *María del Carmen Prelude* (Duo-Art64299), *Reverie* (Duo-Art 5756-3)

Appendix Eight: Recital Programs

University of Sydney, Sydney Conservatorium of Music

DMA 1st year recital program

Wednesday, November 21, 2012, 6.30pm - Verbrugghen Hall

| | |
|------------------------------|--|
| Felip Pedrell (1841–1922) | <i>Faust: Rapsodia para piano op.22 sobre motivos de la opera de Gounod</i> (Faust: Rhapsody for piano op.22 based on Gounod's opera) |
| Isaac Albéniz (1860–1909) | <i>Rapsodia Española</i> (Spanish Rhapsody) |
| Enrique Granados (1867–1916) | <i>Allegro de concierto</i> <i>12 Danzas Españolas :</i> - “Valenciana” |
| Manuel de Falla (1876–1946) | <i>Cuatro Piezas Españolas:</i> - “Andaluza” |
| Joaquín Turina (1882–1949) | <i>Danzas Fantásticas op22</i> - “Exaltación” - “Orgía” |

University of Sydney, Sydney Conservatorium of Music

DMA 2nd year recital Program

Tuesday, April 15, 2014, 6.30pm - Verbrugghen Hall

Enrique Granados (1867–
1916)

Valses poéticos op.43 (ca.1887)

INTRODUCCIÓN

- I. *Vals melódico*
- II. *Vals apasionado*
- III. *Vals lento*
- IV. *Vals humorístico*
- V. *Vals brillante*
- VI. *Vals sentimental*
- VII. *Vals mariposa*
- VIII. *Vals ideal*

FINAL

12 Danzas Españolas (1883–1890)

Vol. 1

- I. *Dedicada a la Srta. Doña Amparo Gal*
- II. *a Don Julián Martí*
- III. *a Joaquín Valcells*

Vol. 2

- IV. *a T. Tasso (Villanesca)*
- V. *a Alfredo G. Faria*
- VI. *a D. Murillo*

Vol. 3 *Hommage à M. César Cui*

VII. *Valenciana*

VIII. in C major

IX. in B flat major

Vol. 4 *a S.A.R. la Infanta Doña Isabel de Borbón*

X. in G major

XI. in G minor

XII. in A minor

University of Sydney, Sydney Conservatorium of Music

D.M.A. FINAL RECITAL PROGRAM

Tuesday, March 24, 2015, 7pm – Verbrugghen Hall

Enrique Granados
(1867–1916)

Valses poéticos op.43

INTRODUCCIÓN

I. *Vals melódico*

II. *Vals apasionado*

III. *Vals lento*

IV. *Vals humorístico*

V. *Vals brillante*

VI. *Vals sentimental*

VII. *Vals mariposa*

VIII. *Vals ideal*

FINAL

6 Escenas Románticas

1. *Mazurka*

2. *Berceuse*

3. *Lento con extasis*

4. *Allegretto*

5. *Allegro Appassionato*

6. *Epilogo*

Elegia Eterna (Eternal Elegy), *soprano and piano*

***Cant de les Estrelles** (Song of the Stars), *poem for piano, organ and three choirs*

****Escena Religiosa** (Religious Scene), *organ, violin, timpani and piano*

Arr. by Pau Casals

Cant dels Ocells (Song of the birds) *choir and soprano*

* World Premiere performance with a Children' choir

** World Premiere performance with timpani

Dr. Carlos Alvarado, conductor

Jim Abraham, organ

Annie Ricci, Violín

Anita Kyle, Soprano

Niki Johnson, percussion

Manly-Warringah Choir (Carlos Alvarado, Artistic Director)

Coro Austral (Margot McLaughlin: Artistic Director)

Conservatorium High School Junior Vocal Stream (Elisabeth

Vierboom: Artistic Director)

Bibliography

Books and Articles

Albéniz, Pedro. *Método completo de piano del Conservatorio de Música. Obra fundada sobre el análisis de los mejores métodos que se han publicado hasta el día, así como sobre la comparación de los diferentes sistemas de ejecución de los mejores pianistas de Europa Cuaderno [1o.]* Madrid Calle Príncipe, 15: Almacén de Carrafa, 1840.

Barron, James. "At Home with: Alicia de Larrocha; A Pianissimo Star". *The New York Times*, November 23 1995, C.1-C.1.

Boladeres Ibern, Guillermo de. *Enrique Granados; recuerdos de su vida y estudio crítico de su obra*. Barcelona: Editorial Arte y Letras, s.a., 1921.

———. *Estudio sobre la sonata "De la Aurora" de Beethoven : para piano* [in Spanish]. Barcelona: A. Boileau y Bernasconi, 1946.

———. *Estudio sobre la sonata "Patética" de Beethoven para piano* [in Spanish]. Barcelona: A. Boileau y Bernasconi, 1940.

———. *Estudio sobre la sonata de "Claro de luna" de Beethoven* [in Spanish]. Barcelona: A. Boileau y Bernasconi, 1936.

———. *Método de pulso pianístico* [in Spanish]. Barcelona: Editorial Boileau, 1900.

Cannam, Chris , Christian Landone, and Mark Sandler. "Sonic Visualiser". Paper presented at the Proceedings of the International Conference Multimedia, ACM, 2 Penn Plaza, Suite 701, New York, NY 10121-0701, USA, 2010.

Cannam, Chris, Mark Sandler, Michael Jewell, Christophe Rhodes, and Mark d'Inverno. "Linked Data and You: Bringing Music Research Software into the Semantic Web". *Journal of New Music Research* 39, no. 4 (2010): 313-25.

Clark, Walter Aaron. *Enrique Granados : Poet of the Piano*. New York: Oxford University Press, 2006.

Clarke, Eric F. Cook Nicholas. *Empirical Musicology : Aims, Methods, Prospects*. New York: Oxford University Press, 2004.

Cook, Nicholas. *Beyond the Score : Music as Performance*. Oxford University Press, 2014.

———. "Methods for Analysing Recordings". In *The Cambridge Companion to Recorded Music*, 221-45. Cambridge: Cambridge University Press, 2009.

Cook, Nicholas, and Daniel Leech-Wilkinson. "A Musicologist's Guide to Sonic Visualiser". *The AHRC Research Centre for the History and Analysis of Recorded Music* (2009).

Cooke, James Francis. *Great Pianists on Piano Playing: Godowsky, Hofmann, Lhévinne, Paderewski and 24 other Legendary Performers*. Courier Dover Publications, 2013.

"Crónica". *La Dinastía*, 15 December 1886.

Da Costa, Neal Peres. *Off the Record: Performing Practices in Romantic Piano Playing*. Oxford University Press, 2012.

Dixon, Simon. "An On-Line Time Warping Algorithm for Tracking Musical Performances". Paper presented at the IJCAI, 2005.

Dreyfus, Laurence. "Early Music Defended against Its Devotees: A Theory of Historical Performance in the Twentieth Century". *Musical Quarterly* (1983): 297-322.

Earis, Andrew. "An Algorithm to Extract Expressive Timing and Dynamics from Piano Recordings". *Musicae Scientiae* 11, no. 2 (July 1, 2007 2007): 155-82.

Escande, Alfredo. *Don Andrés and Paquita: The Life of Segovia in Montevideo*. Translated by Charles and Marisa Herrera Postlewaite. Amadeus Press, 2012.

Evans, Edwin. *Handbook to the Pianoforte Works of Johannes Brahms; Comprising the Complete Solo Works; Works for Piano and Orchestra; Also Works for Piano Duet and Organ Works as Applicable to Pianoforte Solo; Over 100 Music Examples and Tables*. London: W. Reeves, 1936.

Falla, Manuel de, and Federico Sopena. *Escritos sobre música y músicos : Debussy, Wagner, el cante jondo*. Madrid: Espasa-Calpe, 1972.

Fay, Amy. *Music-Study in Germany*. New York: Dover Publications, 1965.

Felipe, Pedrell. *Lírica nacionalizada: estudios sobre folklore musical*. Paris: Ollendorff, 1909.

Fernández-Cid, Antonio , and Joaquín Calvo Sotelo. *Granados*. Madrid: Samaran, 1956.

Fontana, Eszter. *Namhafte Pianisten im Aufnahmesalon Hupfeld*. Leipzig: Halle an der Saale, Musikinstrumentenmuseum der Universität Leipzig, 2000.

Gabrielsson, Alf, and Patrik N. Juslin. "Emotional Expression in Music Performance: Between the Performer's Intention and the Listener's Experience". *Psychology of Music* 24, no. 1 (April 1, 1996): 68-91.

Gavoty, Bernard *Claudio Arrau*. Translated by S. Benoit. Geneva: R. Kister, 1962.

Goto, Masataka. "An Audio-Based Real-Time Beat Tracking System for Music with or without Drum-Sounds". *Journal of New Music Research* 30, no. 2 (2001): 159-71.

Granados, Enrique. *Integral para piano* [Complete works for piano]. edited by Alicia de Larrocha and Douglas Riva 18 vols Barcelona: Editorial de Música Boileau, 2002.

———. *Método teórico práctico para el uso de los pedales del piano*. Ildefonso Alier, 1940.

Granados, Enrique, and Guillermo de Boladeres. *Obras clásicas y románticas revisadas y publicadas bajo la dirección de Enrique Granados. Ilustración literaria e interpretación analítica por Guillermo de Boladeres Ibern* [in Spanish]. Madrid: Unión Musical Española, antes Casa Dotesio, 1915.

Granados, Enrique, Alicia de Larrocha, Douglas Riva, Xosé Aviñoa, and Enrique Granados. "Valses. 2 2". Barcelona: Editorial de Música Boileau, 2001.

Hess, Carol A. *Enrique Granados : A Bio-Bibliography*. Bio-bibliographies in music,. New York: Greenwood Press, 1991. revised paperback edition, 2011.

Iglesias, Antonio. *Enrique Granados: su obra para piano*. Madrid: Editorial Alpuerto, 1985.

Kenyon, Nicholas. "Performance today". *The Cambridge History of Musical Performance* (2012): 3-34.

Klapuri, Anssi. "Sound Onset Detection by Applying Psychoacoustic Knowledge". *Acoustics, Speech, and Signal Processing, 1999. Proceedings., 1999 IEEE International Conference 6* (1999): 3089-92.

Larrocha, Alicia de Riva Douglas Aviñoa Xosé. *Enrique Granados : perfil histórico-biográfico : estudio crítico*. Barcelona: Editorial de Música Boileau, 2002.

Leikin, Anatole. *The Performing Style of Alexander Scriabin*. England: Ashgate Publishing, Ltd., 2011.

———. "Piano-Roll Recordings of Enrique Granados: A Study of a Transcription of the Composer's Performance". *Journal of Musicological Research* 21, no. 1-2 (2002): 3-19.

Lliurat, Frederic. "Carles Vidiella". *Revista Musical Catalana*, no. 142 (October 1915).

———. "Enric Granados". *Revista Musical Catalana*, no. 148 (April 1916).

———. "Joan Bta. Pujol". *Revista Musical Catalana*, no. 379 (July 1935).

———. *La música i els músics: crítica-impressions*. Publicacions de la revista: 115. Barcelona: Altés, 1933.

———. *Las sonoridades del piano*. Barcelona: Editorial Boileau, 1948.

———. *Teoría de la música*. Barcelona: Cultura, 1941.

Llongueras, Juan. "De cómo conocí al maestro Enrique Granados". In *Evocaciones y recuerdos de mi primera vida musical en Barcelona*, 108-18. Barcelona: Llibreria Dalmau, 1944.

Lochner, Louis Paul. *Fritz Kreisler*. New York: Macmillan, 1950.

Madriguera, Paquita. *Visto y oído. La estrella del alba*. Buenos Aires: Editorial Nova, 1947.

Marshall, Frank. *Estudio práctico sobre los pedales del piano. Primera parte* [in Spanish]. Madrid: Unión Musical Española, 1992.

———. *La sonoridad del piano : colección de diversos autores para el estudio de la pulsación y los pedales* [in Spanish]. Barcelona: Boileau, 2003.

McGrigor, Albert. *The Catalan Piano Tradition*. International Piano Archives. New York: Desmar, 1976.

Nonó, José. *Método de piano conforme al último que se sigue en París* [in Spanish]. Madrid: Imprenta de Aguado y Compañía, 1821.

Pagès i Santacana, Mònica. *Acadèmia Granados-Marshall : 100 anys d'escola pianística a Barcelona* [in Catalan, Spanish and English]. Barcelona: Acadèmia Marshall, 2000.

Palmer, Caroline. "Mapping Musical Thought to Musical Performance". *Journal of Experimental Psychology: Human Perception and Performance* 15 (May 1989): 331-46.

Pujol, Juan Bautista. *Nuevo mecanismo del piano basado en principios naturales, seguido de dos apéndices* [in Spanish and French]. Barcelona: Juan Bta. Pujol y Ca., 1895.

Querol, Miguel. "Al ilustre compositor y musicólogo insigne Felipe Pedrell, fundador del nacionalismo musical español y padre de la musicología española, en el quincuagésimo aniversario de su muerte: Felipe Pedrell, compositor". [In Spanish]. *Anuario Musical* 27 (1972): 21-21.

Raphael, Christopher. "Orchestra in a Box: A System for Real-Time Musical Accompaniment". Paper presented at the IJCAI-03 workshop program APP-5, 2003.

Rosen, Charles. *Piano Notes: The World of the Pianist*. Simon and Schuster, 2002.

Seashore, Carl E. *Psychology of the Vibrato in Voice and Instrument*. Vol. 3, Iowa City, Ia: The University Press, 1936.

Shepherd, Arthur. *The String Quartets of Ludwig van Beethoven; Historic and Analytic Commentaries*. Cleveland: The Printing Press, 1935. <http://hdl.handle.net/2027/mdp.39015013613743>.

Sitsky, Larry. *The Classical Reproducing Piano Roll: A Catalogue-Index*. Vol. 2: Greenwood Press New York, 1990.

Sloboda, John A. "The Communication of Musical Metre in Piano Performance". *The Quarterly Journal of Experimental Psychology Section A* 35, no. 2 (May 1983): 377-96.

Smith, Charles Davis. *Duo-Art Piano Music: A Complete Classified Catalog of Music Recorded for the Duo-Art Reproducing Piano*. Monrovia, Calif. (625 S. Myrtle Ave., Monrovia 91016): Player Shop, 1987.

Sobejano Ayala, José *El Adam español o lecciones metódico-progresivas de forte piano por el profesor armonista Dn. J. Sobejano Ayala* Madrid: Bartolome Wirmbs, 1826.

Velert Hernández, Aida "La Academia Granados-Marshall y su contribución a la consolidación de la técnico-pedagogía española: actividad y rendimiento entre 1945 y 1955". *Notas de paso* (2014): 21.
http://revistadigital.csmvalencia.es/wp-content/uploads/2014/04/art_a-velert.pdf.

Vila San-Juan, Pablo. *Papeles íntimos de Enrique Granados*.
Barcelona: Amigos de Granados, 1966.

Theses

Curbelo González, Óliver. "Estudio de la enseñanza del pedal de resonancia del piano a través del análisis de las obras pedagógicas: diseño de una propuesta metodológica para su enseñanza". Doctoral Thesis, Universidad de las Palmas de Gran Canaria, 2013.

García Martínez, Paula. "El pianista y compositor Joaquín Malats y Miarons (1872-1912)". Doctoral Thesis, Universidad de Oviedo, 2007.

Hansen, Mark R. "The Pedagogical Methods of Enrique Granados and Frank Marshall: An Illumination of Relevance to Performance Practice and Interpretation in Granados' "Escenas Románticas", a Lecture Recital together with Three Recitals of Selected Works of Schubert, Prokofieff, Chopin, Poulenc, and Rachmaninoff". Doctoral Thesis, University of North Texas, 1988.

Hernández i Sagrera, Joan Miquel. "L'escola pianística de Carles G. Vidiella". Doctoral Thesis, Universitat de Barcelona, 2010.

Klapuri, Anssi. "Automatic Transcription of Music". Master's Thesis, Tampere University of Technology, 1997.

Riva, J Douglas. "The Goyescas for Piano by Enrique Granados: A Critical Edition". Ph.D.diss., New York University, 1983.

Recordings: Edited Cds

Albéniz Isaac, Joaquín Malats, Enrique Granados, Frank Marshall, Alicia de Larrocha, Conchita Supervía, Conxita Badia, and et al. *The Catalan piano tradition*. VAI Audio, 1992.

Granados, Enrique. *Enrique Granados Today Playing his 1913 Interpretations Selected Works by Granados ; [Complete Welte Recordings]*. Stuttgart: Tacet, 2004.

———. *Granados Early Recordings by the Composer*. Sydney: Dolphin/Larrikin, 1993.

Granados, Enrique, and Albert Attenelle. *Danzas Españolas*. Casino de la Alianza de Pueblo Nuevo en Barcelona, 1958. 1.

Larrocha, Alicia de. *Alicia de Larrocha: Complete EMI Recordings : Soler, Granados, Albéniz, Turina, Montsalvatge, Falla*. Madrid: EMI Records, 1992.

Larrocha, Alicia de, and Enrique Granados. *Spanish Dances: Works for Piano*. New York, N.Y.: RCA Victor Red Seal, 1995.

Recordings: Author's Original Material

Attenelle, Albert. Recital at the Sydney Conservatorium of Music, recorded by the author of this thesis, West Recital Hall, Sydney, Australia, October, 2013

———. Hupfeld recording of the *Valses poéticos*, copy of the original piano roll, transferred by Ramon Sunyer Oller, in the collection of Fons de Reserva de la Biblioteca Nacional de Catalunya.

Musical Discussions: Interviews and Focus Group Session

Attenelle, Albert, personal interviews by author at Escola de Música de Barcelona, Spain, July 3, 2012, February 3 and 15, 2014.

Attenelle, Albert; Coll, Ramon; Sanchez Lucena, Antonio, public round table with the maestros, convened and chaired by the author of this thesis, Barcelona, Spain, July 8, 2012

Garriga, Carlota, personal interviews by author at Granados-Marshall Academy, Barcelona, Spain, July 23, 2012 and February 26, 2014

Monteys, María Teresa, personal interviews by author at her home, Begues, Spain, February 20 and 27, 2014

Pedagogical Practices: Masterclasses

Attenelle, Albert; Coll, Ramon, masterclasses at the Barcelona Piano Festival, Spain, July 2-8, 2012

Attenelle, Albert, masterclasses at Escola de Música de Barcelona, Spain, January 31, 2013; February 3 and 15, 2014; July 23, 2014

———. Masterclasses at XXXII Curs de Musica de Cervera, Spain, July 22-24, 2013

———. Masterclasses at the Barcelona Piano Academy, Spain, July 5 and 6, 2014

Garriga, Carlota, masterclasses at Granados-Marshall Academy, Barcelona, Spain, February 1, 2013; February 26, 2014

Monteys, María Teresa, masterclasses at her home, Begues, Spain, February 20 and 27, 2014

Manuscripts

Granados, Enrique. *02.1424 Mazurka – Valsos: Valses poéticos*, holograph manuscript, sketch written by the composer. Museu de la Música de Barcelona.

———. *02.1365 Valses poéticos: Valses poéticos*, copyist print. Museu de la Música de Barcelona

———. *02.1408 Valses poéticos: Valses poéticos*, holograph manuscript, titled *Páginas íntimas en forma de valsos op.43*. Museu de la Música de Barcelona

Midi files

Granados, Enrique. WM e-rolls extracted by Peter Philips from Denis Condon Collection

———. H1 and H2 e-rolls extracted by Jordi Roquer from Biblioteca Nacional de Catalunya

Software

Adobe Premiere Elements 11. Software to edit and visualize video footage.

Sibelius 7.5. Software to produce a legible score, reader-friendly for musicians

Sonar 8 Producer. Software to visualize the data included in the MIDI files and the music notation program.

Sonic Visualizer. Software for an augmented listening environment.