



## New Approaches to Enrique Granados' Pedagogical Methods and Pianistic Tradition: A Case Study of *Valses poéticos* op.43

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### Abstract

This paper presents the outcomes of a three-year doctoral investigation, in which the author examines stylistic and aesthetic trends in the performances of Granados, with the aim of producing a detailed and painstaking examination of the pianistic tradition inherited by the Spanish composer. The differing and equally convincing pianistic styles of Granados' followers call into question the validity of only one possible "authoritative" interpretation when approaching this particular performance tradition. The thorough analysis of *Valses poéticos* op.43 written by Granados allowed a closer look at performance practices of Granados and the musical tastes of his time. This early work is especially relevant due to the significant number of its original sources. This investigation has unearthed a treasure trove of new and detailed information about this wonderful pianistic legacy left by Granados, and the Catalan Piano School. Furthermore, it raises questions about current performance practices and the stylistic validity that pianists might be able to give in their performances of Granados' works through a combined study of his manuscripts, pedagogical methods, recordings and performance tradition.

**Keywords:** Enrique Granados; original sources; performance based research.

### Resumen

En este artículo se exponen algunas de las conclusiones y resultados más relevantes obtenidos durante los tres años de investigación doctoral, en los que la autora examina minuciosamente todas las fuentes disponibles para el análisis de las interpretaciones pianísticas del célebre músico español, aportando a su vez material original aun no documentado hasta la fecha. La combinación de métodos tradicionales y científicos arroja nueva luz en el estudio de la interpretación pianística, ya que, no solamente abre paso hacia una musicología moderna, ratificando el valor del método empírico en el estudio de la interpretación, sino que además contribuye a revelar, por vez primera, sorprendentes hallazgos. La coherencia estilística en las interpretaciones de Granados, expuesta en la tesis de la autora, obliga sin duda a replantear ciertas conjeturas e hipótesis unánimemente aceptadas en la actualidad. Nuevos avances tecnológicos han ofrecido a este estudio, además, la posibilidad de demostrar empíricamente la autenticidad de fuentes originales, como fueron los rollos de pianola Hupfeld Animatic no.51125ab (DEA no.28419), descartados como válidos en publicaciones anteriores a esta investigación. Es deseo de la autora que la valiosísima información que esta investigación atesora, sea útil para aquellos pianistas que comprometidos artística y espiritualmente con Granados quisieran dotar de coherencia instruida y profundidad sus propias interpretaciones.

**Palabras clave:** Enrique Granados; fuentes originales; análisis de la interpretación.

During my studies outside Spain, I met many pianists who were reluctant to approach Spanish music because they felt that only Spanish pianists were able to understand its subtle interpretative demands. This mindset and pre-conceived idea bothered me, so much so that it instigated my research toward exploring what stylistic and aesthetic ideals are unique in the performance of Spanish music for piano. In the course of this investigation, I found an remarkable

variety of rich but largely unknown Spanish piano traditions and outstanding pianists extending back to the early nineteenth century. Spanish music for piano demands that pianists not only possess a deep knowledge of Spanish regional and folkloric traits, but also that they have a comprehensive understanding of pianistic traditions and methodologies in Spain.

Today, the legacy of Spanish piano performance seems to remain in the hands of one pianist, Spain's most internationally famous concert pianist, Alicia de Larrocha. Larrocha was, unquestionably, one of the world's greatest musicians and one of Spain's most revered. However, there is a wealth of pianistic traditions and performance aesthetics in Spain, and this cultural heritage and knowledge deserve to be studied. Often, performance styles differ drastically, even among pianists linked to the same tradition. This is the case with the pianists I have explored in my thesis,<sup>1</sup> who come from the tradition of the Catalan Piano School (*Escola Pianística Catalana*), a school that Larrocha represented. This unique legacy includes an impressive lineage of pianists dating back to the early nineteenth century, including names largely unheard of today, such as Paquita Madriguera (1900–1965) or Rosa Sabater (1929–1983). This research gives voice to the expertise of some of these extraordinary pianists whose styles, although dramatically different from Larrocha, are equally valid.

The piano works of Enrique Granados represent a challenge to performers not only in terms of their virtuosity, but also in light of their refined interpretative demands, which require a deep understanding of the pianistic tradition. How might pianists not linked to this particular tradition understand the stylistic and interpretative aspects of Granados's works in order to perform them more accurately? To what extent is the country of birth of the performer crucial to this understanding, and what sources can they access in order to acquire this knowledge? In the process of answering all these questions, this research has challenged some pre-established opinions and proposes a fresh look at the source material to arrive at a more authentic interpretation of Granados's piano music.

## Background

Throughout the history of Western music, formalistic score-based research has been the primary means used to study interpretation. Today, new musicological approaches might set research priorities in a different order, giving preference to performers and the evolution of performance practices through time. In more recent years, new musicology studies have been focusing on these particular elements, exploring the performer's ability to interpret the musical notation of a score. Eric Clarke, for instance, states that “performers will not only leave their mark on a performance, but more radically should be regarded as the prime mover in whatever music results.”<sup>2</sup>

Recordings represent an invaluable source of information to analyse performance practices. However, early recording techniques and mechanisms were limited, and as such, place restrictions on the reliability of the sound produced by an artist. Therefore, we need to be cautious when

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<sup>1</sup> The last living students of Frank Marshall (Granados's chief disciple), Albert Attenelle, María Teresa Monteys, and Carlota Garriga, have worked intensively with me and generously shared information crucial to this investigation.

<sup>2</sup> Eric F. Clarke, “Making and Hearing Meaning in Performance,” *The Nordic Journal of Aesthetics* 18, no. 33-34 (2006): 25.

interpreting results from empirical analysis. Nicholas Cook recommends a combination of various methods that would complement and also give different perspectives to this study, in order to capture the different layers within stylistic insights from a pianistic tradition. He believes that a single method cannot provide us with a clear understanding of the dimensions in the analysis of performance.<sup>3</sup> Special attention is required when analysing recordings using empirical methods, so as not to be caught up in the misinterpretation of mathematical results, which could be accurate, but absolutely devoid of any musical sense.<sup>4</sup>

The number of studies on Granados has increased considerably in recent decades. Some of these studies have become an essential reference for today's musicologists and performers, e.g., Boileau's *Complete Works for Piano by Enrique Granados*,<sup>5</sup> Walter Clark's *Enrique Granados: Poet of the Piano*,<sup>6</sup> Mònica Pagès' *Acadèmia Granados-Marshall: 100 anys d'escola pianística a Barcelona*,<sup>7</sup> Antonio Iglesias' *Enrique Granados: His Piano Works*,<sup>8</sup> Carol A. Hess' *Enrique Granados: A Bio-Bibliography*<sup>9</sup> and also, in the writings of Anatole Leikin<sup>10</sup> and Mark Hansen.<sup>11</sup> World celebrations to mark the 100th anniversary of Granados's death, and also the 150th anniversary of his birthday, are concurring in consecutive years (2016 and 2017, respectively). These celebrations have seen a prolific increase in research on Granados. However, the number of studies of Granados is still very low compared to musicological research undertaken on other composers. Furthermore, not many of these studies involve exploratory research of styles or interpretations of performances of the piano works that were composed by Granados. Douglas Riva encourages further research in this field, pointing out the significant deviations between the score and Granados's own performance style that Riva had found during his conversations with Mercedes Roldós, a student of Frank Marshall, himself a student of

<sup>3</sup> Nicholas Cook, "Methods for Analysing Recordings," in *The Cambridge Companion to Recorded Music* (Cambridge: Cambridge University Press, 2009), 245.

<sup>4</sup> Nicholas Cook in research with Erik Clarke, about rhythmic approaches of pianist Philip Thomas to the performance of a work written by Bryn Harrison, found different results depending on the dimensions used. The first results taken from this analysis were mathematically correct in relation to the annotated score and the onset detection but did not correspond with the musical ideas and the melodic polyphonic intervallic independence of each voice as understood by the performer "Changing the musical object: Approaches to performance analysis," *Music's Intellectual History: Founders, Followers and Fads*. New York: RILM (2005): 788.

<sup>5</sup> Enrique Granados, *Integral para piano* [Complete works for piano], ed. Alicia de Larrocha and Douglas Riva, 18 vols. (Barcelona: Boileau, 2002).

<sup>6</sup> Walter Aaron Clark, *Enrique Granados: Poet of the Piano* (New York: Oxford University Press, 2006).

<sup>7</sup> Mònica Pagès i Santacana, *Acadèmia Granados-Marshall: 100 anys d'escola pianística a Barcelona* (Barcelona: Acadèmia Marshall, 2000).

<sup>8</sup> Antonio Iglesias, *Enrique Granados: su obra para piano* (Madrid: Editorial Alpuerto, 1985).

<sup>9</sup> Carol A. Hess, *Enrique Granados: A Bio-Bibliography* (New York: Greenwood Press, 2011).

<sup>10</sup> 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): 3-19.

<sup>11</sup> 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).

Granados. According to Roldós, “the style necessary to perform the works of Granados cannot be learned only from a printed edition.”<sup>12</sup> The findings of this investigation question some earlier conclusions by various Granados authorities. Although the validity of some sources has been put into question, certainly the purpose of this study is not to undermine past research but rather to contribute to the core of research on the critical revision of Granados’s piano works.<sup>13</sup> It has become a matter of utmost importance, even urgency, to solve questions that arose concerning stylistic issues in the approach by various pianists, especially in the performance of Granados’s early works. Accordingly, this research aims to make a significant contribution to this area of pianistic research, providing a wealth of previously undocumented insights into stylistic authenticity.

### **Multidimensional mapping of Granados’s pedagogical methods and pianistic tradition**

The multidimensional analysis of all the sources using a combination of traditional methods with more up to date analytical approaches has unveiled some ground-breaking results that might provoke a re-examination of current knowledge. The multiplicity of dimensions has been a crucial part of this in-depth exploration of stylistic elements in Granados’s pianism and is key to this investigation

Granados’s *Valses poéticos*, op.43, will serve as a case study for the purpose of this investigation. A thorough examination of manuscripts and recordings was conducted in consultation with the few remaining inheritors of Granados’s pianistic legacy, originally disseminated by Frank Marshall, his student and heir to his tradition. The guidance of Marshall’s students has been crucial, determining the need for critical research and a comprehensive analysis of each of the original sources. *Valses poéticos* offers a wealth of primary sources, thanks to two of the composer’s own piano-roll recordings and three original manuscripts. Thus, it provides an excellent opportunity not only to examine and explore stylistic trends in Granados’s performance, but also to assess the validity of multidimensional mapping as a methodology of study. This qualitative research also adds new empirical research methods that use up-to-date technologies and computer software. There are four main lines of investigation for this study, namely: the analysis of original manuscripts, pedagogical methods, recordings and performance tradition.

There are currently three available manuscripts of *Valses poéticos*, two holograph manuscripts by Granados and one copyist’s manuscript; all of these are found at Espai de Documentació i Recerca del Museu de la Música de Barcelona.<sup>14</sup> Original manuscripts reveal elements that are omitted in printed editions, so they are crucial in understanding a performance. In the process of this exploration, it became clear that some elements that appeared in the original manuscripts were still

<sup>12</sup> J. Douglas Riva, “The Goyescas for Piano by Enrique Granados: A Critical Edition” (PhD diss., New York University, 1983), 302-03.

<sup>13</sup> The fourth chapter of my thesis reveals some conflicts between sources. Estrada Bascuñana, “Echoes of the Master: A Multi-dimensional Mapping of Enrique Granados’ Pedagogical Method and Pianistic Tradition.” Doctoral Thesis, University of Sydney, 2015.

<sup>14</sup> Barcelona, Museu de la Música, 02.1408 *Valses poéticos*, 02.1424 *Mazurka-Valsos*, and 02.1365 *Valses poéticos*. A digital copy of the first page of these manuscripts is found in the appendix (published under permission).

missing in published music editions, including the new revised edition by Boileau.<sup>15</sup> This may be because there are significant deviations between the three original manuscripts. This causes much confusion and makes it difficult to decide which musical elements to choose from one manuscript over another in preparing a definitive edition. Therefore, this ambiguity makes it hard to be certain of the Spanish composer's final conception. This certainly affirms what Charles Rosen suggests, that studying original sources instead of printed editions "can make us see the music in a new light."<sup>16</sup>

This investigation involves the close examination of the currently available pedagogical methods written by pianists from the Catalan Piano School. This tradition was nurtured with the expertise of a distinguished generation of pianists, dating back to the emergence of new methodologies introduced into Spain by Spanish pianists who had travelled throughout Europe. Examined in my thesis are pedagogical works written by Juan Bautista Pujol,<sup>17</sup> Guillermo de Boladeres, Frederic Lliurat and Enrique Granados himself. The pianistic tradition has also been explored in the writings of other Granados's students, like Paquita Madriguera and Juan Llongueras. The study also explored works by other writers like Mark Hansen, Antonio Fernández-Cid and Joaquín Calvo Sotelo, as well as experts of today such as Walter Aaron Clark, Carol A. Hess, Douglas Riva, Oliver Curbelo, Joan Miquel Hernández i Sagrera, Anatole Leikin, Paula García Martínez, Mònica Pagès i Santacana, Alfredo Escande and Aida Velert Hernández, among others.

Also, the two invaluable and very different piano roll recordings of Granados himself, Welte 2781 and Hupfeld Animatic rolls no.51125ab (DEA roll no. 28419)<sup>18</sup> have been thoroughly analysed using the latest technological advances to extract information from the piano rolls, including cutting-edge computer software to visualize the sound information captured from the MIDI files.<sup>19</sup> The Welte recording appears to be the most well known in musicological circles and has been considered the only valid recording. However, there is evidence that might prove that the Hupfeld system presents a more genuine rendition. There are numerous recordings that have been made from the original piano rolls. However, I was cautious in the use of this material due to serious alterations found in the sound when analysing them, probably caused by sound engineers attempting to meet the sonic standards of the recording label. This means that recordings made by different recording labels of the same piano roll of *Valses poéticos* as performed by Granados sound different. For example, different approaches were employed in applying EQ filters to boost the gain of a range of frequencies. It also proved useful to analyze recordings by Granados's followers, that is, his immediate followers up to a second generation of disciples. Two edited recordings by Alicia de Larrocha,<sup>20</sup> and a live performance

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<sup>15</sup> Granados, *Integral para piano*.

<sup>16</sup> Charles Rosen, *Piano Notes: The World of the Pianist* (Simon and Schuster, 2002), 193-95.

<sup>17</sup> See complete references for each work at the end of this article.

<sup>18</sup> Larry Sitsky, *The Classical Reproducing Piano Roll: A Catalogue-Index*, vol. 2 (Greenwood Press New York, 1990).

<sup>19</sup> Thanks to the Spanish musicologist Jordi Roquer and to the Australian sound engineer and musicologist Peter Phillips who also taught me with great patience how to transcribe piano rolls.

<sup>20</sup> Alicia de Larrocha, *Alicia de Larrocha: Complete EMI Recordings: Soler, Granados, Albéniz, Turina, Montsalvatge, Falla*, (Madrid: EMI Records, 1992). Alicia de Larrocha and Enrique Granados, *Spanish Dances: Works for Piano*, (New York, N.Y.: RCA Victor Red Seal, 1995).

by Albert Attenelle,<sup>21</sup> were both chosen for this study. Unfortunately, it was not possible to locate more recordings of *Valses poéticos* performed by other pianists in the lineage of Granados's followers, such as Rosa Sabater, Frank Marshall or Paquita Madriguera.

This study makes available detailed information relating to a performance tradition passed on by direct inheritors of Granados's teachings. Albert Attenelle, María Teresa Monteys, and Carlota Garriga, the last living students of Frank Marshall, generously shared their valuable knowledge during numerous interviews conducted in Barcelona. They worked with me in analysing original manuscripts and recordings by Granados, and as a result, the thesis offers new insights into a performance tradition that can be directly linked to Granados.

An in-depth exploration of every available original source offers a methodology to examine stylistic trends in the unique and rare performances by Granados of his own piano works. The analysis of the recordings, while combining empirical and traditional methods, is complemented with the study of original manuscripts, all through the lens of the sole remaining inheritors and last remaining direct students of Marshall. Thus, this study offers very useful pedagogical insights into the pianistic traditions and styles of Enrique Granados. He was not only one of the greatest Spanish composers but also a brilliant pianist and a remarkably influential pedagogue, who inherited and passed on the legacy of the Catalan Piano School to his followers.<sup>22</sup>

### A new musicological approach

The director of the Mazurka Project, Nicholas Cook, suggested that I explore edited recordings, combining traditional aural approaches with new computational techniques,<sup>23</sup> such as those available using the computer software application Sonic Visualiser,<sup>24</sup> complemented by its updated plug-ins and online generators.<sup>25</sup> For the study of piano-roll recordings, MIDI files were extracted with the

<sup>21</sup> Albert Attenelle performed *Valses poéticos* in West Recital Hall, Sydney, Conservatorium of Music, on the 22nd October, 2013. I recorded this recital using technical equipment generously provided by the Sydney Conservatorium of Music.

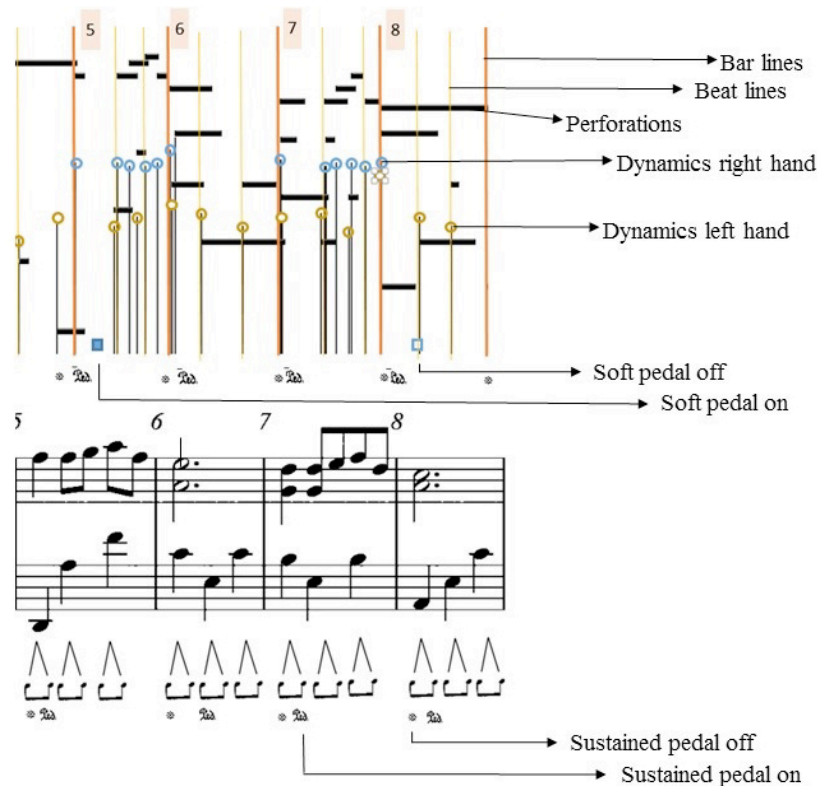
<sup>22</sup> This tradition leads back to Franz Liszt's student, Pere Tintorer (1814–1891) and his follower Juan Bautista Pujol (1835–1898), who are considered the fathers of the Catalan Piano School. An outstanding generation of pianists were instructed by Pujol, among them Isaac Albéniz (1860–1909), Carles Vidiella (1856–1915), Joaquim Malats (1872–1912), Ricard Viñes (1875–1943), and Enrique Granados (1867–1916). Granados founded the *Academia Granados* in Barcelona in 1901 and raised an exceptional generation of musicians. Composers, pianists, singers, and even musicologists were trained in the Academy under Granados's guidance, including Guillermo de Boladeres (1853–1928), Frederic Lliurat (1876–1956), also Pujol's student, Juan Llongueras (1880–1952), Robert Gerhard (1896–1970), Concepció Badia (1897–1975), Paquita Madriguera (1900–1965), and Frank Marshall (1883–1959). Granados's legacy has been passed on to great pianists such Alicia de Larrocha (1923–2009) and Rosa Sabater (1929–1983). Today this tradition is still spreading through the teachings of Marshall's only living students, Albert Attenelle (b.1937), María Teresa Monteys (b.1937), and Carlota Garriga (b.1937). It is important to recognize not just the depth of this pianistic heritage but also its breadth.

<sup>23</sup> Nicholas Cook, e-mail message, February 22, 2014. I acknowledge Dr. Cook's collaboration and thank him for providing me with a draft copy of his book *Beyond the Score: Music as Performance* (New York: Oxford University Press, 2014).

<sup>24</sup> 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).

<sup>25</sup> Tap Snap to refine tempo data <<http://mazurka.org.uk/cgi-bin/tapsnap>> and Dyn-A-Matic generator to obtain average dynamic values. <<http://www.mazurka.org.uk/software/online/dynamic/>> (both links accessed Aug. 31, 2016).

assistance of two engineers and piano-roll specialists in Barcelona and Sydney.<sup>26</sup> I analyzed the MIDI files from the original piano-roll recordings, using Cakewalk Pro Audio 8.00,<sup>27</sup> and used the slideshow-presentation program Microsoft PowerPoint 2013 to study graphics and music notation derived from the MIDI files. Beat and bar lines were drawn over the extracted graphics from the MIDI visualizations of the piano rolls, including perforations, dynamics (velocity), and pedals.<sup>28</sup> In addition to these methods, the latest version of Sibelius was used to transcribe and notate the MIDI files, offering a user-friendly reading for pianists (Fig. 1).



**Figure 1:** Visual guide to the symbols used in this research.

<sup>26</sup> A different technique was used to transfer each of the two piano rolls. A photographic technique was used to produce the MIDI files from the Hupfeld 51125ab piano rolls, thanks to Jordi Roqué. The extraction of data using this method is a highly laborious task, involving two different stages in the process. The pedals and dynamics needed to be added manually, making it a time-consuming approach. The Welte Mignon 2781 piano roll was extracted to MIDI files using a reproducing technique developed by Peter Phillips. This method captures every element in the performance of Granados without having to manually add any aspect of the performance. Peter Phillips explains in his upcoming thesis how the MIDI files are produced using this reproducing method.

<sup>27</sup> This MIDI audio sequencer for MS Windows, a powerful Digital Audio Workstation, assisted me in visualizing MIDI files specially selected for this study.

<sup>28</sup> Thanks go to Peter Phillips, who was so kind to assist me with technical and musicological guidance. He also provided invaluable material from his personal music archive (an extensive catalogue of more than 6000 piano rolls).

One of the revelatory aspects of this investigation is that it proves the validity of the Hupfeld piano-roll recording of *Valses poéticos* performed by Granados. There is clear evidence of the authenticity of the Hupfeld recording, thanks to the assistance of the latest computer-based methods, in combination with traditional aural approaches.<sup>29</sup> Until now, the only recording used for performance analysis of *Valses poéticos* had been the Welte-Mignon piano roll, considered the only valid recording in musicological circles. The validity of Hupfeld roll recordings has been a topic of discussion among musicologists ranging from the view that some of the recordings might not be original, while others suggest that the rolls are in fact truly original performances. No other Hupfeld piano rolls recorded by Granados have been included in the analysis of his piano works. The validation of this material has provided a valuable means of comparing both renditions and their relation to original manuscripts. It also provides insight into exploring the authenticity of the performance style of this work.

One possible hypothesis is that, with the introduction of reproducing piano-roll technology, the recordings themselves may have provided a new form for Granados of publishing his works, and a way for him to pass on new musical ideas in addition to the traditional notational method. Thus, comparing both piano-roll recordings enables the researcher to detect the differences and similarities in style and notation. For this reason, it seems that Granados's original piano-roll recordings should be taken as recorded manuscripts and should be studied by pianists wishing to perform his music, in addition to original manuscripts, to gain the clearest concept of the composer's intentions. This idea has been supported unanimously by the three expert pianists invited for this study, Attenelle adding that, "pianists should not forget that, ultimately, the composer is the author of the musical work."<sup>30</sup> Although Granados was a brilliant and creative pianist, who would never twice perform a work in the same manner, as described in the writings of his students, his interpretations should not be seen as simply "improvisatory" but rather as a direct result of the creative artistry. The subtleties of tempo inflections in the recorded performances of Granados might at first appear to be spontaneous interpretations; however, these are consistent with his pedagogical writings on phrasing and expression. In the course of this investigation, it became obvious that his performances were more methodical than musicologists previously suspected. In fact, his playing is very consistent with his pedagogical methods, as well as with the tradition of the Catalan Piano School.<sup>31</sup>

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<sup>29</sup> The Hupfeld piano-roll recording was performed on an 88-note Apollo Player Piano from 1913, which is located at Sala Llevant in the Biblioteca Nacional de Catalunya. A recording made by Ramon Sunyer can be found at the Biblioteca Nacional de Catalunya's sound archives. Also, aural analysis of the Welte Mignon piano roll from the Condon collection was achieved through Peter Phillips's MIDI transfers performed on his Mark 4 Disklavier Pro in a Yamaha C5 piano.

<sup>30</sup> Interview with Carolina Estrada at "Escola de Música de Barcelona," 3 February 2014.

<sup>31</sup> A detailed analysis of Granados's performance and pedagogical methods can be found in Estrada Bascuñana, "Echoes of the Master." The transcriptions of Granados's piano-roll recordings show visualizations of all these elements in his playing, including notation, tempo inflexions, articulation, pedalling and dynamics.

The figure displays two transcriptions of the first eight bars of Granados's "Vals melódico".

**Top Transcription (Welte Mignon 2781):**

- Keyboard Diagram:** Shows the piano keyboard with vertical lines indicating the notes for each bar (1-8). The notes are: Bar 1: C4, E4, G4; Bar 2: A4, B4, C5; Bar 3: D5, E5, F5; Bar 4: G5, A5, B5; Bar 5: C6, D6, E6; Bar 6: F6, G6, A6; Bar 7: B6, C7, D7; Bar 8: E7, F7, G7.
- Musical Score:** Shows the piano part in 3/4 time, key of D major. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with quarter notes. The score is numbered 1 through 8.
- Fingerings:** A series of upward-pointing triangles below the staff, indicating fingerings for each note in the right hand.

**Bottom Transcription (Hupfeld 51125a):**

- Keyboard Diagram:** Shows the piano keyboard with vertical lines indicating the notes for each bar (1-8). The notes are: Bar 1: C4, E4, G4; Bar 2: A4, B4, C5; Bar 3: D5, E5, F5; Bar 4: G5, A5, B5; Bar 5: C6, D6, E6; Bar 6: F6, G6, A6; Bar 7: B6, C7, D7; Bar 8: E7, F7, G7.
- Musical Score:** Shows the piano part in 3/4 time, key of D major. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with quarter notes. The score is numbered 1 through 8.
- Fingerings:** A series of upward-pointing triangles below the staff, indicating fingerings for each note in the right hand.

**Figure 2:** Granados's "Vals melódico", bars 1-8, transcriptions of Welte Mignon 2781, Paris, 1912 (above) and Hupfeld 51125a (below).

The analysis of the piano roll recordings has revealed stylistic gestures in performance that are not found in published editions or manuscripts. These include rhythm, articulation, dynamics, tempo changes, agogic expressions, and pedaling. The use of computer software has greatly assisted with an accurate extraction and analysis of these elements, and the resulting transcriptions might well prove beneficial in helping pianists more easily visualize and identify them (Fig. 2). For example, it is even possible to deduce fingerings and hand distributions when taking a closer look at each perforation in the rolls. The three expert pianists who took part in this study highlighted the relevance of these discoveries, and encouraged me to include them in my own interpretations. Therefore, following their advice, I have included the notation that is consistent across both recordings, but not found in any currently printed edition, such as those that can be found in all the musical segments that Granados performs in between some of the waltzes.<sup>32</sup>

Although Granados devotes considerable attention in his pedagogy to proper use of the damper pedal, and all its applications, depending on melodic, harmonic and rhythmical aspects,<sup>33</sup> there are almost no pedal indications in his original manuscripts for *Valses poéticos*. There are only a few markings found in *Ms1* and *MsC*, and there are no indications in *Ms2* or in any published edition.<sup>34</sup> Riva explains that pedal indications were not added to the new published edition of Granados's piano works in order to avoid subjective misinterpretations from the analysis of Granados's recordings.<sup>35</sup> Thus, this study reveals for the first time the possibility of documenting, and including, pedal indications in *Valses poéticos*, thanks to the use of up-to-date technologies in the analysis and interpretation of the performances. During an interview with Mark Hansen, Alicia de Larrocha emphasized the importance of pedaling for expression and sonority in the pedagogy of the Catalan Piano School, as it implies a crucial role in sound production.<sup>36</sup> Therefore, documenting Granados's pedal usage and technique would be of a great interest to pianists wishing to have a clear approach to studying and interpreting Granados's piano works.

Performance trends in Granados's interpretations are examined in detail in my thesis. Some of these trends include desynchronization or contrametric rubato, arpeggiation, agogic, and other expressive elements such as articulation and rubato. The analysis, interpretation, and findings in this thesis may not receive approval from all Granados devotees. However, for present and future generations of students who are serious in procuring a well-informed interpretation of Granados's piano works, the present research will hopefully prove to be an valuable resource.

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<sup>32</sup> My future projects include producing transcriptions of Granados's piano rolls using empirical methods and computer software.

<sup>33</sup> Granados, *Integral para piano*, vol. 9.

<sup>34</sup> *Ms1*, *MsC*, and *Ms2* refer to the three original manuscripts of *Valses poéticos*.

<sup>35</sup> Douglas Riva, e-mail message, 3 March 2015.

<sup>36</sup> Hansen, "The Pedagogical Methods of Enrique Granados and Frank Marshall," 35.

## Discussion

Over the last few decades, musicologists have shifted their interest closer towards the study of performance. Following the new trends emerging in modern musicology, I have focused on the performance of Spanish music, in particular piano works by Granados. This is particularly pertinent at the present time due to the anniversary celebrations of his birth and his death. In light of this, I have endeavoured to contribute original research within this specialized area of recorded performance in my doctoral thesis to complement existing musicological studies of Granados.

As a pianist, I have personally experienced the positive value and benefits of new musicological approaches in the analysis of performances. The combination of technology and traditional methods has had an enormously beneficial impact in this area. Empirical methodologies offer a way of complementing traditional listening methods and therefore can objectively and accurately extract information from piano-roll recordings, avoiding subjective misinterpretations. Moreover, one can thus empirically prove the authenticity of the Hupfeld piano-roll recording and, therefore, unveil a new source, essential to this study.

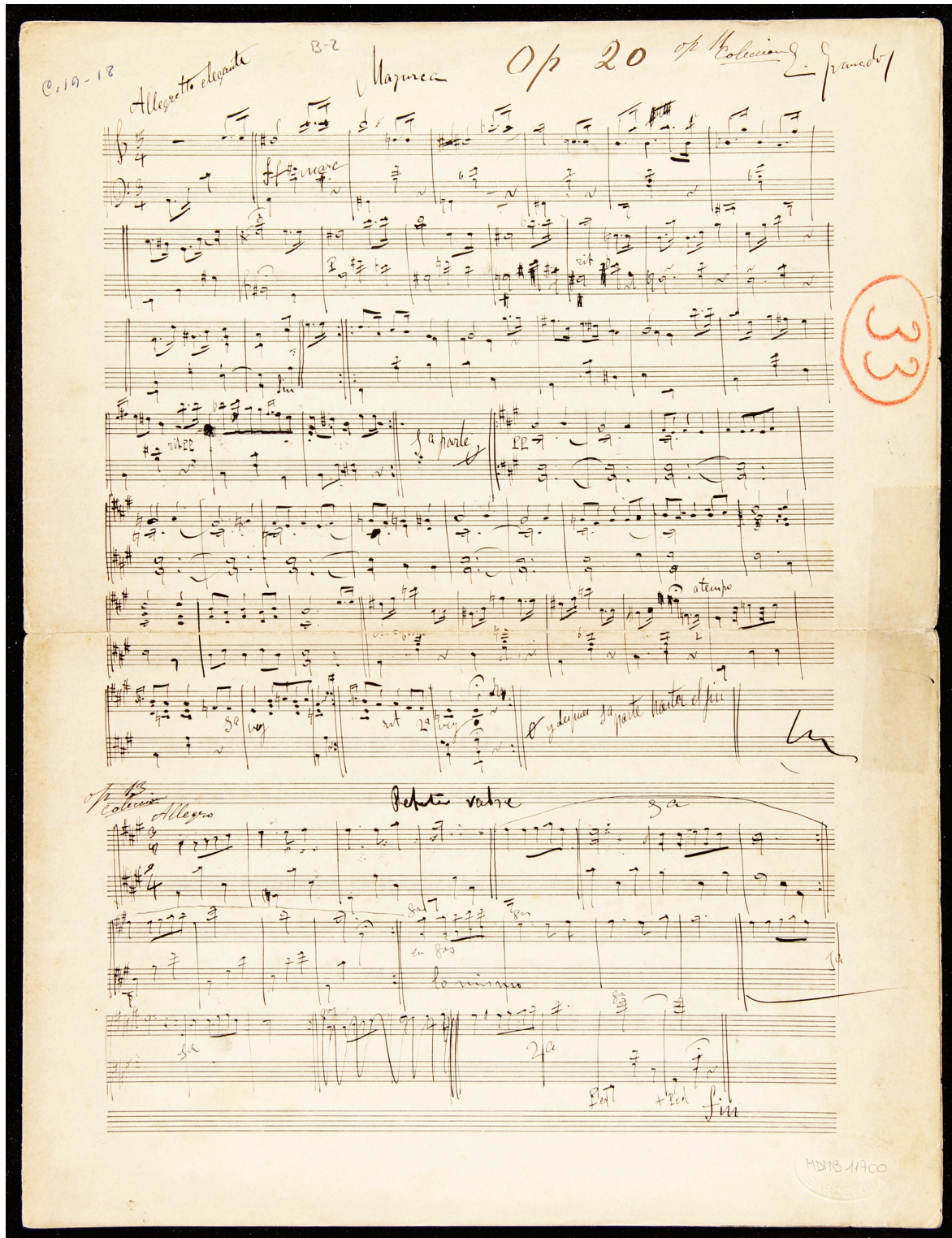
Recent research has found numerous discrepancies and deviations in Granados's renditions and manuscripts. Some specialists believe these inconsistencies to be caused by the creative personality of the composer, while others have attributed it to his extraordinary skills at improvisation. Today, experts agree that Granados's performances are rather free and "improvisatory," and recommend pianists to be cautious when listening to these recordings. However, after a painstaking analysis of Granados's pedagogical methods and performance practices, it is clear that the composer's own performances were more methodical than previously thought. Therefore, his renditions demand a serious examination since they encapsulate important information for a correct interpretation of his music.

In the search to find common trends between Granados and his followers, this study finds that they all had diverse opinions in their artistic approach. Sometimes even the performance style and opinions of Granados's followers differ when discussing and analyzing the Spanish composer. This proved that a single version of an interpretation cannot epitomize the full extent of Granados's pianistic tradition, as it might be filtered by the artistic personality of each pianist. Therefore, pianists are encouraged to make well-informed choices in their performances, by closely studying every available source, to ensure that they fully understand the depth and richness of this exquisite and unique tradition. In closing, I propose a new methodology, one that will serve performers, students, and teachers alike, as a means to gain a better understanding of the stylistic and interpretative demands of the works for piano by Enrique Granados.

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Appendix<sup>37</sup>



Appendix 1: Barcelona, Museu de la Música: Enrique Granados, 02.1424 Mazurka-Valsos (Ms1), 1.

<sup>37</sup> This material has been published with the permission of Espai de Documentació i Recerca del Museu de la Música de Barcelona. A digital copy of these manuscripts is found in Estrada Bascuñana, “Echoes of the Master.”

The image shows a handwritten musical score for a piece titled "Mariposa". The score is written on aged, yellowed paper and is framed by a green border. It consists of several staves of music. The title "Mariposa" is written in purple ink at the top center. The tempo and mood are indicated as "Vivo Leggiero" in the upper left. The score includes a section marked "VII" and a "FIN" section. Performance instructions include "pp.", "senza pedales", "ritard: molto.", and "D.C. hasta el fin.". The score is written in a mix of black and purple ink. At the bottom of the page, there is a decorative flourish consisting of a horizontal line with radiating lines above and below it.



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