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SUMMARY

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EDITORIAL

Como sabéis… Un recuerdo del Luis de Pablo profesor

Jacobo Durán-Loriga

«**Como sabéis**…» era una forma recurrente en las clases de Luis de Pablo para iniciar una derivada sobre lo que estaba diciendo. Dicha derivada se podía limitar a unas pocas frases, a una reflexión escueta, pero en numerosas y memorables ocasiones daba inicio a un encadenamiento de referencias, un arco de amplio e impredecible recorrido que trasladaba a los parajes más insospechados y distantes del asunto musical sobre el que versaba la sesión. Así invitaba a conocer detalles de una técnica pictórica, las características de un vino, lo que se comentaba en la casa de Vicente Aleixandre, las costumbres de un pueblo recóndito, el efecto de una sustancia psicotrópica o cualquier otro tema que acababa relacionando con la partitura que tenía delante.

«**Como sabéis**» era una forma de incentivar el conocimiento, propiciar la investigación personal, salir de los límites de lo estrictamente musical precisamente para enriquecerlo. Con aquella expresión no llamaba ignorantes a quienes por lo general no sabíamos nada de lo que se nos estaba contando, sino que invitaba a ponerse en disposición de conocer, de investigar. Pienso que era una consecuencia natural de haber sido autodidacta. Efectivamente, Luis fue iniciado en los rudimentos del solfeo y el piano por unas monjas donostiarras, y con la excepción de los consejos que recibió de Max Deutsch en París su formación se basó en lecturas, conversaciones, audiciones y análisis de partituras, o sea un camino trazado por él mismo. Dicho de otro modo, no tenía formación académica ni titulación musical que lo acreditase para algún tipo de enseñanza musical oficial.

Como sabéis, Luis de Pablo tuvo sin embargo la oportunidad de enseñar en Argentina, en los EE. UU. y en Canadá. Nada hacía pensar que se le pudiese ofrecer una plaza como profesor en España, pero un resquicio legal —o una ley *ad hoc*, poco importa a estas alturas— permitió sortear las dificultades propias de una administración tan dada a la *titulitis*. Así se convirtió en profesor de Técnicas contemporáneas del Conservatorio de Madrid, entonces situado en Ópera. Sus clases se dividían en dos bloques diferenciados: las técnicas propias del quehacer compositivo desarrollado a lo largo del siglo xx y por otro lado el estudio de las

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músicas de tradiciones no occidentales. Pocos de nosotros éramos tan animosos como para asistir a la sesión doble —cuatro horas— puesto que la información recibida en una de las partes daba material de sobra para rumiar a los jóvenes pupilos.

En las clases de técnicas a las que asistí se analizaban tanto las obras del propio Luis como las de otros autores referentes del siglo XX o las composiciones de los propios alumnos, escritas con total libertad. Todos los análisis tenían una perspectiva personal, la óptica de de Pablo, quien realizaba un trabajo meticuloso. Resultaba llamativo que la misma minuciosidad se aplicara a una partitura de Berg, de Berio o a la del estudiante. Siempre intentaba destacar los aspectos positivos del trabajo del aprendiz; y más que subrayar las deficiencias, le recomendaba el estudio de grafías, técnicas instrumentales o procedimientos formales que encajasen con los intereses mostrados en la obra.

Como sabéis, Luis prestaba especial importancia a que se «quemasen etapas» según su propia expresión, esto es que se trabajasen las diferentes técnicas del pasado más o menos reciente para conocerlas y superarlas, de manera a llegar cuanto antes a procedimientos más actuales, con los que crear un conjunto de recursos personales. En esencia el trabajo de los alumnos era abordado con enorme respeto y absoluta libertad en el recorrido que estos quisiesen transitar. Por supuesto no había una evaluación; al alumno le correspondía sacar las conclusiones oportunas de los consejos que recibía. Cabe deducir de lo anterior que no se aprecian diferencias sustanciales entre esto y una clase de composición concebida como un taller. Claro, era una clase de composición encubierta, de tapadillo, con ocultación para escapar al monopolio de la cátedra única, asentada en la creencia de que el alumno ha de ser guiado por una senda predefinida y perfectamente reglamentada, sin opción de elegir. Poder elegir llevaría al estudiante a la confusión —¡horror!— según esa doctrina. Ello recuerda lo ocurrido con Messiaen, a quien por razones parecidas se le impidió enseñar composición en París, sus clases eran oficialmente de análisis, aunque una vez cerrada la puerta del aula el concepto de análisis se ampliaba lo que hiciera falta.

Como sabéis, en las clases de Luis no había programación, ni objetivos, ni se perseguían competencias que valorar, ni ninguna de las características de la neolengua pedagógica. Había tradición de taller, o sea la mejor para la formación artística en cualquier disciplina. La enseñanza, según manifestaba de Pablo, debe darse a gran temperatura para que marque al alumno. Lo importante no es tanto el contenido como el entusiasmo que se muestra al abordar la materia. Así queda grabado, y guiaba el trabajo a desarrollar, en solitario, por el alumno. La temperatura que Luis quería imprimir a sus clases dependía de su propio interés. Efectivamente, elegía las obras del repertorio a analizar en función de su inclinación, y no resultaba difícil observar a posteriori paralelismos entre las obras abordadas y sus composiciones de la misma época. Sería erróneo ver en ello únicamente un rasgo de egoísmo ya que esa era la condición necesaria para dotar a la docencia de la fuerza deseada.

Ciertamente a las clases de técnicas contemporáneas convenía llegar aprendido en cuanto a los rudimentos compositivos ya que no era ese el lugar idóneo para un aprendizaje sistemático. Más bien era un lugar para la reflexión sobre el sentido que podía tomar la música de creación para cada cual. Alguno sacaba como conclusión que no debía insistir en componer, sino buscar otras formas más satisfactorias de desarrollo para su talento. Otros descubrían la importancia de los idiomas para poderse mover en el mundo de la música. Todos obtenían una orientación que no finalizaba con el tiempo lectivo; Luis se mostraba enormemente generoso para ser abordado en cualquier ocasión para el consejo. Las conversaciones telefónicas, la correspondencia, los encuentros ocasionales fueron una prolongación durante años de un magisterio excepcional.

Como sabemos, lo dicho no es lo esencial, lo perdurable y más valioso de la aportación de Luis de Pablo. Eso está en su obra. Pero para tratar de lo que hay entre *Gárgolas* (1953) y *Ldp* (2020) sería necesario al menos un número monográfico de esta revista. Por cierto, Luis formó parte del Comité Científico Asesor de *Quodlibet*, como también era el caso de su buen amigo Cristóbal Halffter, a quien Pablo Gastaminza ya dedicó unas líneas del editorial del número anterior de la revista con motivo de su fallecimiento.

Durante mi efímera dirección del Aula de Música de la UAH, invité a Luis a dar un curso de análisis sobre algunas de sus obras. Resultaba muy extraño que en el formidable elenco de profesores que habían pasado por el Aula no figurase su nombre. Por razones que no vienen al caso Luis no dio finalmente esas clases en aquel momento. En cambio participaría en el acto de apertura de las actividades académicas del Aula del curso 2015-2016, pasando a formar parte del Comité de *Quodlibet*, como ya he mencionado. También *Quodlibet* le está indirectamente agradecido por otro motivo; **como sabéis**, Luis creo el CDMC (Centro para la Difusión de la Música Contemporánea), hoy desaparecido, ¡ay! El caso es que esta revista vino acompañada durante muchos años de una separata que incluía una obra breve cuyo objetivo era dotar de repertorio actual a los estudiantes de algún instrumento. Dichas obras fueron durante largo tiempo fruto de un modesto encargo por parte del CDMC, que así apoyaba tanto a los creadores como a la revista. Desgraciadamente, desaparecida la institución desapareció el encargo. Y así estamos.

Como sabes, Luis, tu aportación a la música española ha sido inmensa. No sólo en los aspectos de la enseñanza de la composición, a los que he dedicado estas líneas. **Como sabes**, tus clases han dejado poso; somos muchísimos —por no decir todos— los que las recordamos con enorme agradecimiento. Las rememoramos como un ejemplo de libertad y respeto que cuesta imaginar que se pueda recrear hoy. Tampoco debió ser fácil hacerlo entonces. Gracias por todo, gracias por tanto. ■

Jacobo Durán-Loriga
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El pedal del piano: germen oculto de nuevas posibilidades sonoras entre Clasicismo y Romanticismo

The piano pedal: Hidden germ of new sound possibilities between Classicism and Romanticism

Marta Vela•

Resumen

En muchas ocasiones, a causa de su dificultad en la interpretación pianística, se ha subestimado la importancia de la evolución histórica del pedal y, por tanto, su enorme influencia tras su popularización en el instrumento durante la transición del estilo clásico al romántico, esto es, en la transición de la música de las últimas décadas del siglo XVIII a la del siglo XIX. El mantenimiento de la sonoridad por efecto del pedal de resonancia influyó en el *tempo* de la música romántica, que se hizo más fluida, incluso, mucho más flexible, principalmente, a causa de un nuevo modelo de articulación, a saber, el *legato cantabile*, semejante a otro de los fenómenos musicales del momento, la ópera belcantista. Sobre este nuevo paradigma de articulación surgieron, a su vez, nuevos modelos dinámicos y *texturales*, que desterraban la simplicidad de la melodía acompañada del Clasicismo a favor de esquemas más densos y complicados, que hubieran sido difíciles de imaginar sin la participación de los pedales del piano.

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Palabras clave: música; piano; pedal; Clasicismo; Romanticismo.

Abstract

On many occasions, due to its difficulty in piano performance, the importance of the historical evolution of the pedal has been underestimated and, therefore, its enormous influence after its popularization in the instrument during the transition from classical to romantic style, that is, in the transition of music from the last decades of the 18th century to that of the 19th century. The maintenance of loudness by the effect of the damper pedal influenced the *tempo* of romantic music, which became more fluid, even much more flexible, mainly due to a new articulation model, namely the *legato cantabile*, similar to another of the musical phenomena of the moment, the *bel canto* opera, on this new paradigm of articulation arose, in turn, new dynamic and textural models, which banished the simplicity of the melody accompanied by Classicism in favor of denser and more complicated schemes, which would have been difficult to imagine without the participation of the piano pedals.

Keywords: music; piano; pedal; Classicism; Romanticism.

I. Introducción

El pedal constituye, sin duda alguna, un elemento clave de todo pianista en la consecución de la *Ur-Technik*[1] ideal, de hecho, gran parte del repertorio que antecede al llamado piano *moderno* —Händel, Bach, los clavecinistas franceses y numerosos autores del Preclasicismo, cuyas obras se escribieron para un instrumento diferente— se toca hoy día con pedal. De este modo, más allá de los textos contemporáneos del correcto uso del pedal y sus múltiples posibilidades sonoras —Leimer[2] o Nieto[3] o el ya mencionado Chiantore[4]—, queremos ofrecer una perspectiva diferente, de raíz histórica, pero alejada de la tratadística de la época, a partir del análisis de la fuente musical impresa, con el objeto de inferir, en muchos casos, la intención del compositor a partir de la misma notación o, incluso, de la textura, el parámetro que conoció un mayor desarrollo a partir de la popularización del pedal de resonancia. Remarcando la providencial importancia de este mecanismo, se reconocerá el cambio que, excediendo el ámbito meramente pianístico, propició desde la música del último Clasicismo, transformando el paradigma estilístico[5] de su tiempo, es decir, la manera de hacer del siglo XIX y, por

[1] Luca Chiantore, *Historia de la técnica pianística* (Madrid: Alianza, 2001).

[2] Karl Leimer y Walter Gieseking, *Rítmica, dinámica, pedal y otros problemas de la ejecución pianística* (Buenos Aires: Ricordi, 1957).

[3] Albert Nieto, *El pedal de resonancia. El alma del piano* (Barcelona: Boileau, 2001).

[4] Chiantore, *Historia*…

[5] Marta Vela, «La noción de paradigma en el estilo musical», *Sinfonía virtual* (2017): 1-12. http://www.sinfoniavirtual.com/revista/032/paradigmas.pdf.

ende, la evolución de la música hasta nuestros días, a causa del propio desarrollo del instrumento por excelencia: el piano.

Fue así como durante la primera «oleada romántica»[6] —aproximadamente, entre 1830 y 1850, tomando como fecha de referencia la segunda época de revoluciones liberales en Europa, en torno a 1848—, los compositores iniciaron un nuevo camino estético, encauzado desde las dos primeras décadas del siglo XIX por autores de transición como Schubert y Weber, y propiciado, a su vez, por los avances técnicos del piano, sobre todo, la popularización del pedal. De esta manera, frente a la melodía acompañada, una de las texturas más frecuentes del Clasicismo, y a la combinación entre fuga y sonata auspiciada por los compositores clásicos, sobre todo, Beethoven[7], enaltecido como compositor *libre* por la imaginería romántica, surgieron nuevas texturas que buscaban la superposición de distintos planos sonoros con un resultado musical absolutamente novedoso en comparación con la música del final del siglo XVIII.

II. Clasicismo

En la época clasicista, el uso del pedal fue un fenómeno intermitente, en concreto, en sus dos últimas décadas del siglo XVIII, a causa de la constante evolución de los instrumentos de teclado y de las distintas variedades de pianoforte habidas. Había instrumentos de mesa y de cola, incluso, experimentos como el *piano-jirafa* o el *piano-pirámide* —según la configuración del cordal[8]— en los que existían diversos pedales para modificar el timbre del instrumento —semejante a los registros del órgano—, a los que se sumaba un primitivo pedal de resonancia que mantenía el sonido, pero no tanto como el pedal del piano actual, de ahí la típica pulsación articulada de la época. Mozart pudo conocer el pedal de resonancia en los últimos años de su vida, en distintos modelos de fortepiano, pero no anotó su uso en ninguna de sus obras: «Pero, aunque los pianos de Mozart tenían mecanismos de pedal, nunca escribió música que los requiriera para este propósito. No hay indicaciones de pedal en ninguna de las obras de Mozart para piano»[9].

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[6] Alfred Einstein, *La música en la época romántica*. Trad. por Elena Giménez (Madrid: Alianza, 2007).

[7] «Combinar la fuga y la sonata era un asunto muy importante para los clásicos. La fuga era una técnica erudita y le daba prestigio a la forma más accesible de la sonata […] La fuga permitía una intensidad del sentimiento y una riqueza de textura opuestas al estilo galante de finales del siglo XVIII […] En sus últimas cinco sonatas para piano, Beethoven abordó el tema cuatro veces […] En esta *Sonata O. 111*, Beethoven aborda el problema que sólo Mozart había sido capaz de resolver, y, únicamente, en un *finale*: combinar las texturas de fuga y sonata, y en un primer movimiento». Charles Rosen, *Las sonatas para piano de Beethoven*. Trad. por Barbara Zitman (Madrid: Alianza, 2005), 299-300.

[8] Piero Rattalino, *Historia del piano*. Trad. por Juan Godó Costa (Cornellá de Llobregat: Idea Books, 1997).

[9] *But although Mozart's pianos had pedal mechanisms, he never wrote music which required them for this purpose. There are no pedal indications in any of Mozart's works for piano.*

Charles Rosen, *The Romantic Generation* (Cambridge: Harvard University Press, 1998), 22. Traducción de la autora.

Sin embargo, un proceso más habitual en la música de Mozart, al margen del tipo de instrumento que tuviera disponible, era el pedal manual, que se utilizaba en diversos modelos de acompañamiento, como el *bajo de Alberti*, con el propósito de mantener el sonido de los acordes con los dedos o bien introducir nuevos colores y/o dinámicas bajo la línea principal, como se muestra en el siguiente ejemplo, libre de algunos de los patrones típicos de la forma sonata:

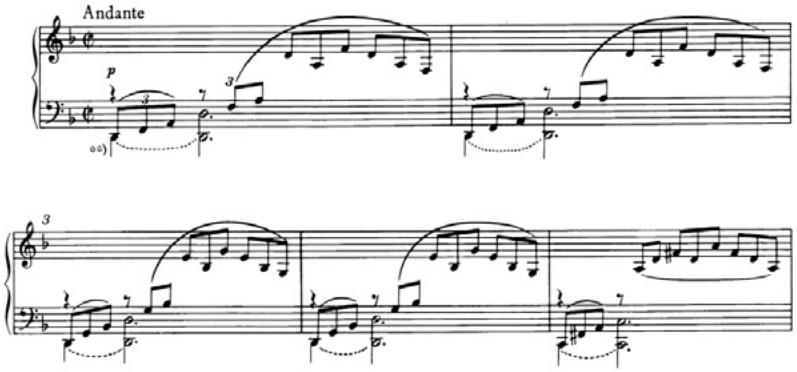

Figura 1. W. A. Mozart, Fantasía KV 397, cc. 1-5[10]

El procedimiento de pedal manual procedía de períodos anteriores —como ya se apuntaba con anterioridad, de hecho, solía evocar uno de los artificios sonoros del pedal del órgano—, tal y como podemos observar en el siguiente ejemplo de J. S. Bach, donde las líneas inferiores quedan mantenidas con largas ligaduras indicando el efecto deseado, con lo cual, es plausible pensar que ya en aquella época (y en aquellos instrumentos) el sonido pudiera mantenerse durante algunos segundos mientras el dedo pulsaba la tecla —como de hecho, sucedía, a partir del mecanismo del apagador, la vibración por simpatía o la repetición de la nota—, de lo contrario, la notación no tendría sentido y, por tanto, nunca habría sido plasmada en la partitura, que el autor concibió en una fecha tan temprana como entre 1715-1720 —obsérvese el parecido con la anterior obra de Mozart, no sólo en articulación, sino también en diseño melódico-rítmico, tonalidad, etc.—:

[10] Wolfgang Amadeus Mozart, *Neue Mozart-Ausgabe, Serie IX, Werkgruppe 27*, *Band 2: Einzelstücke für Klavier* [NMA IX/27/Band 2] (Kassel: Bärenreiter-Verlag, 1982), 30-34.

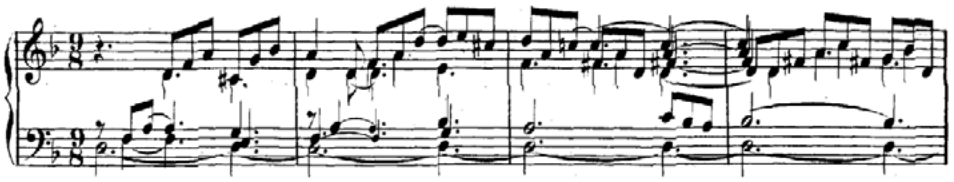

Figura 2. J. S. Bach, Suite inglesa n.º 6 BWV 811, «Prélude», cc. 1-4[11]

Tras la muerte de Mozart, fue Haydn el pionero en el uso del pedal del último pianoforte del siglo XVIII, paradójicamente, un compositor educado en los preceptos del Barroco con las obras para clave de C. P. E. Bach. De hecho, la única de sus sonatas que contiene indicaciones escritas de pedal es la penúltima —Sonata Hob. XVI: 50—, que había sido compuesta en Londres entre los años 1794 y 1795, donde el compositor habría tenido acceso a uno de los instrumentos de Broadwood, los más avanzados de aquella época —nótese la indicación en lengua inglesa—:

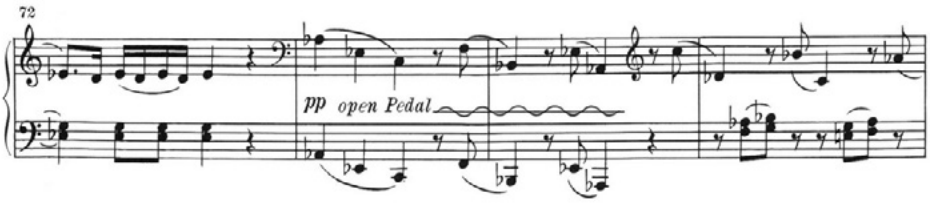

Figura 3. J. Haydn, Sonata Hob. XVI: 50, mov. 1, cc. 72-75[12]

La propuesta de Haydn en esta obra es asombrosamente moderna: a base de este *open pedal*, es decir, del pedal de resonancia pulsado y, por tanto, del cordal *abierto*, se mezclan diversas sonoridades, aparentemente opuestas y, hasta cierto punto, disonantes, con diversos choques de segunda mayor (mi bemol-fa; do-si bemol), incluso, una séptima mayor (do-re bemol), en otro audaz giro del autor, que reproduce el tema principal sobre un acorde de intercambio modal —la bemol mayor, procedente de do menor—, en la tonalidad principal, do mayor.

Sin duda, el pedal de resonancia del fortepiano de la época mantenía el sonido de manera diferente que el pedal del piano moderno, de modo que se necesitaban menos cambios de pedal que en

[11] Johann Sebastian Bach, *Bach-Gesellschaft Ausgabe*, *Band 13.2* (Leipzig: Breitkopf und Härtel, 1865), 1-86. Otro ejemplo similar podría ser el primer *praeludium* de *El clave bien temperado*, volumen 1.

[12] Joseph Haydn, *Sonaten für Klavier zu zwei Händen* (Leipzig: C.F. Peters, 1937), placa 11261.

los instrumentos actuales para mantener *limpia* la sonoridad resultante, de ahí que el pasaje de Haydn, poco después, se *complique* en otro similar, en un sentido armónico, con dominantes secundarias y notas cromáticas, para el que el autor anotó un solo pedal:

Con la música escrita para fortepiano hay que tener en cuenta la diferencia del efecto del pedal de resonancia en instrumentos antiguos y modernos. El sonido del fortepiano podía mantenerse con el pedal pisado sin ningún cambio durante mucho más tiempo de lo que sería tolerable en el piano actual.[13]

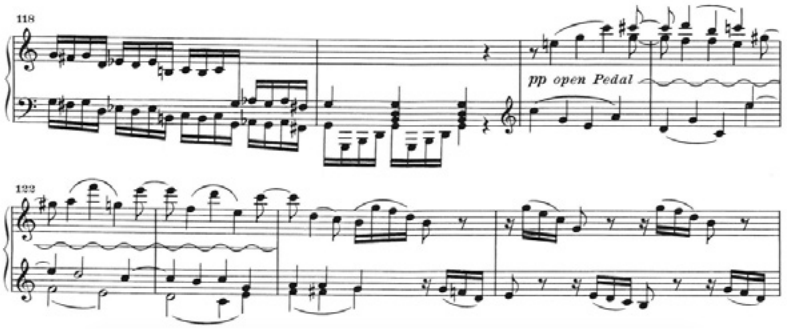

Figura 4. J. Haydn, Sonata Hob. XVI: 50, mov. 1, cc. 118-122[14]

En el caso de Beethoven, pocos años más tarde, en su incansable búsqueda de un estilo individual, experimentó con el pedal en todas las etapas creativas de su vida, a pesar de la continua evolución del instrumento entre 1790 y 1830.

Todavía a finales del siglo XVIII, el inicio del uso del pedal de resonancia se indicaba con las palabras *senza sordino* (sin apagadores) y finalizaba con la anotación *con sordino* (con apagadores), según el mecanismo del pianoforte de entonces, como podemos observar en la primera edición del tercer movimiento de la segunda Sonata Op. 27 *Quasi una fantasia*, en do sostenido menor, conocida con el famoso sobrenombre de *Claro de luna*, en que los arpegios se tocan sin el pedal, y los acordes finales, en el *forte*, durante dos corcheas, con él.

> El primer movimiento de la *Sonata Claro de luna* es, quizá, la única excepción en su obra, un singular ensayo de color del sonido: quería que toda la pieza fuese tocada con pedal, es decir, sin que los apagadores llegasen a tocar las cuerdas. Incluso en su piano, esto producía un sonido ligeramente

[13] Howard Ferguson, *La interpretación de los instrumentos de teclado*. Trad. por Hamish Urquhart (Madrid: Alianza, 2003), 167.

[14] Haydn, *Ibid*., placa 11261.

confuso, una maravillosa atmósfera que, de hecho, se puede reproducir en el piano moderno, pero sólo con cambios de pedal parciales y retardados.[15]

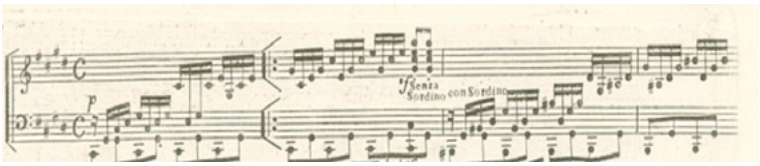

Figura 5. L. v. Beethoven, Sonata Op. 27 n.º 2, mov. 3, cc. 1-4[16]

De hecho, en el primer movimiento de la mencionada sonata —toda una declaración de intenciones sólo con el título, original del compositor—, Beethoven creó, hacia el año de 1800, una sonoridad novedosa desde el principio de la obra —con una indicación *semper pianissimo e senza sordino*, completado con una indicación de carácter *delicatissimamente*—, que indicaba un mismo pedal para todo el primer movimiento, del primer compás al último, que habría de reproducir en los pianos de la época una atmósfera de sonido difuminado, similar a la técnica de *sfumato* de Leonardo da Vinci, casi imposible de recuperar en el piano moderno por medio del recurso del pedal de resonancia:

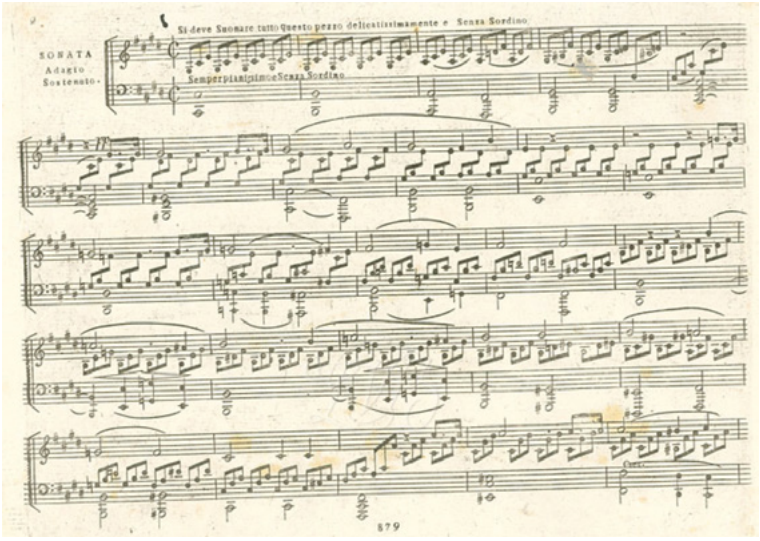

Figura 6. L. v. Beethoven, Sonata Op. 27 n.º 2, mov. 1, cc. 1-25[17]

[15] Charles Rosen, *Las sonatas para piano de Beethoven*. Trad. por Barbara Zitman (Madrid: Alianza, 2005), 140.
[16] Viena: Gio. Cappi e Comp., [1802], placa 879 (primera edición).
[17] Viena: Gio. Cappi e Comp., [1802], placa 879 (primera edición).

A partir de este punto, las indicaciones de Beethoven en su música para piano sobre el pedal de resonancia fueron bastante frecuentes, aunque no llegó a *pedalizar* la totalidad de la partitura, como ocurriría más tarde, durante el período romántico; de hecho, es famoso el caso de las tres Sonatas Op. 31, compuestas entre 1801 y 1802, en que no se encuentra ninguna indicación de pedal de resonancia, salvo en el primer movimiento de la segunda, la inspirada en *La tempestad* de Shakespeare. Tal vez por este motivo[18], frente a la articulación *separada* del antiguo estilo clásico —es decir, *non legato*—, el discurso pianístico de Beethoven supone un equilibrio entre el uso continuado del pedal y la articulación *tenuto* y/o *legato*, propia del período romántico, que fue propiciado por el desarrollo del propio instrumento.[19]

Paulatinamente, Beethoven fue incorporando también el uso del pedal izquierdo o *celeste*, que producía una sonoridad más velada y sutil, marcada por el número de cuerdas que golpeaban los macillos, tres sin pedal, y dos o una en función del nivel de pulsación del mismo, gradación que tampoco existe ya en el piano moderno, donde se pasa de tres cuerdas, sin la acción del pedal, a una, en el caso de su pulsación.

Con un uso particular y continuado en los tiempos lentos, de sonoridad más atenuada y sutil, Beethoven reservó el pedal izquierdo para momentos de gran expresividad. En el primero de los siguientes dos ejemplos, el tiempo central del Concierto para piano Op. 58 (1805-1806), se pueden observar sutiles gamas sonoras, de carácter ascendente en volumen, entre dos y tres cuerdas —*due, e poi tre corde*— y, posteriormente, tras el trino, entre una y dos —*due, poi una corda*—, hacia una atmósfera sonora más suave y recogida, con la aparición de un trino doble; por su parte, en el movimiento lento de la Sonata Op. 106 *Hammerklavier* (1817-1818), podemos ver, de nuevo, la sección inicial del tiempo lento marcada con la anotación *U.C.* [*una corda*].

[18] Harnoncourt considera la articulación como el verdadero *idioma* del estilo, en consonancia con la *correcta* pronunciación de las palabras de una lengua extranjera, en Nikolaus Harnoncourt, *La música como discurso sonoro*. Trad. por Juan Luis Millán (Barcelona: Acantilado, 2006).

[19] «Las reglas básicas de las ligaduras en el siglo XVIII y principios del XIX son muy sencillas: 1) La primera nota bajo una ligadura se toca con un ligero énfasis (se puede considerar como la mínima expresión de un acento). 2) La última nota bajo una ligadura no se destaca ni se acentúa, si no que ha de tocarse ligeramente. De hecho, generalmente, aunque no siempre, la última nota se debe tocar un poco más breve que su valor escrito». Rosen, *Las sonatas*…, 32.

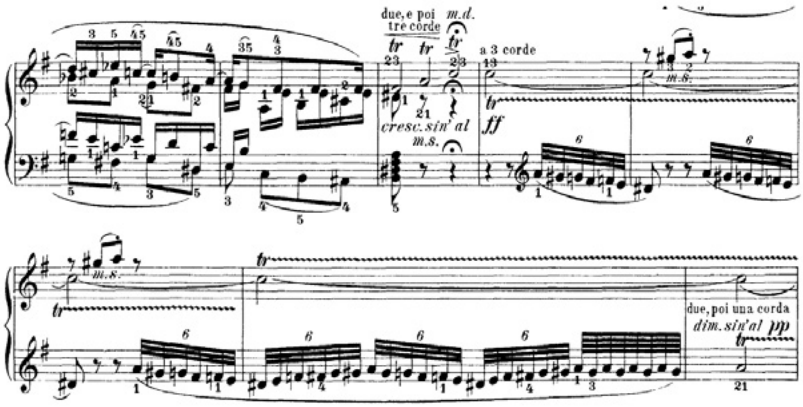

Figura 7. L. v. Beethoven, Concierto para piano n . 4 Op. 58, mov. 2, cc. 218-225[20]

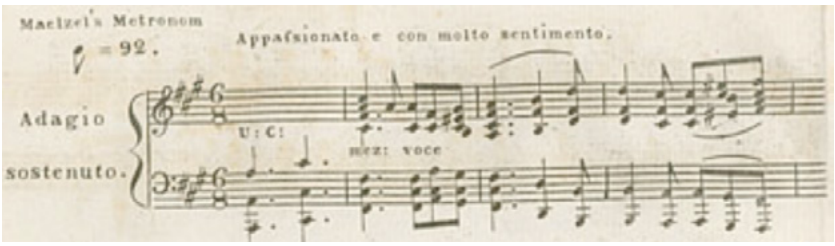

Figura 8. L. v. Beethoven, Sonata Op. 106, mov. 3, cc. 1-4[21]

En obras tardías, incluso, se aprecia cierto virtuosismo en el uso del pedal, fruto de la experimentación de Beethoven en el último de sus períodos creativos, por ejemplo, en el tiempo lento de la Sonata Op. 110, de 1821, en la imitación de los diversos eventos sonoros de la ópera del siglo XVII. El fragmento presenta la utilización del pedal izquierdo en consonancia con las distintas texturas propuestas por el autor, *una corda* para la introducción —*adagio ma non troppo*, de corte orquestal— y otra para el *recitativo* —de corte vocal, con diferentes cambios de tesitura, *tempo*, color y ritmo propios de la libertad atribuida a la música vocal de la época (y ya no sólo la operística)—, progresivamente, aparece la indicación *tre corde*, en la intensificación de la nota repetida, seguida del regreso a *una corda* en el final del pasaje, y, en el cambio de sección, en el *adagio ma non troppo*, con una nueva entrada de la orquesta como introducción del *Arioso*, sin pedal, *tutte le corde*.

[20] Ludwig van Beethoven, *Ludwig van Beethovens Werke, Serie 9: Für Pianoforte und Orchester, Nr.68* (Leipzig: Breitkopf und Härtel, [1862]), placa B.68.

[21] Viena: Artaria, [1819], placa 2588 (primera edición).

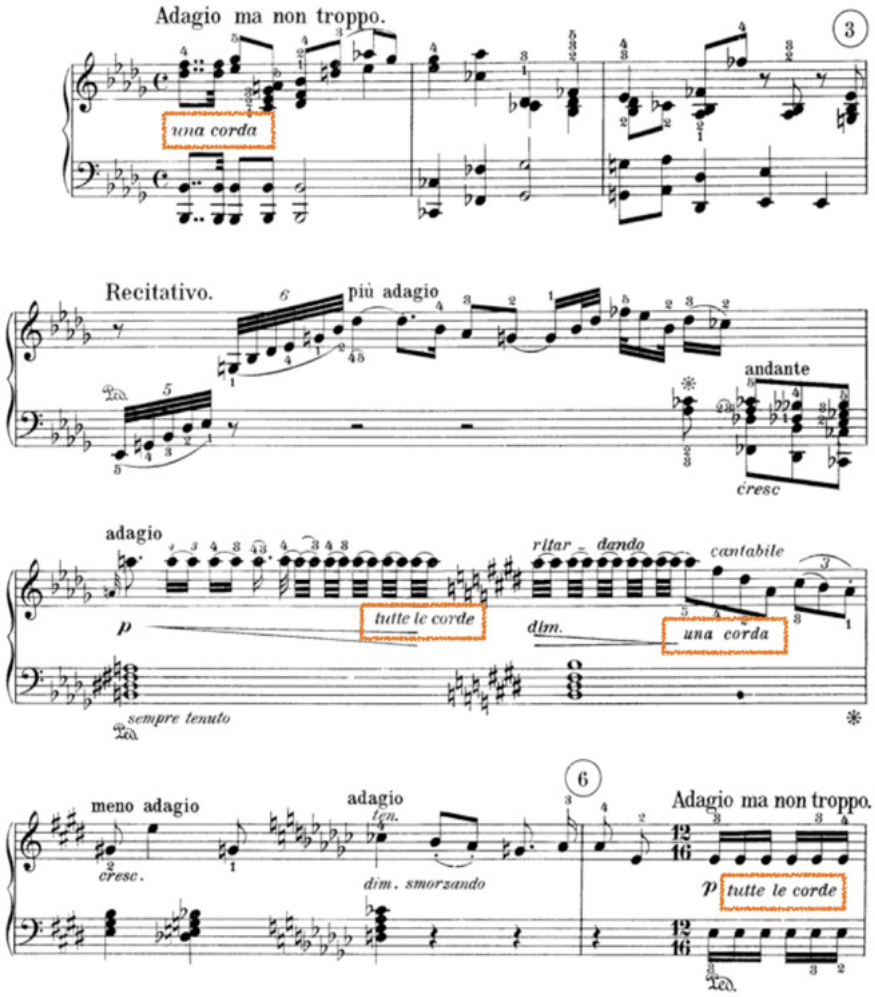

Figura 9. L. v. Beethoven, Sonata Op. 110, mov. 3, cc. 1-6[22]

Así pues, desde el estilo intermedio[23] hasta sus últimas obras para piano, Beethoven creó los más extraordinarios ambientes sonoros con la colaboración del pedal de resonancia y la gradación de una a tres cuerdas que permitía por entonces el pedal *celeste*.

[22] Ludwig van Beethoven, *Ludwig van Beethovens Werke, Serie 16: Sonaten für das Pianoforte, Nr.154* (Leipzig: Breitkopf und Härtel, [1862]), 113-128, placa B.154.

[23] Wilhelm von Lenz, *Beethoven et ses trois styles* (San Petersburgo: Bernard, 1852).

III. Romanticismo

Durante el período romántico, la popularización del uso de los pedales del piano supuso una auténtica revolución sonora y contribuyó tanto a un nuevo estilo de articulación, casi permanentemente *legato* —acentuando la sensación de *cantabile*—, como a novedosos efectos musicales, sobre todo, al aumento de los márgenes dinámicos y su profusa anotación en la partitura, de ahí la nueva fluidez del discurso decimonónico y su influencia en la velocidad de la música, cuyos *tempi* se aceleraron de forma natural —por ejemplo, el *allegretto*, que se convirtió en un *allegro espressivo*[24]—, paradigma que se mantuvo durante todo el siglo XIX, como ha reseñado Rosen[25], hasta la aparición del piano *percusivo* propio del siglo XX.

De este modo, el pedal, sobre todo, el de resonancia, contribuyó a la intensificación de todos los parámetros discursivos de la música romántica y elevó al piano por encima del resto de los demás instrumentos al poder emular, mediante el teclado y los pedales, la sonoridad de la gran orquesta:

> Hay pocas formas de entender la revolución del estilo lograda en el siglo XIX que examinando la forma en que los compositores requerían que se usara el pedal de sostenimiento. De hecho, es tanto por el pedal como por la posibilidad de gradaciones de tacto que el piano se distingue de todos los demás instrumentos.[26]

Desde 1820, la mayoría de los pianos que se fabricaban llevaban ya los dos pedales, lo que implicó que tanto compositores como intérpretes exigieran la *pedalización* completa de las obras para piano, así ocurrió en la obra de los compositores nacidos en torno a 1810, a saber, Mendelssohn, Schumann, Liszt y Chopin, desde lo más genérico, con una indicación al inicio de la obra, hasta la *pedalización* en cada pulso, pasando por la anotación más estándar en la época, compás por compás.

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[24] Rosen, *Las sonatas*…

[25] *Ibid.*

[26] *There are few ways to understand the revolution on style accomplished in the nineteenth century than by examining the way composers required the sustaining pedal to be used. It is, in fact, as much by the pedal as by the possibility of gradations of touch that the piano is distinguished from all other instruments.*

Rosen, *The Romantic*…, 13. Traducción de la autora.

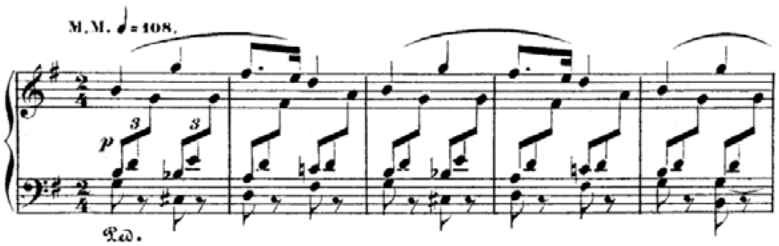

Figura 10. R. Schumann, *Kindeszenen Op. 15*, mov. 1, cc. 1-5[27]

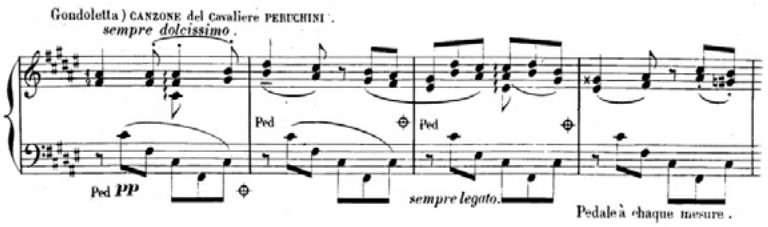

Figura 11. F. Liszt, *Venezia e Napoli*, mov. 1, cc. 1-4[28]

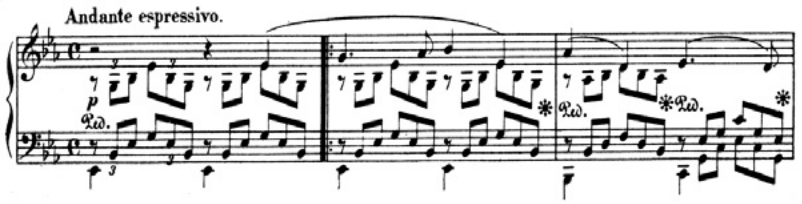

Figura 12. F. Mendelsshon, *Lieder ohne Worte Op. 30*, mov. 1, cc. 1-3[29]

[27] Robert Schumann, *Robert Schumanns Werke, Serie VII: Für Pianoforte zu zwei Händen* (Leipzig: Breitkopf & Härtel, 1880), placa R.S. 53.

[28] Franz Liszt, *Musikalische Werke. Serie II, Band 5* (Leipzig: Breitkopf & Härtel, 1917), placa F.L. 49.

[29] Felix Mendelssohn-Bartholdy, *Felix Mendelssohn-Bartholdys Werke, Serie 11* (Leipzig: Breitkopf & Härtel, 1874-82), 14-25, placa M.B. 76.

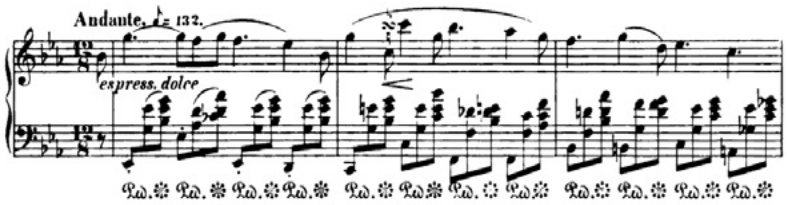

Figura 13. F. Chopin, Nocturno Op. 9 n.º 2, cc. 1-3[30]

De esta manera, el pedal empezó a anotarse, por sistema, en todas las obras, desde el primer compás al último, para lo que surgieron nuevos símbolos escritos, dado que la antigua indicación, décadas atrás, basada en el número de cuerdas, pronto quedó obsoleta a causa del cambio de mecanismo en el instrumento. Así surgió la anotación que conocemos hoy día: [*Ped.*], para la pulsación del pedal, y [*] (asterisco), para soltarlo.

Sin embargo, pese al afán de los compositores por plasmar su pensamiento en el papel con la mayor exactitud, este sistema también era impreciso, dada la falta de espacio en la partitura para tantos símbolos, por un lado, y, por el otro, la dificultad de grabar cada *pedalización* en una única plancha, de ahí, en muchos casos, la confusión entre pedal sincopado —que se pulsa inmediatamente después de pulsar la tecla— y pedal de acento —que se pulsa simultáneamente a la pulsación de la tecla—. De hecho, si estudiamos la detallada anotación de las obras de Chopin, podemos ver que los símbolos [*Ped.* y *] se colocan siempre como pedal de acento, y que la sonoridad formada por el conjunto de notas captadas por el pedal [*Ped.*] se corta [*] antes de una nueva pulsación, dando lugar a una *pedalización* continua que, sin embargo, no evitaba, igualmente, un discurso entrecortado, como se aprecia en las figuras 11, 12 y 13.

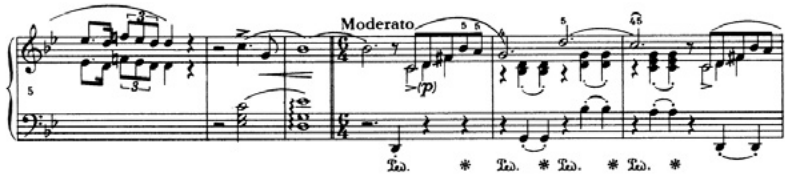

Figura 14. F. Chopin, Balada Op. 23, cc. 5-10[31]

[30] Friedrich Chopin, *Friedrich Chopin's Werke. Band IV* (Leipzig: Breitkopf und Härtel, [1880]), 2-13, placa C. IV. 1-3.

[31] Friedrich Chopin, *Complete Works for the Piano, Vol.5* (Nueva York: G. Schirmer, 1915), placa 25646.

Algunos pianistas del pasado, por ejemplo, Rosenthal (1862-1946) —alumno directo de Liszt y de uno de los alumnos más importantes de Chopin, Karl Mikuli—, aseguraba que, en efecto, la *pedalización* de las obras en las primeras décadas del Romanticismo, incluyendo, por supuesto, la música de Chopin, no era sincopada, tal cual se interpreta en la actualidad, como relata uno de los alumnos del propio Rosenthal, Charles Rosen:

> Aún quedaba por desarrollar lo que podríamos llamar *pedalización* "sincopada", es decir, pisar el pedal antes o después del ataque de una nota. Moritz Rosenthal creía que se trataba de un desarrollo de finales del siglo XIX, y que los pianistas anteriores siempre habían *pedalizado* sobre o con la nota.[32]

A pesar de la incredulidad de Rosen sobre este fenómeno,[33] el hecho de que la *pedalización* en el primer Romanticismo no fuese sincopada está relacionada con la ambigüedad de los símbolos de pedal en la música editada durante aquellos años y, de hecho, da que pensar que, en la actualidad y, durante el siglo xx, ningún intérprete haya hecho suya la *pedalización* anotada en la obra de Chopin, en favor de la sincopada, mucho más acorde con la idea decimonónica de mantenimiento del sonido sin cortes ni pausas —o sea, con un cambio rápido en la pulsación de pedal que obligaría a marcar los símbolos de *pedalización* mucho más seguidos en la partitura, dado que ambos movimientos se producen en la ejecución pianística con un margen de tiempo extremadamente estrecho entre uno y otro—:

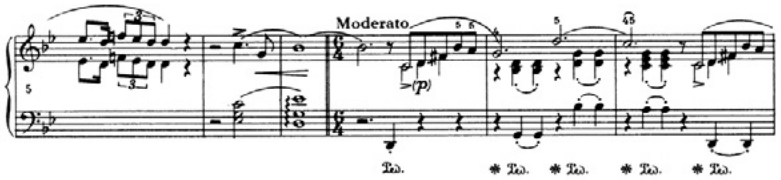

Figura 15. F. Chopin, Balada Op. 23, cc. 5-10[34]

En cualquier caso, se puede concluir que el pedal de resonancia permitió a los compositores románticos ampliar el registro y la dinámica gracias a un cambio en la textura, que permitía pulsar un bajo con la mano izquierda y mantenerlo con el pedal, mientras esa misma mano se dirigía a un registro

[32] *Still to be development was what might be called "syncopated" pedalling –that is, depressing the pedal before or after the attack of a note–. Moritz Rosenthal believed that this was a development of the later nineteenth century, and that earlier pianists had always pedalled on or with the note.*

Rosen, *The romantic*…, 347. Traducción de la autora.

[33] Charles Rosen, *El piano: notas y vivencias*. Trad. por Luis Gago (Madrid: Alianza, 2014).

[34] Chopin, *Ibid*., 25646.

Las marcas de pedal de este ejemplo han sido reelaboradas según la ejecución habitual del pedal sincopado.

más centrado dentro del teclado para tocar otro acompañamiento, de ahí la profusión de nuevas texturas pianísticas, con diversas líneas simultáneas en capas superpuestas, durante la era romántica.

En cuanto al pedal izquierdo, los románticos no llegaron al nivel expresivo alcanzado por Beethoven, porque el mecanismo era ya diferente, sino que otorgaron al pedal *celeste* un papel secundario, de hecho, es infrecuente encontrar anotaciones en las obras de los compositores de esta primera «oleada romántica». Chopin prohibía a sus alumnos, incluso, el uso de la *corda* y afeaba a otros compositores-pianistas del momento, como Thalberg, que no cultivasen una verdadera sonoridad *pianissimo* sin ayuda del pedal izquierdo, en cuyo uso, a su parecer, se excedían[35], evitando cultivar la sonoridad desde la pulsación del dedo en vez de la del pie. El pedal izquierdo ya no se utilizaba para hacer gradaciones tímbricas entre las tres cuerdas, dado que, probablemente, el instrumento de la época, más parecido al actual, no lo permitía, sino que la *corda* se utilizaba durante largas secciones, de manera más homogénea, hasta la indicación de *tre corde*, en que dicho pedal se levantaba.

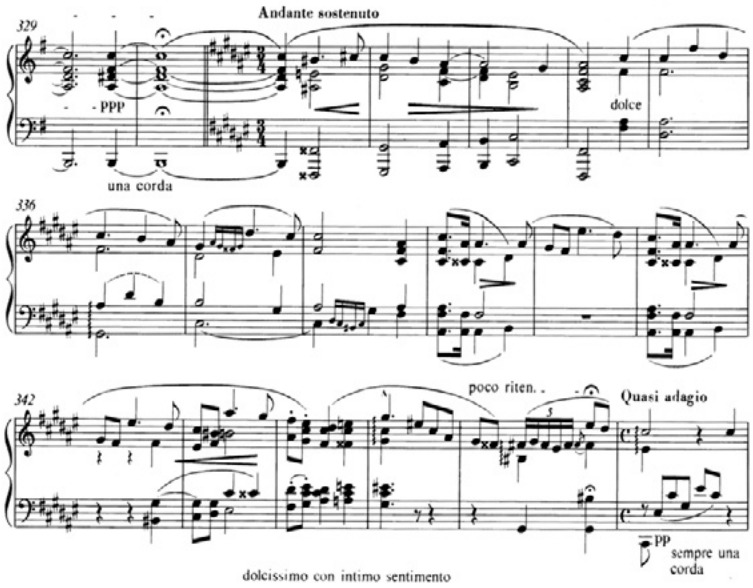

Figura 16. F. Liszt, Sonata en si menor, mov. 2, cc. 329-347[36]

[35] Jean Jacques Eigeldinger, *Chopin vu par ses élèves* (París: Fayard, 2006), 245.

[36] Franz Liszt, *Klavierwerke, Band 6: Original Kompositionen für Klavier zu zwei Händen* (Leipzig: Edition Peters, No.3601b, [1913-17]), 289-321, placa 9880.

A mitad del siglo XIX, el uso del pedal en el piano estaba tan extendido que pocos compositores se molestaban en anotarlo tan detalladamente como habían hecho los compositores de las décadas precedentes y, por ejemplo, en el caso de la Sonata en si menor de Liszt (1852), las indicaciones del pedal de resonancia son prácticamente inexistentes, dado que su uso se sobrentendía, fiando al conocimiento del intérprete las condiciones de *pedalización* de la obra entera, como en la actualidad, como en tantos otros recursos inferidos, por ejemplo, en cuanto a la ornamentación vocal, en épocas anteriores.

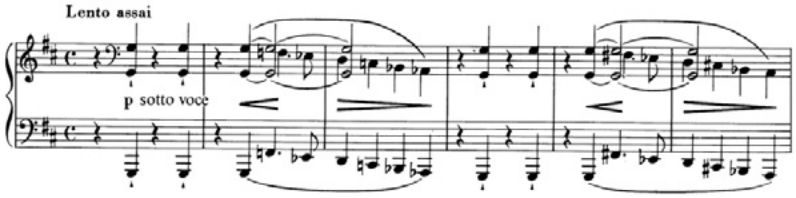

Figura 17. F. Liszt, Sonata en si menor, mov. 1, cc. 1-6[37]

IV. Conclusión

De esta manera, en las líneas anteriores hemos podido ver la evolución del pedal en el discurso pianístico y su influencia sobre otros parámetros musicales que transformaron de manera definitiva el lenguaje musical del siglo XIX.

Gracias a sus enormes posibilidades sonoras, el pedal abrió al piano un sinfín de artificios que lo alejaron de la mera percusión de su mecanismo en el pasado, hasta la semejanza con la orquesta decimonónica, que sufrió una evolución parecida en cuanto al volumen sonoro, a causa del desarrollo de sus instrumentos conformantes, como también el piano había ganado en registro, volumen e intensidad dinámica: «su extensión abarca más de seis octavas, vale decir, supera a la mayor de las orquestas, pudiendo, sin embargo, ser ejecutado este enorme material sonoro por los diez dedos de una sola persona, mientras la orquesta requiere el trabajo de cien ejecutantes»[38]; «me gusta repetir a mis alumnos lo que Anton Rubinstein decía del piano: "¿creéis que es un solo instrumento? Es un centenar de instrumentos"»[39].

[37] *Idem*.

[38] Alberto Casella, *El piano* (Buenos Aires: Ricordi, 1936), 67.

[39] Heinrich Neuhaus, *El arte del piano*. Trad. por Guillermo González y Consuelo Martín Colinet (Madrid: Real Musical, 1987), 64.

Más allá de la tratadística del momento acerca del uso del pedal —y, en realidad, la de cualquier época— el intérprete debe saber decodificar la notación en cada estilo y, casi, en cada autor, dada la cantidad de literatura diversa en torno a la interpretación pianística, sobre todo, antes de la expansión del ferrocarril en Europa, que propició después, en muchos ámbitos artísticos, una mayor uniformidad en los procedimientos a causa del intercambio cultural y económico que supuso la aparición de un nuevo modelo social cosmopolita[40]. De este modo, la fuente escrita, en este caso, la partitura, debe ser punto de partida de la investigación que supone el estudio de toda obra musical, a partir de la notación: «los intérpretes deben entender lo que tocan […]. El solista y sus críticos suelen ser más escépticos en cuanto a los buenos efectos de la percepción analítica sobre la interpretación»[41].

Así pues, gracias al uso del pedal o, más bien, su popularización en Europa durante las primeras décadas del siglo XIX, la notación musical y sus aplicaciones interpretativas fueron cambiando con el tiempo, hasta tal punto que el piano se pudo comparar con la gran orquesta decimonónica: «más que en otro instrumento de cuerdas alguno, tenemos un muy estimable sustituto de la orquesta completa, por cuanto lo mismo es capaz de matizar a voluntad la fuerza, la intensidad del sonido, quiere realizar un juego polifónico considerable»[42].

> Ahora bien, el piano brinda posibilidades insospechadas de sonidos, de colores, de vibraciones. Todo es posible para quien sabe tratar un teclado y utilizar sus recursos: sonido de campanas, batir de timbales, timbres de flauta, de arpa, de violonchelo... El piano-macillo se transforma entonces en un «piano-orquesta». Pero este logro exige horas, años de búsqueda y de receptividad, un verdadero trabajo de escuchar, una aproximación sonora cada vez más agudizada debería enseñarse con el mismo merecimiento que la técnica instrumental; puesto que cualquier trabajo que se realice un instrumentista al que hará su realización formal, se quiera o no, en la emisión de sonidos.[43]

> El piano es un lugar de transformación. Cuando el pianista así lo desea, el piano permite sugerir la voz humana en el canto, el timbre de otros instrumentos, la orquesta, el arcoíris, las esferas. Esa capacidad de transformación, esa alquimia, es nuestro mayor privilegio.[44]

En efecto, con el regalo de este «privilegio», otorgado por el instrumento, el pianista no sólo debería conocer el manejo del pedal en la interpretación —a partir de la herramienta del análisis sobre

[40] Orlando Figes, *Los europeos*. Trad. por María Serrano Giménez (Barcelona: Taurus, 2021).

[41] *Players should understand what they play […] The solo player and his critics are often more sceptical as to the good effects of the analytical insight upon* performance.

Donald Francis Tovey. *A Companion to Beethoven's Pianoforte Sonatas* (Londres: ABRSM, 1999), III. Traducción de la autora.

[42] Hugo Riemann, *Manual del pianista* (Madrid: Mundimúsica, 2005), 7.

[43] Monique Deschausées, *El intérprete y la música*. Trad. por Rita Torrás (Madrid: Rialp, 2009), 104.

[44] Alfred Brendel, *De la A a la Z de un pianista*. Trad. por Jorge Seca (Barcelona: Acantilado, 2013), 98.

la partitura—, sino, también, las contribuciones que este mecanismo hizo al arte del piano y, por ende, a la música de toda la centuria decimonónica; era previa a un nuevo cambio de paradigma, el de la percusión y la disonancia, en el cruento siglo xx —nótese la deliberada analogía—.

V. Referencias

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El análisis de la interpretación y la interpretación del análisis

Ana Llorens

En las últimas tres décadas, el interés científico en el estudio de la interpretación musical ha crecido exponencialmente. Mientras que este interés se ha materializado fuera de nuestras fronteras en forma de planes de estudios, congresos y progresos de investigación[1], la disciplina va tomando forma muy despacio en nuestro país. Es cierto que el requisito de títulos de posgrado para profesores superiores de música impulsó la proliferación de programas de máster interpretativo-académicos. Aunque se han dado muchas intersecciones interesantes, si definimos a una disciplina académica como una comunidad de investigadores que son apoyados por las instituciones y que comparten «un cuerpo de investigación, […] modos estables de diseminación, […] creencias y valores, un discurso común y una identidad»[2], aún no podemos hablar de los estudios interpretativos en España en tales términos —y en otros lugares solo hasta cierta medida[3]—. Muestras de ello son la falta de asignaturas específicas en los programas de Grado de nuestras universidades o la inexistencia de un grupo de investigación concreto dentro de la Sociedad Española de Musicología. Mientras que

[1] Varios proyectos que investigaron el legado musical grabado surgieron a comienzos del siglo xxi, tales como los que convergieron en el Centro para la historia y el Análisis de la Música Grabada, 2004-2009, una iniciativa conjunta de las universidades de Royal Holloway, Londres y Sheffield. De un modo similar, la Sociedad Americana de Teoría Musical (SMT) cuenta con un grupo de estudio centrado en el análisis de la interpretación. Además, en varias universidades del ámbito anglosajón los investigadores y docentes pueden desarrollar sus carreras en esta dirección. El congreso de la Red Internacional de Estudios de la Interpretación nació con la intención de ser el punto de encuentro de académicos y músicos interesados en el estudio de la interpretación musical desde varios ángulos, no solo desde la perspectiva del análisis y la teoría.

[2] John Rink, «The estate of play in performance studies», en *The Music Practitioner: Research for the Music Performer, Teacher and Listener*, ed. por Jane W. Davidson, 37-52 (Aldershot: Ashgate, 2004), 37.

[3] A pesar de los avances que he mencionado en la nota 1, existen muy pocas revistas especializadas en la materia, *Music Performance Research* todavía está activa, pero desde 2013 solo publica un volumen cada dos años.

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desde el punto de vista teórico la comunidad musicológica ha empezado a aceptar a la interpretación como un objeto de estudio digno, institucionalmente aún se perciben ciertas reticencias.

Dentro del campo de los estudios de la interpretación, y al margen de las investigaciones sobre las prácticas interpretativas históricas y la realidad psicológica del quehacer musical, el análisis de la interpretación ha experimentado profundos cambios desde el final de los años 80 del siglo pasado. En unos años críticos, varios estudiosos alzaron sus voces para reivindicar la aceptación de la interpretación dentro del análisis y la teoría musical[4]. Estas reivindicaciones se desarrollaron de la mano con los retos teóricos que se plantearon a la idea de la «obra» musical como unívocamente transmitida en las partituras de los compositores[5]. Esto hizo que, conceptualmente, el intérprete pasara de ser un «intermediario» entre compositor y audiencia a convertirse en un co-creador de pleno derecho[6]. Como el único modo de preservación del sonido y planteando importantes retos ontológicos, las grabaciones fueron cosificadas como los nuevos objetos de investigación[7]; la literatura sobre el análisis, principalmente cuantitativo, de las interpretaciones y el software para la extracción de datos florecieron a comienzos del milenio. Sin embargo, con algunas excepciones notables en la práctica no se aceptó totalmente la dependencia temporal y contextual inherente a la interpretación de la música; no se efectuó un verdadero cambio de paradigma sino que cambiamos un objeto escrito por uno grabado[8]. Por otra parte, ahora que el compositor y el intérprete ocupaban unas posiciones más equilibradas,

[4] En este sentido se hace necesario mencionar una serie de artículos que se publicaron en aquellos años y que podemos considerar como fundacionales para la disciplina. Véanse, por ejemplo, Janet Schmalfeldt, «On the relation of analysis to performance: Beethoven's "Bagatelles" pp. 126, nos. 2 and 5», *Journal of Music Theory* 19, n.º 1 (1985): 1-31; Eugene Narmour, «On the relationship of analytical theory to performance and interpretation», en *Explorations in Music, the Arts, and Ideas: Essays in Honor of Leonard B. Meyer*, ed. por Eugene Narmour y Ruth A. Solie, 317-340 (Stuyvesant, NY: Pendragon Press, 1989); Jonathan Dunsby, «Guest editorial: Performance and analysis of music», *Music Analysis* 8, n.os 1-2 (1989): 5-20; y la reseña de John Rink sobre *Musical Structure and Performance* de Wallace Berry (New Haven: Yale University Press, 1989), publicada en *Music Analysis* 9, n.º 3 (1990): 319-339.

[5] Para una interpretación reciente de la idea de la «obra» musical, véase Gavin Steingo, «The musical work reconsidered, in hindsight», *Current Musicology* 97 (2014): 81-112.

[6] Para una reflexión profunda sobre este tema, véase Nicholas Cook, «Between process and product: Music and/as performance», *Music Theory Online* 7, n.º 2 (2011): 6, https://mtosmt.org/issues/mto.01.7.2/mto.01.7.2.cook.html.

[7] Sin duda fueron fundamentales una serie de libros publicados por Cambridge University Press: *The Practice of Performance: Studies in Musical Interpretation*, ed. por john Rink (Cambridge: Cambridge University Press, 2015); *Musical Performance: A Guide to Understanding*, ed. por John Rink (Cambridge: Cambridge University Press, 2002); y *The Cambridge Companion to Recorded Music*, ed. por Nicholas Cook, Eric Clarke, Daniel Leech-Wilkinson y John Rink (Cambridge: Cambridge University Press, 2009). Del mismo modo, *The Changing Sound of Music* fue la primera monografía dedicada al análisis de las interpretaciones musicales grabadas; véase Daniel Leech-Wilkinson, *The Changing Sound of Music: Approaches to Studying Recorded Musical Performance* (Londres: CHARM, 2009), http://www.charm.rhul.ac.uk/studies_/chapters/intro.html.

[8] Véase Cook, «Between process and product…».

frecuentemente fue el analista el que fue situado en un puesto privilegiado con respecto al músico y, por tanto, no se consiguió una verdadera «superposición» entre sus esferas de acción[9].

Dentro de los márgenes formales del discurso académico, recientemente se han planteado nuevas perspectivas acerca del diálogo o la relación entre interpretación y análisis, y nos han advertido sobre los peligros de la cuantificación vacía, buscando en cambio explorar la naturaleza dinámica y variable de la interpretación musical[10]. Aunque algunos han optado por explorar caminos más amplios y así estudiar la música como una práctica artística holística que incluso acepta la exploración autoetnográfica[11], los artículos incluidos en este monográfico plantean nuevas perspectivas en el análisis de la interpretación grabada de la música culta occidental. Dicho de otro modo, aunque en algunos círculos académicos se puede apreciar un cierto interés en la música como práctica artística en sentido amplio, muchos, entre los que nos encontramos los autores de este monográfico, creemos que aún queda mucho que decir en el campo del análisis de la interpretación. Dialogamos de tal modo que cada uno de nosotros analiza grabaciones desde un ángulo diferente y para diversos propósitos[12]. Mientras que las tres primeras contribuciones, de Daniel Barolsky, Adam Behan y Marco Fatichenti, abordan cuestiones conceptuales acerca del lenguaje que empleamos en el análisis de la interpretación, la función de la música en la vida de un intérprete y la idea de canon interpretativo, Jonathan Dunsby, Yannis Rammos y yo recurrimos a métodos cuantitativos para valorar micro prácticas interpretativas referentes a la asincronía y la afinación no temperada.

[9] Tomo prestada la expresión de Jonathan Dunsby en su «Guest editorial…», 14.

[10] En el momento de su publicación, el libro de Nicholas Cook *Beyond the Score* marcó una piedra angular en los estudios de la interpretación musical y en su análisis en particular; véase Nicholas Cook, *Beyond the Score: Music as Performance* (Nueva York: Oxford University Press, 2013).

[11] Véanse, por ejemplo, *The Music Practitioner: Research for the Music Performer, Teacher and Listener*, ed. por Jane W. Davidson (Aldershot: Ashgate, 2004); *Expressiveness in Music Performance*: *Empirical Approaches across Styles and Cultures*, ed. por Dorottya Fabian, Renée Timmers y Emery Schubert (Oxford: Oxford University Press, 2014); *Artistic Practice as Research in Music: Theory, Criticism, Practice*, ed. por Mine Doğantan-Dack (Aldershot: Ashgate, 2015); y *Musicians in the Making: Pathways to Creative Performance*, ed. por John Rink, Helena Gaunt y Aaron Williamon (Nueva York: Oxford University Press, 2017). Notablemente, los tres últimos títulos surgieron dentro del CMPCP, el Centro para la Interpretación Musical como Práctica Creativa, con sede en la Universidad de Cambridge y dirigido por John Rink entre 2009 y 2014. Hasta cierto punto, el CMPCP fue la continuación del CHARM (véase la nota 1), siendo ejemplo del cambio desde el análisis puro a un enfoque más amplio. En España, hemos tenido que esperar hasta el año pasado para ser testigos de la publicación del primer volumen monográfico sobre investigación artística en música, precisamente en *Quodlibet* (n.º 74).

[12] Como ejemplos del aún floreciente análisis de la interpretación musical, véanse John Rink, «The (f)utility of performance analysis», en *Artistic Practice as Research in Music: Theory, Criticism, Practice*, ed. por Mine Doğantan-Dack, 127-147 (Aldershot: Ashgate, 2015); Jeffrey Swinkin, *Performative Analysisr Reimagining Music Theory for Performance* (Rochester: University of Rochester Press, 2016); y Daphne Leong, *Performing Knowledge: 20th Century Music in Analysis & Performance* (Nueva York: Oxford University Press, 2019).

Daniel Barolsky abre este monográfico poniendo sobre la mesa el diálogo —lingüístico— que se establece entre composición e interpretación, que relaciona con la posición tradicionalmente privilegiada de compositores y analistas en relación al intérprete, como he comentado más arriba. Analizando la grabación de Ernst Levy de las variaciones de Brahms sobre un tema de Haendel, Barolsky propone una nueva manera de aceptar que las interpretaciones pueden crear experiencias estéticas que no tienen por qué proyectar nada contenido en la partitura de un compositor, ya sea de forma tácita o explícita. En última instancia, nos impulsa a estudiar y a analizar las interpretaciones musicales como eventos únicos, evitando así los prejuicios inherentes a compararlas con otras grabaciones o análisis previos.

En su artículo, Adam Behan analiza el cambio interpretativo que se produjo en Glenn Gould cuando en 1964 el pianista decidió alejarse de las salas de concierto para centrarse en las salas de grabación. A través de seis escenas que «se superponen» y que exploran seis facetas de la carrera de Gould —como intérprete en el escenario y en el estudio de grabación, como entrevistado y como escritor de ensayos, y delante de las cámaras fotográficas y de televisión—, Behan reflexiona acerca del modo en el que la interpretación y las actividades alrededor de ella pueden convertirse en actos de cuidado personal. Dando un paso más allá, el formato de las seis escenas reproduce el del ensayo del propio Gould titulado «Stokowski en seis escenas», presentándonos al artista consciente desde una perspectiva interna.

Por su parte, Marco Fatichenti profundiza en la relación entre interpretación, composición y estética musical al explorar un tema profundamente arraigado en esta última —el nacionalismo— no a través del prisma habitual de la segunda sino desde la perspectiva de la primera. En concreto, analiza la práctica interpretativa en torno a *Goyescas* de Enrique Granados y explora los modos en que el clima ideológico pudieron haberse traducido en un canon interpretativo bien definido tanto en España como en el extranjero. De este modo, Fatichenti establece una colaboración íntima entre análisis e interpretación, proponiendo en última instancia una visión interpretativa renovada de *El amor y la muerte*.

Para cerrar este monográfico, las visiones acerca de la interpretación musical se alejan de consideraciones más filosóficas y estéticas y se centran en las peculiaridades interpretativas a pequeña escala. Jonathan Dunsby y Yannis Rammos posan su mirada sobre la asincronía melódica en la música culta occidental. Su trabajo reconoce la realidad de la creatividad física y corpórea analizando continuidades sonoras y diversos tipos de asincronía en un rollo en el que el propio Debussy interpreta su «The little shepherd». Situando a la asincronía en el contexto de la evidencia histórica y teórica, los autores reevalúan ideas de audibilidad e intencionalidad en la percepción y en la interpretación de la música.

Como Dunsby y Rammos, en el ultimo trabajo de este monográfico recurro a métodos cuantitativos de análisis, en este caso para evaluar las estrategias de afinación de Pau Casals en su grabación del preludio de la Suite n.º 4 para violonchelo solo de Bach. Basándome en un análisis sistemático de los datos desde varios ángulos teóricos plausibles, muestro cómo la «afinación expresiva» de Casals puede adquirir un nuevo significado en el contexto de sus demás estrategias interpretativas, puesto que todas ellas se combinan para darle forma a la pieza como una sucesión de momentos de tensión y relajación.

A través del análisis de ejemplos grabados de nuestro patrimonio musical, los cinco trabajos contenidos en este monográfico suponen un reto para las jerarquías tradicionalmente establecidas dentro de la musicología e incluso dentro del análisis de la interpretación, situando todas ellas a la interpretación en el centro del estudio analítico y revisando ideas tradicionales acerca de la interpretación y el estilo interpretativo. En última instancia, ilustran nuevas formas en las que teoría, análisis e interpretación pueden hacerse justicia mutuamente, en la búsqueda por una verdadera simbiosis entre los dos campos. Siendo estas las primeras páginas dedicadas al análisis de la interpretación musical en una revista española, esperamos que sirvan para impulsar investigaciones posteriores en estas u otras líneas. ■

THE ANALYSIS OF PERFORMANCE AND THE PERFORMANCE OF ANALYSIS

Ana Llorens

QUODLIBET

In the last three decades, the scientific interest in the study of musical performance has grown exponentially. Whereas this interest came to fruition in the form of dedicated courses, conferences, and research projects outside of borders[1], in Spain the discipline is taking shape very slowly. Truly, the recent demand of academic titles to music pedagogues boosted the proliferation of performative-academic programs at the master's level all throughout the country, in both university and conservatories. Whereas many interesting intersections have arisen, if we define a discipline as a community of scholars supported by institutions and who share "a body of research, […] established modes of dissemination, […] beliefs and values, a common discourse, and a perceived identity"[2], we cannot yet speak of Spanish performance studies in similar terms—and elsewhere just to a certain extent[3]. Signs of this state are the lack of dedicated courses at the BA level or the inexistence of a specific research group within the Spanish Society of Musicology. While from a theoretical point of view the musicological community has started to embrace performance as a worthy object of study, institutionally reluctances are still perceivable.

Within the broad sphere of performance studies, and aside the investigations on historical performance practices and the psychological reality of music making,

[1] Several projects on the analysis of the recorded legacy emerged around the turn of the twenty-first century, such as those that converged at the Centre for the History and Analysis of Recorded Music (CHARM), 2004-2009, a joint enterprise between the Royal Holloway (University of London), the University of London, and the University of Sheffield. Similarly, the American Society for Music Theory (SMT) counts with a study group focused on the analysis of performance. In several Anglo-Saxon universities, moreover, scholars direct their careers into that direction. The Performance Studies International Network Conference was born with the intention of gathering scholars and musicians studying musical performance from various angles, not only its analysis.

[2] John Rink, "The estate of play in performance studies", in *The Music Practitioner: Research for the Music Performer, Teacher and Listener*, ed. Jane W. Davidson, 37-52 (Aldershot: Ashgate, 2004), 37.

[3] Despite the advances mentioned in note 1, there are very few dedicated journals. *Music Performance Research* is still active, yet since 2013 it publishes a volume every two years only.

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the analysis of performance has experimented profound changes since the 1980s. In those critical years, a number of scholars raised their voices to claim for the acceptance of performance in music theory and analysis[4]. These revindications developed along theoretical challenges to the idea of the musical "work" as univocally encapsulated in the form of composers' scores[5]. Conceptually, this made the performer become not so much an "intermediary" between the composer and the audience, but rather a co-creator in their own right[6]. As the only way of preserving sound and posing important ontological challenges, recordings became reified as new objects of inquiry[7], and literature on the—mostly quantitative—analysis of performance and software for data extraction flourished at the start of the millennium. Yet, in practice and with notable exceptions, the time- and context-dependency or the diversity inherent in music performance were not fully accepted; we were not effecting a true paradigm shift but rather substituting one written object for a recorded one[8]. Also, with the composer and the performer now holding more balanced positions, frequently the analyst occupied a privileged position with respect to the performer and, thus, no true "overlap" between their spheres of action was yet attained[9].

Within the formalities of academic discourse, various perspectives on the dialogue between performance and analysis have more recently been put forward, warning us against the perils of empty quantification and exploring music's dynamic and variable nature[10]. While some have opted

[4] In this regard, it is necessary to mention a number of articles that were published in those years. See, for instance, Janet Schmalfeldt, "On the relation of analysis to performance: Beethoven's 'Bagatelles' Op. 126, nos. 2 and 5", *Journal of Music Theory* 19, no. 1 (1985): 1-31; Eugene Narmour, "On the relationship of analytical theory to performance and interpretation", in *Explorations in Music, the Arts, and Ideas: Essays in Honor of Leonard B. Meyer*, ed. Eugene Narmour and Ruth A. Solie, 317-340 (Stuyvesant, NY: Pendragon Press, 1989); Jonathan Dunsby, "Guest editorial: Performance and analysis of music", *Music Analysis* 8, nos. 1-2 (1989): 5-20; and John Rink's review of Wallace Berry's *Musical Structure and Performance* (New Haven: Yale University Press, 1989), in *Music Analysis* 9, no. 3 (1990): 319-339.

[5] For a recent stance at the idea of the musical work, see Gavin Steingo, "The musical work reconsidered, in hindsight", *Current Musicology* 97 (2014): 81-112.

[6] For a profound discussion of the topic, see Nicholas Cook, "Between process and product: Music and/as performance", *Music Theory Online* 7, no. 2 (2011): 6, https://mtosmt.org/issues/mto.01.7.2/mto.01.7.2.cook.html.

[7] Foundational were a series of collaborative volumes published by Cambridge University Press: *The Practice of Performance: Studies in Musical Interpretation*, ed. John Rink (Cambridge: Cambridge University Press, 2015); *Musical Performance: A Guide to Understanding*, ed. John Rink (Cambridge: Cambridge University Press, 2002); and *The Cambridge Companion to Recorded Music*, ed. Nicholas Cook, Eric Clarke, Daniel Leech-Wilkinson, and John Rink (Cambridge: Cambridge University Press, 2009). Similarly, *The Changing Sound of Music* was the first single-authored volume dedicated exclusively to the analysis of musical performances; see Daniel Leech-Wilkinson, *The Changing Sound of Music: Approaches to Studying Recorded Musical Performance* (London: CHARM, 2009), http://www.charm.rhul.ac.uk/studies /chapters/intro.html.

[8] For further discussion, see Cook, "Between process and product…".

[9] I am using the expression coined by Jonathan Dunsby in his "Guest editorial…", 14.

[10] Nicholas Cook's book *Beyond the Score* marked a cornerstone in performance studies, and in performance analysis more specifically, at the time of publication. See Nicholas Cook, *Beyond the Score: Music as Performance* (New York: Oxford University Press, 2013).

for pursuing wider paths and studying music making as a holistic artistic practice which even affords auto-ethnographic exploration[11], the articles in this monographic aim at contributing fresh views on the analysis of Western recorded music performance. In other words, although a renewed interest in the study of music as an artistic practice more generally can be noted in some academic circles, several others, among which the authors of this monographic include themselves, believe that there is still much to be said in the field of performance analysis. And we dialogue in such a way that each of us analyses recorded music from a different angle and with a particular preoccupation in mind[12]. While the first three contributions, by Daniel Barolsky, Adam Behan, and Marco Fatichenti, respectively address the language that we use in performance analysis, the function of performance in a musician's life, and the idea of performance tradition, Jonathan Dunsby, Yannis Rammos, and I resort to quantitative methods to a appraise micro-scale performative individualities as regards asynchrony and non-tempered intonation.

Daniel Barolsky opens this monographic by raising the central issue of the—linguistic—dialogue between composition and performance, which he relates to the traditionally privileged stance of both composers and analysts with respect to performers, as commented above. Through the analysis of Ernst Levy's recording of Brahms's Haendel Variations, Barolsky proposes new ways of accepting that performance can create new aesthetic experiences that do not necessarily project something tacitly or explicitly contained in a composer's score. Ultimately, he urges us to study and analyse musical performances as unique events, avoiding the prejudices inherent in comparing them with other recorded interpretations or score-based analyses.

In his article, Adam Behan analyses Glenn Gould's changing performance practices as the pianist retired from the concert hall in 1964 in favour of the recording studio. Across six "overlapping" scenes that explore six facets of Gould's career—as a performer on the stage and in the recording

[11] See, for instance, *The Music Practitioner: Research for the Music Performer, Teacher and Listener*, ed. Jane W. Davidson (Aldershot: Ashgate, 2004); *Expressiveness in Music Performance: Empirical Approaches across Styles and Cultures*, ed. Dorottya Fabian, Renée Timmers, and Emery Schubert (Oxford: Oxford University Press, 2014); *Artistic Practice as Research in Music: Theory, Criticism, Practice*, ed. Mine Doğantan-Dack (Aldershot: Ashgate, 2015); and *Musicians in the Making: Pathways to Creative Performance*, ed. John Rink, Helena Gaunt, and Aaron Williamon (New York: Oxford University Press, 2017). Notably, the last three titles emerged within the CMPCM, a research "Centre for Music Performance as a Creative Practice", based in Cambridge, UK, and directed by John Rink between 2009 and 2014. To a certain extent, the CMPCP was the continuation of CHARM (see note 1 above), showing a change in the focus of study from pure analysis to a wider approach. In Spain, only last year we witnessed the publication of the first monographic journal volume on the topic, precisely in *Quodlibet* (no. 74).

[12] As examples of the still burgeoning interest in the analysis of performance, see John Rink, "The (f)utility of performance analysis", in *Artistic Practice as Research in Music: Theory, Criticism, Practice*, ed. Mine-Doğantan-Dack, 127-147 (Aldershot: Ashgate, 2015); Jeffrey Swinkin, *Performative Analysis: Reimagining Music Theory for Performance* (Rochester: University of Rochester Press, 2016); and Daphne Leong, *Performing Knowledge: 20th Century Music in Analysis & Performance* (New York: Oxford University Press, 2019).

studio, and interviewed and as essay writer, and in front of the photographic and television cameras—, Behan reflects on the ways in which performance and performance-related activities can become acts of self-care. Taking a step forward, the six-scene format is inspired by Gould's own essay "Stokowski in Six Scenes", thus presenting the conscious artist from an internal perspective.

For his part, Marco Fatichenti delves into the relationship between performance, composition, and music theory and aesthetics by exploring a topic deeply rooted in the latter field—nationalism—not through the usual lens of the second but rather observing it from the perspective of the first. More specifically, he analyses performance practices around Enrique Granados' *Goyescas* and explores the ways in which the ideological climate might have translated into a well-defined performative canon both in Spain and abroad. In this way, Fatichenti establishes a close collaboration between analysis and performance by ultimately proposing a renewed interpretive view on *El amor y la muerte*.

To close this monographic, the views on musical performance separate from philosophical and aesthetic considerations and instead focus on interpretive particularities at the micro scale. Jonathan Dunsby and Yannis Rammos turn their ears towards onset asynchrony in Western art music. Their work assesses the idea of embodied, physical creativity in music performance by exploring continuities and various types of asynchrony in a roll-recording of Debussy's "The little shepherd", played by the composer himself. While putting onset asynchrony in the context of historical and theoretical evidence, the authors revalue concepts of audibility and intent in the perception and the performance of music.

Like Dunsby and Rammos, in the last article in this monographic I resort to quantitative methods, in this case to evaluate Pau Casals' intonational strategies in his recording of the Prelude from Bach's Suite no. 4 for solo cello. Through a systematic analysis of the data from various plausible theoretical solutions, I show how Casals' "expressive intonation" acquires new significance in the context of his other performative strategies, all combining to shape the piece in the form of successive moments of tension and relief.

Through the analysis of recorded examples of our musical heritage, the five contributions to this monographic challenge traditional hierarchies in musicology and even in performance analysis itself, placing performance at the centre of the analytical inquiry and reassessing traditional ideas on performance and on performative traits. Ultimately, they illustrate new ways in which theory, analysis, and performance can do justice to one another, in the quest for a true symbiosis between the two fields. Being these the first pages dedicated to the analysis of musical performance in a Spanish journal, we just hope they serve to encourage further research along these or dissimilar lines. ■

Composing performances: Ernst Levy, Brahms, and the Handel Variations

Interpretaciones que componen: Ernst Levy, Brahms y las Variaciones sobre un tema de Haendel

Daniel Barolsky•

Abstract

All too often, critics, historians, and music analysts draw upon the aesthetic and analytic language of composition to describe and account for performed interpretations. This article explores the inequities and challenges that derive from this borrowing of language. Yet a study of Ernst Levy and his recorded performance of Brahms, however, reveals how compositional aesthetics can also be appropriated and repurposed to new creative ends.

Key words: Ernst Levy; Glenn Gould; performance and analysis; analytical methods; Brahms; Haendel Variations.

Resumen

Demasiado a menudo, tanto los críticos como los historiadores o los analistas musicales recurren a la estética y el lenguaje analítico propios del mundo de la composición para describir y dar cuenta de las interpretaciones musicales. Este artículo explora las desigualdades y los retos que derivan de este préstamo lingüístico. Aun así, el estudio de Ernst Levy y de su interpretación grabada de las Variaciones sobre un tema de Haendel de Brahms revela, sin embargo, cómo la estética compositiva también puede tomarse prestada y empleada para nuevos fines artísticos.

• Daniel Barolsky is a professor of music at Beloit College. His early interest in recorded performances, especially those of Glenn Gould and Jacqueline du Pré, compelled him to study various analytic methods of performance and the analytic implications of performed interpretations. Daniel also explores the historiographic reasons why performers have been marginalized within the disciplines of musicology and music theory and, especially their pedagogical practices. The latter research has increasingly revealed a long history of inequities and biases, often unspoken, with various music disciplines, musical institutions, and educational systems. To address some of these challenges, Daniel co-founded and serves as the editor for Open Access Musicology.

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Palabras clave: Ernst Levy**;** Glenn Gould; interpretación y análisis; métodos analíticos; Brahms; Variaciones de Haendel.

I. Introduction

It is fair to say that almost every kind of analysis is inherently comparative. As we study new compositions, we juxtapose them with those that we already know or compare them to more generalised styles or schema that we've been taught to expect, which themselves emerged from the study of existing and selected repertoire. The highly influential theory on elements of sonata form by James Hepokoski and Warren Darcy, for instance, was developed, in part, by comparing the formal procedures of Joseph Haydn, Ludwig van Beethoven, and Wolfgang Amadeus Mozart[1]. A century earlier, but in a similar manner, Heinrich Schenker derived his techniques and methods by comparing the compositional processes of those composers whose works he deemed "masters works" and extracted theories he believed to be more "universal"[2]. The methods of these theorists are hardly the exception.

Yet as recent heated conversations in North America have demonstrated, these analytical comparisons are anything but innocent[3]. Indeed, the teaching or the application of theory is hardly a neutral endeavour but implicitly (and often explicitly) projects value-laden assumptions about how music is *supposed* to operate or, rather, plays a dominant role in governing or policing unquestioned musical norms[4]. Historically, these assumptions emphasise the music of largely white, male, European composers writing within a relatively narrow musical style. This trend is only beginning to change as music theory and history texts do the work to include popular genres, compositions by women, composers-of-colour, or the work of musicians from underrepresented communities[5].

But where and how might we analyse the work of performers who have, for so long, played second fiddle to composers in most music history texts? Most histories feature almost exclusively composers and their "musical works" as their narrative foundations, whereas performers (and

[1] See James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth Century Sonata* (New York: Oxford University Press, 2011).

[2] Philip A. Ewell, "Music theory and the white racial frame", *Music Theory Online* 26, no. 2 (2020). Accessed July 19, 2021, https://mtosmt.org/issues/mto.20.26.2/mto.20.26.2.ewell.html.

[3] See Beth Harpaz, "Racism and antiracism in music theory and higher education: Professor Philip Ewell speaks out". Accessed July 27, 2021, https://www.gc.cuny.edu/News/Faculty-News/Detail?id=55599.

[4] See Elisabeth LeGuin, *Boccherini's Body: An Essay in Carnal Musicology* (Berkeley, CA.: University of California Press, 2006). LeGuin argues that formal theories that prioritise the teleological elements of sonata form have done an injustice to composers like Boccherini, who was more interested in other musical processes.

[5] Unfortunately, these changes are slow going and there is a concern not only about tokenism but also about that the theories remain the same even as the examples and faces change.

audiences) are relegated to the margins if they are mentioned at all[6]. Similarly, the disciplines of music theory are so traditionally dependent on the score for their methods and modes of analysis, that performances are generally represented as little more than a footnote, cited to "prove" a given analysis or scapegoated for being "wrong"[7]. Underlying this separation is the long-standing notion that the art of composition is a *true* act of creation but that the art of performance or interpretation is merely imitative, self-serving, self-indulgent, or an imposition. And while we hail many composers, uncritically as geniuses, the excitement with performers is often dismissed as a mere "fetish"[8].

In fact, most aesthetic categories and methods of analysis derive from models that centre composers and compositions. Problematically but popularly used terms like "originality" create a hierarchy that immediately pushes performers aside since, arguably, they are playing the music written earlier by someone else. In other words, the origins of the "work", so the argument goes, stem from the composer and any interpretation is, thus, inherently supplemental to "the music itself". Even when composers perform and record their own compositions, their renditions are almost always compared to the "original" score[9].

Consequently, analyses of compositions seek predominantly to "understand" elements of the score which, themselves, are often seen as a reflection of the compositional intention, compositional structure, or developments in musical style. I have previously argued that performers, even those whose interpretations appeared radical compared to stylistic norms or, for some critics, "blasphemous", nevertheless provide insight into elements of compositional process or structure. Their variation of tempo, articulation, pedaling, or dynamics might open up new ways of hearing and seeing form, patterns of voice leading, metre, or even harmonic progressions[10]. And, yet, however much I sought to foreground performers, their creative contributions, and their analytical insight, I found myself still centring the score and, implicitly, its composer, as a foundational source.

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[6] Daniel Barolsky, "Performers and performances as music history: Moving away from the margins", in *Norton Guide to Teaching Music History*, ed. Matthew Balensuela (New York: W. W. Norton, 2019), 159-171. See also Daniel Barolsky, "Rethinking the undergraduate music curriculum: Where are the performers and their performances". Accessed July 19, 2021, https://smtpaig.wordpress.com/2014/10/21/rethinking-the-undergraduate-music-curriculum-where-are-the-performers-and-their-performances/.

[7] This has begun to change in the last few decades, but recent music theoretical scholarship is still slow to relinquish the authoritative role of the music theorist. On this, see Mine Doğantan-Dack, "Once again: Page and stage", *Journal of the Royal Musical Association* 142, no. 2 (2017): 445-460.

[8] See Martha Feldman, "Magic mirrors and the *seria* stage: Thoughts toward a ritual view", *Journal of the American Musicological Society* 48, no. 3 (1995): 423-484; and Wayne Koestenbaum, *The Queen's Throat: Opera, Homosexuality, and the Mystery of Desire* (New York: Vintage Books, 1994).

[9] See Daniel Barolsky, "Stravinsky and recorded sound: Stravinsky's human imperfection", in *Stravinsky in Context*, ed. Graham Griffiths (Cambridge: Cambridge University Press, 2020), 187-194, in which the author seeks to separate the composer and performer's identities.

[10] See Daniel Barolsky, "Embracing imperfection in Benno Moiseiwitsch's Prelude to Chopin", *Music Performance Research* 2 (2008): 48-60.

And I'm hardly alone. The description of Patricia Kopatchinskaja on Daniel Leech-Wilkinson's website, ChallengingPerformance.com, argues how the violinist's extreme interpretations allow "her to reveal expressive potential in scores that we may be dimly aware of, but that no one else, until now, has been able to turn so vividly into sound"[11]. In short, no matter how creative and challenging Kopatchinskaja's performance, its meaning and experience is understood as a derivation of the score and, thus, ultimately as a manifestation of the composition's potential—a musical gem awaiting discovery—rather than of the performer's artistry or even co-creative act.

The purpose of this article is to acknowledge that, in spite of our best intentions, when we seek to analyse performers, we frequently struggle to shift existing hierarchies that so often position them below composers. This happens for a variety of reasons, to which we often give no thought. First, our very use of the score as the map we use to trace performances reinforces a foundational component of the score and renders interesting or "challenging performances" as either deviant and abnormal or, more kindly, as a supplemental lens[12]. Second, the very elements that traditionally warrant conversation by music theorists are elements most often connected to compositional processes, namely the realisation of structure, form, harmony, etc. In other words, when we start to explore the relationships between performance and analysis, the language we use is still compositionally-oriented even if we attempt to foreground the performer.

One might imagine that performers would resent their second-class status. Yet, surprisingly, most performers of so-called Classical Music, even those who are celebrated for their distinctive and unique interpretive style, perpetuate this hierarchical imbalance. Indeed, it's not merely the case that historians and theorists have sided, as it were, with composers *against* performers (although in some ways they have). Performers are anything but powerless. Institutionally, many schools of music, conservatories, and even universities as a whole employ more performers than composers. Furthermore, the most celebrated performers earn incomes that likely outstrip those of even the most famous composers. And yet we find that these hierarchies are *reinforced* by many performers who seek to justify their interpretations by invoking some historical, textual, or spiritual connection between their performance and the intentions of the composer. In other words, performers appear to subjugate themselves to the status of the composer even when it undermines their own creative identity[13].

There are endless examples of this devotional practice. Pianist Alfred Brendel, for instance, humbled himself when he wrote: "If I belong to a tradition it is a tradition that makes the masterpiece

[11] See https://challengingperformance.com/interviews-recordings/patricia-kopatchinskaja/. Accessed July 7, 2021.

[12] See https://challengingperformance.com/interviews-recordings/daniel-leech-wilkinson/; and Joseph N. Straus, *Extraordinary Measures: Disability in Music* (New York: Oxford University Press, 2011).

[13] Daniel Leech-Wilkinson describes this process as "self-policing". See https://challengingperformance.com/the-book-12-3/. Accessed July 7, 2021.

tell the performer what he should do and not the performer telling the piece what it should be like, or the composer what he ought to have composed"[14]. Brendel is hardly alone in this sentiment. Pianist Pierre-Laurent Aimard criticised the performances of Glenn Gould by invoking his fidelity to the composer: "He [Gould] was a strong personality, obviously, something of a genius, but his eccentricity was so big that it disturbed the listening too much. To play Bach, you don't need a star whose ego will decide too many things […] and pervert the musical message". By contrast, Aimard wrote of himself: "I'm interested in trying to be true. I'm not arrogant. I just try. We always fail somewhere. Only Bach could be true with his own music"[15]. Even performers from the late 19th and early 20th-centuries, whose interpretations are so radically different from those we hear today, invoked spiritual, personal, or national connections to the composer to justify what we might perceive as liberties with the text[16].

My introduction of Glenn Gould to the narrative might, for readers familiar with him, appear to signal a turn in this article, from "traditionalists" like Aimard and Brendel to radical exceptions like Gould. Yet, surprisingly, this is not the case! Gould famously flaunted traditional rules of etiquette as a performer and interpreter and disregarded the intentions of many a famous composer. Nevertheless, he still drew upon a history of compositional aesthetics, values, elements, and qualities to justify his own unorthodox interpretations rather than to try to present a new realm of performance aesthetics. In his (in)famous recorded performance of the theme and variations from Mozart's A-major Sonata, K. 331, a performance that the pianist openly admitted was "somewhat idiosyncratic", Gould chose articulations and tempi that directly contradicted many of the composer's own markings[17]. But his justification for this realisation is striking:

> I wanted […] to subject it to a Webern-like scrutiny in which its basic elements would be isolated from each other and the continuity of the theme deliberately undermined. The idea was that each successive variation would contribute to the restoration of that continuity and, in the absorption of that task, would be less visible as an ornamental, decorative element […]. I can't say that I'm entirely convinced about the tempo choice for the Alla turca (the third movement). At the time it seemed important to establish a solid, maybe even stolid, tempo, partly to balance the tempo curve of the first movement—and, I admit frankly, partly because, to my knowledge, anyway, nobody had played it like that before, at least not on records.[18]

[14] "Alfred Brendel". Accessed July 19, 2021, http://alfredbrendel.com/lifeandcareer.php#:~:text=Alfred%20Brendel%20%3A%20Life%20%26%20Career&text=%22If%20I%20belong%20to%20a,he%20ought%20to%20have%20composed.%22

[15] Accessed July 7, 2021, https://www.inquirer.com/philly/entertainment/20141111_Pierre-Laurent_Aimard__down_the_rabbit_hole_with_Bach.html

[16] See Daniel Barolsky, "Romantic piano performance as creation" (doctoral thesis, University of Chicago, 2005).

[17] Glenn Gould, *The Glenn Gould Reader*, ed. Tim Page (New York: Alfred A. Knopf, 1984), 40.

[18] *Ibid*., 40-41.

This is a fascinating and wonderfully imaginative aesthetic claim! First and foremost, Gould's partial justification for his interpretation—"nobody had played it like this before"—emerged from the Romantic or modernist aesthetic related to the "imperative of originality"[19]. Just as composers after Beethoven felt the pressure, so many have argued, to "advance" musical style beyond existing practices, so too did Gould suggest that it was imperative for performers to present new interpretive ideas rather than perform Mozart as it has always been done. Performers have, for so long, been presented as subservient to composers, to "serve" the work, that Gould was dependent on the aesthetic realm of composition to justify the distinctive qualities of his performance[20].

Moreover, Gould inserts himself, almost as a composer, into a long history of theoretical and formal debates concerning variation form, conversations that traditionally addressed the realm of composition, especially 19th-century perceptions of form. Theme and variation form, some argued, was too performance-oriented, too focused on the moment, on "empty figuration", on the virtuosic invention rather than on the whole, the form, the overarching shape and *telos*, i.e., the realm of composition. Consider, for instance, Robert Schumann's crusade against the salon variation in which he argued that "variations should create a whole, whose center is the theme [...]. The time is past when one can create astonishment with a sugary figure, a yearning suspension, an Eb-major run over the keyboard. Now one strives for *thoughts*, for inner *connections*, for poetic *totality*, with the whole bathed in fresh fantasy"[21].

Gould's implicit criticism of Mozart's work resonates with Schumann's view and channels the 19th-century aesthetics of composition while also denigrating performers[22]. As written, Mozart's movement merely followed the expected variation formula of the time and lacked an explicit sense of direction in which, from the very beginning (i.e., the dissolution of the theme), every moment held together and every part related directly the whole. As a "musical corrective", saving Mozart from the impoverished or more performance-oriented aesthetic expectations of his time, Gould applied the strategy of a compositional aesthetic, namely that of Anton Webern, to give his performance of Mozart something that the movement appeared to lack. Once he disturbed the equilibrium, however, Gould felt the obligation to modify the third movement's tempo in order to "balance the tempo curve

[19] See Mark Evan Bonds, *After Beethoven: imperatives of originality in the symphony* (Cambridge, MA.: Harvard University Press, 1996).

[20] Gould, Bazzana claims, saw himself as a composer and regularly modified tempi, changed notes, and emphasized, nay, created motives in the music of Bach, Mozart, and Brahms in order to demonstrate the principles of developing variation or articulate cohesion and continuity among disparate parts. See Kevin Bazzana, *Glenn Gould: The Performer in the Work: A Study in Performance Practice* (Oxford and New York: Oxford University Press, 2003).

[21] Elaine R. Sisman, *Haydn and the Classical Variation* (Cambridge, MA: Harvard University, 1993), 15.

[22] Gould's tempo adjustments to Beethoven's Op. 10, no. 2 invokes this same dismissal of formal formulas. See Gould, *The Glenn Gould Reader*…, 37-38.

of the first movement", that is, to imagine the three movements, structurally, as a unified and well-balanced whole.

However unusual Gould's performance, his invocation of Webern as an aesthetic lens is exceedingly usual. Even if intentionally anachronistic, Gould transforms his conception of Webern's compositional style into a performative tool. And this transference is remarkably commonplace. Years ago I played Samuel Feinberg's recording of the D-minor Prelude from the first book of Bach's Well-Tempered Clavier to a number of colleagues. Feinberg allows the passagework in the right hand to ebb and flow with bursts of cascading energy, from which emerge off-beat melodies that converse with unexpected voices in the walking bassline and provocatively resonant pedal notes. In short, his interpretation is not necessarily in keeping with the interpretative traditions of the early 21st century or, for that matter, the mid 20th century. Although the responses from the audience were not necessarily surprising in their mix of admiration and distaste, their breadth of comparisons was striking. One person jokingly questioned whether we were listening to Chopin. Another told me that it sounded like Rachmaninoff. A third, noting Feinberg's play with texture and sonority, described the resemblance to a Mendelssohn song without words. In short, to account for the distinctive *performance* by Feinberg, my colleagues drew upon the more familiar identity of compositional aesthetics to explain or describe what they heard just as Gould used the elements of Webern's compositional approach to explain his performance.

What does it mean that we so often apply categories from one domain to another? Obviously, the divide between the domains is blurry and far be it for me to suggest that performers don't think about structure or harmony. But it is striking how often critics, analysts, *and* performers invoke the style or aesthetics of a composer (e.g., Chopin or Mendelssohn) to characterise an interpretive choice by a performer[23]. Often the mapping of compositional values is more intuitive or metaphorical and, as such, usually (e.g., Gould and Feinberg) seeks to justify seemingly anachronistic renditions, that is, performances that appear to conflict with conventional stylistic expectations for a given composer.

But what would it mean to *perform* a composition by one composer within the aesthetic realm of the same composer? Specifically, what could it mean to perform Brahms, for example, in a Brahmsian way, even if the interpretation bore almost no connection to the interpretive conventions of the time? For the remainder of this article, I will present an extensive analysis of another set of variations, the Handel Variations by Brahms, performed by the pianist Ernst Levy, to demonstrate more concretely how such a mapping might be applied. Specifically, I seek to examine how the composer's own aesthetics can be used to justify radical changes from the same composer's score. I demonstrate how Levy's interpretation, a performance as unorthodox or even "blasphemous" as Gould's or Feinberg's, appears to draw upon both compositional aesthetics and even conceptions of historical development,

[23] As mentioned earlier, it doesn't help that music histories simply don't tell the stories of performers and how they play, thus, making it difficult to invoke a well-known style to describe what a given performer does.

to undermine the fundamental claims of the score. Yet, however much a compositionally oriented mode of analysis or description might reinforce antiquated notions of originality or intentionality, Levy, like many critics and performers, has found a way to performatively repurpose elements of compositional style into a creative interpretive lens.

II. Ernst Levy and Johannes Brahms

A Swiss pianist who studied with Egon Petri (Busoni's student) and Raoul Pugno, Ernst Levy (1895-1981) founded (and conducted) the Choeur Philharmonique in Paris in 1928 before immigrating to the US in 1941. He is, perhaps, best known (in academic circles) as a co-author, with Siegmund Levarie, of books on harmony, tonality, or musical morphology as well as a prolific composer who wrote, among other works, fifteen symphonies. Although a virtuosic pianist whose artistry is known only by the most hardcore pianophiles, Levy liked to think of himself as a composer first[24]. His extensive writings reinforce this perception, especially as they make almost no reference to his performances. Even his pre-concert lectures or radio performances highlighted the history and form of the compositions he was playing and made no mention of his own approach as a pianist. Yet his conception of composition, its history and its forms, are key to understanding his approaches to his performances. Indeed, just as Gould taps into a long-standing debate about variation form, so, too, does Levy align with late-19th and early 20th-century views about said form.

But where Gould anachronistically applies later aesthetic ideas to a composition from a much earlier period, Levy's perspectives on the form align perfectly with the aesthetics of Johannes Brahms. In fact, within histories of so-called Classical Music (i.e., of composition), the Handel variations by Brahms have signified, for many, a successful compositional solution to the problems with the form discussed earlier. Critics and musicologists emphasise these formal "virtues" with the following accolades: It is the "completest mastery of Variation form"' (Geiringer); it demonstrates "strength of form" (Musgrave) that is "miraculously balanced" (Geiringer); it "dwarfs all his previous variations sets" (MacDonald); "ranks with the half-dozen greatest sets of variations ever written" and "represents a rediscovery of the fundamental principles of the form" (Tovey). In short, and to sum up the general view of the work with this understated claim, it is "one of the most important piano works he ever created" (Gál)[25].

[24] Levy made a few early 78s in 1929, but evidence of his pianism can be found on a handful of LPs from the 1950s. They received little popular attention at the time but have garnered more attention since their re-release (along with some unpublished concert performances) by Marston Records.

[25] John Rink, "Opposition and integration in the piano music", in *The Cambridge Companion to Brahms*, ed. Michael Musgrave (Cambridge: Cambridge University Press, 1999), 87.

What makes Brahms's set of variations so "important", according to these critical, historical, and analytical assessments, is the composer's ability, as it were, to transcend the inherent paratactic or "classical" nature of the genre and to augment it with a broader sense of form and structure. Brahms makes whole what could be, on the surface, a superficial collection of parts. Consequently, it has been the aim of many scholars (John Rink, Jonathan Dunsby, Hans Meyer, Nicholas Cook, and others) to demonstrate, through varied analytic means (e.g., dynamic flux, models of symmetry, unifying motives, constructions of syntheses, networks of "family resemblances") the compositional totality or cohesion of the work and, therefore, its place alongside Bach's Goldberg Variations and Beethoven's Diabelli Variations as representatives of canonic variation sets. In short, we see these analyses serving the aesthetic desires of the time, namely, to elevate Brahms in order to demonstrate his progressive compositional approaches.

Ernst Levy's aesthetic views line up nicely with these scholars cited above. In his lecture entitled "How a Composer Works" (again, no mention of performers), Levy writes that "[a]ll kinds of psychic form-concepts may be used in the attempt at making a well-rounded whole out of a series of variations on a theme. In second-class works of that kind, shape is often enough absent. Then we are confronted with a haphazard series which could stop at any time or go on endlessly. By studying the variation-works of the masters we see, however, that they never proceeded in that way but always kept in view the shape of the whole work"[26].

III. Levy's Performance

One might think, given the similarities between Levy's views on form and the reception to Brahms's composition, that Levy's performance would resemble the more traditional renditions that we find on record today. Instead, Levy's performance of the variation set is unmistakably idiosyncratic and, like Gould, he takes great liberties with Brahms's notated score. Yet, unlike Gould, he does so in a manner that, ironically, resembles Brahms's compositional ideals.

Brahms's theme, which he borrows from Handel's Harpsichord Suite No. 1 in B-flat major, HWV 434, consists of a simple repeated binary form, a form Brahms maintains throughout the Variations (excluding the finale). As noted in table 1, Brahms largely reinforces this form with printed repeat signs. But there are six variations where Brahms writes out one or both of the repeats in order to incorporate his own internal variations. Of the 25 variations, Levy only plays the repeats about a third of the time and, at times, even ignores a repetition written by the composer.

[26] Ernst Levy, "How a composer works" Papers [Box 1, Folder 8], Hanna Holborn Gray Special Collections Research Center, University of Chicago Library.

Table 1. Levy's treatment of repeats and transitions

Variation	Key	Levy's Repeats	Brahms Cadences
1	B-flat	**Repeats**	Rest
2	B-flat	No repeat ⇓	
3	B-flat	No repeat ⇓	Rest/incomplete*
4	B-flat	No repeat ⇓	Rest/ incomplete
5	**b-flat**	No repeat ⇓	incomplete
6	**b-flat**	**Repeats**	
7	B-flat	No repeat ⇓	Pick-up/Elision
8	B-flat	**Repeats (written out by Brahms)**	**Fermata/** incomplete
9	B-flat	**Repeats (written out by Brahms)**	**Fermata/**Rest
10	B-flat	No repeat ⇓	Rest
11	B-flat	No repeat ⇓	Pick-up/Elision
12	B-flat	No repeat ⇓	Rest
13	**b-flat**	**Repeats (written out by Brahms)**	
14	B-flat	No repeat ⇓	incomplete
15	B-flat	No repeat ⇓	**Fermata/** incomplete
16	B-flat	No repeat ⇓	Half Cadence
17	B-flat	No repeat ⇓ (**written out but ignored by Levy**)	**Fermata**
18	B-flat	No repeat ⇓	**Fermata**
19	B-flat	**Repeats (written out by Brahms)**	incomplete
20	B-flat	**Repeats (written out by Brahms)**	
21	g-minor	No repeat ⇓	**Fermata**
22	B-flat	**Repeats**	Rest
23	B-flat	No repeat ⇓	
24	B-flat	No repeat ⇓	
25	B-flat	**Repeats**	Rest

* By "incomplete" I mean that the last measure of the variation is missing a beat. In every case this missing beat is accounted for by the anacrusis to the next variation

The concluding variations offer us a key to understanding Levy's interpretative choices, especially since he's left no known writings on the Handel Variations. Levy's performance projects an unquestionable sense of direction, realising what John Rink, in his analysis of this moment, describes as "an accelerando of momentum towards the climactic fugue" that Levy unites with a "massive

'crescendo'"[27]. Moreover, by eliminating the repeats of each section, Levy maintains a single transitional sweep or musical growth from Variation 23-24 into Variation 25 (audio clip 1). Inversely, in order to articulate this moment of arrival at Variation 25, the goal of the "massive crescendo" and a structural pillar that prepares the listener for the finale, Levy retains Brahms's repetitions.

Audio clip 1*. Variations 23-25, permission for use granted by Marston Records, https://www.marstonrecords.com/products/levy3.

* This multimedia file may not be reproducible in Acrobat, as Flash Player is required. If that is your case, you can download it directly from the journal's website, where you can find the list of audio clips immediately below to the PDF download button.

In this way and at this moment, Levy's approach resembles the approach taken by one of his teachers, Egon Petri. In his 1938 performance of the Brahms, Petri comes up with an ingenious "solution" to these final variations, the effect of which is very similar to that of Levy. Petri integrates or fuses the two variations by using the first half of Variation 24 as the repetition to the first half of Variation 23, a process replicated in the second half as well. And the effect is unmistakable. Of this performance, Jed Distler writes: "The last three variations build with intensity and excitement, culminating in a suave and securely dispatched Fugue"[28].

Like Levy, Petri is unsubtly goal-oriented. His interpretation reflects a desire to think beyond the individual variation and, instead, considers the relationship of each variation to the next, in this case literally combining the two. Petri's even more dramatic manipulation of the score might reflect the influence of his teacher, Ferrucio Busoni, who famously edited another variation set, Bach's Goldberg Variations, in a manner that was more in keeping with the formal aesthetics of the time and sought to demonstrate structure and form in ways that might not be as apparent to listeners[29].

Like Petri and Busoni, Levy's writing on those "masterfully composed" sets of variation emphasises the internal grouping and structuring of internal variations: "[O]ften groups of variations of related moods are formed and the groups themselves are arranged to form a logical and convincing whole, by following an inner line of development which in some cases resembles that expressed by the totality of a sonata"[30]. Although Levy writes about the role of the composer, it appears as though he's taken these same ideas and applied them to his interpretation, performing, as it were, as a composer of

[27] Rink, "Opposition and integration…", 87.

[28] Accessed July 6, 2021, https://www.classicstoday.com/review/review-5824/.

[29] For more on the Busoni Goldberg, see Erinn E. Knyt, "The Bach-Busoni Goldberg Variations", *Bach Perspectives, Volume 13: Bach Reworked*, ed. Laura Buch (Urbana, CHI; Springfield: University of Illinois Press, 2020), 74-100.

[30] Levy, "How a composer…", 13.

the work. Yet however much Levy radically changed the notated score, he never asserted himself. When discussing his interpretation of Beethoven's Piano Sonata Op. 111, for instance, Levy replied, "The construction is in the Sonata. It can be demonstrated. It is not an invention of mine. It is evident".

Instead, Levy continues to channel the composer while writing: "Such a struggle to arrive at the final shape of a theme shows that shape is a whole, an entity that has to be 'discovered'. Now this process of discovery, or grasping what is offered by inspiration, is a very delicate one and needs a special mental technique". Levy's performance is, like many of the analyses mentioned above, an attempt to, as it were, "discover" the shape within the whole that is Brahms's work, even if it comes at the expense of Brahms's own notated instructions. Levy even allows for the possibility of multiple constructions or potential shapes in the same composition.

His analysis of Beethoven's "Eroica" Variations Op. 35, for instance, illuminates the analytical shaping of potential forms. He writes how "in order to become form, an otherwise loose set of variations [can] be limited by some governing principle". Tables 2 and 3, from his analyses, provide two such governing principles.

Table 2. Eroica Variations as a three-movement sonata[31]

Introduction	Introduzione col Basso del Tema
First Movement	Tema. Variations 1-14
Middle Movement	Minore—Maggiore. Largo
Finale	Alla Fuga

Table 3. Eroica Variations as a one-movement sonata[32]

Exposition	Theme I: Basso del Tema
	Theme II: Tema. Variations 1-7
Development	Transition: Variation 8
	Scherzo: Variations 9-13
	Slow Movement: Minore—Maggiore. Largo
Recapitulation	Finale. Alla Fuga
	Theme I. Allegro con brio
	Theme II: Andante con moto

[31] Siegmund Levarie and Ernst Levy, *Musical Morphology: A Discourse and a Dictionary* (Kent, OH: The Kent State University Press, 1983), 323.

[32] *Ibid.*

Like Schumann before him and Gould after, Levy dismisses variation form as an impoverished form. "[T]he 'variation form'", he writes, "is not a true 'form' [...] but rather a series of pieces the totality of which is being shaped by factors not inherent to the concept of 'variation'"[33]. Levy is not condemning Beethoven *per se* but, rather, using his analysis to suggest that undergirding the appearance of a mere theme and variations, one might "discover" Beethoven's "governing principle". The first analysis of the "Eroica" Variations reflects what Levy would label a geometrical form or "three-part Liedform". According to this logic, the first and third movement group themselves around the minor variation or middle movement with a kind of symmetry. Levy would likely argue (in a manner that resembles Gould's discussion of the Rondo alla Turca) that the fugue balances out the weight of the first 14 variations. By contrast, the narrative of the sonata form (for Levy a dialectical form) suggests that the fugue is a kind of climax, a moment of releasing energy.

Upon comparing table 1 with Levy's analysis of the Eroica Variations, one can see an obvious link between Levy's performance and his analysis of Beethoven. One might assume that Levy sees in Brahms's variations an internal organization of musical groups. The final three variations, for instance, clearly represent a penultimate climax of sorts, one that both resolves a larger dramatic section as well as anticipates and counterbalances the monumentality of the fugue to follow. And when put together with the other variations, Levy's likely imagines some more "proper" and developmental form.

It's not only at the end, however, where Levy creates larger groupings. After he plays the theme and first variation, the pianist eliminates the repeats in the next four variations, while maintaining the repeats for Variation 1 and 6, as though they are structural bookends (audio clip 2). These encompass the four more transitional and, if you will, process-oriented variations, none of which are held back by internal repeats. Additionally, Levy constructs, or should I say, "discovers" an internal geometrical pattern based on the way he links the variations, a pattern akin to the first grouping of Beethoven's variations. In Variation 2, for instance, Levy slows down the triplets in such a way that they morph into the three-note groupings of Variation 3. Similarly, Variation 4 resolves in a crashing cascade of octaves. But before the resonance recedes, there emerges the prominent pick-up to variation 5, a single remnant or shard of the previous variation but one that serves as an elision between the two. The resulting shape presents us with a beautiful symmetry: two bookends in variations 1 and 6, two groups of coupled Variations 2 and 3 separated by 4 and 5, and a fulcrum, if you will, designated by the dynamic and abrupt juxtaposition between Variations 3 and 4.

[33] Ernst Levy, "Liszt's B minor Sonata", Notes for a lecture in Chicago on 7 May 1950 (Unpublished).

Audio clip 2*. Variations 1-5, permission for use granted by Marston Records, https://www.marstonrecords.com/products/levy3.

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There are a few reasons why we can imagine Variation 6 as the end of the first group. For the first time in his performance Levy pauses and breathes before jumping into the percussive Variation 7. Additionally, Variations 5 and 6 are the first time Brahms turns to the minor and, as such, the return to the major in Variation 7 presents a new modal direction. Finally, variation 6 is a canon. For Levy, canons or similarly contrapuntal or stylistically notable variations, by themselves, represent moments of importance. In his analysis of Bach's Goldberg Variations, Levy groups the variations in ten groups of three, each one (excluding the quodlibet in variation 30). Similarly, if we return to Levy's analysis of Beethoven's Eroica Variations, Levy notes that Variation 7 ends the Exposition given that it's a "canonic climax"[34].

Levy creates another musical section between Variations 14-19 (audio clip 3). This "movement" is initiated by the change from minor to major as well as the overall shift in dramatic mood. Moreover, Levy eliminates all the repeats throughout this entire section until it culminates in the more pastoral Siciliene. But it is not only the repeats that Levy eliminates in order to construct or "discover" internal forms. In order to elide variations, Brahms often ignores the fermatas that Brahmas uses at the ends of variations (placed as they are on the top of double bars or final notes) while also significantly adjusting the tempo and drawing out unexpected melodic lines (see table 1). Levy ends Variation 16, for instance, by drastically slowing down the tempo in order to smooth the transition into subsequent variation[35]. Levy does briefly pause to acknowledge the fermata over the bar line at the end of Variation 17. But his emphasis of the left-handed motive, at the expense of the decorative sixteenth notes, serves to pair it with, what Michael Musgrave describes as the "variation of a variation" in No. 18[36]. Finally, in response to the arpeggiated left hand at the end of Variation 18, Levy plays right through the fermata and allows the melody of the Siciliene to emerge organically from the bass-line.

[34] Levarie and Levy, "Musical morphology…", 323.

[35] Levy also reverses the tempo and dynamic instructions in the score. Brahms writes "*più mosso*" in Variation 17 even as Levy slows down. Moreover, Levy's dynamics in Variation 16 are far more forceful and dramatic than the *piano* in the score.

[36] Michael Musgrave, *The Music of Brahms* (Oxford and New York: Oxford University Press, 1994), 55.

Audio clip 3*. Variations 14-19, permission for use granted by Marston Records, https://www.marstonrecords.com/products/levy3.

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The existence, however, of these fermatas, the variations that end in half cadences, the variations of variations, and multiple dynamic and motivic links between variations suggest to most that Brahms appears to have sought to construct a work that deliberately gave form and shape to his variations. Yet a comparison of all of these authors and their analyses reveals that the actual unifying link or continuous line is anything but agreed upon. Levy was hardly the first or last person to construct an argument about how Brahms's work holds together. If we take Levy at his word and open our minds generously to his performance, his intention was not to change Brahms or to impose his own invention but to reveal the inner workings of the score, to demonstrate in performance what *should*, but perhaps isn't, already evident in its construction.

IV. Conclusion

Except that Levy *did* significantly change elements in Brahms's score, all the while professing fidelity to the composer's compositional forms. And Levy is no exception among both performers and critics who exist within this paradoxical aesthetic realm. Jed Distler, for instance, in his review of Petri's recorded performance of Brahms reflects this inherent contradiction. He celebrates the pianist's brilliance, writing: "The pianist's innate virtuosity and insightful musicianship pack a large-scale punch in the variation sets"[37]. This musicianship includes the innovative combination of variations described above. And yet Distler concludes with an almost instinctive genuflect toward the dominant aura of the composer when he allows that Petri "still let[s] the works speak for themselves"[38]. This is no different from Aimard's claim to Bach's musical truth.

This continued deference to the composer and the score (often framed as "the work itself") is deeply ingrained in our methods of analysis and criticism[39]. It is ironic that no matter how much a performer changes a score, our analyses often seek to demonstrate how these changes reinforce some other element in the score! And I'm more than guilty of having done this myself. When I wrote "The Performer as Analyst" I defended or explained performers' interpretative decisions by comparing

[37] Accessed July 6, 2021, https://www.classicstoday.com/review/review-5824/.

[38] *Ibid.*

[39] On more recent discussions around "the musical work", see Gavin Steingo, "The musical work reconsidered, in hindsight", *Current Musicology* 97 (2014), 81-112.

them to the work of music theorists[40]. At the time I felt that the only way to give voice to what performers did or, rather, how their actions had meaning within the community of musical scholars, was to frame their contributions within those topics that were already valued in the academy, namely the discourse of music analysis. Thus, to give "legitimacy" to the interpretations of Chopin (and for a music theory journal to accept my work), it was imperative that I demonstrated analogs between performance and analysis or, rather, to compare the idiosyncratic interpretations of pianists to the normative language of musical analysis, a language that derived from the study of composition. In other words, to analyse performers meant that I still needed to perform a certain kind of analysis that was grounded in the score.

The use of existing structures and language has the danger of reinforcing the status quo, of marginalising performers and their creativity, and of limiting how we analyse performances if we let it do so. Even the use of new analytical methods (e.g., spectrograms[41] or microanalyses[42]) or the focus on performed embodiment, can be limiting if the ultimate goal is to demonstrate how the performer either channels certain intentions of the composer or merely relates to pre-existing analytical debates.[43]

As we move forward in our analyses of performance or performers, I urge scholars to embrace the effects and aesthetics of Ernst Levy, his brilliantly creative repurposing of Brahmsian aesthetics, that is his compositional and formal ideas. This approach doesn't reveal anything previously hidden in Brahms's score, as Levy and many others would have us believe but, rather, creates an entirely new musical experience for listeners. In this way Levy invents, as Gould does with Webern, a new interpretive aesthetic that applies in fresh and innovative ways to Brahms and, as I've argued elsewhere, to Beethoven and Liszt as well.[44] In this way Levy anticipates the groundbreaking claims that scholars, like Adam Behan and John Rink, among others, have recently pushed us to consider, namely, how

[40] Daniel Barolsky, "The performer as analyst", *Music Theory Online* 13, no. 1 (2007).

[41] See, for instance, Adam Behan, "Large-scale structure, performance and Brahms's Op. 119 no. 2", *Music Analysis* 40, no. 1 (2021), 104-130.

[42] See, for instance, Ana Llorens, "Recorded asynchronies, structural dialogues: Brahms's *Adagio affettuoso*, Op. 99ii, in the hands of Casals and Horszowski", *Music Performance Research* 8 (2017), 1-31.

[43] Elizabeth LeGuin's groundbreaking and influential work on "carnal musicology", for instance, features the body, not merely the score, in remarkable ways. This approach serves to challenge dominant methods of analysis that have for so long dismissed the contributions of Luigi Boccherini. Yet at the end of the day, while using her own body as the medium through which she discusses the event of performing, her ultimate goal appears to bring us back to the composer's own performing body as a way through which we might re-analyze or re-interpret a given composition. Similarly, Nicholas Cook's earlier study of Furtwängler's control of tempo deviation when performing Beethoven becomes only of interest to most because of the ways it interacts or relates to the analytical claims of Schenker and his analyses of the score. See Nicholas Cook, "The Conductor and the Theorist: Furtwängler, Schenker and the first movement of Beethoven's Ninth Symphony", in *The Practice of Performance: Studies in Musical Interpretation*, ed. John Rink (Cambridge: Cambridge University Press, 1995), 105-125.

[44] See the liner notes to https://www.marstonrecords.com/products/levy3.

concepts like "musical structure" are not necessarily driven by fixed compositional features but, rather, shaped or even created by the myriad choices made by performers.[45]

We should resist the urge to discuss how performances, like those of Levy, Gould, or Kopatchinskaja are "challenging", however much I understand the realities of our musical politics, those described fully by Daniel Leech-Wilkson.[46] This notion suggests that there is a fixed work, structure, or tradition that must be upheld and, moreover, that our modes of analysis need to maintain a perpetual engagement with these traditions. As we respond to Levy's Brahms, we can acknowledge the influence of Brahmsian aesthetics as source of influence, a "misreading" if you will, without feeling the need to compare Levy's performance, judgmentally and discriminatively, with pre-existing analyses or conceptions of the score. Only when we let go of this false notion of origins can our analyses do full justice to the creativity of performers.

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[45] See John Rink, "The (f)utility of performance analysis", in *Artistic Practice as Research in Music: Theory, Criticism, Practice*, ed. Mine Doğantan-Dack (Aldershot: Ashgate, 2015), 127-147; and Adam Behan, "Large-scale structure…".

[46] See https://challengingperformance.com/.

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Glenn Gould in six scenes: Performance as self-care

Glenn Gould en seis escenas: la interpretación como autocuidado

Adam Behan•

Abstract

Glenn Gould's legacy revolves around his retirement from the concert hall in 1964. Studies of his artistry often reflect on that by following a particular impulse: to seek out the rational underpinnings of this decision and to explain them in terms of a larger technological or aesthetic vision. Drawing in particular on the work of Virginia Held and Sara Ahmed, this article conceptualises Gould's abandonment of the concert hall as an act of self-care, a mechanism for coping with the increasingly intrusive and exploitative celebrity musical culture into which he was catapulted as a young musician. Thus, this article frames Gould's self-care in terms of six overlapping scenes, as he performed in the concert hall and recording studio, in interviews and essays, and in front of the camera as photographic subject and television actor, culminating with a case study based on an excerpt from Bruno Monsaingeon's documentary *Glenn Gould: The Alchemist*. The study concludes by suggesting that Gould's artistic choices (and achievements) had much more to do with cultivating caring relations that allowed him to thrive than they did with an individual pursuit of a grand musical philosophy.

Keywords: Glenn Gould; self-care; ethics of care; performance studies; musical recordings.

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Resumen

El legado de Glenn Gould gira en torno a su retirada de la actividad concertística en 1964. Los estudios sobre su manera de hacer música a menudo reflexionan sobre este hecho con un propósito determinado: encontrar los motivos racionales que le llevaron a tomar tal decisión y explicarlos en base a una visión tecnológica o estética más amplia. Tomando como partida los trabajos de Virginia Held y Sara Ahmed, este artículo plantea el abandono de la sala de conciertos por parte de Glenn Gould como un acto de autocuidado, un mecanismo que le ayudó a lidiar con la cultura de la celebridad musical, cada vez más intrusiva y explotadora, en la cual se vio inmerso desde su juventud. Así, este artículo explora el autocuidado de Gould en términos de seis escenas que se solapan, según se presenta en la sala de conciertos y en el estudio de grabación, en entrevistas y en ensayos escritos, y delante de la cámara como objeto fotográfico y como actor de televisión, culminando con un estudio de caso basado en un fragmento del documental *Glenn Gould: The Alchemist* de Bruno Monsaingeon. En última instancia, este estudio sugiere que las elecciones (y los logros) artísticos de Gould tuvieron mucho que ver con el cultivo de relaciones que le permitieron cuidarse y desarrollarse más que buscar individualmente una gran filosofía musical.

Palabras clave: Glenn Gould; autocuidado; ética del cuidado; estudios de la interpretación; grabaciones musicales.

I.

It is wintertime in Toronto, early 1974[1]. There is snow on the ground outside the studio in which Glenn Gould and Bruno Monsaingeon are filming *Glenn Gould: The Alchemist*, Monsaingeon's expensive television project for the French broadcasting company *Office de Radiodiffusion-Télévision Française* (ORTF)[2]. Set against a blank white canvas, Gould and Monsaingeon are almost identical in dress and comportment. Though besuited for the occasion, they simulate two friends lost in free-flowing conversation more so than a formal television interview. The way they sit deeply, with legs crossed and hands in lap, makes their director's chairs look comfortable. Gould rocks slightly and looks to the ceiling. "I made some sort of mad prediction when I was twenty-five", he says, "that I was going to retire at thirty, and I didn't make it. I was thirty-two when I retired". He grins provocatively[3].

[1] I am indebted to Karishmeh Felfeli-Crawford and Garreth P. Broesche for sharing some of their Gouldian wisdom with me as I wrote this essay, and to Nina Suter, who read and commented on the final manuscript with all the care it needed.

[2] Kevin Bazzana, *Wondrous Strange: The Life and Art of Glenn Gould* (Yale: Yale University Press, 2004), 417-420.

[3] gesangvoll, "Glenn Gould: The retreat (2/4)", YouTube video, 2:02, published September 10, 2011, https://youtu.be/yLpdBmTzamM?t=122. Bazzana dates Gould's last concert to April 10, 1964, at which point Gould would still have been thirty-one years of age. Bazzana, *Wondrous Strange*…, 229.

"Well, there must be quite a few strong reasons for that, apart from the personal discomfort?", Monsaingeon asks, eagerly.

"I don't think there is any stronger reason than a personal discomfort, Bruno, because if you are personally discomforted, that's the greatest motivation imaginable, you know". He interlaces his fingers and scrutinises them. "Everything else thereafter is secondary and a rationale for the discomfort, it seems to me. Now, I think that the rationale is terribly important and can be made to sound very impressive, and I have on occasion written rather lengthy theses as to why, in its impressiveness, it should be obeyed not only by myself but by everyone else. I have a kind of missionary zeal about it. I think that the concert is an antiquarian format, totally outdated, utterly without relevance to mid-twentieth century, or mid-to-late twentieth century life. I certainly feel that very strongly".

The topic of conversation is the well-known story of Gould's retirement from live concert performance in 1964, one rehearsed many times in interviews and print in the latter part of Gould's life. Often when he told this story, he variously mixed an admission of sheer "personal discomfort", as Monsaingeon puts it, with some kind of dispassionate rationalisation of his decision. This particular snippet captures one of his more emotionally honest moments: Monsaingeon is keen to probe this unprecedented career move for its exciting intellectual basis, its eccentricity and its musical innovativeness. But Gould stresses how all of that is second to the concert hall's debilitating and exhausting effects on his basic wellbeing. He abandoned concert life because of how it made him feel.

What is so typical about this vignette is not so much Gould's response as Monsaingeon's agenda. Studies of and reflections on Gould have tended to follow a particular impulse: to seek out the rational underpinnings of his musical path and to explain them in terms of a larger aesthetic vision. "Rather than bemoaning the passing of the concert hall", writes Tim Page, "he envisioned a brave new world in which technology would free both performer and listener to experience music in hitherto unimagined intimacy. Gould had unshakable faith in the benefits of technology. It matters not that his attitude came out of a distaste for live performances"[4]. Often, it is described in quite neutral language. Jonathan Alexander calls Gould a "specialist in the keyboard works of J. S. Bach" who "left a lucrative and highly successful performing career in his 30s to focus his energies on studio recording…"[5]. Tim Hecker calls it fitting

> to view his subsequent move away from performance as the recalibration into a new locus of virtuosity, from a specifically manual virtuosity to one of aesthetic-technological competence based on a combination of manual and technical skills. The studio, in contrast to purely live performance, was the proper venue for this new locus.[6]

[4] Tim Page, "Introduction", in *The Glenn Gould Reader*, ed. Tim Page (New York: Alfred A. Knopf, 1984), xv.

[5] Jonathan Alexander, "Glenn Gould and the rhetorics of sound", *Computers and Composition* 37 (2015): 79.

[6] Tim Hecker, "Glenn Gould, the vanishing performer and the ambivalence of the studio", *Leonardo Music Journal* 18 (2008): 79.

Edward Said, too, speaks of Gould's virtuosity when he writes that

> Gould's work in its entirety […] furnishes an example of the virtuoso purposefully going beyond the narrow confines of performance and display in to a discursive realm where performance and demonstration constitute an argument about intellectual liberation and critique that is quite impressive, and radically at odds with the aesthetics of performance as understood and accepted by the modern concert audience.[7]

And Barry Mauer emphasises how Gould foresaw radical alternatives for that concert audience, that he "saw the crowded concert hall as not only an impediment to communion with the music, but as disempowering for the listener"[8].

On the back of some or other of these portraits, Gould is not uncommonly referred to as a genius[9]. As Paul Sanden has pointed out, this is also a habit of the popular media, and he takes his cue from Suzanne Cusick in seeing this trend as part of a longer tradition of favouring mind over body in musical discourse[10]. This is true, though only insofar as it favours a particular kind of "mind". Gould's intellectual virtuosity has been pronounced and celebrated, but his mental struggles and vulnerabilities—those supposed smirches perhaps inconvenient to his rapid canonisation—are often quietly eschewed. And yet, as Kevin Bazzana has recognised, Gould's arguments against concertising "represented an intellectual scaffolding to rationalize what was in essence a profound personal discomfort with concerts. Frail and anxious, he found working before a live audience intensely uncomfortable. It is not a trivial argument: stage fright and adrenaline often wreaked havoc with his carefully prepared musical interpretations"[11]. This applied as much to the choked "free" time between concerts on tour as it did to the concentrated periods in front of an audience: he "hated sleeping in a different bed every night, in hotel rooms with the wrong food and heating that was never right, meeting new people at every stop, having to conform to a conventional daily schedule"[12]. He mainly "travelled alone, with no entourage, and was lonely

[7] Edward Said, "Glenn Gould, the virtuoso as intellectual", *Raritan* 20, no. 1 (2000): 6.

[8] Barry Mauer, "Glenn Gould and the new listener", *Performance Research* 15, no. 3 (2010): 105.

[9] See, for instance, Peter F. Ostwald, *Glenn Gould: The Ecstasy and Tragedy of Genius* (New York: Norton, 1997); Georges Leroux, *Partita for Glenn Gould: An Inquiry into the Nature of Genius* (McGill: Queen's University Press, 2010); or the documentary Michèle Hozer and Peter Raymont, dirs., *Genius Within: The Inner Life of Glenn Gould* (Lorber Films, 2011).

[10] Paul Sanden, *Liveness in Modern Music: Musicians, Technology, and the Perception of Performance* (New York: Routledge, 2013), 45-47.

[11] Bazzana, *Wondrous Strange*…, 180. Perhaps Bazzana drew the phrase "personal discomfort" straight from the Monsaingeon interview.

[12] *Ibid*., 181.

most of the time", something he would assuage "by making long-distance phone calls home at ruinous cost"[13].

And so Edward Jones-Imhotep has asked:

> Why did Gould *really* embrace recording technologies? Did he genuinely see them as the new hinge on which the musical world turned? Or were his sweeping statements about them, elaborated most systematically in 'The Prospects of Recording,' just a ruse, an elaborate philosophical superstructure hiding much baser motives: his hatred of traveling, his love of isolation, his hypochondria, his reclusiveness?[14]

Jones-Imhotep offers two answers. The first is that Gould held aesthetic objections to the concert hall—that it obscured musical structure and limited the listener's capacity to engage with the music—and the second is that he rejected live performance on moral grounds, namely due to "the way it separated composer, performer, and listener into a rigid hierarchy that discouraged and even prevented individual judgement"[15]. As he puts it, concert performance "corrupted the performer" and brought out the worst in the listener[16]. It "was the last blood sport for Gould, who believed audiences were drawn to it by the (possibly unconscious) desire to see a musician fail under unnaturally demanding conditions"[17]. For Jones-Imhotep, it is this moral dimension to Gould's refuge in the recording studio, rather than anything specifically musical, that is its most defining feature, and is what informs Gould's most notorious proclamation that concert-going, as a social practice, would be extinct by the twenty-first century[18].

Gould's reasons for swapping the concert hall for the recording studio, whether aesthetic or ethical, have often been assessed as part of a bigger philosophical project that he adopted and preached—the missionary zeal he spoke of with Monsaingeon. What I want to do in this article is slightly different. Instead of seeing Gould's professional manoeuvres and pronouncements on concert life as part of a grand futuristic proposal for music, I aim to think about them from a more personal perspective. In short, I would like to place more emphasis on "Gould the vulnerable" than "Gould the visionary". For I see in Gould's abandonment of the concert hall an act of self-care, a mechanism for coping with the musical culture into which he was catapulted as a young

[13] *Ibid*., 182.

[14] Edward Jones-Imhotep, "Malleability and machines: Glenn Gould and the technological self", *Technology and Culture* 57, no. 2 (2016): 288.

[15] *Ibid*., 291.

[16] *Ibid*., 298.

[17] *Ibid*.

[18] Glenn Gould, "The prospects of recording", in *The Glenn Gould Reader*, ed. Tim Page (New York: Alfred A. Knopf, 1989), 332.

musician, one increasingly characterised by an exploitative, intrusive celebrity gaze and ballooning pianistic expectations.[19] It is not hard to think of reasons as to why this is a less-trodden path for conceptualising Gould's artistic life. Self-care, as Sara Ahmed has written, is often dismissed as self-indulgence, and self-indulgence "tends to mean being soft on one's self" or "yielding to one's inclinations"[20]. For that reason, it can be misconstrued as feebleness, or at the very least as an insufficient framework for acclaiming genius.

The notion of self-care has become a common commercialised theme within popular non-fiction books and personalised diaries, particularly as it dovetails with mindfulness and "self-help"[21]. What Ahmed has in mind is a more incisively political form of self-care, one which is not about self-indulgence, but *self-preservation*—a formulation she draws from Audre Lorde's devastating essay, "A burst of light"[22]. As Ahmed writes, "This kind of caring for oneself is not about caring for one's own happiness. It is about finding ways to exist in a world that makes it difficult to exist"[23]. At the same time, to speak of *self*-care, as I conceive of it here, is not to describe an autonomous action. Virginia Held has argued that, "as we clarify care, we need to see it in terms of *caring relations*"[24]. In orienting care more towards a relational practice than a virtue that individuals possess, Held has written that a "caring person will appropriately value caring relations and will seek to modify existing relations to make them more caring"[25]. And further, a "caring relationship requires *mutuality* and the cultivation of ways of achieving this in the various contexts of interdependence in human life" [26].

Gould's self-care, as I see it, was an attempt to redeem his damaging relationship with a consuming, consumerist public, to cultivate alternative musical mutualities that allowed him to flourish in an altogether different way. This concerns more than pianism: I will try to show that self-care was at play across the spectrum of his artistic life, as he performed in the concert hall

[19] In centring care in this article, I am taking my lead from the work of William Cheng. See William Cheng, *Just Vibrations: The Purpose of Sounding Good* (Ann Arbor: University of Michigan Press, 2016); and William Cheng, *Loving Music Till It Hurts* (Oxford: Oxford University Press, 2019).

[20] Sara Ahmed, *Living a Feminist Life* (Durham: Duke University Press, 2017), 238-239.

[21] Examples include Elizabeth Gilbert, *Big Magic: Creative Living Beyond Fear* (New York: Riverhead Books, 2015); and former *Love Island* contestant Alex George, *Live Well Every Day: Your Plan for a Happy Body and Mind* (London: Aster, 2021).

[22] Audre Lorde, "A burst of light: Living with cancer", in *A Burst of Light: Essays* (Ithaca: Firebrand Books, 1988), 49-134.

[23] Ahmed, *Living a Feminist Life*…, 239. I should note that Ahmed's use of self-care is directed especially towards those who survive in societies in which racism and sexism are deeply endemic. I should make clear that I do not mean to equate Gould's experience with the struggles caused by those structural inequalities.

[24] Virginia Held, *The Ethics of Care: Personal, Political, and Global* (Oxford: Oxford University Press, 2006), 36. Original emphasis.

[25] *Ibid*., 53.

[26] *Ibid*. Original emphasis.

and recording studio, in interviews and essays, and in front of the camera as photographic subject and television actor. These six overlapping scenes can be grouped loosely, if crudely, into music (concert hall/recording studio), discourse (interviews/essays) and body (photography/television). In the sections that follow, I consider each of these in turn, but to emphasise their entanglement I finish with a case study that combines them, based on an excerpt from Monsaingeon's *Glenn Gould: The Alchemist*.

II.

One reason that Gould's struggles with concert life are easily overlooked is because he himself often elided them in his published articles, as in his most well-known and frequently cited essay, "The prospects of recording"—often considered his "magnum opus"[27]. Published in *High Fidelity* magazine in 1966, it is Gould's most elaborate proselytism in favour of recording technology. In it, he lists and explores the many benefits of what he predicts, by the end of the twentieth century, will become the dominant medium of musical practice. These include, in the first place, aesthetic prospects: Gould argues that close-miking techniques and intimate playback settings are especially appropriate for contrapuntal preclassical music, and points out that recording technologies are already changing contemporary expectations of musical performance[28]. He beckons the transformative control that splicing and editorial techniques afford performers, welcomes the opportunities for composers to immortalise interpretations of their own music, and highlights the influence of recent electronic music on contemporary compositional practices more generally[29]. But this essay is also where he expands upon the moral prospects of recording, especially for the emergence of "a new kind of listener" whose future control over recorded materials with home studio technologies will break down the hierarchy between composer, performer and listener[30]. In this new world, everybody is an artist and art, as traditionally understood, becomes unnecessary[31].

Said has called the modern concert hall "a sort of precipice, a place of danger and excitement at the edge"[32]. It is "an extreme occasion, something neither ordinary nor repeatable, a perilous experience full of constant risk and potential disaster albeit in a confined space"[33]. Gould might have agreed, though in decidedly negative terms. In February 1962, before he turned his back on concertising, he called the concert hall "a comfortably upholstered extension of the Roman Colosseum" and an

[27] For instance, Bazzana, *Wondrous Strange*…, 257, and Page, "Introduction", xiv. Jones-Imhotep refers to it as Gould's "definitive statement on recording technology": Jones-Imhotep, "Malleability and machines…", 310.

[28] Gould, "The prospects of recording", 335-337.

[29] *Ibid*., 337-347.

[30] *Ibid*., 347-352.

[31] *Ibid*., 353.

[32] Said, "Glenn Gould, the virtuoso…", 4.

[33] *Ibid*.

audience's participation in the concert experience "a more gracious but thinly disguised sublimination' of 'their primal instinct for gladiatorial combat"[34]. A few months after that article was published (titled "Let's ban applause!"), Gould felt the menace of his spectators in his last recital at the 1962 Stratford Festival, Ontario when they goaded his appearance and expressed their displeasure with "impatient rhythmic applause"[35]. Instead of playing the piano, Gould had "launched into a long lecture on music in the twenties" that was barely audible to those beyond the first few rows of seats[36]. Before the first half was over, people left in their droves. His attempt to thwart the subjugating dynamics of the concert hall from the inside had failed.

At the heart of his Colosseum analogy was the idea of competition, which Gould once decried as "the root of all evil"[37]. He particularly detested formal institutionalised music competitions, that "disconcertingly continental tradition of *musique sportive et combative*"[38]. He likened it to a viral disease—"competitionitis"—which was "not only debilitating to performers and audience but detrimental and antipathetic to the spirit of music"[39]. In 1981, he commented that

> in the past, I have sometimes made rather sweeping generalizations to the effect that anybody who attends a concert is a voyeur at the very best, and maybe a sadist to boot! I'm sure that this is not altogether true… But I do think that the whole business about asking people to test themselves in situations which have no need of their particular exertions is wrong—as well as pointless and cruel.[40]

And that is where the ethical dimension comes in: the recording studio "has the capacity of replacing those awful and degrading and humanly damaging uncertainties which the concert brings with it"[41].

Gladiatorial bloodlust, voyeuristic spectatorship and sadism: these may be generalisable vices of concert culture that Gould could rail against in philosophical tirades, but they are rooted firstly in his personal experience of playing in front of an audience. The "humanly damaging uncertainties" he speaks of are not the chalked-up results of detached analysis, but stem from the privately felt harm

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[34] Glenn Gould, "Let's ban applause!", in *The Glenn Gould Reader*, ed. Tim Page (New York: Alfred A. Knopf, 1984), 246-247.

[35] Glenn Gould, as quoted in Bazzana, *Wondrous Strange*…, 214-215.

[36] *Ibid*., 214.

[37] Gould, as quoted in *Ibid*., 78.

[38] Glenn Gould, "We who are about to be disqualified salute you!", in *The Glenn Gould Reader*, ed. Tim Page (New York: Alfred A. Knopf, 1984), 252.

[39] *Ibid*., 251.

[40] Glenn Gould, "Glenn Gould in conversation with Tim Page", in *The Glenn Gould Reader*, ed. Tim Page (New York: Alfred A. Knopf, 1984), 452.

[41] *Ibid*.

that concertising inflicted upon him. Concert life, with its intercity tours and "the constancy of its anxiety", left him mentally and physically debilitated.[42] As Bazzana has pointed out, "the pressure and drudgery of touring continued to wear him down" in the 1960s, and "seemed to make him pricklier and more depressed with each passing year"[43]. Each oncoming season filled him with dread, and increasingly he resorted to cancelling concerts.[44] Not including the Stratford Festival, he made only eighteen stops on his 1961-1962 tour, nine stops in 1962-1963, and three stops in 1963-1964.[45] As a touring musician—indeed, more fundamentally, as a pianist—he was profoundly unhappy.

We can get a sense of the respite Gould found in the studio in the outtakes from his recording of Johannes Brahms's *Ballades*, Op. 10, made in 1981[46]. Back in New York City to record after a long stint with Andrew Kazdin in the 1970s at Eaton Auditorium, Toronto, Gould worked with producer Samuel Carter to make these recordings, and the outtakes partially capture his working method. As Garreth P. Broesche has pointed out, the studio "talk-back" between the producer's control room and the performer on the studio floor reveals only so much: "many—if not most—important decisions were made either in the control room, when the recording device was not running, or after the recording session had wrapped", which is to say that, for lengthier discussions during sessions, Gould would join Carter behind the mixing desk and off the record, so to speak[47]. But the preserved chatter in the outtakes reveals Gould's intertwined comfort and creativity in the studio enclave, and the twenty-minute span within which he records the reprise (bars 119-150) of the Ballade in D Major, Op. 10 No. 2 is a particularly good example of his process in motion[48]. It provides a glimpse into his lived studio experience, demonstrating how the reassurance of social collaboration and the freedom to retry passages provided him with the conditions in which to thrive[49].

After a few moments of chatter, Carter leans into the microphone to set a verbal marker for the start of this session: "This will be Insert 7, Andante Reprise: Take 1". Gould plays his first of two

[42] Glenn Gould, "Yehudi Menuhin", in *The Glenn Gould Reader*, ed. Tim Page (New York: Alfred A. Knopf, 1984), 299.

[43] Bazzana, *Wondrous Strange*…, 204.

[44] "My season begins next week and so I'm getting depressed as usual", as he wrote to a friend. Quoted in *Ibid.*, 188.

[45] *Ibid.*, 204.

[46] Music is my life, "Glenn Gould—complete Brahms Ballades recording session (New York, 1982) *RARE*", YouTube video, 2:11:32, published July 13, 2013, https://youtu.be/NOTsc-Z2BIE?t=7892. It seems likely that these outtakes were sourced through *The Glenn Gould Archive*, which has made them publicly available. See https://www.collectionscanada.gc.ca/glenngould/028010-3000-e.html, accessed June 24, 2021.

[47] Garreth P. Broesche, "Glenn Gould, spliced: Investigating the filmmaking analogy", *Music Theory Online* 22, no. 4 (2016): par. 2.4.

[48] Here, I consulted Johannes Brahms, *Sämtliche Werke, Band 14*, ed. Eusebius Mandyczewski (Leipzig: Breitkopf & Härtel, 1926-1927), 13-32. It is available through IMSLP at: https://imslp.org/wiki/4_Ballades,_Op.10_(Brahms,_Johannes), accessed June 23, 2021. The Andante Reprise begins on the second last line of page 8 of the PDF.

[49] See Broesche, "Glenn Gould, spliced" for an insightful account of the recording process for Op. 10 no. 1.

full takes of the reprise. When he finishes, he immediately complains about some noisy interference, but Carter calmly replies that he couldn't hear anything.

"I don't know what that sound was, that was not me and nor was it the chair as far as I could tell. It sounded like some little gremlin in the studio went…".

"I didn't hear that one", Carter replies.

"Oh, good", answers Gould. He then asks for Carter's thoughts on the take. "How was that?"

"Very lovely".

Gould is not so happy. "Uh, there is a g natural, second one below middle c, and also the f sharp just below that, both of which are hiccupping a little bit, and they did a couple of times, but we've… I mean it was a *very* beautiful take, and I would be inclined to say, 'To hell with it!'. I'll try it one more time".

"Yes, fine. I barely noticed the hiccups".

"They're very slight", Gould continues, as if eager to explain away any imperfections, "and in playing of this kind—that is *so* wide—it is just almost impossible not to have it happen once or twice".

"Of course. We'll do one more then".

This kind of exchange is typical of most of their conversations: Gould does most of the talking, swears that he hears flaws and disruptions that Carter does not, and generally directs what they will do next.[50] In turn, Carter offers very short responses. With such rare interventions, his role seems to be to placate Gould, to reassure him but also to give him space and allow him to reflect on the session in whatever way keeps him at ease.

"Alright, this would be Insert 7: Take 2", intones Carter, and Gould offers his second full take of the reprise. He is much happier this time. "Would you buy that one?!", he asks Carter, triumphantly.

"That's beautiful—that's the best yet", Carter answers.

"Yep, it is. I can't do any better than that".

"Lovely".

[50] Gould's use of the term "hiccup" refers to quite a specific issue with his piano. His Steinway CD 318 was mechanically adjusted to provide a much lighter touch and action, and it resulted in an occasional peculiar anomaly in his playing: in the middle register, at moderate and slow tempos, a hammer would sometimes glancingly strike a string a second time before returning to rest. See Bazzana, *Wondrous Strange*…, 247-248. I would like to thank an anonymous reviewer for drawing my attention to this.

"As Richard Strauss said when he finished *Capriccio*, 'That's it!'" Gould seems especially confident that they are done with this section—*Capriccio* being Strauss's final opera.

"Okay!", laughs Carter.

"Ah. I think I'd like to take a little rest and maybe a soak and, uh, I don't think I even need to listen to that. It's just *so* good".

Carter agrees. "I don't think so either, no".

"There was one or two tiny little hiccups in there, I just… to hell with it".

"Nothing", Carter reassures him.

"That's it, you know, I just can't get any better than that".

The first thing to say is that Gould is in his element. Not only is the studio a place in which to play without fear, it is a site for the kind of creative flow and genuine musical contentment he could not find in the concert hall. The second thing is the creeping invasion of Gould's perfectionism, but this is something best grasped in what Gould and Carter do next in the session. There is a break at this point, and we can only speculate about what happens while the microphones are off. Presumably, Carter and the rest of the team listen back to some of the material while Gould soaks his arms in warm water, one of his many legendary habits[51]. Despite their initial shared confidence that they do not need to listen back to the two takes they've set down, it appears that Gould reconvened with Carter and was unhappy with aspects of the reprise. The next thing we hear Carter say is, "Okay, uh, I'll re-slate that. This will be Insert 8, uh… in relation to Take 14: Take 1". Carter's tone suggests that it is Gould who has called for a series of inserts, and the passage he wants to fix is bars 132-135, especially the resolution to C major at bar 133 and to D major at bar 135[52]. Carter plays the "feed" (a few bars of previously recorded material) from bar 130 for Gould to pick up from.

His first attempt is not quite good enough. "Damn. Almost got it. One more time".

"Feed into Insert 8: Take 2", says Carter.

Gould finishes his second attempt and clears his throat. "Okay it got the notes, but I changed the pedal in order to get it. And I want to try and not do that, so let me try it again."

"Insert 8: Take 3", Carter intones.

Gould tries again. "Once more", he says, after finishing.

[51] Bazzana, *Wondrous Strange*…, 72.

[52] See the second line of page 9 of the PDF of Brahms's score, referenced in note 48 above.

"Insert 8: Take 4".

Gould seems more sure after this fourth take. "Went astray there, but I got what we want, I think".

Carter backs this up. "Yeah I think so, too". But Gould is not happy to leave it there.

"Okay, let's try one more for safety", says Gould.

"Okay…", Carter replies, perhaps betraying just a hint of weariness. "Insert 8: Take 5".

Gould finishes this take and lets out a guttural cry. "That was *so* good!". It seems that he is finally happy.

"Lovely little squeal or something in there", Carter agrees. It is hard to know exactly what Carter means by this, but something is not to their liking, so they persist. "Insert 8: Take 6", calls Carter.

At this point, Gould's refrain of 'one more time' seems to be the one thing guaranteed after each take. He finishes his sixth attempt and says, "Let's try once more, that's not bad, but it's a little scared".

"Insert 8: Take 7". It is easy to imagine Carter's chin resting firmly in his palm at the mixing desk at this point. Gould is essentially talking to himself at this stage. After the seventh take, he mumbles something that I can't quite make out and eventually says to Carter, "One more time".

"Insert 8: Take 8".

This time, Gould plays on a bit longer as if he is checking to hear something else with the piano. "Um, yeah", he says, "three times in a row, g has had the characteristic of g sharp, and therefore it's not me… But I think that one got it, um… Let me try one more, but I think we're alright".

"Insert 8: Take 9".

"Um, yeah, that's as good as we're gonna get. There is a g sharp sounding through on this damn g here". Gould starts tapping the notes he mentions. "It's probably the c sharp, I suspect, or the e… I dunno… But, um, okay, I think—I'll listen to those later, and we may have to do another one tomorrow or something, but let's not waste time with it".

"Okay", says Carter, and they move on to a different section of the reprise.

The obvious but by no means inconsequential takeaway from this is that the studio offers Gould a means to cope with his perfectionism. Though initially delighted with the two longer takes

of the Andante reprise, on listening back to the recordings Gould became obsessive about achieving a particular sound in bars 133-135. These three bars take nine attempts, eat up about ten minutes of studio time, and in the end are not deemed good enough, but what matters is that it all took place in an atmosphere free from judgement. Crucial in that respect is the dynamic between Gould and Carter. Though an ocean of calm, Carter seems at many points perfectly happy to move on. The "problems" with the passage are conspicuously Gouldian: the inaudible "hiccups" in the longer takes, and the mysterious g with the "characteristic of g sharp", are things that Carter either does not comment on or confesses not to hear. But Carter's conduct is quite telling: he offers neither criticism nor advice, but passive, careful facilitation. When Gould seems to indicate that he is happy, Carter is quick to agree in the hope that Gould will move on; and when Gould wants to redo something, Carter is dutiful in letting him see it through, even if he may privately think it unnecessary.

All of this puts Gould at ease. It places him in a shared musical environment which is supportive of both his achievements and his self-criticisms, and which very much allows him to take the lead when he so wishes. It is not so much that Gould is fully in control of everything, but that he *feels* that he is in control of what is happening and the direction the session is taking, that he is as much his own producer as Carter is. This sense of control is what gives him the peace of mind to make mistakes, to rationalise imperfections, and to persevere. As Hecker has put it, Gould's efforts to involve himself in all aspects of recording, i.e. performing, producing and engineering, "was in essence a singular push toward control—control of both the artistic and the technical aspects of the recorded artifact as well as the social relations of that creative production"[53]. This is quite far from standard practice in the studio: in his many years as a producer, Simon Zagorski-Thomas remembers that "it was certainly not uncommon for session musicians to say to me as they were leaving the studio: 'make me sound good'"[54].

But Hecker also makes the point that "while Gould had an innate understanding for many technical aspects of recording, he was profoundly reliant upon his assistants"[55]. That information comes from Kazdin who, as I mentioned, was another music producer who worked on multiple projects with Gould, and it helps to sharpen the distinction between the notion of total control and Gould's sense of control: the latter is relational, afforded by the cooperation of Carter and the sound engineers present in the control room. What mattered was not that he be vested full authority to become a kind of auteur, but to be given the space to feel empowered and, in turn, to thrive musically. As Carter seems to know, this is what will make his job run most smoothly, too. To use Held's term, it is a caring mutuality that benefits both parties.

[53] Hecker, "Vanishing performer…", 81.
[54] Simon Zagorski-Thomas, *The Musicology of Record Production* (Cambridge: Cambridge University Press, 2014), 195.
[55] Hecker, "Vanishing performer…", 81.

III.

As Gould left the concert hall behind him, he became increasingly invested in radio—and not only from a musical standpoint. According to Bazzana, in the 1960s the Canadian Broadcasting Corporation (CBC) effectively gave him "*carte blanche* to make whatever programs interested him"[56]. These included documentaries, which were often built around interviews with various cultural and artistic figures; and as an interviewer, Gould performed in ways that complement his studio practices. Whereas he revelled in editing and producing programmes, the raw materials required real, face-to-face human conversations, and these could elicit anxiety in Gould just like musical performance did.

One example dates from a Sunday evening in June 1957. Gould is on a railway station platform in Frankfurt, Germany, and he is waiting for the call to board the sleeper train on the Amsterdam–Vienna express[57]. While turning to check on his luggage, he notices the conductor Leopold Stokowski pacing around the platform in a triangular shape only several feet away from him. His social anxiety is immediately triggered: he fixates on the conductor's pacing pattern, estimates the distance between them, and rapidly formulates faux-casual introductory remarks should Stokowski recognise him:

> The [boarding] call came, and so did he. And so did the other passengers. And so did the porters and luggage racks, and not one of my snappy lines fit the occasion. "Good evening, Maestro, quite a crowded Pullman, isn't it?" "How do you do, sir. These Germans certainly do make the trains run on time, don't they?" I had no more time to think. He was only three steps away—two—one. I did the only thing possible: I dropped my ticket. Right beneath his nose. Accidentally, of course. Casually, almost. He had to stop while I bent to pick it up. "Damn it", I said, in a just barely audible tone which was intended to lend the ploy some credibility. I took my time retrieving the ticket, and as I looked around, ostensibly to apologize to whichever good burgher might have been momentarily inconvenienced by my mishap, I did manage (or at least I like to think I did) a look of genuine incredulity. "Why, it's—it's—it's Maestro Stokowski, isn't it?"[58]

Given the flair with which Gould writes, it is likely that there is a certain amount of retrospective reimagining going on in how he tells this story. But it illustrates his distress in unpredictable social situations in which potentially important relationships could be made or broken in the most discrete of human interactions. Bazzana has written about how serious Gould's social anxiety could be:

> If someone was to visit his apartment or studio, he would often carefully prepare the visit, cueing up recordings and videotapes, preparing his comments—in effect, planning a program. He sometimes prepared for face-to-face conversations or telephone calls with written notes, followed

[56] Bazzana, *Wondrous Strange*…, 286.

[57] Glenn Gould, "Stokowski in six scenes", in *The Glenn Gould Reader*, ed. Tim Page (New York: Alfred A. Knopf, 1984), 259. This Gould essay, my favourite by him, inspired the title for my article.

[58] *Ibid*., 259.

> by a tranquilizer. Yet once a meeting was underway he could be open to spontaneity, depending on how things went. He needed the rituals of preparation to calm him and give him confidence, but the anxiety, while real, was not necessarily overwhelming.[59]

That rings true for Gould's chance encounter with Stokowski, because they got on just fine when the conductor called by Gould's carriage on the journey. It would play out less successfully several years later, in November 1965, when Gould and Leonard Marcus (of *High Fidelity* magazine) met him in a professional capacity for the first time to interview him. Convening with him in Stokowski's apartment on Fifth Avenue in Manhattan, Gould was nervous:

> I fidgeted with a question outline I'd stowed in my jacket pocket … I thought that the use of notes might seem premeditated, even unprofessional, but I was sure I'd forget some of the great lead-ins I'd jotted down before leaving my hotel. In the end, I opted for the impromptu approach, consigned the notes to my pocket, and joined Leonard at the window.[60]

That decision turned out to be the wrong one. Gould blanked several times when he should have been asking follow-up questions, and the interview ended "after about thirty minutes of ill-conceived questions, truncated answers, and disconcerting cutoffs"[61].

Beyond his (then) inexperience as an interviewer, Gould's diagnosis of the problem was that conversations involve a perilous, unquantifiable degree of chance: "in conversation, courtesy demands that the addressee react and, in so doing, relate his own experience to the analytical, emotional, or tactile propositions under discussion. And it is, in my view, a dangerous exercise"[62]. When it came to Gould's final interview with Stokowski in December 1969, this time on film and with much more experience under his belt, everything Gould did was much more premeditated. "I even felt that as a pro", Gould writes, "I could afford to appear unprofessional; I took several pages of notes from my jacket pocket and set them on the desk in front of me"[63]. Gould even ran his questions by Stokowski, but when the cameras started rolling, he caught the conductor off guard by launching into an opening gambit about the possibility of extra-terrestrial life and interplanetary contact, eventually asking him whether he would want lifeforms beyond Earth to know about the phenomenon human beings call art. After a moment of perplexity, Stokowski responded with a monologue that lasted over eight minutes. It was exactly what Gould wanted[64].

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[59] Bazzana, *Wondrous Strange*…, 331.
[60] Gould, "Stokowski…", 265.
[61] *Ibid*., 268.
[62] *Ibid*., 259.
[63] *Ibid*., 278.
[64] *Ibid*., 279-282.

Just like in the recording studio, Gould was most comfortable in conversational situations when he felt in control[65]. This was even more important in interviews where he was on the other end, many of which were entirely scripted[66]. He turned down offers to appear on television in the 1960s and 70s if the conversations were to be conducted impromptu, and many of his later projects left no room for spontaneous manoeuvre, such as his interview with Page about his second recording of J. S. Bach's *Goldberg Variations*, BWV 988[67]. His work with Monsaingeon in the 1980s was pre-planned "down to the last comma, and instead of memorizing his lines he relied, very obviously, on cue cards"[68]. In other cases, conversations that took place unscripted were at the very least based around talking points that were selected in advance after many hours of discussion and planning, as with his programmes with Humphrey Burton in the 1960s[69]. To borrow from Burton, any 'spontaneity' it included was rehearsed.

The natural endpoint of this logic goes much further: why leave anything up to chance at all? He said it himself when he wrote that, "Though never reluctant to leap into print with a declaration of enthusiasm […] I have rarely been eager to meet the artists I admire"[70]. No doubt that was in part what attracted him to writing magazine essays and journal articles, where the performance of his intellectual persona could be curated and safeguarded much more tightly. And actually, the scholarly currency attached to "The prospects of recording" is a good example of how well that curation has worked.

The most extreme actualisations of this thinking are Gould's self-interviews. Many of his essays stylistically invoke some form of internal dialogue—he challenges and questions himself in many of his essays, such as in "Let's Ban Applause!" and "Music and Technology", to name just two I have already cited—but in some cases he wrote in the form of transcribed conversations between "glenn gould" (g.g.), the sceptical interviewer, and "Glenn Gould" (G.G.), the provocative raconteur[71]. In the most elaborate of these, G.G. deftly responds to his interviewer's challenges, performs witty rhetorical flourishes and interventions, and professes to want to discuss anything other than music[72].

[65] The irony, of course, is that Gould only got what he wanted from Stokowski by weaponising spontaneity for his own ends.

[66] Here, I do not mean to equate scripts/scores universally with "control", nor to imply that improvisation concurrently entails a lack of control. I simply mean that scripts helped Gould to *feel* in control.

[67] Bazzana, *Wondrous Strange*…, 453. In a YouTube comment, Page called this interview a 'playlet' that Gould wrote for them to record after several long conversations over the phone. "And so effectively it was Tim Page playing a character named Tim Page saying mostly things that Tim Page had in fact said […] But acting it was, and nobody has ever pretended otherwise". (See the comments section at Clarsach, "Glenn Gould discusses his performances of the Goldberg Variations with Tim Page", YouTube video, published May 18, 2017, https://www.youtube.com/watch?v=gaLoegXPpyk.

[68] Bazzana, *Wondrous Strange*…, 403.

[69] *Ibid*., 289.

[70] Gould, "Stokowski…", 258.

[71] Gould, "Let's ban applause!...", 247; and Gould, "Music and technology…", 354-355.

[72] Glenn Gould, "Glenn Gould interviews Glenn Gould about Glenn Gould", in *The Glenn Gould Reader*, ed. Tim Page (New York: Alfred A. Knopf, 1984), 313-330. Note, for instance, his instantaneous interruptions of his

In doing so, he puts all of the necessary parts in place for his desired brand of intellectual virtuosity: he is unflappable, funny, outrageous and so much more than a musician, if only he could be given the platform to show it. Everything is eloquent and articulate, and unfolds within a kind of larger structural coherence (G.G. likens the conversation near the end to a set of variations on the theme of concert-versus-record)[73]. There are no stammers or stumbles in print, and there is certainly no risk of drawing a blank. That is the safety of the page. The impression on reading it, of course, is that this is the imprint of Gould in real time, and that, as blatantly artificial as the interview is, he would be similarly imperturbable in an actual conversation, capable of robustly batting away challenges to his musical or moral philosophies.

It is interesting in that respect that Gould was also "terribly insecure as a writer" and could be "tempted by pseudo-academic prose because he sought legitimacy as an intellectual"[74]. This ties in quite neatly with Gould's conversational reluctance with valued peers (like Stokowski) or in public formats: here, what mattered most to Gould was successfully performing his musical intellect, an aspect of his reputation he increasingly cultivated as he justified his move away from the concert hall. And just like in the concert hall, this kind of performance was a cause for anxiety: in minimising spontaneity and risk-taking, Gould's performance of self-care extended to his conversational habits and written works. Essays and scripted interviews were to real conversations what the recording studio was to the concert hall: on the page, Gould sought that same sense of control.

IV.

Given Gould's concerns with how others perceived him, it might seem strange to frame his self-scripting as a performance of self-care rather than one, say, of ego. To make sense of this, we need to contextualise Gould's writings and recordings within the aftermath of his early rise to fame. Propelled by the success of his first recording of the *Goldberg Variations*, Gould "had risen from relative obscurity as a promising young concert pianist in Canada to become an international star", as Graham Carr puts it[75]. Gould, a relatively introverted musician, very suddenly had to manage his rise to global celebrityhood "at a critical juncture in the history of the North American music industry": in the 1950s, commercial demand for records soared, and "musicians were increasingly seen in the public eye through the media of television and film, as well as the mass circulation of newspapers and popular magazines"[76].

interviewer to humorously twist his words (318) and his alternative suggestions for topics to discuss: "what about the political situation in Labrador?"; "perhaps aboriginal rights in western Alaska[?]" (316).

[73] *Ibid*., 326.

[74] Bazzana, *Wondrous Strange*…, 271 and 274.

[75] Graham Carr, "Visualizing 'The sound of Genius': Glenn Gould and the culture of celebrity in the 1950s", *Journal of Canadian Studies* 40, no. 3 (2006): 7.

[76] *Ibid*., 8.

In his article on the early photographic construction of Gould's persona, Carr argues that "the sudden outpouring of Gould photos and screen appearances in the late 1950s was crucial to the genesis of his fame and celebrity"[77]. He identifies the release of Gould's *Goldberg Variations* LP in January 1956 as a decisive break from standard record packaging practice in the classical music world. Until the late 1950s, classical album covers typically featured sketches of the composer, or paintings that depicted the thematic content of the music; instead, Gould's *Goldberg* LP featured thirty photographs of the pianist in full flight on its sleeve, "focussing all eyes on Gould and reifying the technology of recorded sound"[78]. This set in motion the long-running "fetish for visualizing Gould and technology", but Gould's lodgement in the public imagination went much further than that: "By the early 1960s, North Americans were likely to encounter Gould as they leafed through their daily newspaper, perused the bins of a local record shop, immersed themselves in a weekend magazine, tuned in their radios, or turned on their television sets"[79]. Though he was a classical musician, "the star treatment he received bore all the hallmarks of late 1950s popular culture"[80]. At least initially, Gould complied with the publicity campaigns that Columbia Records pushed, no doubt well aware of how powerfully they could influence his career[81]. The countless pictures of Gould soaking his arms in warm water or slumped on his rickety piano chair were ready-made for popular consumption[82].

Celebrity is a double-edged sword, and these were the same habits that the media seized upon to ridicule him. Sanden writes that "Gould's unusual stage demeanor during his performing years seems to have drawn the most negative press […] Regardless of whether they enjoyed the program, reviewers typically began by drawing attention to his idiosyncratic performance mannerisms"[83]. S. Timothy Maloney has highlighted some of the harsher pronouncements by critics on his appearance, typified by the caricature that appeared in the *Toronto Globe and Mail* on February 13, 1970 (long after he ceased concertising, it might be added)[84]. Gould is seated with legs crossed in a chair so low that he has to stretch above his head to reach the piano keys; he can't see the keyboard, but this does not even matter because his eyes are closed; and his baggy, oversized clothes, weighed down with bottles of pills in his pockets, rumple along the stage. At first "he took innocent pleasure from the controversy surrounding his eccentricities, and realized the publicity value of it, but as time passed he

[77] *Ibid*., 9.
[78] *Ibid*., 15.
[79] *Ibid*., 33.
[80] *Ibid*., 33.
[81] *Ibid*., 18-19 and 23.
[82] *Ibid*., 19.
[83] Sanden, *Liveness*…, 48.
[84] S. Timothy Maloney, "Glenn Gould: Autistic savant", in *Sounding Off: Theorizing Disability in Music*, ed. Neil Lerner and Joseph N. Straus (London: Routledge, 2006), 124. The image is available to view online here: https://www.cpimages.com/CS.aspx?VP3=DamView&VBID=2RLQ2JCFCFAJM&PN=1&WS=SearchResults, accessed June 23, 2021.

became less amused and more self-conscious"[85]. No wonder he later decried the "morally disruptive, and aesthetically destructive, influence" of the music critic, whose cutthroat practice of "adversary journalism" he saw as in need of complete overhaul[86].

Gould's response was to render the physicality of performance as ancillary as possible, to the point where he even apologised "for speaking about his playing in such blatantly physical terms" whenever he needed to[87]. Sanden recognises a clear hierarchy:

> to Gould, a musician's physical actions are only important insofar as they serve his or her mental conception of how a particular work should sound. Gould's views are by no means unique or radical, as they simply reflect the mind-centred concept prevalent for centuries within Western musical epistemology. Gould is notable, however, for how explicitly he explains this hierarchy.[88]

Bazzana detects "a flash of anger in his eyes as he is asked to don scarf and gloves at the piano for photographs during a recording session" in a 1959 National Film Board of Canada documentary: "I've had *quite* enough of that sort of picture', he says, firmly"[89]. Naturally, that clip could be just as staged as what the photographer was requesting. But the Columbia Records producer Paul Myers recalls Gould's admission that "one of the reasons for his decision to quit the concert stage was that he was tired of being regarded as a 'freak show'. He felt that too many members of the public came to see him rather than hear him"[90].

All of this adds another dimension to the self-care of Gould's withdrawal from concertising. His performance anxiety was supercharged by the public consumption and quirking of his physical body as it was circulated in popular media in his early career. His body was under constant surveillance by what Daniel Leech-Wilkinson has called the "performance police"—the powerful cultural commentators in musical life that reinforce "artificial performance norms"[91]. In other words, his performances in front of the camera—Gould-as-model—inflected public expectations to an uncontrollable extent, to the point where his physicality was rendered a grotesque object of fascination or condemnation. It is in that sense that Hecker's view of Gould's studio practices as "a technology of self-erasure" seems especially appropriate: in vanishing from the concert hall and

[85] Bazzana, *Wondrous Strange*…, 178.

[86] Glenn Gould, "Critics", in *The Glenn Gould Reader*, ed. Tim Page (New York: Alfred A. Knopf, 1984) 257-258.

[87] Sanden, *Liveness*…, 49.

[88] *Ibid*., 50-51.

[89] Bazzana, *Wondrous Strange*…, 178.

[90] Maloney, "Autistic Savant…", 122.

[91] Daniel Leech-Wilkinson, "Classical music as enforced utopia", *Arts and Humanities in Higher Education* 15, nos. 3-4 (2016): 330.

changing his mind on the photographic construction of his public image, Gould was in one respect seeking respite from the cruel gaze of celebrity culture[92].

It is not quite as simple as this because Gould continued to appear on television throughout the 1970s and right up to his death. No amount of studio refuge could undo the policing and mocking of his body: instead, he confronted it, and television became the arena within which Gould sought to reassert control over his body more explicitly than anywhere else. This is not to say that he became any less of a convention-bending provocateur—his short 1968 programme entitled *How Mozart Became a Bad Composer* attests to that—but it meant that he was able to do so on his own terms. Nicholas Mathew points out that Gould's television projects positioned "the viewing public as unacknowledged and fortunate eavesdroppers on Gould's private world"; they adopted "a style that became in many respects naturalized within televisual esthetics: the mediation of microphones and cameras is occluded even as they produce a new level of intimacy, accessed from the privacy of the home"[93]. As Carr puts it, viewers of his films "may not have realized that the 'candid portrait' promised [in Gould's television work]… was, in fact, an artfully sutured simulation of reality"[94].

This went as far as the artificial recreation of recording sessions. Carr recounts one from *On The Record* (1959), in which Columbia photographer Don Hunstein enters the studio to take photos of Gould while recording[95]. Initially, Gould plays Debussy's *Claire de Lune* in mock protest and has a laugh with the production cohort, but then begins playing Bach more seriously, which Hunstein takes as his cue to begin photographing. But as co-director Wolf Koenig later acknowledged, parts of the film were done after Gould had finished recording: Gould simply repeated whatever material the production team wanted to film and pretended to be in the middle of a session. The sound engineers in the control room played along and gave plenty of faked back-chat to Gould at the piano. This is what Mathew calls "the style of *Gould himself*": his self-presentation looked quotidian and realistic, but was in fact carefully curated and, most importantly, open to rehearsal and revision[96]. And Gould was certainly concerned with how he looked. When being photographed in rehearsal with Stokowski, the conductor's preferred angle could not be used because of the set-up of the piano. Gould was happy that they compromised, not only because moving everything around "would have involved an unwarranted waste of studio time", but because, even "worse", it would have "placed the camera to *my* right, a notoriously disadvantageous angle"[97]. Those rehearsals took place in March 1966, but Gould wrote that in 1977-1978.

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[92] Hecker, "The vanishing performer…", 78.

[93] Nicholas Mathew, "Gould and Liberace, or the fate of nineteenth-century performance culture", *The Journal of Musicological Research* 39, nos. 2-3 (2020): 240-241.

[94] Carr, "Visualizing 'The sound…", 31.

[95] *Ibid.*

[96] Mathew, "Gould and Liberace", 241. Original emphasis.

[97] Gould, "Stokowski…", 274. Original emphasis.

Discussing a television project on Bach for a German company, Gould told Page that there "is nothing aleatoric about my television work […] In the film, there is a discussion between myself and the director which will appear to be spontaneous. In reality, it will be the product of months of hard work, concise scripting, and rehearsal"[98]. I would like to think about this *appearance* of spontaneity in Gould's television work as an assertion of his own physical autonomy in ways that countered his enfreakment in popular media and criticism. In bringing body, discourse and music together, Gould's films function as a kind of totalising effort at self-care. To think about all of this properly, I need an extended example.

V.

Glenn Gould: The Alchemist, Monsaingeon's four-part ORTF television project, marked the first time he and Gould worked together. An enraptured Monsaingeon wrote to Gould in October 1971 after discovering one of his recordings in a record shop in Moscow, offering to make films with him[99]. Six months later, Gould replied and invited Monsaingeon to Toronto. After a few days of conversing and playing for him, Gould dropped him back to the airport and told him that he would "feel very comfortable making films" with him[100]. After the project, Gould told him that those weeks working with him ranked among the happiest in his professional life[101]. To use Held's term once again, a caring mutuality was born.

As Bazzana has pointed out, Gould "is refreshingly unscripted" in these films, but expectedly "the wide-ranging subject matter of the interview segments was plotted out in advance" even if the "actual conversations were conducted impromptu and edited together from multiple takes"[102]. Just like in previous examples, though, there are instances of complete fabrication, the lengthiest and most interesting of which is the second part of the film, which I focus on here. Gould acts out a mock studio session in which he pretends to record Bach's English Suite No. 1 in A major, BWV 806. Gould's producer Kazdin is portrayed by the CBC producer James Kent, who had some acting experience[103]. (He is assisted in the control room by Gould's long-time collaborator Lorne Tulk, a sound engineer who, unlike Kazdin, plays himself). The recording Gould supposedly works on was actually completed several months earlier, and the sequence in the film served to portray Gould's creative processes in the studio in an endearing and positive light. As a careful synthesis of Gould's

[98] Gould, "Gould in conversation with Page…", 458.

[99] Bruno Monsaingeon, "Glenn Gould", accessed June 15, 2021, https://www.brunomonsaingeon.com/EN/PERFORMERS/GOULD.html.

[100] *Ibid.*

[101] Bazzana, *Wondrous Strange*…, 418.

[102] *Ibid.*

[103] *Ibid.*, 419. According to Bazzana, Kazdin was offended at not having been asked to portray himself in the film.

music, intellect and body, it is a richly constructed example of the "appearance of spontaneity" that he favoured.

The scene opens in the dimly lit Eaton Auditorium[104]. We hear the first minute of the 'Sarabande' in the background while the camera focuses on the rows of unfilled audience seats. It pans across them to reveal Gould at the piano, perched on his chair, clad in a blue suit and surrounded by microphones (figures 1 and 2). The hall is empty of spectators, and the viewer is slowly transferred from the perspective of regular concert hall-goer to a more close-up connection with the performer. The impression is that Gould has reimagined this site of musical showmanship for his private, aesthetic purposes, and is bringing the listener along on the journey in an altogether more intimate format than the concert hall would allow. Though, given the thousands of homes into which this programme was broadcast in France and beyond, Gould hasn't so much removed the showmanship of the concert hall as he has technologically mediated it.

Figure 1. An empty Eaton Auditorium

[104] gesangvoll, "Glenn Gould: The alchemist (1/4)", YouTube video, 0:58, published September 11, 2011, https://youtu.be/wmiagqoXaQY?t=58.

Figure 2. Gould at the piano in the Eaton Auditorium

The camera cuts to introduce Kent (playing Kazdin) in the control room, equipped with a score and conducting along in musical bliss to Gould's performance with his pencil. It then cuts back to Gould for a few moments before he suddenly interrupts his own performance to ask Kent for feedback.

"Your comments, sir?"

"Oh that was beautiful, eh, beautiful Glenn, it's too bad you didn't carry on with that".

"Well, did you manage to get the thing sharpened up a little bit. Is the centre mic, for instance, attenuated now?"

"The centre mic is a little bit above the other two to enhance the middle frequencies".

"Yeah. Uh, do you think it's worth coming and hearing, or do you want me to do another one?"

"Oh it certainly is yes, by all means".

"Okay".

Unsurprisingly, the dialogue sounds stilted compared to his actual studio outtakes, but the real giveaway, if one were needed, is that Gould cuts his take short mid-phrase to ask for the producer's opinion without leaving a gap of silence. The contrived question about microphone placement is Gould's attempt to place himself on technological turf: as we heard in his sessions with Carter, Gould was much more concerned with the immediate sound of the piano rather than with how the microphones were picking it up, at least while he was on the studio floor.

Gould gets up from the piano and joins Kent in the control room. As they listen back to the recording, Gould asserts his directorship in conversation with Kent and Tulk. The camera angle is predominantly on Kent rather than Gould, but the pianist's arms can be seen conducting along grandly to his own playing as he asks,

"But, the problem is going to be, if we use this as a basic, how do we get in to our finish, because I was arpeggiating and sort of improvising like mad at the end".

Kent suggests something with an accent somewhere, but Gould is not sure.

"Maybe", he responds, after a pause, his arms still conducting and his focus seemingly only indirectly on whatever Kent has to say. The scene largely continues like this. The impression is that Gould is fully in charge of both the musical and technical sides of things, and that Kent and Tulk need to be told how to proceed.

They move on to the first "Bourée" of the suite, and the camera angle changes. Instead of shooting Gould diagonally, where his meditatively swaying torso could be best captured, the camera centres on his facial expressions (figure 3). In the opening bars, Gould conducts himself with his left hand while visibly singing along. When his left hand joins his right at the keyboard moments later, his whole head seems caught in a musical enchantment of some kind: his cheeks and long hair bounce as his head twitches, his eyebrows furrow and then leap into his forehead with each right hand mordent, and he closes his eyes. Elsewhere, Nicholas Cook has pointed out that moments like these are rendered so expressive by the "sheer density of gestural figures" that Gould executes[105]. That is true of this passage too, but more specifically, the exclusive focus on Gould's head here prioritises contemplation over embodiment.

[105] Nicholas Cook, "Seeing Sound, hearing the body: Glenn Gould plays Webern's *Piano Variations*", in *The Oxford Handbook of Sound and Image in Western Art*, ed. Yael Kaduri (Oxford: Oxford University Press, 2016), 130.

Figure 3. Gould performing the "Bourée"

What happens next is a kind of imitation of *Goldilocks and the Three Bears*. Gould cadences on E major and, without a moment's thought, proclaims, "That is too boring, let's try it again". For the second take, Gould takes off at a much faster pace, this time watching his hands intently. But he breaks off after several bars, not because the tempo was beyond his abilities but because it was, in his words, "too crazy".

"Again", he calls.

After a false start, Gould takes off and plays solidly for over a minute, stopping after he reaches the end of the first main section of the piece.

"Yeah I messed up one thing near the end", he says, "which I think we can do with a fix". He is referring to a single wrong note that, as Monsaingeon remembers, was also entirely planned so as to make the session seem realistic[106].

There is a lot going on here but it all fits into Gould's mind/body hierarchy that Sanden pointed out: the moments of focus on Gould's head and facial features foreground the mental process

[106] Monsaingeon, "Glenn Gould", accessed June 15, 2021, https://www.brunomonsaingeon.com/EN/PERFORMERS/GOULD.html.

involved in Gould's playing. This, coupled with his virtuosic flexibility in interpreting the "Bourée", gives the impression that his mind can command his body to do anything that he wants. But it is the final scene of this instalment of the series in which Gould takes this to its most extreme: he has just played Alexander Scriabin's "Désir" from his *2 Pieces*, Op. 57, and is now in the control room listening back to his recording. Tulk is sitting at the mixing desk and Gould is standing over him, telling him which faders to manipulate to change the volume balance of the recording[107].

"That's very nice… gradually start to slide [Fader Number] 2, but don't take up 1… a bit more 2. Hold 1! Keep 2. Don't take out 1. No, no, that's plenty! Don't take out 1. Bring in 3, very gradually, very slowly… Now, at the top of this phrase, 3 should be just climaxing. A little bit more, a little bit more, this *should* be the top of 3, right on this chord. Lovely!"

Figure 4. Gould conducting Tulk at the mixing desk

Tulk is dutifully sliding faders as Gould instructs, but more importantly, Gould is conducting while all of this is happening (figure 4). His head is buried in his score, his pencil in hand and his arms quite dramatically beating time to his own recording. It is as if he is on the podium and Tulk is his orchestra, his 'instrument' the mixing board. Gould's relentless feedback positions him as a maestro rehearsing his players, working hard to shape the sound he can hear in his head. The message is that he is not *just* a pianist: he is a conductor, a sound engineer, effectively his own producer—in a word, an

[107] gesangvoll, "Glenn Gould: The alchemist (4/4)", YouTube video, 7:34, published September 11, 2021, https://youtu.be/4R9ZKwVP250?t=454.

auteur. He attenuates his pianistic body and, in showcasing multitasking mastery, attempts instead to embody his ideals of musical intelligence and sophistication. While Gould may have fancied himself as an auteur of sorts, Hecker has pointed out how this distorts the extent to which "he relied upon people within his inner circle, such as Kazdin, to conduct the mixes, set up microphones, attend to the minutiae of fragments of tape splicing, solve problems and exorcise the 'gremlins' from within the studio itself"[108]. And Kazdin, in his own book on working with Gould, has written that "In the press, Gould became known as a 'tape wizard'; he wasn't. He merely understood the full potential of the tape-splicing process"[109].

It would be easy to dismiss this whole episode as an exercise in self-aggrandisement, but I see more to it than that. As Carr puts it, "Gould, by the late 1950s, had become one of classical music's apostles to the masses", propelled to stardom by "a slew of images that put the accent on his vitality, rebelliousness, spontaneity, and youth"[110]. With this intense publicity came forms of cultural reception and criticism that often configured his body in harmful ways. Between Columbia's photo ops, cartoonists' caricatures and critics' reviews, his body was portrayed as freakish, fascinating, sexual, or sensational in some other sense[111]. As his celebrity status grew, he lost control over how such portrayals circulated, multiplied, and crystallised in the popular imagination. Withdrawing from the concert hall may have been one way to deter that kind of physical scrutiny, but his television projects were more proactive. By reconfiguring his body as a vessel for musical intellect and auteurship, Gould sought to resist the usually hurtful ways in which his physique was branded. The heavily choreographed recording session in *Glenn Gould: The Alchemist* was for a public audience, but I think we can also see it as a personal venture, a reclamation of bodily ownership and musical identity.

VI.

"Glenn Gould," writes Page, "was a supreme perfectionist"[112]. Perhaps that is a more concise way of thinking about his unusual musical trajectory than what I have argued for. But the thing about perfectionism is that it is often underpinned by anxiety, and the way that Gould forged his path, as an artist caught in the swirling typhoon of celebrity, can be understood as a means of managing that perfectionism, of reserving it for environments that were safe and populated by people he trusted. He exchanged the voyeurism and gladiatorial combat of the concert hall—Said's "extreme occasion"—for the reclusion of the recording studio, eliminating the performance anxiety brought about by the single chance to 'get it right' in front of hundreds of anonymous eavesdroppers. His social anxiety, too—his fear of spontaneously meeting and intellectually interacting with people he didn't yet know well—was

[108] Hecker, "The vanishing performer…", 81-82.
[109] Andrew Kazdin, *Glenn Gould at Work: Creative Lying* (New York: Dutton, 1989), 20.
[110] Carr, "Visualizing 'The sound…", 33.
[111] Carr discusses the sexualisation of Gould's body in *Ibid.*, 26-28.
[112] Page, "Introduction", xi.

mitigated by planning conversations and interviews, reaching its most radical, if logical, conclusion in essays where he interviewed himself. And he countered the often cruel media consumption of his body in popular culture by using film to present himself as not the peculiar sum of his pianistic habits, but as philosophical mind-in-body, striving for a higher musical purpose. His dropout and contrarian lifestyle is like a form of protest, and as Ahmed reminds us, "Protest can be a form of self-care as well as care for others"[113].

As I have already said, one of the reasons it has been easy to rationalise the ways in which Gould performed self-care is because that is what he often did. His acted-out auteurship in *Glenn Gould: The Alchemist* is an obvious example of that, as is "The prospects of recording". No doubt he is guilty of believing the illusions of his own grandeur to a certain degree. To see his artistic path more directly in terms of self-care is not to say that he should avoid criticism entirely, nor is it to belittle his musical contributions or technological foresight. What I have argued for is to understand those contributions as indelibly rooted in self-care. When those surface-level achievements—whether in his studio discography, on film, in interview or print—are cut off and coldly rationalised, they obscure the coping mechanisms that prompted and nurtured them[114]. From there, it is easy to canonise him within an outmoded lineage of individual male musical genius, the kind whose myths of creativity have been comprehensively discredited in much recent research[115]. Cook speaks of composers in garrets as the prototypical model for this kind of thinking, and it is not hard to see how easily that model extends to Gould in his recording studio, especially in his lofty, auteur-like self-portrait[116].

But if care is relational, and if we understand Gould's various modes of performance as acts of self-care, we must see them as fundamentally tied to social relationships. Gould flourished in situations where he was facilitated by those working with him—Page in interviews, Monsaingeon on the film set, Carter, Kazdin and Tulk in the studio—and struggled when he did not have that caring certainty to rely upon, like when he dropped his train ticket in front of Stokowski. He made the point himself more sharply about concertising when he ridiculed the "twenty-eight-hundred-to-one" relationship between audience and performer that was the "concert-hall ideal", for him a totally superficial (and terrifying) form of human contact[117]. Seen that way, the artistic choices he made had quite a lot more to do with caring social relations than with the individual pursuit of a grand musical

[113] Ahmed, *Living a Feminist Life*…, 240.

[114] We might add his radio and compositional work to this list, though I did not have the chance to explore these in detail in this article.

[115] Pamela Burnard, *Musical Creativities in Practice* (Oxford: Oxford University Press, 2012); David J. Hargreaves, Dorothy E. Miell, and Raymond A. R. MacDonald, eds., *Musical Imaginations: Multidisciplinary Perspectives on Creativity, Performance and Perception* (Oxford: Oxford University Press, 2011); and Juniper Hill, *Becoming Creative: Insights from Musicians in a Diverse World* (Oxford: Oxford University Press, 2018).

[116] Nicholas Cook, *Music as Creative Practice. Studies in Musical Performance as Creative Practice* (Oxford: Oxford University Press, 2018), 6.

[117] Gould, "Gould interviews Gould…", 318.

philosophy. That does not mean discarding Gould's aesthetics as he developed them: it is simply not to position them as intellectually self-sufficient. As Held reminds us, the "artificial abstraction of the model of the liberal individual is at best suitable for a restricted and limited part of human life", and "we should not lose sight of the deeper reality of human interdependency and of the need for caring relations to undergird" the notion of liberal individuality in the first place.[118]

Let's return to Toronto, 1974, and the conversation between Gould and Monsaingeon with which I began. After Gould expands on the obsolescence of concert culture, Monsaingeon tries to push him further on the rational agenda behind his thinking.

"As I understand", says Monsaingeon, "we are very far from personal reasons. You really found this [recording-based] conception of your activity on objective or musical terms"[119]. But Gould doesn't quite give him what he wants. "Yeah," Gould laughs, "happily I eventually found an aesthetic logic that substantiated what I wanted to feel on the inside!"

On those last four words, Gould presses his hand comfortingly against his chest with a big smile on his face (figure 5). Given all his focus elsewhere on his musical mind and intellect, this moment is something I find quite poignant, in its own way—the briefest gestural recognition of one's vulnerability as a musical priority.

Figure 5. Gould laughing with Monsaingeon

[118] Held, *Ethics of Care*…, 43.

[119] gesangvoll, "Glenn Gould: The retreat (2/4)", YouTube video, 5:04, published September 10, 2021, https://youtu.be/yLpdBmTzamM?t=304.

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Escaping aesthetic control: From a historic *Quejas* to a new *Amor*•

Huyendo del control estético: desde unas *Quejas* históricas hasta un nuevo *Amor*

Marco Fatichenti••

Abstract

Spanish pianists, educators, and commentators have relished passing down to following generations the performance practices of their own tradition, with the renowned institution L'escola de música de Barcelona claiming to offer specialist training in "Spanish music". In this context, Granados's *Goyescas* have inevitably become the almost-exclusive domain of native musicians, herding artists' creativities towards sets of performance instructions familiar to them. That we should continue to consider this repertoire as a specifically separate entity, fully knowable only by local artists or those trained within their tradition, is worthy of attention, as it places anyone outside this educational background and performing tradition as 'other' in need of acceptance. While the study of Granados's output has recently been enriched by analytical investigations, recording projects, and new critical editions, it is the still unfamiliar early-recorded legacy by the composer/pianist that will be the catalyst for insights in this article. His Welte-Mignon roll recordings show a dynamic and flexible artistry, unsurprising in pianists of his generation, together with a lack of highly

• Parts of this article have been adapted from my doctoral thesis: Marco Fatichenti, "Rejecting the Dictator: Overcoming Identity Aesthetics through Granados's Sounding Legacy" (doctoral thesis, King's College London, 2020).

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His academic research is focused on early twentieth-century performance practices, along with the aesthetic shifts taking place in Spain throughout the Francoist autocratic regime.

Active both as recitalist and chamber musician, Marco is also an educator who is committed to promoting music and its societal value among diverse audiences.

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articulated ornamental inflexions and the rhythmical rigour we might expect in performances of such repertoire. The question that I wish to raise is whether at some point during the twentieth century there was a cultural shift that shaped 'Spanish music' to sound as distinctively national as possible. Such a shift would have occurred, in the minds of players, in parallel to wider changes in performance styles taking place throughout the continent. Exploring these aesthetic ideals through the lens of the country's cultural history during the troubled years across the middle of the last century may hint at the subtle but meaningful ways that defined a canon flavoured with local folklore, both within and without the Spanish borders. The aim throughout is to challenge these orthodox approaches controlling the repertoire, resulting in my own renewed performance of *El amor y la muerte*; the hope will be that of empowering pianists to make different choices, diversifying performance options in the future.

Key words: cultural history; folklore; identity; *Goyescas*; Granados; piano performance; propaganda; spanishness; Spanish music history.

Resumen

Los pianistas, maestros y comentaristas españoles han transmitido con entusiasmo las prácticas interpretativas de su propia tradición. Así, una conocida institución barcelonesa declara ofrecer una enseñanza especializada en «música española». En este contexto, las *Goyescas* de Granados se han convertido, de forma casi inevitable, en dominio casi exclusivo de los músicos españoles, haciendo que la creatividad de los artistas se mueva en torno a un grupo de instrucciones interpretativas que les son familiares. El que sigamos considerando a este repertorio como una entidad específicamente separada, aprehensible solo por los artistas locales o por aquellos dentro de su tradición, llama la atención, ya que sitúa a cualquiera que esté fuera de esta base educativa y tradición interpretativa como el «otro» necesitado de aceptación. Mientras que el estudio de la producción de Granados se ha visto enriquecido recientemente por varias publicaciones analíticas, proyectos de grabación y ediciones críticas, el aún desconocido temprano legado grabado del compositor/pianista será el centro de este artículo. Sus grabaciones en rollos Welte-Mignon muestran un arte dinámico y flexible, común en los pianistas de su generación, junto con una falta de inflexiones ornamentales muy marcadas y del rigor rítmico que podríamos esperar en las grabaciones de este repertorio. La pregunta que quiero plantear es si en algún momento del siglo xx hubo algún giro cultural que hizo que la «música española» sonara lo más distintivamente nacional posible. Tal giro habría ocurrido, para los instrumentistas, de forma paralela a otros cambios más amplios que estaban teniendo lugar en el continente. Explorar estos ideales estéticos a través del filtro de la historia cultural del país durante los turbulentos años de mediados del siglo pasado puede indicar los modos, sutiles pero significativos, que definieron un canon favorecido por el folklore local, tanto dentro como fuera de las fronteras españolas. El objetivo de este trabajo es desafiar a los enfoques ortodoxos que controlan el repertorio. El resultado es mi interpretación renovada de *El amor y la muerte*, esperando que dé alas a otros pianistas para que tomen decisiones diferentes y elijan opciones interpretativas diversas en el futuro.

Palabras clave: historia cultural; folklore; identidad; *Goyescas*; Granados; interpretación pianística; propaganda; españolismo; historia de la música española.

I. Problematising Granados's sounded legacy

> I wrote [*Goyescas*] thinking of Spain, its soul, so different to that of other countries, filtering in those notes that movement and life which we can see in the work of the immortal Goya. The *majos* of that time! The loves of the painter! The fights, the passion, the life of the eighteenth-century![1]

In recent years there has been an encouraging proliferation of research based on early-recorded sources, aiming to inform afresh our performances[2]. At the same time, pressures to reinvent business models and rekindle audience engagement are issues confronting promoters and artists directly, becoming even more pressing during the COVID-19 pandemic. How we decide to offer our performances to audiences, live or otherwise, and which directions our aesthetics will follow are some of the questions that are, or should be, at the forefront of our minds and solved in the practice room. There could hardly be a better time, then, to re-engage with the legacies of performers of legendary status in their early years of activity, or of composers sitting at the piano adopting revolutionary new technologies, since their approaches often lead us to question our aesthetic norms and beliefs. How we go about this, though, is up to us, and so is what we might be able to learn through our investigations, bearing in mind it has the potential to unsettle the gatekeepers of "proper" performance styles: on the one hand, those warning us against a playing style common in the early twentieth century and, on the other, those who would find it hard to relinquish a canon of performance built through the course of the century. The former scorn the return of pianistic techniques and expressive means that can be heard in Enrique Granados's set of historical recordings. Granados's playing has been described lucidly by Luca Chiantore as having a "transparent and elegant sonority" that was the result of "a free attack with little depth; octaves are most agile, evidently performed with an extremely elastic wrist; double notes, always light, seem to be conceived as an ornament at the service of a measured and elegant utterance.

[1] "El 25 de abril de 1912 Granados declaró a un diario madrileño: 'he escrito eso [Goyescas] pensando en España, en su alma, tan distinta de la de los demás países, infiltrando en sus notas aquel movimiento y vida que se ven en las obras del inmortal Goya. ¡Los majos de entonces! ¡Los amores del pintor! ¡Las luchas, la pasión, la vida del siglo XVIII! Estoy trabajando en la composición de otra segunda [parte] y que constará de tres fragmentos: *La calesa*, *El amor y la muerte*, y *Epílogo*'". Josep Maria Rebés Molina, *Granados: crónica y desenlace* (Granada: Libargo, 2020), 144. In this newspaper fragment, Granados also says that he is working on three new pieces for a second book of Goyescas; beyond the finally published two pieces, *El amor y la muerte* and *Epílogo*, we learn of a projected opening piece titled *La calesa*, for which only five sketched bars remain documented.

[2] Amongst some of the more influential and current: Neal Peres da Costa, *Off the Record: Performing Practices in Romantic Piano Playing* (Oxford: Oxford University Press, 2012); David Milsom, *Romantic Violin Performing Practices: A Handbook* (Rochester: Boydell Press, 2020); and the work of Inja Stanović or Anna Scott.

The comparison with Chopin becomes inevitable"[3]. These characteristics, together with widespread rolling of chords, desynchronisation of the hands, and temporal liberties, make his playing a prime example of an "old" approach to performance, which by the middle of the twentieth century came to be seen as "self-indulgent, pathetically naïve"[4]. Chiantore goes further, highlighting the improvisatory aspect embedded in Granados's scores, which is crucially also transferred to his performances. With this in mind, we could reconsider mirroring such compositional style in performances that can become 'unscripted' and more creative, enabling us to aim towards emancipation from formal and analytical strictures without necessarily falling for an imitation of the historical pianist. The latter issue I mentioned, that of a canon of performance built over the past century, is less clearly defined, as it involves taking into consideration historical events specific to Spain and their cultural consequences, shaping a new national aesthetic. Both shifts took place around the same time, throughout Western Art performing traditions or specifically in Spain, and both rewarded precise score readings that avoided all those unnotated freedoms we associate with the 'golden age' of performance, or the so-called Romantic style of piano playing[5]. The resulting performances were thus characterised by the convergence of an objective modern style of playing with political and cultural nationalisms that can be heard in especially strong folkloric flavours and in drier and more rhythmically precise takes on embellishments, figurations or declamatory passages.

Could we stand to benefit from a change of paradigm that relinquishes the *statu quo* seeking to preserve a type of performance practice that has been dominating, somewhat homogenously, since the middle of the twentieth century? And, following this, can we find a newness in our performances, for example listening to Granados's playing without contemporary preconceptions? Due to my background in performance, this comes front and centre as both my methodology and aim in research; starting from a close imitation of the sounded example of Granados's recorded legacy, aware of the knowledge gained in the research of historical performance, it is through a practice of trial and error that I put forward alternatives for sounding his scores in a way that is distinctive and divergent from the canon set in the middle of the twentieth century. Similarly to how Anna Scott opposes modern Brahmsian performances, I contend that much of the playing of Granados's repertoire has suffered

[3] "La sonoridad elegante y siempre transparente de Granados surgía, sin duda, de un ataque suelto y con poca profundidad; las octavas son agilísimas, realizadas evidentemente con la muñeca extremadamente elástica; las dobles notas, siempre ligeras, parecen concebidas como un ornamento al servicio de una pronunciación mesurada y elegante. La comparación con Chopin resulta inevitable". Luca Chiantore, *Historia de la técnica pianística* (Madrid: Alianza Editorial, 2001), 527.

[4] Such practices are discussed extensively in Peres da Costa, *Off the Record*…; quote from "CHARM". Daniel Leech-Wilkinson, accessed April 29, 2020, https://www.charm.kcl.ac.uk/studies/chapters/chap7.html#par5.

[5] I use such terminology for simplicity and brevity, aware of the critiques moved against it in: Kenneth Hamilton, *After the Golden Age: Romantic Pianism and Modern Performance* (Oxford: Oxford University Press, 2008); and Robert Philip, "The romantic and the old-fashioned", in *The Interpretation of Romantic and Late-Romantic Music*, ed. Erik Kjellberg, Erik Lundkvist, and Jan Roström (Uppsala: Uppsala Universitet, 2002).

"a pervasive aesthetic ideology of psychological and physical control: one that leads pianists to shape their […] performances in ways that might never have occurred to the composer"[6]. Such psychological and physical control in performance would have been shaped, in my opinion, by nationalistic ideas resulting in cultural subjugation, which we would do well to start questioning.

It is important to bear in mind that piano roll recordings have become objects of contention. For all the fascination they might produce, they remain a less than "reliable documentary source for historical performances, and listening to them can be a confusing, frustrating experience"[7]. But even if not everything that we hear in the transfers to modern technologies can be trusted, I subscribe to Denis Hall's suggestion that "some facet of an artist's playing may be revealed even in the least successful [transfer to disc]"[8]. Before moving on, some historical context on Granados's recordings might be relevant at this point, as these still challenge us with historical uncertainties. A paper by Roquer, Monasterio, and Ródenas is problematic, in that it tangles up the location of the Welte-Mignon recording sessions; while the authors date the rolls vaguely to the years 1912-1913, the recording location is listed as Freiburg, Germany[9]. This is perhaps because that was the location of the company's main office, but to be sure we lack the evidence to claim that Granados ever visited the German city in that period. More troublesome to clarify, though, is the dating of the recordings, for which I will propose a theory stemming from the latest research and epistolary evidence. Carolina Estrada Bascuñana focused her thesis on Granados's recording of his *Valses Poéticos*, catalogued with roll number 2781[10]. She also confirmed that the four pieces from the first book of *Goyescas* have roll numbers 2783-4-5-6, from which we might assume they belong to the same recording session in circa 1912. This approximate date is nevertheless put into question as Estrada referenced an exchange of emails with Peter Philips, who suggested that most of these sessions might have been performed on 14 September 1913. But this hypothesis conflicts with correspondence to and from Granados. He wrote a postcard to Pau Casals on 11 September 1913, from Barcelona. In it, he writes that he is "immobile" due to illness; he writes again to the same recipient on 19 September, while on 24 September he pens a letter to Ernest Schelling, in which he mentions his "convalescence" from recent illness[11]. Such

[6] Anna Scott, "Romanticizing Brahms: Early recordings and the reconstruction of Brahmsian identity" (doctoral thesis, Orpheus Instituut, 2014), 4.

[7] Carolina Estrada Bascuñana, "Enrique Granados's performance style. Visualising the audible evidence", in *Rund um Beethoven: Interpretationsforschung heute*, ed. Thomas Gartmann and Daniel Allenbach (Bern: Edition Argus, 2020), 156.

[8] Denis Hall, "The player piano on record", *The Pianola Journal—The Journal of the Pianola Institute* 2 (1989): 24.

[9] Jordi Roquer, Àngel Monasterio, and Joaquín Ródenas, *Granados a Través de la Pianola: Una Radiografía Transversal de su Producción para Autopiano y Piano Reproductor* (Barcelona: Universidad Autónoma de Barcelona, 2017), 12. Accessed May 9, 2021, https://www.researchgate.net/publication/329877976_Granados_a_traves_de_la_pianola_Una_radiografia_transversal_de_su_produccion_para_autopiano_y_piano_reproductor.

[10] Carolina Estrada Bascuñana, "Echoes of the master: A multi-dimensional mapping of Enrique Granados' pedagogical method and pianistic tradition" (doctoral thesis, University of Sydney, Australia, 2015).

[11] Miriam Perandones Lozano, *Correspondencia epistolar de Enrique Granados (1892-1916)* (Barcelona: Editorial Boileau, 2016), 406-407.

evidence makes a visit to Paris at this time hardly likely, as it would have involved travelling, recording, and returning to Barcelona in poor health, in the space of a week. With this evidence in mind, I would suggest that the likeliest timing for the Welte-Mignon sessions could have been precisely during the composer's trip to Paris in May 1912. This timeframe is corroborated by a hand-written note/testimonial to Welte-Mignon praising their recording technologies, at the same time as the documented participation as a jury member for the Diémer Prize[12]. Clearing the picture on this matter allows me to move to another of critical consequence and magnitude developing around the early decades of the century; if nationalism in performance is yet to be fully acknowledged and taken into account in current investigations, reacting to it prompted the core analysis later in this article, which will be paired with my performance of Granados's *El amor y la muerte* from *Goyescas*[13].

II. The riddle of nationalism

As I already hinted, alongside studies on Granados's recorded legacy there is a further path of research that I follow; a parallel history to the stylistic shifts occurring all over the continent from the 1920s onwards, which questions the ways in which Granados's scores have been sounded throughout the twentieth century, as well as the influences affecting performers in their stylistic choices. As political tensions grew in Spain throughout the 1920s and 1930s, they influenced and exerted control, on some level, over performers' aesthetics—since they influence and control people—becoming entangled with narratives that changed the way in which scores were viewed and interacted with. Where and when evidence of these changes starts appearing is not easy to pinpoint, nor trying to map out the exact shifts taking place in performance frameworks; that is, how political history and cultural nationalism manipulated performers in their practices. Such a path of research is relevant in order to understand how we arrived at the current stylistic canon in performances of pieces by Granados and other Spanish composers, and why a style that aims to depict the character of Spain has become so entrenched in our imaginations. Up to now, changes in style around the Civil War period—broadly understood as the decades from the 1930s to the 1950s—have been mostly studied within frameworks of composition and in the performances of then-contemporary repertoire. My interest, instead, resides in the rarely

[12] An invitation to form part of the jury came from Gabriel Fauré, director of the Conservatoire, in a letter from 1 March 1912. *Ibid.*, 365. Estrada Bascuñana further confirms this timeline, detailing the Welte recording system's arrival in Paris in 1912 after stops in Freiburg im Breisgau, London and Moscow, in her recent article: Estrada Bascuñana, "Enrique Granados's Performance Style…", 160.

[13] The three performances discussed mainly in the article are available at the following addresses: Marco Fatichenti マルちゃん, "El Amor y la Muerte - Live in Tokyo, 10.01.2020", YouTube video, 10:33, published January15, 2020, https://youtu.be/OD60MWDMFoM; gullivior, "Granados plays Granados Quejas, ó la maja y el ruiseñor", YouTube video, 5:58, published August 2, 2011, https://www.youtube.com/watch?v=9tkGeFklhyI; and On the Top of Demavand for ever, "Granados – Leopoldo Querol (1953) Goyescas", YouTube video, 54:19, published August 28, 2020, https://www.youtube.com/watch?v=N8IuiwCN6QU&t=1813s.

explored substratum of performance practices of a mainstream composer, as codified during this timeframe.

I claim that pianists' imaginations, their approaches to a score such as *Goyescas*, could hardly have been free from reactions to the events that shook Spain during the dark years of political unrest in the 1930s, the Civil War, and throughout the rest of the century. The principle as outlined by Philip Bohlman seems fitting and appropriate:

> The assertion that music could and does exist in a metaphysical domain separate from cultural forces such as nationalism is, undeniably, the product of European modernity. On the other hand, at a very basic, gut level there is the belief, predicated on contextual and cultural grounds, that nationalism cannot be good, or rather that it can only be bad. Music influenced by nationalism thus takes on all that is bad about nationalism and is ultimately sullied by it.[14]

The processes by which political and cultural -isms influence music-making may not be straightforward to identify in performance. It is not as easy as uncovering a pianist's political beliefs and from there extract an explanation, or justification, of why her performances turned out to be the way we hear them. The sullying of music occurs at a deeper, more subliminal level, and it might even go beyond personal affinities and politics. In the case of Spanish music, it results in folkloric nuances becoming central to performances, conflated with a narrow expectation of southern Spanish folklore, even if their suitability to a score remains questionable (i.e., a more folkloric, Andalusian, approach might—though not necessarily—suit Albeniz's *Triana*, but not be ideal for a performance of Granados's *Quejas, o la maja y el ruiseñor*). In any case, there should be little doubt that the consequences of the years of nationalistic attitudes overwhelmed practitioners, conditioning their imaginations towards highlighting what could be seen as 'Spanish' in scores[15]. It is perhaps such a conditioned national style that I contest the most, alongside the authorities that have made the resulting approaches at the keyboard the only acceptable game in town. I have found it impossible to avoid looking at modern and contemporary performances of Spanish post-Romantic repertoire, and Granados's works in particular, outside of a framework that weighs in the concept and significance of political and cultural nationalisms. For this reason, I investigate and aim to identify *in* performances the construction and extensive propagation of a nationalistic performing style, which is glaringly absent in Granados's playing but seemingly unavoidable as the century progressed. Doing otherwise would mean evaluating the acts of performance within a bubble indifferent to historical events.

[14] Philip V. Bohlman, *The Music of European Nationalism* (Santa Barbara, California: ABC-CLIO, Inc, 2004), 19.

[15] Taruskin's analysis of musical intuitions dispels the idea that they might be the "fine, free, feral things we may think they are"; rather, they are formed and trained 'by long years of unconscious conditioning'. Richard Taruskin, "The authenticity movement can become a positivistic purgatory, literalistic and dehumanizing", *Early Music* 12, no. 1 (1984): 10.

The unique events I suggest that caused such shifting trends in performance also established and cemented a peculiarly strong national imagination. Iván Iglesias speaks of three separate and distinct steps that allowed Spain's musicology to deal with the Civil War: at first, discourses were tinted with mythology, followed by an "obligatory silence", and finally by a transformation into "persistent oblivion"[16]. Iglesias groups the three into a continuum of "symbolic systems […] built upon historically, maintained socially and applied individually"[17]. Following from the attitudes around those subjects, it seems feasible that a more strongly pronounced nationalism at the piano might not require being acknowledged as necessary, or even taught explicitly. Iglesias postulates that "victory meant the 'necessary' end of musical and artistic degeneration during the Republican period and the beginning of a 'restauration' of glorious Spanish music, identified with that of the 16th century (called 'Siglo de Oro' [Golden century]) and folklore"[18]. The historical milieu, awash with such political and cultural tensions, could have steered individuals to select homogenous performing approaches, which I am defining practically as nationalistic.

To understand further the air of the time, Daniel Moro Vallina examines the aesthetic views of the 1950s within the context of Madrid's musical life. As I said above, the majority of the conversations at the time were centred around which kind of compositional style would best suit Spain's needs—be these political/propagandistic or of perception from outside the national borders—although these allow us to glimpse aesthetic positions that we could attempt to transfer onto the realm of performance. Moro says that Federico Sopeña guided the views of musical critics in the 1950s, and that "[a]s in the previous decade, Sopeña continued considering music an example of idealistic art, revealing of a transcendent mission, primarily at the service of clearly falangist ideologic objectives and also focused within a spiritual or religious perspective"[19]. In brief, society was being steered by the

[16] The full quote is interesting to read in the original Spanish language: "En un principio, los relatos sobre la guerra tuvieron un fuerte componente mítico, derivado de los discursos construidos durante la contienda y alimentados en los años siguientes. Más tarde, debido a circunstancias políticas concretas, el mito fue sustituido progresivamente por un obligado silencio, y este, a su vez, se ha ido transformando en un persistente olvido que, hasta hoy, ha marcado la gran mayoría de la escritura musicológica sobre el conflicto. El olvido excluyente es uno de los mecanismos generadores de consenso más efectivos, al establecer aquello de lo que no se debe escribir o hablar; el otro es el mito, que, al contrario, no niega las cosas, sino que "simplemente las purifica, las vuelve inocentes, las funda como naturaleza y eternidad". Iván Iglesias, "De 'cruzada' a 'puente de silencios': mito y olvido de la Guerra Civil española en la historiografía musical", *Cuadernos de música iberoamericana* 25-26 (2013): 178.

[17] "Como sistemas simbólicos, siguiendo la célebre fórmula de Clifford Geertz, son construidos históricamente, mantenidos socialmente y aplicados individualmente". Iglesias, "De 'cruzada'…", 178-179.

[18] 'La victoria había supuesto el fin "necesario" de la degeneración musical y artística del período republicano y el inicio de una "restauración" de la gloriosa música española, identificada particularmente con el siglo XVI (llamado "Siglo de Oro") y el folklore'. Iglesias, "De 'cruzada'…": 179.

[19] "…las principales posiciones estéticas que la crítica musical mantuvo en la década de 1950, encabezada por Federico Sopeña. Al igual que en la década anterior, Sopeña continuó considerando la música como ejemplo de arte contenidista y revelador de una misión transcendental, primeramente al servicio de objetivos de ideología claramente

dictatorship, through its cultural and ethical manifestations, towards "the 're-Spanishification' and 're-Catholicization' of society"[20]. Such objectives, focused on serving falangist ideals[21], could have easily influenced performers to view their work as elevating the nation's music; a clear example of this focus could be seen in the composition, performance and reception 'amidst feelings of great nationalistic fervour' of Joaquín Rodrigo's celebrated *Concierto de Aranjuez*[22]. In other words, musicians began to "insert", so to speak, the nation into the score in ways that must indeed have been unthinkable for Granados. At what level of consciousness this process occurred might be difficult to say; equally challenging, though, would be to deny that a shift towards more folkloric performances started taking place.

From the middle of the twentieth century Spanish pianists claimed their specialism in the repertoire, crystallising their performances around a uniform style. In the handful of decades from Granados's death to the middle of the century, musicians and commentators acquired an imaginary and emphasised national identity, institutionalised from traditional and folkloric customs. And while we can say that composers wished to stay ahead of the game internationally, relinquishing easy compositional methods based around folkloric or dance materials, the same did not occur in performance. Three decades ago, James Parakilas discussed the specialism of Spanish performers, questioning "how seriously they may be taken outside that specialty. Would Pablo Casals have been acclaimed for his Bach if he had been willing to play on his Spanishness as a musician?"[23]. To obtain international recognition, he tells us, artists needed to shake off the branding of specialists in the music of their country. The same could not be argued for later generations, who became admired primarily for that very specialism.

Political and social anxieties were at the heart of the tensions that grew amongst commentators in the years before the Civil War. While in the early 1930s the Second Spanish Republic[24] fomented

falangista y luego enfocados desde una perspectiva espiritualista o religiosa". Daniel Moro Vallina, "Nuevas aportaciones al estudio de la vida musical en Madrid durante los años cincuenta", *Revista de Musicología* 39, no. 2 (2016): 607.

[20] Alicia Alted, "Education and political control", in *Spanish Cultural Studies: An Introduction*, ed. Helen Graham and Jo Labanyi (Oxford: Oxford University Press, 1992), 197.

[21] Falangism was the ideology of the party guided by Francisco Franco throughout his dictatorship until 1977. Ideology, though, was not the only means of influence during the Civil War and ensuing dictatorship; Samuel Llano recently wrote about the tradition of orfeones (choirs), which he says, "were banned during the Primo de Rivera dictatorship (1923-1930) and brought to a definitive end by General Francisco Franco in the Civil War". Samuel Llano, "Noising forth social change: the Orfeón Socialista de Madrid, 1900-1936", *Journal of Spanish Cultural Studies* 20, no. 3 (2019): 262. Accessed May 10, 2021, https://doi.org/10.1080/14636204.2019.1644944.

[22] Julian White, "Music and the Limits of Cultural Nationalism", in *Spanish Cultural Studies: an Introduction*, ed. by Helen Graham and Jo Labanyi (Oxford: Oxford University Press, 1992), 226.

[23] James Parakilas, "How Spain got a soul", in *The Exotic in Western Music*, ed. Jonathan Bellman (Boston: Northeastern University Press, 1998), 163.

[24] The Second Spanish Republic, 1931-1939, was a constitutional attempt to reform the country that bridged the failed dictatorship of General Miguel Primo de Rivera, the deposition of King Alfonso XIII, and the Civil War, with the beginning of Franco's decades in power.

"the ethical, pedagogical, and Europeanist dimensions characterising the [government's] musical and cultural programs" through "the 'missionary' eagerness of republican intellectuals", after Franco's takeover we find "the exaltation of the nation, a nation identified with the Empire, religion, and hierarchy, with an idealised past and utopian future"[25]. Such words suggest the improbability that many musicians would not be in tune with their role to advance the "exaltation of the nation", achievable, for example amongst other things, through folklorising Granados's output[26]. Suddenly then, political neutrality in such aesthetics can no longer be claimed, and questions around how these performances became the norm should arise. Though magnified by events from the 1930s, we need look no further back than to 1916 to read about early signs of such Spanishisation; in a publication marking Granados's tragic death, the then youthful and soon-to-be influential and polymathic Adolfo Salazar[27] was already compelled to point out that "Spanishness is something inextricable from a superficial and basic Andalusianism that has had easy export and of which foreigners are not the only victims: it is a genre…whose main audience is amongst ourselves"[28]. Salazar's influence would become almost legendary throughout the 1920s and the 1930s, showing favour for "a different European modernity: through the example of French Impressionism, the lessons of The Russian Five and Stravinsky, and, to a lesser extent, towards the revolutionary contributions of Arnold Schoenberg"; as Consuelo Carreano called it, this was "Salazar's gamble for musical modernity"[29]. His legacy continues to be relevant as it allows to witness the direction of much of Spain's musical discourse towards the avant-garde and the neo-classical style championed by Falla[30]. Both Salazar and Falla return at a pivotal turning point in the

[25] "Tras la Guerra Civil, la dimensión ética, pedagógica y europeísta que fue característica del programa cultural y musical de 1931, el afán 'misionero' propio de los intelectuales republicanos, dejaron paso en los textos legales a la exaltación de la nación, una nación identificada con el Imperio, la religión, la jerarquía, con pasados ideales y futuros utópicos". Gemma Pérez Zalduondo, "Ideología y política en las instituciones musicales españolas durante la segunda república y primer franquismo", *Quintana. Revista de estudios do departamento de historia da arte* 5 (2006): 153. Accessed May 10, 2021, https://www.redalyc.org/articulo.oa?id=65323971009.

[26] I refer to such figures as guitarist Regino Sainz de la Maza or pianist José Cubiles, whom I will mention again later.

[27] Adolfo Salazar, 1890-1958. More recognised as music critic and historian, he was also active as journalist, artistic and cultural commentator, and composer.

[28] "Primeramente cabe pensar que el criterio extranjero del *españolismo* es algo inseparable de un *andalucismo* chirle y ebén que ha tenido fácil éxito en la exportación y del que no son los extranjeros las únicas víctimas: es un género ese, de un españolismo italianizante cuyo más numeroso público se encuentra entre nosotros mismos". Adolfo Salazar, "*Goyescas* y el 'color local'", *Revista musical hispano-americana* 30 (April 1916): 9-10.

[29] "…su tendencia iba a girar hacia una modernidad europea diferente: a través de las vías del impresionismo francés, de la lección del Grupo de los Cinco rusos y de Stravinski y, aunque en menor medida, hacia los revolucionarios aportes de Arnold Schoenberg". 'La apuesta de Salazar por la modernidad musical". Consuelo Carredano, "Adolfo Salazar en España. Primeras incursiones en la crítica musical: la revista musical hispano-americana (1914-1918)", *Anales del Instituto de Investigaciones Estéticas* 26, no. 84 (2004): 128 and 133. Accessed May 10, 2021, http://www.analesiie.unam.mx/index.php/analesiie/article/view/2169/2127.

[30] Falla would introduce Salazar to influential journalistic circles and facilitate his appointment at the newspaper *El Sol*, where he would become the primary musical critic from 1918 until the start of the Civil War. Carredano, "Adolfo Salazar en España…": 143-144.

history of Spanish aesthetics, when a trade-off between the "dehumanisation of the vanguard of these years", which saw the Grupo de los Ocho in Madrid[31] adopt revolutionary left-wing positions, and the validation of opposite political ideals only a few years later. The counterweight to the Grupo was found in "Falla, [who] with its fervent Catholicism cannot be considered an influential figure for the left. In the same way, Salazar's neutrality, and the considerable distance he took from the revolutionary left in the 1930s, also mark a fracture with the development of the activities of other composers of the time"[32]. From these arguments it is possible to gather how musical conversations, and in particular Salazar's preoccupations, resided mostly with contemporary composers, the reception of their works, both at home and further afield; yet it is also possible to deduce an aesthetic that in performance would have privileged shifts towards objectivity, precision, and adherence to the letter of the score. Shifts that suited well the advance of a regimented style favouring tightly executed rhythms, energetically delivered melodies, and less *rubato*. It should not be too difficult to imagine, perhaps unsurprisingly in hindsight, how the political and social environment following the dissolution of the Republic would have influenced pianists approaching the repertoire in question.

Much more research will need to be undertaken, focusing on a wider number of performance subjects and aspects, with investigative paths that sieve through changes in approaches during a timeframe of a few decades, before clearer and more definitive arguments can be made. But as a topic under the umbrella of performance practices in early-recorded sources, the study of a "performed nationalism" has the potential to yield results by clarifying performers' influences and how these became implemented in their practices. What can be said now, with any degree of certainty, is that nationalistic/folkloric approaches in scores from Spanish composers of the early twentieth century went hand in hand with shifts in performance practices occurring more widely in Europe. The shifting aesthetics of the interwar years should become clearly audible by listening side by side to Granados's performances and those from more recent pianists.

III. *Goyescas* in the interregnum

After Granados's recording of four pieces from *Goyescas* for Welte-Mignon, these were not set on record again until well after the Second World War. Significantly, though, none of the pianists doing so in the early 1950s would be widely recognised today. It might be obvious, yet necessary to state, that it is only with de Larrocha's international acclaim that these pieces obtained some degree of

[31] Group of the Eight, also known as Generación de la República, or Generation of the Republic.

[32] "…la deshumanización propia de las vanguardias de estos años…", "Falla, con su ferviente catolicismo, no puede ser considerado un personaje realmente influyente para la izquierda. De la misma manera, la neutralidad de Adolfo Salazar, y su considerable alejamiento de la izquierda revolucionaria en la década de 1930, también marcan una fisura respecto al desarrollo de la actividad de otros compositores del momento". María Palacios Nieto, "(De) construyendo la música nueva en Madrid en las décadas de 1920 y 1930", *Revista de Musicología* 32, no. 1 (2009): 507-508.

relevance in pianists' repertoire. But the blessing of bringing *Goyescas* to wider audiences turned out to be a double-edged sword, as de Larrocha's performances became much more than just celebrated; they obtained the status of authorities and absolute references for generations to come, the epitome of dynastic handing down of artistry—from Granados and his associate Frank Marshall through de Larrocha's own mother[33]. Regardless of the relevance of this lineage, Chiantore makes us aware, perhaps unintentionally, of a contradiction creeping out just below the surface:

> When…the young Alicia de Larrocha learns to play the piano (firstly with her mother, also a student of Granados, and then with Marshall), World War 1 is already concluded, which signified the definitive fall of the romantic legacy and, by the way, took the life of Granados himself. However intense the memory left behind by Granados, within the musical world were circulating Stravinsky, Bartók, Schönberg, Berg and even the young Messiaen. It should not surprise, therefore, that when we compare the recordings of Granados with those of Alicia de Larrocha, the common traits cohabit with others clearly antithetic. And all this does not imply any 'negation' of the received legacy: Alicia herself, whom I had the immense privilege of being associated with during her last decade of life and collaborated actively in the courses organised by Musikeon in Spain, spoke with unconditional admiration of Granados, fully aware that in what she did nothing was a 'negation' of his legacy, but completely the opposite.[34]

One might become suspicious at the paradox laid out before us: that is, reconciling de Larrocha's sometimes "clearly antithetic" approach with the assertion that this should be "completely the opposite" to a "negation" of Granados's legacy. I want to make clear that de Larrocha's enormous success speaks for itself, needing no special dispensation from following, or otherwise, Granados's style. In fact, I take no issue with *not* playing in *the style of* Granados; it seems, though, that her legacy

[33] The obituary from a British newspaper explicitly, and curiously, speaks of de Larrocha having a "natural advantage in native repertoire, since both her mother and her aunt had been pupils of Granados". Adrian Jack, "Alicia de Larrocha Obituary", *The Guardian* 26 (September 2009). Accessed May 10, 2021, https://www.theguardian.com/music/2009/sep/26/alicia-de-larrocha-obituary.

[34] "Cuando…la jovencísima Alicia de Larrocha aprende a tocar el piano (primero con su madre, también alumna de Granados, y luego con el proprio Marshall), ya ha concluido la Primera Guerra Mundial, que significó el definitivo derrumbe de la herencia romántica y, de paso, se llevó la vida del proprio Granados; por muy intenso que fuera el recuerdo dejado por este ultimo, en el mundo musical circulaban Stravinsky, Bartók, Schönberg, Berg e incluso el joven Messiaen. No debe extrañar, pues, si cuando comparamos las grabaciones del proprio Granados con las de Alicia de Larrocha, los rasgos en común conviven con otros claramente antitéticos. Y todo ello no implica ninguna 'negación' de la herencia recibida: la propia Alicia, a quien tuve el inmenso privilegio de frecuentar en su última década de vida y que colaboró activamente en los cursos organizados por Musikeon en España hablaba con incondicional admiración de Granados, plenamente consciente de que en lo que ella hacía nada era una 'negación' del legado de Granados, sino todo lo contrario". Luca Chiantore, *¿Una, nessuna o centomila? Apuntes históricos y reflexiones ontológicas en torno al concepto de escuela pianística* (Valencia: Musikeon S.L.U., 2010), 19.

has meant that future generations relied on *the style of* de Larrocha as the "ultimate authority"[35]. Her elevation to such status, above all pianists who also mastered this repertoire, seems to have excluded almost completely the conceivability of other approaches.

This is particularly troublesome, considering that the four decades spanning Granados's death and de Larrocha's early successes were far from a creative vacuum. Evidently, *Goyescas* secured less attention from non-Spanish pianists than, say, Albéniz's *Iberia*: it seems plausible that international audiences might have found, as they still do, the latter's scores more palatable and in line with their visions of the sounds of Spain. But it was mostly Spanish pianists who devoted themselves to complete recordings of *Goyescas*, such as Amparo Iturbi in 1950, shortly followed by Leopoldo Querol in 1953––a year before his recording of the whole *Iberia*[36]—and José Falgarona in 1955. The remarkable and obscure Frieda Valenzi, nevertheless, remains a personal favourite with her recording of the first book from 1951[37]. The influential José Cubiles—both in the musical and political spheres—also left a recording of *Quejas* from 1959, alongside some pieces by Albéniz and several selections from Falla and Turina[38]. It might feel somewhat disheartening to realise that none of these pianists left much of a mark through their exceptional recorded performances. All of them, though, achieved their musical maturity during an interregnum in the early twentieth century; that is, when a style of playing close to Granados's was no longer viable and another generational shift was taking place through pianists maturing only a couple of decades later. Mario Masó speaks of this trend referring to Querol, although it could easily apply to the other pianists just mentioned, indicating that his style of playing started to fall out of fashion in the early 1950s. By then, sharper and more restrained performances were to come into fashion, at the hands of artists such as de Larrocha, Esteban Sánchez or Joaquín Achúcarro[39]. It is, therefore, all the more peculiar that de Larrocha alone, amongst these accomplished

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[35] Peter Quantrill, "Rubato according to Granados", *Pianist* 96 (June/July 2017). Accessed May 9, 2021, https://www.pianistmagazine.com/blogs/rubato-according-to-granados/.

[36] Alfonso Pérez Sánchez, "*Iberia* de Isaac Albéniz: Historia cronológica de los registros integrales", *Revista iberoamericana de ciencias* 1, no. 3 (2014): 136. Accessed May 9, 2021, https://www.researchgate.net/publication/265051542_Iberia_de_Isaac_Albeniz_Historia_cronologica_de_los_registros_integrales.

[37] *Granados: Goyescas*, Amparo Iturbi (piano). [LP] HMV, ALP 1320, 1950. *Granados: Goyescas*, Leopoldo Querol (piano). [LP] Ducretet Thomson, LPG 8681, 1953. *Granados: Goyescas*, José Falgarona (piano). [LP] Pathé Vox, PL8580, 1955. *Granados: Goyescas*, Frieda Valenzi (piano). [LP] Remington, R-199-116, 1951.

[38] This recording is located in the Sala Barbieri at the central branch of the Biblioteca Nacional de España (Spanish National Library), with catalogue number DC/3893. As of the beginning of 2021 I have not been able to hear it, as it is only available for perusal on site. *Recital de música española*, José Cubiles (piano). [CD] Zafiro, 50000140, [1957], reissued 1993. Nevertheless, the internet offered an interesting testimony in the form of a programme booklet from a concert held, amongst others, by Cubiles at the Sociedad Filarmónica de Madrid (Philharmonic Society of Madrid) on March 7, 1925, where he performed the first book of *Goyescas*. A copy is available at: https://recursos.march.es/web/musica/publicaciones/100/docs/100.pdf. Accessed March 7, 2021.

[39] "Aquest estil va començar a casar malament amb la nova estètica interpretativa predominant després de la II Guerra Mundial, la qual cosa el va portar a perdre ràpidament terreny respecte a pianistes de la següent generació com

pianists that preceded her or whose performing activities unfolded in parallel, would obtain the cult status of "ultimate authority" of this repertoire, and that she alone appears to have become a source of influence for successive generations[40].

In view of this, it should prove interesting to explore how differently *Goyescas* was sounded during this interregnum. We shall never know how, or even if, Granados might have transformed his performances had he lived beyond the First World War, leaving us speculating on whether the widespread aesthetic shifts taking place in the 1920s would have influenced, and to what degree, his playing. What we can do is listen to him alongside an artist who sits comfortably between these timeframes: the just mentioned Querol being an ideal point of reference. Born and musically raised in a similar milieu to that of Granados's maturity, Querol set *Goyescas* on record in 1953, in a version that can be seen as bridging between these widely differing styles. Querol is also relevant as far as the relationship between artistries and the cultural nationalism discussed earlier, since we are aware of his keen support for the patriotic forces at play during the years of the Second Republic and the Civil War. Being well known to have an 'ideological affinity with the nationalist side', he was also a teacher of French, from 1942 up to his retirement, at the *Instituto Ramiro de Maetzu*, a leading secondary school "of the new Francoist education"[41]. If some changes to performance occurred due to political affiliations, be these overt or more shaded and ambiguous, or simply by the influence of societal and cultural tensions, Querol appears to be a candidate worthy of our attention in our search for clues and to foster further studies in the shifting stylistic approaches that can be heard.

III.1. Granados and Querol in *Quejas*

The fundamental aspect that characterises Granados's playing in *Quejas*, which is heard throughout his recorded legacy, is that it gifts us with a "quintessentially 'live', casual, unpredictable and very nearly improvisatory" style[42]. Once again, Scott's language referring to Brahmsian performances of early-recorded artists can apply fully to Granados's of-the-moment example. The following section

Alicia de Larrocha, Esteban Sánchez o Joaquín Achúcarro, amb interpretacions molt més nítides i contingudes". Mario Masó Agut, "Leopoldo Querol i el seu lloc en el pianisme espanyol del segle XX", *Anuari de l'Agrupació Borrianenca de Cultura: revista de recerca humanística i científica* 24 (2013): 71. Accessed May 10, 2021, http://hdl.handle.net/10234/90771.

[40] Quantrill, "Rubato…".

[41] "…tot i que no havia ocupat cap càrrec ni s'havia significat políticament, i gaudia d'un gran prestigi i bon nombre d'amistats, era coneguda la seua afinitat ideològica amb el bàndol nacional"; "…la seua destinació definitiva a l'Institut Ramiro de Maeztu, centre capdavanter de la nova educació franquista". Masó Agut, "Leopoldo Querol…": 67-68. Ramiro de Maetzu (1875-1936) was an intellectual of the far right opposing the Second Republic and a keen promoter of *Hispanidad* through the work of the ultraconservative Acción Española. For a further example of Querol's pianistic style, watch this rhythmically powerful performance of Chopin's *Polonaise* in A flat, from around 2'00": https://www.rtve.es/filmoteca/no-do/not-226/1467441/. Accessed May 10, 2021.

[42] Scott, "Romanticizing Brahms…", 341.

also comments on Querol's performance of *Quejas*, which highlights at all times that freedoms and divergences from the score still occurred, if already to a much lesser degree[43]. Indeed, his pace and generous liberties differentiate him from the playing that we would recognise as contemporary—for simplicity, from de Larrocha onwards. What has clearly already changed in his approach is that Querol shows an obvious interest to comply with the verticality and rhythmical evenness of the writing in the score. Note-to-note elongations or shortenings—the characteristic 'swinging' of evenly notated values—are no longer heard at all, even if Querol still relies on plenty of expressivity through frequent and creative *rubato*.

So, how are we to make sense of these styles in the past, and should we allow ourselves to lay them out as *possibilities* in the imagination of modern performers[44]? I would like to think that for us all there is plenty of room for experimentation to renew our aesthetic choices, and therefore that these represent an opportunity for us to question what we do at the piano and perhaps add to our arsenal of stylistic choices and pianistic techniques. Our experimentation should not simply become a blind adoption of historical performance characteristics, though we could bear in mind that the historical recorded legacy allows us to witness 'wonderfully dynamic frameworks totally unrestricted by the solid written shapes so clearly visible on the page, which seems so short-breathed by comparison'. This is how Slåttebrekk and Harrison described Edvard Grieg's playing, pointing to the defining traits of that playing, which can serve as jolts to interact more creatively with a score[45].

III.1.1. *Swinging rhythms*

It is worth remembering that *Quejas* has received special attention from pianists, as a compromise between niche repertoire and popularity amongst audiences[46]. Nowadays performed mostly with crafted regularity aiming to portray a suave and peaceful, if somewhat dark, expression of love and longing (the dedication to Granados's wife Amparo being the foremost clue), hearing Granados proves, in comparison, all the more shocking. In the opening meandering section of figure 1, we witness an array of well-known characteristics of the playing of his time, such as displacement of the hands and arpeggiations of chords. But these are only surface characteristics, while the underlying feature is the ever-changing pace and swing of equally notated quavers.

[43] The performances discussed can be found at the YouTube addresses in footnote 13.

[44] An important research project on the matter is currently underway, hosted by the University of Oxford Faculty of Music: "Transforming C19 HIP". Claire Holden and Eric Clarke, accessed September 6, 2021, https://c19hip.web.ox.ac.uk.

[45] Sigurd Slåttebrekk and Tony Harrison, "Grieg Performs Grieg", *Chasing the Butterfly*: Recreating Grieg's 1930s Recordings and Beyond... (2010). Accessed May 10, 2021, http://www.chasingthebutterfly.no/?page_id=87.

[46] Alongside *El amor y la muerte*, which has also seen a renaissance of interest from younger pianists.

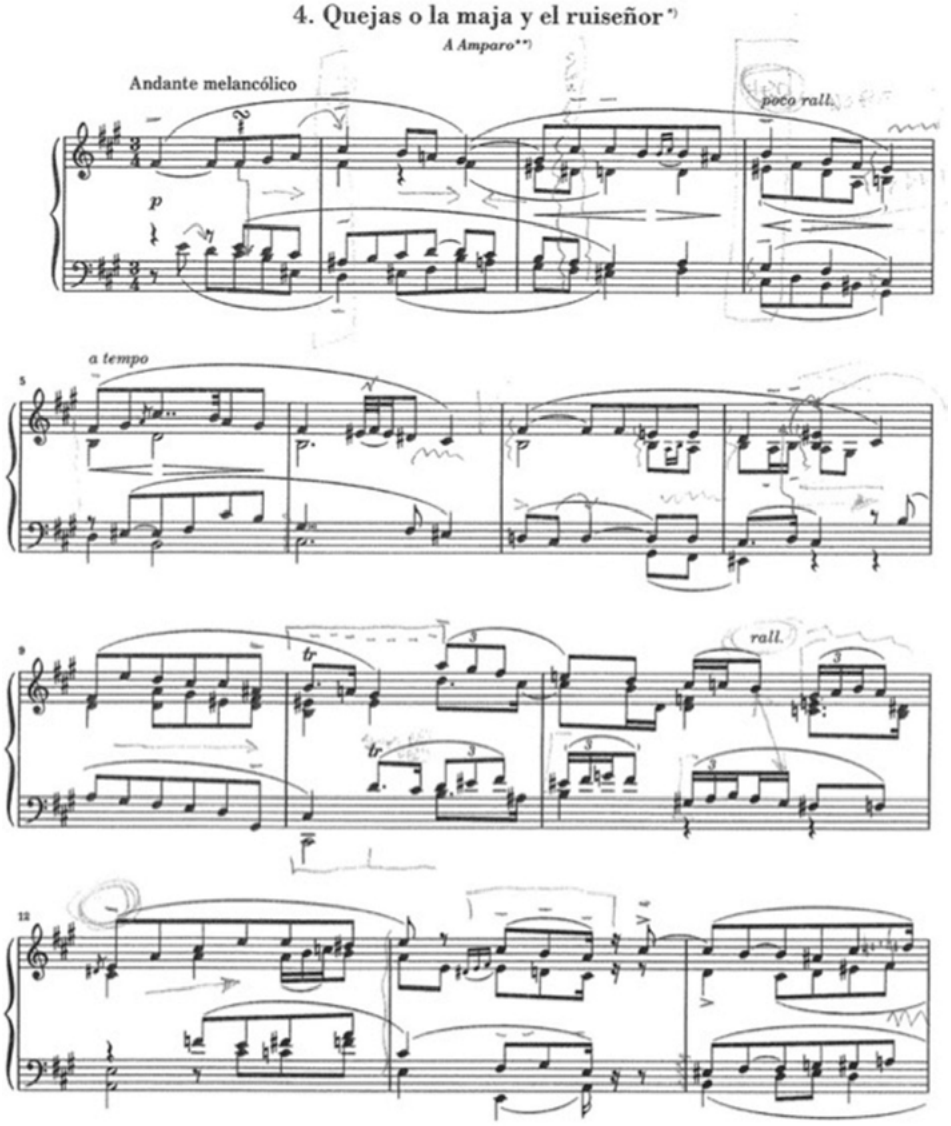


Figure 1. Extract from Granados's *Quejas, o la maja y el ruiseñor*, bars 1-14 (including added embellishment)[47]

[47] Extracts in figures 1 and 3-12 from: Enrique Granados, *Goyescas – Los majos enamorados* (München: Henle Verlag, HN 582, 2015). Markings in the reproduced scores are my own throughout.

In bar 14, Granados demonstrates the extemporaneous creativity of his approach, with the addition of a charming embellishment in the right hand (RH) strongly hinting at a momentary fancy—one which he did not adopt in the Hupfeld recording of the same piece[48]. Two habits are outstanding and worth underlining for their consistent appearances. The first is the relatively widespread use of what I like to call "out of context *ritardando*"; only at times heard in conjunction with the score's notated *ralls.*, they are also adopted at predictable structural junctures, stretching note values well beyond the surrounding average pace. For example, in bar 10 (at 0'39" in the video), two consecutive trills in each hand are prolonged freely without triggering a balancing accelerando in the following material, thus making it an altogether local and self-contained expressive device. In bar 13, again, three chords forming a perfect cadence are extended beyond any reasonable understanding of the score's notation, effectively halting the flow of the music. The second element worth highlighting is Granados's particularly striking and systematic avoidance of straightforward playing. This might be a defining feature differentiating today's practices, whereby the idea of 'beautiful' and 'romantic' largely results in smooth and mellow playing that prizes regularity and predictability. I cannot escape from borrowing the neologism 'instagrammable' in describing such performances, whereby every detail is perfectly crafted, and the overall impression is one of ideal beauty. The onus remains with us to wish to make sense of Granados's example and to accept some of its consequences onto our aesthetics, as we have started to do with other performers (and performers/composers) of the time. By the standards of his day, Granados's style must not have been significantly controversial, nor particularly 'liberal'; it is our perception and modern bias that have rendered such a style, or one even mildly resembling it, wholly inappropriate, especially to teachers and critics. It interesting to note, for example, how de Larrocha herself warned us that, in Granados's pieces, "a constantly free treatment of every phrase group leads to sentimentality", adding that we should tread "the fine line of tasteful recreation"[49]. This warning rings as loud as ever as a veto constraining the spectrum of possibilities for performers, binding them to *a* score to be faithfully interpreted.

What does Querol's opening tell us about the shifting customs and styles (from 24'43" in the video)? A change in approach can be heard immediately in the first few bars; the writing in quavers is performed plainly as such, shunning the elasticity of the long-short quaver sequences. Also different is the approach to the first *poco rall.*, which Querol treats as a gradual stretch of time in the second and third beats, whereas Granados pushed through the bar towards the third beat, elongating this final chord noticeably before resuming the original pace. It is remarkable, from just this opening, how much has changed—or has been lost—of what we understand as *melancólico* in Granados's playing; even if

[48] Recorded in the same year as the Welte-Mignon sessions, the whole recording can be heard in the following video: RollaArtis, "Enrique Granados ~ Four 'Goyescas' ~ Premier recording by Granados ~ Leipzig 1912", YouTube video, 30:27, published May 28, 2012, https://www.youtube.com/watch?v=cXEHx9dTSu0. The missing embellishment in the passage can be heard at 24'40".

[49] Quantrill, "Rubato…".

Querol is commendably expressive and more dynamic than is common nowadays, it is evident that almost all casualness and unpredictability has disappeared in favour of a clearer rhythmical conduct. But in his performance, we still find liberties that sound controversial to our ears: he enlarges the two trills in bar 10, also with an inflation of dynamics, and the junctures in bars 11 and 13 (at 25'20") are sounded following the notated *ralls.* as well as adding unnotated temporal relaxations. The result is one that, while demonstrating the shift that already occurred from a style that Granados would have recognised, highlights the strictures imposed on contemporary pianists.

This tendency has already been well described by Slåttebrekk and Harrison, as they pinpoint the newly favoured aesthetic of the twentieth century from the point of view of performers:

> We have as musicians collectively become more logical, reduced the level of disturbance in our music making, brought into balance tendencies that were before in conflict. If today we are perhaps now more in harmony with Newton's Law, then the greatest performers of the first half century of recorded history (very roughly up until the 1940s say) might have modified it a little to great effect—"every action has an unequal and opposite reaction".[50]

What is important about the tensions in the performances by "them"—in the past—and "us", is that how "they" used to play until little less than a century ago diverges by more than a few details of little consequence; it is not a case of some performance characteristic, or clever expressive gimmicks, having gone missing. They "are not at all decoration and interesting detail, but fundamental elements, essential to the way we perceive the music itself"[51], and their disappearance has also signified a slow but fundamental shift in our auditive experiences and expectations. That is not to say that performances of the last half-century have lacked expression, or that remarkable artistry has stopped occurring on stage; rather, they have shifted towards largely predictable, mainstream, "instagrammable" approaches that "brought into balance tendencies that were before in conflict". And what would be left of art without conflict?

III.1.2. *Polyrhythms*

Although plenty of musicological studies have already put into question our emphasised preoccupations with "the letter of the score"[52], it seems appropriate to continue questioning this

[50] Slåttebrekk and Harrison, "Grieg…", http://www.chasingthebutterfly.no/?page_id=87.

[51] *Ibid.*, http://www.chasingthebutterfly.no/?page_id=288.

[52] Alongside the radical performers-researchers mentioned in this article, some notable examples are: Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford: Clarendon Press, 1992); Nicholas Cook, *Beyond the Score: Music as Performance* (Oxford: Oxford University Press, 2013); and the recent polemical Daniel Leech-Wilkinson, *Challenging Performance: Classical Music Performance Norms and How to Escape Them*. Version 2.1, accessed July 7, 2021, https://challengingperformance.com/the-book/.

modern obsession and the consequences it has on our aesthetics—as well as questioning what could be gained by changing attitudes towards the printed notes. Nothing within contemporary musical thinking would lead us to dare imagine the notation-versus-performance heard in Granados's account of bar 23 (figure 2), where he executes a complete overhaul of the notation (at 1'45").

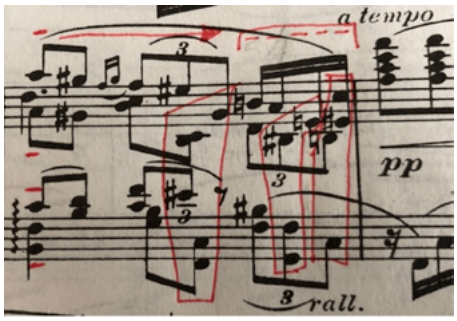


Figure 2. Extract from Granados's *Quejas, o la maja y el ruiseñor*, bar 23[53]

No effort is made to abide by and perform the polyrhythmic figurations as written, whilst the passage is played almost completely as if vertically aligned (the semiquaver A4 in the third beat being the exception) with slight desynchronisation. Moreover, he repeats the left hand (LH) chord found in the first quaver triplet of the second beat, thus sounding a C# dominant seventh under the E# triplet of the second beat; the result is a fully chordal triplet figuration. Yet, what is most notable, for me, is the energy that emerges from the first two beats, contrasted with a remarkably held back final beat of the bar. The treatment of similar phrase ends is characteristic of Granados, who tends to mark important moments with out-of-time, almost immobile, slowdowns. I have marked the score above with a horizontal square bracket sign, over the third beat, to indicate the unit that Granados plays with a sudden stop of "coherent" regular motion; what is important to him, it seems, is the lengthening of the cadential gesture leading to the new bar, so much beyond rhythmical recognition as to feel as if the pace had come to a halt. I have stopped short of notating precisely Granados's habits in this bar into a program that would allow a visually clearer example; while there is much to discuss and perhaps adopt in his of-the-moment fluidity, I could not encourage the exact adoption of his way of playing, lest it became the only one desirable, or even allowed.

Querol seems to adopt a remarkably middle of the road approach, vis a vis Granados's example and that of more recent players (at 26'07"). The completely unnotated freedoms of Granados are taken over by a literal reading that is more correctly and vertically aligned, without rolled chords or dislocations; however, there is no evidence of a wish to stick to the exact rhythmical intricacies of

[53] Enrique Granados, *Goyescas: Los majos enamorados* (Madrid: Unión Musical Ediciones, 1991).

the score. The second beat of the bar is played as if each note/chord were of equal length, apart from the RH's final quaver triplet G natural, which is made to lean towards the last beat. In the final beat of the bar, the three chords of the lower parts are vertically aligned with the first, second and fourth semiquavers of the top voice, leaving the E natural sounding on its own, with a hold back preceding the tension of the final dominant seventh chord. One has the feeling that after Querol's approach the only path forward *had* to be, inevitably, to take a further step towards more precise approaches, sounding the correct rhythms and chord placements found in the score.

III.1.3. *Left hand accompaniments*

As will be heard in this excerpt by Granados in bars 46-54 (3'48"), LH accompaniments are quite clearly amongst the more obvious details that have been reined in with the stylistic shifts I am discussing. The flexible treatment heard in the composer's performance—flexible being a descriptor necessary by us in the present, of course—is opposed to stricter readings applied from the middle of the twentieth century onwards. In this passage from figure 3, Granados focuses on the momentary gestures of the RH's melodic line, pushing and pulling, allowing it to take control of the *rubato*. The LH accompaniment becomes, on the one side, subjugated to the will of the melody's shapes, but on the other much worthier of our attention as it twists and turns unpredictably; the result sounds far removed from what the score would suggest, that is a metronomic, conductor-like, peaceful supporting act to the RH melody.

Nearly all modern performances place the focus on the RH's phrasing and on the even fluency of the sensuous harmonies in the accompaniment. But setting aside the visual uniformity of the score would make us notice, and question, the accompaniment we hear in Granados's recording; being conducted in a downright anarchic manner, wholly subservient to the melody's fancies, it should not be criticised for the LH's unpredictability, but rather noted for the dynamism it allows. Daniel Leech-Wilkinson speaks of a melody's contour as "the succession of ideas and evocative gestures playing along the musical surface"; through *tempo* elasticity, sudden dynamic surges, and unnotated embellishments or desynchronisation, Granados truly moulds this passage to become "as arresting and as touching as possible"[54]. We can hear the *espressione* and *dolore* conveyed by accelerating and decelerating motions alongside growing and subduing energy, in ways that are foreign to us, used as we have become to an approach closer to restrained gloomy suffering. Instead, it becomes exciting, energetic and highly expressive, both in dynamic range and temporal *rubato*. It bears considerable significance that Granados adopts this style of LH accompaniment frequently, when it is entrusted with sequences of arpeggiated figurations, even if not always to the same extent. The issue at hand, then, concerns what we *could* do with the writing in the score, rather

[54] Daniel Leech-Wilkinson, "Portamento and musical meaning", *Journal of Musicological Research* 25, nos. 3-4 (2006): 258.

than what we *should not*; it becomes difficult to avoid reaching the conclusion that our aversion for such performing characteristics says more about us, modern performers and listeners subjugated to psychological and physical control, than it does about what we hear of the pianist, and style, in question.

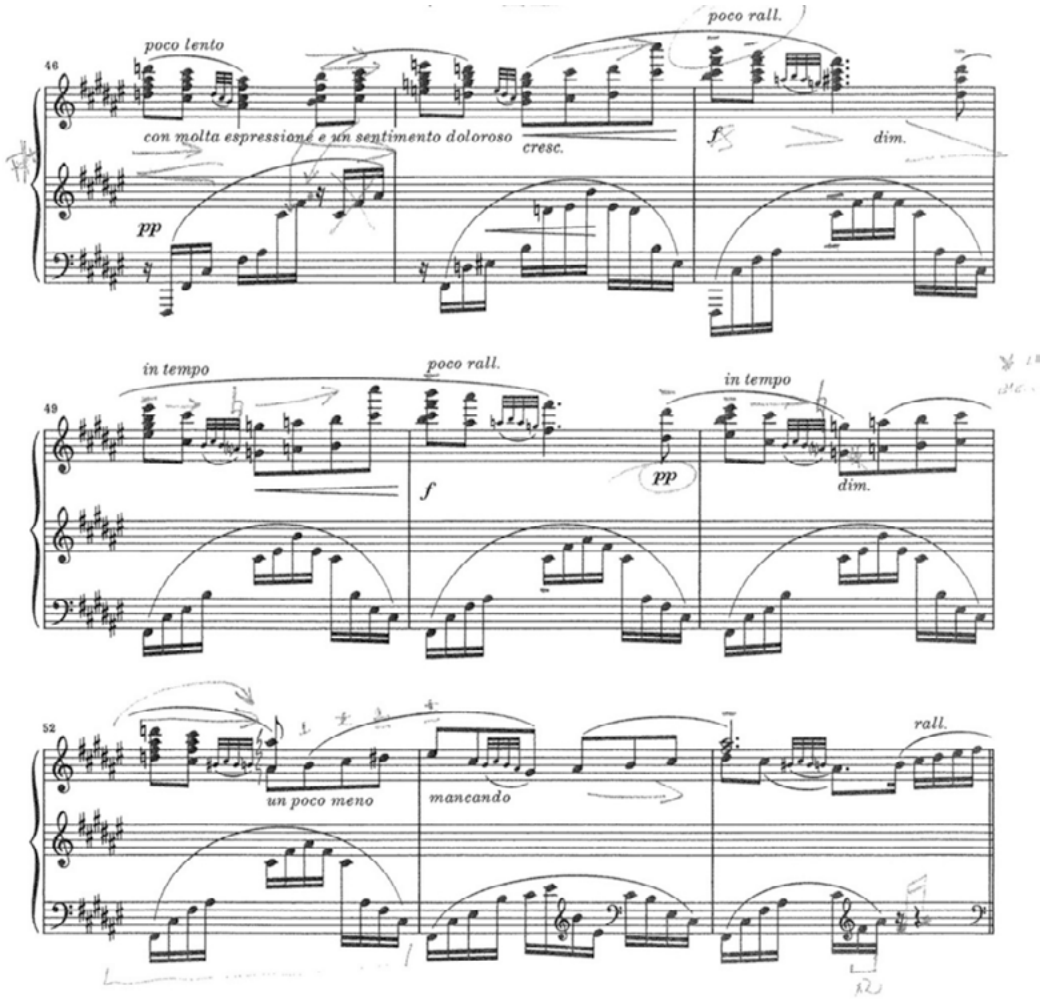


Figure 3. Granados's *Quejas, o la maja y el ruiseñor*, bars 46-54

In more detail, the pattern we notice in Granados's playing is that of the rising quaver groups in bars 46-47, 49 and 52-53 (indicated with arrows), which create temporal and dynamic momentum that is released in the following descents (indicated by *portato* dashes in the score above). Such phrasing is not completely forgone in modern performances, its expression continuing to make sense to our ears; but this happens in ways that have become evened out and adjusted around the score's phrasing. Particularly unique in Granados is the treatment of the shorter phrased slurs, usually of four consecutive quavers, which consistently open up both dynamic and tempo, rather than being played as brief self-contained phrases. Unsurprisingly, instead, the longer slurs in bars 48 and 50, ending in dotted-crotchet chords preceded by embellishments, are used to close the larger surge-and-fade phrases. This hints at the wish to avoid a recurring relaxation and drop of energy that divides the whole section into short-spanned phrases, which would lead to miss out on the whirling motion that allows the whole page to be conveyed in one grand gesture.

After reviewing this approach, the passage becomes an ideal instance to investigate how a pianist intends to approach the expressive melody, but more importantly it gives clues to what function befalls the LH accompaniment. Querol can be heard to push-and-pull much more than we would expect from performers of today, even if this is done with predictable arrivals (i.e. slowdowns) at the rising melodic points marked with *poco rall.* in bars 48 and 50, and, to a lesser degree, also in 52 and 53 (27'48"). But once again, the evidence leads us to realise that the score's writing is now understood as inevitably signifying a paced and almost tranquil episode. Querol's *rubato* could be described as hilly: the pull-backs and push-forwards happen delicately, creating a *sentimento doloroso* that rises and falls more with melancholy than *dolore*. A century ago, this was done with more vivid effects; Granados's playing reminds of truly dramatic peaks and troughs, far from mirroring the straightforward notation of the score. Later in the article I will propose a contemporary take on similar material in *El amor*, portraying with more character and dynamism the melodic shapes of the RH and the LH accompaniments.

III.1.4. *Ruiseñor*

The signature passage from *Quejas* that depicts the nightingale of the title presents equally surprising elements of discussion (figure 4); after only one hearing, it is easy to spot where Granados departs from the score in some significant details.

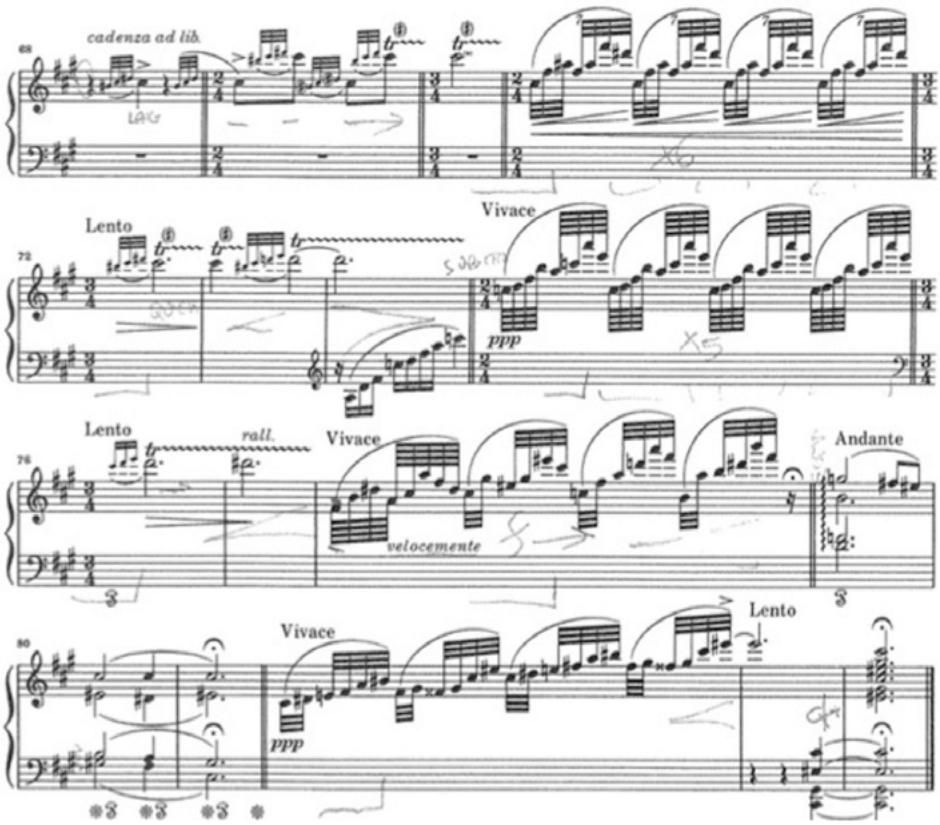


Figure 4. Extract from Granados's *Quejas, o la maja y el ruiseñor*, bars 68-84

The two sequences of repeated broken chords, written out four times in the score, are instead repeated six and five times by Granados—a freedom in the *cadenza ad lib.* apparently forgotten (or still thought dangerous) in our days (5'07"). Although Querol plays the nightingale calls of bars 68-69 more quickly than we would predict in today's performances, he returns to an accurate reading of the broken figurations in bars 71 and 75, playing them regularly and in groups of four each (29'15"). In Granados's performance, the dynamic levels, just as unpredictably, seem generally far less *ppp*, creating a significantly less serene mood[55]; also, the trills are performed with a speed and energy that are technically brilliant and musically exhilarating, up to the last sequence of demisemiquavers leading to the final chords, where he finally resolves this hair-raising finale. Overall, Granados performs the closing section as a vigorous

[55] At this point accepting Hall's point that even if the recording method or reproduction might not be fully accurate, we are still able to grasp 'some facet of an artist's playing'. Hall, "The player piano…": 24.

cadenza, an unexpected change of character from the preceding complaints of the *maja* to near pianistic violence, completely contrary to the cheerful and melodious nightingale songs of mainstream portrayals. Querol's *cadenza* is indicative of the direction taken by succeeding generations; it is still creative, light and sparkly, although already calmed and under more control, in effect complying with the score's notation in all those details that Granados himself defied. Granados's approach as heard in this Welte-Mignon transfer seems uncompromising, and even if the shortcomings of the recording mechanisms are bound to limit what was recorded, it could be a catalyst for us to question our preferred laid-back approaches.

Following from these considerations on *Quejas*, I would want to stress my position that as artists we should consider it our responsibility, to ourselves as much as anyone else, not just to reconsider our performances out of reverence to a historical recording, but rather to question and explore what our priorities should be in performance. Why should we resign ourselves to what de Larrocha described as the "fine line of tasteful recreation", when we could break with current accepted customs and contemplate playing (something) like that again[56]?

IV. *El amor y la muerte*: from the past into our times

The change in paradigm I have explored in my research resulted in experimenting with a practice that essentially shadowed Granados's playing. This has been done previously, and at great length with consequential results, by Scott and Slåttebrekk on composers such as Brahms and Grieg. It is a time-consuming adjustment to one's musicianship, which forces to shed one's acquired performing customs to allow developing another out of someone else's playing style. At its core, it requires stepping into a foreign style, with the aim to achieve a deeper understanding and learning about how things were done in the past—if the copying-practice is of a historical source—away from contemporary preconceptions of appropriateness. Beyond this already significant hurdle, this research can also become informative of how we, in the present, *could* play differently, treating our practice sessions as laboratories of creativity that day after day could signify a means to an unknown end.

In his research on Grieg, Slåttebrekk anticipated many of my own conclusions, as he established that the composer "contradicts almost everything his own written page seems to reinforce. He forms long, flexible lines, creating wonderfully dynamic frameworks totally unrestricted by the solid written shapes so clearly visible on the page, which seems so short-breathed by comparison". His research also pointed out that the analytical structure of the score affords Grieg's playing with "not a hint of square rigidity when one looks even a fraction below the surface"[57]. In my work, too, I can conclude that such descriptions could as easily apply to Granados's playing of his own scores. The out-of-time *ralls.*, the creative treatments of junctures, the sequences of swung quavers or unnotated rhythmic flexibilities, combine to afford his

[56] Quantrill, "Rubato…".

[57] Slåttebrekk and Harrison, "Grieg…", http://www.chasingthebutterfly.no/?page_id=288.

playing with "not a hint of square rigidity". As we continue to explore these performing styles, we must come to terms with the fact that many of the details heard in historical recordings tended to happen "on a quite different level than today, [as] it was normal procedure for performers to introduce *their own* tempo modifications in a musical narrative, to separate the important from the less important in their interpretation, and to create a musical *relief* through internal tempo relations"[58]. Playing of such characteristics is not easily imaginable today, but it forces us to think about how music was *made* in the past and how far performers took their personal creativities. This might be no useless endeavour to allow our attitudes to evolve and our horizons to widen. In such ways, academic research could practically help achieve a deeper understanding of the *performances* of historical musicians and suggest the viability of focusing on the momentary gesture and the impermanence of sound to express meaning.

As I walked the reader through some aspects that characterised Granados's playing alongside that from Querol four decades later, I am inclined to suggest that there is still something we can learn of and from the past. The case study that follows of my own, reviewed, performance of *El amor y la muerte*[59] wants to be proof of the possibility to renew our creativity in performances of established repertoire. What is important about the process towards that performance is that, wherever possible, I have taken clues from Granados's recordings of other pieces from the first book of the Suite. In the end, I believe to have achieved a performance "which work[s] *now*", without necessarily restraining myself to a performance "which supposedly worked for the composer"[60]. My focus on the analysis that follows will rest mainly on three characteristics found in the writing of *El amor*, which seem to offer remarkable differences between how we might have experienced them in the early twentieth century and how they are played nowadays. Each of these sets of details refer to increasing time values: I will start with demisemiquaver embellishments that are located throughout the whole Suite as unifying thematic material, followed by arabesques of semiquavers found in either hand, concluding with syncopated quavers at particularly emotional moments of the piece.

Far from a narcissistic wish to simply recreate Granados's playing, this was acknowledged and absorbed in order to create a renewed performance. In this way, the transfer of knowledge is not simply due to copying the composer's ways, but rather through accepting some techniques that as pianists we have slowly, but overwhelmingly, left behind.

[58] *Ibid.* My emphasis.

[59] Full performance available at: Marco Fatichenti マルちゃん, "El Amor y la Muerte…", https://youtu.be/OD60MWDMFoM.

[60] Robert Philip, *Early Recordings and Musical Style* (Cambridge: Cambridge University Press, 1992), 240. Author's emphasis.

IV.1. Demisemiquaver embellishments

A piece such *El amor* seems particularly suited to allow widely contrasting speeds and dynamics, with immediate surges between very fast and loud passages opposed to very slow and evenly paced melodic sections[61].

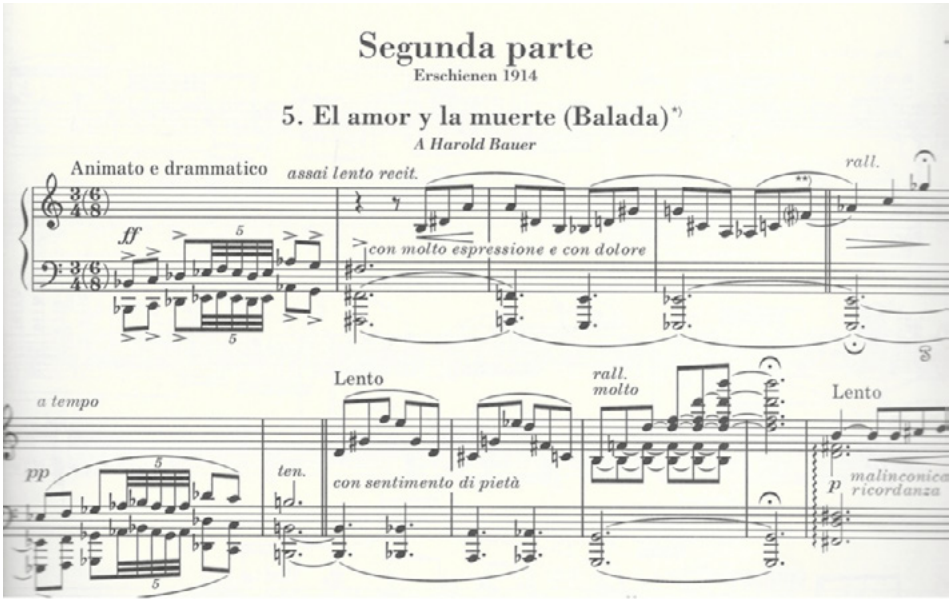


Figure 5. Extract from Granados's *El amor y la muerte*, bars 1-12

Just as Granados approached the opening of *Quejas* with a surprisingly liberal metre and pace, similarly the beginning of *El amor* can be reconsidered away from a steady and solemn delivery (figure 5). It is common for pianists today to arrive at the first melodic material in bar 12 in around 0'46"-0'52", with some peaking at around 1'08". I decided instead to take a different route, one which makes the improvisatory passage nimbler, that retains a declamatory approach, but without giving up on the score's advice to expose this introduction in an *Animato e drammatico* fashion and *con dolore*. In these intense eleven (up to 0'35") I planned for the analytical structure, where slurs would suggest the need to group the quaver sequences into three descending figurations, not to be implemented formally and predictably, thus leading to the *fermatas* as single-unit gestures. The first two bars, when played in a conventional way, result in holding back the first two

[61] Unnotated doublings of bass notes are widely adopted in both these extremes as, depending on an individual's point of view, they can add gravitas and power, or the perception of an improvisatory approach; all of which are, in principle, laudable intentions.

or three quavers—both solutions are common nowadays, together with a wholly metronomic approach—rushing through the demisemiquaver group, and again holding back towards the F# minim of the second bar. Taking the clue from Granados's performances of similar passages, one could argue that he might have played the demisemiquaver group with a long first note, almost a quaver, followed by four quicker notes; or else, avoiding a hold back of the first three quavers, in favour of a motion that leads towards the second bar. In such an example, historical recordings prove beneficial not for us to copy (Granados did not in fact record this piece), but rather as informative guides towards the different possibilities that can be available to us; it might be the case that without some historical backing we might still be simply too afraid to dare attempt such straying from the printed score or from accepted customs. I believe that, with the latter approach I suggested, the result is one that allows a different, stronger kind of rhythmic energy. Importantly, this change is one that requires some flexibility of conception—a degree of separation from the "letter of the score"; it is not merely based on speeding up or slowing down in a different way, but rather it urges us to reconsider the way in which we can interact with the score as to afford us the possibility of different, unexpected, and contrasting moods being communicated.

The same rhythmical and melodic cell is found again in bars 22-29 (figure 6), this time in a calmer setting. It is difficult to comprehend, after becoming acquainted with Granados's style, just how far we have travelled down the path of respecting the score in such an expressive passage, marked *ben calmato amoroso* and recalling perhaps one of the loveliest recurring melodic elements form *El coloquio*. The surprising number of directions found in bar 26 (*agitato*, *poco accel. poco rall. e con dolore* are all within the bar) quite simply seem to have stopped meaning that a variety of moods could be sought in this brief space. It is the score's visual sameness, instead, that has taken over as priority to be sounded. But once again, for this passage as in many others, Granados's example became useful to allow me to reconsider my perspectives (1'05"). We can reimagine such passages without being tied to a metronomic rendition of the rhythms or being bound to playing chords vertically and synchronised between the hands. Having avoided both these aspects, it seems that the *ben calmato amoroso* can become less a self-contained section between tumultuous material than a flexibly shaped, if serene, episode within the same passionate mood. Bars 26-29, instead, can assume much more creative shapes, the pace of the RH arabesques pushed forward or halted, slowed down or rushed, aiming to gather energy throughout the rhapsodic sections that follow; the aim being that of making the LH demisemiquaver groups more plastic and creative. Just as importantly, though, by this measure my performance becomes *a* possible perspective on this passage; other pianists would ideally research and find their own *rubato*, notes or chords to highlight, and preferred phrasing, with the enticing prospect that our imaginations might differ in more varied ways.

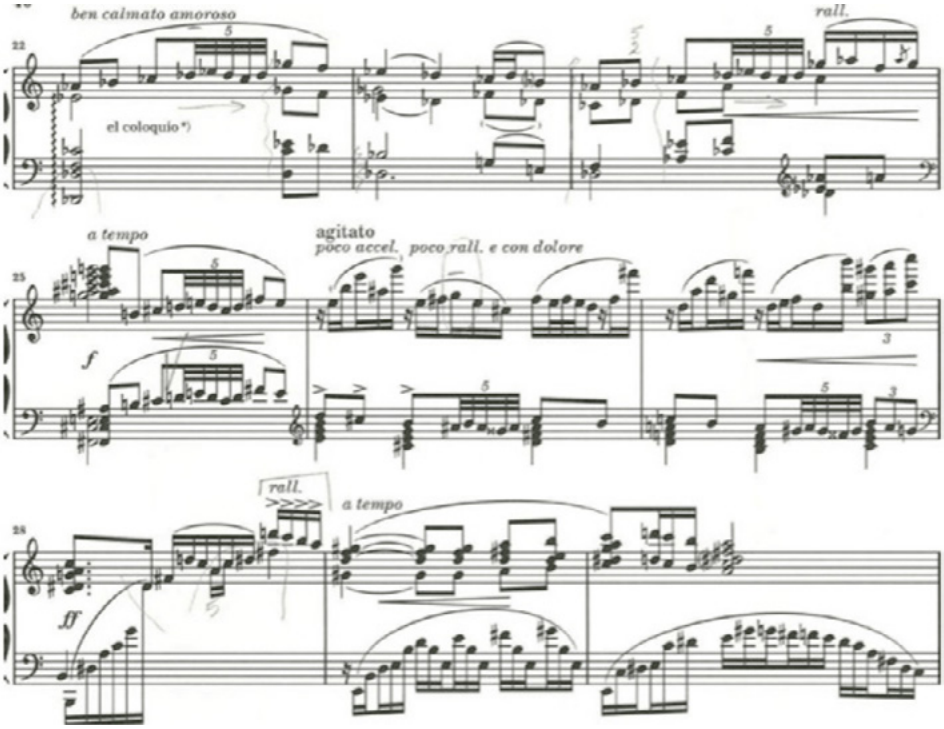


Figure 6. Extract from Granados's *El amor y la muerte*, bars 22-29

IV.2. Semiquaver patterns

In bars 16-21 (figure 7, at 0'46") I made a choice that would become characteristic in sequences of semiquavers; the arabesques in the RH, for two bars before switching to the LH, are traditionally played as even accompanying material against the sweeping melodic gestures. But as I have discussed earlier, such material can be understood differently: in my performance, I attempted to make these follow the leading hand's *rubato*, which is shaped according to its ascending and descending arches, thus forcing the arabesques to speed up or slow down accordingly.

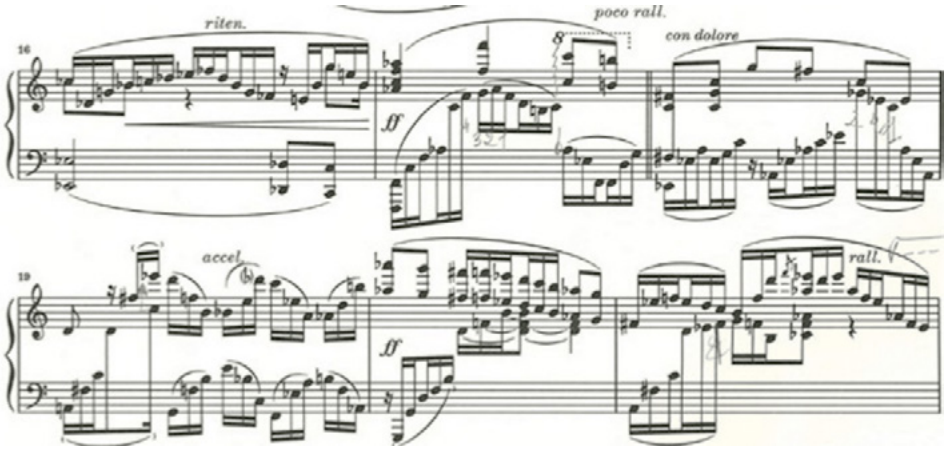


Figure 7. Extract from Granados's *El amor y la muerte*, bars 16-21

Semiquaver sequences in the LH that would theoretically draw us towards regular patterns occur again in the *Andante* section at bars 45-50 (figure 8, at 2'25"), with a return of the *fandango* theme. As is the previous passage, it has become customary to play these steadily, as per the score's notation. I am making the case, though, for a type of performance that can become more arresting and unsettling when such accompaniments are allowed the rhythmical freedom to support the melody's nuances of dynamics and speed. We could, with this in mind, lessen the obvious appearance of the melodic cells as separate bar-by-bar events, as well as avoiding playing the RH chords strictly vertically above the accompaniment.

In each of these bars, I wanted to push the movement forward as the LH accompaniment rises, arpeggiating the RH's chords, and using each bar's third count as a point of relaxation before the next harmonic event took up the pace again. This was achieved by thrusting forward the LH's final three semiquavers into the new bar's downbeat, especially in the last episode in D Major in bar 47—Granados uses this method often, for example it is evident in the opening lines of *Quejas*, to revive a bar or phrase's ending and propel it into the next one. This then leads into two extemporaneous bars (48-49), where I escaped a precise rendition of the contrapuntal figurations; as we heard in Granados's performance of *Quejas*, where he overhauled the rhythms of the score in bar 23, such complex figurations and syncopations can sound less predictable if imagined as free-flowing gestures.

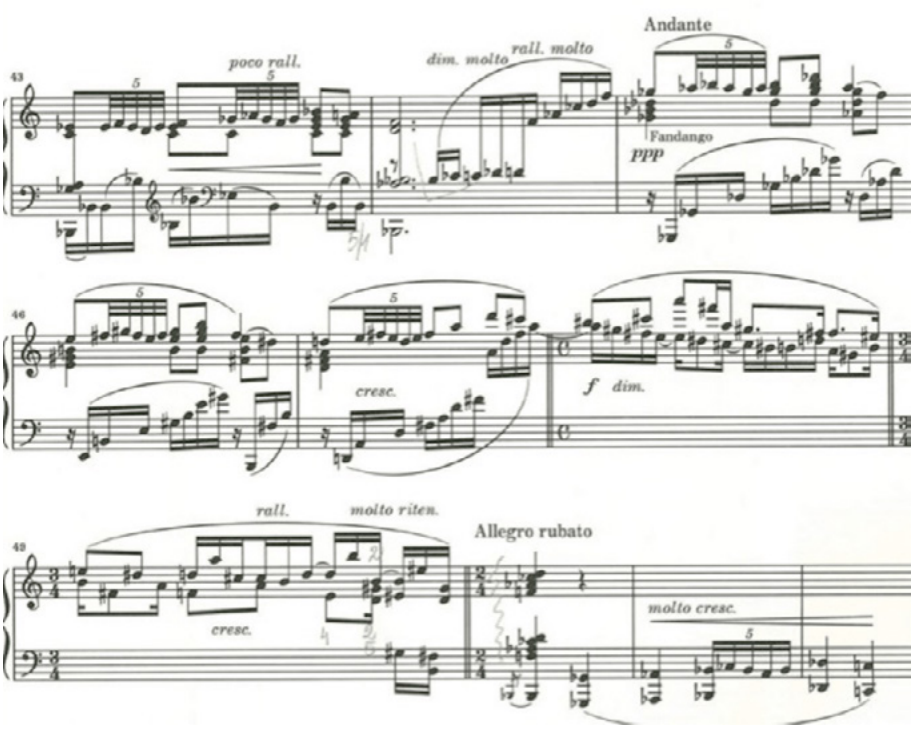


Figure 8. Extract from Granados's *El amor y la muerte*, bars 43-52

The brief passage in bars 65-66 (figure 9, at 3'03") offers another example in which executing the score's rhythms faithfully poses an unnecessary headache; once again, Granados's example made me search for a viable alternative. As can be seen in the score, the LH's crotchet octaves of bar 65 are placed under semiquaver sextuplets, in the first two beats, and quaver triplets in the final two beats of the RH's arabesque figurations.

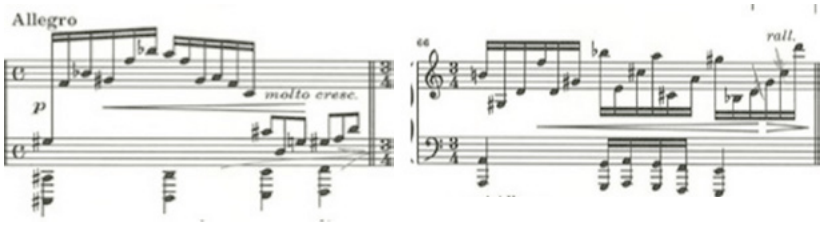


Figure 9. Extract from Granados's *El amor y la muerte*, bars 65-66

Playing this passage in this way, evenly and precisely, would signify a somewhat curious halting of the pace—descending gears in a vehicle while maintaining the same speed seems an accurate analogy. I imagined this passage, instead, as closely linked to the opening bar of *Quejas*, as well as several other appearances of the same main material; in these, a push forward towards the high note of the melodic gesture (on the downbeats of the second bars) and a relaxation of the downward curve allow for the passage to feel as if grouped into a larger unit. Practically, the third and fourth beats of bar 65 could see a speeding up of the LH's octaves, resulting in forward movement of the RH's accompanying quaver triplets. The arrival at the LH's A in the first beat of bar 66 could therefore be elongated, before the second beat's semiquavers allowed to drive forward towards the *Lento* in bar 67.

As the signature passage of *El amor*, bars 81-93 (figure 10, at 4'05") deserve detailed attention. Through seven bars we find a step-by-step descending sequence; as the RH plays tender melodic material—returning from *fandango*—the LH, once again, features a succession of distinctively even semiquavers. These could be treated, as we have seen earlier, as an uneventful accompaniment or as a dynamic support to the melody's push forwards and pull backs.

In my own approach, the latter allowed me to use the semiquaver accompaniments as propulsive elements, especially in the sequence's midpoint in D Major in bar 84. While this is generally played with a dynamic surge coupled with a temporally even expansion of the rising arpeggio into the new harmony in bar 85, I opted to use this as a means to lead into the next section with renewed energy, not only in terms of dynamic but also speed. The following *appassionato* in bar 89 also seemed to benefit from a more creative rhythmical conduct, unbound by the equal semiquavers found up to the G diminished seventh chord in the second half of the last beat. This harmony, resolving into the new bar, could be understood as a written-out arpeggiated chord, rather than being precisely timed in the way the score suggests. With my approach, the two sets of sequences and the *appassionato* bars allow for an arrival in bar 90 with unusual urgency, which can be released, in speed and dynamic, through the descending pattern until the double bar that concludes the section. To summarise my approach to this extended passage, I have avoided the settled idea of holding back the *tempo* noticeably at each arrival to high melodic notes and ends of bars, while also staying clear of a steady LH accompaniment bound by predictably geometric bar-by-bar harmonic changes.

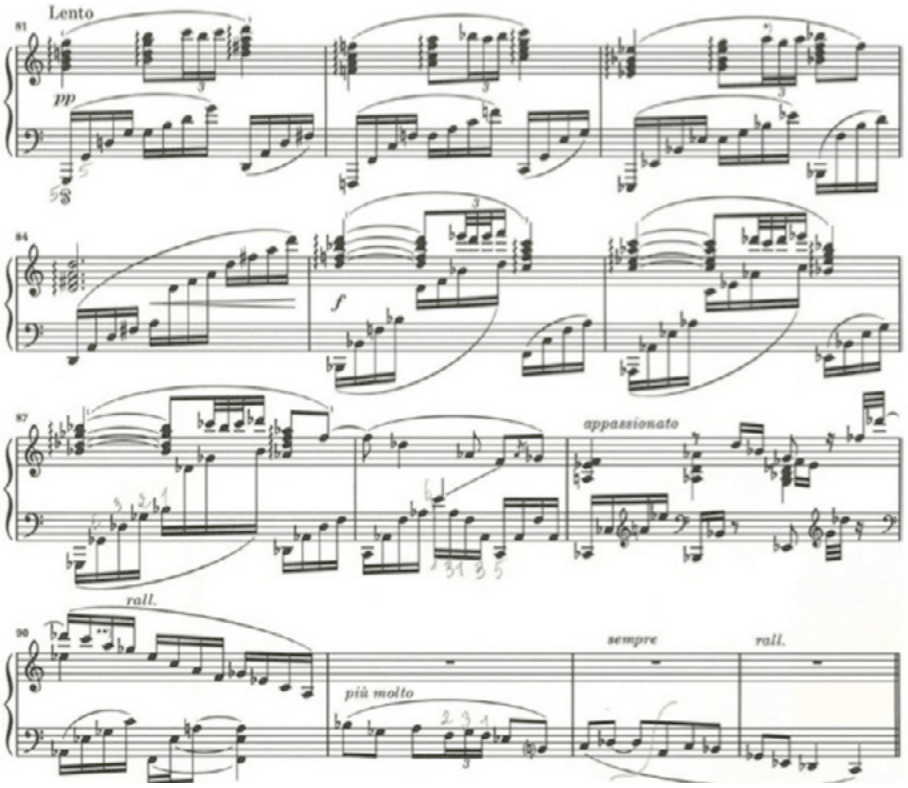
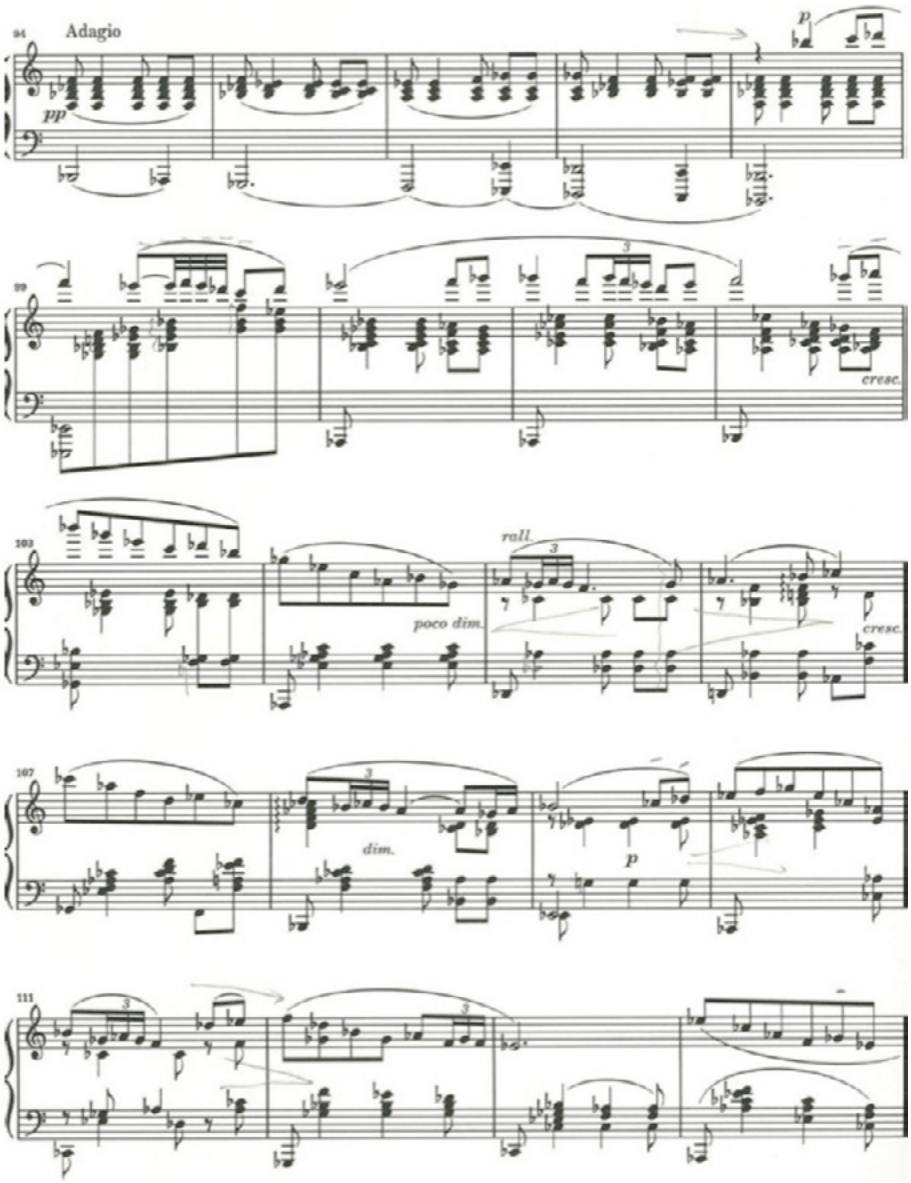


Figure 10. Extract from Granados's *El amor y la muerte*, bars 81-93

IV.3. Quaver syncopations

In the emotional and lengthy central *Adagio* in bars 94-129 (figure 11), Granados's playing can help us devise an approach that is different from the more recent canon (4'41" of my video). In my performance I wished to steer clear from maintaining a steady LH accompaniment; I instead aimed to reconsider how best I could mould the melodic material, including through hand dislocations and *rubato*. This approach, if taken under consideration by other performers, would surely allow the possibility to come up with personal solutions to the expressive core of the piece. In particular, the recurring LH syncopations found in the writing, formed by a downbeat quaver followed by either one crotchet and three quavers, or two crotchets and a further quaver, are the elements that draw many to adopt an apparently unavoidable predictability and uniformity. Here is the passage in its entirety:


94
Adagio
pp
p
99
cresc.
103
poco dim.
rall.
cresc.
107
dim.
p
111

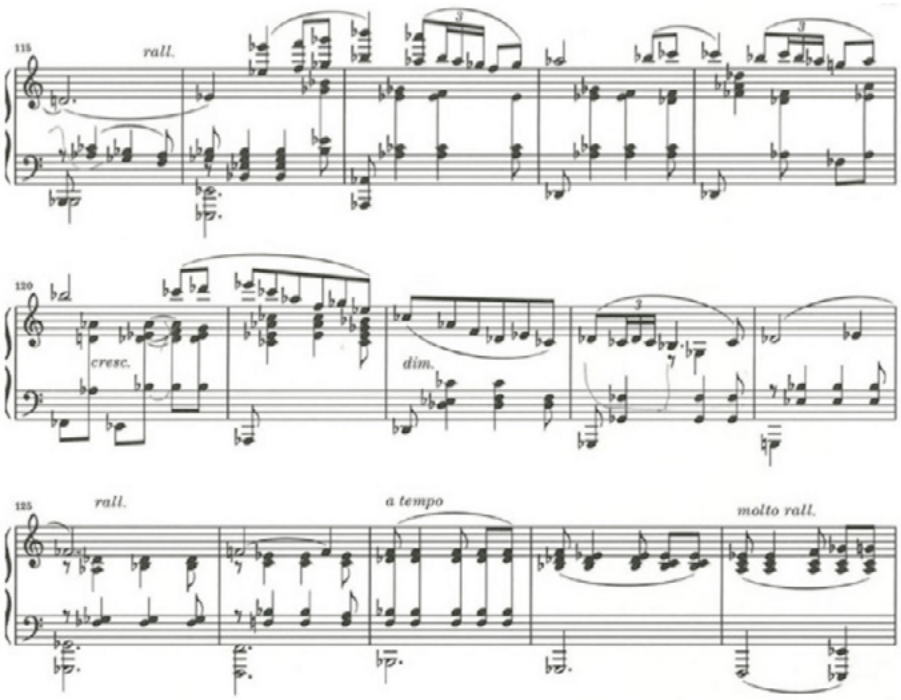


Figure 11. Extract from Granados's *El amor y la muerte*, bars 94-129

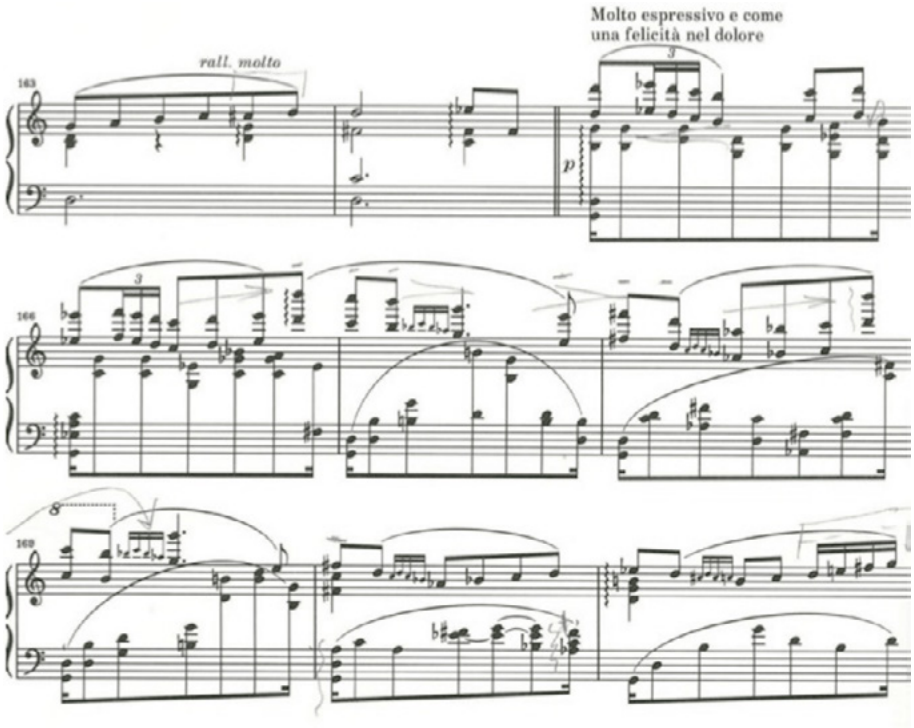
Already in his recording from 1953, Querol opted for such a reliance on exact measurements in the LH chords, robbing it of any chance for plasticity in the accompaniment[62]. While the quick arabesques in the RH's melody, in bar 99 or 101, seem to have acquired a rhythmical precision that is characteristic of all more recent performances, a defining "golden age" custom remains widely adopted; that is, noticeable hand dislocations throughout the whole passage, or at especially significant junctures. Nevertheless, the gap with what we could suppose would have been Granados's style only widens as the century progresses, reflecting the shifts towards a nationalistic folklore coupled with the objective precision of modernity.

I attempted to conceive the whole *Adagio* section in a different way; to begin with, refraining from adhering the short-spanned phrasing, as much as avoiding slow-downs that are predictable at high points in the melody or in following descending closing junctures. The whole passage is heard with a speed that allowed individual sections to feel united, with momentum and fluency. Clocking

[62] Querol's *Adagio* can be heard from 35'47" of his recording, available at: On the top of demavand for ever, "Granados…", https://www.youtube.com/watch?v=N8IuiwCN6QU&t=1828s.

at 1'59" my performance of the *Adagio* is much quicker than the average of around 2'40", although examples can be found that peak at a remarkable timing of 3'00"[63]. I would hope to convince listeners that the impact of my increased pace is not to the detriment of expressivity, but instead that the more fluent treatment of the passage can be stimulating. I found that some arpeggiation of LH chords can help propel material forward and add different textures in the accompaniment, in a similar way to how asynchrony of the hands highlights the melodic line creating a feel of *rubato* that acts on multiple levels.

As a last point of discussion, beyond the importance of drawing the reader's attention to the dead-slow pace typically heard in the final page, bars 165-177 (figure 12, at 8'19") present an enticing case for divergence from current approaches, as its material is parallel to bars 46-54 of *Quejas*. The argument for adopting a LH that is supportive of the RH's gestures through its syncopations, rather than being merely kept in strict time, has already been discussed, although in this case we might want to search for a different, more intimate, sound world.



[63] I have considered a variety of pianists, ranging from A. de Larrocha to J. Achúcarro, R. Torres Pardo, D. Codispoti, and J. Menor; J-M Luisada's performance reaches the 3'00" mark.

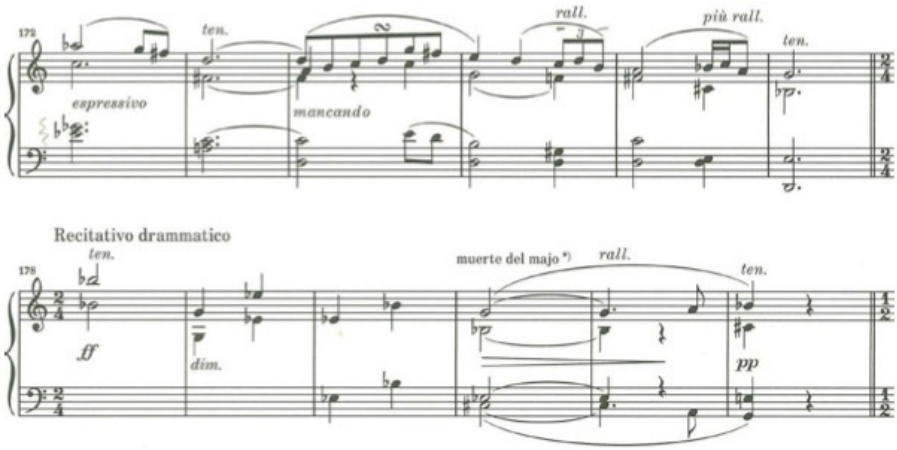


Figure 12. Extract from Granados's *El amor y la muerte*, bars 163-183

As we change our overall aim for the passage, we can overlook the score's short-spanned slurring, instead bearing in mind the two-bar long melodic gestures, in both tempo and dynamic. One way of achieving an expressive "happiness in pain"[64] would be to phrase the melody with long arching *rubato*, while *using* the accompanying syncopated chords to push forward or pull back; timing the chords of the LH closer to the previous or the following beats allows for the rhythm to feel more *swung*, creating a type of freedom that can be moulded to each performer's taste. I particularly enjoyed quickly rolling the final LH chord in bar 170, almost allowing it to melt into the new harmony at the downbeat of 171 and arriving at a slightly softer dynamic in the RH's spread chord. From the transitory section at bar 172 (8'49") until the *Recitativo drammatico*, the writing in the score, if taken at face value, should suggest a constraint on our possibilities for creativity; once again, though, this is a moment that allows us to imagine progressing with some forward motion or *rubato*, like Granados did in the opening of *Quejas*; like in bars 165-177, this could be done with a different tone and mood in mind, suggested by the *mancando*, *rall.* and *più rall.* Even bearing in mind the inherently chordal nature of the passage, becoming even more prominent throughout this final page of the piece, I decided not to succumb to a languishing pace. Just as Granados's *doloroso* and concluding *cadenza* in *Quejas* (from bar 46 onwards) might have seemed fanciful and out of step with our understandings, similarly the direction *muerte del majo*[65] (9'11") and the closing moments of the piece might still be understood as a desolate mourning without necessarily forcing us into the static approach that the rarefied writing might at first suggest.

[64] *Molto espressivo e come una felicità nel dolore* is the direction in the score.

[65] Death of the majo, direction in the score in bar 181.

V. Conclusion

Throughout this article I traced the path I undertook to arrive at a renewed performance of *El amor*. I made the case for studying Granados's sounded example hand in hand with the nationalistic and cultural forces at work during the years preceding and following the Civil War, within a performance framework. Alongside the stylistic shifts occurring independently in all pianistic traditions, the political situation characteristic of Spain influenced pianists and musicians at large in different ways, slowly modifying their approaches. Fundamentally, I aimed to bypass both aesthetics that have dominated the best part of the last century, by taking clues from Granados's approach to his own scores. Mine has never been simply a fascination with the recorded past, though, which superficially I could seem tempted to restore wholesale; I intend to evade the control of tradition and explore new ideas that challenge my playing, while wishing to alert future performers of the cleansed, 'instagrammable', performances we have aimed towards. In so doing, I highlight the possibility that our imaginations, and that of all listeners, could be best served by allowing a return of some freedoms that were put aside through the course of the past century. The ways in which nationalistic ideals controlled pianists and musicians at their instruments will still require much work to become identifiable and more clearly defined. For researchers in similar fields, the challenge ahead will reside in considering the parallel histories of performance and of cultural studies to define more fully the *zeitgeist* of that tumultuous period in Spanish history and how it was ultimately channelled when sounding the scores of local composers. More generally, though, the practices I have described, further expanded upon by future studies, have the potential to be useful not just in the realm of theoretical research, but also to performers at large, who might welcome new perspectives and suggestions on how to evade the "acceptable" in favour of the "personal", alongside some tools to make this transition possible.

Granados's performance of *Quejas*, together with a wider knowledge of his other recordings from *Goyescas*, allowed me to reimagine an approach in *El amor* that has little in common with modern performances. I decided to veer towards a playing that was generally more energetic and fluent, without in my opinion losing any of the expressivity and languish we would expect from such an intense score. Promisingly, other pianists wishing to forego deeply held and protected customs could reinvent their own performances through their judgement and imagination. The goal, especially in a repertoire that has become subjugated to a mid-twentieth-century canon, must continue to be that of freeing such scores from control, our imaginations from settled customs, and audiences from homogenised performances.

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Onset asynchrony in Western art music: Fingers, hammers, and music theory's ears

Asincronía de ataque en la música artística occidental: dedos, macillos y los oídos de la teoría musical

Jonathan Dunsby• & Yannis Rammos••

Abstract

Melodic onset asynchrony, whereby the upper or some component of a musical simultaneity may strike the ear ahead of other sounds, is a common feature in the performance of Western art music. It seems to be of high aesthetic value in the history of pianism, often harnessed to the seemingly contradictory "bass lead" that prevailed in the early 20th century, though in fact the two are far from exclusive. Departing from an application of Brent Yorgason's taxonomy of "hand-breaking" (2009) to canonical, composed examples of onset asynchrony from Beethoven, Schumann, and Liszt, we examine timbral, organological, and

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aesthetic continuities that underly distinct practices of asynchrony. We consider the physical nature of such normally non-notated "microtiming", ranging in performance from a few ms of melodic onset asynchrony to about 100ms, above which it is generally agreed that even the casual listener may perceive it. A piano-roll recording by Claude Debussy, of "The little shepherd", illustrates the mix of melodic onset asynchrony, bass lead, and apparent simultaneity that may be applied in a single interpretation. We then discuss the concept of "audibility" and the question of to what extent, and in what ways, the combined transients of piano attacks may interact. We consider with reference to 20th-century Russian piano pedagogy why onset asynchrony seems to have been a little-documented, rather than an explicit playing technique, even though certain sources, such as a 1973 treatise by Nadezhda Golubovskaya, show it to be ubiquitous and well theorised. Finally, regarding the thinking that has predominated in musical performance studies in recent decades, with its emphasis on average practices and "ordinary" listeners, we suggest that a new emphasis will be fruitful, that is, research on what is particular about the embodied creativity of expert musicians.

Key words: melodic asynchrony; piano; performance studies.

Resumen

La asincronía melódica de ataque, por medio de la cual el elemento más agudo —o cualquier otro— de una simultaneidad musical es percibido por el oído como adelantado a los demás sonidos, es una característica habitual de la interpretación de la música artística occidental. Parece haber sido dotada de un alto valor artístico en la historia del pianismo. A menudo ha sido unida al aparentemente contradictorio «adelantamiento del bajo» que prevaleció a comienzos del siglo xx, aunque, en realidad, ninguno de estos fenónemos es excluyente. Tomando como punto de partida una aplicación de la taxonomía de la «separación de manos» de Brent Yorgason (2009) a ejemplos compositivos canónicos de asincronía de ataque en Beethoven, Schumann y Liszt, examinamos una serie de continuidades tímbricas, organológicas y estéticas que subyacen a distintas prácticas de asincronía. Tenemos en cuenta la naturaleza física de ese tipo de microagógica, normalmente no anotada, que varía en la interpretación desde unos pocos milisegundos (ms) de adelantamiento melódico hasta unos 100ms; existe un consenso de que, por encima de estos 100ms, incluso un oyente poco entrenado puede escucharla. Una grabación en cilindro del «The little shepherd» de Claude Debussy, interpretada por el propio compositor, ilustra la mezcla de asincronía melódica de ataque, adelantamiento del bajo y aparente simultaneidad que puede darse en una misma interpretación. Después pasamos a tratar el concepto de «audibilidad» y la cuestión del grado hasta el cual, y las formas en que, pueden interactuar los parciales combinados de los ataques del piano. En referencia a la pedagogía rusa del piano en el siglo xx, sopesamos por qué la asincronía de ataque parece haber sido una práctica instrumental poco documentada y tácita, aunque algunas fuentes, como un tratado de Nadezhda Golubovskaya de 1973, la muestra como extendida y bien teorizada. Finalmente, en relación al pensamiento que ha predominado en los estudios de la interpretación musical en las últimas décadas, con su énfasis en las prácticas generales y los oyentes «medios», sugerimos que un nuevo énfasis puede ser fructífero,

a saber, la investigación sobre lo que es particular de la creatividad corporeizada de los músicos de primera línea.

Palabras clave: asincronía melódica; piano; estudios de la interpretación.

Onset asynchrony, whereby some component of a musical simultaneity strikes the ear ahead of any others, is a common feature in the performance of Western art music[1]. There is no statistical evidence to demonstrate that assertion, but every practitioner of "classical" music is, we submit, able to hear asynchrony, down to a level, as we shall see, of a few milliseconds' separation, even if it is not, normally, a focus of aural attention. Already in the last century there were pioneering studies of this phenomenon[2], and more recently there has been something of a proliferation[3], although we submit that the underlying reasons for, and potential drivers of, this area of musical research have not previously been presented in the way to which this article aspires. We shall also discuss the curious absence of discussion of this feature of musical performance from treatises on performance, particularly treaties on pianism, where asynchrony is under the direct control of a single player. With the notable exception of Nadezhda Golubovskaya's pedalling treatise[4], pianistic onset asynchrony may be regarded as pianism's best kept secret. This article considers some of the historical origins of pervasive onset asynchrony, and the evidence for it as current practice. This includes some focus on piano playing, and the switch in musical taste from nineteenth-century "arpeggiation" or "chord spreading", as well as "bass lead" or "melody lag", to the supposedly precise vertical coordination of notated simultaneities that set in during the last century. Asynchrony is typical of different performance media from solo to ensemble to orchestral, as well as vocal. There has been

[1] Among various institutions at which earlier versions of this research were presented, particular thanks for inspiring discussions with expert colleagues are offered to The Royal Academy of Music (London), the Sibelius Academy (Finland), and the University of Rochester (Rochester, NY).

[2] For example, Rudolf Rasch, "Synchronization in performed ensemble music", *Acustica* 43 (1979): 121-131; Jonathan Dunsby, *Performing Music: Shared Concerns* (Oxford: Clarendon Press, 1995); and Caroline Palmer, "Anatomy of a performance: Sources of musical expression", *Music Perception* 13, no. 3 (1996): 433-453.

[3] For example, Neal Peres da Costa, "Dislocation in piano playing: A neglected expressive technique", *Early Music Performer* 10 (2002): 15-36; Brent Yorgason, "Expressive asynchrony and meter: A study of dispersal, downbeat space, and metric drift" (doctoral thesis, Indiana University, 2009); Alan Dodson, "Expressive asynchrony in a recording of Chopin's Prelude No. 6 in B minor by Vladimir de Pachmann", *Music Theory Spectrum* 33, no. 1 (2011): 59-64; Jennifer MacRitchie and Hubert Eiholzer, "Playing hands together: Exploring the use of asynchrony as an expressive device", in *Proceedings of the Fourth International Symposium on Performance Science (ISPS 2013): Performing Together, 28-31 August 2013*, ed. Aaron Williamon and Werner Goebl (Brussels: Association Européenne des Conservatoires, 2013), 715-720; and Ana Llorens, "Recorded asynchronies, structural dialogues: Brahms's *Adagio affettuoso*, Op. 99ii, in the hands of Casals and Horszowski", *Music Performance Research* 8 (2017).

[4] Nadezhda Golubovskaya, *Iskusstvo pedalizacii* (Leningrad: Muzyka, 1973). A translation of this treatise into English, by Yannis Rammos, is forthcoming.

considerable debate about quantifying the levels of asynchrony that are pertinent to listening: thus, for example, asynchronies as miniscule as 10ms are believed to be perceptible to highly trained musicians, and those of greater than about 200ms perceptible to the average listener. The main aim of our exposition here, however, is not scientific debate, but dissemination of awareness of the issues involved in discussing onset asynchrony, and indeed of what this phenomenon actually sounds like, since many musicians may not be familiar with paying attention to it. Ultimately, "agency" may be the question that carries the greatest musicological significance:[5] that is, what do performers believe they are doing, and why do they do it?

Every time we listen to, say, a fine orchestra and massed choir with four soloists performing Beethoven's Ninth Symphony, live, we are hearing many dozens of skilled musicians each exercising the finest shades of microtiming in many completely different ways, according to particular physical and perceptual constraints. We tend to assume that coincident sounds occur literally at the same time, but plenty of experimental and experiential evidence indicates that this is often not so. In particular, the projection of a cantabile melody in an upper, or inner, or bass part, perhaps most obviously in piano music and in the most expert of hands, is typically achieved by or anyway is demonstrably characterised by what is called here an onset asynchrony. Many agential terms have been applied to onset synchrony, all the way from the more generic ones such as "microtiming", to subjective ones such as "melody lead" and even, for good historical reasons, "melodic rubato". It may come as a surprise to nonpractitioners, and indeed some experienced, intuitive performers, to know that this microtimed onset synchrony is so demonstrably prevalent, and has been, since at least the earliest days of sound recording. Probably the difference between then and now is that what Robert Phillip calls the "dislocation of melody and accompaniment" was in the routinely perceptible range (more than, perhaps, 200ms, as mentioned above) but has nowadays become almost subliminal:

> The dislocation of melody and accompaniment in tempo rubato […] disturbs our expectation of regularity in the rhythmic progress of a melody and of synchrony between treble and bass. In modern performance, only the subtlest dislocation is allowed to disturb the clear placing of the beat (except in jazz playing, which has become the last refuge of old-fashioned melodic rubato).[6]

[5] For an authoritative recent discussion of agency in research on Western art music, see Seth Monahan, "Action and agency revisited", *Journal of Music Theory* 57, no. 2 (2013): 321-371.

[6] Robert Philip, *Early Recording and Musical Style: Changing Tastes in Instrumental Performance, 1900-1950* (Cambridge: Cambridge University Press, 1992), 233-234.

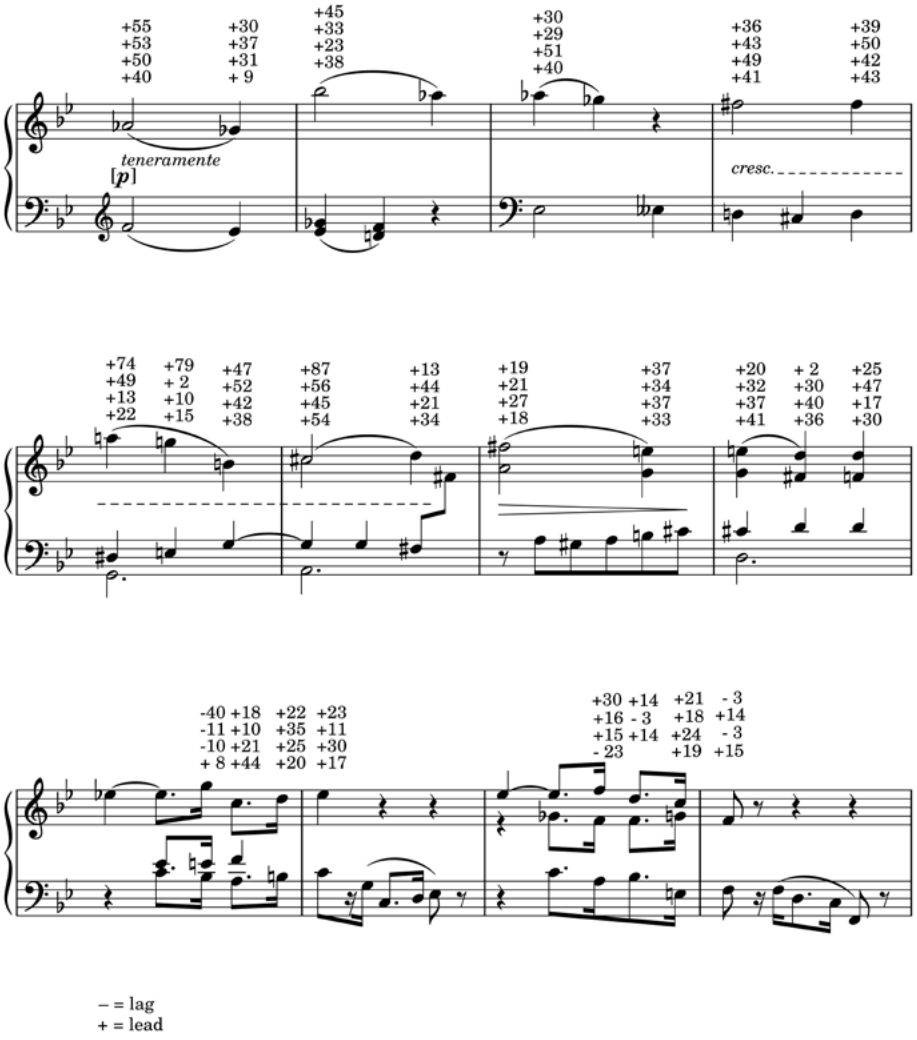

Figure 1. L. v. Beethoven: Klavierstück WoO 60, bars 18-29

Figure 1 is offered to forestall possible doubt, or at least curiosity, in the reader who may have been unaware, previously, of the prevalent onset asynchrony in contemporary performance practice. Eric Clarke discussed "expression" in performance, including a detailed comparative study of recorded performances of Beethoven's piano piece, WoO 60[7]. Figure 1 reproduces Clarke's analysis of onset asynchrony in the middle section of this short piece, in four separate recordings. It offers decisive evidence—though it is but a small part of Clarke's data on the WoO 60 recordings—of the consistent "use" or at least occurrence of melodic lead, that is, onset asynchrony, by two different pianists, each performing the piece twice, and neither of whom had heard the other's interpretation of WoO 60. We are not making any particular musical point with this example, but showing that its acoustic feature is a normal part of modern piano playing[8]. The reader will already notice how, within the range already mentioned—where perhaps 10ms is the minimal, expert perceptible asynchrony, and perhaps 200ms is the lower threshold of generally perceptible sonic non-simultaneity—the average values in figure 1 seem relatively large. They are clearly nowhere near generally perceptible, that is, nowhere near what Philip called "melodic rubato". They are also strikingly consistent, and clearly significantly congruent between all four performances, although whether they are intuitive, or in some sense deliberate, is a different question.

We return later to this specific phenomenon of onset asynchrony in the production, consciously or otherwise, of piano tone. Meanwhile, we pose the following questions: (1) where did onset asynchrony come from historically, (2) how prevalent was it and how prevalent is it still, and (3) how might we theorise that it is effective, given that this is a *temporal* phenomenon on which it is believed that *sonic*, or tonal phenomena can depend? Microtiming has been a growing field of interest in about the last four decades. In the psychological literature it has often seemed to be studied as an empirical phenomenon, for which no musical explanation is offered. There is real value in the accrual of purely statistical information concerning the incidence and physical types of onset asynchrony. However, measurement of asynchrony perception thresholds has mostly been conducted using artificial signals, that is, using what Elizabeth Margulis calls "strange beeps" that, as she argues in general, fail to represent real-world musical perception[9]. However, even in the critical literature on recorded performance which is indeed about real-world perception, and even when there is some music-analytical substance on offer about the relationship between sound production and musical effect, the level of interpretation has mostly been rather basic. Recent, frequently cited studies by, for example, Dodson and MacRitchie[10] may be typical examples in relying on only rudimentary concepts of musical structure.

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[7] Eric Clarke, "Expression in performance: Generativity, perception and semiosis", in *The Practice of Performance*, ed. John Rink (Cambridge: Cambridge University Press, 1995), 21-54.

[8] One of the pianists in Clark's experiments was Jonathan Dunsby; the other pianist was Vovka Ashkenazy. Although this was not a literally blind experiment, neither of the pianists had been informed what the purpose was of these recordings, or indeed what kind of data was being recorded, on a Yamaha grand piano with what was then state-of-the-art keystroke-analytical technology. They were simply invited to play "normally".

[9] Elizabeth Hellmuth Margulis, *On Repeat: How Music Plays the Mind* (New York: Oxford University Press, 2014), 98.

[10] See above, note 3.

I. Ubiquitous asynchrony

We turn to the historical and artistic threads that, as mentioned, can and should be drawn out from this contemporary phenomenon. The first thread is to recognise that this phenomenon of onset asynchrony is widespread across the families of instruments. Pioneering research in the 1990s by Bruno Repp was indeed mostly of piano music, but the proliferation of modern experimental study of sonic asynchrony has covered many different kinds of ensemble music. What Peter Keller in his recent essay on "Ensemble performance…" calls "vertical timing deviations" are, to put it informally, ubiquitous[11]. As long ago as the late 1970s, Rudolf Rasch was publishing evidence on this regarding polyphonic and ensemble music, and Yorgason's 2009 dissertation outlined how there remains much to be learned about the performance of vocal ensembles. Vocality has a tacit but fundamental importance in this discussion, not least thanks to the mimetic impulses that permeate, beyond doubt, all types of instrumental onset asynchrony as a melodic phenomenon. Unlike the instrumentalist, the singer cannot avoid direct confrontation with acoustic and aesthetic issues involving transient sounds, literally at every syllable. The uninitiated is prone to easily mistake a manual on opera singing, for instance, with a treatise on the phonetics of consonants. Instructively for our purposes, Gerald Neufeld translates the art of beautiful consonants into two parameters: their precise placement in the metric structure of the music, and their linkage with the ensuing vowel[12]. A negotiation between metric and spectral domains will inevitably permeate this discussion.

Perhaps not surprisingly, then, the Revised *New Grove Dictionary* considers this feature, in the "Psychology of music" entry, under "Perception and cognition" (section II), and specifically in relation to "Timbre" (subsection 3), where it is discussed in the special category of "Contributions to perception" (subsubsection iv):

> Timbre perception is at the heart of orchestration, a realm of musical practice that has received relatively little experimental study. The creation of new timbres through orchestration necessarily depends on the degree to which the constituent sound sources fuse or blend to create the newly emerged sound. Sandell (1995–6) has proposed three classes of perceptual goals in combining instruments: timbral heterogeneity, in which one seeks to keep the instruments perceptually distinct; timbral augmentation, in which a single instrument embellishes another one that perceptually dominates the combination; and timbral emergence, in which a new sound results that is identified as none of its constituents. Blend appears to depend on a number of acoustic factors such as *onset synchrony of the constituent sounds* and others that are more directly related to timbre, such as the

[11] Peter Keller, "Ensemble performance: Interpersonal alignment of music expression", in *Expressiveness in Music Performance: Empirical Approaches Across Styles and Culture*, ed. Dorottya Fabian et al. (Oxford: Oxford University Press, 2014), 262.

[12] Gerald Neufeld, "Text declamation and consonants: Means to expressive choral singing", in *The Phenomenon of Singing*, ed. Brian A. Roberts, vol. 1 (1997), 158.

similarity of the attacks, the difference in the spectral centroids and the overall centroid of the combination.[13]

While models predictive of blend are still inchoate, in cautiously extrapolating Rasch's laboratory conclusions we might expect that even imperceptible amounts of onset asynchrony between orchestral parts at widely different dynamic levels—say, around 50dB, or roughly the distance between *fortissimo* and *mezzo-piano*—may suffice to prevent their timbral fusion, and maintain polyphonic clarity. Transients of nonpercussive symphonic instruments typically have durations between 14ms and 85ms, with significant variety within this range[14], so a salient degree of onset asynchrony is intrinsic to instrument combinations, and integral to the compositional negotiation of blending and polyphony. We shall return to issues of attack quality in relation to the piano, in particular.

II. Notation/performance

Care must be taken to distinguish between onset asynchrony, or vertical timing deviation, that is at a rarely perceptible microlevel, of, say, 100ms or less, with deviation that is sufficiently conspicuous, and perhaps we might sometimes call it notationally noncompliant, as to be called a kind of rubato. All the way from medieval hockets to Beethoven's sometimes spectacularly syncopated ideas, compliant--that is, notated, or specified asynchrony--has been a consistent compositional resource. In jazz, of course, and many other kinds of popular music, deliberate, perceptible syncopation has been the essence of performing style, developments of which came to be called "swing," and indeed an aspect of the more modern concept "groove". The first author to draw a link between the artful application of onset asynchrony and the limits of perception was Sigismond Thalberg. In his introduction to his piano arrangement of Rossini's aria "Perché mi guardi e piangi" he writes: "In a slow melody of long notes, it produces a good effect, especially on the first beat of each measure or at the beginning of each phrase, to take the melody after the bass, but only inasmuch as the delay is almost imperceptible"[15]. One must agree with Neal Peres da Costa, who cites this passage[16], that the way this practice actually

[13] Our emphasis. Among the fourteen authors of *New Grove*'s "Psychology" entry, the "Timbre" section is attributed to Stephen McAdams. It is not clear why McAdams regards features such as similarity of attacks "more directly" related to timbre than is onset asynchrony, although that supposition is far from counterintuitive. See *Grove Music Online*, ed. Deane Root, accessed September 13, 2021, http://www.oxfordmusiconline.com.

[14] See Kai Siedenburg, "Specifying the perceptual relevance of onset transients for musical instrument identification", *Journal of the Acoustical Society of America* 45, no. 1078 (2019): 1078-1087; and David Luce and Melville Clark, Jr., "Duration of attack transients of nonpercussive orchestral instruments", *Journal of the Audio Engineering Society* 13, no. 3 (1965): 194-199.

[15] S. Thalberg, introduction to "Perché mi guardi e piangi, duetto da 'Zelmira'", no. 6 in *L'art du chant appliqué au piano*, Op. 70 (Mainz: Schott, n.d.), 2.

[16] See also Peres da Costa, "Dislocation in piano playing…", 19. The translation of Thalberg's passage provided here is ours.

sounded cannot be determined. Nonetheless, Thalberg's recommendation ought to be recognised as a harbinger of the general tendency, through the nineteenth and twentieth centuries, towards notationally noncompliant asynchronies.

III. Performance practice

The history of asynchrony includes a third, and perhaps more specific feature, which is the tradition of arpeggiation, whereby chords are rolled or spread as a matter of course. This feature raises another factor, in that there is a presumption that some of the origins of spreading chords lay in the physical nature of the ubiquitous lute, which was, as it were, the piano of the Renaissance period, meaning that for several centuries in the development of Western art music most chords in secular music were typically spread upwards, rather than being simultaneous, this being in the very nature of lute playing. Spread chords were an organological fact. Yet the story was reinforced in the Baroque period through the development of keyboard instruments, basically the harpsichord, which as far as we know—and there is plenty of evidence for this—retained the now elective feature of upwards arpeggiation in performance. Here another empirical, organological characteristic came into play, for whereas the lute is a spectacularly dynamically sensitive instrument where voicings can depend on gradated amplitude and tone as much as on temporal placement, the harpsichord has uniform, fixed amplitude and tone, with a tendency for lower tones to mask higher ones, so it was taken for granted that temporal placement was necessary in order to bring all textures to life sonically, and perhaps especially non-contrapuntal textures.

IV. Piano-playing

It is perhaps those two styles of interpretation, on lute and harpsichord—a culture of non-simultaneity lasting some four centuries, and thus evidently a momentous aspect of music's evolution—that spilled over into nineteenth-century pianism, and this is the fourth thread in our account. We know two central features of that pianism, features that were in an intriguing tension. On the one hand, non-simultaneity of various kinds was endemic throughout the Romantic period; yet on the other hand, interestingly, there are strong indications of a tendency to resist that overwhelming practice. This is documented for example by Clive Brown, who cites Carl Czerny complaining in 1839 about "most players" becoming "quite unable to strike full chords or even double notes firmly and at once"[17]. As late as the early twentieth century in Paris there were two distinct practices, neither of them exclusively applied; on the one side expressive, elective arpeggiation, but

[17] Clive Brown, *Classical and Romantic Performing Practice 1750-1900* (Oxford: Oxford University Press, 1999), 612-613.

on the other side its opposite, perceptible simultaneity, even within such a generally unified musical aesthetic. Later, we shall observe that in practice in a recording by Claude Debussy.

V. Bass-lead

Whether allied to the custom of elective arpeggiation or not, bass lead is the fifth thread that we have to try to trace back into the history of sonority. It is, of course, arpeggiation of a kind, and on the face of it one assumes that it was adopted for reasons of sonic clarity. The audio-recording expert Philip, writing in 1992, embraced all overt asynchrony of melody in the category of *tempo rubato*. There was certainly a historical case for doing so, as Richard Hudson's brilliant historiography confirmed[18]. Whether we turn to the practice of nineteenth-century Italian aria singers with their bold rubatos backed by a steady orchestral accompaniment, or reports of Mozart's and Chopin's rhythmically steady left hands at the piano to support a metrically dissonant upper line, evidence of the tolerance of rubato suggests that the phenomenon of bass lead—or indeed perceptible lag—as an expressive device seems to present itself as a rhythmic rather than sonic feature, although its sonic aspect is the most relevant to this inquiry. Yorgason has suggested in an unpublished paper that "handbreaking", to use his term, and which he found to be still endemic in early twentieth-century recordings, served a number of musical purposes, of which he can identify at least six (table 1). Significantly, in Yorgason's opinion these purposes—as codified in general, and not merely regarding Brahms—rather than being overtly rhythmic or metric, are sonic, structural, or affective.

Table 1. Expressive functions of handbreaking, from Brent Yorgason, "The functions of expressive asynchrony…", table 2. Emphasis added[19]

Expressive functions of hand-breaking
• To delay a melodic note in order to accentuate it. • To strengthen the "singing quality" of a melodic line. • *To mark thematic returns.* • *To accentuate structural downbeats.* • To communicate yearning or striving sentiments. • *To resolve individual voice leading strands* or to draw attention to an inner voice.

[18] Richard Hudson, *Stolen Time: The History of Tempo Rubato* (Oxford: Clarendon Press, 1994).

[19] In table 1 we have emphasised the three purposes that are most clearly of structural significance.

VI. Notation

There can of course be a fine line between performance and compositional practice. In figure 2 we see an extract that underlines Dana Gooley's memorable diagnosis: "Liszt's notation practices are revealing: there is an almost ridiculous density of notated information on dynamics, accentuation, articulation, tempo, and character"[20]. In this extract from Liszt's Transcendental Etude no. 12, there are in close proximity a spread chord, fastidiously notated left-hand leads (bar 10), and presumably, possibly, simultaneities (bar 11). Those are tiny details[21], yet that does not mean they are trivial. Figure 3 provides us with powerful compositional evidence of that. In Beethoven's piano sonata no. 16, melodic onset asynchrony in the primary compositional idea of the opening is notated precisely, and we can only conclude that the contrast between asynchrony and simultaneity is clearly fundamental to Beethoven's compositional narrative; yet we can only speculate whether in Beethoven's ear the notated simultaneities in bars 10-11, and from bar 24, would have been subject, in actual performance, to melodic lead, a subliminal rather than notated onset asynchrony. Perhaps less dialogically than in the Beethoven, contemplate also the case of some of the middle movement of Schumann's *Fantasie*, Op. 17, as shown in figure 4, an enforced asynchrony—in other words, there is no way to play this and similar passages in the movement that fails to implement Schumann's notated microtiming, where the left-hand melody is distinguished aurally by anticipation of the beats. By subjugating handbreaking to a synthesis of tonal design and virtuosity, it is easy to see, in retrospect, that such passages ultimately served to defamiliarise the practice, as if to remove the vestiges of *Empfindsamkeit* banality it carried from older arpeggiation formulas, and to incorporate it within an emergent aesthetic of heightened precision, interpretive, sonic, and psychomotor[22].

[20] Dana Gooley, *The Virtuoso Liszt*, in *New Perspectives in Music History and Criticism*, Series Number 13 (Cambridge: Cambridge University Press, 2004), 37.

[21] As a matter of interest, even such a fastidious artist as Daniil Trifonov does not seem to follow them all precisely (Deutsche Grammophon recording, released October 2016). For further inquiry into this repertoire, see Brent Yorgason, "Mandatory mannerisms: The evolution of notated expressive asynchrony in Liszt's Transcendental Etudes", *Journal of the American Liszt Society* 69 (2018): 5-27.

[22] In a recent experiment, microtiming asynchronies between -80ms and +80ms were related to an increase in the listeners' mental effort indexed, as typically done in cognitive-load research, by eye pupil measurements (pupillometry). It should be noted that the experiment involved solely jazz. See Jo Fougner Skaansar, Bruno Laeng, and Anne Danielsen, "Microtiming and mental effort: Onset asynchronies in musical rhythm modulate pupil size", *Music Perception* 37, no. 2 (2019): 111-133. This may evidence the aesthetic of heightened precision.

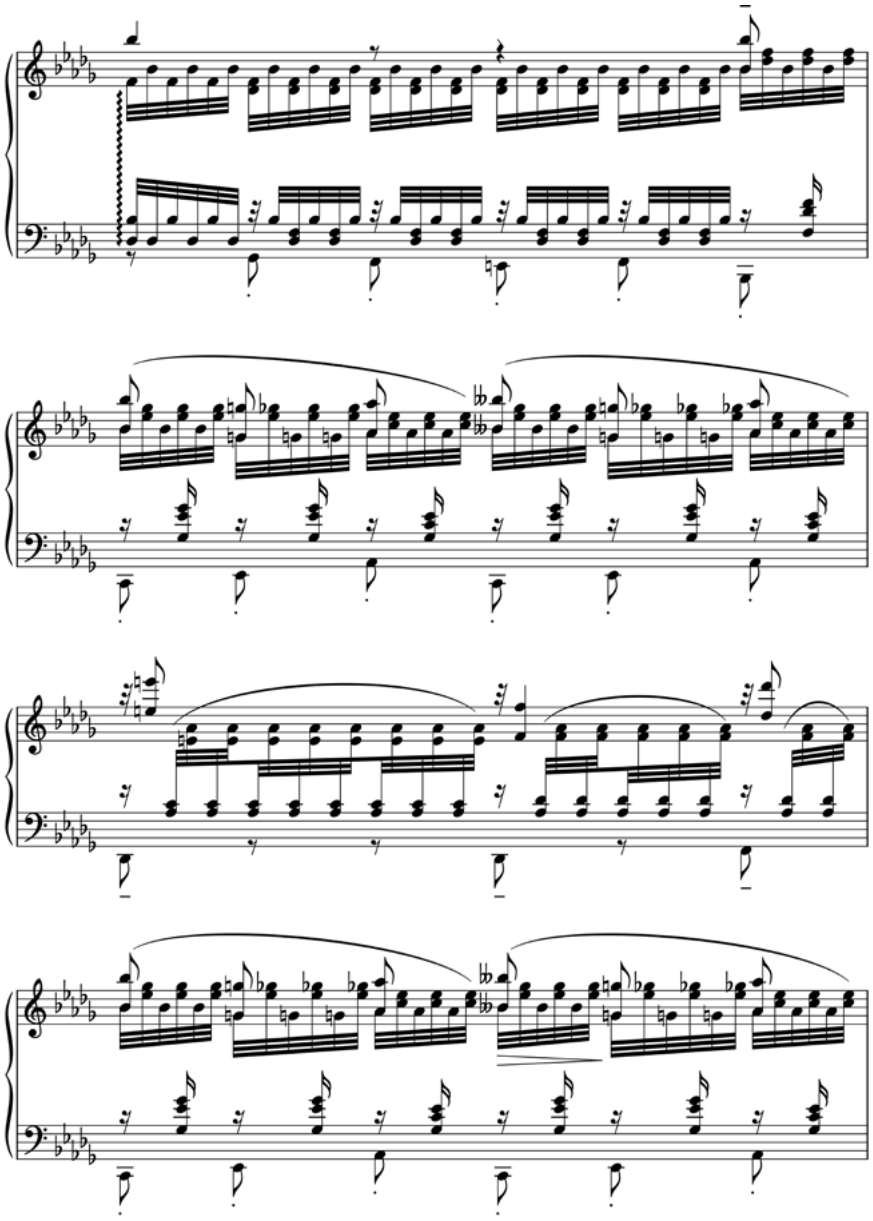


Figure 2. F. Liszt: *Chasse-Neige*, Transcendental Etude no. 12, bars 8-11

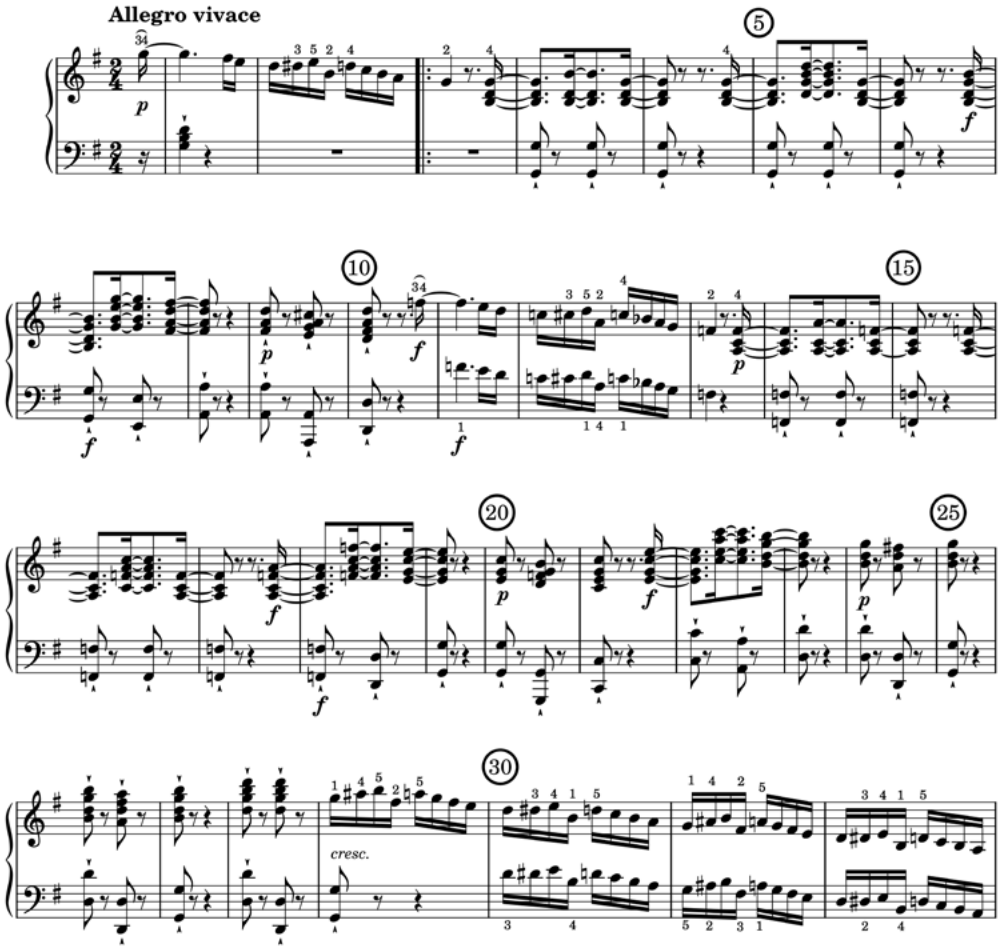


Figure 3. L. v. Beethoven: Sonata Op. 31 no.1, i, bars 1-33

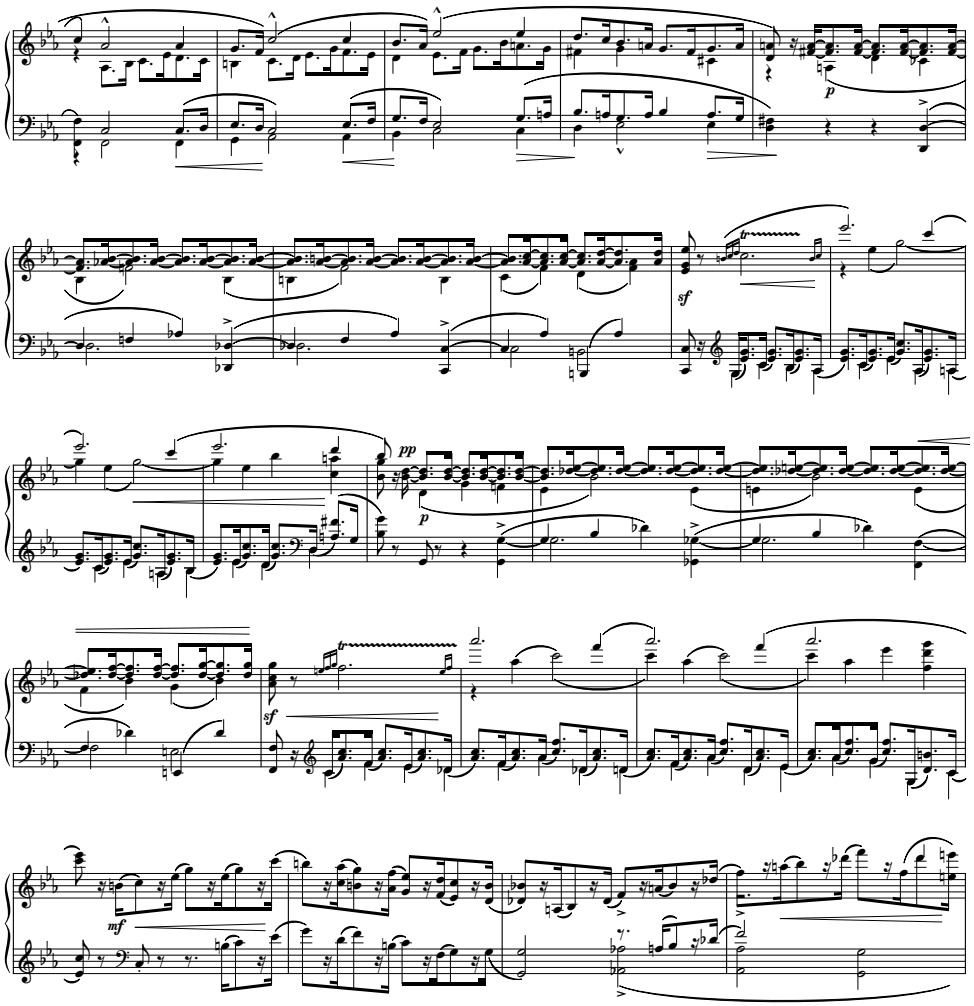


Figure 4. R. Schumann: *Fantasie* Op. 17, ii, bars 54-77

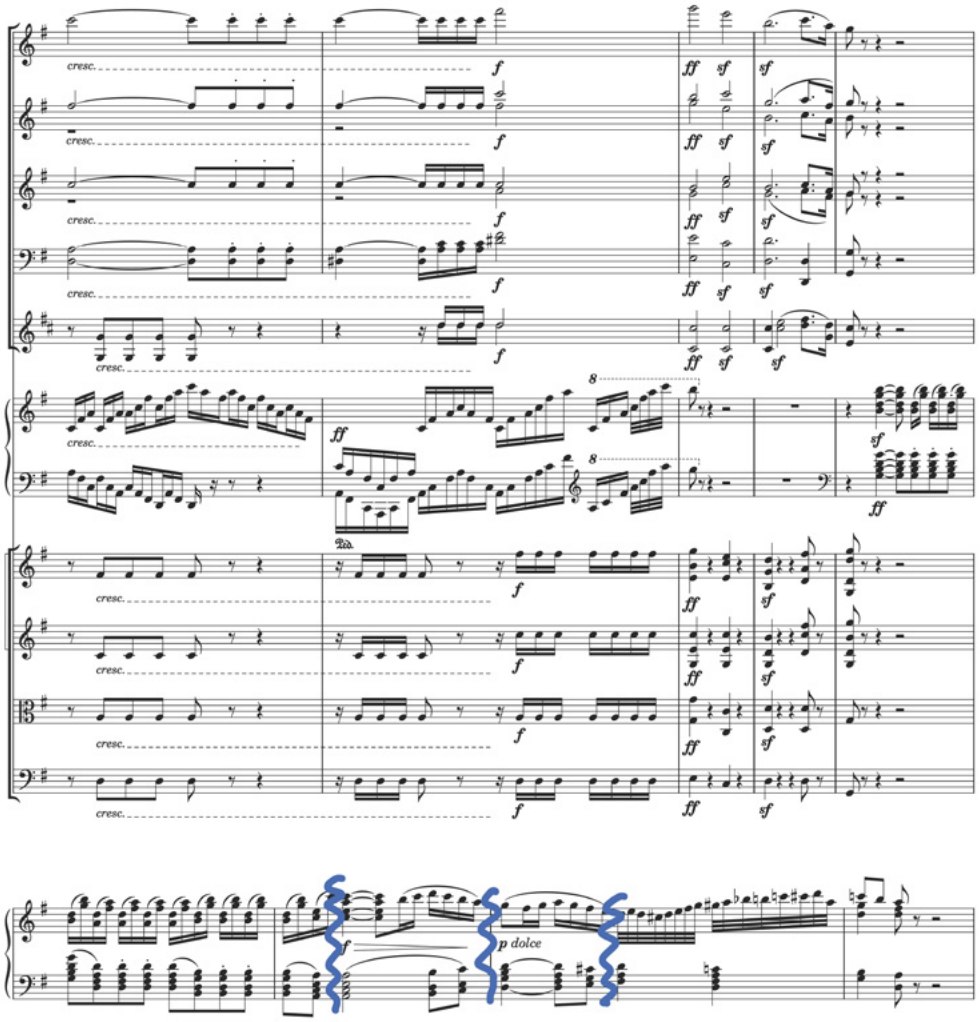


Figure 5. Ludwig van Beethoven, Piano concerto no. 4, i, bars 249-257

In this account so far, we have aimed to distinguish compositional from interpretive matters, but the following is an example where they have to be considered together. Stephen Lubin's recording of Beethoven's Piano Concerto no. 4, with the Academy of Ancient Music conducted by Christopher Hogwood, begins with a feature that has intrigued pianists for decades, in a sense, even centuries—is the opening chord meant to be struck, in Beethoven's student Czerny's words, firmly and at once (if quietly, marked *piano* and *dolce*), or might Beethoven have intended, or at least permitted, the chord to be, literally, audibly, spread? Lubin performs it spread[23]. Beethoven's own, compositional dialogue between simultaneity and spread chords reaches a climax at the recapitulation (see figure 5), where he unpicks his opening chordal invention, and Lubin wisely does not spread his *fortissimo* and *sforzato* chord announcing the reprise. He does, however, spread some of the ensuing chords, as marked in figure 5. Purists might argue that, at both the opening and the point of reprise, Lubin is contradicting Beethoven's compositional logic, in that such distribution of spread and non-spread chords in performance can seem whimsical, and of course such spontaneity may be exactly what Lubin meant to capture; whereas Beethoven himself figures the answering phrase differently in the reprise than the block chords in the exposition (compare figure 6 with the bars 5-7 in figure 5, i.e., the corresponding passage from the exposition). This example underlines the point that there is a fine line between what a performer is historically *entitled* to do and what the performer perhaps *should* do in light of the kind of internal compositional evidence prized by music theorists.

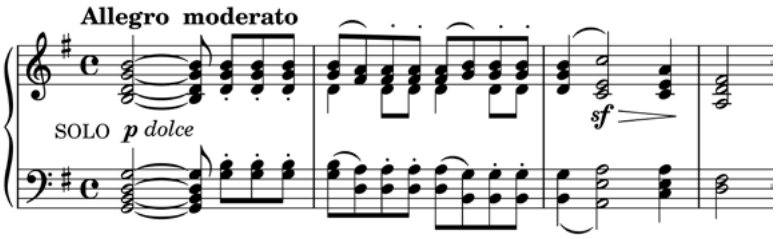


Figure 6. Ludwig van Beethoven, piano concerto no. 4, bars 1-4

To return now to the historical argument, that all suggests a plausible hypothesis, that there is a connection between bass lead and melodic, microtimed onset asynchrony. Both bass lead and melodic onset asynchrony were essentially aimed at, or embodiments of, an ideal of sonic clarity. Philip is doubtless correct to state that by the late twentieth century musical taste had changed, thus over the

[23] Issued by Decca, 2006. The reader with access to Spotify may wish to stream https://open.spotify.com/track/5sWpOnmQrs1dJWdkEsdA5i?si=064e2bd64ea64c78.

course of the six or seven decades during which audio recording technology had become a significant feature of musical life:

> The dislocation of melody and accompaniment in tempo rubato […] disturbs our expectation of regularity in the rhythmic progress of a melody and of synchrony between treble and bass. In modern performance, only the subtlest dislocation is allowed to disturb the clear placing of the beat (except in jazz playing, which has become the last refuge of oldfashioned melodic rubato).[24]

However, Philip's position can also be taken as emblematic of what modern researchers nevertheless rather misguidedly seem to think about ensemble, or coordination, in Western art music performance. That is not entirely misleading, but it all depends on what we regard as perceptible. What Philip says, as quoted earlier, is true for the average or normal listener perhaps, but crucially it is probably not true for the skilled listener or indeed, when it comes to piano playing, for skilled tone production, whether consciously or otherwise. In these latter contexts and agencies, minuscule asynchronies are in play, and there is no doubt that, potentially, we can hear them and use them. Let us take a moment to rehearse the argument so far. Melodic, microtimed onset asynchrony is not only an archeological feature from the history of music, but both a tradition of piano tone production, and, we would argue, also the current, sonic ideal of a much modern Western art music in the hands of skilled performers, all the way from soloists to large ensembles. This feature is what we saw demonstrated so vividly by Clarke in the Beethoven's WoO 60 example. It appears, on abundant evidence, in media and genres of all kinds.

VII. The science

Perhaps the exact physical nature of such onset asynchrony does not need to be a central concern, though the acoustic questions it raises suggest that precise measurements can be vital. It is nearly half a century since Rasch's pioneering measurement of onset asynchrony in ensemble music, and some two decades since Palmer's much-cited research generalizing what she calls "melody lead" in piano playing as in the order of 20 to 50ms.[25] That could come as a surprising figure, especially if it were typical, if it were somewhere near the centre and peak of performance practice's bell curve, rather than being an outlier. In a table by Yorgason (table 1) we have highlighted three items to assist the reader in appreciating the minuscule properties of sound being discussed here[26]. 10ms has been claimed to be the lowest threshold perceptible to what are superior practising musicians, that is, people at peak professional performance. There is always likely to be doubt about that threshold.

[24] See above, note 6.

[25] Palmer, "Anatomy of a performance", 441; Palmer cites several items from her previous research in this connection.

[26] Yorgason, "Expressive asynchrony and meter…", 395.

For example, there is the question of agency and awareness, so that when Rasch reported that a violin was leading a string trio by an average of 4 to 8ms[27], he was not in the business of deciding whether this was an expressive feature or, rather, perhaps an error, and whether it represented any kind of communal intention. In any case, the gap between active or conscious hearing, and the work of the autonomic nervous system, seems to be of breathtaking magnitude: as is mentioned in *Performing Music*[28], John Sloboda, in his groundbreaking study from 1986, *The Musical Mind*[29], seemed generally unimpressed by onset asynchrony perception in a musical context, given that the human auditory system is so acutely sensitive. It seems likely that a human behaviour such as music-making, presumably evolved over millions of years, will exploit the full physiological potential of our species; and, for instance, regarding the binaural hearing that enables us to know from which direction a sound is coming, it is known that we detect the gap, or time difference between sounds striking each of our auditory receptors down to about 0.0007 of a second, that is, about 700 millionths of a second. One of the remarkable features of binaural hearing is that the gap can be less than the actual wavelength of the perceived sound itself. Moving up the scale, Yorgason records a finding that even an asynchrony as large as 70ms may not be perceived if there are three or more tones, rather than two, which again makes intuitive sense in that we know how the combination of three transients is exponentially complex compared with two; such a threshold as about 70ms may indeed be something of a gateway through which skilled musicians alone can pass, upwards, as it were, to finer discriminations, because of their ability to filter musical meaning more efficiently than average listeners; and at a third level, as it were downwards, we see Rasch's original finding that clearly audible, intentional asynchrony is, he claimed, always going to be above the 100ms threshold[30].

[27] Rasch, "Synchronization in performed…", 100.

[28] Dunsby, *Performing Music*…, 72.

[29] John Sloboda, *The Musical Mind* (Oxford: Oxford University Press, 1986); see, for example, 156.

[30] The reader curious to experience 100ms actively is invited to listen to the first five pips of the Greenwich Time Signal, freely available on the internet, each of which lasts 100ms. Note that the sixth, time-marker pip is 500ms. There are many internet sites at which the reader may take microtiming discrimination tests and experience their audio reality, for example www.AudioCheck.net. The human auditory system is highly variable at an individual level, hence the concept familiar to trained studio engineers of the exceptional, socalled "golden ear" that has acute hearing properties (a term used also in clinical audiology to refer to the hearing of individuals whose auditory system resists the normal aging process). It gives pause for thought that the sixth Greenwich Time Signal pip, at 500ms, is fifty times the length of the 10ms time interval, between two sounds, that is said to provide expert musicians with a clear awareness of which sound comes first. 10ms is the order of time interval which, we suspect—though in principle it can never be proved scientifically—represents one ideal of sonic beauty in Western art music, sound endowed with special musical meaning, for the acculturated listener. The ability of the human mind to measure time is generally underestimated. Brian Capleton expects his students of piano tuning to hone a level of "metronomic" competence that enables them to count silently with a maximum error of one second per minute. He recommends practising with the word "Mis-sis-sip-pi" as a handy segmentation of 1sec into four 250ms subdivisions. Unsurprisingly, a sensorimotor modality reinforces the "golden ear", at least in this instance. See his *Theory and Practice of Piano Tuning: A Manual on the Art, Techniques and Theory* (Malvern: Amarilli, 2014), 348.

It would be a mistake to slip into regarding different kinds of microtimed onset asynchrony as mutually exclusive aspects of interpretation. They are, of course, literally mutually exclusive at the same musical moment—physically you cannot have bass and melody leading in the same simultaneity. You can combine onset asynchrony with dynamic differentiation, and that after all is the obvious way to articulate socalled "contrapuntal" texture, one musical line, or part, striking the ear first while another is, say, louder, so that each line has a simultaneous, distinct identity by essentially imperceptible means. Yet the point here is that, in the reality of actual performance, different kinds of asynchrony will indeed occur in the same music, if not literally at the same time: to illustrate again from piano playing, typically a modern pianist, playing some thundering Liszt for instance, will use almost imperceptible bass lead in places to produce a notably powerful sound, but almost imperceptible melody lead in other places to clarify the upper line in other places[31].

VIII. A case study, and exploring the piano

We illustrate this polysemic phenomenon by means of a concrete example, that of Debussy performing his own composition, "The little shepherd", from the *Children's Corner Suite* of 1908[32]. There are certain provisos about this mechanical recording using the Welte-Mignon system. The reliability of this kind of capture, reproduced on a different instrument than the instrument on which Debussy himself recorded, has been discussed expertly by a number of Debussy scholars: what is reliably authentic in what we are hearing is the relativities in Debussy's playing, not its absolute qualities[33]. There is no doubt that Debussy is spreading some chords in this performance that are not notated in the score, and it certainly does not meet the "modern expectation" as Philip put it of "playing chords together". Figure 7 shows two kinds of annotation: the bold, black, diagonal

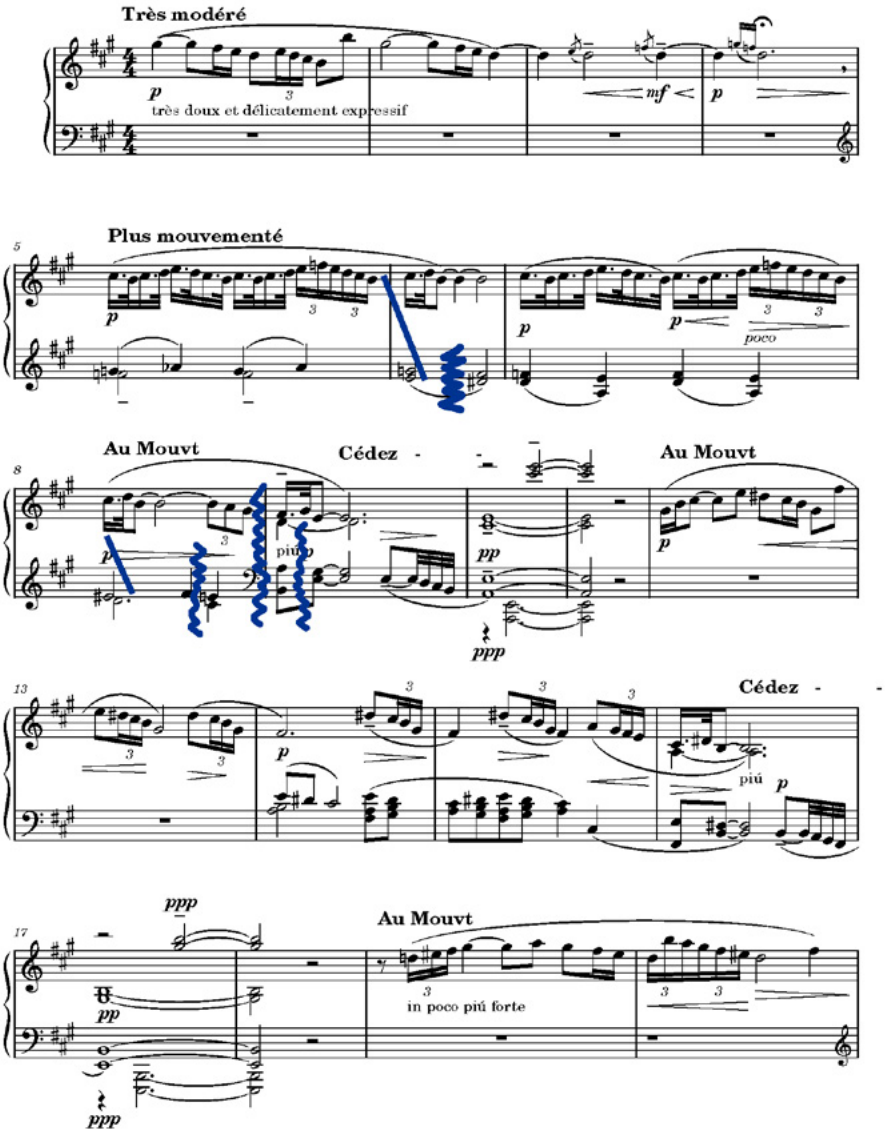
[31] Werner Goebl and Richard Parncutt, in "Perception of onset asynchronies: Acoustic piano versus synthesized complex versus pure tones", in *Society for Perception and Music Cognition*, March 2001, argued that experimental research had cast doubt on the "frequently encountered tacit assumption in the music (and especially piano) performance literature" that the first onset, when by less than about 30ms, "is perceived as more salient", although they also observed that "the detection of asynchrony is more difficult in real instrument sounds than in steady-state or artificial stimuli". It would be one thing to show that a phenomenon is not detectable and thus, plausibly, to deny its salience; it is quite another to demonstrate its variable detectability and to then, questionably, deny its salience.

[32] The first commercial release of a modern performance of Debussy's original piano rolls was issued in August 2010 on the Pierian Recording Society label, PIR0001, entitled "Claude Debussy: The composer as pianist". The reader with access to Spotify may wish to stream Debussy's performance of "The little shepherd" (cf. figure 7) at https://open.spotify.com/track/6awQpqyJRQ0yUVACIyydWk?si=29c7e3c65cb24689.

[33] The most recent discussions of Debussy's recording of fourteen pieces seem to be in Tihomir Popovic and Olivier Senn, *Claude Debussys Aufnahmen eigener Klavierwerke* (Stuttgart: Steiner, 2020). Probably the first modern musicological discussion was by Roy Howat, "Debussy and Welte", *The Pianola Journal* 7 (1994): 318; see also Howat's chapter "Debussy's piano music: Sources and performance", in *Debussy Studies*, ed. Richard Langham Smith (Cambridge: Cambridge University Press, 1997), 78-107.

lines are instances of marked onset melodic asynchrony, and the bold, black, spread notation shows some of Debussy's most obvious spreads. What may interest us even more than that stylistic feature is the extraordinary precision of Debussy's playing. Despite the mythology of Debussy being a failed pianist, we know, if only from John Clevenger's research, that during his three years in piano class at the Paris Conservatoire, Debussy's repertoire consisted of major works from the tradition of virtuosic masterpieces, and he received top grades from his professors[34]. The Welte-Mignon roll of his third prelude from Book 1, "La cathédrale engloutie", to mention one case, is a remarkably faithful recreation of a finely differentiated score—it would for instance certainly stand the test of modern international piano competitions where accuracy and fidelity are premium requirements. In his "The little shepherd" we hear not only a sprinkling of spread chords, but also simultaneities that are, perceptibly, precise, such as at bars 24-25 (marked in figure 7 in a bold, black box), the tonal turning point of the composition where the harmony has arrived at scale degree #4, a tritone from the tonic to which it will return directly at the closing reprise. To our ears, those four chords are played with perceptibly equal simultaneity, with an upward spread of only a few milliseconds, and a clear balance through amplitude that picks out the top voice and then the answering inner parts: as one listens to the excerpt more and more the degree of precision here is at an ultra-professional level; note that Welte-Mignon piano rolls cannot be edited regarding relative dynamics—in that sense, this is exactly what Debussy played on 1 November 1913, in Paris. Figure 8 offers a Sonic Visualiser representation of three of those chords (first chord omitted for bleed reasons—it is not cleanly pedalled, which may well have been deliberate on Debussy's part) that shows the vertical alignments, although admittedly here not down to a few milliseconds.

[34] John Clevenger, "Debussy's conservatoire training", in *Debussy and His World*, ed. Jane Fulcher (Princeton: Princeton University Press, 2001), 299-361.


Très modéré
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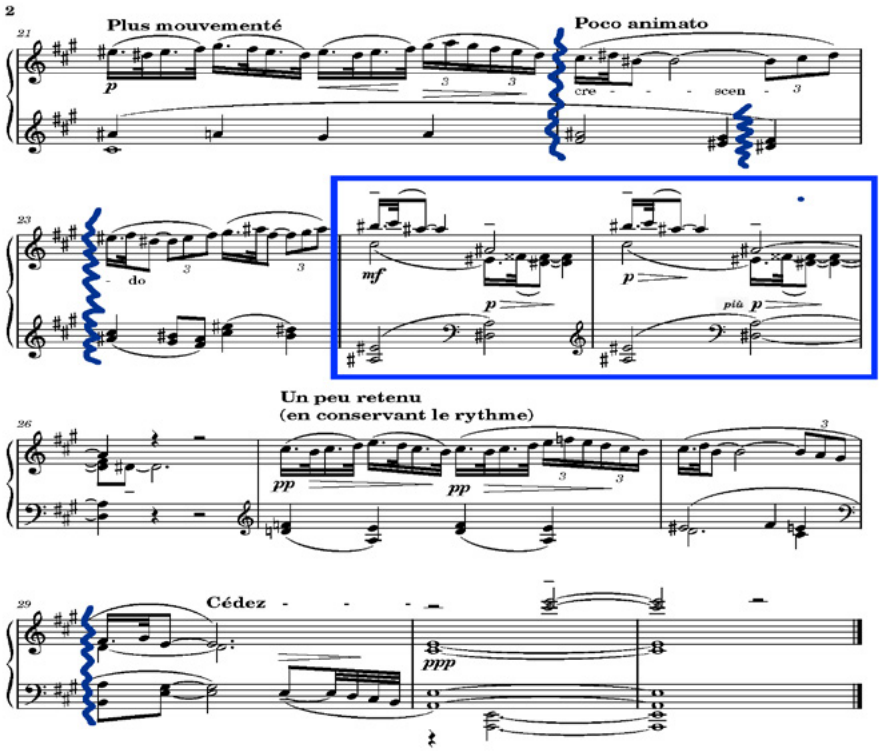

Figure 7. Claude Debussy, "The little shepherd", from the *Children's Corner Suite*

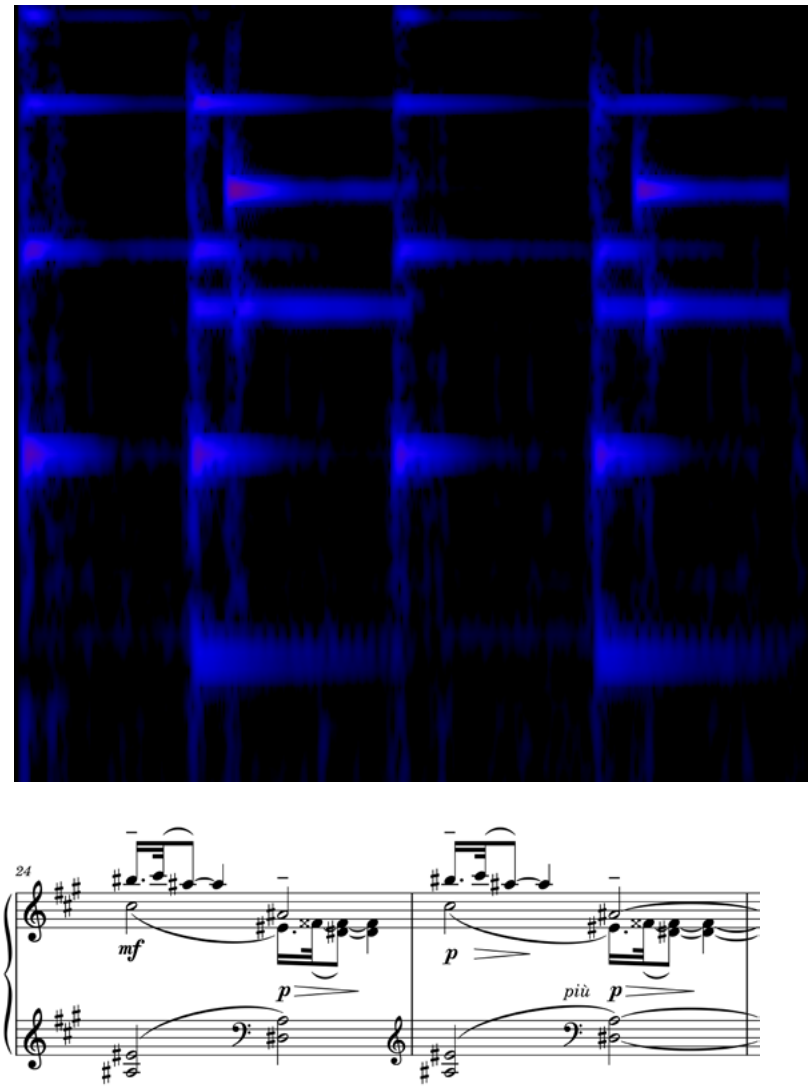

Figure 8. Claude Debussy, "The little shepherd", bars 24-25, spectrogram; Claude Debussy, piano

There is much debate among acousticians and piano technicians about exactly what can be measured in piano sound. The question is not only "epistemic", in a way, but also "deontic": what exactly *should* be measured, for the sake of an aesthetic argument? Debussy's scrupulous handling of both audible and

inaudible asynchrony are signs of a musical agency that has totally mastered the gaps between the natural, the psychoacoustic, and the notational in the phenomenon of tone production. To attempt a "grammatological" critique of the predominant asynchrony discourse, it is an artifact of Western art-music notation, and the noncompliance of asynchrony with it, that renders asynchrony "inaudible"; whereas an artistically pertinent litmus test of "audibility" would rather assess the listener's discrimination of unmistakably different timbral qualities, as a result of such asynchrony. This, we suggest is what "music theory's ears" could be. No one describes, say, a piano scale as "inaudibly" out of tune on the grounds of an average listener, and likely the average pianist, being unable to individually hear the upper partials of its tones, much though it is in those partials that the psychoacoustic secret of equal temperament lies. One might even want to suggest, metaphorically, that micro-asynchrony is not so much "inaudible" as simply "invisible".

No aspect of piano playing exemplifies these "gaps" better than the transient noise of the piano tone. If it has become commonplace, perhaps, to criticise music theory for traditionally excluding "noise" from the privileged category of "musical" or harmonic sound[35], then the study of asynchrony might serve as a genuine remedial step. The pianist who perceives the transient as an instantaneous event, presumably one that is fastened to a unique point on the metric grid of the score, with or without rubato, is prone to a number of fallacies. In comparison with the ultra-short duration of hammer–string contact, measured by J. J. Burred at 2ms, the duration of the entire transient is even less instantaneous[36]. Figure 9, borrowed from Burred, offers a simple diagram to remind the reader of some of the rich haptic variability accompanying the sonic event of a piano keystroke. It illustrates, for instance, that the noisy impact of the key against the keybed might occur more than 10ms before, or after, the string excitation, depending on the velocity of the attack. By that time, the impact of the fingertips on the keys, often around 20ms before the keybed impact, will also have been inherited by the transient—as recognized by Rimsky-Korsakov and N.A. Dyakonov already in 1952[37]—at least with a so-called "struck touch" initiated at a distance from the keys[38]. Complicating matters further, and beyond the purview of "touch" in the strict sense, lower piano pitches have inherently longer transients and attain their peak volume later than higher pitches. The registrally extreme passages of, say, the *Arietta* in Beethoven's last piano sonata are a case in point. Taking the numbers in Jürgen

[35] For a recent, pioneering example of the aesthetic assimilation of supposedly extra-musical sonic phenomena, see Richard Beaudoin**, "**Gould's creaking chair, Schoenberg's metric clarity", *Music Theory Online* 27, no. 1 (2021).

[36] Juan José Burred, *The Acoustics of the Piano* (Madrid: Conservatorio Profesional Arturo Soria, 2009), 14.

[37] Nikolai Rimsky-Korsakov and N. A. Dyakonov, *Muzykal'nye instrumenty* (Moscow: GIMP, 1952). More recent scholars have also conceded that this component of the transient is in principle audible, if only among "trained musicians"; see, for example, Werner Goebl, Roberto Bresin, and Alexander Galembo, "Once again: The perception of piano touch and tone. Can touch audibly change piano sound independently of intensity?", in *Proceedings of the International Symposium on Musical Acoustics* (Taipei, 2004), 332-335.

[38] The most detailed measurement and analysis of the piano transient available, to the best of our knowledge, has been contributed by A. Askenfelt in "Observations on the transient components of the piano tone", *Speech Research Summary Report* 34, no. 4 (1993): 15-22. The 20ms mark that we cite for the duration of the key-drop is indicative and taken from his figure 3.

Meyer's manual as a rough guide, the transients of the ostinato bass may well be 15-20ms longer than those of the estranged figurations five octaves higher[39].

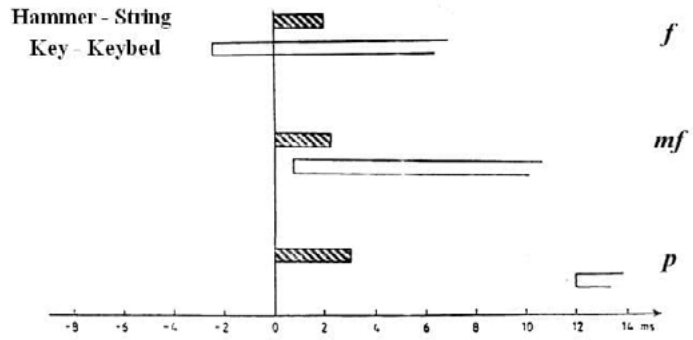

Figure 9. Juan José Burred, "The acoustics of the piano", trans. David Ripplinger (Madrid: Conservatorio Profesional "Arturo Soria", 2004), 8, figure 3.5

Four observations are worth making at this point: first, the time scale of these transient phenomena is clearly commensurate with the millisecond-level "onset asynchronies" of modern pianism; second, their relative intensities and relative timing are, for the most part, subject to the pianist's agency, and amenable to skillful manipulation, belonging to the individualising artistic qualities broadly termed "touch"; third, the nature of these transient phenomena complicates the measurement of "onset" asynchrony, if less so the assessment of its presence and qualities.

The fourth, and most important, observation is directly linked to Russian traditions of piano playing, with their widely documented and evidenced emphasis on tone quality. For the pianist, the transient is an aesthetic double sword. It is an indispensable psychoacoustic signature, thanks to which it is identified as a "piano tone". It serves an expressive and articulatory function analogous to that of linguistic consonants, and in that connection we might also mention a particular hedonistic potential of the transient, which is exploited in some repertoires and particularly attractive to a small group of historic pianists[40]. Yet the transient is also a source of inherently offensive percussiveness. The historical and contemporary literature of piano pedagogy proposes an array of means, effective and ineffective, of "masking the attack"—from the proverbial supple wrists, to various notions of arm weight, or ways of approaching and activating the keybed. Without claims to a complex psychoacoustic theory of frequency or temporal masking (although future research could consider that direction), we propose

[39] Jürgen Meyer, *Acoustics and the Performance of Music: Manual for Acousticians* (Braunschweig: Springer, 2009), 105.

[40] Gould, Gulda, Pogorelich and others might be identified as pianists with a less inhibited approach to the piano transient. A study of their uses of onset asynchrony could be illuminating.

to use "masking" in this context as an experiential phenomenon. Comparing Lev Oborin's two generic types of touch, *sostenuto* ("in") and *leggiero* ("out"), Boris Berman writes: "both of these ways of playing […] share a common goal: *to mask the most treacherous, dangerously telling moment*—that of the actual attack, when the hammer hits the string"[41]. It is easy to imagine, in a schematic scenario of two simultaneous notes, how a degree of microasynchrony not exceeding the span of the first transient will dissipate the percussive energy of the aggregate, and distribute it along a longer duration, without an appreciable increase in the *number* of perceived attacks—that is to say, without "handbreaking" or arpeggiating. This might explain, in part, why this practice is not applicable, at least not to the same masking effect, on earlier instruments such as the harpsichord, where the transient is shorter.

It is also safe to predict that the impulse of the second percussive event on piano, as a spike of energy, will be partly inherited via the bridge and soundboard by partials of the first tone, provoking a brief "swell." Readers who have performed the proverbial exercise of knocking on the wooden structure of a piano with its sustain pedal depressed will recognise both the mechanism and timbral effect. The potential of post-attack "swells", which are the exclusive privilege of voice, wind, and string instruments, and can only be imitated on most keyboard instruments, was recognised early on by the clavicinists. Da Costa observantly recalls a passage from François Couperin's *L'Art de toucher le clavecin* (1717), in which the type of Baroque ornamental dislocation shown in figure 10, known as *suspension*, effectively a written-out bass lead, is assigned precisely this spectral and mimetic function: "In such cases where stringed instruments would increase their volume of sound, the suspension (slight retardation) of the sounds on the harpsichord seems (by a contrary effect) to produce on the ear the result expected and desired"[42].

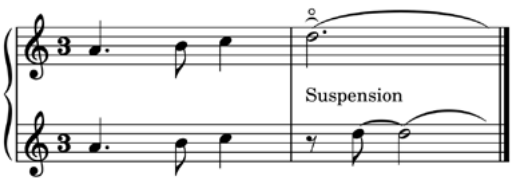

Figure 10. François Couperin, *L'art the toucher le clavecin* (1716); 1933 edition (Leipzig: Breitkopf and Härtel), 14

A piano tone consists of a cascade of partials which, unlike pure harmonics, beat and fluctuate in rich ways. Piano partials do not simply interfere in sonorous air, as they would if their sources were physically disconnected. They rather travel within, and emanate from, a single resonant system of strings, bridge, soundboard, and other materials. The amplitude curves of partials in the musically

[41] Boris Berman, *From the Pianist's Bench* (New Haven: Yale University Press, 2000), 5.

[42] The excerpt is quoted as it appears in the 1933 trilingual edition of Couperin's treatise: *L'art de toucher le clavecin = Die Kunst das Clavecin zu spielen = The art of playing the harpsichord* (Leipzig: Breitopf & Härtel).

rudimentary context of a tuning session, for example, are often classifiable according to a qualitative taxonomy of a dozen "generic decay patterns", which facilitate the tuner's empirical work and help appreciate a piano's "vibrato". Yet beyond that limited context, the behavior of partials in actual music is a result of intractable, nonlinear interactions through the soundboard and bridge, which are impossible to generalize about. Capleton has found strong evidence to the effect that even the partials of a single piano trichord in isolation exhibit mathematically chaotic behaviour[43].

In these circumstances, even the 2ms encounter between hammer and string must also be understood as an eventful duration, through complex mechanisms whose consequences propagate to the timbre of the decaying aftersound. Citing G. Weinrich's landmark research on the behavior of two- and three-string piano unison, Capleton explains that inevitable grooves and microscopic irregularities of the hammer surface typically cause asynchronies in the order of 2-3ms between the unison strings, which translate into faster-decaying partials in its spectrum. In fact, it takes a deliberately ultra-fine "*mis*tuning", in a numeric sense, between the strings involved to eradicate this undesirable effect, without a perceptible change of pitch. Considering that all piano strings, not only those of string unisons, are coupled via the bridge, one is tempted to conjuncture that onset asynchrony may provide an artistic means of shaping the aftersound of the instrument's sonority—shaping the vibrato of its "vowel", as it were. Preliminary measurements and Fourier analyses carried out as part of our research to test this hypothesis were intriguing, but require further work.

IX. History: The Russian School

The sixth thread mentioned above, the "modern" practice of melodic onset asynchrony, concerns what the Russians call "sum", that is, musical simultaneity, which nevertheless allows for microtimed tone production through asynchrony, and in some senses this is really the goal of what we aim to air in this research. If elective chord arpeggiation was a remnant of lute and harpsichord playing technique on modern pianism, then microtimed asynchrony represents, finally, a reconciliation of the history of asynchrony, in its pursuit of sonic purity, with the psychomotor and organological characteristics of modern pianism[44]. Knowing about this has the potential to transform the hearing of a professional musician who may not previously have been aware of it explicitly. This kind of melodic heightening through microtiming is what might be called the holy grail of modern piano tone—and of many early twentieth-century recorded pianists too. Particularly in what is often called the Russian School, the projection of melody, at least in the aesthetic sphere of pre-modern piano music—whether it be a Beethoven bagatelle, a Chopin Nocturne, or a Scriabin

[43] Capleton, *Theory and Practice of Piano Tuning*…, 571.

[44] In the absence of exceptionally expert pianistic control, or deliberate effort to the contrary, the act of "bringing out" a melodic voice is typically coincident with an occurrence of melody lead. That said, we do not subscribe to the conclusions of Werner Goebl et. al. about the limited role and scope of the pianist's agency in this chain of events. See his "Melody lead in piano performance: Expressive device or artifact?", *Journal of the Acoustical Society of America* 3, no. 2 (2001): 563-572.

Etude[45]—this melodic projection, this soaring upper voice, is the piano's equivalent of the exquisite beauty of a vocal aria or a violin concerto slow movement. The reader may hear melodic onset synchrony in almost any medium[46]. At least one intriguing puzzle does remain, however. If asynchrony is such a pervasive technique in the modern pianism that has been our subtext in most of this discussion, might it not be expected to have been described, indeed explored, in for example the many treatises that emerged in the last century from the Russian School? Anecdotally, we can report from conversations with practitioners that perhaps melodic asynchrony has been regarded by some, and still is, as a kind of trade secret, while on the other hand we have also found it to be regarded as a statement of the obvious[47].

The anticipated Russian, as we recently found, is Golubovskaya, who first exposed the "open secret", as she describes it, of pianistic micro-asynchrony in two deceptively inconspicuous paragraphs of her pedaling treatise. In the midst of a chapter on Chopin, she writes:

> Who has not been annoyed by the dilettantish manner of playing all melodic notes noticeably after the bass? And yet, its entirely legitimate roots, like many techniques of the self-taught, lie in an instinctive fear of increasing the dryness of the instrument as a result of the exact coincidence of two attacks. Although not a word on the subject can be found anywhere, combinations of two or more pitches are rarely ever played together. A perfectly exact coincidence of hammer blows (which are intrinsic to the onset of piano tone) sounds harsh and is therefore suitable for specialized characterizations and coloristic intentions. Softness in chordal sonorities results from an utterly unnoticeable but inevitably non-simultaneous attack of their notes. This technique does not sound like an arpeggiation and is not registered by hearing.
>
> The order of attacks in succession varies. Most often the melodic note anticipates the sonority and is then followed by the bass and remaining harmonic notes. This does not only soften the percussiveness but also prolongs the initial—and for the pianist so crucial—phase of sound production. No matter how infinitesimal the time interval, which makes it impossible to notice the absence of the proverbial "*zusammen*", it substantially influences the color and, therefore, the characterization of the sonority. To a considerable extent the distinctive "sound" of different pianists is explicable in terms of this parameter and the countless multitude of ways to put it into use.

[45] The authors are aware that this article is categorically white-framed, and we have not sought, to use Blake Stimson's term (*Nonsite*, February 2021), to "deneocolonise" it, as the "Western art music" in our title clearly indicates.

[46] That cautionary "almost" defers to, for example, some media where different research results might be expected, for instance certain kinds of electro-acoustic music; possibly also in styles such as American minimalism where the interplay of synchronised and non-synchronised sounds may be hard-wired into the composition, and perhaps leave little room for interpretation.

[47] It more or less fails to appear in Western treatises, such as, for one well-known example where it might have been expected, Jean Fassina's *Lettre à un jeune pianiste* (Paris: Fayard, 2000). An exception is Fanny Waterman, *On Piano Teaching and Performing* (London: Faber Music, 1983), whose own teacher Cyril Smith trained in the Moscow Conservatoire. The topic is also discussed in Dunsby's *Performing Music*….

> In songful music, not a single pair of melody and bass notes will be merged by a skillful and sensitive pianist. Unlike the naive method of taking the melodic note noticeably after the bass in pursuit of softness, the melodic note is rather struck slightly before the bass—but ever so slightly.[48]

Many threads unweaved earlier in our argument figure condensed in this pioneering statement by the historic Leningrad-based artist-pedagogue. Hypothesised mechanisms of melody lead, described earlier in intuitive terms as a "masking" or diffusion of transient noises, are perceived by Golubovskaya, also, as the primary motivation for the practice. The roots of asynchrony are recognized as historical as well as aesthetic: the pursuit of a high sonic standard, granted that it is a historically and organologically shifting one, is understood to have provided the impetus for old and new practices of asynchrony, which trace a continuity. But one must now overcome, she suggests, the reflexive recourse to conspicuous bass asynchrony, which falls far too short and, naively oblivious to the modern instrument's workings, serves only to weaken two harsh attacks, instead of enriching their spectra with an alchemist's precision.

Her insights on the role of agency in this account are worth noting: in comparison with most Western scholarship, the discussion is no longer existential. Golubovskaya not only takes the immense timbral salience of the practice for granted, but actually recognizes in it the potential of a "countless multitude" of colors to the initiated pianist. Her matter-of-fact statement can only inspire awe, when the colours on this "palette" can be no more than 3-5ms apart. Yet it is in line with Golubovskaya's uncanny micro-rhythmic refinement, evidenced in records of her pedagogy, and certainly honed through her championing, as a recording artist, of the clavecinists—conjurers, such as F. Couperin, of timbral ornaments and mimetic illusions—on both piano and harpsichord. In her pedagogy, "rhythm emerges as a main thread traversing the entire range of problems, from intonation, to articulation, phrasing, and highly technical problems"[49]. What type of problem is the pianistic mastery of onset asynchrony, after all, if not a fundamentally rhythmic one? The second intriguing insight on agency in Golubovskaya's account is her recognition, in the practice of asynchrony, of "the source of different pianists' distinctive 'sound'". One would be justified to read this statement as a thinly veiled truism about the individuating nature of "touch" in a generic sense. Yet her groundbreaking views on asynchrony occupy a meager 2% of a treatise dedicated to piano pedalling, an aspect of pianism widely considered characteristic and individualizing in its own right, so her choice cannot have been arbitrary.

In fact, the asynchrony described in this passage is not ornamental but ubiquitous: not a single pair of *cantabile* melody and bass, she repeats, will be played synchronously. This is to say, asynchrony gives melody a *voice*. In a number of passages in her pedalling treatise she stresses the importance of

[48] Golubovskaya, *Iskusstvo pedalizacii*…, 77.

[49] The assessment is cited from Semyon Denisov's recent dissertation on Golubovskaya, which reconstructs a compendium of her pedagogic philosophy through archival research. See "Shkola N. I. Golubovskoj – V. V. Nil'sena v kontekste otechestvennogo fortepiannogo iskusstva XX veka" (doctoral thesis, A. Vaganova Ballet Academy, St. Petersburg, 2021), 71.

maintaining the timbral consistency of the melody tones, even in the face of sudden dynamic or textural changes, as if to reconstruct the art of Russian cantors or *bel canto* singers. One example is bar 40 of the first movement of Beethoven's *Tempest* (Op. 31, no. 2), with which the music arrives at V/V[50]. Granted that these insights are drawn from discussions of pedaling, there is no reason why onset asynchrony would not serve the same "intonational" function, in the sense of Boleslav Yavorsky's "theory of musical speech"—essentially a theory of musical tension—which evidently permeates her musicianship.

X. By way of conclusion

Each of the examples in our account has also been in some degree a music-analytical act of the performer. Each is the physical embodiment of the performers' musical concept. Obviously, knowing in general where the melody is, if it is music that has a melody, and endowing that feature with maximum expressivity, is hardly a sophisticated act of interpretive creativity. That is why we have not taken up the reader's time with extensive examples from some contemporary musical life[51] of the simplest, though miraculous cases, of swooning to Yuja Wang's *cantabile*, gorging on Yo Yo Ma's ensemble projection, or marveling at the sonic clarity of the Concertgebouw Orchestra, or of one of the Boulez recordings of *Répons*. It seems that the connections between the open secret of sonic temporality and issues of structural clarity and understanding remain relatively unresearched. This is not a problem, but an opportunity, opened up by technology; for now that, since relatively recently, we can actually measure the properties of musical sound with the kind of accuracy that the human auditory system has been using since time immemorial, we can begin to evaluate what we think we are hearing; and we believe this is a tremendous resource for music theory, because theorists can ask why musicians are embodying not the obvious features so beloved of traditional "performance and analysis" studies, but the most subtle kinds of articulation and expressivity that may well be those crucially determining our basic aesthetic responses. We mentioned above a study by Llorens of a "historic" recording of the slow movement of Brahms's F major cello sonata by Pablo Casals, no less, and Mieczysław Horszowski[52]. According to her measurements, onset asynchrony characterises more than half of the movement. She considers that the players here are using this device deliberately, for expressive means which serve structural ends. The device is said to serve as a marker of structural boundaries, and it also creates "a sort of high-order rhythm that shapes the Adagio affettuoso in unique way"[53]. It is such harnessing of technology with theory that can take us forward. Relatively few practitioners of Western art music have attended to this apparently crucial aspect of the embodiment of musical conceptions in musical sound: it seems that a key feature of interpretive creativity is underresearched, both empirically and aesthetically. The campaign in recent years, by for instance Nicholas Cook rather conspicuously, to persuade music theorists to

[50] Nadezhda Golubovskaya, *Op. 63*.

[51] See note 46 above.

[52] Llorens, "Recorded asynchronies…", 5.

[53] *Ibid*, 22.

study the actions and intentions of musical performance, rather than fixing solely on the evidence of musical scores[54], is a healthy one, but we must do more than quantify what seems to happen in musical performance through the ears of the average listener. Rather, we seek to know what is *particular* about the *creativity* of *expert* musicians; and that may represent a rather different research agenda than the one that has dominated musical performance studies in recent years.

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[54] See, for example, his widelycited early article "Between process and product: Music and/as performance", *Music Theory Online* 7, no. 2 (1987). Cook's thinking was developed more recently in *Beyond the Score: Music as Performance* (Oxford: Oxford University Press, 2013); and *Music as Creative Practice* (New York: Oxford University Press, 2018; *Studies in Musical Performance as Creative Practice*, 5).

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Understanding expressive intonation: Casals' Bach beyond conscience

Comprendiendo la entonación expresiva: el Bach de Casals más allá de lo consciente

Ana Llorens •

Abstract

Research on intonation has mainly sought for classifying and/or expressive explanations for performers' strategies. In the field of music psychology and music perception, such explanations have been explored in terms of interval direction, size, or type; in the field of performance analysis, to which this article belongs, investigation on intonation has been not only scarce but also limited to short excerpts. In this context, this article explores Pau Casals' intonational practice specific to his recording of Bach's E flat major prelude for solo cello. To do so, on the basis of exact empirical measurements, it places such practice alongside the cellist's conscious, theoretical recommendations apropos what he called "expressive" string intonation, showing that the interpretation of the latter should is not straightforward. It also proposes several reference points and tuning systems which could serve as models for Casals' practice and looks for explanations *beyond* simple interval classification. In this manner, it ultimately proposes a structural function for intonation, in partnership with tempo and dynamics. Similarly, it understands Casals' intonational practice not as a choice between but as a *compromise for multiple options* in tuning systems (mostly equal temperament and Pythagorean tuning), reference points (the fundamental note of the chord and the immediately preceding tone), the nature of the compositional materials (harmonic and melodic), and, most importantly, structure and expression.

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Key words: intonation; expression; structure; Casals; Bach cello suites; performance analysis; tempo; dynamics; equal temperament; Pythagorean tuning.

Resumen

La investigación acerca de la afinación ha pretendido explicar las decisiones de los intérpretes en base a clasificaciones interválicas o a motivos expresivos. En el campo de la psicología y la percepción de la música, este tipo de explicaciones han estado relacionadas con la dirección, el tamaño o el tipo de intervalo; en el campo del análisis empírico de la interpretación, en el que este trabajo se inserta, el estudio de la afinación no solo ha sido escaso sino que se ha limitado al análisis de breves fragmentos. En este contexto, este artículo explora la práctica afinatoria de Pau Casals en su grabación del preludio en mi bemol mayor para violonchelo solo de Bach. Para ello, basándose en mediciones empíricas exactas, sitúa a dicha práctica junto a las conscientes recomendaciones teóricas del chelista acerca de lo que él llamaba «afinación expresiva» en la cuerda, demostrando que el significado de dicho término no es tan sencillo de interpretar como podría parecer. También propone diversos puntos de referencia y sistemas de afinación como posibles modelos para Casals y busca explicaciones *más allá* de una simple clasificación de los intervalos. De esta manera, en última instancia este trabajo propone que la afinación puede desempeñar una función estructural junto al *tempo* y a las dinámicas. Del mismo modo, entiende la práctica afinatoria de Casals no como una elección entre sino como una *unión entre múltiples opciones* para el sistema de afinación (mayoritariamente temperamento igual y afinación pitagórica), el punto de referencia (la nota fundamental del acorde y la nota inmediatamente precedente), la naturaleza de los materiales compositivos (armónica y melódica), y, sobre todo, una unión de estructura y expresión.

Palabras clave: afinación; expresión; estructura; Casals; suites para cello solo de Bach; análisis de la interpretación; *tempo*; dinámicas; temperamento igual; afinación pitagórica.

Casals owned his Bach, for he felt really owned by Bach[1].

I. Casals and the sense of "expressive intonation"

With that assertion, in 1985 Richard Taruskin declared his respect and admiration for Pau Casals' (1876-1973) performance style in playing Johann Sebastian Bach's suites for solo cello, as well as his sonatas for viola da gamba and harpsichord (on the cello, of course). Certainly, the cellist did not adhere to the "historically informed" trends that would later become widespread and which

[1] Richard Taruskin, "Throwback or harbinger?", in *Text and Act—Essays on Music and Performance* (Oxford and New York: Oxford University Press, 1985), 302.

would potentially reach the spheres not only of articulation, phrasing, and absolute pitch[2], but also of intonation[3]. To Casals, intonation was a "question of conscience", thinking always in terms of a chain in which each note "is like a link […]—important in itself and also as a connection between what has been and what will be", and in which "each interval has a "specific sense of belonging and/or direction". In fact, he specifically advocated against the "fixed and equidistant semitones" of the equal temperament, preferring instead smaller diatonic semitone steps, especially those leading towards the first, the fourth, and the fifth degrees of the scale, and even more so in fast compositions. This was to him the "expressive intonation" to which any performer must aspire, a "dynamic process expressing the organic relationship of the notes in a musical context"[4].

Musical context, harmonic attraction towards the most important degrees in the scale—those that, furthermore, are a fifth apart the tonic note—, small diatonic semitones, and linear note-to-note relationships. These theoretically typify a system close to the Pythagorean tuning that some scholars discerned in the practices of some performers contemporary to Casals[5]. However, more recent research has not only shown that that early scholarship was based on inaccurate methods and, hence, data[6]: it has also demonstrated that string players rarely adjust their notes to the perfect-fifths Pythagorean proportions[7]. Interestingly, other accounts of Casals' recommendations for performance stress that,

[2] In a comprehensive study of recordings of Bach's Brandenburg concertos, Fabian places an emphasis on articulation and tuning as definers of historical performance; see Dorottya Fabian, *Bach Performance Practice, 1945-1975. A Comprehensive Review of Sound Recordings and Literature* (New York: Routledge, 2017). In a previous analysis of recordings of Bach's partitas and sonatas for solo violin, she also speaks of phrasing as "the feature that occupies the ultimate seat of interactions" in performance; see Dorottya Fabian, *A Musicology of Performance: Theory and Method Based on Bach's Solos for Violin* (Cambridge: Open Book Publishers, 2015). In a similar vein, Ornoy considers pitch, rhythmic interpretation, and ornamentation as elements potentially differentiating historically informed from mainstream performances of Bach's music; see Eitan Ornoy, "Between theory and practice: Comparative study of early music performances", *Early Music* 32, no. 2 (2006): 233-247.

[3] Previous studies have nonetheless preliminary discarded the hypothesis that intonation may be a distinctive element of "historically informed" performance practice. See, for instance, Eitan Ornoy, "An empirical study of intonation in performances of J.S. Bach's sarabandes: Temperament, 'melodic charge', and 'melodic intonation'", *Orbis Musicae* 1 (2007): 37-76 and "Between theory and practice…".

[4] David Blum, *Casals and the Art of Interpretation* (London: Heinemann, 1977), 101-103.

[5] For instance, Paul C. Greene, "Violin performance with reference to tempered, natural, and Pythagorean intonation", in *Studies in the Psychology of Music*, ed. Carl E. Seashore (Iowa City: University of Iowa, 1936), 249; and James F. Nickerson, "Intonation of solo and ensemble performances of the same melody", *The Journal of the Acoustical Society of America* 21, no. 6 (1949): 593-595.

[6] Cornelia Yarbrough and Dana L. Ballard, "The effect of accidentals, scale degrees, direction, and performer opinions on intonation", *Update: Applications of Research in Music* 8, no. 2 (1990): 19-22.

[7] See, for instance, Rebekah Ann Brown, "Dynamics of intonation in performances by artist violinists" (doctoral thesis, Indiana University, 1996), 101, https://search-proquest-com.universidadviu.idm.oclc.org/docview/304301317; John M. Geringer, "Intonational performance and perception of ascending scales", *Journal of Research in Music Education* 26, no. 1 (1978): 38; and Yarbrough and Ballard, "The effect of accidentals…", 21-22.

even to him, there were exceptions to the general rule of the "expressive intonation", these being the double stops. In them, the player must seek for a "compromise between expressive intonation and the 'tempered' one"[8]. In this "compromise", diatonic semitones are not as small as in the Pythagorean tuning and at the same time not as large as in the equal temperament. It appears, then, that Casals preferred to play close to the just intonation in the passages with double stops, the same as violinists of Bach's time, such as Prelleur and Geminiani, advocated in both melodic and harmonic contexts[9]. However, Casals' "non-expressive intonation", i.e., the normative one against which to define the "expressive" one, "could well have been E[qual] T[emperament], since his semitone steps [in his recording of the Sarabande from Bach's Suite No. 5 in c minor, BWV 1011] are always narrower, though not always excessively narrower, than the 100 cents of E[qual] T[emperament]"[10]. Therefore, in Casals' case we seem to be facing a fundamental contradiction between the theory and the practice, or, perhaps, between the theory and a practice that was not as inflexible as the cellist's comments may be interpreted to indicate.

As a matter of fact, as a cello student I remember being instructed to listen to the natural resonance of the strings when playing double stops, and to the piano when playing a duo sonata, for instance. I also remember being—discordantly—told to slightly narrow the fifths between the open strings of my instrument, not only when playing with an equally-tempered piano, but also when playing in a string quartet or even a solo piece. That is, as string performers we are accustomed to constantly adjust to the directional tension of the leading notes (Pythagorean tuning)[11], the natural resonance of the instrument produced by the harmonic series (just intonation)[12], and the equidistant system of the equal temperament[13], even if we are not consciously aware of the theoretical ratios between the notes in the three systems[14].

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[8] J. Ma. Corredor, *Conversations with Casals* (London: Hutchinson, 1956), 197.

[9] David D. Boyden, "Prelleur, Geminiani, and just intonation", *Journal of the American Musicological Society* 4, no. 3 (1951): 202-219. Even as late as in 1869 Cornu and Mercadier, who also studied solo violin performance, defended that just intonation was preferred in harmonic contexts; see Alfred Cornu and Ernest Mercadier, "Sur les intervalles musicaux", *Comptes rendus habdomadaires des séances de l'académie des ciences* 58 (1869): 301-308.

[10] Peter Johnson, "'Expressive intonation' in string performance: Problems of analysis and interpretation", in *The Music Practitioner: Research for the Music Performer*, ed. Jane W. Davidson (Aldershot: Ashgate, 2004), 83.

[11] The Pythagorean tuning is based on the perfection of all fifths, thus producing very small diatonic semitones and two types of major seconds. Also major thirds are larger than in the just intonation and the equal temperament. For a detailed chart of the interval sizes in the three tuning systems discussed in this article, see table 1 below.

[12] The just intonation is based on the interval ratios naturally produced by the harmonic series of any complex sound. In it, major thirds are smaller than in the equal temperament and the Pythagorean tuning. To achieve them, it theoretically shrinks one every four fifths in the circle. See table 1 for proportions and figure 1 for the harmonic series.

[13] The equal temperament is based in the equal size of all semitones. It gained force in the nineteenth century due to the need for a system allowing for diatonic as well as chromatic modulation. For a detailed explanation of the various tuning systems, see Jutta Stüber, *Die Intonation des Geigers* (Bonn: Verlag für systematische Musikwissenschaft GmbH, 1989); and Leon Gunther, "Tuning, intonation, and temperament: choosing frequencies for musical notes", in *The Physics of Music and Color* (New York: Springer, 2012), 353-381.

[14] Some literature has defended that the mesotonic system, or the system in which all fifths are equally

Perception may vary depending on the individual[15], yet most would agree that Casals' rendition of Bach's cello suites sounds in tune. If Pythagorean tuning is not always rated high[16], does this mean that Casals did not say the truth when speaking of his intonation strategies? Did his "expressive" principles apply to fast melodic contexts only or also to more harmonic, vertical passages? In other words, did the potentially just "compromise" which he advocated for double stops apply to other kinds of harmonic writing, such as arpeggios? And even to more melodic passages, as it seems was the practice in Bach's times?

To explore these issues, in the following pages I will analyse Casals' recording of the prelude from Bach's Suite no. 4 for solo cello, BWV 1010, in E flat major[17]. The piece is particularly suitable for the proposed analysis, as, differently from the c minor Sarabande that has already been studied as performed by Casals[18], its key makes it almost impossible for performers to exploit the open strings of the cello. They can only do so for the third of the tonic chord in the second octave (G_2)[19], and also for the tonic of the relative key, which is significantly emphasised on the score throughout the piece. That means that cellists barely depend on their initial decisions when tuning the instrument or on the natural fluctuations of the strings, especially if these are made of gut. Rather, tuning relies almost exclusively on the precision of their left-hand fingers[20]. Furthermore, the tripartite structure

narrowed by a comma to attain the major thirds of the harmonic series, was the standard in keyboard instruments of Bach's time, yet very few authors suggested it for the violin or other fretted string instruments. For an account of historical violin intonation, see Patrizio Barbieri and Sandra Mangsen, "Violin intonation: A historical survey", *Early Music* 19, no. 1 (1991): 69-88. For a discussion of mesotonic, or mean-tone, intonation, see esp. Ornoy, "An empirical study of intonation…".

[15] For a literature review on the topic, see Robert A. Duke, John M. Geringer and Clifford K. Madsen, "Effect of tempo on pitch perception", *Journal of Research in Music Education* 36, no. 2 (1988): 109-110. Later research has confirmed such findings.

[16] In fact, although Ward and Martin defend that equal temperament is usually preferred at least in harmonic contexts. Loosen has found that preferences greatly vary depending on training, as pianists tend to favour equal temperament whereas violinists normally rank excerpts played to Pythagorean tuning higher. In any case, in this experiment there were significant divergences between the individuals in each group. See Franz Loosen, "The effect of musical experience on the conception of accurate tuning", *Music Perception* 12, no. 3 (1995): 291; and W. D. Ward and D. W. Martin, "Psychophysical comparison of just tuning and equal temperament in sequences of interval tones", *The Journal of the Acoustical Society of America* 33, no. 5 (1961): 588.

[17] Original recording: *THE BACH* SOCIETY, vol. 8, EMI His Master's Voice D.B.6541, 1948-1950 (recorded Paris 1739), 78 rpm. Remastered in *J.-S. Bach. 6 Suiten für Violoncello / Les 6 Suites pour violoncelle / The 6 Cello Suites. PABLO CASALS*, EMI, CHS 7 61027 2, CD 2 (1988). The recording is available online at https://www.youtube.com/watch?v=LivsP2dUce0.

[18] Johnson, "'Expressive intonation' in string performance…".

[19] Octave indices follow international standard, the central octave, i.e. that which contains the A at ~440 Hz, being octave no. 4.

[20] Although Lewis and Cowan deny any influence of intensity—or dynamics—on intonation on the notes played on open string, authors such as Fletcher, Haynes, and Sogin set forth that louder notes tend to be played sharper. Similarly, Dorottya Fabian distinguished the same effect in Szigeti's recording of Mendelssohn's violin concerto. See,

of the piece sets the harmonic, arpeggio writing of the opening and closing sections (bars 1-49 and 85-91) against the more linear quality of the quasi-improvised central part (bars 49-84)[21]. In this manner, the assessment of Casals' intonation strategies in both harmonic and melodic contexts can be established within a single performance event, thus ruling out the potential influence of different recording conditions, periods in his playing style, instruments, acoustics, repertoires, or even compositional writing.

Before discussing the results of the analysis, I will place Casals' strategies in a wider theoretical context in order to discern whether some of his traits were unique to him. I will also explain the empirical methods employed in the analysis. Finally, I will combine intonation with tempo and dynamics data to offer an explanation for Casals' tuning in Bach's prelude. Even if he was not "conscious" of those effects and, as a consequence, did not address them in his conversations on music making, the analysis supports that intonation can be not only "expressive" but also "structural"—if a separation between them can indeed be drawn[22].

II. Performed intonation

Being intonation such an integral part of string playing, it is surprising that very few works in the field of performance analysis have been devoted to its investigation. Significantly, two recent publications by Dorottya Fabian, both focused on Bach's performance practice, mention it just in passing, quoting contemporary critics' appraisals on the performers' "accurate" or "good" intonation[23]. Similarly, most previous research has primarily explored the effects of musicians' handling of tempo and dynamics from various angles, including expressive, structural, and stylistic

by alphabetical order, Dorottya Fabian, "The recordings of Joachim, Ysaÿe and Sarasate in the light of their reception by nineteenth-century British critics", *International Review of the Aesthetics and Sociology of Music* 37, no. 2 (2006): 196; H. Fletcher, "Loudness, pitch and the timbre of musical tones and relation to intensity, the frequency, and the overtone structure", *Journal Acoustical Society of America* 6 (1934): 59-69; Bruce Haynes, "Beyond temperament: non-keyboard intonation in the 17th and 18th centuries", *Early Music* 19, no. 3 (1991): 356-381; Don Lewis and Milton Cowan, "The influence of intensity on the pitch of violin and 'cello tones'", *The Journal of the Acoustical Society of America* 8 (1936): 20-22; and David W. Sogin, "An analysis of string instrumentalists' performed intonational adjustments within an ascending and descending pitch set", *Journal of Research in Music Education* 37, no. 2 (1989): 104-111.

[21] An annotated score of the Prelude is provided in the Appendix to this article. The edition is based on the manuscript D-B Mus. Ms. Bach P 269, consulted in the facsimile reproduction of Bärenreiter-Verlag (Kassel: BA 320, source A).

[22] For an exploration of the structural import of other "expressive" effects in Casals, such as the asynchronisation between the cello and the piano in Casals and Horszowski's recording of the second movement of Brahms's cello sonata in F major, see Ana Llorens, "Recorded asynchronies, structural dialogues: Brahms's *Adagio affettuoso*, op. 99ii, in the hands of Casals and Horszowski", *Music Performance Research* 8 (2017): 1-31.

[23] A contrasting example of this phenomenon occurs in Fabian' article on Joachim, Ysaÿe, and Sarasate's recordings, where claims on the violinists' intonational practices are grounded on empirical data; see Fabian, "The recordings of Joachim, Ysaÿe and Sarasate…": 196-197.

considerations[24]. Undoubtedly, this lack of analytical research into intonation is partly due to the methodological complications, as the extraction of the data from commercial recordings is still a mostly manual, highly time-consuming process[25]. As a corollary, some scholars analysing commercial recordings by professional artists[26], notably of Bach's unaccompanied music, have only focused on specific passages or a few intervals for analysis. Among them, Peter Johnson justifies his selecting just a few passages from Bach's c minor cello sarabande and Beethoven's string quartets opp. 132iii and 135iii[27] on the grounds that "to analyse intonation we have to work from small samples, and these need to be representative or symptomatic of the larger musical context"[28]. Yet, if "intonation is inconsistent throughout the course of a musical work"[29], how can one be sure that the select passages are indeed representative of the performance as a whole? To determine which passages are indeed representative of the performance, small-scale data should be placed in dialogue with large-scale, statistical results, as I try to do here.

With a focus on the latter perspective, i.e., on the large-scale evaluation of the data, research on intonation in string performance—and on intonation in general—has mostly belonged to the fields of music psychology and music education—note the journal titles for most of the literature discussed in the subsequent paragraphs. It is important to note that virtually all this research was performed under artificial conditions, i.e., with musicians either playing isolated intervals or, at the

[24] The richness of the literature on these topics greatly surpasses the scope of this article. To mention just a few fundamental contributions, see Nicholas Cook, *Beyond the Score: Music as Performance* (New York: Oxford University Press, 2013); Nicholas Cook, "Performance analysis and Chopin's mazurkas", *Musicae Scientiae* 11, no. 2 (2007): 183-207; Daniel Leech-Wilkinson, *The Changing Sound of Music: Approaches to Studying Recorded Musical Performance* (London: Centre for the History and Analysis of Recorded Music, 2009); John Rink, ed., *Musical Performance: A Guide to Understanding* (Cambridge: Cambridge University Press, 2002); and John Rink, *The Practice of Performance: Studies in Musical Interpretation* (Cambridge: Cambridge University Press, 1995).

[25] Some attempts have been made at automatically extracting intonation data from MIDI files; see Johanna Devaney and Daniel P. W. Ellis, "An empirical approach to studying intonation tendencies in polyphonic vocal performances", *Journal of Interdisciplinary Music Studies* 2, nos. 1-2 (2008): 141-156.

[26] For instance, Brown, "Dynamics of intonation…"; John M. Geringer, "Eight artist-level violinists performing unaccompanied Bach: Are there consistent tuning patterns?", *String Research Journal* 8 (2018): 51-61; Arnold Milroy Small, "An objective analysis of artistic violin performance", in *University of Iowa Studies in the Psychology of Music*, vol. 4, ed. Carl E. Seashore (Iowa City: University of Iowa, 1937), 172-231; Ornoy. "An empirical study of intonation…"; and Ornoy, "Between theory and practice". Ornoy is the exception, as he analyses entire recordings.

[27] Johnson, "'Expressive intonation' in string performance…"; and Peter Johnson, "Intonation and interpretation in string quartet performance: the case of the flat leading note", in *6th International Conference of Music Psychology, Keele, August 2000*, accessed June 27, 2014, http://www.escom.org/proceedings/ICMPC2000/Tue/Johnson.htm.

[28] *Ibid*., §1.

[29] Robert A. Duke, "Wind instrumentalists' intonational performance of selected musical intervals", *Journal of Research in Music Education* 33, no. 2 (1985): 102.

most, scales[30], or being asked to tune and/or judge prerecorded excerpts[31]. In other experiments, performers were asked to play longer excerpts from well-known works, such as Haydn's *Emperor* quartet or Bach/Gounod's *Ave Maria*, yet the studies were conducted in laboratories and on short passages too[32].

Scholarship tends to agree on the fact that string instrumentalists prefer one tuning system over the other depending on both training[33] and musical context[34], varying not only across pieces but even "from note to note"[35]. Already Cornu and Mercadier stated that, in the middle of the nineteenth century, violinists allegedly opted for the just intonation in harmonic passages and for Pythagorean intervals in melodic ones[36]. Along similar lines, Barbieri and Mangsen have demonstrated that, at

[30] For instance, Frank A. Edmonson, "Effect of interval direction on pitch acuity in solo vocal performance", *Journal of Research in Music Education* 20, no. 2 (1972): 246-254; Geringer, "Intonational performance…"; Vincent J. Kantorski, "String instrument intonation in upper and lower registers: The effects of accompaniment", *Journal of Research in Music Education* 34, no. 3 (1986): 200-210; Franz Loosen, "Intonation of solo violin performance with reference to equally tempered, Pythagorean, and just intonations", *Journal of the Acoustical Society of America* 93, no. 1 (1993): 525-539; Clifford K. Madsen, "The effect of scale direction on pitch acuity in solo vocal performance", *Journal of Research in Music Education* 14, no. 4 (1966): 266-275; James A. Mason, "Comparison of solo and ensemble performances with reference to Pythagorean, just, and equi-tempered intonations", *Journal of Research in Music Education* 8, no. 1 (1960): 31-38; Andrzej Rakowski, "Intonation variants of musical intervals in isolation and in musical contexts", *Psychology of Music* 18 (1990): 60-72; Sogin, "An analysis of string instrumentalists' performed intonational adjustments …"; and Yarbrough and Balland, "The effect of accidentals…".

[31] For instance, in J. Elliot, J. R. Platt and R. J. Racine, "Adjustment of successive and simultaneous intervals by musically experienced and inexperienced subjects", *Perception & Psychophysics* 42, no. 6 (1987): 594-598; John M. Geringer, "Tuning preferences in recorded orchestral music", *Journal of Research in Music Education* 24, no. 4 (1976): 169-179; John. M. Geringer and Anne C. Witt, "An investigation of tuning performance and perception of string instrumentalists", *Bulletin of the Council for Research in Music Education* 85 (1985): 90-101; Franz Loosen, "Tuning of diatonic scales by violinists, pianists, and nonmusicians", *Perception & Psychophysics* 56, no. 2 (1994): 221-226; Franz Loosen, "The effect of musical experience…"; and Rudolf A. Rasch, "Perception of melodic and harmonic intonation of two-part musical fragments", *Music Perception* 2, no. 4 (1985): 441-458.

[32] See Barry Rex Garman, "The effects of accompaniment texture and contextual pitch distance on string instrumentalists' intonational performance" (doctoral thesis, University of Miami, 1992), https://search-proquest-com.universidadviu.idm.oclc.org/docview/303969349; John M. Geringer, Rebecca B. MacLeod, and Justine K. Sasanfar, "In tune or out of tune: Are different instruments and voice heard differently?", *Journal of Research in Music Education* 63, no. 1 (2015): 89-101; Nickerson, "Intonation of solo and ensemble performances…"; Charles Shackford, "Some aspects of perception I: Sizes of harmonic intervals in performance", *Journal of Music Theory* 5, no. 2 (1961): 162-202; and Charles Shackford, "Some aspects of perception II: Interval sizes and tonal dynamics in performance", *Journal of Music Theory* 6, no. 1 (1962): 66-90.

[33] See note 16 above.

[34] On the one hand, Mason defends that harmony exerts a more powerful influence on performers' intonation practices than melody, whereas, on the other, Nickerson states contrastingly. See Mason, "Comparison of solo and ensemble performances…"; and Nickerson, "Intonation of solo and ensemble performance…".

[35] Geringer, "Eight artist-level violinists…", 59.

[36] Cornu and Mercadier, "Sur les intervalles musicaux".

least until the middle of the eighteenth century, violinists "played in a kind of 'just' or mean-tone intonation. In fact[,] we have evidence that (1) their major 3rds were pure and (2) sharps were played lower than the enharmonically equivalent flats"[37]. As they tuned the open strings in pure fifths, they avoided them to elude Pythagorean intervals.

However, towards the middle of the eighteenth century, "sharps began to be tuned higher than the enharmonically equivalent flats: this habit was due to the new 'functional' and 'dynamic' role that semitones had in the modern harmonic-tonal system (e.g., the pull of the tonic on the leading note and of the sixth degree on the minor 7th made—respectively—the sharps to raise and the flats to lower)"[38]. It seems, then, that by Casals' time this kind of practice was still in vogue, probably in conjunction with a certain tendency to the equal temperament in some contexts, as we have already discussed. In fact, modern research has proved that this is still the most frequent situation in contemporary performance, with string players normally preferring the equal temperament and the Pythagorean tuning[39]. In a nutshell, the just intonation was preferred in the eighteenth and the early nineteenth centuries, with Pythagorean and equi-tempered tuning gaining prevalence afterwards. However, exceptions always occur, as is the case of the Lindsays quartet, who in their recording of Beethoven's op. 135iii aimed at just intonation, to a potentially expressive effect[40]. With respect to training, more experienced musicians purportedly tend to sharpness, although this has been challenged by some laboratory experiments[41].

In general, musicians under both performance and experiment conditions show a tendency towards intonational sharpness. Sharpness has been noticed not only in string playing, but also in woodwinds and the voice, in such a way that "intonation errors in the performance of music would

[37] Barbieri and Mangsen, "Violin intonation…", 85.

[38] *Ibid*., 86-87.

[39] See, for instance, Geringer, "Eight artist-level violinists…", 57; Loosen, "Intonation of solo violin performance…", 525; and Loosen, "The effect of musical experience…", 291.

[40] Johnson, "Intonation and interpretation…", 4.

[41] Older subjects have shown opposite proclivities depending on the experiment, i.e. towards flatness (Duke, Geringer and Madsen, "Effect of tempo…", 116; Clifford K. Madsen, Frank A. Edmonson, and Charles H. Madsen, "Modulated frequency discrimination in relationship to age and musical training", *The Journal of the Acoustical Society of America* 46, no. 6B (1969): 1468-1472) or towards sharpness (Geringer, "Intonational performance…", 39; and Madsen, "The effect of scale direction…", 272).

be expected to consist primarily of errors in the sharp direction"[42]. This tends to be correlated with an alleged better flatness discrimination[43].

This seems to be the case of major seconds and, especially, major thirds[44], and even of octaves[45], which tend to be widened in performance. Specifically in Bach's performance practice, such enlarged major thirds may correspond to the composer's standard temperament system[46]. For their part, minor thirds and, most often, minor seconds are frequently narrowed. Whereas perfect fourths and perfect fifths in average show little deviation in performance from their theoretical values[47], these being very similar in the three tuning systems considered here (table 1), in some contexts descending fourths have resulted to be notably dissimilar among musicians[48]. In any case, more dissonant intervals, such as diminished sevenths, are normally performed with considerable deviation from their theoretical size[49]. Interestingly, one study ranked—descending—minor sixths as even more variable than any other intervals[50].

However, trying to find an explanation for such intonational deviations, scholarship has obtained highly contrasting results, with no consensus on the effects of interval direction, interval

[42] Geringer, "Tuning preferences…", 175. For concordant conclusions, see Garman, "The effects of accompaniment texture…", 86; Geringer, "Intonational performance and perception…", 36; John M. Geringer and David W. Sogin, "An analysis of musicians' intonational adjustments within the duration of selected tones", *Contributions to Music Education* 15 (1988): 4; Geringer and Witt, "An investigation of tuning performance…": 93; Madsen, "The effect of scale direction…", 271; Mason, "Comparison of solo and ensemble performances…", 35; Kantorski, "String instrument intonation…", 204 (although to him differences were not statistically significant); Rita S. Salzberg, "The effects of visual stimulus and instruction on intonation accuracy of string instrumentalists", *Psychology of Music* 8, no. 2 (1980): 47-48; Shackford, "Some aspects of perception I…", 185, with an emphasis on perfect fifths; and Yarbrough and Ballard, "The effect of accidentals…", 20. The only reviewed study in which such tendency towards sharpness was not found is Duke, "Wind instrumentalists' intonational performance…", 110, perhaps due to the instruments' different nature (recall that most of the others focused on string playing).

[43] See Duke, Geringer, and Madsen, "Effect of tempo…", 122; Geringer, "Intonational performance…", 32; Madsen, Edmonson, and Madsen, "Modulated frequency discrimination…", 1468; and Clifford K. Madsen and John M. Geringer, "Discrimination between tone quality and intonation in unaccompanied flute/oboe duet", *Journal of Research in Music Education* 29, no. 4 (1981): 312 (on woodwind playing).

[44] Brown, "Dynamics of intonation…", 106; Greene, "Violin performance with reference…", 241-242; Shackford, "Some aspects of perception I…", 189; Shackford, "Some aspects of perception II…", 69; and Small, "An objective analysis…", 200.

[45] Rakowski, "Intonation variants of musical intervals…", 67-68; on the contrary, Brown ("Dynamics of intonation…", 113-114) and Loosen ("Intonation of solo violin performance…", 537) found no such stretching.

[46] Ornoy, "Between theory and practice…", 236.

[47] Brown, "Dynamics of intonation…", 101; Greene, "Violin performance with reference…", 250; Rakowski, "Intonation variants of musical intervals…", 63; and Shackford, "Some aspects of perception II…", 69.

[48] Edmonson, "Effect of interval direction…", 250 (on vocal performance).

[49] Ornoy, "Between theory and practice…", 236.

[50] Edmonson, "Effect of interval direction…", 250 (on vocal performance).

size, register, or vibrato. It has been proposed that ascending intervals are alternatively enlarged[51] or contracted[52] in performance, and that, consequently, the deviation in descending intervals can also be in both directions. Ascending intervals have also been observed to be played both more[53] and less[54] accurately than descending patterns. Taking a step forward, Rakowski tried to offer a two-interval explanation, according to which large ascending intervals are "compensated in the following interval by a smaller value if the melody continues in the same direction, and by a larger value if the melody changes direction"[55]. Given such conflicting outcomes, some studies have determined that interval direction has no effect on intonational practice[56].

Along similar lines, small intervals have been reported as both stretched[57] and narrowed[58] in performance, and as more[59] and less[60] accurate than large ones. Even if, on occasions, notes in the high register are played with a lesser degree of precision with respect to theoretical intonation, the results point towards other factors playing a part, such as these notes' increased difficulty for string instrumentalists[61]. When studying the effects of vibrato on intonation, scholars have faced no noticeable impact[62] and sometimes deem it as an strategy for accuracy perception[63].

While this article aims not at offering a general theory of intonation in performance but rather an explanation for Casals' decisions in a specific interpretation, it nonetheless contributes insights into some of the challenges just reviewed. From a clear performance analysis perspective, it explores an

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[51] Geringer, "Intonational performance…", 36; and Madsen, "The effect of scale direction…", 271.

[52] Duke, "Wind instrumentalists' intonational performance…", 109; and Sogin, "An analysis of string instrumentalists' performed intonational adjustments …", 108. For his part, Greene ("Violin performance with reference…", 243) observed no significant differences.

[53] Edmonson, "Effect of interval direction…", 248-249; and Kantorski, "String instrument intonation…", 206.

[54] Loosen, "Intonation of solo violin performance…", 537; Madsen, "The effect of scale direction…", 271; and Yarbrough and Ballard, "The effect of accidentals…", 20, although to them the results were not conclusive enough.

[55] Rakowski, "Intonation variants of musical intervals…", 70.

[56] Duke, "Wind instrumentalists' intonational performance…", 109; Greene, "Violin performance with reference…", 243; and Loosen, "Tuning of diatonic scales…", 224.

[57] Elliot, Platt and Racine, "Adjustment of successive and simultaneous intervals…", 594.

[58] Rakowski, "Intonation variants of musical intervals…", 61.

[59] *Ibid*., 63.

[60] Shackford, "Some aspects of perception I…", 190; in the case of whole steps in harmonic contexts, he found an overall deviation of 56 cents.

[61] Garman, "The effects of accompaniment texture…", 90; and Kantorski, "String instrument intonation…", 208.

[62] Geringer and Sogin, "An analysis of musicians' intonational adjustments…", 4; Greene, "Violin performance with reference…", 233; and Sogin, "An analysis of string instrumentalists' performed intonational adjustments…", 109.

[63] John M. Geringer, Rebecca B. MacLeod, Clifford K. Madsen and Jessica Napoles, "Perception of melodic intonation in performances with and without vibrato", *Psychology of Music* 43, no. 5 (2015): 675; and Robin Stowell, *Violin Technique and Performance Practice in the Eighteenth and Early Nineteenth Centuries* (Cambridge: Cambridge University Press, 1985), 254.

entire commercial recording; that is, it explores real performance and not an artificial situation. This recording furthermore provides examples of not only ascending/descending and small/large intervals, but also of contrasting materials (harmonic vs. melodic) within a single performance occasion, as well as of less-explored interval types, such as diminished fifths and fourths or augmented seconds or fourths. It also tries to reconcile the conclusions drawn from the large-scale evaluation of the data, as music psychologists have tended to do, with the passage-particular reality of Casals' practice, as is the custom in performance analysis. Placing an emphasis on the uniqueness of Casals' interpretive practice, it eventually transcends the pure descriptive assessment of interval sizes and cent deviations by inquiring into intonation not as a parameter separate from other performative strategies. Rather, it ultimately explores the potentially structural—and not only expressive—function that intonation, in conjunction with tempo and dynamics, may play in performance. Whether or not this was a conscious decision on Casals' part is beyond the purposes of this investigation.

III. Methods

The analysis is based on data on the deviation (in cents) between the actual intonational measurements and the theoretical values of the notes in the three tuning systems considered in this article, i.e., equal temperament, just intonation, and Pythagorean tuning. The actual intonation values in Casals' studio recording of Bach's E flat major Prelude were extracted, in Herzs (Hz), using the free software Sonic Visualiser. A melodic spectrogram with dBV^2 scale was preferred, as in the lineal scale many notes, especially those in the lower register, are not clearly visible (compare figures 1a and 1b). Values for all the notes in the piece were manually extracted. In the very few instances in which Casals adjusted the frequency of the note throughout its course, normally sharpening it[64], the mean value between the start and the ending frequencies was taken. When the fundamental frequency of the note was not visible or the line in the spectrographic image was too thick, the measurements were made on a higher octave and then divided by 2 or 4[65], as relevant (see figure 2).

[64] This tendency has been noted in other performers. See Fabian, "The recordings of Joachim, Ysaÿe and Sarasate…", 196; Janina Fyk, "Intonational protention in the performance of melodic octaves on the violin", in *Music, Gestalt, and Computing. JIC 1996. Lecture Notes in Computer Science (Lecture Notes in Artificial Intelligence)*, ed. M. Leman (Berlin and Heidelberg: Springer, 1997), 421; and Sogin, "An analysis of string instrumentalists' performed intonational adjustments…", 109.

[65] As table 1 shows, consecutive octaves stand in a frequency ratio of 2:1.

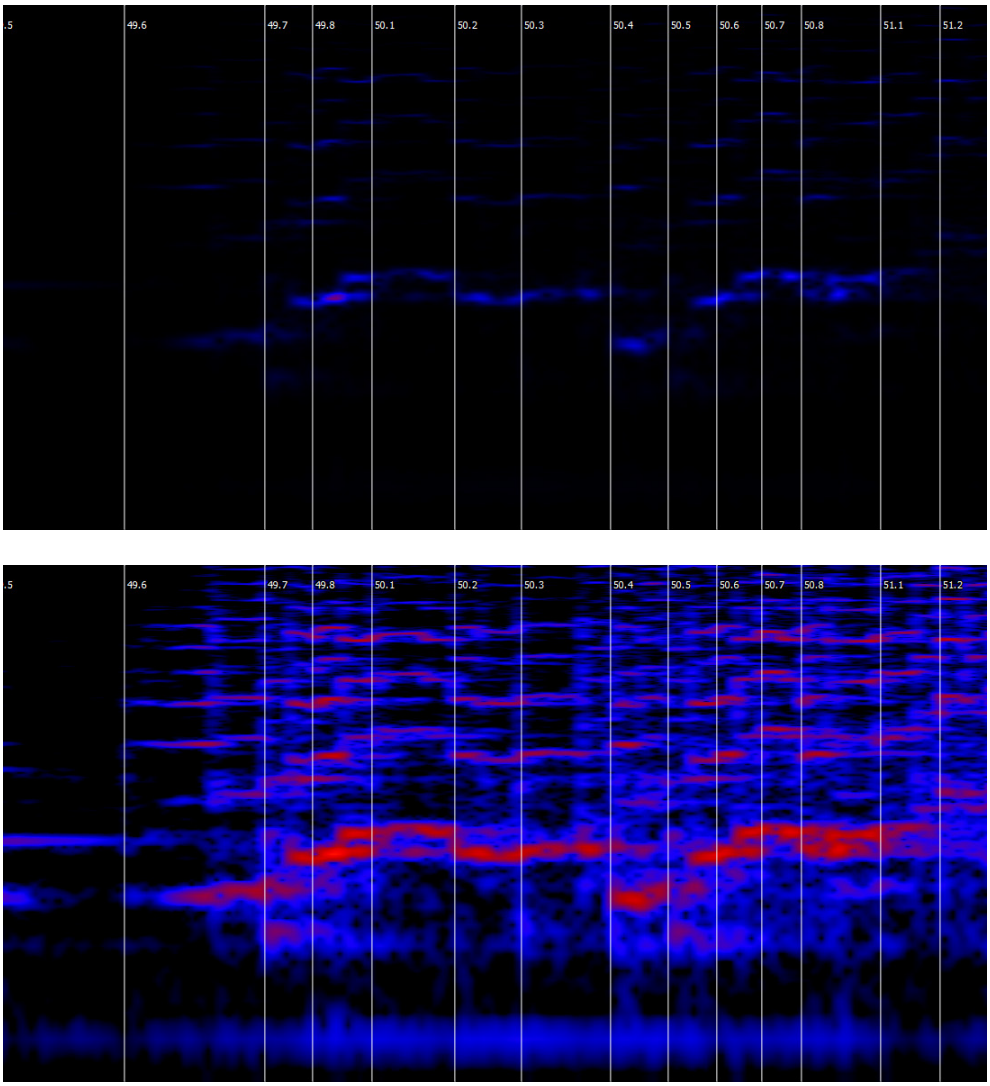

Figure 1. J. S. Bach, Suite for solo cello no. 4, BWV 1010: Prelude, bars 49.5-51.2, recording by Pau Casals. Melodic spectrogram: a) linear scale; b) dBV^2 scale

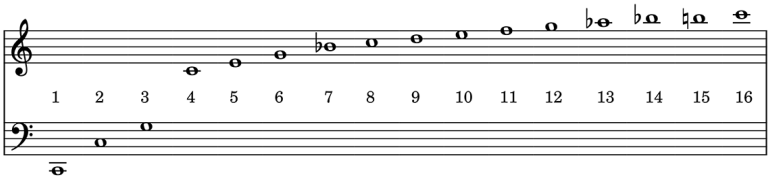

Figure 2. First 16 overtones in the natural harmonic series, over C_2

To calculate the theoretical values of the notes in the three tuning systems, three scenarios were established depending on three alternative reference points: i) the first note of the piece, ii) the note preceding the analysed note, and iii) the fundamental note of each harmony in the piece[66]. In this manner, it was possible to discriminate the passages in which Casals purportedly thought more harmonically or more linearly, and also if his views on intonation were large- or small-scale. The first two scenarios offer no point of discussion, but the definition of the relationship between fundamental chord tones necessarily relies on a system that determines the exact distance between each pair of notes. As the annotated score in Appendix I shows, the harmony in Bach's prelude changes at an average rate of 2 bars, with some passages moving faster or slower harmonically. The circles indicate the notes that have been deemed as the fundamental of the chords[67], and the theoretical values of such fundamental notes were calculated as perfect intervals, i.e., as in the just intonation, with respect to the fundamental note in the previous harmony. Even when in the bass, passing notes were treated as such and not as belonging to the relevant chord.

In each scenario, the theoretical frequency of every note was calculated for the three tuning systems (table 1)[68]. Note that octaves and the unison are the only intervals with the same ratio in the

[66] This approach is similar to the one that Brown adopted in her doctoral dissertation. For the analysis of recordings by renowned violinists of the first 15 notes of Bach's E major violin partita, which, similarly to the cello prelude explored here, opens with a tonic arpeggio, she calculated deviation range and standard deviation with respect to I) each preceding note, ii) the first note of the piece, iii) the fundamental note of the first chord, iv) the fundamental notes of the two chords in the excerpt, and v) the average tonic. In our case here, Brown's scenarios iii and iv would be the same. Although in Brown's study scenario 5 resulted to be the "best description of intonation", it is discarded from the present analysis as it disregards that reference points vary across a piece, as we have discussed above. See Brown, "Dynamics of intonation…", 92. For his part, Ornoy ("Between theory and practice…") adopted a note-to-note approach except in harmonic contexts.

[67] Some passages afford varying interpretations as, for instance, a diminished seventh followed by the dominant seventh of the same harmony: chords could be treated separately or as two manifestations of the same harmony. To avoid confusion, colour lines in the score represent the criteria for harmonic change in this analysis.

[68] For the just intonation and the Pythagorean tuning, frequencies are calculated by ratios, as reflected in table 1, multiplying by the relevant value in the case of ascending intervals and dividing it by it in descending ones. For the equal temperament, a mathematically more complex operation must be performed: $f_t = f_r * \left(\sqrt[12]{2}\right)^n$, where f_t = the theoretical frequency one wants to calculate; f_r = the frequency of the reference note; and n = the number of semitones separating the two notes, with negative values in the case of descending intervals.

Pythagorean tuning, the just intonation, and the equal temperament (2:1 and 1:1 respectively). The just intonation and the Pythagorean tuning also share the value for the perfect fifth (3:2) and the perfect fourth (4:3).

Table 1. Interval ratios in the equal temperament, the just intonation, and the Pythagorean tuning[69]

Interval*	Pythagorean tuning			Just intonation			Equal temperament		
	Numerical origin	Ratio	Cents	Numerical origin	Ratio	Cents	No. of semitones	Ratio	Cents
P1	1:1	1.000	0	1:1	1.000	0	0	1.000	0
m2	2^8:3^5	1.053	90.2	16:15	1.067	111.7	1	1.059	100
a1	3^7.2^3	1.068	113.7	15:14	1.071	119.4	1	1.059	100
M2	3^2:2^3	1.125	203.9	10:9 (lesser) 9:8 (greater)	1.111 1.125	182.4 203.9	2	1.122	200
d3	2^{16}:3^{10}	1.110	180.45	19:17	1.118	192.56	2	1.122	200
m3	2^5:3^3	1.186	294.1	6:5	1.200	315.6	3	1.189	300
a2	3^9:2^{14}	1.201	317.6	15:13	1.154	247.7	3	1.189	300
M3	3^4:2^6	1.265	407.8	5:4	1.250	386.3	4	1.260	400
d4	2^{13}:3^8	1.249	384.4	13:10	1.300	454.2	4	1.260	400
P4	2^2:3	1.333	498.1	4:3	1.333	498.1	5	1.335	500
d5	2^{10}:3^6	1.405	588.3	45:32	1.406	590.2	6	1.414	600
a4	3^6:2^9	1.424	611.7	64:45	1.422	609.8	6	1.414	600
P5	3:2	1.500	702.0	3:2	1.500	702.0	7	1.498	700
m6	2^7:3^4	1.580	792.2	8:5	1.600	813.7	8	1.587	800
a5	3^8:2^{12}	1.602	815.6	25:16	1.563	772.6	8	1.587	800
M6	3^3:2^4	1.688	905.0	5:3	1.667	884.4	9	1.682	900
d7	2^{15}:3^9	1.665	882.4	38:23	1.652	869.2	9	1.682	900
m7	2^4:3^2	1.788	996.1	7:4	1.750	968.8	10	1.782	1000
a6	3^{10}:2^{15}	1.802	1019.1	23:13	1.769	987.7	10	1.782	1000
M7	3^5:2^7	1.900	1109.8	15:8	1.875	1088.3	11	1.888	1100
P8	2:1	2.000	1200.0	2:1	2.000	1200.0	12	2.000	1200

* P = perfect, M = major, m = minor, d = diminished, a = augmented.

[69] This table has been prepared departing from table 1 in Edward M. Burns, "Intervals, scales, and tuning", in *The Psychology of Music*, ed. Diana Deutsch (Cambridge, MA: Academic Press, 2012), 216. Further diminished and augmented intervals have been added, and also some corrections needed to be made.

Once the values for the performed and the theoretical frequencies were obtained for the three tuning systems in the three reference scenarios, Hz values were converted into cents in order to have a scale with comparable meaning for all the regions of the register[70]. In the results, negative cent values indicate that the note as performed is flatter than its theoretical value in the relevant tuning system and scenario, whereas positive values stand for notes that are performed sharper than in the theoretical calculations. To assess whether the intervals are enlarged or narrowed, in the case of descending intervals the results are changed sign. For instance, if the deviation for the second note of a descending fifth is negative, then the note is played flat and, accordingly, the interval is made bigger. For easier understanding, I refer to enlarged intervals as "sharp" and to narrowed ones as "flat", as if all of them would be in an ascending direction.

Results were evaluated by assessing the dispersion of the data, the mean deviations between the performed and the theoretical intonation values, and the standard deviation (sd) thereof. These were calculated for all intervals and interval types (perfect, major, minor, diminished, and augmented). The analysis was performed:

a) In the whole piece
b) For each of the three sections
c) For each of the materials (arpeggios vs. scales)
d) Discriminating by interval direction (ascending vs. descending)
e) For each harmony in the piece.

At the end of the article, reference is made to fluctuations in tempo and dynamics in Casals' performance of Bach's prelude. To retrieve such data, the recording was manually tapped in Sonic Visualiser at the quaver level, i.e., 8 measurements per bar. Data on the dB per beat were subsequently obtained through the online application Dyn-a-matic[71]. To align cent deviation values, measured for every note, with tempo and dynamic data, retrieved for every quaver only, mean values for the three parameters were aggregated for each of the harmonies in the piece, thus allowing for diachronic representation over an x axis. Following a customary procedure in statistics, this also prevented the data from seeming too variable and idiosyncratic on the small scale. Given the apparently inconsequential impact of vibrato on intonation, as discussed in the previous section, and since this resource is pervasive in Casals' recording of Bach's E flat major prelude, no discrimination between notes with and without vibrato is made in the analysis.

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[70] As frequencies follow a logarithmic principle, with octave frequencies being calculated by multiplication instead of by sum of a constant value, a linear scale is necessary. In this manner, all octaves can be divided into 1200 cents and, therefore, all semitones occupy 100 cents. This is the mathematical principle underlying the equal temperament. For the conversion, the formula $f_p - f_r(cents) = 1200 * \log_2\left(\frac{f_p}{f_r}\right)$ was applied, where f_p = the performed, real frequency of the note.

[71] "Dyn-a-matic", CHARM–Mazurka project, accessed March 18, 2020, http://www.mazurka.org.uk/software/online/dynamatic/.

IV. Analysis

IV. 1. Tuning systems

The first scenario, i.e., with respect of the first note, seems not to offer a good explanation for Casals' approach to intonation (table 2)[72]. As Geringer noted in the case of other performers[73], if we were to measure all the frequencies with respect to the opening one, "mistuning" would seem to accumulate exponentially—although in reality, in Casals' case this increase does not take place in a constant manner: we can still intervals far removed from the opening of the piece that are nonetheless "in tune" with respect to the first note in the recording. Yet this is not how perception or musical practice work: even if we conceive of music in a balance between the small and the large scales[74], the diachronicity inherent to music, and to music as performed even more[75], makes us perceive the sounds in the small scale, i.e., in respect of the preceding note—as Casals himself commanded[76]—or, at the most, in groups of notes belonging to the same harmony. Sonic memory is short-lived[77] and, thus, a few bars in the performance we forget the absolute frequency of the first E flat in the prelude. Therefore, data have confirmed the musical intuition that scenario i should be henceforth discarded from the analysis. In average, the intervals in the two remaining scenarios—and, indeed, in scenario i too—conform equally closely to the Pythagorean intonation and to the equal temperament, even if Casals explicitly advocated against the latter[78].

[72] Furthermore, it is not as useful as the others for analytical purposes. As the first note of the piece is a Eb2, just 3 notes, D2, Db2, and C2—and their enharmonic sounds—would stand in a descending-interval relationship to it. Hence scenario i's advantage for some of the analyses performed in this study.

[73] There is a "note-by-note increase in absolute cent deviation across unaccompanied performance and perception". Geringer, "Intonational performance and perception…", 38.

[74] "While playing, the performer engages in a continual dialogue between the comprehensive architecture and the 'here-and-now". John Rink, "Translating musical meaning: The nineteenth-century performer as narrator", in *Rethinking Music*, ed. Nicholas Cook and Mark Everist (Oxford: Oxford University Press, 1999), 218.

[75] Cook, *Beyond the Score*…, 70: music does not simple take "place *in* time"; rather, it is "made *of* time".

[76] Especially when he spoke of the notes as forming a chain; see note 4 above.

[77] "…the memory is extremely weak in storing fragments of heard music in a literal way" and, in fact, er draw "out the expressiveness of the music's note-to-note progression". Respectively, Bethany Laura Lowe, "Performance, analysis and interpretation in Sibelius's fifth symphony" (doctoral thesis, University of Southampton, 2000), 60, https://ethos.bl.uk/OrderDetails.do?uin=uk.bl.ethos.365710; and Cook, *Beyond the Score*…, 193.

[78] See note 10 above.

Table 2. J. S. Bach, Suite for solo cello no. 4, BWV 1010: Prelude, recording by Pau Casals. Average deviation (in cents) from the three theoretical tuning systems in the three scenarios, for both directional and absolute intervals

	Scenario i (1st note)		Scenario ii (preceding note)		Scenario iii (fundamental of the chord)	
	Directional	Absolute	Directional	Absolute	Directional	Absolute
Equal temperament	26.603	28.409	-0.309	12.775	0.430	10.407
Just intonation	30.853	33.565	-2.249	18.102	3.005	13.548
Pythagorean tuning	22.523	24.027	1.093	13.102	1.384	11.103

It appears, then, that, as Johnson proposed for the c minor sarabande[79], in this performance too Casals' normative intonational custom was closer to the equal temperament than he himself claimed. However, although the mean deviations seem to indicate such a tendency in two scenarios (ii and iii), this is due not to an overall practice but rather to the cellist's approach to specific intervals in particular contexts, as will be discussed below. This is reflected in the dispersion plots—or boxplots[80]—for the absolute intervals in, for instance, the scenario ii (figure 3): while the level of dispersion and the magnitude of the unusually "out-of-tune" notes is comparable for the equal temperament and the Pythagorean tuning, the deviation values are more differential and, on occasions, markedly large, for the just intonation (in the centre of each box group in the plot). Therefore, except for relevant cases, the subsequent discussion will mostly refer to Casals' deviation from the theoretical equal temperament and the Pythagorean tuning.

[79] Johnson, "'Expressive intonation' in string performance…", 83; see theoretical discussion above.

[80] The boxplots in this article represent the dispersion of the absolute intervals. Within each of them, the central rectangles contain the 50% of the data, with the horizontal lines inside them representing the median, i.e., the middle value in the ordered set of deviations. The higher the rectangle—or box—, the more dispersed the intervals are; in other words, the higher the rectangle, the more varied the theoretical dispersions are for the relevant intonation system. The remaining values extend across the lines—or whiskers—up to the most extreme ones. One-instance values are represented unfilled circles, meaning that they are outliers or atypical values.

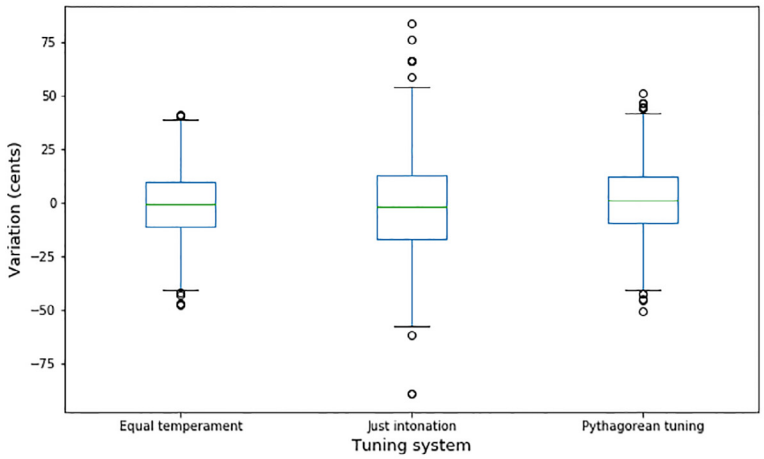


Figure 3. J. S. Bach, Suite for solo cello no. 4, BWV 1010: Prelude, recording by Pau Casals. Absolute dispersion of the intervals with respect to the equal temperament, the just intonation, and the Pythagorean tuning; measurements with respect to the preceding note (scenario ii)

This is also reflected very clearly in Casals' intonational approach to the various materials in the piece. Given Casals' supposed preference for the just intonation in double stops, one would expect this intonation system to provide a relatively good model for the cellist's playing in chords and arpeggios too. Yet it resembles his practice worse than any of the two other systems for the two types of materials. For their part, in average the equal temperament and the Pythagorean tuning explain Casals' arpeggios equally well[81]. In fact, Casals' intonation seems to be more varied and potentially "expressive" in the scales, as the difference between the Pythagorean tuning and the equal temperament in such passages is smaller than in the arpeggios.

The sign of the values for the deviation of the directional intervals in table 2 furthermore indicate that, when observed vertically, Casals tends to play slightly enlarged intervals. In this way, the noted tendency is in line with previous "sharpness" findings in the literature[82]. However, when measured from one note to the next, not only do variations became smaller: in respect of the equal

[81] The mean deviation for absolute intervals even points to the equal temperament as a slightly better explicator of Casals' tuning practice in the prelude in scenarios ii and iii for both arpeggios and scales, although the differences are minimal again:

Arpeggios: ii) ET = 9.737, JI = 12.352, PI = 10.573; iii) ET = 12.103, JI = 17.710, PI = 12.354.

Scales: ii) ET = 11.848, JI = 14.173, PI = 12.241; iii) ET = 14.220, JI = 18.944, PI = 14.407.

(ET = equal temperament, JI = just intonation, PI = Pythagorean tuning).

[82] See note 42 above.

temperament and the just intonation, they indicate a certain intonational flatness. This may be due not only to a larger deviation for specific intervals, but also the more marked presence of some of them. In any case, what appears to be clear is that the context and the quantification criteria in musicology—as in any other discipline—must be evaluated and explicated, as varying criteria may result in hardly interpretable results. In our case, for the above reasons, the discussion is restricted to scenarios ii and iii, and we take the equal temperament and the Pythagorean tuning as points of departure to assess Casals' intonational practice in Bach's prelude.

IV. 2. Intervals and interval types

The "compromise between the expressive intonation and the 'tempered' one" of which Casals spoke is in his recording of Bach's E flat major Prelude not a smoothed approach to the intervals: it is not a "compromise" *between* but a compromise *for* the two. While he plays some intervals very close to the equal temperament, others—especially major and augmented—sound notably sharper, i.e., more "Phythagorean".

In theory, minor thirds are complementary to major sixths, and major sixths to minor sixths. One would expect that, to make a perfect octave, if the third of the chord is played flat, then the theoretically complementary sixth would be sharp. Also one would expect major thirds to be played flat so to exploit the natural resonance of the strings in consonance with the just intonation (386 vs. the 400 cents of the equal temperament; see table 1), especially in a major-mode key in which only the third of the chord can be played in an open string in the cello. The first of these suppositions corresponds to Casals' actual performance practice of major thirds. Yet the cellist turns the tables of theory in the second.

This is due to his tendency to play tempered, and on occasions Pythagorean, major thirds. Whether or not Casals was aware that such ample major thirds were in consonance with the composer's own tuning system[83] will remain unanswered. What is clear is that he did not opt for the "pure" major thirds of previous generations of players, in neither arpeggiated nor scalar passages. Interestingly, vertically measured major thirds tend to be similar among themselves more than melodic ones, which indicate that Casals may have set a more stable framework for the harmonic blocks in the piece (scenario iii) while playing more with ampler, Pythagorean, major thirds from one note to the next within the arpeggios (scenario ii), only to obtain perfect fourths, fifths, and octaves to frame such internal intervals (iii). Note, in figure 4a (ii), how the mean deviation for the internal, melodic major thirds within the arpeggios are closer to the Pythagorean theory and how they are much sharper than the just counterpart. In the scales, the few major thirds are not as wide. When measured harmonically (figure 4b, iii), the thirds of the chords are virtually tempered, in both arpeggios and scales. They are

[83] See note 46 above.

moreover compensated by slightly flat consecutive minor sixths (ii) to make a perfect octave (iii), and by small minor thirds too to make a perfect harmonic fifth. For their part, these small minor thirds (measured both melodically and harmonically, ii and iii), are compensated by ample major sixths (ii) to make a perfect octave (iii) and by sharp, non-pure, major thirds to make a perfect fifth.

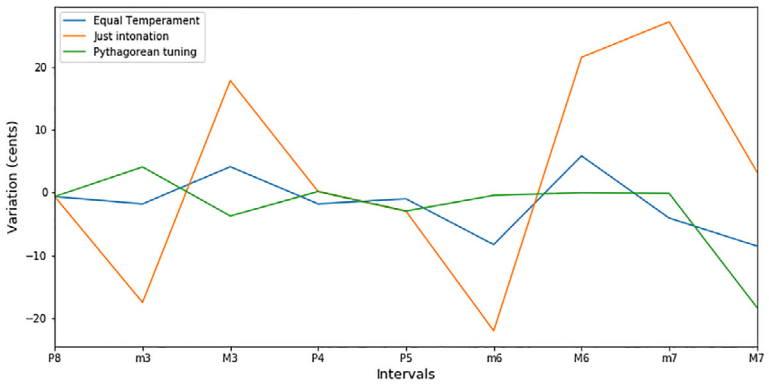


Figure 4a. J. S. Bach, Suite for solo cello no. 4, BWV 1010: Prelude, recording by Pau Casals. Mean deviation of specific directional intervals with respect to the equal temperament, the just intonation, and the Pythagorean tuning; harmonic measurements (scenario iii)

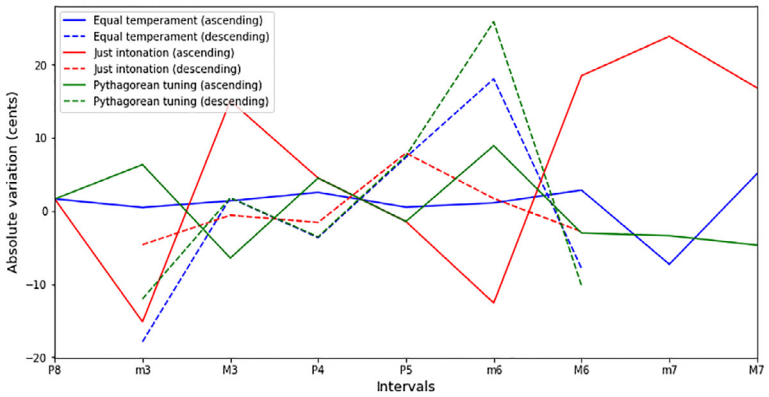


Figure 4b. J. S. Bach, Suite for solo cello no. 4, BWV 1010: Prelude, recording by Pau Casals. Mean deviation of specific directional intervals with respect to the equal temperament, the just intonation, and the Pythagorean tuning; note-to-note measurements (scenario ii)

In the opening bars (bars 1-2), this is already apparent (figure 5). Casals plays the third of the major chord (G_3) "sharp", even sharper than the Pythagorean theoretical type, with respect of the fundamental of the chord (Eb_2). Then, this third is followed by a small minor third in such a way that the perfect fifth between this resulting note and the bass of the chord (Eb_2-Bb_3) is closer to the just type than any of the thirds. Bs. 62-63 (figure 6) also epitomise the phenomenon of the compensating non-just stacked thirds in a minor-chord context. In it, the G_2-Bb_2 third is flat, whereas the major third Bb_2-D_3 is sharper than the just type to make a G_2-D_3 fifth that is almost pure. In both passages, perfect intervals (P4, P5, and P8) tend slightly to sharpness, even when some of their notes are played on open strings (G_2-D_3 in bs. 62-63).

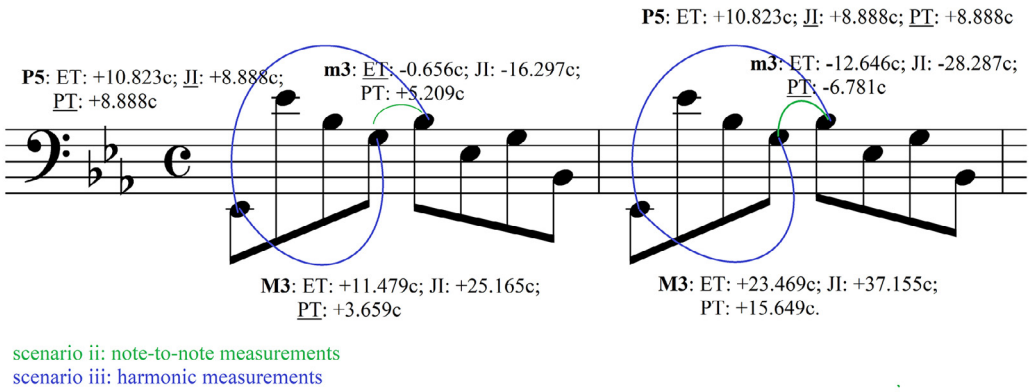


Figure 5. J. S. Bach, Suite for solo cello no. 4, BWV 1010: Prelude, bs. 1-2, recording by Pau Casals. Cent deviation for the intervals with respect to the equal temperament, the just intonation, and the Pythagorean tuning; melodic and harmonic measurements (scenarios ii and iii)

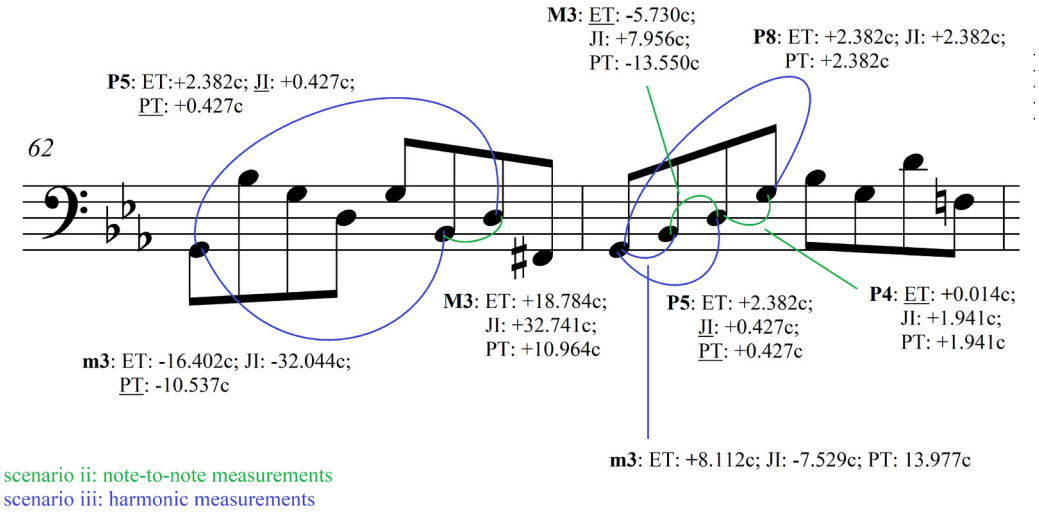


Figure 6. J. S. Bach, Suite for solo cello no. 4, BWV 1010: Prelude, bs. 62-63, recording by Pau Casals. Cent deviation for the intervals with respect to the equal temperament, the just intonation, and the Pythagorean tuning; melodic and harmonic measurements (scenarios ii and iii)

The tendency towards tempered intervals in the first place, and to Pythagorean sizes in the second, is especially evident in the case of "less-normative" or more expressive, intervallic types. These emerge in the prelude more in scenario iii, i.e., as part of chords that can materialise in the form of both arpeggios and scales over a diminished or an augmented harmony, such as in bars 49ff. In the arpeggios, diminished intervals are closer to equi-tempered values, whereas in the scales they tend more to Pythagorean sizes (figure 7). As a norm, Casals plays the augmented ones sharp, in both arpeggiated and scalar passages.

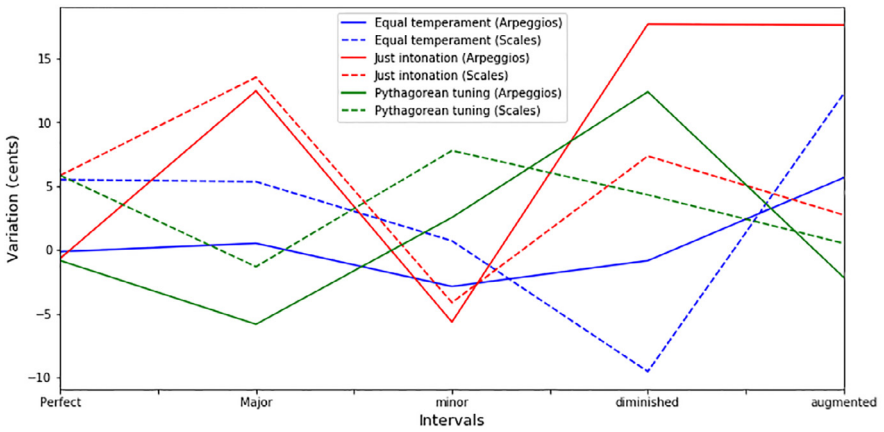


Figure 7. J. S. Bach, Suite for solo cello no. 4, BWV 1010: Prelude, recording by Pau Casals. Mean deviation of the five interval types (directional) with respect to the equal temperament, the just intonation, and the Pythagorean tuning; note-to-note measurements (scenario ii)

Whereas in harmonic contexts Casals seeks for a compromise in diminished intervals, in the melodic sections of the piece he opts for a more expressive intonation in which they are "flat", these resulting from expressive uses of minor and major seconds too. In bs. 33-34 (figure 8), for instance, except the bigger intervals at the start of bar 33, all diminished types are narrowed with respect to the equi-tempered values. In fact, Casals' diminished sevenths in this excerpt are notably close to the also flat Pythagorean sizes, whereas, as a whole, diminished fifths are comparatively wider. That is, the second and the third minor third of the diminished chord, that between degrees $\hat{3}$ and $\hat{5}$ and , is much smaller and thus provides the passage with its diminished flavour—as a matter of fact, in this passage it becomes smaller as the whole chord becomes narrower too (figure 8b). The C_3 that functions as the leading note towards the seventh of the chord is sharpened in a way that the melodic semitone is 32.290 cents smaller than the equi-tempered one. For an easier visualisation, in figures 8a and 8b, as well as in subsequent ones, cent deviation values are provided with respect to the equal temperament only.

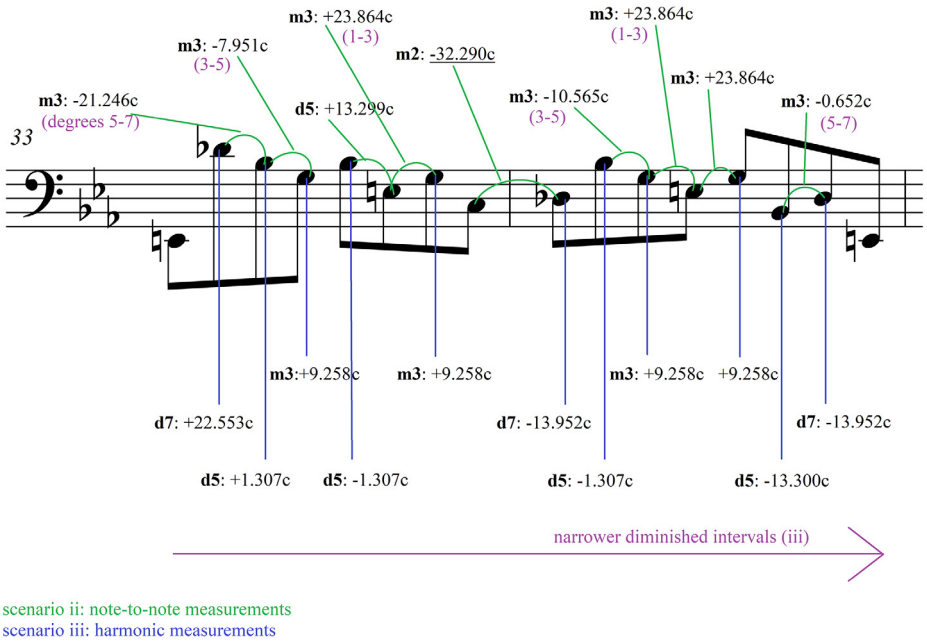


Figure 8a. J. S. Bach, Suite for solo cello no. 4, BWV 1010: Prelude, bs. 33-34, recording by Pau Casals. cent deviation for the intervals with respect to the equal temperament; melodic and harmonic measurements (scenarios ii and iii), diminished-chord arpeggio

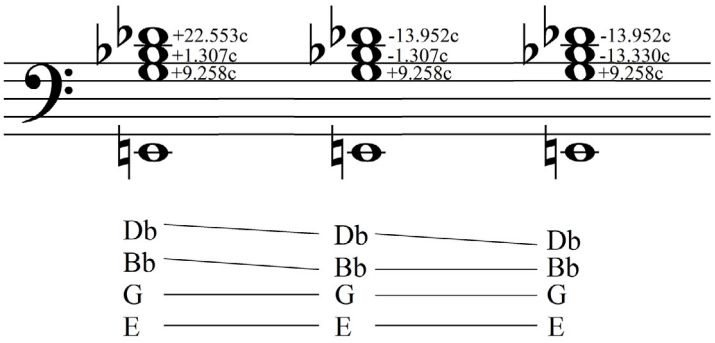


Figure 8b. J. S. Bach, Suite for solo cello no. 4, BWV 1010: Prelude, bs. 33-34, recording by Pau Casals. Progressive narrowing of the diminished intervals of the chord (scenario iii). Reduction

The same phenomenon occurs in melodic passages over diminished harmonies too. In bs. 49-51 (figure 9), it is the third between degrees $\hat{3}$ and $\hat{5}$ and, in this case between E and G, that is most narrowed in order to produce diminished fifths close to the tempered values and diminished sevenths that, as a consequence of the succession of the intervening seconds, become flatter as the notes elapse. It also seems that, again, Casals sought for expressive diminished sevenths, as the impression of the chord and its natural overtones was not as enduring as in the arpeggio and therefore he could afford larger deviations. In fact, as the melodic line goes upwards, the intervals get narrower not through the flatness of the higher notes but through the sharpness of the lower ones. The intermediate changes are a consequence of the narrowness of diatonic semitones (as between $F\#_3$ and G_3 in bar 50) or of the changes in the direction of the melody itself, as at the end of bar 50. In spite of these inconsequential changes, we again have a narrow sonority, in this case away from the low $C\#_2$ that functions as the bass of the chord (figure 9b) and not getting closer to the bass, as in figure 8. As the melodic design goes downwards from bar 51iii, the intervals are narrowed again. In other words, Casals' intonational strategy in this passage follows the direction of the melodic design: as in other diminished contexts, the sonority progressively becomes narrower, away from the bass if the melody moves upwards (see upward vertical arrows in figure 9b) and closer to the bass if the melody returns to it (see downward arrows). In the first part of the passage, the notes revolve, "sharp", around the Bb_3, moving away from it when the scale goes down; in the second and especially near the end, the most stable note is the G_3, which leads into the D_2 through an almost perfect fourth. The diminished third (plus 2 octaves) between the initial $C\#_2$ in bar 49 and the high Eb_4 in bar 51 is very flat too, being produced by a very much narrowed melodic minor third.

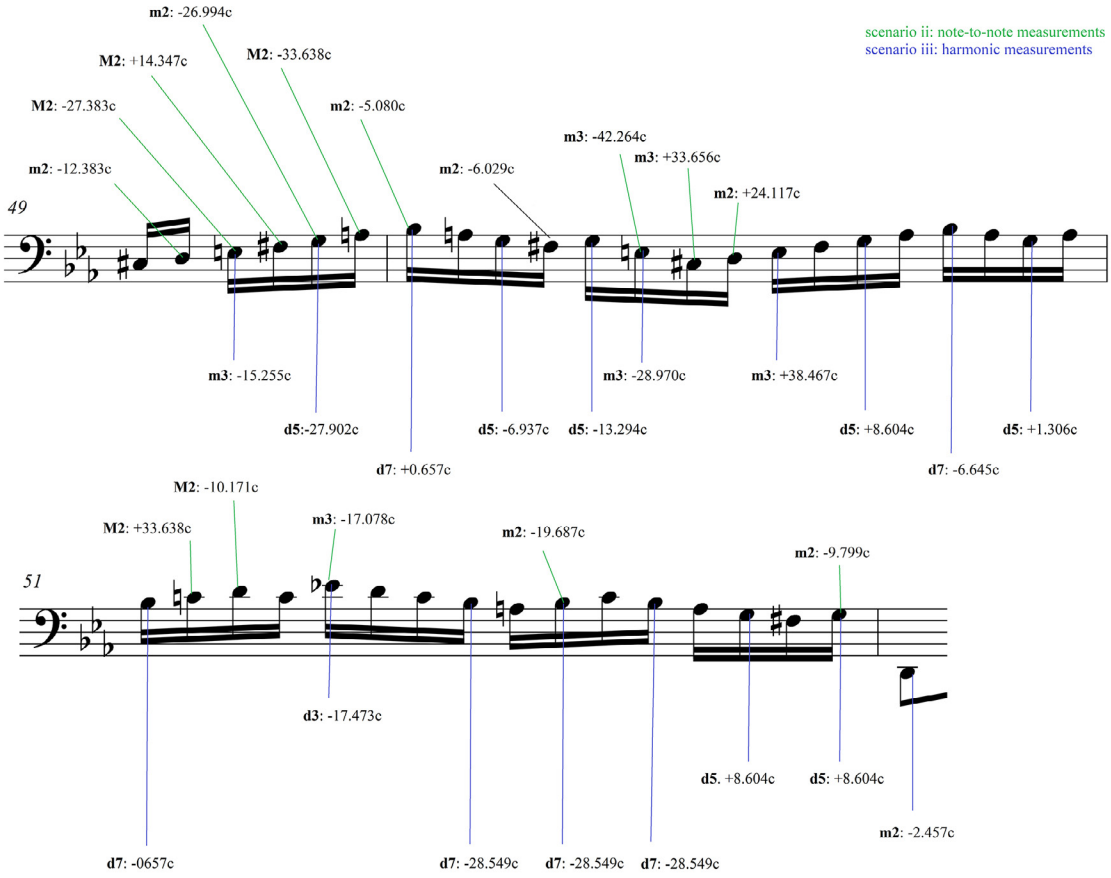


Figure 9a. J. S. Bach, Suite for solo cello no. 4, BWV 1010: Prelude, bs. 49.6-52.1, recording by Pau Casals. Cent deviation for the intervals with respect to the equal temperament; melodic and harmonic measurements (scenarios ii and iii), scale over diminished harmony

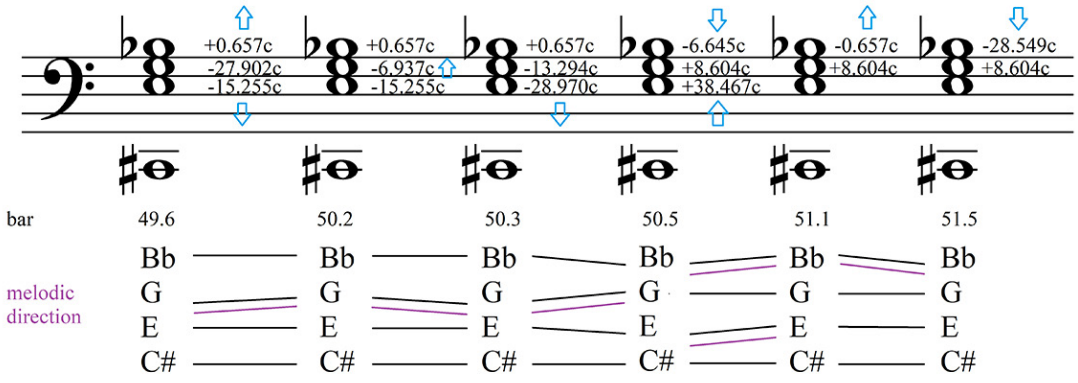


Figure 9b. J. S. Bach, Suite for solo cello no. 4, BWV 1010: Prelude, bs. 49.6-52.1, recording by Pau Casals. Progressive narrowing and enlarging of the diminished intervals of the chord in consonance with melodic direction (scenario iii). Reduction

Casals' augmented intervals in the prelude are, on the contrary, sharp, as in bar 56 (figure 10). This is perceptually allowed by the initial major seventh (plus an octave), which is enlarged in such a way that the minor sixth D2-Bb3 is just slightly flatter than the by-nature-large just interval (-3.262 cents). Also, melodically that major seventh would resolve upwards, eventually producing a very small, Pythagorean diatonic semitone. Moreover, in the subsequent bars, minor thirds progressively become larger as they correspond to the lower notes of the chord, in a way similar to the manner in which the upper thirds of the diminished harmony in bs. 49-51 are flatter than the lower ones (see the light blue arrows in figure 10a). In fact, the descending diminished chord $C\#_3$-E_3-G_3-Bb_3 in bs. 56-58 has the same conformation as that in bs. 49-51: a comparative larger minor third at the bottom over which a smaller one gives the diminished flavour. For its part, the upper one, between degrees $\hat{5}$ and $\hat{7}$ and , is larger than the preceding one but narrow in comparison to the one over the fundamental note. To these, a small major third is added at the bottom to produce an almost perfect fifth between E_3 and A_2, and similarly the largest minor third is also added as the intonation as a whole goes flat to balance the sharpness of bar 56 (figure 10b). This produces a sense of a progressively expanded chord that resolves into the following harmony (bar 60) through a large—or "greater", see table 1—descending major second.

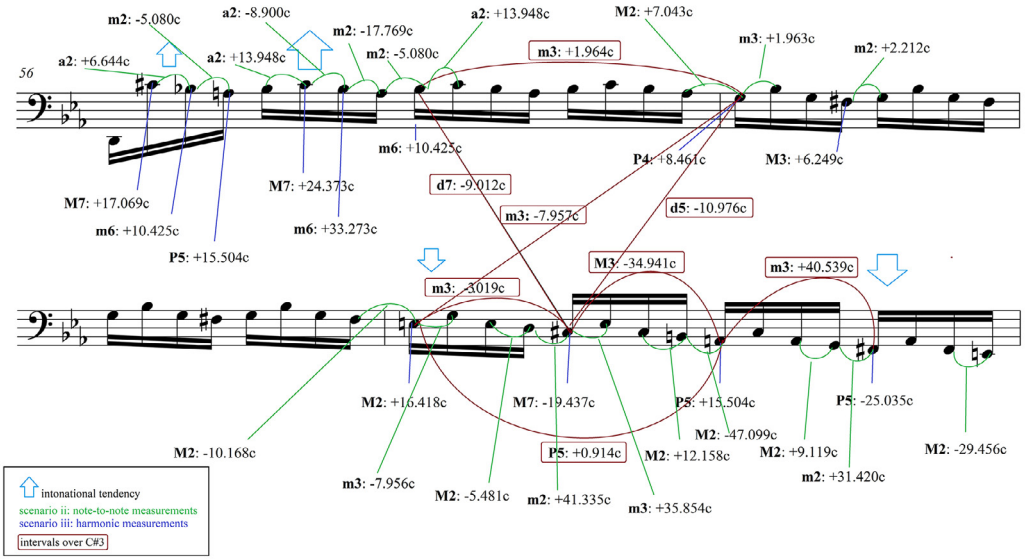


Figure 10a. J. S. Bach, Suite for solo cello no. 4, BWV 1010: Prelude, bs. 56-58, recording by Pau Casals. Cents deviation for the intervals with respect to the equal temperament; progressive enlargement of the minor thirds as the melody goes down (scenario ii)

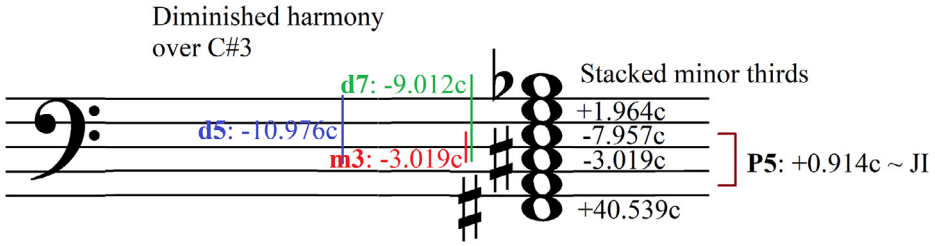


Figure 10b. J. S. Bach, Suite for solo cello no. 4, BWV 1010: Prelude, bs. 56-58, recording by Pau Casals. Conformation of the diminished chord over $C\#_3$ and addition of lower thirds. Reduction

Bs. 56-58 form one of the passages in which the larger deviations from theoretical values occur. As annotated in figure 10, major seconds in Casals' recording deviate as much as -47.099 cents from the theoretical equi-tempered value (bar 58ii-iii), and, similarly, minor thirds as much as +35.854 cents (bar 58i). There is also a minor second that is 41.335 cents sharper than the 100-cent equi-

tempered type (D_3-$C\#_3$, bar 58i-ii) and a major third that deviates -34.941 cents from the theoretical value (bar 58ii). Casals therefore plays both major and minor intervals sharp and flat alike. Interestingly, such larger deviations occur at the end of the passage, i.e., in its way towards the resolution and necessary adjustment after its sharp tendency at the outset.

Although the statistical evaluation of the data indicates that, with respect to both the fundamental note of the chord and the preceding one, intervals in diminished contexts tend to be sharp (figure 11), the above passage features minor thirds and diminished fifths and sevenths that are narrowed too. This apparent incongruence between small- and large-scale analysis can be bridged by looking at each interval type within each harmonic context. In the case of diminished harmonies, the average cent deviation for minor intervals—normally minor thirds over the fundamental note—is +4.520 cents in respect of the theoretical value for the equal temperament, and for diminished types—both fifths and sevenths—the average deviation is -2.198 cents. In other words, the first minor third over the fundamental note of the chord is large and the vertically successive ones are small, in consonance with the "progressively narrowed" phenomenon observed in the two passages above. It is the presence of sharpened passing notes that produces the average deviation towards sharpness, not the notes of the chord themselves.

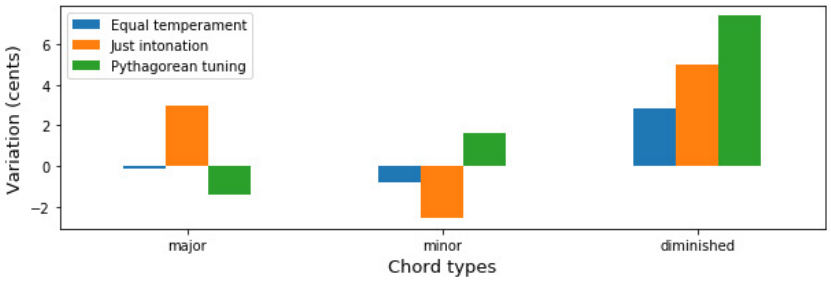


Figure 11. J. S. Bach, Suite for solo cello no. 4, BWV 1010: Prelude, recording by Pau Casals. Mean deviation of intervals with respect to the equal temperament, the just intonation, and the Pythagorean tuning; harmonic measurements (scenario iii) for each chord type separately

In major contexts, intervals are, in average, slightly flat in relation to the equi-tempered value, in a sort of compromise between the just and the Pythagorean systems. The same can be said of minor contexts, in which flatness is more pronounced and the sense of compromise is equally descriptive. As expected, in both harmonic contexts thirds are closer to Pythagorean values, meaning that minor thirds are narrow and major ones are wide.

IV. 3. Interval direction and interval size

Overall, there is no notable difference in the way in which Casals tunes the ascending and the descending intervals. If the dispersion of descending intervals in scenario iii is lesser, this is due to the fact that these are proportionally fewer than the ascending ones. In terms of mean variation, measured melodically intervals in both directions show a similar tendency towards flatness (-0.294 and -0.319 cents respectively; see table 2 for congruent results).

As it has just been exemplified, however, when observed in the context of specific passages some tendencies become apparent. In figure 9a, the intonation fluctuates between sharpness and flatness as the melody goes up and down. In bar 50ii especially, the E_3 is flat because it goes down, and the $C\#_3$ goes up because the melody starts to go up and semitones function as local leading notes (in this case, the D_3 is played as an open string, thus, overruling the fact that the C# is the bass of the chord). In fact, as the intervals become sharper as the melody goes upwards, the large descending minor third E_3-$C\#_3$ has the function of also producing an almost perfect octave $C\#_3$-$C\#_2$ (the latter in bar 59). In figure 10, the same occurs: the big leap upwards at the start pushes the intonation high, yet the overall descending motion of the melody afterwards returns everything in place, so to speak.

That is to say, it is not the direction of a particular interval that determines the direction of its deviation. As we have seen, both ascending and descending intervals have, in average, the same tendencies and, furthermore, Casals plays a specific interval, for instance an ascending minor third, both enlarged and narrowed[84]. Rather, it is the direction of the medium-scale melody that determines the direction of such deviation. That is why no clear rationale can be found for the arpeggiated sections in the prelude: the arpeggios move up and down for short periods of time and, thus, no sense of melodic direction is established. The scales are, on the contrary, good examples to understand Casals' intonational strategy and his reaction towards direction.

This phenomenon is in relation to string players' tendency to adjust notes sharp as these are higher in the register, as noted in the literature apropos violinists and cellists[85] as well as in the general performance practice—we normally play sharper in the high positions of the fingerboard. The rule seems to be: "the highest the note, the sharper it *must* be played", although in real practice, or at least in Casals', this seems to apply to passages in which the register remains more or less constant, such as scales and not in the case of alternating arpeggios.

This E flat prelude by Bach is a good case study on interval size as a factor for tuning preferences. Virtually all of the arpeggios start with a large ascending leap, only to progressively and indirectly descend through the arpeggio across the bar. By comparison, Casals tends to play small

[84] For instance, 0.656 cents in bar 1 (G_3-Bb_3) and +9.261 cents in bar 3 (the same G_3-Bb_3), with respect to the equal temperament in both cases.

[85] Garman, "The effects of accompaniment texture…", 89.

melodic intervals (up to the major seventh, in scenario ii) slightly sharp (+0.182 cents with respect to the equal temperament) and large ones (from the perfect octave), flat (-5.340 cents). The absolute values also indicate a smaller deviation in the small intervals (12.636 cents) than in the larger types (14.286 cents); in fact, large intervals form the group that accommodates better to the theoretical values of the just intonation (-0.484 cents). Interestingly, major thirds are the only intervals that are more "in tune" when they expand over more than one octave (5.999 absolute cent deviation) than when they are reduced to the 4- and 9-semitone intervals (13.302 cents). The remaining intervals show a lesser absolute deviation when within the octave, thus accounting for the general tendency.

As said above, the few big ascending leaps in the melodic passages have the function of pushing the intonation upwards in a way that the sharpness is compensated before the resolution into the following harmony (figure 10a) and, therefore, these intervals' enlargement should not come as a surprise. In the arpeggios, on the contrary, the first leap of each bar tends to be narrowed, hence the general flat tendency for large intervals in the recording. Yet, as shown in figure 8a, sometimes Casals plays those leaps very sharp. Table 3 contains the measurements for the large leaps in the arpeggiated passages in the piece. The grey tonalities highlight sharp deviations, the darker ones signaling those larger than +10 cents.

Table 3. J. S. Bach, Suite for solo cello no. 4, BWV 1010: Prelude, recording by Pau Casals. Deviation (in cents) of large intervals from the three theoretical tuning systems; note-to-note measurements (scenario ii)

			Cents deviation				
Beat	Hz	Interval	Equal temperament	Just intonation	Pythagorean tuning	Chord	Leads into degree
1.2	307.79	2 * P8	0.000	0.000	0.000	I	$\hat{1}$
2.2	310.40	2 * P8	9.376	9.376	9.376	I	$\hat{1}$
3.2	276.578	m7 + P8	-14.346	16.828	-10.436	I7	$\hat{7}$
4.2	275.414	m7 + P8	-38.856	-7.682	-34.946	I7	$\hat{7}$
5.2	264.439	M6 + P8	10.035	25.676	4.170	IV	$\hat{3}$
6.2	265.556	M6 + P8	5.343	20.984	-0.522	IV	$\hat{3}$
7.2	207.621	P4 + P8	-13.438	-11.483	-11.483	V7	$\hat{7}$
8.2	208.813	P4 + P8	-18.121	-16.166	-16.166	V7	$\hat{7}$
9.2	196.545	M3 + P8	1.565	15.251	-6.255	I	$\hat{3}$
10.2	197.375	P4 + P8	8.464	10.419	10.419	I	$\hat{3}$
11.2	313.031	m3 + 2*P8	-3.268	-18.909	2.597	vi	$\hat{3}$
12.2	313.031	P4 + P8	20.995	22.950	22.950	vi7	$\hat{3}$

13.2	310.401	d5 + P8	-8.610	1.474	3.120	V7/V	$\hat{7}$
14.2	311.713	m7 + P8	-16.958	14.217	-13.048	V7V	$\hat{7}$
15.2	296.331	M3 + P8	16.166	29.853	8.346	V	$\hat{3}$
16.2	274.255	P4 + P8	-28.044	-26.089	-26.089	v	$\hat{3}$
17.2	274.995	d5 + P8	-31.064	-20.980	-19.334	V7/IV	$\hat{7}$
18.2	275.414	m7 + P8	-16.957	14.217	-13.047	V7/IV	$\hat{7}$
19.2	263.326	M3 + P8	-3.124	10.562	-10.944	IV	$\hat{3}$
20.2	264.04	P4 + P8	8.471	10.426	10.426	IV	$\hat{3}$
21.2	207.934	m3 + P8	-32.471	-48.112	-26.606	vii7/vi	$\hat{7}$
22.2	208.813	P4 + P8	-13.434	-11.479	-11.479	iv/vi	$\hat{3}$
23.2	208.499	d5 + P8	-11.217	-1.132	0.513	V9/vi	$\hat{9}$
24.2	206.188	m6 + P8	-26.082	-39.768	-18.262	iv/vi	$\hat{3}$
25.2	293.399	m3 + P8	-13.183	-28.824	-7.318	vii7/vi	$\hat{3}$
26.2	296.331	P5 + P8	-6.385	-8.340	-8.340	V7/vi	$\hat{5}$
27.2	311.713	m3 + 2*P8	-17.870	-33.511	-12.005	vi	$\hat{1}$
28.2	313.031	m3 + 2*P8	-17.884	-33.526	-12.019	vi	$\hat{1}$
29.2	330.672	a4 + P8	-11.215	-20.721	-22.945	V7/ii	$\hat{3}$
30.2	332.069	a4 + P8	-18.523	-28.029	-30.253	ii	$\hat{1}$
31.2	350.786	M6 + P8	-1.944	13.697	-7.809	ii	$\hat{5}$
33.2	281.707	d7 + P8	22.553	53.315	40.148	V9/ii	$\hat{9}$
35.2	234.986	P4 + P8	-8.206	-6.251	-6.251	ii	$\hat{4}$
36.2	209.696	P4 + P8	-8.207	-6.252	-6.252	ii7	$\hat{3}$
37.2	209.696	d5 + P8	9.512	19.596	21.242	V	$\hat{7}$
39.2	196.841	M3 + P8	-5.744	7.943	-13.564	I	$\hat{3}$
45.2	232.031	m3 + P8	-14.215	-29.856	-8.350	iii	$\hat{3}$
46.23	232.031	P4 + P8	-47.334	-45.379	-45.379	iii	$\hat{7}$
47.2	231.055	P5 + P8	-28.297	-30.252	-30.252	iii	$\hat{5}$
48.2	232.031	m6 + P8	-33.380	-47.066	-25.560	iii	$\hat{5}$
52.2	266.678	m7 + P8	22.153	53.327	26.063	V7/iii	$\hat{7}$
53.2	264.439	m7 + P8	14.859	46.033	18.769	V7/iii	$\hat{7}$
54.2	233.997	m6 + P8	-4.177	-17.864	3.643	iii	$\hat{3}$
55.2	233.012	m6 + P8	-21.387	-35.074	-13.567	iii	$\hat{3}$
62.2	234.986	m3 + P8	5.506	-10.135	11.371	iii	$\hat{3}$
64.2	275.829	d5 + P8	-23.210	-13.126	-11.480	vii7/ii	$\hat{7}$

66.2	263.326	M3 + P8	-8.346	5.340	-16.166	ii	$\hat{5}$
68.2	307.794	d5 + P8	-23.204	-13.120	-11.474	vii7/V	$\hat{5}$
82.2	311.71	2 * P8	-12.525	12.525	12.525	I	$\hat{1}$
83.2	311.71	2 * P8	-2.614	-2.614	-2.614	I	$\hat{1}$
84.2	278.166	m7 + P8	2.873	34.047	6.783	I7	$\hat{7}$
85.2	275.829	m7 + P8	-16.958	14.216	-13.048	I/	$\hat{7}$
86.2	264.439	M6 + P8	10.035	25.676	4.170	IV	$\hat{3}$
87.2	266.678	M6 + P8	17.331	32.973	11.466	IV	$\hat{3}$

Such very sharp intervals are of all types: minor, major, and diminished, so, at first sight, no theory seems to hold for Casals' practice. Yet, as in the bar 33 of figure 8a, it happens that all such leaps resolve into either the third or the seventh degree of the chord in question, no matter what the actual interval leading into it is. Importantly too, the underlying harmony is in those junctures, with a few exceptions, either the tonic chord, its dominant/leading-note chord, or a tonicisised one, such as g minor in the central part of the piece. That is, Casals plays sharp the third and seventh degrees of the harmonically most important chords of the prelude, in this way creating the sense of a sort of organised, structured intonational plan. In those junctures, the third of the chord is played close to the Pythagorean sharp value, and the sevenths are more equi-tempered, and even wider than those.

IV. 4. The performative context: tempo and dynamics

Intonation is not, however, detached from the other parameters that play a role in performance. As research has shown, fluctuations in tempo and dynamics may influence the ways in which we perceive and approach this parameter[86]. Also, in more general terms, the impression that a performance creates in us is produced by the combination of *all* the performative strategies. As I said elsewhere:

> […] the separation of sound into discrete parameters is artificial, and, thus, parameters typically do not work […] in isolation. In fact, their […] significance generally depends on their combination in specific contexts and to particular purposes, and, thus, there is no predefined hierarchy among them.[87]

And Casals' performance practice is no exception in this respect. In fact, it has already been studied how larger "mistunings" is his and Horszowski's 1936 recording of the first movement from Brahms's F major cello sonata, op. 99, combine with larger asynchronisations between the two

[86] See notes 15 and 20 above.

[87] Ana Llorens, "Creating structure through performance: A re-interpretation of Brahms's cello sonatas" (doctoral thesis, University of Cambridge, 2018), 249, https://www.repository.cam.ac.uk/handle/1810/278796.

instrumental parts and grand-scale tempo fluctuations to produce a sense of tripartite division and expressive tension within the main sections in the sonata structure[88]. As it happens, the omissions in the quote above referred to the formal and structural effects of performative parameters, which, importantly, Casals' intonational decisions in Bach's prelude epitomise too.

Figure 12 represents the fluctuations in tempo and dynamics (in red and green, in the two right-hand y axes), as average values for each harmony in the piece, i.e., mostly every two bars. Coordinated decreases in both of them occur before the resolution into g minor after the scalar passages in bar 62 and, again, although with less intensity, before the return of the opening materials in E flat major in bar 82, thus potentially signaling moments of important structural division[89]. In blue, absolute cent deviations are given, with respect to the theoretical equi-tempered values in scenario ii, i.e., as measured from the preceding note. As for tempo and dynamics, for easier understanding and conjunct visualisation, average values are represented for each harmony in the piece.

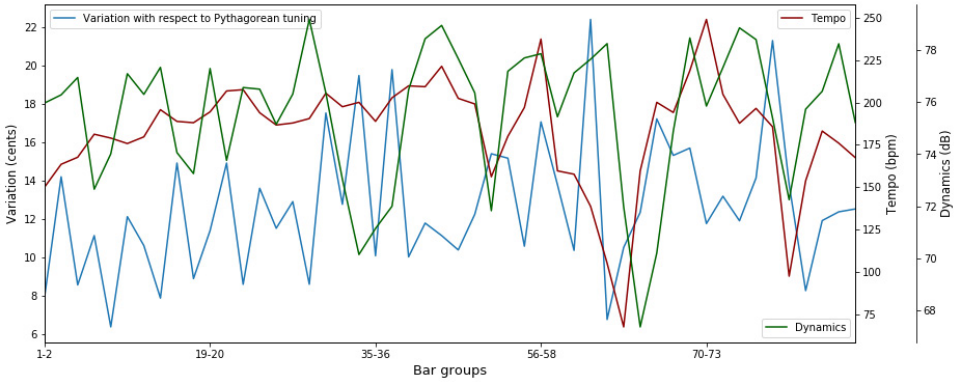


Figure 12. J. S. Bach, Suite for solo cello no. 4, BWV 1010: Prelude, recording by Pau Casals. Intonation (absolute values in scenario ii), tempo, and dynamic fluctuations

[88] *Ibid*., 209-211.

[89] For references on "arch-phrase" theory, see Nicholas Cook, "The Conductor and the theorist. Furtwängler, Schenker and the first movement of Beethoven's Ninth Symphony", in *The Practice of Performance. Studies in Musical Interpretation*, ed. John Rink, 105-125 (Cambridge: Cambridge University Press, 1995); Alf Gabrielsson, "Timing in music performance and its relations to music", in *Generative Processes in Music. The Psychology of Performance, Improvisation, and Composition*, ed. John A. Sloboda, 27-51 (Oxford: Clarendon Press, 1988); Mitchell S. Ohriner, "Grouping hierarchy and trajectories of pacing in performances of Chopin's Mazurkas", *Music Theory Online* 18, no. 1 (2012), http://www.mtosmt.org/issues/mto.12.18.1/mto.12.18.1.ohriner.php; Bruno H. Repp, "Patterns of expressive timing in performances of a Beethoven minuet by nineteen famous pianists", *Journal of the Acoustical Society of America* 88 (1990): 622-641; Neil P. McAngus Todd, "A model of expressive timing in tonal music", *Music Perception* 3 (1985): 33-58; and Neil P. McAngus Todd, "The dynamics of dynamics. A model of musical expression", *Journal of the Acoustical Society of America* 91 (1992): 3540-3550.

Such average intonational deviation tends to be larger than 8 cents except on two occasions where it approaches 6 cents: coinciding with the tempo and dynamics increases, in bs. 62 and 82. Moreover, they follow moments of progressively higher deviation, up to 20-22 cents, in this manner producing a marked increase of expressive distension and resolution which contributes to the sense of structural division discussed above.

Obviating the differences in scale and, hence, representation, in Casals' recording of Bach's piece we can notice two big structural—and tensional—arches. These arches do not spring from the fluctuations in two performative parameters only—tempo and dynamics—, as much literature has explored, but rather from three. Intonation may not be sensed to contribute to the effects of tempo and dynamics, but to ally itself with them on equal footing to produce the sense of ebb and flow that shapes this performance[90].

A similar phenomenon occurs in Casals' recordings of Brahms's movement, where the various parameters coordinate themselves on the small scale to produce concurring effects. Here, they do so too, yet on the large scale to give Bach's prelude a high-order organisation. Within it, the small-scale intonational deviations are not constricted by any pitch-stable instrument, such as the piano in Brahms's: Casals can freely follow and, furthermore, exploit the direction of the melody and the harmonic tensions and resolutions through his intonational practice in a manner that intonation contributes and at the same time transcends the "expressive" role that the cellist himself seems to have assigned to it. Whether or not this was a conscious yet unspoken performance principle of his we cannot know. What we can know it that its effects go beyond any automatic or, perhaps, intentional positioning of the fingers on the fingerboard to become a grand-scale structural factor in the performance.

V. Beyond expressive intonation

Whereas Casals tends to play slightly sharp, the detailed observation of the data, grand-scale statistical conclusions aside, shows that, depending on the specific juncture, he played minor, major, diminished, and augmented intervals, be they seconds, thirds, sixths, or sevenths, both sharp and flat. The same occurs in the case of the perfect fourths, fifths, and octaves: the cent variation with respect to the theoretical values in the equal temperament and the Pythagorean tuning, measured in relation to the fundamental note of the chord or to the immediately preceding note, can occur in both directions.

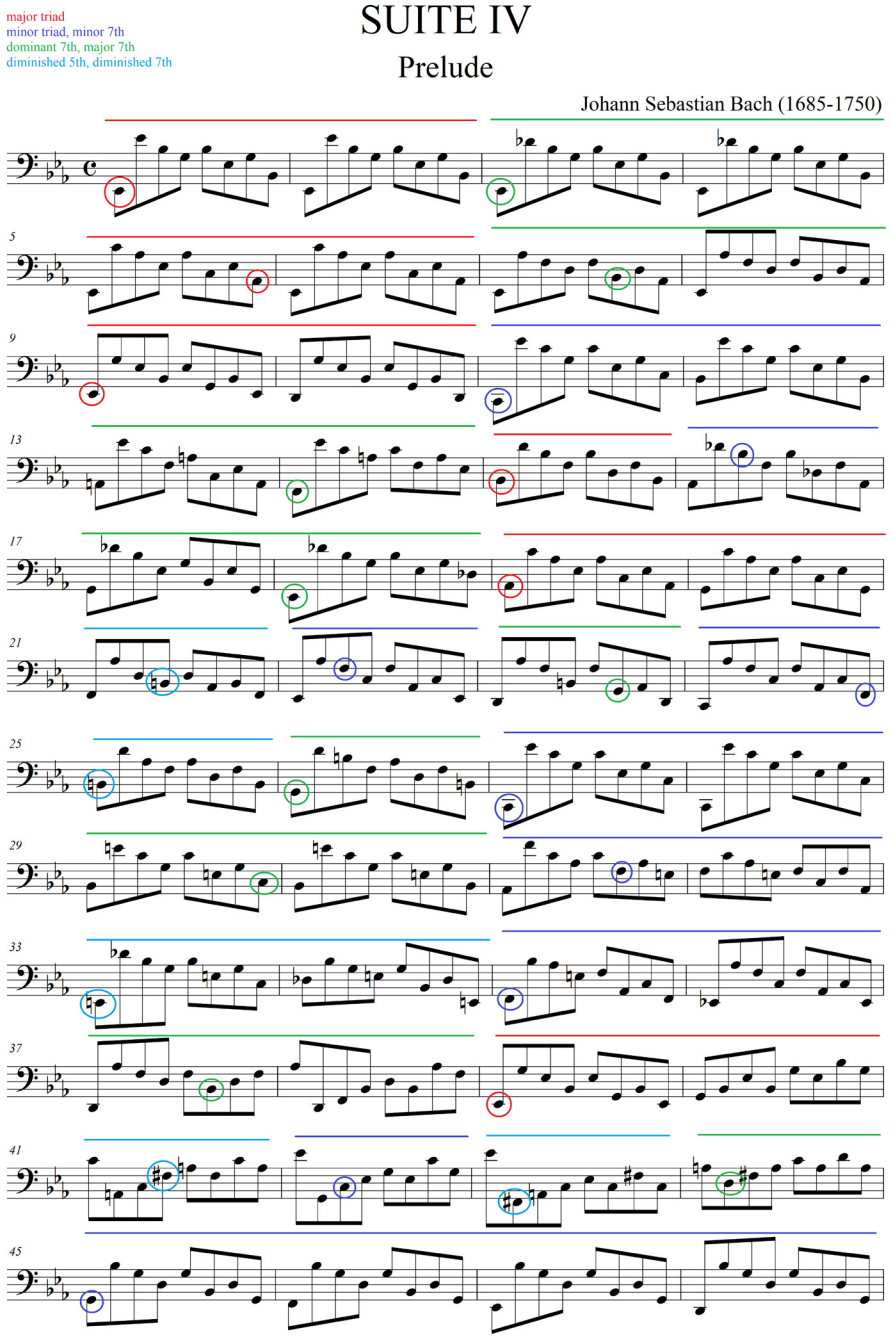
[90] Employing the same expression, John Rink speaks of music's *shape*, as opposed to *structure*, in terms of "momentum, climax, and ebb and flow". See John Rink, "Review of Wallace Berry: *Musical Structure and Performance* (New Haven: Yale University Press, 1989)", *Music Analysis* 9, no. 3 (1990), 323.

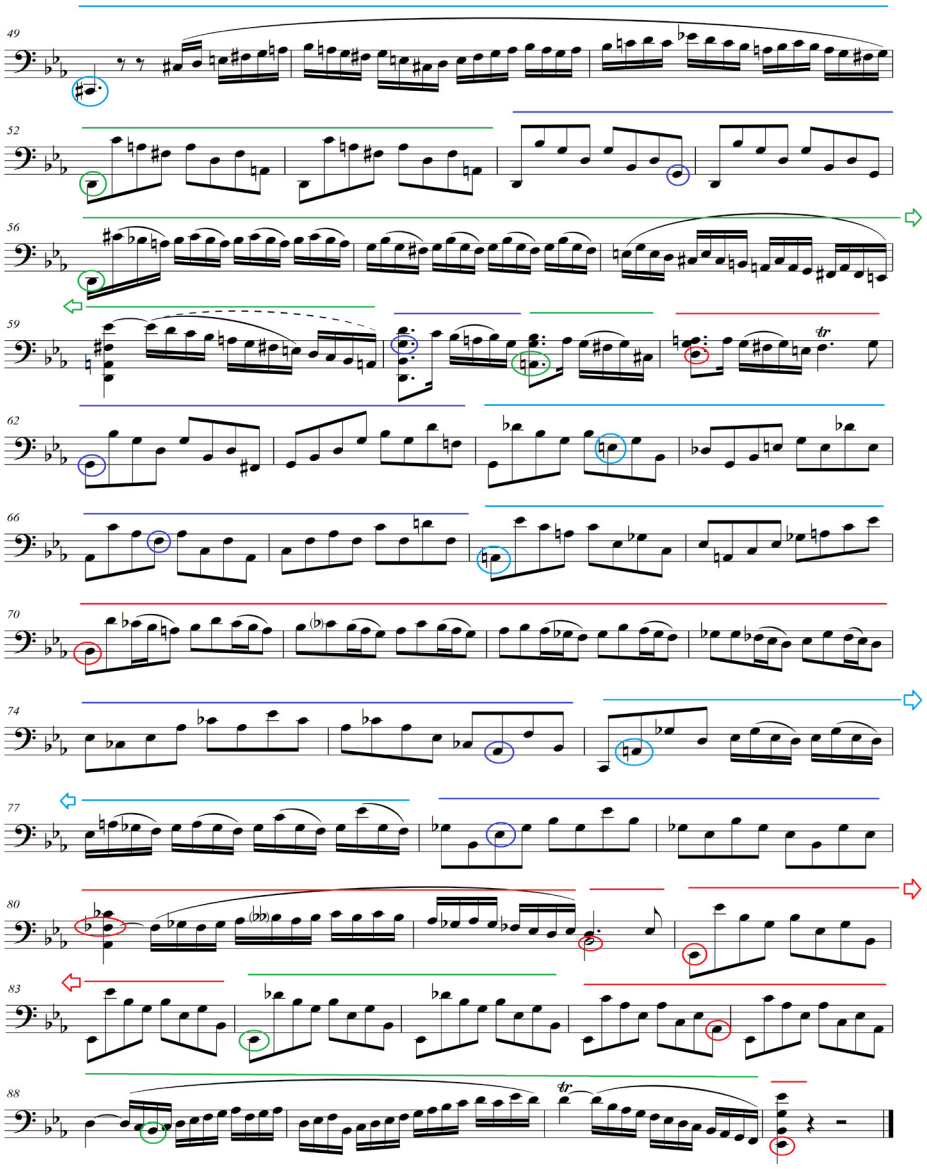
However, the deviations occur against a stable harmonic framework. First, whereas in the scalar passages and the "expressive" intervals of the passing notes Casals seems to be thinking melodically, in the harmonic notes of the arpeggios he seeks for a more neutral and stable compromise. In other words, the large deviations in scenario iii respond to Casals' "expressive" intentions towards a close-to-Pythagorean tuning that nonetheless remains more equi-measured in the harmonically framing intervals: unisons, perfect fourths, perfect fifths, and perfect octaves. Within this framework, the cellist tends to play the third degree sharp (as in the large ascending leaps and in the diminished chords), and also avoids narrowed, just sevenths, perhaps looking for higher harmonic brilliance. This may indicate that Casals had a predominantly melodic approach to intonation, in such a way that he would "mistune" certain intervals to attain what he considered a good note-to-note "expressive" performance.

In the melodic passages, in the second place, Casals' follows the fluctuations in the melody: if this goes up, his intonation becomes sharp too, and vice versa. In passages with augmented and diminished intervals, moreover, such deviations contribute to the sense of accumulating intonational tension that resolves into the following harmony. In other words, Casals exploits the compositional play between harmonic tension and resolution inherent in Bach's E flat major Prelude to provide it with the corresponding performative play between intonational tension and resolution too.

His manipulation of intonation in conjunction with tempo and dynamics convert bar 62 into the start of a new large-scale section, the structural power of which is placed, through performance, at the same level as the return to the main harmony twenty bars later, in bar 82. In this manner, the harmonic fluctuation between E flat major and g minor, emphasised through the unstable resolution in bar 45, is disputed in two equal planes, in a metaphor of the *compromise* for two systems that characterises Casals' intonational practice. His is a compromise for the options that allowed him to be more expressive within a more controlled, natural framework of fourths, fifths, and octaves. Similarly, through the largest variations in the performative parameters he emphasised harmonic expressivity, i.e., the contrast between keys, within the framing structure of the E flat major arpeggios that prelude Bach's fourth suite.

Appendix


major triad
minor triad, minor 7th
dominant 7th, major 7th
diminished 5th, diminished 7th
SUITE IV
Prelude
Johann Sebastian Bach (1685-1750)



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Contar o cantar las cosas: del bachiller Carrasco a Juan Ramón Jiménez

Telling or singing things: From bachelor Carrasco to Juan Ramón Jiménez

Antonio Gallego•

El capítulo tercero de la *Segunda parte del ingenioso caballero don Quijote de la Mancha*[1] se titula «Del ridículo razonamiento que pasó entre Don Quijote, Sancho Panza y el bachiller Sansón Carrasco», y en él comentan los tres personajes el libro que sobre las aventuras de *El ingenioso hidalgo* había aparecido en la madrileña imprenta de Juan de la Cuesta diez años antes, es decir, la primera parte de 1605. En este apasionante capítulo, en el que Cervantes hace literatura sobre literatura o, si se prefiere, «metaliteratura», se traza también neta distinción muy ingeniosa —nada ridícula— entre verdad histórica y verosimilitud del relato, cuestión que ya se venía discutiendo desde los tiempos de Aristóteles y que había sido reiteradamente abordada en las poéticas renacentistas.

Viniendo al grano: tanto el hidalgo, ya caballero, como su criado, ya escudero, discuten ahora algunos términos de lo narrado en la primera parte del *Quijote*, como las cabriolas que el buen Sancho tuvo que hacer cuando le mantearon, ante lo que el criado matiza: «En la manta no hice yo cabriolas […]; en el aire sí, y aun más de las que yo quisiera». Y entrando en los pasajes en los que don Quijote había recibido «infinitos

• Real Academia de Bellas Artes de San Fernando.

[1] Este ensayo procede principalmente de la Ponencia inaugural del IV Congreso Internacional *Escrituras musicales del Quijote (1615-2015)*, organizado por el Centro Superior de Investigación y Promoción de la Música de la Universidad Autónoma de Madrid los días 22 al 24 de abril de 2015 en el Salón de actos de la Facultad de Filosofía y Letras y en la Sala de Música del CSIPM. Su directora, mi antigua alumna en el Conservatorio madrileño Begoña Lolo, ingresó al año siguiente como numeraria en la Real Academia de Bellas Artes de San Fernando, y me pidió que le contestara su discurso de ingreso, titulado *El Quijote como fuente de inspiración en la creación musical* (Madrid: RABASF, 2016): tras trazar en él su semblanza, recordé lo que había dicho en el congreso del año anterior, y tratando de añadir alguna nueva cuestión sin repetir lo allí dicho (pues creía que la publicación de sus actas era inminente) me referí a dos casos en los que Galdós había utilizado el binomio de contar/cantar alguna cosa; reproduzco este pasaje también ahora, antes de los de Antonio Machado, Miguel de Unamuno y Juan Ramón Jiménez que había incluido en la ponencia mencionada.

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palos», afirma el sufrido protagonista que el autor de la primera parte «también pudiera callarlos por equidad»:

> Pues las acciones que ni mudan ni alteran la verdad de la historia no hay para qué escribirlas, si han de redundar en menosprecio del señor de la historia. A fee que no fue tan piadoso Eneas como Virgilio le pinta, ni tan prudente Ulises como lo describe Homero.
> Así es –replicó Sansón–, pero uno es escribir como poeta y otro como historiador: el poeta puede *contar o cantar las cosas*, no como fueron, sino como debían ser; y el historiador las ha de escribir, no como debían ser, sino como fueron, sin añadir ni quitar a la verdad cosa alguna.[2]

En el rastreo que estas frases han generado en la inabarcable bibliografía cervantina, es curioso constatar que siempre se ha realizado sondeando el pasado, descubriendo las ideas de donde proceden o se asientan, pero no el futuro de las mismas. En este breve ensayo me propongo indagar sobre las diferencias —también en el sentido músico de «variaciones»— que algunos escritores españoles de la segunda parte del siglo XIX y la primera mitad del siglo XX volvieron a establecer entre *contar y cantar*; alguno citando a Cervantes, los más sin mencionarlo, y casi siempre en sentido algo distinto a lo propuesto por el bachiller Carrasco; a saber, no para distinguir entre la literatura histórica y la de ficción, o para distinguir entre prosa y poesía: en resumen rápido, si la prosa siempre *cuenta*, la poesía *canta*, pero también puede *contar*, como veremos.

Lo del lenguaje poético como sinónimo de canto venía, en efecto, de muy lejos. En esta misma segunda parte de la historia quijotesca aparece inmediatamente, ya al final del capítulo primero, el de la conversación entre el cura, el barbero y Alonso Quijano durante la enfermedad del caballero; mientras que los relatos que se intercalan a modo de ejemplos se *cuentan*, cuando sale a colación el personaje de

---

Confieso que cuando no me quedó más remedio que aceptar el encargo de la ponencia, pues no me sentía especialista en la materia, lo primero que hice fue repasar un viejo escrito que redacté para un disco editado en 1990 por el Ministerio de Educación y Ciencia en la serie de Monumentos Históricos de la Música Española con el rótulo de *Música en la obra de Cervantes*, titulado «La música en Cervantes» (pp. 3-13), e incluido junto al del siempre recordado Francisco Ynduráin: «Motivos musicales en Cervantes» (pp. 14-38), trabajos que, tal vez por el soporte para el que fueron escritos no son recogidos habitualmente en la bibliografía. Con una excepción, que agradezco, la de Juan José Pastor Comín, «De la música en Cervantes. Estado de la cuestión», *Anales Cervantinos* 35 (1999): 383-395. Más tarde pensé en añadir algún razonamiento más a la relación de Falla con Cervantes, que ya había analizado en un pequeño pasaje de *El Retablo de Maese Pedro* de Manuel de Falla, en Antonio Gallego, «Dulcinea en el prado (verde y florido)», *Revista de Musicología* 10, n.º 2 (1987): 685-699. Pronto me decidí por el asunto que ahora edito, poniendo a Cervantes como modelo o simple antecedente de otros escritores españoles más cercanos en el tiempo.

[2] Cito siempre por Miguel De Cervantes, *Don Quijote de la Mancha*, ed. por el Instituto Cervantes dirigida por Francisco Rico (Barcelona: Instituto Cervantes/Crítica, 1998); en esta ocasión pp. 649-650 del vol. principal, y 434-437 del complementario. Se cita en ellas abundante bibliografía, de la que es especialmente interesante la de Félix Martínez-Bonati, *Don Quijote and the Poetics of the Novel* (Ithaca: Cornell University Press, 1992); y *El «Quijote» y la poética de la novela*, (Alcalá de Henares: Centro de Estudios Cervantinos, 1995).

La cursiva del párrafo citado es mía, y también la del mencionado en la nota siguiente.

Angélica es el caballero convaleciente quien *canta* con diversos poetas-cantores la belleza de doncella tan «destraída, andariega y algo antojadiza»:

> El gran cantor de su belleza, el famoso Ariosto, por no atreverse o no querer *cantar* lo que a esta señora le sucedió después de su ruin entrego, que no debieron ser cosas demasiado honestas, la dejó donde dijo:
> Y cómo del Catay recibió el cetro
> quizá otro *cantará* con mejor plectro. […]
> Véese esta verdad clara, porque después acá un famoso poeta andaluz lloró y *cantó* sus lágrimas, y otro famoso y único poeta castellano *cantó* su hermosura.[3]

Veamos ahora algunas reminiscencias de este pequeño juego de palabras entre *contar* y *cantar* en algunos escritores españoles al cabo de varios siglos (y a uno ya del nuestro).

Tener conciencia de lo que se dice o canta: Galdós

Me encuentro en estos últimos meses trabajando con intensidad en las relaciones que Benito Pérez Galdós mantuvo con la música en general dentro de sus novelas y relatos, asunto casi inabarcable por su enorme extensión; y más en concreto con el teatro musical (si todo ello cuaja en libro, se titulará probablemente *Galdós en el Real*). He podido observar la enorme cantidad de veces que don Benito se refiere a Cervantes. La bibliografía existente sobre la relación de Galdós con Cervantes es enorme: sólo en el último medio siglo he contado hasta medio centenar de trabajos que trazan el inventario de fuentes cervantinas, directas o indirectas, en novelas, episodios nacionales, teatro, o en artículos y escritos diversos galdosianos, procedimiento para alguno un tanto anticuado aunque en mi opinión indispensable para comenzar cualquier investigación; pero igualmente encontré otros tipos de análisis sobre la intertextualidad, el psicoanálisis, la metaficción, etc.[4] Y también me he asomado con pavor a

[3] Ed. citada, p. 638; se menciona el final de la primera parte del *Orlando furioso* de Ariosto, y se alude a *Lágrimas de Angélica*, de Luis Barahona de Soto (1586) y *La hermosura de Angélica*, de Lope de Vega (1602).

El concepto que de la poesía tiene don Quijote lo expresa Cervantes al final del capítulo XVI de esta segunda parte, en la conversación con el caballero del verde gabán, cuando trata de convencerle de que permita que su hijo sea poeta (ed. citada, pp. 775-759). Más tarde, en el cap. LXII, durante la visita a una imprenta barcelonesa, Cervantes hace confesar a don Quijote: «Yo […] sé algún tanto del toscano y me precio de *cantar* algunas estancias de Ariosto» (ed. citada, p. 1143). Y ya al final de la segunda parte, tras la célebre y disparatada discusión sobre los albogues, don Quijote le dice a Sancho que le hará fácil el nuevo oficio de pastor «el ser yo algún tanto poeta […] y el serlo también en extremo el bachiller Sansón Carrasco. Del cura no digo nada, pero yo apostaré que debe tener sus puntas y collares de poeta, y que las tenga también maese Nicolás, no dudo en ello, porque todos o los más son guitarristas y copleros» (ed. citada, pp. 1176-1177).

[4] Mencionaré solamente un título, el de profesor argentino de la UCLA Rubén Benítez, *Cervantes en Galdós: Literatura e intertextualidad* (Murcia: Universidad de Murcia, [1990] 2008); y la más reciente tesis doctoral de Rosa

los ensayos de otros literatos sobre este asunto, algunos muy contemporáneos de Galdós, como los de Valle Inclán, otros ya a cierta distancia, como el de Azorín en 1947, y así hasta nuestros días. A pesar de ello (pues en principio creí que ya estaba casi todo bien investigado), se me ha ocurrido indagar si también Galdós había abordado el asunto cervantino del *contar o cantar*, de lo que no encuentro rastro en la bibliografía. He aquí dos ejemplos que lo confirman:

Estamos en la parte tercera de *Fortunata y Jacinta* (1886-1887), en la conversación que mantienen Fortunata y Guillermina Pacheco, la dama caritativa, sobre Jacinta, la esposa «angelical» de Juanito Santa Cruz: «¡Angelical!... sí, todo lo angelical que usted quiera; pero no tiene hijos. Esposa que no tiene hijos, no es tal esposa». Ante este y otros disparates de Fortunata, que sí había dado y daría hijos a su amante,

> la santa la miraba con verdadero espanto. Fortunata parecía estar fuera de sí y como el exaltado artista que no tiene conciencia de lo que *dice o canta*.[5]

Ahora nos vamos al comienzo de *Ángel Guerra* (1990-1991) cuando el protagonista llega a casa de amanecida, herido de bala en una mano, y pide árnica a su amante Dulcenombre; mientras espera, oye «el zumbido de uno de esos abejones que suelen meterse de noche en las casas, y buscando azorados la salida, tropiezan en las paredes, embisten a testarazos los cristales, y nos atormentan con su murmullo grave y monótono, expresión musical del tedio infinito». Mientras Dulce le cura y bebe un poco de vino,

> el abejorro volvió a entonar su insufrible *canto* de una sola nota, estirada y vibrante como el lenguaje de un hilo telegráfico que se pusiera a *contar* una historia.[6]

Hay algunos pasajes más que corroboran mi afirmación, pues responden a un determinado comportamiento humano, o bien a uno de esos estímulos sonoros naturales o animales a los que también era tan aficionado Cervantes,[7] pero he de ser breve.

Burakoff, «The Poetics of the Character in Galdós and its Intertextual Dialogue with the Works of Cervantes» (tesis doctoral, Hebrew University, 2013). Ambas pueden leerse, si bien la primera no íntegramente, en el Google, y recogen la inmensa bibliografía aludida.

[5] Benito Pérez Galdós, *Fortunata y Jacinta*, ed. por Domingo Ynduráin (Madrid: Biblioteca Castro, 1993), 911.

[6] Benito Pérez Galdós, *Ángel Guerra* (Madrid: Sucesores de Hernando, 1920), 6-8. Hay al menos otro pasaje de esta novela que nos interesa desde este punto de vista; en el cap. VIII (pp. 196-197), el protagonista *cuenta* a la maestra su pasado revolucionario: «Desde niño, es decir, desde la segunda enseñanza, sentía yo en mí la exaltación humanitaria. Estudiaba la historia, oía *contar* sucesos antiguos y modernos, y en lo leído y en lo *contado*, así como en lo visto directamente por mí […] se me antojaba que el mal debía y podía remediarse. […] Ya hombre, persistió en mí la idea de que la sociedad no está bien como está, y que debíamos reformarla. En un tiempo parecióme esto *coser y cantar*».

[7] Son también muchas las ocasiones en las que Galdós relaciona contar y cantar, pero donde no se cuentan *cuentos*, sino *cuentas* (monedas, estrellas en la noche…); vid. por ejemplo *Misericordia*, cap. 28, p. 236 de la ed. de Madrid,

Canto y cuento es la poesía: Antonio Machado

En el poema «De mi cartera», al final de sus *Nuevas Canciones (1917-1920)*, Antonio Machado repartió en siete breves y enjundiosas estrofas (o apuntes) intenciones poéticas bastante programáticas. Están fechadas al final y entre paréntesis en el mismo año de la publicación (1924), pero tienen en esta primera edición un subtítulo que las retrotrae en el tiempo («Apuntes de 1902»),[8] subtítulo que pierden en la edición definitiva de 1928 cuando se engloba el libro en la segunda edición de *Poesías completas*, la de Espasa-Calpe. En la primera estrofa, de apenas tres versos a manera de soleá, fija la esencia de la poesía:

> Ni mármol duro y eterno,
> ni música ni pintura,
> sino palabra en el tiempo.

Es decir, ni poética parnasiana, tan proclive a la unión de música y escultura o pintura, ni poesía simbolista, tan ansiosa de unir música y poesía bajo el lema del famoso verso de Verlaine: «La música ante todo». No es deducción o interpretación de esta estrofa; lo afirma el mismo Machado en un breve apunte de *Los complementarios*, sin fechar, pero contenido entre los apuntes de 1924, en el que medita sobre «[l]os problemas de la lírica. El material», en cuya continuación cita expresamente el influyente verso del poeta francés. Está hablando sobre el problema de la semanticidad de las palabras, que el poeta debe convertir de moneda en joya:

> Una solución grosera de este problema se ha intentado con la interpretación literal –literal y calumniosa, claro es– del precepto verleniano
>
> de la musique avant toute chose,
>
> hacer de las palabras mero conjunto de sonidos modulados para recreo del oído.[9]

Casa Editorial Hernando, 1945, p. 236; o en las que el cantar no tiene nada que ver con lo músico, sino que es sinónimo de exclamar, o simplemente de confesar; vid. por ejemplo *La incógnita*, cap. 12 de febrero, ed. Domingo Ynduráin (Madrid: Biblioteca Castro, 2001), p. 465; y ninguna de ellas tiene que ver con lo que nos ocupa.

[8] En los apuntes contenidos en *Los complementarios*, tras copiar algunas estrofas del poema «De mi cartera», anota Machado el 15 de junio de 1914: «Tal era mi estética en 1902. Nada tiene que ver con la poética de Verlaine. Se trataba sencillamente de poner la lírica dentro del tiempo y, en lo posible, fuera de lo especial». Cito por Antonio Machado, *Poesía y prosa. Tomo III Prosas completas (1893-1936)*, ed. crítica de Oreste Macrì (Madrid: Espasa-Calpe/ Fundación Antonio Machado, 1989), 1179.

[9] Antonio Machado, *Los complementarios*. Cito por *Poesía y prosa. Tomo III Prosas completas (1933-1936)*, ed. citada, p. 1318. Otros apuntes sobre su poética pueden leerse en «De poesía» (p. 1259), «Sobre poesía» (p. 1278), «Problemas de la lírica» (p. 1309), o «Advertencia al lector» (pp. 1313-1315), entre otros.

Nos interesa ahora más la segunda estrofa, en la que aflora de nuevo la distinción que nos había legado el bachiller Carrasco, aunque con otro matiz, ya que ambas cuestiones, el cantar y el contar, son ahora propias de lo poético:

> Canto y cuento es la poesía,
> se canta una viva historia,
> contando su melodía.

En la quinta, esta vez en cuatro versos a manera de copla, vuelve a jugar Machado con ambos conceptos, ahora en relación con la rima:

> Prefiere la rima pobre,
> la asonancia indefinida.
> Cuanto nada cuenta el canto,
> acaso huelga la rima.[10]

Estas afirmaciones no han pasado desapercibidas para los exégetas de don Antonio y, entre otros, las han analizado Autora de Albornoz,[11] Juan Paredes,[12] Luis García Montero,[13] James Whiston,[14] Pedro Ruiz Pérez[15] o Miguel Ibáñez.[16] También las ha aprovechado para sus propias elucubraciones sobre la situación del arte poético en el período contemporáneo el gran poeta mexicano Octavio Paz.[17]

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[10] Antonio Machado, *Poesía y prosa, Tomo II Poesías completas*, ed. crítica de Oreste Macrì (Madrid: Espasa-Calpe/ Fundación Antonio Machado, 1989), 663-664. Analiza el poema con su acostumbrada sagacidad la también poeta Aurora de Albornoz: vid. nota siguiente.

[11] Aurora de Albornoz, «Antonio Machado: "De mi cartera". Teoría y creación», *Cuadernos Hispanoamericanos* 304-307 (octubre-diciembre 1975- enero 1976): 1014-1028.

[12] Juan Paredes, «La prosa de los poetas: Algunos aspectos de la prosa machadiana», en *Antonio Machado hoy (1939-1989)*, ed. por Paul Aubert (Madrid: Casa de Velázquez, 1994), 143 y ss.

[13] Luis García Montero, «El itinerario poético de Antonio Machado», en *Antonio Machado hoy (1939-1989)*, ed. por Paul Aubert (Madrid: Casa de Velázquez, 1994), 107 y ss.

[14] James Whiston, «Un "cursillo" machadiano de poesía en Segovia: "En tren. Flor de verbasco" de *Nuevas Canciones*», en *Hoy es siempre todavía. Curso internacional sobre Antonio Machado* (Córdoba: Ayuntamiento de Córdoba (Iluminaciones 2), 2006), 380-401.

[15] Pedro Ruiz Pérez, «La lectura machadiana de la poesía española: Tradición y presente», en *Hoy es siempre todavía. Curso internacional sobre Antonio Machado*, ed. citada, 402-444.

[16] Miguel Ibáñez, *El cantar y el contar en Antonio Machado* (Santa María de Cayón: Ayuntamiento de Santa María de Cayón (col. Sirena del Pisueña), 2007).

[17] Octavio Paz, *La otra voz. Poesía y fin de siglo* (Barcelona: Seix Barral, 1990). El primero de los siete ensayos del libro, titulado «Contar y cantar. (Sobre el poema extenso)» y fechado en 1976, se acoge a los versos machadianos «Se canta una viva historia / contando su melodía» (pp. 11-30); el eje de su argumento es este: «Reducido a su forma más simple y esencial, el poema es una canción. El canto no es discurso ni explicación. En el poema corto –jarcha, haikú, epigrama, chüch-chü, copla– se omiten los antecedentes y la mayoría de las circunstancias que son la causa o el objeto

Pero creo que quien mejor nos acerca al problema planteado es el propio Antonio Machado en un nuevo apunte, fechado hacia 1920, de *Los complementarios*, donde indaga sobre la anécdota que puede contarnos el poema, y la esencia que nos puede ofrecer cantando:

> Lo anecdótico, lo documental humano, no es poético por sí mismo. Tal era mi parecer hace veinte años. En mi composición 'Los cantos de los niños', escrita en el año [18]98 (publicada en 1909 en *Soledades*), se proclama el derecho de la lírica a contar la pura emoción, borrando la totalidad de la historia humana. El libro *Soledades* fue el primer libro español del cual estaba íntegramente proscrito lo anecdótico. Coincidía yo anticipadamente con la estética novísima. Pero la coincidencia de mi propósito de entonces no iba más allá de esa abolición de lo anecdótico.
> Disto mucho de estos poetas que pretenden manejar las imágenes puras (¿limpias de concepto? y también de emoción), someterlas a un trajín mecánico y caprichoso, sin que intervenga para nada la emoción.[18]

E inmediatamente después, en la misma hoja pero a la vuelta, y antes de preguntarse sobre las imágenes de la lírica a propósito de un libro de Vicente Huidobro —ejemplo perfecto para él de la estética entonces novísima—, anota lo siguiente:

> Bajo la abigarrada imaginería de los poetas novísimos se adivina un juego arbitrario de conceptos, no de intuiciones. Todo eso será muy nuevo (si lo es) pero no es lírica. El más absurdo fetichismo en que puede incurrir un poeta, es el culto de las metáforas.[19]

De ahí su valoración del pasado, del Barroco concretamente, en *Juan de Mairena* y en otros escritos de madurez, «por su valor de originalidad y el equilibrio retórico entre sentir y pensar, entre *cantar* y *contar*, todo ello en el devenir temporal y una acuciante preocupación por recuperar una vitalidad perdida para el presente y para el futuro», afirma Pedro Ruiz.[20]

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del canto. Pero para *cantar* la cólera de Aquiles y sus consecuencias, Homero debe *contar* sus hazañas y las de otros aqueos y troyanos. El canto se vuelve acento y, a su vez, el cuento se vuelve canto» (p. 13).

Más adelante, hablando de cómo el Romanticismo alteró el poema extenso, afirma Paz que fue un cambio no menos profundo que el de la alegoría: «En primer término, introdujo un elemento subjetivo como tema del poema: el yo del poeta, su persona misma; en segundo lugar, hizo del canto el cuento mismo. Quiero decir: el cuento del canto fue el canto, el tema del poema fue la poesía misma. O como dice el sentencioso Antonio Machado: se *canta* una historia, y así se *cuenta* una melodía. Contar es, simultáneamente, relatar una historia y escandir el verso: cuento que se vuelve canto y canto que, al contar el cuento, se canta a sí mismo –el acto de cantar. El poema romántico tuvo como tema del canto al canto mismo o a su cantor: poema de la poesía o poema del poeta» (p. 25).

[18] Antonio Machado, *Poesía y prosa, III, Prosas completas*, ed. citada, 1207.

[19] Antonio Machado, *Los complementarios*, ed. citada, 1207.

[20] Pedro Ruiz Pérez, obra cit., 423. La cursiva es mía.

Los cantos de los niños, el poema octavo de su primer libro que el propio don Antonio nos propone como modelo, suenan así:

> Yo escucho los cantos
> de viejas cadencias,
> que los niños *cantan*
> cuando en corro juegan,
> […]
> En los labios niños,
> las canciones llevan
> confusa la historia
> y clara la pena;
> como clara el agua
> lleva su conseja
> de viejos amores
> que nunca se *cuentan*.
> […]
> *Cantaban* los niños
> canciones ingenuas
> de un algo que pasa
> y que nunca llega,
> la historia confusa
> y clara la pena.
> Vertía la fuente
> su eterna conseja:
> borrada la historia
> *contaba* la pena.[21]

De ahí que Aurora de Albornoz deduzca con mucha lógica y no menos sensibilidad, lo que sigue:

> En toda la obra lírica de Machado hay siempre una realidad, una historia que sirve de base, de tierra. Pero –al menos en su poesía mejor– lo que de esa historia queda –lo que el poeta quiere que permanezca– es la «melodía»: lo que en *Los cantos de los niños* era la «pena». En una palabra, en este Apunte II Machado proclama el derecho del poeta a abolir la anécdota, […] Cree que queda claro –por otra parte– que la «melodía» a que el poeta se refiere en el Apunte II nada tiene que ver con un «conjunto de sonidos modulados para recreo del oído», es decir, con la «música» del Apunte I. En esta «solear» hay sin duda una gran musicalidad: las palabras *canto, cuento, canta, cantando*, con su sonido y su sentido, contribuyen a crearla. Mas la música que aquí se busca es un canto, nada

[21] Antonio Machado, *Poesía y prosa. Tomo II Poesías completas*, ed. citada, 433-434.

lejano a aquellos de los lejanos niños que jugaban al corro: y, quizás sobre todo, un canto próximo al rumor de las aguas…[22]

Algo que no es música es la poesía: Miguel de Unamuno (y un poco de Seifert)

En su «Credo poético» estampado al principio de sus *Poesías* de 1908, Unamuno mostró creencias estéticas muy distintas a las de Antonio Machado aunque, al fin y a la postre, el subsuelo acabaría por mostrarse muy parecido. Afirmó allí, entre otras cosas, estas ideas:

Piensa el sentimiento, siente el pensamiento
que tus cantos tengan nidos en la tierra
y que cuando en vuelo a los cielos suban
tras las nubes no se pierdan.

Pero necesitan en las alas peso,
la columna de humo se disipa entera,
algo que no es música es la poesía,
la pesada sólo queda. […]

No te cuides en exceso del ropaje,
de escultor y no de sastre es tu tarea,
no te olvides de que nunca más hermosa
que desnuda está la idea. […]

Que tus cantos sean cantos esculpidos,
ancla en tierra mientras tanto que se elevan;
el lenguaje es ante todo pensamiento
y es pensada su belleza.

Sujetemos en verdades del espíritu
las entrañas de las formas pasajeras,
que la Idea reine en todo soberana;
esculpamos, pues, la niebla.[23]

[22] Aurora De Albornoz, obra citada, 1018-1019. La definición de la música que aporta la autora del ensayo, tan anticuada como insípida, se mantenía esencialmente en el *Diccionario de la RAE* como segunda acepción en la edición 22.ª de 2001: no he tenido humor ni ganas de comprobarlo en la última edición, pues nadie, que se sepa, ha corregido o matizado los múltiples disparates músicos que contiene esa imprescindible herramienta de nuestro idioma común. Cita también *Los cantos de los niños*, con inteligente sensibilidad, el también poeta y profesor José María Valverde, «Antonio Machado, poeta pensador», en *AIH (Asociación Internacional de Hispanistas), Actas* 10 (1989): 1383-1393.

[23] Miguel De Unamuno, *Poesía completa (1)*, prólogo de Ana Suárez Miramón (Madrid: Alianza Editorial, 1987), 53-54; el segundo en la 'Introducción' de las *Poesías* de 1907.

Las razones de esta inequívoca postura estética, tan diferente a la de Antonio Machado, nos las ofrece Unamuno en otros poemas del mismo libro, y todos ellos han sido analizados brillantemente por mi siempre recordado maestro Federico Sopeña en uno de sus más brillantes ensayos, al que me remito.[24] La de los «cantos esculpidos», cantos de los que mana el sentimiento «denso, denso»[25], no ha sido postura, ni en su época, que supusiera excepción a la regla general, pues don Miguel siempre ha estado bien acompañado.

Un ejemplo ilustre, aunque muy anterior, nos confirma que también otros escritores, y en tierras muy distantes, habían sabido «escuchar» los sonidos de la piedra antes de ser esculpida y, por supuesto, después: es el caso del etíope Memnón (como nos contaron Filóstrato, Calístrato, el mismo Ovidio), cuya escultura gime y canta triste cuando se pone el sol. El poeta-músico Gerardo Diego cree recordarla contemplando un peñasco de la bahía santanderina que le recuerda el célebre pasaje: «La peña de Memnón. Si el sol la besa, / sones de arpa se abren como rosa»[26]. Unamuno quizá había leído en Salvador Rueda alguna observación sobre piedras que cantan, piedras que hacen música.[27]

Formas que vuelan, formas que pesan, anotó *Xenius* en sus no tan breves horas en el Museo del Prado. Si en la pintura es fácil encontrar la similitud con las formas que vuelan, no lo es tanto en la escultura, casi por definición «forma que pesa». Y si traducimos «forma que vuela» por música, aún menos. He aquí una de las excepciones que confirma las ideas estéticas de Unamuno, no tan solitario como se ha dicho, al menos en esta cuestión.

El checo Jaroslav Seifert está evocando al escultor Josef Wagner, compañero de juventud, en su libro *Toda la belleza del mundo*: estamos en la cuarta y última parte, en el capítulo 84 titulado «El don de la poesía». La poesía a la que se refiere es una escultura de su amigo, y el título del libro alude a un ensayo-prólogo de otro amigo, Karel Teige, que cerraba una antigua antología de todo el grupo juvenil: «La belleza del nuevo arte es de este mundo. La misión del arte es crear bellezas análogas y cantar, con imágenes arrebatadoras y con insospechados ritmos poéticos, toda la belleza del mundo».

Seifert viaja a Horice y describe montañas, bosques:

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[24] Federico Sopeña, *Música y antimúsica en Unamuno* (Madrid: Taurus, 1965). También se lee con placer su nota sobre «Las músicas de don Miguel de Unamuno», *Revista de Occidente* 19 (1954): 130-133.

[25] Me refiero al poema «Denso, denso», el que sigue al «Credo poético» también en la Introducción del libro de 1907, ed. citada, 54.

[26] Gerardo Diego, «La peña de Memnón (Bahía de Santander)», en *Mi Santander, mi cuna, mi palabra* (1961). Cito por *Poesía completa I*, ed. preparada por el autor y realizada por F. J. Díez de Revenga (Valencia/Santander: Editorial Pre-Textos, 2017), 1061-1062. Lo reproduje y comenté ampliamente en Gerardo Diego, *Poemas musicales (Antología)*, ed. por Antonio Gallego (Madrid: Cátedra, 2012), 236-237.

[27] Salvador Rueda, *Mármoles* (Madrid: Establ. Tipográfico El Trabajo, 1900); y *Piedras preciosas. Cien Sonetos*, (Madrid: Imprenta de Enrique Rojas, 1900), por ejemplo.

> Y varias canteras, en las que se sigue trabajando, definen el carácter del terruño. Igual que nosotros escogemos entre el pan blanco y el negro, el blando o el más duro, allí se cortan para los escultores bloques de arenisca. Son unas canteras antiquísimas. Los escultores góticos checos ya modelaban con estas piedras sus hermosas y tiernas Vírgenes, y Matyas Braun elegía entre ellas los trozos apropiados de las 'Virtudes' y los 'Pecados' para Kuks de Sporek.

Hasta aquí todo es normal, nada hace sospechar lo que viene a continuación, salvo para el lector de Unamuno:

> Cuando el escultor Josef Wagner se ponía delante de uno de esos bloques de arenisca, decía que en aquella piedra oía la voz de una muchacha. Yo, por desgracia, no oía nada, pero una vez que me senté al borde de una cantera creí ver en seguida, junto a una frondosa mata de tomillo, los senos de las muchachas ocultas en las piedras. Escuchar las voces en una materia muerta sólo les es dado a los escultores.

No es la única vez que Seifert se refiere al escultor Wagner de esta manera tan sorprendente. Aludiendo a otras esculturas femeninas, especialmente a las llamadas «maravillosas chicas de Artemisa», insiste en ello:

> Tienen el regazo tapado, pero así queda más descubierto el amor de sus rostros, sobre los cuales apenas está aflorando su joven belleza de mujer. Nos cautivan con su poesía. Pero es una poesía sin literatura. Una melodía apasionada que hace vibrar el peso de la piedra. La piedra nos convence con su profundo silencio. Es una poesía resplandeciente de sencillas resonancias de los utensilios y del arte del escultor.

Y tras un delicado análisis del arte de su amigo, concluye:

> Wagner amaba la música y la poesía y fue correspondido en su amor. Sus estatuas de las muchachas son más ligeras gracias a la canción de amor que escuchan los ojos humanos. Era un escultor que escribía poemas sobre la piedra, y un poeta que, en lugar de las rimas, pulía las estatuas.[28]

Volviendo a Unamuno, en su *Cancionero* encontramos ideas más acordes con las de Machado o el bachiller Carrasco. He aquí una de sus canciones:

[28] Más adelante nos proporciona otros datos que, la verdad sea dicha, nos interesan menos: «*La Poesía* de Wagner se envió a la Exposición Universal de París de 1937. Fue galardonada con el Gran Prix. Cuando los escultores Maillol y Desplau se acercaron a la estatua, Maillol esbozó el gesto simbólico de quitarse el sombrero: ¡Este sí que es un escultor!». Jaroslav Seifert, *Toda la belleza del mundo (Historias y recuerdos)* (Barcelona: Seix Barral, 1955), 385, 435, 440 y 441.

La figura es hondura,
el sonido es sentido;
hundirse en visión,
sentirse en el son.

Y, sobre todo, esta otra en la que de nuevo encontramos la vieja disyuntiva de contar y cantar, de razón y sentimiento:

Voy a cantaros un cuento.
contaros una canción,
mediros el sentimiento
y brizaros la razón.

Josse de Kock, de cuya edición del *Cancionero* las he tomado, aduce frases en prosa del propio Unamuno que explican o complementan estas ideas: «La figura del mundo nos la dio la palabra»; o bien «y pensar es sentir: se piensa el sentimiento, se siente el pensamiento»: es, si recuerdan, el primer verso del «Credo poético» que antes citaba: o bien «por el son a la visión». El editor también nos muestra la posición de don Miguel frente al modernismo en una carta a Juan Ardanzun fechada el 12 de diciembre de 1900, en la que explicotea su concepto poético antisonoro, poco propicio a la sensualidad sonora del modernismo, y se refiere a las sonoridades de la poesía española, desde Quintana a Zorrilla como «música de bosquimanos, tamborilesca, machacona, en que el compás mata al ritmo». Y comenta de manera muy inteligente las dos canciones que nos ha ofrecido:

> Los poemas del *Cancionero* no sólo enuncian un precepto, sino que además proceden a su aplicación: su austeridad es extremada y la forma va por delante del fondo. El primer es una configuración de cinco radicales (*figura, hondo, son, sentir, visión*), construidos de manera diversa al añadírsele morfemas distintos, que se combinan según su consonancia (rimas finales de verso y rimas internas) y en figuras de retórica (quiasmos). El segundo arranca de un juego de palabras (*contar / cantar*) y celebra en forma de quiasmos la unión del pensamiento y del sentimiento en poesía.[29]

Sí, el mismo juego de palabras del bachiller Sansón Carrasco, de Antonio Machado, ahora en Miguel de Unamuno.

[29] Josse De Kock, *Cancionero de Miguel de Unamuno* (Salamanca: Ed. Universidad de Salamanca, 2006), 36. Las canciones que ha escogido son la 1720 (p. 24) y la 1014 (p. 40). Las citas en prosa las ha obtenido de las «Prosas diversas» incluidas en Miguel De Unamuno, *Obras completas*, tomo 4, 2.ª edición, 496-499.

Todo es prosa o todo es verso: Juan Ramón Jiménez

Veamos ahora un nuevo caso ya en la siguiente generación, saltando de la del 98 a la de 1914.[30] En una carta a Guillermo Díaz-Plaja fechada el 27 de mayo de 1953 en Río Piedras (Puerto Rico), escribía el poeta de Moguer: «No hay prosa y verso. Todo es prosa o todo es verso. Para mí, sin duda, todo es verso»[31].

No era sólo evidente en el caso de Juan Ramón Jiménez. Y ni siquiera únicamente en el exquisito territorio del poema en prosa. También otros poetas habían dejado diversos escritos en prosa, y los investigadores habían comenzado el asedio a esos escritos no directamente poéticos tratando de averiguar aspectos puramente biográficos y, además, posibles explicaciones de sus ideas poéticas, de su poética.[32]

Pero Juan Ramón Jiménez no necesitaba argumentar su afirmación, pues hacía muchos años que la había puesto en práctica en algunos de sus libros poéticos, alternando el verso y la prosa en sus páginas con mucha naturalidad. Como en el *Diario de un poeta recién casado*, publicado por primera vez en el Madrid de 1917, años después editado con el título de *Diario de poeta y mar* (Buenos Aires, 1948).

Precisamente en una de las prosas aforísticas no incluida en las primeras ediciones, pero conservada entre sus papeles, el poeta de Moguer responde a una pregunta sobre Nueva York, ciudad que al parecer no le había gustado mucho. Es un brevísimo apunte a lápiz que dice así:

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[30] Mantengo por comodidad lo de Generación del 98, Generación del 14 o, como en otras ocasiones, Generación de 27. Es bien sabido que a Juan Ramón Jiménez, de quien nos vamos a ocupar ahora, no le gustaban estos rótulos, ni su ubicación en ellos, y que argumentó por escrito sus razones: vid. «El siglo modernista es auténticamente español», «Sobre un prólogo de un libro de un prólogo», y «Carta a Gregorio Marañón» fechada en San Juan de Puerto Rico el 27 de diciembre de 1952, los tres en *Unidad (Cuadernos de textos) de Zenobia y Juan Ramón (y Estudios juanramonianos)*, tomo 3, ed. por Graciela Palau de Temes (Moguer: enero de 2011), 9-14. Los dos últimos escritos mencionados comentan negativamente la tesis principal del libro de Guillermo Díaz-Plaja, con prólogo de Gregorio Marañón, *Modernismo frente a Noventa y ocho* (Madrid: Espasa-Calpe, 1951).

[31] Guillermo Díaz-Plaja, *Juan Ramón Jiménez en su poesía* (Madrid: Aguilar, 1858), 53. Juan Paredes, obra citada, 144.

[32] Vid. una visión de conjunto en Guillermo Díaz-Plaja, *El poema en prosa en España* (Barcelona: Gustavo Gili, 1956); también, sobre autores concretos y entre otros muchos, Alfonso Reyes, «Prosa de Rubén Darío», *Revista de Filología Española* 3 (1916): 91-92 y ss.; Pedro Enríquez Ureña, «En torno a las prosas de Rubén Darío», *La Torre, Universidad de Puerto Rico* 15 (1967): 155-177; Andrés Soria, «La prosa de García Lorca», *Litoral* 8-9 (septiembre de 1969), ampliado en «La prosa de los poetas (apuntes sobre la prosa lorquiana)», en *De Lope a Lorca y otros ensayos* (Granada: Universidad de Granada, 1980), 213-297. Y sobre el caso que nos ocupa, Ricardo Gullón, «El arte del retrato», en *Estudios sobre Juan Ramón Jiménez* (Buenos Aires: 1960); Michael P. Predmore, *La obra en prosa de Juan Ramón Jiménez* (Madrid: Gredos, 1966); Juan Paredes, «Los cuentos de Juan Ramón Jiménez», *Cuadernos Hispanoamericanos* 376-378 (octubre-diciembre de 1981): 777-784.

N. Y.
–¿Por qué no se queda usted aquí?
–Porque soy poeta y esto lo puedo contar, pero no cantar.[33]

Algún estudioso ha afirmado que, precisamente por eso, Juan Ramón escribió muchos episodios neoyorquinos de su *Diario de un poeta recién casado* en prosa, en vez de en verso, a lo que otros responden que también lo hizo cuando en ese viaje de novios volvió a España y cantó en prosa (bellísima, por cierto) las tierras de Cádiz y Sevilla. Pero creo que no se trata de eso. Javier Blasco, editor de la edición en que me baso, cree más bien que esa distinción entre cuento y canto es «base de la diferencia que más tarde establecerá entre literatura y poesía». Lo mismo había sostenido, entre otros, Carmen Alonso en su asedio a la poética en verso de Juan Ramón: «El pensamiento ha de expresarse en prosa porque es cuento fatalmente; 'el sentimiento', en verso, porque es 'fatalmente canto'»[34].

Pero me parece más acertada la opinión de Almudena del Olmo, quien escribió que «aquella ciudad que el poeta abandonó tras el *Diario* porque no se podía *cantar*, sino sólo *contar*, reaparece para ser cantada mediante la confusión de superposiciones espaciales que entrega el recuerdo»[35]. Se refiere al fragmento segundo de *Espacio*, subtitulado «Cantada», donde lo urbano, como en el tercero y último, «Sucesión», proporciona en efecto motivos para el canto. Pero donde reaparece el juego de palabras que estamos asediando es en el fragmento primero de *Espacio*, titulado «Sucesión»:

> […] Pasa el iris cantando como canto yo. Adiós, iris, iris, volveremos a vernos, que el amor es uno y solo y vuelve cada día. […] A esa isla, a ese iris, ese canto yo iré, esperanza májica, esta noche. […] En medio hay, tiene que haber un punto, una salida; el sitio del seguir más verdadero, con nombre no inventado, diferente de eso que es diferente e inventado, que llamamos, en nuestro desconsuelo, Edén, Oasis, Paraíso, Cielo, pero que no lo es y que sabemos que no lo es como los niños saben que no es lo que no es que anda con ellos. Contar, cantar, llorar, vivir acaso: «elojio de las lágrimas»,

[33] Juan Ramón Jiménez, *Diario de un poeta recién casado*, en *Obra poética*, ed. por de Javier Blasco y Teresa Gómez Trueba, vol. 2 (Madrid: Espasa-Calpe, 2005), 264, y comentario en p. 356. Entre otros, comentan este breve escrito Howard T. Young, «Dimensiones historicistas del "Diario" de Juan Ramón Jiménez», en *Asociación Internacional de Hispanistas. Actas*, XI (1992), 119-125; Ángel Crespo, *Juan Ramón Jiménez y la pintura* (Salamanca: Universidad de Salamanca, 1999); y Miguel d'Ors, «Los Estados Unidos en el *Diario de un poeta recién casado* de Juan Ramón Jiménez», en *Posrománticos, modernistas, novecentistas. Estudio sobre los comienzos de la literatura española contemporánea* (Sevilla: Renacimiento, 2005), 277 y ss.

[34] Carmen Alonso Segura, *De poética en verso. Juan Ramón Jiménez* (Sevilla: Universidad de Sevilla, 1996), 27. Con apreciables aproximaciones a la música juanramoniana, aunque percibidas exclusivamente desde lo literario, contiene un interesante capítulo sobre «La poesía de "canto" y no cuento» (pp. 103-120).

[35] Almudena del Olmo Iturriarte, *Las poéticas sucesivas de Juan Ramón Jiménez. Desde el Modernismo hasta los orígenes de las poéticas modernas* (Sevilla: Renacimiento, 2009), 208-209 y 223.

que tienen (Schubert, perdido entre criados por un dueño) en su iris roto lo que no tenemos, lo que tenemos roto, desunido.[36]

La primera «estrofa» de *Espacio*, y un fragmento de la segunda, habían aparecido casi diez años antes (1945) en los mexicanos *Cuadernos americanos*, y en formato de verso libre, aunque sin apenas cambios. Por si alguien está interesado, he aquí el fragmento madrileño que reproduje en prosa, ahora en verso:

[…] Pasa el iris
cantando como canto yo. Adiós, iris, iris,
volveremos a vernos, que el amor
es uno y solo y vuelve cada día.
[…]
A esa isla, a ese iris, ese canto
yo iré, esperanza májica, esta noche.
[…] En medio hay,
tiene que haber un punto, una salida,
el sitio del seguir más verdadero,
con nombre no inventado, diferente
de eso que es diferente e inventado,
que llamamos, en nuestro desconsuelo,
Edén, Oasis, Paraíso, Cielo,
pero que no lo es y que sabemos
que no lo es como los niños
saben que no es lo que no es que anda con ellos.
Contar, cantar, llorar, vivir acaso:
«elojio de las lágrimas», que tienen (Schubert,
tenido entre criados por un dueño)
en su iris roto lo que no tenemos,
lo que tenemos roto, desunido.[37]

Es curioso que, como ya vimos en Unamuno, sean también los niños, o su recuerdo, quienes unan etapas poéticas tan diferentes. Pero hay más. «Elogio de las lágrimas», además de una bien conocida canción de Schubert (*Lob der Tränen*, op. 13 n.º 2, el lied D. 711 sobre un poema de A. W. van Schlegel, de 1918 en su primera versión musical, versión segunda y definitiva de 1822), traza una perfecta conexión entre este penúltimo poemario en prosa de Juan Ramón y su segundo libro de versos, las *Arias tristes* de 1903: cuarenta, cincuenta años de actividad poética al amparo de una canción de Schubert…

[36] Juan Ramón Jiménez, *Espacio*, en *Obra poética*, ed. por Almudena de Olmo Iturriarte, Javier Blasco y Teresa Gómez Trueba (Madrid: Espasa Calpe, 2005), vol. 4, 1269, y amplio comentario en pp. 1302-1306. Reproduce y comenta la versión completa del poema, la de *Poesía española* (Madrid, 28 de abril de 1954), 1-11.

[37] *Ibid*., 1300-1301.

No es necesario recordar, creo, que ya en aquella edición madrileña de Fernando Fe a principio de siglo y luego en casi todas las demás, la primera parte de aquellas *Arias*, las «Arias otoñales» aparecieron bajo el cobijo de una partitura española para piano del tierno y triste *lied* mencionado; así como los «Nocturnos» de la segunda parte lo hicieron al amparo de la no menos famosa «Serenata» (la *Ständchen* de Ludwig Rellstab, publicada como n.º 4 de *Schawanengesang*, «Canto del cisne», D. 957 de 1829), en edición sólo pianística y también española; y los «Recuerdos sentimentales» que rematan el tríptico de las *Arias*, acogieron en su frente otro *lied* shubertiano, «Tú eres la paz», es decir, *Du bist die Ruh*, con texto de Friedrich Rücker, el D. 776 de 1823, también en edición pianística y española.

Y no sería la última vez que Juan Ramón incluyera partituras en sus libros poéticos: el siguiente, *Jardines lejanos* de 1904, repitió la experiencia con músicas de Gluck para sus «Jardines galantes», de Schumann para sus «Jardines místicos», y de Mendelssohn para sus «Jardines dolientes».[38]

A pesar de la conexión, a través de Schubert y de una de sus más bellas canciones, con libros y estéticas tan lejanas, en el Prólogo que Juan Ramón escribió para la primera edición mexicana de *Espacio*, luego suprimido en la madrileña, menciona a otros músicos, como Mozart o Prokofiev. He aquí el párrafo:

> Siempre he creído que un poema no es largo ni corto, que la obra entera de un poeta, como su vida, es un poema. Todo es cuestión de abrir o cerrar. […]
> Creo que un poeta no debe carpintear para «componer» más extenso su poema, sino salvar, librar las mejores estrofas y quemar el resto, o dejar éste como literatura adjunta. Pero toda mi vida he acariciado la idea de un poema seguido (¿cuántos milímetros, metros, kilómetros?) sin asunto concreto, sostenido sólo por la sorpresa, el ritmo, el hallazgo, la luz, la ilusión sucesiva, es decir, por los elementos intrínsecos, por su esencia. Un poema escrito que sea a lo demás versificado, como es, por ejemplo, la música de Mozart o Prokofiev a la demás música, sucesión de hermosura más o menos inexplicable y deleitosa. Que fuera la sucesiva expresión escrita que despertara en nosotros la contemplación de la permanente mirada inefable de la creación, la vida, el sueño, el amor.[39]

Pero esto ya es otra historia, no menos deleitosa. Y no se me ha ocurrido mejor manera de terminar estas disquisiciones sobre *contar o cantar las cosas* que con las potentes elucubraciones de Juan Ramón sobre la vida y la muerte, el sueño y el amor. ■

[38] Vid. Federico Sopeña, «Juan Ramón Jiménez en la música», en *Poetas y novelistas ante la música* (Madrid: Espasa-Calpe, 1987), 131-156; y «Juan Ramón Jiménez y Manuel de Falla», *Los Cuadernos del Norte* 2, n.º 10 (1981): 54-57.

[39] Juan Ramón Jiménez, *Espacio*, ed. citada, 1286.

COPLA, IDEOLOGÍA Y PODER
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La copla vive un buen momento en los estudios musicológicos, y para muestra el presente libro dedicado a uno de los géneros que más difusión tuvo durante gran parte del siglo xx. No puede obviarse que, pese a su fuerte presencia en la vida de los españoles, ha sido un tema no muy frecuentado, en parte por pertenecer al ámbito de las músicas populares y por haber estado su estudio centrado en crónicas y memorias de las artistas que interpretaron este basto repertorio. Para solventar este pasado casi yermo, han sido varias las iniciativas que en los últimos años han incentivado la elaboración de investigaciones rigurosas que fuesen más allá de las anécdotas y las trayectorias. En gran medida a quien hay que agradecer este cambio es a la comisión de Música y Artes Escénicas de la Sociedad Española de Musicología, que desde el año 2015 no ha parado de celebrar congresos con la mirada puesta en la copla. Los días 21 y 22 de febrero de 2019 tuvo lugar en la Universidad Complutense de Madrid una de estas reuniones científicas que llevó por título «Copla, Ideología y Poder», la misma rúbrica que se lee en la portada del libro. Efectivamente, la publicación que reseñamos es el fruto de este congreso que fue coorganizado con el Grupo de investigación Música Española de los siglos xix y xx de la Universidad Complutense de Madrid, y que contó con la colaboración del Seminario de investigación en Historia y teoría de la danza de la misma universidad. Las tres palabras que dan nombre a esta publicación son las que vertebran el discurso y sobre las que se reflexiona en las tres secciones en las que se ha dividido el libro: «Copla e ideología», «A un lado y otro del atlántico» y «Repensando la copla».

El primer bloque se centra en el papel que tuvo la copla en la configuración de ideologías. Como indican los editores Enrique Encabo e Inmaculada Matía en la magnífica introducción del libro, la copla nació y triunfó en la coyuntura histórica de la II República, la guerra civil y la dictadura franquista, periodos todos ellos en los que una simple canción podía asociarse a un bando, a una idea... En esta línea se presentan cuatro textos, escritos por cuatro defensores de los estudios de este repertorio y que ya son recurrentes en los congresos y publicaciones de este tema: Elena Torres, Julio Arce, Enrique Encabo y Atenea Fernández. Todos ellos presen-

tan textos escritos con soltura y con planteamientos concisos, lo que se agradece en volúmenes tan extensos. Hay que felicitarles por la variedad de los objetos de estudio que van desde el chotis *Ya hemos pasao*, a la película *El balcón de la luna*, pasando por el escaparate que supuso el Palacio de la Granja y un medio como la radio.

La segunda parte del libro es la más extensa y aglutina seis textos en los que la copla es vista desde los dos lados del océano Atlántico. Los tres primeros se escriben desde la Península, en el primero de ellos Juan Antonio Verdía relata la actividad musical de la ciudad de Cádiz durante el primer bienio de la II República, cuando la copla se camuflaba entre los espectáculos de los teatros; en el segundo Isabel Díez presenta a la figura de Pepe Marchena como uno de los grandes renovadores; y en el tercero de los textos, que firma Alejandro Coello, el autor reflexiona sobre la supresión de etiquetas como alta y baja cultura con la obra *El quite* (1931) y la estilización del cuplé, así como de la danza española.

Uno de los puntos fuertes de la copla es el amplio espacio en el que se desarrolló, un hecho que se aprecia en los otros tres artículos de esta segunda sección. Argentina, Chile y México son los tres países representados en el libro del lado americano. Rosa Chalkho y Antón López Pastor se encargan del primero de los países, estudiando otra cinta titulada *La dama duende* (1945), dirigida por Luis Saslavsky. Se trata de «una película argentina repleta de españolidad» que demuestra que la copla no fue solo un recurso de la ideología franquista. Traspasando la frontera, Juan Lorenzo Jorquera plantea los circuitos que siguieron las grandes artistas del género como Antonia Mercé «la Argentina», Pilar López, Encarnación López «la Argentinita», Raquel Meller y Conchita Piquer en Chile. Para terminar esta parte, Teresa Cascudo centra su mirada también en el cine mexicano, país donde hubo una fuerte presencia republicana y una relación estrecha con el régimen al mismo tiempo. Los metrajes analizados presentan los tópicos folklóricos de uno y otro lado del Atlántico.

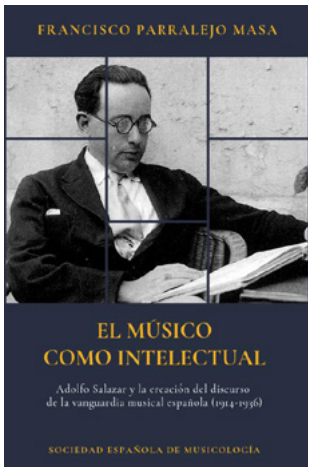
El libro concluye con el apartado «Repensando la copla», en el que, a mi juicio, están los dos artículos más novedosos en la investigación de la copla y que firman Marco Antonio Juan de Dios Cuartas y Santiago Lomas Martínez. El primero de los autores se adentra en la industria discográfica, analizando primeramente el *talent show* de Canal Sur *Se llama copla* y el proceso de producción del álbum *Tatuaje* (1999), para ver qué modelos de negociación se implican en la reivindicación del género. Por otro lado, Lomas pone la mirada en los estudios *queer* con la figura de Rafael de León, la relectura de sus letras y la recepción del público homosexual. Estas visiones se complementan con el artículo de Ibis Albizu que se centra en el estudio de las «españoladas» y la figura de Pastora Imperio para desmontar la identificación de la copla solamente con el régimen franquista. Alberto Caparrós plantea un estudio interesante sobre los cambios y las etiquetas: copla y canción española. Para terminar, Inmaculada Matía Polo, editora del libro, presenta un espacio significativo del desarrollo del género como fue el Molino Rojo del barrio de Lavapiés.

El volumen con sus quince artículos constituye una base sólida con la que seguir construyendo investigaciones relacionadas con la copla, un género que, debido a su época de desarrollo y sus múltiples facetas, permite afrontar su estudio desde perspectivas muy diversas. En este sentido, resultaría muy enriquecedor continuar trabajando con los colegas del continente americano y crear sinergias entre «un lado y otro del Atlántico». En una época en que todavía la política no se pone de acuerdo en

el trato a los oprimidos por el franquismo, tal vez la musicología pueda ayudar en este sentido poniendo voz a aquellos que se tuvieron que exiliar en América a través de la copla.

La lectura del libro resulta fundamental para quien quiera entender el mundo que rodeó a la copla y su época, y aunque recomendamos que se lea cada uno de los artículos, la editorial Dykinson ha puesto a disposición del interesado cada una de las investigaciones a la venta por separado en versión digital, además del volumen completo en el mismo formato y en físico a través de su web y tiendas especializadas. Esperamos encontrar próximamente otro volumen con los resultados del congreso que organizó la comisión de Música y Artes Escénicas de la SEdeM en 2020, al que bautizaron con el sugestivo nombre de «Copla y flamenco: hibridaciones, intersecciones y (re)lecturas». Será síntoma de que la copla se ha alejado definitivamente de la marginalidad musicológica.

Miguel Ángel Ríos



EL MÚSICO COMO INTELECTUAL. ADOLFO SALAZAR Y LA CREACIÓN DEL DISCURSO DE LA VANGUARDIA MUSICAL ESPAÑOLA (1914-1936)

Francisco Parralejo Masa. Madrid: Sociedad Española de Musicología, 2019. 484 pp. ISBN: 978-84-86878-86-3.

THE MUSICIAN AS INTELLECTUAL. ADOLFO SALAZAR AND THE CREATION OF THE DISCOURSE OF THE SPANISH MUSICAL AVANT-GARDE (1914-1936)

Francisco Parralejo Masa. Madrid: Sociedad Española de Musicología, 2019. 484 pp. ISBN: 978-84-86878-86-3.

Cada vez que recibimos en la *Revista de Especialización Musical Quodlibet* un artículo sobre la «Edad de Plata» o sobre la música española que abarca el primer tercio del siglo xx, hay un nombre que aparece de manera indefectible y reiterada: Adolfo Salazar. El libro que nos ocupa, escrito por Francisco Parralejo Masa (Premio de Musicología Lothar Siemens 2017 en la modalidad de «Estudios» de la Sociedad Española de Musicología) no aborda el estudio de Salazar como una biografía al uso, sino que lo «sumerge» dentro de la situación intelectual del momento; de hecho, el título del libro refleja perfectamente esta idea, *El músico como intelectual*… Repetimos, el libro trasciende a una loa, logros o enumeración de acciones del personaje; hace un análisis pormenorizado de la intelectualidad de la época que influye directamente en el protagonista, poniéndolo en contexto y evolución, acotando de 1914 a 1936.

Es Salazar escritor de afilada y talentosa pluma que asume ser la voz visible de dos de las grandes personalidades de la cultura española de la época, Manuel de Falla y José Ortega y Gasset, sus guías intelectuales y mentores. El medio de transmisión de este mensaje es (sobre todo) la prensa escrita diaria, concretamente el periódico *El Sol*; también (entre otras) la *Revista musical hispano-americana*, *Revista de occidente*, *Ritmo* y diversos ensayos, de gran predicamento hasta nuestros días.

Nunca tuvo la profesión periodística tanta influencia desde el punto de vista musical. En un país en el que la primera emisión radiofónica para el público se efectúa en 1923 (Radio Ibérica, Madrid), es la prensa el vehículo ideal y dinámico para la transmisión de ideas que trasciendan una reunión social; la Generación de 1914 (lo nuevo, la vanguardia) frente a la del 98 (lo antiguo, lo olvidable), el ansia de cambio y regeneración tanto en lo político como en lo cultural, la música francesa (Debussy y Ravel) frente a la alemana (Beethoven y Wagner), y la renovación del canon romántico (excelentes las estadísticas recogidas en este libro sobre obras interpretadas en Madrid en el periodo acotado) que Salazar considera antiguo y obsole-

to, no por falta de calidad (eso no se discute) sino porque lo considera como ejemplo compositivo y estético a combatir. Todas estas ideas tienen como medio de expresión la prensa diaria. Así mismo se exponen diversos mensajes ideológicos; reivindicar nuevos espacios para los nuevos creadores, lo joven frente a lo viejo, *deshumanizar* el arte, la élite intelectual frente a la masa, el arte nuevo autorreferencial frente al arte establecido... El escrito que nos ocupa emplea muchas páginas para ponernos en contexto a Ortega, Debussy, Falla, Ravel, Stravinsky, Halffter y demás compositores y circunstancias, teniendo como adalid y defensor de los primeros a Adolfo Salazar en el diario *El Sol* y a Juan José Mantecón en *La Voz*, dos periódicos afines y totalmente complementarios, uno matutino e intelectual, y el otro vespertino y más ligero, fieles reflejos del ideario de Ortega.

El libro está estructurado en cuatro apartados; el pensamiento orteguiano y sus medios de transmisión; el discurso de ruptura con el romanticismo y la reivindicación de un arte nuevo; la vanguardia, el nacionalismo y el neoclasicismo, terminando con los discursos de «la otra» prensa anti-Salazar, la otra crítica musical que no pudo o supo resistir el innegable carisma y agudo verbo de un Salazar que ha sido tomado como referencia absoluta hasta hace relativamente poco tiempo. Gracias a la documentada aportación de este libro podemos apreciar una visión más realista de su obra, sobre todo por sus propios escritos puestos en contraste a través del tiempo; vemos a un escritor contradictorio, en evolución y cambio, alejado de opiniones imparciales, así como en ocasiones intelectualmente discutible en sus razonamientos de base, muy subjetivo en lo afectivo (Halffter vs. Esplá) y con una sumisión manifiesta a Falla y sus opiniones (Falla vs. Brahms). En todo caso, su innegable talento (era autodidacta) le permite una situación de mucho poder, ya sea como crítico musical o con sus variados cargos hasta el 36, como Secretario de la Sociedad Nacional de Música o Secretario General de la Junta Nacional de Música y Teatros durante la II República. Su conocimiento de idiomas (al menos, leía en francés, inglés e italiano, y probablemente en alemán) le permite recibir información de primera mano de críticos afines a su ideario, nos referimos a Michel Dimitri Calvocoressi, André Coeuroy y Adolf Weissmann, manteniendo relaciónes ideológicas profundas con George Jean-Aubry, Ferruccio Busoni y Paul Bekker como un interlocutor internacional más.

Con semejantes credenciales, y viendo la parcialidad y contundencia de las opiniones salazarianas, el conflicto con otros críticos era de esperar. Los discursos alternativos son abanderados por Ángel María Castell en el *ABC*, Víctor Ruiz Albéniz en el diario filo-nazi *Informaciones*, Julio Gómez en *El Liberal* y finalmente por José Subirá en *El Socialista*, siendo estos dos últimos los más beligerantes con las ideas de vanguardia y anti-academicismo expresadas por Salazar. En el caso concreto de Subirá y Salazar, Parralejo nos despliega una gran cantidad de análisis y fuentes primarias (el libro está lleno de ellas sobre todos los temas tratados, un plus de lujo para el lector y declaración de intenciones del autor) acerca de la muy dificil relación entre ambos críticos, que no solo tiene motivos conceptuales o estéticos, sino también profundamente personales. El triunfo final de este conflicto en diferido es del intelectual autodidacta y vanguardista frente al musicólogo doctor-universitario y academicista. El sólido entramado intelectual firmente asentado en la filosofía de Ortega, y la consciencia o sentimiento de pertenencia a una exclusiva *élite* musical encabezada por Falla, permite y da fuerzas a Salazar a

desplegar una serie de recursos y argumentaciones muy bien construidos en este combate dialéctico que acaba con las pretensiones de refutación de un Subirá claramente sobrepasado por estos, y que en muchos casos para contestar utiliza ataques de tinte personal, que le descalifican abiertamente.

Terminando ya, nos encontramos ante un excelente retrato de una época concreta, de esa «Edad de Plata» pre-bélica, en la que términos como «identidad nacional», «raza», «tradición», «legitimación», «vanguardia», «canon» y «ruptura con lo anterior» conviven (entre otros muchos conceptos) en la prensa escrita creando debate, sinergias y opiniones enfrentadas. Repetimos: nunca la prensa diaria musical tuvo tanto poder, y nunca antes se dio el rango de intelectual al crítico que la escribía. En fin, un libro imprescindible para conocer mejor este periodo... y también a Salazar.

Pablo Gastaminza
Director de *Quodlibet*

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Figuran ejemplos en la plantilla.

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