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The Chamber Music of Enrique Granados

by

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ABSTRACT

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Like most of the music Enrique Granados (1867-1916), the Piano Quintet in g minor, Piano Trio in C Major, and the Sonata for Violin and Piano were unpublished at the time of his death, not published until the 1970's. A problem encountered in the current editions of his chamber works with piano is the lack of an accurate representation of the music, including wrong notes, phrasings, dynamic markings, and in certain cases, a complete misrepresentation of the original work, all of which fall short of the composers original intentions. A few reasons may have caused these editorial errors: the lack of attention that Granados and his legacy placed on his own chamber works; the unprofessional manner in which the publishing houses edited his music; the difficulty in finding the location of original manuscripts. These factors may have contributed to the inaccurate editions of his chamber music with piano currently in use today.

This document presents an accurate edition of the first movements of the Piano Quintet in g minor, Piano Trio in C Major, and the Sonata for Violin and Piano, based on Granados' original autograph manuscripts. A brief discussion of the influence of nineteenth-century composers such as Schumann, Brahms, and
Fauré is presented on the chamber works, as well as a discussion on the pianistic legacy of Granados, and how it influences the performance practice of these works. A succinct biographical sketch on Granados and relevant background information on the chamber works with piano are also provided, including the location of the original manuscripts discussed in this treatise. Finally, included in the appendix is an in-depth list of Granados’ performances and works performed in the years 1886-1916, including dates, works performed, players, and location of the performance.
To Patrick
To my wife, Jennifer
To my children, Cecilia and Andrew
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Dr. Robert J. Roux, my piano professor, always expected more of me as a pianist and whose artistry remains a source of inspiration. Dr. Dean Shank arranged the opportunity to interview Alicia de Larrocha, which in turn gave me the chance to study in Spain under her direction.

Alicia de Larrocha gave me the chance to study in Barcelona, Spain, giving me the opportunity to absorb the essence of Granados at the Academia Granados/Marshall, the school Granados founded over a century ago. She taught me to love the music of Granados through her unbelievable artistry and knowledge as a mentor. Carlota Garriga opened many doors for me during my research, and through her and Ms. de Larrocha, I gained the pianistic legacy of Granados. I would also like to thank fellow pianist and friend Mac McClure for directing me towards the chamber music of Granados.

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CHAPTER 1: THE COMPOSER

A Brief Biography

Pantaleón Enrique Granados y Campiña was born in the small town of Lérida, Spain on July 27, 1867. His mother, Enriqueta Elvira Campiña, was from Santander, Spain, and his father, Calixto Granados Armenteros, was a Cuban army officer. In 1874 the family moved to Barcelona, where Enrique Granados began studies in piano and solfege with the army bandmaster Captain José Junquedia.

In 1879 Granados continued his piano studies at Barcelona’s Escolonia de la Mercé under the direction of Francesc Jurnet. A year later Granados left Jurnet’s class and enrolled in that of Joan Baptista Pujol (1835-1898). Pujol was considered the best piano teacher in Barcelona, whose better-known students included Isaac Albéniz (1860-1909), Ricardo Viñes (1875-1943), and Joaquim Malats (1872-1912). During his studies with Pujol, Granados won a juried piano contest playing the Schumann’s Sonata in g minor. A year later Granados began studies with one of the jurors, a musicologist, teacher and composer named Felipe Pedrell (1841-1922).¹

Pedrell was the catalyst for the “Spanish musical renaissance” of the late nineteenth century. He believed that Spanish composers should focus on the vast cultural and musical heritage of Spanish folk tunes, and he tried to instill this nationalistic idea in his students, Granados, Albéniz, and Manuel

de Falla (1876-1946). Although nationalistic tendencies can be found in some of Granados’ output, such as *Danzas Españolas* (Spanish Dances), these tendencies are not present in all of his musical output.

With the monetary support of Eduardo Condé, a successful Catalanian businessman, Granados was able to study in Paris in 1887. Although prepared to audition at the Paris Conservatory, he developed typhoid fever and was unable to take the entrance exams. When he recovered, he had passed the age limit for entrance into the conservatory, so he studied privately with a teacher at the conservatory, Charles-Wilfrid Bériot (1833-1914). Also studying at the time with Bériot in Paris were Maurice Ravel (1875-1937), and his former studio-mate Ricardo Viñes, with whom Granados shared an apartment.\(^2\) After two years in Paris, Granados returned to Barcelona in 1889.

On April 20, 1890, Granados gave his official concert debut at the Teatro Lírico, his program included his *Spanish Dances, Arabesca, Serenata española*, works of Chopin, Mendelssohn, Saint Saëns, and others. In the 1890’s a few works such as his *Danzas Españolas, Valses Poéticos*, and *Valses íntimos* were published, but the majority of his output, including his chamber works, were not published until after his death.

Also in the 1890’s Granados was active in the promotion of Spanish music and musical culture in Barcelona. He was involved with many different organizations: Orfeó Català, the Madrid Conservatory, Societat Catalana de Concerts (Catalan Concert Society), and the Societat Filharmonica (Philharmonic

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\(^2\) Ibid., 2.
Society). In 1900 he founded the Societat de Concerts Clàssics (the Classical
Concerts Society).³

In 1892 Granados met Ámparo Gal y Lloberas, his future wife. From 1892
to 1895, Granados appears not to have performed, possibly due to his courtship
and marriage to Ámparo. On February 15, 1895, Granados broke this silence
with the premiere of his Trio in C Major for piano, violin, and cello and Quintet in g
minor for piano, 2 violins, viola and cello. The other performers were Francés and
Peralta (violins), Cuenca (viola), and Pablo Casals (1876-1973) (cello).⁴

On November 12, 1898, his opera María del Carmen was premiered in
Madrid’s Teatro de Parish to much acclaim, leading to nineteen more
performances over the following three months. The opera’s success earned him
the Cross of Carlos III, awarded by Queen Regent María Cristina.⁵ Numerous
performances followed in Barcelona the following year. Granados’ next five
operas Petrarca (1899), Picarol (1901), Follet (1901-3), Gaziel (1906), and Liliana
(1911) were based on the poetry of the Catalan poet, Apel·les Mestres⁶ (1854-
1936), and they represent Granados’ affiliation with the Catalan modernist
movement.⁷

Granados opened his own music academy in 1901. The Academia
Granados provided classes in piano, voice, strings, solfège, and harmony, among
other subjects. The academy incorporated new ideas in music education,
including Emile-Jacques Dalcroze’s method of achieving musical sensitivity

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³ William Goldenberg, “Enrique Granados and the Goyescas Suite for Piano” (Ph.D. diss., Indiana
University, 1990), 63.
⁴ See Appendix, 133.
⁵ Hess, Enrique Granados, 12-13.
⁶ Apel·les is the Catalan spelling of the name, although it can also be spelled Apelles.
through body movements.\textsuperscript{8} It also provided the opportunity for Granados to pass down the pedagogic and pianistic tradition he had received and developed, especially pedal technique. His teaching manuals \textit{El Pedal} and \textit{Méthode teórico práctico para el uso de los pedales del piano} provide the foundation of the Catalan School of Pedaling. According to Alicia de Larrocha, the Catalan school was significant because it focused on the potential and capabilities that the pedal provided.\textsuperscript{9}

The turn of the century provided many new opportunities for Granados. His reputation was beginning to grow, and he won the first prize in a composition contest sponsored by the Madrid Conservatory for his \textit{Allegro de Concierto}. Manuel de Falla, at the time young and unknown, won honorable mention.\textsuperscript{10} Granados began working with many famous musicians at this time also. In 1904 his first collaboration with the great violinist Eugène Ysaye (1858-1931) resulted in a performance of Brahms' \textit{Sonata in d minor, Op. 108}. In 1906 he collaborated with pianist Eduard Risler on a two-piano recital. In 1908 he performed his two-piano transcription of Chopin's \textit{Sonata in B-flat minor, Op. 35} with Camille Saint-Saëns. Later that same year he began his association with French violinist Jacques Thibaud. Furthermore, many of his works were being performed, including his operas, \textit{Escenas Románticas}, and the symphonic poem \textit{Dante}, among many others.

\textsuperscript{8} Hess, \textit{Enrique Granados}, 22.
\textsuperscript{10} Hess, \textit{Enrique Granados}, 24.
On March 11, 1911, the composer premiered his most important work for piano, *Goyescas* (Book I only)\(^{11}\) at the Palau de la Música Catalana. This piano suite was inspired by the paintings of the Spanish artist Francisco Goya (1746-1828); it was instantly hailed as a great work. In his book *Gent Nostra*, Antoni Carreras i Granados states that the Paris premiere of *Goyescas* on April 1, 1911, only weeks after the Barcelona premiere, at the Salle Pleyel, was so well received that an encore performance was required a few days later.\(^{12}\) Three years later, on April 4, 1914, Granados returned to the Salle Pleyel for an all Granados concert, featuring both books of *Goyescas*, among other works. He was awarded the Medal of the Legion of Honor for this concert.\(^{13}\) At the suggestion of his friend and colleague, American pianist Ernest Schelling (1876-1939), Granados transformed his piano work *Goyescas* into an opera. Schelling was a strong advocate for Granados' music. He acted as an agent for Granados with the American publisher, G. Schirmer, and he introduced many professional contacts, namely the internationally acclaimed Emilio Gorgoza, baritone, who sang Granados' *Tonadillas*. Finally, Schelling programmed Granados' music on his own concerts, played the London premiere of the piano suite, and ultimately was involved with the New York premiere of the opera *Goyescas*.\(^{14}\)

The opera *Goyescas* was originally scheduled to premiere at the Paris Opéra. However, the advent of World War I, coupled with financial problems at

\(^{11}\) See Appendix, 146.
\(^{12}\) A Pleyel piano was used for the performance and was gifted to the composer, by Pleyel himself, following the concert. This instrument is currently located at the Centro de Documentación Musical de la Generalitat de Catalunya in Barcelona, Spain. The librarian showed this author the Pleyel piano that Granados used. This information is confirmed in Antoni Carreras i Granados, *Gent Nostra* (Barcelona: Litocub, S. A., 1988), 36. See Appendix, 146.
\(^{13}\) Hess, *Enrique Granados*, 23.
\(^{14}\) Ibid., 27.
the Paris Opéra, made that premiere impossible. January 28, 1916 marks its premiere in New York, where Goyescas received a total of five performances to mixed reviews. Although the music was praised, the orchestration and lack of onstage drama drew criticism. The music was ill-rehearsed, and there was a last-minute change in one of the leads that may have contributed to these problems.

Despite criticism, President Woodrow Wilson invited Granados to perform at the White House with a Dutch singer, Julia Culp, on March 16, 1916. In addition to accompanying the singer, Granados performed his Scarlatti transcriptions, El Pelele, Allegro de concierto, and a Chopin Nocturne.

On March 24, 1916, when he and his wife were returning to Spain on the S.S. Sussex, the ship was torpedoed in the English Channel. Reports state that both he and his wife survived the blast, but Granados saw his wife in the water, and in his attempt to save her life, they both perished.

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15 Ibid., 28.
16 Larrad, “Enrique Granados.”
17 Hess, Enrique Granados, 30.
18 Ibid., 31.
Musical style of the piano works

Through the piano works Granados develops stylistic characteristics that can be found in his entire output as a composer, including the chamber works. According to Alicia de Larrocha, the piano music of Granados may be divided into three non-chronological compositional epochs—“Nationalist,” “Romantic,” and the “Goyesca.”¹⁹ His 12 Danzas Españolas (12 Spanish Dances), Seis Piezas sobre cantos populares españoles (6 Pieces on Popular Spanish Songs), Capricho español (Spanish Caprice), and his opera Maria del Carmen all belong to the Nationalist epoch. The most famous of these, the Spanish Dances, have been transcribed for orchestra, guitar, and other ensembles. Despite their folk character, these dances are based on original themes, and the music is infused with the guitar-inspired figurations, dance rhythms, modal harmony, and cante jondo elements which are the trademarks of Spanish music.

The “Romantic” epoch contains works influenced by nineteenth-century composers such as Liszt, Schumann, and Chopin. The virtuosic pianism of Franz Liszt can be found in works like the Allegro de Concierto (written for the Madrid Conservatory) and the Escenas Románticas (Romantic Scenes). Also, Granados wrote four Impromptus, which pay direct homage to Chopin. Schumann also had a profound influence on the musical style of Granados. In her book A Short History of Spanish Music, Ann Livermore draws interesting parallels between the musical output of Schumann and Granados. She first discusses the “Schumannesque pianism” of the smaller works, such as the Valses Poéticos or Bocetos. She later mentions that both composers wrote pedaling manuals as part

of their pedagogy, and further parallels the song cycles of the two composers. She also makes references to the influence of Liszt and Scarlatti in his works. Most interesting is her reference to Schumann’s influence in the chamber works of Granados. Schumann’s Sonata and Granados’ Quintet share the same tonality, g minor, as well as the “...mixture of a strong Schumannesque theme with a more timidly introduced Spanish second subject.”

The Goyescas epoch is a fine blend of the two other epochs; it is represented in the pianistic style Granados developed for his piano suite Goyescas. Livermore parallels the Goyescas suite with the Arabesque forms of Debussy and Schumann. Although Livermore only mentions that there are allusions to the Arabesque form, Granados nearly quotes Debussy’s Second Arabesque in ‘Los Requiebros,’ the first movement of the suite. The composer also uses a fine example of variation technique in this movement, using a well-known tune, “Tirana del Trípili.” Spanish elements (i.e. rasgueado (strummed), punteado (plucked), palma (hand clapping), zapateado (shoe-tapped), etc.) are found throughout the rest of the suite, especially in the final movement, “Epílogo.” The ornamented and embellished melodic lines, especially those with mordents and grace notes, are characteristic of songs found in Southern Spain. These are found especially in the fourth, and most famous, movement of the suite, “La maja y el ruiseñor.” Some commentators have referred to this as “Scarlattian” rather than Spanish ornamentation. Because Granados composed works with characteristics from each of these epochs throughout his life, it is

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21 Ibid.
22 Larrad, “Enrique Granados.”
difficult to identify artistic development in his works. Even though one is able to identify a work by one of these categories, it is also possible to appreciate the unique ways in which Granados intertwined the classic, romantic, and Spanish elements of music.

Several influences contribute to Granados' musical style and harmonic language. First, his harmonic style is grounded in the rich, harmonic idiom of the nineteenth century. De Larrocha states it clearly:

Among his works are no sonatas, no fugues, no involved polyphony except the play of transient inner lines moving through colorful harmonies. The composing is 'sectional'; unity is achieved by the more evanescent means of personality in style, contrast by the changing textures.\(^{23}\)

Granados prepared editions or analyses of the music of Chopin, Scarlatti, Schumann, Liszt, and many exercises for students to promote independence of fingers.\(^{24}\) These in-depth studies of the great masters led to an intimate understanding of their musical style; he learned how the different composers approached writing music for the piano, as each approached the instrument in his unique way. He later incorporated this knowledge into his own musical compositions with piano.

It is also important to remember that Granados had the wonderful skill of improvisation. An anecdote about the composer aptly describes this skill. At the premiere of the keyboard work *El Pelele* (The Dummy), Granados had the music in front of him, with his student Frank Marshall turning pages. A few pages into the work, Marshall realized that Granados was not playing what was

\(^{23}\) Alicia de Larrocha, "Granados," 58.
\(^{24}\) Ibid., 57.
on the page, but was improvising an entirely new work, maintaining the themes of the original.\textsuperscript{25}

This wonderful improvisational ability inspired Granados constantly to change his mind regarding the final version of a work. According to Alicia de Larrocha, pianists must remember Granados' working habits. Often, he edited compositions after they were published. He was forced to give them to publishers before he completely edited them, due to economic trials. Sometimes the changes were minor, but sometimes the changes were very important, as in the Spanish Dance #7 (Valenciana), where there are different phrasings and completely different versions of the finale.\textsuperscript{26}

\textsuperscript{25} De Larrocha, "Granados, the Composer," 22.
\textsuperscript{26} Ibid.
Granados' legacy

Granados transmitted his musical heritage at the academy he founded over a century ago. As busy as Granados was, he found the time to teach, passing down his pianistic tradition orally. His most loyal and talented student was Frank Marshall, whose name the academy bears today. Granados made many corrections and annotations in the scores of his students on how to play and interpret phrases and ideas. If wrong notes existed in the published score (and this was often the case), he personally wrote corrections, and he also clarified details of interpretation:

Granados passed on his intentions in the Goyescas and other works through his students. He gave them a performance tradition for his works. By explaining and illustrating at the keyboard his intentions during the course of their lessons, Granados taught his pupils more 'authentic' versions of his works than the printed scores.  

Marshall had a great respect for his teacher and friend and wanted to continue the Granados legacy. Those who studied at the academy learned from Marshall, and others like Conchita Badía (1897-1975), learned the composer's intentions through their private lessons with the master. Badía sang the premiere of the Tonadillas and Canciones Amatorias, and sang in the revival of the opera María del Carmen. She also studied piano privately with Granados and passed Granados' ideas about interpretation to numerous singers and pianists. Though Badía was influential, Marshall is given the most credit for passing down the Granados tradition: "...Marshall took his

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27 Douglas J. Riva, “The Goyescas for Piano by Enrique Granados: A Critical Edition” (Ph.D. diss., New York University, 1982), 34. This is a paraphrased quote from a private interview of Alicia de Larrocha, conducted by Riva.
28 Hess, Enrique Granados, 23.
style from Granados. Marshall thus became the inheritor of Granados's pianistic traditions and musical ideas.⁹ Marshall taught in much the same way as Granados, drawing upon corrections and comments Granados made in his scores and demonstrating these ideas at the piano.

A fundamental aspect that is often overlooked, but which plays an integral role in a successful performance of Spanish music, particularly that of Granados, is the use of the pedal. American pianist and conductor Ernest Schelling (1876-1939) wrote:

I heard him play it [Goyescas] many times and tried to reproduce the effects he achieved. After many failures, I discovered that his ravishing results at the keyboard were all a matter of the pedal. The melody itself, which was in the middle part, was enhanced by the exquisite harmonics and overtones of the other parts. These additional parts had no musical significance, other than affecting certain strings which in turn liberated the tonal colors the composer demanded.¹⁰

Of Granados' two treatises on the use of the pedal and its practical application in the works of nineteenth-century composers, El Pedal remains unpublished and Método teórico práctico para el uso de los pedales del piano was published posthumously by Unión Musical Española in 1954. These manuals provide a foundation in pedaling technique for piano students at the academy. Frank Marshall continued the work of his teacher with his own pedaling manuals, La Sonoridad del Piano and Estudio Práctico sobre los Pedales del Piano. These works "...further advance both his and Granados's pedagogical concepts regarding

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⁹ Ibid., 37.
Even though the pedaling treatises of Granados and Marshall provide the basics to proper pedal technique, de Larrocha stresses that they "are only the most basic texts—the primer level of pedal study." Marshall confirms this assertion about his manual as well, and observes that "real artistry is achieved mostly by intuition," but he "feels that talent can, with the proper foundation and discipline, build artistic refinement and direction."

Founded over a century ago, the academy continues to graduate fine musicians, teachers, and pianists today. Using the ideas that Granados passed on to him, Marshall was a successful teacher. Many of Marshall's students taught, or still teach, at the academy today. Students of particular importance are Mercedes Roldós, Rosa Sabater, María Teresa Monteys, Carlota Garriga, and the most famous of all, Alicia de Larrocha, current director of the academy. Through her teaching at the academy, performances of Granados' music, and recordings of his music, the Granados legacy continues to enlighten musicians, pianists and teachers.

Part of this legacy still remains in Granados' manuscripts, published and unpublished. It is obvious that the publishing houses that published his works during and after his lifetime were unprofessional. Casa Dotésio, a publishing company based in Barcelona, Spain, originally published his Goyescas with many errors. This is illustrated by a letter to the composer from Alfred Cortot (1877-1962): "Can you send me, quickly, the Goyescas on a less attractive but better

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33 Ibid., 223.
printed edition than the one I have? I want to work on them and perform them, but I lose my sight examining this collection of blurs!" A short time later, Unión Musical Española bought Casa Dotésio. As Granados’ international fame grew, the responsibility for a reliable edition of Granados’ music fell on Unión Musical Española. However, they never published a revised, corrected edition of Granados’ works.35

Although, his piano works were the focus for the publishing companies, only a few of them were published during his lifetime, such as the Goyescas (1912-14), several of the Spanish Dances (early 1890’s), and several lesser known works. Most of his piano works, as well as the chamber works with piano, were published posthumously. A responsible critical edition of his complete piano works was finally begun by the Barcelona publishing company, Editorial de Música Boileau, S. A. in 2001, under the direction of Alicia de Larrocha, in recognition of the centennial of the Academia Granados/ Marshall.36 This edition has taken into account many of the original manuscripts and sketches, copyists’ manuscripts, and editions printed during the Granados’ lifetime with and without corrections made by Granados himself. Also incorporated into the edition are changes that Granados passed on orally to Frank Marshall and he in turn passed on to Alicia de Larrocha. This edition may be the most complete and accurate representation of Granados’ final intentions toward his piano works.

34 "¿Podéis enviarme vivo, vivo, las Goyescas en una edición menos bella pero mejor impresa que la que yo tengo? Quiero trabajarlos y tocarlos pronto, pero ¿pienso mis ojos examinando esta colección de manchas?" Carreras i Granados, Gmt Nosra, 36.
36 After lessons with de Larrocha, this author discovered several minor errors still present in the Boileau edition. De Larrocha agrees that even the Boileau edition has errors.
No such attempt has been made regarding his chamber works with piano, and the only extant editions of these works, published posthumously, show the same lack of attention to detail as given to Granados' solo piano output. One reason for this situation may be that the focus of the academy today is on teaching the piano works, while the chamber works remain neglected. Another reason may be the difficulty in finding the original manuscripts for the chamber works with piano. This researcher had difficulty in finding the complete manuscripts of the chamber works with piano because of the dispersion of Granados' manuscript collection after his death. Stored in a number of boxes, the collection was eventually divided by box and given to several different museums in Barcelona, without first cataloguing the music in each box. As a result, the manuscript for the string parts was found at one museum, while the piano manuscript was discovered at another.

Many more of Granados' original manuscripts have yet to be found. Because there is no central network or technologically-based catalog for the libraries/museums in Barcelona that held Granados' original manuscripts, it is not only difficult to find Granados' manuscripts, but it is also a challenge to establish the contents at each museum, as they often have inaccurate or incomplete lists of their own holdings. This lack of organization leads this researcher to believe that the unknown location of the manuscripts for the chamber works pertaining to this document, as well as many other original scores by Granados, will be revealed with time.
CHAPTER 2: CHAMBER MUSIC

Chamber works with piano: An Overview

Granados was a strong advocate for chamber music. This is evident in his active support of many music societies in his role as performer, composer, and administrator throughout his life. Even though the majority of his performances were in chamber music concerts, he rarely performed his own chamber works, even after he opened his own school in 1901, preferring to play the standard nineteenth-century repertoire. Nevertheless, he forged musical associations with great musicians such as Pablo Casals, Jacques Thibaud, Isaac Albéniz, Camille Saint-Saëns, and many others. A listing of Granados' performances has been provided in the Appendix to illustrate the musical relationships that Granados experienced as well as the repertoire he performed.

Of the sixteen chamber works that Granados composed, thirteen of them are with piano; none of the chamber works was published during his lifetime. The *Serenata* for two violins and piano is a lovely, Barcarolle-like work. The original manuscript is unavailable, but a copy of the incomplete manuscript is available in the Douglas Riva Collection in New York. Glenn Kirchoff completed the work in 1988. Granados premiered the *Serenata* at the Salle Pleyel in Paris on April 4, 1914. His unpublished *Elisenda* suite is based on the poetry of Apelles Mestres. It is a four-movement work for piano, harp,

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37 Unless otherwise stated, all chamber works were published posthumously by the Madrid-based Unión Musical Española.
voice, string quintet, flute, oboe, and clarinet. Granados performed in the premiere at the Sala Granados on July 7, 1912.\textsuperscript{39} Another unpublished work with unique instrumentation is the \textit{Escena Religiosa}, for violin, organ, piano, and timpani.

Several lesser-known works were written for violin and piano. On June 21, 1903 his \textit{Melodia} for violin and piano was premiered at the Teatre de Catalunya. This work was never published and the original manuscript is lost. Another work whose manuscript is lost is the unpublished \textit{Andante} for violin and piano. The \textit{Three Preludes} and \textit{Romanza} were published in 1971. The latter is a lovely, rounded binary duet, written in the Romantic idiom.

Granados also made arrangements of his own music for chamber ensemble. Two such arrangements were published posthumously in 1971; first, the \textit{Danza Gallega} is a cello and piano arrangement of the second movement of the \textit{Suite sobre cantos gallegos} for orchestra, and it is dedicated to Pablo Casals; second, \textit{Trova} is a piano and cello arrangement of the second movement from the \textit{Elisenda} suite. It is in a recitative style, full of modal harmony and ornamented melodies. The composer premiered the work at the Granados Academy on May 2, 1915.\textsuperscript{40} Also premiered on the same program was \textit{Madrigal} for cello and piano, first published in 1973 by UME and later by Master Music Publications in 1980. It is also dedicated to Casals. Both the \textit{Trova} serenade and \textit{Madrigal} had their New York premiere at the Ritz-Carlton hotel on January 23, 1916 with the composer and Casals.\textsuperscript{41}

\textsuperscript{39} See Appendix, 149.
\textsuperscript{40} See Appendix, 151.
\textsuperscript{41} Hess, \textit{Enrique Granados}, 29.
The Piano Quintet in g minor, Opus 49 (1973), the Piano Trio in C Major, Opus 50 (1976), and the Sonata for Violin and Piano (1971) are the focal point of this treatise. All three works were published posthumously in the 1970's by Unión Musical Española, a publishing company based in Madrid, Spain. Granados premiered the Quintet and Trio at the Salón Romero in Madrid, Spain on February 15, 1895.\textsuperscript{42} Other than the premiere, there appears to be no other documented performance of the Trio and Quintet by the composer, and the Sonata seems never to have been premiered by Granados.

The Piano Quintet in g minor is a three-movement work. The autograph manuscript for the first movement is kept at the Museo de la Música (MM) in Barcelona, Spain, while the autograph manuscripts of the string parts (complete), and the piano manuscript for the second movement are at the Centro de Documentación Musical de la Generalitat de Catalunya (CDM) in Barcelona, Spain. The location of the piano manuscript of the third movement remains unknown. The Trio in C Major is a four-movement work. The autograph piano manuscript for all the movements is at the MM, and the location of the manuscript for the string parts remains unknown. Both the Quintet and Trio were conceived and published as multi-movement works.

Originally the Sonata was published posthumously as a one-movement work. A photocopy of the autograph manuscript (first movement only) is located in the Centro de Documentación Musical de la Generalitat de Catalunya (CDM) in Barcelona, but the original manuscript is lost, and the autograph manuscript for the violin part of the first movement is located at the MM.

\textsuperscript{42} See Appendix, 133.
Further research has revealed that the *Sonata* was originally conceived as a four-movement work. The autograph manuscripts for the piano and violin scores for the second movement are in the MM. Both scores for the second movement are complete, but the violin part is entitled “Intermedio,” while the piano score for the same movement is entitled “Scherzo.” Nevertheless, the violin part matches that of the violin part found in the piano score. The fourth movement (entitled “Final”) contains only the first two pages of the complete autograph manuscript and is also at the MM. Since Granados premiered the complete work in 1895, it is safe to assume that the remainder of the original manuscript was complete and is now lost. This author was unable to locate the third movement. See Figure 1.
Figure 1 Manuscript sources and location

<table>
<thead>
<tr>
<th>Work</th>
<th>Movement</th>
<th>Piano</th>
<th>String(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trio</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>1</td>
<td>MM</td>
<td>U</td>
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<td>2</td>
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<td>MM</td>
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<tr>
<td></td>
<td>4</td>
<td>MM</td>
<td>U</td>
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<tr>
<td>Quintet</td>
<td></td>
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<tr>
<td></td>
<td>1</td>
<td>MM</td>
<td>CDM</td>
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<td>2</td>
<td>CDM</td>
<td>CDM</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>U</td>
<td>CDM</td>
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<tr>
<td>Sonata</td>
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<td></td>
<td>1</td>
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<td>U</td>
<td>U</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>MM</td>
<td>U</td>
</tr>
</tbody>
</table>

CDM= Centro de Documentación Musical de la Generalitat de Catalunya

MM= Museo de la Música

U= Unknown
For the purposes of this document, only the first movements of the *Sonata, Trio,* and *Quintet* will be discussed.

When comparing the published scores to the original manuscripts for the first movements, there are several discrepancies in phrasing, notes, dynamics, and other elements. There is no explanation for the differences between the original manuscripts and the published version of the works, and since no oral corrections were left to his students from the composer regarding the chamber works, only speculation can attempt to provide a rationale for the differences between the two versions. The published score of the *Trio* is the most accurate of the three, deviating from the original only in phrasing, a few wrong notes, and omitted dynamic markings. The differences appear to be the editor's lack of attention to detail rather than a conscious decision to change the intent of the composer. The *Sonata,* on the other hand, veers more from the score, especially in cases of phrasing and bowing in the violin part. On the photocopy of the original manuscript, several phrasing and bowing markings were added to the photocopy in colored pencil which are not in Granados' own hand and are identical to the 1971 published version of the work, making the changes appear to be a conscious decision by the editor. Even if this is the case, the published version of the *Sonata* maintains the integrity of the original manuscript with regard to the notes and most of the dynamic markings. On the other hand, the first movement of the *Quintet* is a complete misrepresentation of the original work. The original first movement is 421 measures in length, where the published version is 291 measures. Also, piano cadenzas are added that are not present in the original. Most of the original themes are present, but they are harmonized in a different manner than the original. The opening twenty
measures of the published score follow the manuscript fairly accurately, but after that almost nothing resembles what Granados originally wrote. Occasionally, a theme or section is introduced that resembles what Granados originally wrote, such as the third theme found in measure 96, but even then it is reorchestrated. The closing measures of the first movement in the published version resemble the original, although the final cadence in the original is a iv-i, plagal cadence, where the published version ends in a V,7-i perfect authentic cadence. The pianistic writing in these deviations in the published work is inferior to the original as well. Even in the lesser piano works of Granados, the piano writing is idiomatic and fits the hands well, but the liberties taken in the published version does not fit this description. Perhaps an alternate manuscript employed as the basis for the current version of the Quintet and is now lost, but this researcher believes that Granados did not write most of the current published version of the first movement.
Piano Trio in C Major and Piano Quintet in g minor

The Trio and the Quintet were written in the same time period and have similar stylistic features. Composed early in Granados' career and premiered on the same program in February 1895, both works exhibit influences of Spanish and nineteenth-century elements.

Although mordents and grace notes are significant attributes in Spanish music, they are not the only traits that characterize the Spanish quality of music. Spanish melodies can also incorporate both tonal and modal ambiguity, as well as contain melodies of a limited range, typically two to four notes. Harmonically, Spanish music may also include an arrangement of two voices in parallel thirds.43 In the Quintet, the section beginning with measure 176 demonstrates many of the Spanish influences typically found in the music of Granados, namely its tonal and modal ambiguity, the limited range of the melodic idea, and the grace notes typically found in Spanish melodies.

Figure 2 m. 181-84 Quintet

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Another unique quality demonstrated by this section concerns the frequent tempo shifts. Found in much of his piano music as well as in his chamber music, "...the variations of tempo are so profusely indicated that it would be folly to try to follow them."\(^{44}\) Because Granados extemporized with great facility, he tried to maintain this improvisational spontaneity in all his music. Therefore, he placed tempo markings in the score with great detail. De Larrocha warns pianists not to take them literally, but to use them as "...a fair synthesis of his [Granados'] type of rubato."\(^{45}\) Yet, the performer must remember that his type of rubato is essential to a successful performance of the music. According to de Larrocha, Granados "...believed deeply in the charm of fleeting impulse, in the necessity of maintaining spontaneity."\(^{46}\)

Beginning in measure 78, Granados also incorporates his unique style of rubato in the *Trio*, placing the tempo markings *piu* and *meno* in every measure. The tempo marking *Cantabile como canción popular* found in measure 78 supports the idea of playing it with a more Spanish-like quality. Literally, this section is to be played in a singing style, like a popular [Spanish] song.

\[Figure\ 3\ m.\ 78-81\ Trio\]

\(^{44}\) Alicia de Larrocha, "Granados" *High Fidelity Magazine*, (December, 1967), 58.
\(^{45}\) Ibid.
\(^{46}\) Ibid., 57.
Similar melodic motives found elsewhere in the Trio add to the Spanish quality of the work. In measure 151 of the Trio, the first violin repeats a melodic motive introduced earlier in the work:

**Figure 4 m. 151, Trio**

This is a characteristic Spanish melody and similar to a melodic idea used in the *Quintet*:

**Figure 5 m 176, Quintet**

Both melodies incorporate the grace notes and the limited two to four note range characteristic of Spanish music.

Granados also integrates the use of parallel thirds using the same melodic idea found in measure 176:

**Figure 6 Quintet m. 194-96**

A few measures later the violins use the same melodic motive in parallel thirds.
Granados also adds his own unique touch to the melodic motives once they are introduced. In measures 201-202 of the Quintet, the first violin introduces a chromatic version of the melodic idea, using an a♯ on the downbeat of measure 202, instead of the expected a¹.⁴⁷

![Figure 7 m. 201-2 Quintet](image)

In measure 202, this chromatic alteration is nearly undetectable to the listener because it occurs in the middle of the phrase. Furthermore, activity in the other voices distracts the listener's ear. However, Granados punctuates this idea in measure 207, cadencing on a B Major chord, instead of a b minor chord. He also places the chromatically altered note d♯ in the soprano voice (violin I) and doubles it with the cello to emphasize this idea. This is Granados' unique way of using both Major and minor modes interchangeably, an influence of Schubert. The Trio incorporates this creative idea as well (see Figure 3).

Granados incorporates the free alternation between Major and minor tonalities on a larger scale in the Quintet as well. When the second theme is introduced in measure 65, the tonality changes from g minor to G Major.

Other elements of the nineteenth century are found in the music of Granados as well. He continued to write music using a sonata-form structure in both the Trio and the Quintet, although he modified the form to suit his purposes. He also continued the trend of Romantic composers to omit the repeat sign at the

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end of the exposition. His rich harmonic vocabulary follows nineteenth-century convention and introduces new melodic ideas in the development sections much like Romantic composers before him.

There are a few creative touches that merit discussion in the *Quintet* and the *Trio*. One is illustrated by a striking harmonic passage in measure 154 of the *Quintet*, as the composer draws the listener’s attention by first bringing the movement to a dramatic stop in measure 153, coupled with a change of tempo *Un poco Andante*. Granados adds a vague harmonization of a descending chromatic melodic line, using a series of unresolved 7th and 9th chords (See Figure 7). With this halt to the movement and the chromatic harmonies, Granados appears to provide an ideal place in the movement to introduce the recapitulation, but instead he chooses to continue the development section and introduces a new theme as well.

**Figure 8 m. 153-59 Quintet**
Granados’ use of form in both the *Quintet* and the *Trio* is traditional, yet he adds unique elements as well. Granados uses Sonata form in the first movement for both works, complete with first and second themes in the exposition, a development section that uses fragmented sections of the first and second themes, and a recapitulation. Following nineteenth century tradition, Granados introduces new thematic material in the development and recapitulation, includes a small development section in the recapitulation of both works, and places the emphasis toward the end of the movement in each of the two works. This emphasis is evident in the number of measures in each of the sections: for the *Trio*, there are 61 measures in the exposition, 66 in the development, and 105 in the recapitulation, while the *Quintet* has 86, 161, and 174 measures per section, respectively.

A striking feature of the *Quintet* is the unique treatment of the recapitulation. The recapitulation begins in measure 247, using a transitional theme introduced in bar 12, rather than using the first theme to introduce the recapitulation. The subsequent themes are then reintroduced in their original order and reorchestrated, avoiding the literal repetition of ideas. Instead of closing the movement, Granados strays from the usual recapitulation with a fugato section in bar 305, using a variation of the first theme. Beginning with the fugato section, several tonal areas are introduced, creating another development section. Finally in measure 388, using the same transitional material used in m. 247, he closes the movement with the first thematic idea. With the extra development and use of the same transitional material to introduce the close of the movement, it seems that Granados created a miniature Sonata form in the recapitulation.
Granados’ unique approach to form is also present in the Trio, where the first movement is a variant of a sonata-rondo form. The form ABA’CADCBA’ is used, where a D theme is introduced where the development section should be. Granados weakens the sense of the recapitulation by introducing this D theme, delaying the development section until after it is introduced, and omitting a restatement of A. Mozart follows a similar procedure of omitting the final statement of A in his later works using sonata-rondo forms, such as the finale of the Piano Quartet in Eb Major, K. 493.48

Distinct to the Trio is Granados’ use of thematic material, where thematic ideas are paired. The introductory material of the right hand of the piano part serves as an apt accompanimental figure for the first theme. This figure is paired in the piano with truncated thematic material from the second theme in measure

66. Also, the same accompanimental material is used for the Coda, where a new idea is introduced as a closing theme.

**Figure 10 Trio: Sonata-Rondo form**

<table>
<thead>
<tr>
<th>EXPOSITION</th>
<th>1</th>
<th>trans. theme</th>
<th>th. 2</th>
<th>Cadenza (vln.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>Intro. material</td>
<td>Intro.</td>
<td>th. 2</td>
<td>Cadenza (vln.)</td>
</tr>
<tr>
<td>Bar</td>
<td>1</td>
<td>20</td>
<td>31</td>
<td>61</td>
</tr>
<tr>
<td>Key</td>
<td>C</td>
<td>C</td>
<td>G</td>
<td>D</td>
</tr>
<tr>
<td>Section</td>
<td>A</td>
<td>B</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**DEVELOPMENT**

| Theme | 3 |
| Bar | 62 | 72 | 78 |
| Key | C | E | b |
| Section | A | C |

**RECAPITULATION (develop.)**

| CODA |
|---|---|---|---|
| Theme | 1 | 4 | 3 | 2 |
| Bar | 128 | 142 | 183 | 211 | 233 |
| Key | C | C | c | F | C |
| Section | A | D | C | B | A’ |

Glimpses of Brahmsian and Schumannesque writing can be seen in the piano figuration. A rich harmonic sound is found in measure 128 of the *Quintet*, with octaves in the left hand of the piano, doubled by the cello. The melody is harmonized in octave chords by the right hand, and doubled by the ensemble.

**Figure 11 m. 131-35 Quintet**

Sonorous bravura passages are found in the *Trio* as well. Starting in measure 158, a nearly four-octave passage in octaves is coupled with the
rhythmic drive of the dotted-eighth-sixteenth note pattern to keep the movement alive.

Figure 12 m. 158-59 Trio

Coupled with constant shifts in tonality and chromatic harmonic lines, these elements provide an exciting development section.

The pianistic writing sometimes portrays influences of Domenico Scarlatti. As stated earlier, Granados admired the piano music of Scarlatti and prepared a transcription of several of his sonatas. Scarlatti’s keyboard sonatas are notorious for their technical demand on pianists, particularly for their hand-crossing figurations. The Quintet and Trio are not exempt from this influence. Similar figurations are found in both works.

Figure 13 m. 14-15 Trio

Figure 14 m. 19-20 Quintet
Sonata for Violin and Piano

The influence of French music on the style of the young Granados is not clear: the Franco-Belgian school, led by César Franck (1822-1890) and Vincent D'Indy (1851-1931) was fading, and the Impressionist movement had not yet taken hold.\(^49\) However, the influence of the French tradition cannot be dismissed, and influences of Gabriel Fauré (1845-1924) ought to be considered. Granados' studies with de Bériot, his friendship with Ricardo Viñes, who was one of the leading interpreters of Debussy and Ravel must have influenced him. Granados juxtaposes modal and chromatic elements (as in the Goyescas).\(^50\) Finally, Granados uses the augmented triad in a personal, unique fashion.

These influences are present in the Sonata for Violin and Piano. This work is said to be dedicated to the great French violinist Jacques Thibaud (1880-1953).\(^51\) If the work was indeed dedicated to Thibaud, the Sonata may have been written some time after November 1908, which is the first time Granados and Thibaud performed together. Hess dates the work from approximately 1910, which is when the Goyescas were completed. This is certainly a possibility, as many pianistic figurations are shared with the Goyescas.

At first the work seems to move away from the nineteenth-century Romantic tradition toward a more modern French approach to composition, focusing on order, restraint, and subtle colors. This is the case in the hushed opening 12 measures, which culminate in the dynamic marking ppp.

\(^{49}\) Hess, Enrique Granados, 8.
\(^{50}\) Jones, "A Few Reflections on a Seventieth Anniversary," 18.
\(^{51}\) Research did not reveal a dedication to Thibaud. A copy of the title page of the work was not found, nor did the first page of the original manuscript bear a dedication.
Granados incorporates modal harmony and melody together with tonal and chromatic elements. The opening measures are evidence of this. Though the movement bears the key signature of three sharps, implying A Major, the piano part opens with the left hand playing an open fifth on a and e\textsuperscript{1}. However, the right hand plays a first inversion, b minor triad, blurring the sense of tonality. The violin part then enters in measure 5, with a modal melodic line, adding a pan-diatonic element to the opening. Rhythmically, the composer blurs the sense of the barline by opening with dotted half notes, tied over the bar line. With such a slow tempo, the listener is unable to distinguish where the sense of pulse is as well.

The tonal ambiguity of the opening measures of the \textit{Sonata}, combined with the modal melodic line in the violin part, is a characteristic found in the music of Fauré. Fauré’s influence is found elsewhere in the \textit{Sonata} as well, particularly in the use of 7th and 9th chords. An aspect of Fauré’s style that must be considered is the use of 7\textsuperscript{th} and 9\textsuperscript{th} chords; since these chords are not considered dissonant and do not necessarily indicate a key change, one must consider the larger phrase structure when analyzing the harmonic changes in Fauré’s music, rather than the individual chords.\textsuperscript{52} Granados follows this same procedure in the \textit{Sonata} (figure 15) by introducing c\#\textsubscript{9}, E\textsubscript{9}, and Bb\textsubscript{7} chords, and still beginning and ending in A Major.

Figure 15 m. 39-43 Sonata

Melodically, the entire first movement is based entirely on a single germinal theme introduced by the violin in measure 5.

Figure 16 m. 5-6 Sonata

Throughout the work, many ideas are presented that are related to this theme. Using rhythm, Granados finds unique ways in both the piano and violin to disguise this theme. He also changes the accompanimental figure of the piano to further this purpose.

Figure 17 m. 36 Sonata
Figure 18 m. 97 Sonata

Once again, Fauré’s influence can be seen regarding the use of melody, as Fauré was considered “...a consummate master of the art of unfolding a melody.” Much like Fauré, Granados was able to use a melodic cell and vary it effortlessly.

Chromatic elements are introduced as well, mostly melodically. A chromatic gesture that was first introduced by the violin is reworked in an imitative interplay between the piano and violin in measure 41.

Figure 19 m. 41-2 Sonata

Granados also uses the augmented triad as a coloristic device, harmonically and melodically. Measure 106 presents this clearly.

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53 Ibid.
The use of the augmented triad in a more coloristic fashion, "...rather than as a means of obscuring the tonality...[it] in itself points to Debussy's influence, even though the resulting effect was different."\textsuperscript{54}

Granados has a wonderful harmonic imagination and transitions effortlessly among the different variations, reorchestrating and reharmonizing the same motivic ideas. In the development, his reliance on the variation technique allows him to develop an idea, or truncated portion of that idea, endlessly touching on many remote keys. However, this "overreliance on variation technique as a means of development,"\textsuperscript{55} though creative, may also be viewed as a fundamental flaw.

However, the episodic nature created by his unique variation technique contributes to the nineteenth-century conception of a sonata form. According to the \textit{New Harvard Dictionary of Music},

attributes of [the] Romantic sonata form include (1) more frequent omission of repeat signs; (2) in the development section, a tendency toward variation—sequential restatement, reharmonization, reorchestration—or episodic treatment rather than structural

\textsuperscript{54} Jones, "A Few Reflections on a Seventieth Anniversary," 18.

\textsuperscript{55} Mark Larrad, "Enrique Granados," in \textit{The New Grove Dictionary of Music and Musicians}, 2\textsuperscript{nd} ed.
development...and (3) in many composers, a tendency to de-emphasize
and shorten the recapitulation in various ways in favor of the coda, which
now generally contains the climax or apotheosis of the movement.56

Technically, this work is the first movement of a sonata form, complete with an
exposition (68 bars), development (107 bars), and recapitulation (36 bars).

Figure 21 Violin Sonata—Sonata form

| Intro. EXPOSITION DEVELOPMENT RECAPITULATION CODA |
|---|---|---|---|---|
| Theme | 1 | 2 | 1 | 2 |
| Bar | 1-4 | 5 | 50 | 69 74 85 93 105 135 155 167 | 176 | 187 | 204 |
| Key | A | A/b | E | G# | F | C | Ab | C# | f# | A/b | A |

Though Granados places the emphasis of the movement in the development, the
climax of the work appears in the recapitulation, rather than in the coda.

Granados establishes in the Sonata an organic unity between the violin
and piano parts not present in the Trio and Quintet. The piano does not
merely function as an accompanimental instrument, nor does the violin serve a
primarily solo role. There is a constant interplay, even interdependence, between
the two instruments. Pianistically, the piano part is much more virtuosic and
bravura than in the Trio or Quintet, requiring a much more mature technique to
successfully perform the work. In the earlier works, the virtuosic figures were
limited to brief instances.

The virtuosic piano writing of Liszt can be better seen in the solo piano
works of Granados, such as Escenas Románticas and Allegro de concierto. However,
a glimpse of this Lisztian writing can be found in the Sonata. The fast thirty-
second note hand crosses and arpeggiated flourishes are representative of
Lisztian virtuosity.

Running arpeggio figures spanning more than three octaves, and tricky octave passages also permeate the movement. Though the use of the augmented triad shows the influence of Debussy, harmonically, Granados also looks toward Ravel’s virtuosic piano writing, rather than Debussy’s. A good example of these traits is found in the climax of the movement.

This style of pianistic writing is more comparable to that found in the Goyescas. Similar pianistic passages can be found in Los Requiebros, the opening movement of Goyescas.
In the *Sonata* we find hints of the modern French influence of Fauré, harmonically and melodically. An artistic maturity is present in the *Sonata* that was not present in the earlier works; a more organic unity exists between the two instruments. Although several difficult technical passages occur throughout the work, at no time is virtuosity the primary goal of the composer. What is quite interesting about the *Trio* and the *Quintet* is how Granados finds a unique way to incorporate Spanish elements into his melodic ideas and motives. Incorporating Spanish elements within a nineteenth-century harmonic vocabulary demonstrates his success as a composer, as he was able to fuse the Spanish and Romantic elements effectively, much in the same way Liszt and Chopin did for Hungarian and Polish music, respectively; and he did this nearly twenty years before he wrote the *Goyescas*. 
Conclusion

Today, Granados’ music remains relatively unknown, especially his chamber works. One reason may be that even though Granados performed regularly in many chamber music concerts throughout his lifetime, he rarely performed his own chamber music. Another reason may be the difficulty to find reliable editions of his music. Due to the haphazard way in which the original manuscripts were distributed after his death, it is difficult to find original autograph manuscripts of his works. Nevertheless, his lovely melodic gift, use of thematic transformation, and rich harmonic textures have deemed him, as Casals best states it, the “Spanish Schubert.” His virtuosic piano writing and Romantic harmonic idiom place him in the great tradition of the nineteenth-century Romantic pianist-composers, even though he composed at a time of the breakdown of tonality. Granados was able to combine a variety of contrasting musical elements, including structural ingenuity, virtuosic piano writing, harmonic and rhythmic use of color, to display his success as a composer.\(^{57}\)

Though Granados established a Catalan piano school, the legacy he left regarding pedaling techniques and performance practice of his music pertains to the piano solo music only, not directly applying to his chamber works. He left no oral corrections regarding his chamber works, nor did Granados give private lessons or coach chamber groups on his music. However, musicians may learn the tradition at the school he founded and apply the principles learned to the chamber works. In the chamber works, only brief sections are notated with

Granados' intentions on pedaling. Other than this, Granados left the details of interpretation and pedaling to the performer.

For the purpose of not wanting to corrupt Granados' true intentions, this treatise provides an edition of Granados' original autograph manuscripts with very few additions, and every effort has been made to remain faithful to the original manuscript. Notes have been provided only to point out variations between the autograph manuscripts and the autograph string parts.

We will never know what Granados' final intentions were regarding his music because of his untimely death. Assembled in this document are a discussion of his musical style, paying particular attention to his chamber works; reference to the pianistic legacy the composer passed down to his students; a brief performance history for each of the chamber works during the composer's lifetime; and the location of original manuscripts for the Trio, Quintet, and Sonata. This information, together with the edition created from the original manuscripts, will help provide a more accurate representation of what Granados' final intentions were pertaining to his chamber works. This researcher hopes that information provided in this document will fuel the future discovery of lost manuscripts, ultimately leading to more accurate representations and distribution of Granados' chamber music.
Quintet in g minor

Enrique Granados
First page of the original manuscript from the Piano Trio in C Major, Op. 50 (First movement).
E  El mismo batimiento de compás
Sonata for Violin and Piano

Enrique Granados

Lentamente con molta fantasia
Poco animando e cresc.

Poco a poco animando e un poco cresc.

Molto appassionato \textit{ff}

Intenso \textit{dim. assai}

Dim.
88

súbito p

92

espresivo, largamente e con passion(e appassionata)

96

[piano súbito e poco meno]
Vivo

Vln.

meno forte

Pno.

meno forte
cresc.

cresc. e rall. molto

Poco più mosso

Vln.

fff

Pno.

Notes

Abbreviations: u = upper staff piano, l = lower staff piano, v1 = first violin, v2 = second violin, va = viola, c = cello

*Sonata for Violin and Piano* (unless noted otherwise, all comments pertain to AV)

Sources: Copy of autograph manuscript piano score (CA), autograph manuscript of first violin part (AV).

1st movement, 11 v1: last note in measure is a₂ instead of b². – 13 v1: c#⁴-d³-c#⁴ is written one octave lower to c#³-d²-c#³, possibly due to space limitation on the page. –

18 v1: c#⁴-b³-a³-g#³-f#³-e#³ written one octave lower. – 38 v1: written one octave lower.

– 28 v1: due to poor quality of A, Granados’ complete marking is unclear. Also applies to 40 v1. – 53 v1: quarter note c#³ is on beat 3, instead of eighth rest, eighth note c#². – 57 v1: Quarter notes e#²-f#²-f#³, instead of quarter note, half note e#²-f#²; slur extends to include f#³. – 60 v1: Written one octave lower, beginning on b¹. – 61 v1: Beat 2 is a quarter note g#², beat 3 has two eighth-notes b²-g#². – 64-67 v1: Written one octave lower beginning on c#². – 76 v1: Whole rest instead of e³. – 85 v1: Contains the marking *meno* only. – 96 v1: Beat three is ab² instead of gb². – 177-180 l: In A, nothing is written in the lower score of the piano part. Considering the upper score of the piano part repeats the same figure in subsequent measures, it follows the lower part would do the same. In 180, the
upper score figure changes, but it would seem irresponsible to remove the left-hand ostinato since the next measure is the high point of the phrase, weakening the idea. – 186 v1: A whole rest instead of e² on the third beat. – 187-end l: Note Granados’ unique pedal markings. The “+” sign indicates up pedals, notice how they are placed on the beat, while Granados deliberately placed the “Ped.” markings after the beat, so the pedal changes would not blur the harmonic changes. For a more complete understanding of Granados’ pedal technique, see his pedagogical books on pedaling technique El Pedal or Método teórico práctico para el uso de los pedales del piano. – 195-6 v1: Written one octave lower beginning on e² instead of e³. – 200 v1: The enharmonic equivalent f² is used instead of e♯². – 211-12 v1: Whole rests are used instead of c♯¹.

**Piano Quintet in g minor**

Sources: Autograph manuscript piano score (A), autograph manuscript of first violin part (AV1), autograph manuscript of second violin (AV2), autograph manuscript of cello part (AC), autograph manuscript of viola part (AVA)

**First movement, 11-12 va:** In AVA, the figure is as follows:

\[\text{Figure Image}\]

– In 40 v1: Natural sign is used in AV1 omitted in A. – 55 v2: A S followed by a crescendo is used in AV2. – 57-60 v1: In AV1 figure is as follows:

\[\text{Figure Image}\]

– 65 v1: In A, an \textit{sfp}
instead of a $\text{sf}$. - 71-72 va: In AVA, written as quarter notes instead of eighth notes. - 84 va: b quarter note is not present in AVA. - 100 v2: Natural sign only in AV2. Possibly an error. - 119 c: In AC, a whole rest instead of the E. - 159 va and c: In both AVA and AC, the crescendo markings are written in with a pencil, not ink. - 160 v2: In AV2, the chord on beat one is g-d$^{1}$-b$^{1}$. - 170 v2: In AV2, a quarter note b$^{1}$ is on beat 1 with a quarter note rest. – 171-72 v2: A whole rest in both measures in AV2. – 221 v1: Written one octave lower in A. – 227 v1: AV1 has the marking $\text{meno}$ only. – 231 v1: Natural signs in AV1 omitted in A. – 247 v1: In AV1, AV2, AVA, and AC, key signature of two flats is used; accidentals are used (primarily on the note A) to maintain the same notes; same applies to 320 using key signature of no sharps or flats. – 250 v1: AV1 has quarter note c$^{2}$ and a rest on beat 2. – 251-52 v1: AV1 has whole rests. – 253-254 va: The figure is as follows:

\[\text{in AVA. In AC, uses eighth notes instead of quarter notes.} – 267 v1: \text{AV1 has } pp. – 268 v2: \text{In AV2, the first note of the first triplet figure is } a^{1}_{b}. \text{AC omits staccatos in 267-270 and 280-282.} – 286 v1: \text{Sharp sign in V1, omitted in A, possibly an error. On beat 1, } f^{\#} \text{ is quarter note in AV1.} – 291 v1: \text{Dynamic marking } p \text{ is used in AV1 instead of } pp. – 294 va: \text{lower } f^{\#} \text{ is omitted in AVA.} \]
--301 v1, In O, natural sign is omitted, possibly an error of omission. – 339-340

v1: In AV1, figure is as follows:

\[\text{Figure 1} \]

v2: In AV2, figure is as follows:

\[\text{Figure 2} \]

In 391 va, e¹ instead of e in A. -- 404

v1: sharp sign on last sixteenth note f² is used in AV1, omitted in A. -- 407-8 c: In AC, the tie is omitted on G. -- 421 v1: In AV1, quarter note g³ only. In AV2, the final chord is g¹-d²-b².

**Piano Trio in C Major**

Source: Autograph manuscript (A)

78 v: Parentheses on the marking *meno* are Granados’ own. Applies also to 101-102, 109-112, 150, and 183 -- 108 u: Parentheses on the marking *a tempo* are composer’s own. Applies to 151 also. --151-152 l: Note Granados’ unique pedal markings (see notes for m. 187 of the *Sonata*). For a more complete understanding of Granados pedal technique, see his pedagogical manuals on pedaling technique *El Pedal* or *Método teórico práctico para el uso de los pedales del piano*. 
Appendix—Granados’ Performances and Works Performed in the Years 1886-1915

This appendix is a list of solo and chamber performances that Granados gave from 1886 to 1915. Included in each listing are the date, location, performers, works performed, and for which musical organization the concert was given, if possible. The appendix also indirectly highlights Granados’ active involvement as an artist with certain musicians and organizations. All performances took place in Barcelona, Spain, unless otherwise noted.

1886 09 April Place: Ateneu Barcelonès;
Performers: Viñes and Granados
Works: Gottschalk Tarantella for two pianos

1890 20 April Place: Teatro Lírico
Performers: Granados with an unnamed sextet
Works: Granados Serenata Española, Arabesca, Danzas

Españolas (Spanish Dances), Mozart Sinfonia from Zaubertlote, Mozart Quintet in B-flat Major, works of Chopin, Saint-Saëns Allegro appasionata, Schubert Moment Musicaux, Mendelssohn Capriccio Brillante,

Bizet Minuet de L’Arlesienne, Wagner Souvenirs de

58 Most of these concerts were catalogued by Josep Ricarts i Matas in Concerts celebrats a Barcelona de música sinfónica i de camera desde l’any 1797 fins el present. Vols. 1 and 2. At The Josep Ricart i Matas Institute of Musical Documentation and Research (Reial Acadèmia Catalana de Belles Arts de San Jordi), Barcelona, n.p., n.d.
Tannhäuser for septet, Beethoven Trio Op. 1, #1 (with Sánchez and García)

1892 10 April  Place: Teatro Lírico
Performers: Granados played with orchestra, conductor Perez Cabrero
Works: Grieg Piano Concerto in a minor and Rigodon (with Granados on piano), García-Farià Passacaglia,
Granados selections from the Spanish Dances
(Orchestrated by García Farià), a Scarlatti set and Schumann’s Variations on the name ABEGG (Granados on piano)

1895-96 season

1895 15 Feb.  Salón Romero (Madrid, address: Plaza de Isabel II, 6)
Granados, Francés and Peralta (violin), Cuenca (viola), and Casals
Granados Quintet in g minor for piano, 2 violins, viola and cello, 3 selections from the Spanish Dances, Balata, Valses Poéticos, Impromptu, Trio in C Major for piano, violin, and cello
For Societat Catalana de Concerts (SCC) 5 concerts from 13 October to 27 October, sixth series

13 Oct.  Teatro Lírico
Granados, Mathieu Crickboom, Angenot
Bach *Concerto in d minor* for two violins and piano

16 Oct.  Teatro Lírico
Granados and Gillet
Grieg *Sonata in a minor Op. 36* for piano and cello

20 Oct.  Teatro Lírico
Granados, piano, Crickboom and Angenot, violins, Miry, viola, and Gillet, cello
Beethoven *Sonata for Violin and Piano Op. 30, #2 in c minor*
Faure *Quartet in c minor Op. 15*, Franck *Quintet in f minor*

24 Oct.  Teatro Lírico
Granados and Crickboom
Lekeu *Violin Sonata in G Major*

27 Oct.  Teatro Lírico
Same players as 20 October
Franck *Quintet in f minor*
14 Nov. Teatro Lírico

Granados with orchestra conducted by Nicolau

Granados Two *Spanish Dances* and *Valses Poéticos* (piano solo), Albeniz *Rhapsodie española*

1896-97 Season

1896 14 Dec. Sala Parès, for SCC, 8th series

Granados, Crickboom, Gillet

Beethoven *Trio in B-flat Op. 97* "Archduke" and *Violin Sonata in a minor Op. 47* "Kreutzer" (Granados and Crickboom)

21 Dec. Sala Parès, for SCC, 8th series

Granados, Crickboom, Lamar (viola)

Brahms *Trio in E-flat Major, Op. 40*, Franck *Violin Sonata in A Major*

1897 17 Jan. Place unknown for Catalunya Nova

Granados and Angenot

Granados *Impromptu* and selections from the *Spanish Dances*, Wienawski, *Legend and Mazurka for Violin and Piano*
21 March  Riera S. Joan, 6, for Private sessions for SCC, 9th series
Granados, Crickboom, Gillet
Mendelssohn Trio en d minor, Op. 42

25 April  Riera S. Joan, 6, Private sessions for SCC, 9th series
Granados, Crickboom, Angenot, Lejeune (viola), Gillet
Franck Quintet in f minor

7 May  Sala Parès, for SCC, 9th series
Granados, Crickboom, Gillet
Beethoven Trio in B-flat Op. 97 "Archduke" and Violin Sonata in a minor Op. 47 "Kreutzer" (Granados and Crickboom)

23 May  Riera S. Joan, 6, for Private sessions for SCC, 9th series
Granados, Crickboom, Angenot, Lejeune, Gillet
Schumann Quintet Op. 44

27 May  Riera S. Joan, 6, for Private sessions for SCC, 9th series
Granados, Lejeune
Tartini Sonata for Violin and Piano

1897-98 Season

1897 9 Nov. Sala Estela for 1st Concert of the Societat Filharmònica (SF)
Granados, Crickboom, Pablo Casals

Beethoven *Trio in D Major Op. 70, #1*, Lekeu *Violin Sonata in G Major*

29 Nov. Sala Estela, for SF
Granados and Casals
Beethoven *Cello Sonata in A Major Op. 69*

1898 24 Jan. Sala Estela, for SF
Granados, Crickboom, Rocabruna (violin), Galves (viola), and Casals
Grieg *Cello Sontata in a minor, Op. 36*, Schumann *Quintet in E-flat Major, Op. 44*

27 Feb. Sala Estela, for SF
Granados and Crickboom
Beethoven *Violin Sonata in a minor Op. 47 “Kreutzer***

31 May Sala Estela, for SF
Granados, Crickboom, Casals
Beethoven *Trio in D Major Op. 70, #1*, Saint-Saëns *Cello Sonata #1 in c minor, Op. 32*, Lekeu *Violin Sonata in G Major in G Major*

10 June Sala Estela for SF
Granados, Crickboom, Rocabruna (violin), Galves (viola),
and Casals

Schumann Quintet in E-flat Major, Op. 44, Franck Violin
Sonata in A Major

Season 1898-99

1899 9 Jan.  Sala Estela for SF
Granados, Crickboom, Casals
Schumann Trio #1 in d minor, Op. 63, Beethoven Sonata #2
in A major, Op. 69 for piano and cello

19 May  Sala Estela for SF
Granados, Crickboom, Mas (harmonium)
Grieg Violin Sonata #3 in c minor, Op. 45
Franck Prelude and variations for Harmonium and Piano
(possibly Opus 19)

9, 18 June  Teatre de Novetats (2 concerts)
Granados and Joaquím Malats (piano)
Fischoff Variations for 2 pianos, Mozart Sonata in D Major
for 2 pianos, K. 448, Saint-Saëns Le Rouet d’Ompale for 2
pianos, Variations on a theme of Beethoven, and Scherzo
for 2 pianos, Schumann Theme and Variations for 2
pianos, and other works by Godard and Chabrier
1899-1900 Season

1899  22 Oct.  Sala Estela for SF

Granados, Calvera (flute), Crickboom

Bach *Trio in G Major for piano, flute, and violin*, Beethoven

*Violin Sonata in c minor, Op. 30, #2*

4 Dec.  Sala Estela for SF

Granados, Crickboom, Forns (viola), Dini (cello)

Schumann *Quartet in E-flat Major, Op. 47*, Saint-Saëns

*Rondo espiritus for Violin and Piano*

22 Dec.  Sala Estela for SF

Granados and Malats

Mozart *Sonata in D Major for 2 pianos, K. 448*, Saint-Saëns

*Scherzo for 2 pianos*

1900  21 June  Teatro Lírico for Societat de Concerts Clàssics (CCG)

Granados and Casals

Boellman *Variations sinfoniques for Cello and Piano*, Faure

*Elegie for Cello and Piano*, and other orchestral works

1900-01 Season

1900  11 Nov.  Teatre Novetats for CCG

Granados, C.G. Vidiella (piano), Malats, orchestra

directed by Domingo Sánchez Deyá
Mozart *Sonata in D Major* for 2 pianos (Granados, Vidiella), Paderewski *Concerto in a minor* (Malats), Fischoff *Variations and Fugue* (Malats, Vidiella), Chopin *Concerto in f minor* (Vidiella), Franck *Les Djinns* (Granados), J. S. Bach *Concerto for 3 pianos*

1900-1920

1902 22 March  Academia Granados (address: Sala Chaissaigne, Fortuny, 3 y 5)
Granados and Sta. Sostres (piano), Dini (cello), Ferran Via (harmonium/piano)
Reinecke *Impromptu on “Manfred” overture of Schumann* for 2 pianos, Lipoli *Suite for cello and piano*, Franck *Prelude, fugue, and Variations for piano and harmonium* and *Variations Sinfonique* for 2 pianos

29 Dec.  Teatro Principal for SF
Granados and Crickboom

1903 21 June  Teatre de Catalunya
Players unknown
Granados' *Melodia for piano and violin* (premiere),
Impromptu played by pianist, Ferran Via

20 Nov.  Teatre Principal for SF
Granados, Crickboom and Sta. Francisca Vidal (cello)

Haydn Trio in E-flat major for piano, violin, and cello, Franck

Andante con moto and Allegro molto (possibly
movements from a larger trio work), Mendelssohn

Andante con moto tranquillo and Scherzo (possibly from
larger trio work), Beethoven Piano Trio in G Major, Op.

1. #2

27 Nov.  Teatre Principal for SF
Granados, Crickboom, Marian Perelló (violin), Joan Forns
(viola), Vidal (cello)

Franck Andante and Allegro molto (possibly movements
from a larger trio work), Schumann Quintet in E-

flat Major, Op. 44, Granados also played a Chopin

set and Beethoven Sonata in c# minor Op. 27

“Moonlight”

1904  11 May  Academia Granados (Sessió Schumann)
Granados, Huguet (violin), Vidal (cello)

Schumann Trio #1 in d minor, Op. 63, Kinderszenen, Op. 15
27 May  
Teatre de les Arts for SF
Granados, Crickboom, Eugene Ysaÿe (violin)
Handel Sonata for 2 violins and piano, Brahms Sonata in d minor, Op. 108 (Granados and Ysaÿe)

30 May  
Teatre de les Arts for SF
Granados, Crickboom, Vidal
Beethoven Trio #5 in D Major Op. 70, #1, Grieg Sonata, Op. 36 in a minor for piano and cello, Schubert Piano Trio in Eb Major, Op. 100

19 June  
Place unknown for Associació Wagneriana (Schumann session)
Granados, Huguet (violin), Sra. Julia Vidal (cello), Sta Francisca Mercè (soprano)
Schumann Trio #1 in d minor, Op. 63, Granados may have accompanied a Schumann lieder set sung by Sta.
Mercè

16 Nov.  
Sala Mercè (address: Rambla Estudis, 6) for SF
Granados and Crickboom
Mozart Sonata in Bb Major for piano and violin, Franck Sonata in A Major for violin and piano, Bach Sonata en g minor
18 Nov. Sala Mercè (address: Rambla Estudis, 6) for SF
Granados, Crickboom, Sta. Francisca Vidal (cello)
Lalo Trio #2 in b minor, Beethoven Cello Sonata #3 in A
\[ \text{Major, Op. 69, Schubert Piano Trio in Bb Major, Op. 99} \]

20 Nov. Place unknown
performer possibly Granados
Granados Escenas Romanticas (premiere)\(^1\)

1906 28 April Teatre Principal
Granados, Eduardo Risler (piano)
Liszt Orphee Poema sinfonie for 2 pianos, Schumann
\[ \text{Variations for 2 pianos, Chabrier Trois Valses} \]
\[ \text{Romantiques for 2 pianos, Saint-Saëns Variations on a theme of Beethoven for 2 pianos} \]

30 April Teatre Principal
Granados, Risler, orchestra directed by Crickboom
Mozart Concerto in Eb Major for 2 pianos and orchestra

28 May Teatre Principal
Granados and Crickboom


1907  30 Oct.  Teatre Novetats
Granados and Malats
Fischoff Variations for 2 pianos, Mozart Sonata in D Major
for 2 pianos, K. 448, Saint-Saëns Le Rouet d’Ompale
for 2 pianos, Variations on a theme of Beethoven, and
Scherzo for 2 pianos, Schumann Theme and Variations
for 2 pianos, Godard Duo sinfonie, Chabrier Valse
Romantique, Chaminade Pas de Cymbales

1908  8 March  Teatre de Liceu for Associació Musical de Barcelona
(AMB) during Festival Grieg
Granados, orchestra director Lamote de Grignon
Grieg Piano Concerto in a minor, Op. 16, other orchestral
works and lieder of Grieg

2 April  Teatre de Liceu for AMB during Festival Saint-Saëns
Granados, Saint-Saëns (piano), orchestra directed by
Lamote de Grignon
Saint-Saëns Jeunesse d’Hercule (symphonic poem), Piano
Concert #5 in F Major, Op. 130 Egyptian’ (Granados,
piano), Sonata de Chopin in b-flat minor, Op. 35
transcribed for 2 pianos, Paraphrase on Henry VIII
(Saint-Saëns) and other works of Saint-Saëns
10 May   Palau de la Música Catalana
Granados, Mariano Perelló

Beethoven Violin Sonata #5 in F Major, Op. 24, Lekeu

Violin Sonata in G Major, Grieg Violin Sonata in c minor, Op. 45

8 Nov.   Teatre de Liceu for AMB
Granados and Jacques Thibaud (violin)

Several works of Beethoven and Saint-Saëns were performed, but Granados only played piano for the Beethoven Violin Sonata in A Major, Op. 47

"Kreutzer"

1910 9 Nov.   Palau de la Musica Catalana (Tardor de 1910 "Concerts Classics")
Granados and Thibaud

Bach Sonata #3 in E Major for violin and piano, Beethoven

Violin Sonata #7 in c minor, Op. 30, #2, Schumann

Violin Sonata #2 in d minor, Op. 121

12 Nov.   Palau de la Musica Catalana (PMC)
Granados and Thibaud

Mozart Violin Sonata in Bb Major, Beethoven Violin Sonata

in A Major, Op. 47 'Kreutzer', Franck Violin Sonata in
A Major

1911 11 March  Palau de la Musica Catalana, a recital of the works of Enrique Granados, premiere for Azulejos and Goyescas

Granados, Millet, Colomer (organ)

Granados, Valses Poéticos (1893), Azulejos (Albeniz-Granados), Piece (1905), Allegro de Concierto (1905), Goyescas (1910) Book I, Cant de les estrelles (1910)

poem for piano, organ, and voices on the poet

Heine, Jota Valencia from Twelve Spanish Dances, a

Scarlatti Transcription

1 and 5 April Salle Pleyel (Paris, France)

Granados

Repeat same program as 11 March, 1911

22 June  place unknown (possibly Teatre de Liceu) for AMB

Sta. Carme B Mendivil (voice) and Tomàs Buxò (piano)

Granados L’ocell profetia

Granados’ work was performed but he did not play in the concert

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18 Nov.  Palau de la Musica Catalana for AMB

Orchestra directed by Lamote de Grignon

Granados *Rondilla Aragonesa* was performed. It is an orchestral work, however, there is no record of this work written by Granados.

1912  28 Feb.  Palau de la Musica Catalana (Quaresma de 1912)

Granados and Thibaud

Brahms *Violin Sonata in d minor, Op. 108*, Martini-Kreisler

Andante for violin and piano, Pugnani-Kreisler

Prelude and Allegro for violin and piano, Beethoven

*Violin Sonata in A Major, Op. 47 “Kreutzer”,* Granados

also performed the *Piano Sonata #8 in c minor*

’Pathetique’

3 March  Palau de la Música Catalana (Quaresma de 1912, 2\textsuperscript{nd} concert)

Granados and Thibaud

Mozart *Violin sonata #10 in Bb Major*, Tartini-Kreisler

*Variations on a theme of Corelli for violin and piano,*

Lekeu *Sonata for violin and piano, Chopin Nocturne*

and *Ballade #3 in Ab-Major, Op. 47* (Granados)
7 July  
Academia Granados (address Avenida Tibidabo, 18)  
Granados, Martí de Ribas (harp), Lluró (soprano),  
Saulnier (violin) Perelló (violin), Josep Raventós  
(cello), Vila (violin), Ribas (viola), Gispert (bass),  
Calvera and Puigdueta (flutes), Carles (oboe),  
Vives (clarinet)  
Granados' *Elisenda Suite* was premiered, among  
other works

3 Nov.  
Academia Granados (AG)  
Granados and Crickboom, F. Longàs (piano) also  
accompanied Crickboom on other works  
Beethoven *Violin Sonata in c minor, Op. 30, #2*, among  
other works by Guridi, Crickboom, Wieniawsky,  
Vitali, J. S. Bach

7 Nov.  
AG  
Granados, Crickboom, and F. Longàs as accompanist on  
other works  
Franck *Violin Sonata in A Major*, other works by Tartini,  
Guridi, Crickboom, Wieniawsky

29 Dec.  
AG  
Granados, Perelló (violin), P. Marés (cello), F. Longàs
(piano)

Of all works performed, Granados only played the Lekeu *Violin sonata in G* with Perelló

**1913  26 Jan.**  AG

Granados, Perelló, Marès

Franck *Andante* from the *Piano Trio in F*, Granados

*Elisenda Suite*

**8 Oct.**  Teatro Real, Madrid Spain

Granados played a recital for the President of the French Republic.\(^{60}\)

**14 Dec.\(^{61}\)  AG

Granados, Perelló (violin), Vidal de Capdevila (cello),

Joachim (voice)

Beethoven *Trio* (no opus or tonality given on the program), Schubert *Piano Trio in Bb Major, Op. 99*,

Mrs. Joachim sang two sets of songs, but it is unclear if Granados accompanied her.

**1914  4 April**  Salle Pleyel, Paris France

Granados, Mr. Costa and Mr. Zighera (violins), Ms.


\(^{61}\) Hess incorrectly cites this concert as 21 December, 1913.
Polack (voice)
Granados *Goyescas Books I and II*, two *Spanish Dances*,
*Serenade for 2 violins and piano*, *Tonadillas for voice and Piano* ⁶²

10 June AG
Granados and Concepción Badia (voice)
Granados *Elegía Eterna for voice and piano* and *Tonadillas for voice and piano*

1915 31 Jan. PMC
Maria Barrientos (voice), Orquesta Sinfónica de Barcelona (Barcelona Symphony Orchestra)
Granados *Elegía eterna* (orchestrated with voice, Barcelona premiere)

1 March PMC benefit for the French Red Cross
Granados and Montoriol (piano)
Saint-Saëns *Le Rouet d’Omphale* and *Variations on a Theme of Beethoven* for 2 pianos, Bizet *Jeux d’Enfants* for 4 hands, Granados songs were performed with unknown performer
5 April

AG

Grandados and C. Badia (voice)

Performed several songs “de la colección El cancionero” of Granados

2 May

AG

Granados, Gaspar Cassadó (cello), Gilina (soprano)

Song sets by Granados, Schubert and Saint-Saëns,

premiere of Granados’ Trova and Madrigal

30 May

Place unknown

Solo recital by Granados

14 Nov.

PMC for Associación de Música de Cámara de Barcelona

(Chamber Music Association of Barcelona)

This may be his last performance in Barcelona before leaving for New York on 30 November 1915. Orchestra directed by Josep Rabentós. Granados performed Grieg’s Piano Concerto in a minor

67 Hess, Enrique Granados, 28. According to Hess, this is not the Paris premiere of Goyescas, as previously thought, because it had been played earlier the same year by Motoriol-Tarres at the Salle Erard.

68 Ibid.
1916  23 January  Ritz-Carlton Hotel, New York City, New York

Granados and Pablo Casals

Several movements of the *Goyescas*, including *El Pelele*;

*Valses Poéticos, Jota Valencia* from the *12 Spanish Dances, Danza Árabe*; with Casals he performed

*Trova* serenade, *Madrigal*, and a cello-piano

arrangement of *Danza Andaluza* of the *12 Spanish Dances*
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**Published Scores**

