SOUNDING BOARD

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*** Welcome to Sounding Board No.12 ***

We hope that you will enjoy this, the twelfth edition, of our on-line magazine *Sounding Board*. You may remember that our last edition focused on music written for the harpsichord in the 20th and 21st centuries. As a complete contrast we now look back to the often neglected and little-known keyboard repertoire which evolved in Spain many centuries ago. We are lucky to have as our Guest Editor, an expert in the field of Spanish studies, Professor Sir Barry Ife, recently retired as Principal of The Guildhall School of Music & Drama and now Honorary Senior Research Fellow there. We are indebted to him and thank him for his time and for sharing his expertise with us all. I would also like to thank the other contributors to this latest edition: Penelope Cave, Marta López Fernández, Luisa Morales and Sophie Yates.

As ever, your letters, contributions and comments are always welcome- please continue to write to us about this and or any other harpsichord related matter. Thank you.

*Edna Lewis* - Secretary BHS

*Please send your comments and your contributions to info@harpsichord.org.uk*
Welcome to this issue of Sounding Board which, as you will see, is an unashamedly Hispanic issue. If you have not already tried out some of the harpsichord (and clavichord, and fortepiano, and organ) repertoire from early-modern Spain, we hope that these articles will whet your appetite. And to make things easy, we have included as much information as possible about original manuscript sources, early and modern printed editions and where to get them; and above all, where you can download scores in the public domain.

One or two of the contributors have also not been above giving their recordings a plug and I, too, have made sure that the three volumes of Early Spanish Keyboard Music that Roy Truby and I published in 1986 (and which are still available under licence from Allegro Music) do not go unnoticed. In short, we have done our best to make sure that this issue is as helpful as possible to any reader who wishes to extend their musical horizons beyond the Pyrenees.

The major focus of the contributions is the eighteenth century because this is the period where there has been most progress in terms of basic research and political and cultural reinterpretation. As Juan José Carreras wrote in the introduction to Music in Spain during the Eighteenth Century, the main field of historiographical growth in Spain in the last fifty years has been around the eighteenth century. The perception of eighteenth-century Spain as a country that lost its identity under French rule has given way to a much more nuanced view of a society that underwent profound changes in its sense of self. This shift is borne out in several of our contributions to this issue.

But, as Luisa Morales laments in her contribution, very little of the work done to uncover the truth of Spanish eighteenth-century culture has trickled down into the musical mainstream. In no other scientific or intellectual field, she argues, would ignorance of 25 years’ research be tolerated. There is a great deal to be done to make Spanish musical culture more widely understood and appreciated. We hope that this issue of Sounding Board will help that process along.

Barry Ife
Where better to begin than with a prelude, and in this article Penny Cave demonstrates how seriously the art of improvisation, modulation and preluding was taken in eighteenth-century Spain. Soler likens preluding on an unfamiliar instrument to a doctor questioning a patient to understand their strengths and weaknesses. And, as with a doctor, we would want our practitioner to be properly trained...

Padre Antonio Soler (1729–83), a member of the Hieronymite order resident at the monastery of San Lorenzo del Escorial, appears to have been an organised and effective pedagogue. In addition to his religious duties and devotions, he was employed by the Duke of Medina Sidonia in 1765 to coach a young protégé, Pedro Santamant. In the following year, he also became the teacher of the talented, fourteen-year old Infante don Gabriel de Borbón, for the two months a year when the royal family made its annual visit to the Escorial. Soler was in a position to pass on the pedagogy from which he had benefitted as a boy at the Escolania at Montserrat, from lessons with José de Nebra (1702-68), from his experience as a composer and organist at the Seo de Urgel, and from his knowledge of the work of Domenico...

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2 Extracts from the correspondence between Soler and the Duke are translated by George Truett Hollis, “El Diablo Vestido de Fraile”: Some Unpublished Correspondence of Padre Soler’, in Music in Spain during the Eighteenth Century, ed. by Malcolm Boyd and Juan José Carreras (Cambridge: Cambridge University Press, 1998), pp. 192–206. Soler notes in passing that, apart from his own harpsichord, ‘there is none in this place on which to play, or lay one’s hands’ (Archivo del Duque de Medina Sidonia, leg. 2360, 11 July 1765, Hollis p. 197).
Scarlatti of whom he is said to have been a student.\(^3\) He might also have promoted his own original theoretical treatise, the *Llave de la modulación* (‘The Key to Modulation’), published in Madrid in 1762.\(^4\)

Whilst Scarlatti’s influence on Soler’s style is evident, Scarlatti, perhaps, was only giving back what he had enthusiastically encountered and gleaned from Spanish folk music, on arrival from Italy.\(^5\) Soler also benefitted from a wider native musical heritage, which was so particularly rich in the mid-sixteenth century. This included: the fingerings to enable virtuosic runs and scales from Juan Bermudo (c.1510-after 1559), Luis Venegas de Henestrosa (c.1510-1570) and Tomás de Santa María (c.1510-1570); the exploration of a


\(^5\) See the liner notes to my recording, *From Lisbon to Madrid*, PACE 0700CD (2000) available from tutti.co.uk.
subject in the *tiento* which, David R. M. Irving reminds us, ‘comes from the verb *tentar* (to try)’ and Gilbert Chase describes as equivalent to a prelude; the variation forms (*diferencias*) of Antonio de Cabezón (1510–66); instrumental examples of this practice by Diego Ortiz (1553); Santa María’s instructions and rules that were distilled into twenty-four fantasias as models for improvisation (1565); the chromatic alterations and diverse thematic material of Sebastián Aguilera de Heredia (b.1570); the huge corpus of works by Cabanilles (1644–1712); and the rhythmic inequality of Santa María and Francisco Correa de Arauxo (1584–1654).

Despite Spanish theoretical writing of the past, the novelty of Soler’s thesis instigated debate when it appeared. Nebra, who wrote one of the prefatory approbations for the *Llave de la modulación*, described it as, ‘the discovery of a secret as extraordinary as it is new’. Frederick Marvin extols the daring nature of Soler’s use of modulation; certainly, there are no holds barred in Soler’s instruction for an elegant and swift progress in all the major and minor keys. Tuning of instruments, to enable all keys to be usable, had been earlier broached by Santa María. Sara Gross Ceballos notes that Soler’s ‘interest in experimental tunings meanwhile allied his musical work to scientific advances’.

In reading Soler’s treatise, ‘key to modulation and musical antiquities’, it is obvious that he delighted in metaphorical explanation, utilising imaginative and descriptive language in order to disseminate his ideas. His primary intention, in the first volume, was to teach the science of modulation to the student of composition; his examples were given to demonstrate modulations from any major or minor key as swiftly as feasible. For each key-chord, he provided four different routes for every destination; each was of two bars in length, in which he variously but smartly modulated from the original key to the dominant of the new key, in order to finish with the new key-chord in the fourth bar, which is always to his same chosen destination: Eb major. The first example is spread over two pages (86–7), and demonstrates four possibilities for

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9 Marvin, ‘Soler’. These exercises are illustrated in Chapter X of the treatise.
modulation from D major to Eb major. It is followed [p.91] by another, from D minor to Eb major, illustrated below.

Db major to Eb major, then C# minor to the same key continue this pattern until all twenty-two modulations to the key of Eb major are covered. At which point, Soler offers further instruction before he prints eight preludes, adding that ‘although it seems irregular to finish a book with that which should begin it’ it is not, because the purpose of the book is to teach modulation, putting the theory first in order to facilitate the practice. The preludes come in two sets of four, the first set designated ‘para aprender’, i.e. for beginners. After the preludes, the first book of the treatise ends with a short conclusion dealing with modulation and preluding.

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The provision of the preludes as a short coda, whilst seemingly a fortuitous by-product, actually proves the practical intention of the work and thus becomes the end-product: with the modulation exercises and eight fully completed model preludes performers have the tools for successfully improvising a preface to a sonata. The eight preludes from the *Llave de la modulación* were published by Scala Aretina in 2002. Their anonymous editor states that the form is ‘scarcely encountered in Spain’, but also mentions the likelihood that Soler knew the *Recercate* of Sebastián de Albero (1722–1756) in Madrid. Albero’s contribution to the genre, which pre-dates Soler’s, is a work consisting of six preludes (the *Recercate*), each followed by a *Fuga* and a *Sonata* in the same or complementary keys.\(^{12}\) The example shown above boasts both an Italianate toccata-style, and the extemporary free writing associated with the French *clavecinistes.* The first *Recercata* illustrates the improvisatory *ad libitum* style with its lack of barlines, speed-change indications, ties, dotted rhythms and runs.

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Within his treatise on modulation, Soler described two forms of prelude, slow and agitated. Whilst most of his teaching and accompanying exercises demonstrate the latter, he did not want to exclude the lengthier prelude which displayed such considerable taste and novelty. He rated slow (‘lenta’) modulation as the most precious one might hear, the ultimate production of the science of reason, called *Physico-Mathematica*, useful for both composers and keyboard performers, in order to try and test an instrument and its tuning, whether harpsichord or organ. His definition of slow modulation as a serious perambulation through several keys, extended the prelude by transiting smoothly between one key and another to its ultimate destination, the required key.\(^\text{13}\) Soler continued his natural analogy by likening this varied prelude to ‘the most fruitful and abundant garden’, which made it ‘the queen of the science’.\(^\text{14}\) Nebra described his system as the ‘discovery of a secret as extraordinary as it is new’.\(^\text{15}\)

The improvisatory nature of Soler’s preludes is noticeable, with more attention paid to organic movement than to measured bars or part-writing. His definitions included *Arbitri*, according to the will of the player, and *brisée*, spreading upwards from the bass note, rather than chords sounding together (which keeps the instrument from sounding empty, as Frescobaldi advised). The opening of the first of Soler’s Preludes from the first set, shown right, although barred, nevertheless shares something of the style of Albero, especially if the Lombardic rhythm is used for the grace notes. Soler also delighted in the characteristic pause or halt, known as *bien parado*, often followed by an ornamental flourish.

\(^\text{13}\) Shipley, ‘English Translation’, p. 129.
\(^\text{14}\) Soler, *Llave*, p. 117: ‘y aunque parece irregular dar fin a un libro con lo que se debía empezar, no lo es, pues el intento de este libro es enseñar a modular, poniendo ante la teórica, para facilitar la práctica...’ (Shipley, ‘English Translation’, p. 129).
\(^\text{15}\) José de Nebra, *censura* to Soler, *Llave*, fol. ¶¶2: ‘...es haber descubierto un secreto tan inaudito como nuevo...’
Whilst the purpose of these preludes is often to introduce a more virtuosic piece, they also allow performers to flex their muscles. In addition to many scalic passages and ornamentation, in the third prelude of the first set of *Cuatro Preludios para aprender*, Soler gave the direction, ‘deto solo’: a *glissando*, for the right hand.

*Soler, Prelude 3, bars 7-13*

Soler intended his second group of four preludes (*Síguense otros cuatro preludios*) to display a greater number of modulations within the same prelude; the number of keys to be explored would depend on the desired length of the prelude. Whilst he favoured phrygian cadences, he used the text-book ‘perfect’, dominant to tonic, cadence to conclude. Soler’s preludes offer a means to introduce the keys that will be met within the larger work they herald, therefore perhaps, he had no need for other than a flirtation with some of the accidentals that were to be met later, and thus generally he flits through them without actually setting-up home. The result is some uncertainty, and a number of fleeting emotional moments throughout, which makes the final cadence of each prelude all the more satisfying. As Soler himself is said to have put it: what good does it do if a work is well written but stirs no feelings in the listener?

The eight preludes of Soler form a small proportion of his treatise but may well be a representative sample of a huge corpus of Spanish keyboard music that was never written down. Alongside Soler’s examples for modulating from one key to another, I believe the complete pieces offer, today, a key to unlocking a style of preluding that opens new possibilities for the performance of Iberian keyboard works. I hope this short introduction will encourage teachers and players to improvise their own preludes to enhance their chosen sonatas. Indeed, as Soler might also have added, they provide a gateway through which his sonatas may be viewed and truly appreciated.

*Penelope Cave*

*Penelope Cave* is an international, prize-winning harpsichordist. Her CD, ‘From Lisbon to Madrid’, contextualising sonatas by Scarlatti, received 5 stars from BBC Music magazine. Since gaining a PhD from the University of Southampton in 2014, she has given academic papers throughout Europe. Thanks are extended to Krystal Thomas, Digital Archivist, Florida State University Strozier Library, for accessing research materials for this article.

https://www.impulse-music.co.uk/penelopecave/

CD ‘Lisbon to Madrid with Scarlatti’ available from https://www.tutti.co.uk/
Sophie Yates has been a keen advocate of Spanish and Portuguese keyboard repertoire in recitals, broadcasts and recordings. Sounding Board asked her what first drew her to this music and how she programmes it in her performances.

As someone who has previously specialised in French and English repertoire, there were three things that first attracted me to music of the Iberian Peninsula:

The first of these was the cultural background; this glorious repertoire springs from the world of Cervantes and Velázquez.

The second was its sound-world. As a harpsichordist, I have always been inspired by my instrument’s relationship with the lute and other plucked instruments, so the shared nature of the vihuela repertoire from sixteenth-century Spain caught my interest.

Then there was the sense of discovery - the fact that this repertoire is so little played and so often overlooked made it an intriguing area for exploration.

I have always been puzzled as to why this music seemed to be so neglected and, if we hear the Spanish keyboard repertoire at all, it is on the organ. Why were we harpsichordists not playing Antonio de Cabezón (1510–66) when his English and Italian contemporaries are within our core repertoire?¹ At first glance, many of the same challenges exist and even some of the forms are similar: English variations become diferencias in Spain, and Italian ricercare become tientos. Some of these forms can present problems for us, notably the apparently achingly slow first statement of the melody that is necessary to allow for the increasingly elaborate decoration that follows; however, this is just as true in John Bull as it is of his Iberian counterparts.

¹ Cabezón’s complete keyboard works (Madrid, 1578) are published as Antonio de Cabezón, Obras de música para tecla, arpa y vihuela, ed. by Felipe Pedrell, rev. ed. by Higinio Anglés, 3 vols. (Madrid: CSIC, 1996). Selected works are available online from the IMSLP/Petrucci Music Library (imslp.org).
Clearly, an understanding of the specific performance practice and ornamentation attached to this repertoire is vital, not least to connect these long-drawn-out lines and stop them decaying. I was familiar with some of the vihuela repertoire – Milán, Mudarra, Narváez et al. – which gave me a start in terms of the style, but to understand the keyboard music properly, Tomás de Santa María’s treatise *Arte de tañer fantasía* (Valladolid, 1565) is essential reading. The OUP Anthology of three volumes of Early Spanish Keyboard Music was also hugely helpful to me in discovering this repertoire. It made sense of the bewildering array of ornaments described by Santa María (c. 1515–c.1570) and put the little bit of repertoire I already knew from my study of keyboard intabulations into context. In addition, it shed light on the reasons behind the rarity of

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the repertoire, namely there is very little of it written down and it tends to be notated in tablature, so remains fairly inaccessible to modern players.

The unexpected austerity, which is so much a part of this sixteenth- and seventeenth-century Iberian style may also have led to the music being neglected. Our stereotypical notion of ‘Spanishness’ is of something much more akin to flamenco than a tiento. This earlier keyboard style owes more to the contemplative nature of Moorish maqams than exciting strummed patterns on a guitar. In the preface to volume 1 of the OUP anthology we also learn that music was held up as a spiritual and aspirational art form by sixteenth-century Spanish society and that the arbiters of taste, the Church and the Crown, were both heavily influenced by pious and sober schools of thought at the time. I find the darkness of this music adds a good deal of mystery to it, and in terms of recital programming, creates a perfect contrast with the more out-going English and Italian contemporary repertoire.

As I enjoyed the music of sixteenth-century Spain so much, I was now very keen to discover more of the Portuguese repertoire of this period, which is even more scarce and hard to come by, principally because of the Lisbon earthquake of 1755 that must have destroyed so much. I discovered first the lyrical work of a contemporary of Cabezón, António Carreira (c. 1525–c. 1587/97), who was mestre de capela at the Chapel Royal in Lisbon.\(^4\) I then found one of the most important collections we have left: the Flores de Música (Lisbon, 1620) by Manuel Rodrigues Coelho (c. 1555–1635).\(^5\) This collection contains beautiful settings of popular northern European songs such as Susanna un jour, Gay Bergier, etc. Coelho’s work shows not only the influence of Cabezón but also that of Byrd and Sweelinck, whose music I was interested to discover was popular across the Iberian Peninsula at that time. The Holy Roman Emperor Charles of Hapsburg gathered an international court around him but his tastes were framed by his up-bringing at the Flemish-influenced Burgundian court and this had a significant influence on the direction of music in Spain during his reign.

The Spanish equivalent of Coelho’s collection is the Facultad orgánica (Alcalá de Henares, 1626) by Francisco Correa de Arauxo (c. 1576–1654).\(^6\) Where Coelho and Carreira are lyrical, Correa’s keyboard writing can be exciting, full of scintillating virtuosity and complex counterpoint.

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\(^4\) Five of his pieces are published in Organa Hispanica, ed. by Gerhard Doderer, 6 vols, (Heidelberg: Willy Müller, Süddeutscher Musikverlag, 1971–5), vol. 4, pp. 4–17.


\(^6\) There are three modern editions: Libro de tientos y discursos de música práctica y teórica de órgano intitulado Facultad Orgánica, ed. by Macario Santiago Kastner, 2 vols. (Madrid: Unión Musical Española, 1974); ed. by Miguel Bernal Ripoll, 3 vols. (Madrid: Sociedad Española de Musicología, 2005); ed. by Guy Bovet (Bologna: Ut Orpheus Edizioni, 2007). A large number of his compositions are available online from the IMSLP/Petrucci Music Library (imslp.org).
The other seventeenth-century composer whose music works to stunning effect on either harpsichord or organ is the Catalan, Joan Cabanilles (1644–1712). His harmonic language includes much expressive use of dissonance and false relations to dramatic effect.  

Francisco Correa de Arauxo, *Tiento XXIII sobre la Batalla de Morales*, bars 1–35

Joan Cabanilles, *Pasacalles*, bars 1–15

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Turning to the eighteenth century, harpsichordists have an easy entry-point to Iberian repertoire through Domenico Scarlatti (1685–1757), Antonio Soler (1729–83) and Carlos de Seixas (1704–42). But, given their popularity, it is surprising how little people have looked beyond, to the rich musical landscape that inspired them. There is so much more to discover, and for this I found Süddeutscher Musikverlag’s *Organa Hispanica* series and the Gulbenkian’s *Portugaliae Musica* editions very useful. Although by this time the most popular keyboard form was the binary sonata, within those confines there is a huge variety of styles and ideas to be enjoyed, from lesser-known Portuguese composers like Fr Manoel do Santo Elias (dates unknown) and Fr Jacinto do Sacramento (c. 1700–c. 1750) through to the almost rococo-sounding José de Larrañaga (1728–1806) from the Basque Country and Manuel Blasco de Nebra (1750–1784) from Seville. At this period we also find something more akin to our expectations in terms of ornamentation that imitates rasgueado guitar technique.

Amongst all these riches, one problem remains - which is where to find really appropriate instruments to bring this fantastic repertoire to life. In my experience, Spanish and Portuguese instruments are very different from one another – the Portuguese ones being similar to Italians whilst the Spanish ones are more like Ruckers, so it becomes tricky to do all the repertoire justice at once. The eighteenth century is, again, easier to accommodate as we know there were French double manual harpsichords in Spain – at least in the Royal household of Scarlatti’s student, Queen Maria Bárbara. Charles Burney tells us in his journal of 1779, *The Present State of Music in France and Italy*, that:

“Signor Farinelli has long left off singing, but he amuses himself still on the harpsichord and viol d’amour... His first favourite is a pianoforte made at Florence in the year 1730... The next in favour is a harpsichord given him by the late Queen of Spain who was Scarlatti’s scholar in Portugal... This harpsichord, which was made in Spain, has more tone than any of the others.”

It would be wonderful if our contemporary makers were to become interested in copying Spanish instruments, but maybe harpsichordists need to take the lead and play more of this fascinating repertoire, introduce it to audiences and stimulate demand!

_Sophie Yates_

_Sophie Yates is a recitalist and recording artist of international repute. She studied at the Royal College of Music and the Sweelinck Conservatorium, Amsterdam. Alongside her recitals, she is active as a teacher, examiner and broadcaster._

_Sophie has twice recorded keyboard music from the Iberian Peninsula:  
Spanish and Portuguese Harpsichord, available at  
https://www.chandos.net/products/catalogue/CHAN%200560  
Fandango. Scarlatti in Iberia, available at  
https://www.chandos.net/products/catalogue/CHAN%200635_

8 See notes 4 and 5.
The future of our subject lies very much with the younger generation of scholars and performers. Sounding Board therefore asked a current student of the harpsichord, Marta López Fernández, who is herself Spanish by birth, to write about some of the eighteenth-century repertoire she is programming in her concerts.

The beginning of the eighteenth century brought many changes to Spain. With the arrival of a new dynasty –the House of Bourbon– and a new king, Felipe V, the political scenario eased the transition into the Enlightenment and an era of renewed cultural flowering. These changes were particularly important in the field of music, particularly in the case of Felipe’s successor, Fernando VI and his Portuguese wife, Maria Bárbara, both devoted melomanes.

Spanish music in the eighteenth century, like that of the seventeenth, can be divided into three main types: church music, chamber music and theatre music. Religious institutions remained very powerful within the Spanish enlightenment, church music remained in the first rank, and churches and monasteries employed some of best composers in the country. Musicians of the time worked largely within contrapuntal traditions but gradually introduced a more homophonic style. As far as chamber music is concerned, it was a privilege of the court and nobility, and, as with opera, increasingly came under the influence of Italian composers. However, new Spanish genres such as the tonadilla (a short, satirical musical comedy) were born as a reaction to this tendency and a great number of local composers gained recognition through their dramatic works.

In terms of eighteenth-century keyboard music, the importance of Scarlatti has always been controversial. Examples of stylistic differences with Spanish composers will be further explained below but generally it is important to point out that local composers based their work on a profound understanding of the polyphonic styles of the older generations of organists such as Sebastián Aguilera de Heredia, Francisco Correa de Arauxo, José Ximénez, Pablo Bruna and Joan Cabanilles. A seventeenth-century tiento may seem dramatically different from the later binary sonatas of Scarlatti and his followers, but there are strong links with the improvisatory style of a recercata, the structure of a fugue or the use of ornamentation.

Scarlatti’s musical impact in eighteenth-century Spain is well known, but it is worth reviewing the main features of his life and career there. Born in Naples in 1685, the son of another renowned composer, Alessandro Scarlatti, Domenico spent most of his life working for the Portuguese and Spanish Royal families. Appointed mestre de capela in 1719 by king João V, he later moved to Spain as the personal music tutor of princess Maria Bárbara de Braganza when she married prince Fernando, later king Fernando VI.
On his arrival in Spain in 1729, Scarlatti spent four years in Seville and he is generally thought to have been impressed by his first contact with the folk music of Andalusia, which was to exert a strong influence on his compositions for keyboard. He subsequently moved to Madrid with the royal family and took charge of teaching and entertaining the princess, who had a large collection of instruments including three early Florentine pianos. As indicated earlier, court life in Madrid was heavily influenced by the taste of the Italian-born queen Elizabeth (Farnese) of Parma. Her favour attracted the famous castrato Carlo Broschi (Farinelli) who stayed for many years in Spain singing to cure Felipe V's melancholy and more importantly as the impresario who arranged the court operas.

Scarlatti's sonatas are mostly single movements in binary form and they often showcase Spanish popular rhythms and melodies. They shift quickly from one tonality to another and use remote keys which were not common in baroque music. The use of ornamentation and dissonance is very idiomatic, sometimes imitating the sound of the guitar. According to Kirkpatrick 'moments of meditative melancholy are at times overwhelmed by a surge of extrovert operatic passion'. Scarlatti was a prolific composer who left many more than the 555 sonatas attributed to him in Kirkpatrick's catalogue. But he left no autograph manuscripts, and only a very small number of the sonatas were published in his lifetime, the most significant being his 30 Essercizi per gravicembalo (London, 1738). He remained under Maria Bárbara’s protection until the end of his life (Madrid, 1757).

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Of Scarlatti’s Spanish disciples Sebastián de Albero (Navarra 1722–Madrid 1756) was a harpsichordist, organist and composer who developed the most important part of his career whilst working as one of the principal organists at the royal chapel during the reign of Fernando VI. It was at the Spanish court that he first came into contact with Scarlatti, and, although the Neapolitan master inevitably influenced Albero’s music to some extent, elements of his compositions are highly personal and rooted in Spanish tradition.

There are two major manuscripts for the study of Albero’s keyboard works. The first is his Obras para clavicordio o pianoforte, dedicated to King Fernando VI. The title of this collection is significant because it is the first mention of the piano in a keyboard collection originating in Spain. At the same time, it should be noted that clavicordio was a broader term for Spanish musicians of the eighteenth century as it included both the harpsichord and the clavichord (known specifically as monocordio). This collection is unique in the way the pieces are organized: they appear in 6 groups, each consisting of a recercata, a fugue and a sonata. According to the musicologist Santiago Kastner the recercatas show some French influence, having a similar form to the prélude non mesuré, although Albero’s audacious harmonies and improvisatory style could be more connected to the important legacy of the Spanish organists of the previous century. These works are

2 For details see footnote 12 to Penny Cave’s article in this issue.
a perfect fusion of the old and the modern styles as they also include sonatas in which the constant fluctuation from major to minor keys and sudden changes of tonality define a new scenario for harpsichord music in Spain.

The second manuscript source is the *30 sonatas para clavicordio*, now in Venice, in all probability having been brought to Italy by the castrato Farinelli together with some harpsichords that Queen Maria Bárbara left for him in her will. The sonatas in this manuscript are paired and closely related according to their tonalities, except for numbers 15 and 30 which are both fugues. Although there is a clear parallel with Scarlatti’s *Essercizi*, the style of Albero’s sonatas—what Genoveva Gálvez has called ‘su indecible melancolía pre-chopiniana’—is in some ways closer to the rich expressiveness of the galant style that was to sweep across Europe before too long.

Padre *Antonio Soler* (Gerona 1729–El Escorial 1783) had a very traditional musical upbringing, spending his formative years at L’Escolania de Montserrat, one of the oldest boys’ choirs in Europe and still active to this day. He became familiar with the style of the older generation of organists such as Joan Cabanilles through the study of his works. In 1752 Soler took holy orders at the monastery of El Escorial near Madrid, where he later became *maestro de capilla*. He was also in charge of the musical education of the sons of king Carlos III, the infantes don Antonio and don Gabriel.

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Soler probably met Scarlatti while the royal family paid its regular annual visit to the Escorial.⁵ Although the influence of Scarlatti is clear in Soler’s works—he was one of the Spanish composers closest to Scarlatti—there is a great deal of Spanish background that is not to be dismissed. An example of this is his controversial *Llave de la modulación*,⁶ the treatise on how to modulate from one key to another in the improvisatory style of free preludes and in a way that is similar to Albero’s *Recercatas*, mentioned earlier.⁷ Furthermore, having studied the great organists of the previous centuries, Soler also ventured to include a fugal *intento* in some of his sonatas with more than one movement. The use of popular rhythms is a characteristic that Soler shares with Scarlatti, but in Soler we find more traces of Viennese classicism through the use of Alberti bass and in the number of movements.

![El Escorial near Madrid](image)

Antonio Soler left behind a large list of compositions, not only for keyboard instruments but also vocal repertoire with a particularly important contribution to the Spanish genre of the *villancico*.⁸ As far as the keyboard works are concerned he was one of the first

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⁷ See Penny Cave’s article ‘Learn to Prelude in Spanish’ in this issue.
⁸ A *villancico* was a polyphonic vernacular popular song on rustic themes, consisting of a refrain or *estribillo* and stanzas or *coplas*. Initially a secular form, religious *villancicos* gained popularity in Spain from the
composers to be clear about which instrument he was writing for, leaving important compositions for the organ as well as for the harpsichord and the fortepiano. Soler remained undoubtedly one of the most prolific composers of his time despite his multiple duties as a Hieronymite monk, first organist, composer and maestro de capilla at the Escorial royal palace, as well as being in charge of the musical training of the infante don Gabriel, who was an accomplished performer. The harpsichord sonatas he composed while he tutored him have a clear pedagogical purpose.

During his short life Manuel Blasco de Nebra composed at least 170 works, about only 30 of which have survived. He was born in Seville in 1750 where he worked as cathedral organist, taking over his father José Blasco de Nebra’s position in 1778. His early death at 34 years old is perhaps the reason why his music did not get the recognition it deserved during his lifetime and why his manuscripts remained untouched for 180 years. He was well known as an excellent sight-reader and very talented performer on the organ,
harpsichord and fortepiano. From his compositions we get the clear impression that he was very expressive as well as highly skilled, for his pieces require a great deal of virtuosity.

The fame of Scarlatti inspired many Spanish composers during and beyond his lifetime but whilst his sonatas were usually written in one movement most of Blasco’s sonatas have two: an adagio followed by a fast finale. Great creativity and elaboration is to be found in the emotional melodies and rhythmic patterns which make the longer themes of the slow movements, whereas the fast movements represent an outburst of energy with daring harmonies. As well as the 24 surviving sonatas he also composed six Pastorelas. These are three-movement compositions opening with a slow movement, a Pastorela and a Minuet. These compositions bring us closer to the idea of the classical sonata that developed in the second half of the eighteenth century.

Blasco’s Op. 1, Seis sonatas para clave y fuerte piano was published in Madrid in 1780 and the remaining works come from two undated manuscripts in the monasteries of Montserrat and Osuna, although they seem to have been written around the same period. Unlike many other Spanish composers of his time he wrote exclusively for the keyboard, and it is probable that he had both the harpsichord and the pianoforte in mind as these two instruments coexisted in Spain during the second half of the eighteenth century. His works depict a very personal and idiomatic style with a fusion of baroque and classical elements. The expressiveness of his melodies recalls that of Carl Philipp Emanuel Bach’s Empfindsamkeit but the ornamentation and treatment of the dissonances bring us closer to his baroque predecessors. Scarlatti’s influence can also be found in the use of popular dance rhythms and the imitation of the Spanish guitar.

Manuel Blasco de Nebra, Sonata in f# minor, Op. 1, no 5, Presto bars 97 – 121
José Ferrer Beltrán was born near Zaragoza in 1745 and became a priest 25 years later. He worked as the organist of the cathedral in Lleida and Pamplona before moving to Oviedo where he worked for the last twenty-five years of his life as the cathedral organist.

José Ferrer, *Adagio in g minor*, bars 1-26
While working in Pamplona he wrote his first opus, the *Seis sonatas para fortepiano* (mentioning, as was usual for the period, that they could be played on the harpsichord), followed by the three sonatas for harpsichord or fortepiano with violin accompaniment (op.2). He moved to Oviedo in 1786 and there he met Melchor Gaspar de Jovellanos, author, philosopher and statesman, whose intellectual stature would exert an important influence on Ferrer’s compositions. Jovellanos embodied the spirit of the renewed cultural scene, the Age of Enlightenment, and was an advocate of the arts. Through his famous diaries we can understand his relationship with José Ferrer and how he encouraged him to write secular music for the ballet and the theatre. More importantly Ferrer dedicated to him his musical drama *Premio a la sabiduría*.

Dionisio Preciado published thirteen of his sonatas found in a manuscript in Valderrobres (Teruel). Despite some uncertainties about the authorship in the works of this MS, he proves that they were most likely written by Ferrer. Most of his sonatas follow the traditional scheme of one movement divided into two sections, as we have seen in Scarlatti, Albero and Soler. However, he did not make use of the more common tonalities but instead referred to the gregorian modes, in such a way that effectively they gave the impression that he was still using the traditional tonalities. As mentioned earlier he also composed dramatic music, a mass and organ works.

Although the composers discussed earlier show to different degrees a glimpse of the transition into the classical style, this is already a reality in Ferrer’s music: after all, he composed his sonatas almost a hundred years after Domenico Scarlatti was born, showing just how long-lived was his influence on his contemporaries in Spain.

Marta López Fernández

*Born in Santiago de Compostela (Spain), Marta is an early keyboard specialist based in London. She has been awarded the Guildhall Artist Fellowship in Harpsichord/Continuo at the Guildhall School of Music & Drama for two consecutive years (2015 and 2016), where she is currently studying with James Johnstone and Carole Cerasi towards an Advanced Certificate. Marta has been selected as a participant in the Handel House Talent Scheme 2017/2018. Ever since moving to London she has shown a particular interest in historical harpsichords which led her to perform at Fenton House, Horniman Museum, Hatchlands Park and Handel Hendrix House. She is also a keen continuo player and has played with several ensembles, including the Academy of Ancient Music Amplify scheme.*

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10 José Ferrer, *Sonatas para clave*, ed. by Dionisio Preciado (Madrid: Real Musical, 1979), and also two sonatas published in *Early Spanish Keyboard music* vol. 3, ed. by Barry Ife and Roy Truby (Oxford, 1986), which come from a MS in Montserrat.
When Enrique Granados published 26 piano transcriptions of Scarlatti sonatas in 1904 and 1905, they were the first works by Scarlatti ever to be published in Spain. The manuscript from which Granados worked was thought lost for many years, but came to light again in Barcelona some 30 years ago. This article assesses the implications of this find for understanding the dissemination of Scarlatti sonatas, and offers a brief appreciation of the transcriptions that Granados made of them.

In 1904 and 1905 the Spanish pianist and composer Enrique Granados published 26 sonatas by Scarlatti, freely adapted for the piano (‘transcriptas libremente para piano’).¹ These two volumes of thirteen sonatas each were important for a number of reasons. They were the first sonatas by Scarlatti ever to be printed and published in Spain, and they were clearly intended to celebrate the composer’s close association with his adopted country. As is apparent from the title page, they were clearly branded as Spanish music: the edition appeared in the series Biblioteca Musical Clásica Española, the sonatas were described as having been ‘composed in Spain for the royal family’ and the volumes were prefaced by a biographico-bibliographico-critical study by the doyenne of Spanish musicologists, the Catalan composer and scholar Felipe Pedrell.

¹ A longer version of this paper was read at the Royal Musical Association annual conference held at the Guildhall School of Music & Drama in September 2016.
Pedrell had been instrumental in rediscovering a great deal of early Spanish sacred music in the nineteenth century. He published the complete works of Tomás Luis de Victoria and Antonio de Cabezón, and his serious interest in Spanish folk music resulted in an extremely influential anthology of Spanish popular songs, the *Cancionero musical popular español*. In 1891 he issued a manifesto called *Por nuestra música* in an attempt to correct the commonly-held view that Spain had produced little of value in the field of art music. And he had three very important pupils: Manuel de Falla, Isaac Albéniz and Enrique Granados.

1904 and 1905 saw the beginnings of the great years of Spanish pianism. Ricardo Viñes and Joaquín Malats were at the height of their powers, Albéniz was just beginning the first book of *Ibéria*, and *Goyescas* would not be far behind in 1911. But over all this achievement lay the shadow of the great military and diplomatic disaster of 1898 – the loss of Cuba, Spain’s last colony and the bitter end of the Spanish empire. This enormous blow to Spanish pride unleashed a torrent of recrimination and introspection that found expression among a group of artists and intellectuals that came to be known as the Generation of 1898.  

The publication of 26 sonatas in 1904 and 1905 by a great keyboard master with such a strong association with Spain was therefore an important social, cultural and political statement as well as a musical one. And it happened one year before Longo’s complete Scarlatti edition started to appear in Milan, –in Italy– in 1906.

As to the source of the 26 sonatas, in the introduction to the second volume Pedrell merely mentions that the manuscript had been discovered by the publisher Vidal y Limona and that they had commissioned the transcription from Granados –no further information is given. When the edition was reprinted in Madrid in 1967 all reference to the ownership of the manuscript was omitted. It is mentioned by Kirkpatrick in his great work of 1953, where it figures as No 8 in the list of principal manuscript sources, but he says that he has been unable to discover its whereabouts.  

Joel Sheveloff assumed it was in Madrid and Malcolm Boyd called it ‘a long-standing Scarlatti mystery’ and recorded its whereabouts as unknown.

About 30 years ago the MS finally surfaced, uncatalogued, among the contents of the Biblioteca de Catalunya in Barcelona. It has now been given the catalogue number M1964.

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2 Walter Aaron Clark, *Enrique Granados. Poet of the Piano* (Oxford: Oxford University Press, 2006), p. 110: ‘A great debate raged in Spain in the 1890s and early 1900s, centering around the nation’s place in the world, its identity and future. In the latter part of the nineteenth century, conservative politicians like Antonio Cánovas promoted xenophobia and fueled distrust of foreign influence, at the same time asserting the view that Spain was a major power and had an important role to play in the world. Spain’s defeat in its war with the United States in 1898 made it more difficult to embrace such a fantasy.’


The Catalan musicologist María Ester-Sala reported the find in the *Revista Musical Catalana* in 1988, and in the following year published two of the sonatas – two that do not appear in Kirkpatrick’s catalogue – in facsimile in the *Revista de Musicología*. In 1992, she published a fuller account of the MS in a contribution to a homage volume for Macario Santiago Kastner, published by the Gulbenkian Foundation in Lisbon.

I first came across this discovery in 2012 when I was asked by *Eighteenth-Century Music* to review an edition of three Scarlatti sonatas published by Águeda Pedrero-Encabo in Barcelona in 2011. Two of the three sonatas in Dr Pedrero-Encabo’s edition are the two mentioned above, in A major and E major, that do not appear in Kirkpatrick’s catalogue. Although described as ‘unpublished’ they had in fact appeared at least twice before in the version by Granados and in María Ester-Sala’s facsimile. The key question, of course, is ‘are these two sonatas by Scarlatti’? Dr Pedrero-Encabo clearly thinks they are by him which is why they were published separately. I can see no musical reason why they could not be by Scarlatti and Dean Sutcliffe has described them as ‘promising’; but, in my view, neither of them demand to be attributed to Scarlatti.

Nevertheless, it was clear from Águeda Pedrero-Encabo’s discussion of the manuscript in the preface to her edition, that it was worth a closer look.

The manuscript is in a generally good condition and is fairly typical of the second half of the eighteenth century. It consists of 47 folios in portrait format (a presumed 48th has been lost). The first 40 folios are written in a single hand, but three further hands were involved in the final seven folios. The paper has been identified by the staff at the library as having been made by the Catalan firm of Romani about 1780, and the volume was rebound in dark red cloth, also in Catalunya, between 1908 and 1910, presumably after Granados and/or the publisher had finished working with it. At some time soon after it appears to have been deposited, perhaps on loan, at the library. But it was never catalogued, perhaps because it was still considered to be private property.

The manuscript contains 39 sonatas by Scarlatti, not 26, which makes me wonder if Granados had intended at some time to produce a third volume of the remaining 13 sonatas. Then there are 7 by Antonio Soler; 3 by José Closells; 1 by Padre Narcís Casanoves; and 3 anonymous pieces from a much older Spanish organ tradition. The first 28 sonatas by Scarlatti have a strong correlation with the great collections of Parma and Venice, and are arranged in pairs by key, while the last 11 (including the two newly published ones in A major and E major) are much more loosely organised, with a

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predominance of singleton sonatas and a more obvious correlation with some of the less canonical sources.

What we seem to have, then, is a ready-made book of 48 leaves into which an enthusiast or collector has copied a significant body of sonatas by a major composer. Not having enough material to fill the volume completely, she has included some similar pieces by one of Scarlatti’s younger contemporaries. Then at a later stage, another owner has started to fill up the empty pages with a few sonatas by minor, local composers. The process has been repeated once more, before the fourth and final owner used the remaining empty pages to write out three random anonymous pieces in a much older style, including a ricercar in the 8th tone and a piece for medio registro (divided organ register) with a solo for the left hand. The MS is clearly important, but the question is: how important? and how does it fit into the complex landscape of Scarlatti sources?

These are difficult questions to answer because conventional bibliographical methodologies cannot really be used in this case. All the surviving Scarlatti sources are collections and a collection, by definition, does not constitute a single text. It is in effect an anthology, and an anthology is a bibliographical anomaly in the sense that nothing we can say about the source, transmission or authority of any particular item in the collection can safely be applied to any other item, or to the collection as a whole. If we take the Oxford Book of English Verse as an example, the typography and editorial conventions of the publisher make the finished book look uniform and consistent. But two poems sitting side by side on the printed page may have been transmitted through completely different routes. One may have come from a fair copy from the author’s own hand; the other may
have come down from a transcription of an oral performance that has been copied and changed many times in the process.

Collection and selection is, in consequence, normative in cultural and artistic terms, while the material process of preparing the anthology for presentation, private enjoyment, or publication creates the impression of a ‘fair copy’ that can be extremely misleading.

All the major sources of Scarlatti are of this ‘anthology’ type: the *Essercizi*, 30 sonatas (Kirkpatrick 1-30) published in London, probably in the latter months of 1738; and the two MS collections now known as Venice and Parma, both consisting of 15 volumes, 496 sonatas in Venice and 463 sonatas in Parma, compiled for the most part between 1752 and 1757. Between them, these three sources transmit very nearly the entirety of Scarlatti’s work for solo keyboard. They all have good provenance and the two MS collections appear to have been among the scores bequeathed by queen Maria Bárbara to Farinelli. The calligraphy of Venice and Parma is very fine, and some of it was done by the same copyist who prepared Sebastián de Albero’s MS collection and may even have been done by Albero himself. Either way, they are fair copies of the highest order, not unlike the *Oxford Book of English Verse*. Why two sets? Probably because the Queen had a set at each of the four royal sites around which the Spanish court rotated during the year to take advantage of the optimum weather conditions, and where she kept a variety of keyboard instruments on which to play them.

The Barcelona MS is one of a number of Scarlatti MSS that have surfaced recently in Spain. Two factors in particular are causing these new finds: the opening up of Spanish collections following the democratic transition and Spain’s joining the EEC in 1985; and, less happily, the closure of religious houses and the liquidation of their cultural assets, instruments as well as scores. How do these new finds relate to the three major collections just mentioned? The Barcelona MS clearly postdates those collections because they have ante quem dates of 1757 and Barcelona is written on paper made in or around 1780. But the question is, does it simply transmit the textual traditions of Venice or Parma (and if so how, if those collections were in royal possession?) or does it preserve an independent line of tradition that possibly pre-dates those two great collections?
I have made a start on this question by compiling a concordance of all 39 Scarlatti sonatas in the Barcelona MS with all the main manuscript and printed sources before 1800. This preliminary work bears out Águeda Pedrero-Encabo’s conclusion that the Scarlatti sequence in the Barcelona MS falls into two main groups, one with a very strong correlation with Venice and Parma, and a second group with markedly different characteristics: no pairs; two ‘new’ sonatas that do not appear in any other collection; six pieces from the *Essercizi*, none of which appears in the same order as in the *Essercizi*; and a strong correlation with a MS in Zaragoza from about 1770, and the two MSS in the Fitzwilliam Museum in Cambridge.

All of which leads to a central question: does Barcelona M1964 cast any light on the textual authority of any of the known sources for Scarlatti? A brief look at one of the sonatas, K27, illustrated above, suggests that it does. The following example shows my own typographical facsimile of the first half of that sonata, typeset for me by Chris Lewis.10

10 By ‘typographical facsimile’, I mean a readable (and therefore playable) version of the text with as many as possible of its original features (especially beaming, stemming and ornamentation) preserved for further study. All 39 sonatas in the MS have been typeset in this way and a copy has been deposited at the library for the benefit of other scholars.
The main talking point in this sonata, as published in Kenneth Gilbert’s Heugel edition,\(^{11}\) is the repetition of bar 11 six times and most of a seventh, until the harmony changes just in time to stop us from getting up to check that the needle hasn’t stuck. It is both beautiful and insolent, as if Scarlatti were daring us to object to his repeating those bars so many times. As Dean Sutcliffe says in his discussion of this sonata – “‘is this really music?’ is the question that hovers over the passage” (p. 154). A glance at the Essercizi score reminds us that the clue is in the title – Essercizi – it’s an exercise in hand crossing: left over right for two bars, right over left for two bars, then left over right again. But do there have to be quite so many repetitions?

Apart from Barcelona M1964, there are ten other extant sources for this sonata,\(^{12}\) and some of them do not have 6+1 bars for this passage; they have 4+1, as does Barcelona,


[Wilvogel] XXX Sonate per il clavicembalo, Amsterdam 1742, no 27.


Münster, vol 5, no 44.

Vienna I, vol A, no 33.

Vienna II, Q.15112, no 5.

along with both Vienna sources, which constitutes an interesting case of a new source validating two others that have usually been considered to be defective (Hashimoto’s edition says that both Vienna sources have bars ‘missing’).  

Which is correct? Are the long versions the result of dittography or are the short versions the result of haplography? In the example below, transcribed from the Valderrobles MS in the province of Teruel, bars 11 and 12 are marked to be repeated, which suggests that the number of repetitions is deliberate:

![Music notation]

But the picture is more complicated in the second half of the sonata. The printed sources have 6+1 bars in both halves. Some of the MS sources have 4+1 bars in both halves. And Barcelona has 4+1 in the first half and 6+1 in the second.

As to the hand-crossings, the printed sources have left over right followed by right over left, then left over right again; Barcelona only has left over right and most of the other MS sources have no hand crossings marked at all.

In fact, no two of the eleven printed and manuscript sources of this sonata are alike in terms of the number of repetitions or the hand crossings indicated in the score: so the performer is free to choose: long-long, short-short, long-short, short-long; and left over right throughout, if that is what you prefer or find easier to play.

Kenneth Gilbert’s complete Scarlatti edition for Heugel has no critical apparatus for this sonata at all. He prints the Essercizi text as if it had been engraved on tablets of stone. He may well be right. It may well be the most authoritative text and the most defensible in aesthetic and/or technical terms. But I think the value of carefully considering the non-canonical sources is the ability to show, not just that there are other documented views of which notes to play and how to play them, but to show that even the authoritative text is the result of hundreds of decisions, each of which might have gone another way, both for the composer himself and the various copyists who have transcribed and disseminated his work.

Valderrobles I, no 18.
Orfeó Català, no 20.


Some conclusions:

- the Barcelona MS is an important source and it needs proper study, which I intend to undertake
- the Barcelona MS underlines the fact that, though compilations can tell us something about the transmission of the sonatas, they tell us relatively little about the authority of the texts themselves. Remember Ife’s Law: anything you can say about one item in the anthology can’t safely be said about any other item
- We need a comprehensive, up-to-date survey of all of the sonatas in all of the sources and we need to be able to look at the whole body of work through the prism of each source in turn
- We need a comprehensive collation of all readings in all sources and we particularly need that for Barcelona, which has not yet been taken into account in any of the editions currently available.

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But how did Granados approach the task of bringing these sonatas into the twentieth century? The first thing to note is that he did so selectively. There were 39 sonatas in the manuscript but only 26 of them appeared in print: he evidently did not transcribe them all, unless the 13 ‘missing’ sonatas were transcribed and have been lost and are out there somewhere in a dusty archive waiting to be re-discovered. What is more, Granados did not publish them in anything like the order in which they appear in the MS. He started by tackling them in order – nos 1–3 are the first three in the MS, but then he jumps about almost at random.  

Secondly, it should be said that he went about his task respectfully. Of course, Granados was a virtuoso and he had at least two more octaves to play with than did Scarlatti. But these are not transcriptions in the same way that Liszt made transcriptions, by re-composing the works almost beyond recognition. Like all pianists, Granados cannot see a simple run of quavers without turning them into thirds or sixths or octaves. And he cannot see a chord without putting half a dozen extra notes in it. And he was not above intervening in the structure of the pieces: of the thirteen sonatas in the first volume, for example, eleven do not have the same number of bars as the original: Granados liked the two parts of the sonata to be more symmetrical than Scarlatti did. But the results do sound like Scarlatti; Scarlatti with the occasional dash of

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15 All 26 sonatas are published as vols 13 and 14 of Enrique Granados. Integral para piano, ed. by Alicia de Larrocha and Douglas Riva, 18 vols. (Barcelona: Boileau, 2004). Sonatas nos 1–13 are downloadable from the IMSLP website.
Spanish flavouring, but Scarlatti, clear and elegant, nevertheless. The most striking feature of Granados’s approach, however, is his imaginative exploration of the contrasting character of the various episodes that are so characteristic of Scarlatti. Those rhetorical silences that we find in Scarlatti, when the onward momentum of the music comes to an abrupt halt with a bar or more of complete silence – those are opportunities for Granados to change the mood and ease the tempo. His tempo indications are usually a notch slower than Scarlatti’s in any case – allegretto rather than allegro – presumably to accommodate his more complex textures. As a result, several of the transcriptions acquire a stronger and more varied narrative that perhaps foreshadows the eloquence of Goyescas. The best example, perhaps, is sonata number 5 (K541), that Granados says should be played with a mythological scene in mind, like a lyrical drama by Gluck. Or numbers 11 and 12 (K110 and 534), where the frequent, marked changes of mood bring out the inherent drama of the music.

Other sonata transcriptions, such as no 17 (K554) stick more closely to Scarlatti’s original, although the tone and texture are nevertheless very distinctive. No 17 is one of the sonatas that use hand crossings to give acrobatic energy to the music, but the virtuoso in Granados cannot resist going one better and making the passage just that bit more difficult.

Granados’s transcriptions have been recorded complete by Douglas Riva on Naxos 8.557939–40 (2 CDs). They were also performed complete in October 2017 as part of the first Global Granados marathon, organised by FIMTE (see Luisa Morales’s article in this issue). These performances are available at https://www.youtube.com/playlist?list=PLLBCc7E0qLnuJYIYCQruujSYqpdb70

Their elegance and subtlety will convince any listener, I am sure, that Granados understood the variety and complexity of Scarlatti’s aesthetic better than anyone. We have a great deal to thank him for, not least in ensuring that an important eighteenth-century source of Scarlatti’s music has survived to tell the tale.

Barry Ife

Barry Ife is a cultural historian specialising in Spain. From 1988–2004 he was Cervantes Professor of Spanish at King’s College London (now Emeritus), and from 2004–17 he was Principal of the Guildhall School of Music & Drama (now Honorary Senior Research Fellow). With Roy Truby, he published three volumes of Early Spanish Keyboard Music and twelve sonatas by Antonio Soler (both OUP); and with Barbara Sachs he published an Anthology of Early Keyboard Methods (Cambridge: Gamut), soon to appear in a revised edition. He is currently preparing a detailed study of the Scarlatti MS (M1964) now in the Biblioteca de Catalunya. He was appointed CBE in 2000 for services to Hispanic Studies and knighted in 2017 for services to performing arts education.

16 Ironically, Granados’s transcriptions for piano require more moderate tempi than those chosen by many modern pianists, who seem to think that Scarlatti has to be played at breakneck speed.

Slowly but surely, Luisa Morales has built FIMTE (Festival Internacional de Música de Tecla Española/the International Festival of Spanish Keyboard Music) into the go-to forum for anyone interested in early (and not-so-early) Spanish keyboard music. Luisa is a distinguished harpsichordist and researcher, and in 2000 she set out to make the rich legacy of Spanish keyboard music much better known, and to attract international scholars interested in the study of Spanish repertoire to her home town at Garrucha, on the south coast of Spain. Next year, in 2019, FIMTE will celebrate its twentieth season. Sounding Board asked Luisa about her achievements and what remains to be done.

When I started FIMTE, nearly twenty years ago, information in reference books about the Spanish keyboard school amounted to little more than a few commonplaces, names of composers whom everyone knew together with their most frequently performed works. What made this worse was the total lack of awareness (and this can be seen in the classic studies of organology by Raymond Russell and Frank Hubbard) of the existence of a Spanish school of harpsichord and piano construction, well established in the eighteenth century and with its own characteristics. Such information is fundamental for the interpretation of the repertoire of the two most significant composers of eighteenth-century Spain, Antonio Soler and Domenico Scarlatti.

From the outset, FIMTE was organised along four axes: the international symposium named after Diego Fernández (see below); publications; courses for interpretation; and festival concerts. The symposium quickly became a successful point of reference as the only forum for dialogue between keyboard instrument makers, musicologists and performers from Japan, Australia, the USA, Central America, South America and Europe. With the impetus that comes from a new project that everyone needed and the synergy of an enthusiastic team, the first results were: the discovery of two new Spanish harpsichords located in convents in Castile—one by Zeferino Fernández of 1750 and the other an anonymous eighteenth-century instrument, both now located in the Museo Joaquín Díaz in Urueña, Valladolid—; and the first catalogue of these instruments in the book Claves y pianos españoles: Interpretación y repertorio hasta 1830, in which thirteen Spanish harpsichords from 1728 to 1777 are referenced.
Harpsichord by Joseph Bueno, Valladolid 1712 (Fundación Joaquín Díaz, Urueña, Valladolid)

’Carmel de las Batuecas’, anonymous harpsichord, middle third of the eighteenth century (private collection, USA)
To this preliminary study, for which the pioneering research of Cristina Bordas and Beryl Kenyon de Pascual was fundamental, has been added the work of a host of researchers from beyond the Pyrenees and overseas. Thanks to John Koster, Michael Latcham, Grant O’Brien, Stewart Pollens, and David Sutherland among many others, information now available about the Spanish school of harpsichord building has grown exponentially. This can be gauged by the number of articles and studies published not just by FIMTE but in specialist journals with wide readerships; and by the growth in the number of harpsichords identified of possible Spanish origin which now amount to eighteen, five more than when we set out on our adventure.

The six volumes that so far make up the FIMTE series Studies on Spanish Keyboard Music, collect together the work of the major world experts on the subject, from the dawn of Spanish keyboard music to the national piano school. Another output from the synergy created in these symposia has been the growth in articles in specialist English-language journals such as Early Music, The Galpin Society Journal, Eighteenth-Century Music, and The Clavichord, and the inclusion in The Grove Dictionary of Instruments of new entries about the Spanish schools of harpsichord construction and, in particular, about the harpsichord and piano makers Diego Fernández (1703–1775) and Tadeo Tornel (1729–c.1790).

Another facet of FIMTE’s work has been the rediscovery of repertoire, such that works by Cristóbal de Morales, Antonio Soler, Enrique Granados, Isaac Albéniz and Frederic Mompou have been premiered on the Festival’s concert platforms.

But the academy has not been our only objective. In December 2006 we held the 1st Scarlatti Marathon in which nearly 200 students, amateurs and professional musicians from fourteen institutions, eleven cities and seven countries –UK, Spain, Italy, Costa Rica, Argentina, USA and Portugal– played the complete sonatas of Domenico Scarlatti (based on Kirkpatrick’s catalogue) on a wide range of keyboard instruments: harpsichords, clavichords, fortepianos, original historic organs and modern copies, as well as on the modern piano and the guitar. The event resonated throughout both the specialist media and the national press such as The Guardian, El País, ABC, El Nacional Costa Rica, etc.

In 2010, celebrating the 500th anniversary of the birth of Antonio de Cabezón, we staged another complete performance which we called C@bezon500. The latest marathon to date was held in October 2017, dedicated to the complete piano works of Enrique Granados: the 1st Global Granados Marathon, in which around 150 pianists from Lleida (Catalunya), Almería, London, Melbourne, San José de Costa Rica, Bogotá, El Paso Texas, Greensboro and Vermillion took part, in a 16-hour long broadcast that was streamed live on Facebook.

Although many successes have been harvested, there remain many tasks still to do. It is still the case that in conservatoires and universities, Spanish keyboard music is considered an exotic outlier in the context of European music. It is hard to find works by Spanish

1 For full details see www.fimte.org/store.
composers featuring in the compulsory curricula of centres of musical education or forming part of the required study for harpsichordists, pianists and organists. And even when they are found, they occupy a marginal position in terms of quantity and variety compared with their European contemporaries. Undoubtedly Spain’s marginal geopolitical position in contemporary history lies at the heart of this situation; in spite of her entry into the European Economic Community in 1985 and all the improvements achieved since then, cultural inertia persists.

Perhaps one of the biggest challenges in the coming years is to integrate musicological knowledge into musical practice. Musicology and the study of instruments seem to follow parallel paths that rarely converge. The outcomes of musicology are rarely taken into account, or placed at the service of practice, either by students or by professionals, except by a small group that we know as HIP (historically informed performers). This point is made year after year even though it would be unacceptable in any other discipline: what would we say about a science student or professor who was ignorant about the discoveries made in their field in the last quarter of a century?

Next year, FIMTE will hold its twentieth session, and to celebrate such a happy milestone we have chosen to dedicate the symposium and the festival to the figure of Domenico Scarlatti. Since the Scarlatti commemoration in 2007, which FIMTE celebrated by publishing the proceedings of the symposium in the book *Domenico Scarlatti in Spain*, interdisciplinary research has opened up new perspectives on his work. So the time has come, dear colleagues, to immerse ourselves again in the works of the Neapolitan master. June 2019 is your next date with FIMTE. We look forward to seeing you then.

*Luisa Morales*

*Luisa Morales* has given concerts in Europe, the US, Canada, Australia, Central and South America and has been invited to lecture at the universities of Edinburgh, Duke, Melbourne, Monash, Tokyo, Costa Rica, Bogotá, Lleida and Madrid. From 2015 to 2018 Luisa Morales held an RTPS scholarship at the University of Melbourne to develop her research on Domenico Scarlatti’s Spanish Style.

**CD “Soler and Scarlatti in London”** Luisa Morales, harpsichord  
Kirckman, 1798, (National Music Museum, Vermillion)

**CD “Musica Sorprendente del Monasterio de San Pedro de las Dueñas”**  
Luisa Morales, harpsichord. A World Première of unknown 18th century music from a Spanish Benedictine convent, works by Moreno y Polo, José de Nebra, anónimos, Soler y Scarlatti

Both available from [https://www.fimte.org/store](https://www.fimte.org/store)

For all Scarlatti lovers, Christopher Hail's website 'Scarlatti Domenico' was the place to go for the latest information and speculation about the work of the great Neapolitan master. Hail started the website in 2007 and added to it daily until he sadly died in 2014. The website has been archived at http://web.archive.org/web/20140911064422/http://mysite.verizon.net/chrishail/scarlatti/index.html [accessed 24 April 2018] but, in view of its importance, Christopher's family estate has decided to publish its contents in book form, albeit as a download only.

At nearly 1000 pages, it makes quite a dent in a Kindle. Hail was career librarian at Harvard and his approach to building this unique resource was systematic and comprehensive: as systematic and comprehensive as his other great achievement, a complete architectural survey of every building in Cambridge Massachusetts from the 1600s to the present day.

Once he turned his hand to Scarlatti, very little, if anything, escaped his attention. Hail integrated new research and old knowledge in a way that is informative, sensible and frequently challenging. His lifelong partner, Michael D. O'Connor, has done an excellent job in capturing the meat and the flavour of the work and has contributed an informative and affectionate appreciation of Christopher in his Foreword. We are all immensely in his debt.

Hail organized the website into twelve sections (there is a thirteenth, which is also in the book, dedicated to correspondence he conducted with his extensive user community):

- Cogito (Hail's premises and conclusions)
- Curriculum (key dates in Scarlatti's life)
- Citations (bibliography of works consulted)
- Conversion (mapping Kirkpatrick numbers to primary sources)
- Catalogue (all of the accepted sonatas and many of the doubtful ones)
- Collections (the eighteenth-century sources and their contents)
- Card games (experiments to determine the order in which the collections were compiled)
- Contemporaries (keyboard pieces by other composers)
- Chronology (to assign dates to sonatas)
Chart of dates (sonatas arranged by dates and keys)
Characteristics (keys, themes and other features arranged chronologically)
Capriccio (towards a definition of a Scarlatti sonata)

I personally found that Catalogue was the area that I went to most (it accounts for over half the book): it is indispensable for drawing up a comprehensive collation for each of the sonatas and each of the collections as a whole. Entries are organized as they appear in the source collections and a large amount of information has been compiled in a standard format, covering structural features, including keys and modulations; organology; tempi; similar sonatas; influences; editions; and further references in the literature, among many others. Other sections which are essentially for reference (Citations; Conversion; Collections, etc) are equally useful.

But Hail was not just a compiler of what is probably the single most important handbook for Scarlatti studies bar none. He had strong views on a number of issues and he sets them out fully and frankly in the opening section, Cogito. I have never been one to worry a great deal about the chronology of the sonatas, or indeed, of the major source collections, most of which cluster towards the final years of his life, though I can see the fascination and admire the brainpower that goes into finding a solution. Inevitably, because of their exceptional provenance, Venice and Parma (together with the Essercizi) will always be the first port of call for any editor. We know that they were compiled (which is not to say that the pieces were written) largely in the five years before he died. They are fair copies, overseen, most probably by Scarlatti himself, a man approaching three score years and ten and who was clearly putting his affairs in order. But Venice and Parma are far from identical and how much we can read into the differences between them, I’m not so sure.

What does seem to be becoming clearer, however, is that Scarlatti’s work circulated widely throughout the Iberian Peninsula beyond court circles. And sources that are increasingly coming to light in Spain suggest that the sonatas circulated in booklets containing only a small number of pieces, perhaps only a pair. As this bibliographical landscape grows more crowded (as surely it will, given the wealth of resources emerging from Spanish libraries, archives, religious institutions and private collections), the task of determining chronology will become that much more difficult.

Which brings me to my only serious difference of view: systems for numbering the sonatas. Like many other scholars and editors, Hail does not like Kirkpatrick’s catalogue numbers and relegates them almost to the point of making them hard to find. Fortunately, both the website and the Kindle versions are searchable and there is a conversion table. However, I do wish that there could be a global agreement to stop proliferation of numbering systems for Scarlatti. In my view, Kirkpatrick’s numbers are fine, provided that everyone understands that they are just that: numbers. They are not chronological and they should not be taken to imply a chronology: they are not opus
numbers. Kirkpatrick simply started with the only collection printed in Scarlatti’s lifetime (K1-30), then moved on to the manuscript collections, starting with the source with the greatest number of sonatas and then working steadily through them assigning a new number each time he came across a sonata that was not a duplicate.

There are, it is true, some dangers in this approach, but none that are not also to be found in any other numbering system. Unless one is careful, numbering systems can acquire an innate power: if we number some pieces 1-10 and compare them with another list of the same pieces in a different order, it’s very difficult to avoid giving precedence to the list that’s in the ‘correct’ numerical order. And the existence of a numbering system can make us all seekers after spurious completeness. We have to be very careful not to assume that the ‘pairing’ of K518 and K519 (nos 23 and 24 in Barcelona M1964, for example) is more authoritative than the ‘pairing’ of K139 and K48 (nos 25 and 26 in the same manuscript). Such can be the pull of the K numbers. We have to remind ourselves constantly that eighteenth-century keyboard enthusiasts did not go around saying ‘hey, I’ve got K109, has anyone got K110’? But none of that is a reason not to use them, nor to set up an international commission to draw up a ‘Kirkpatrick Supplement’ to capture the more than fifty sonatas that have emerged since Kirkpatrick published his great work in 1953.

So, users of Christopher Hail’s catalogue will need to use both sides of their brain to make sure that they identify the sonata they are looking for. But, once they have done so, they will surely find that ‘Scarlatti Domenico’ is one of the richest and most valuable works of reference we could wish for, and one of the most thought-provoking. Christopher Hail played a sonata every day, just as queen Maria Bárbara is said to have done, and we would all do well to follow his example.

Barry Ife

Professor Sir Barry Ife is Honorary Senior Research Fellow at the Guildhall School of Music & Drama, London
For several years the British Harpsichord Society in conjunction with 'Handel & Hendrix in London' have been promoting monthly harpsichord recitals at the former London home of George Frederick Handel in Brook Street, Mayfair. Below is a list of the more recent recitals to have taken place in this historic venue plus a link to each complete concert programme.

**TUESDAY 3RD. APRIL 2018**  - part of the London Handel Festival
**GILBERT ROWLAND** ‘Friendly Duellists’– Mattheson and Handel

![Gilbert Rowland](image)


**TUESDAY 27TH. MARCH 2018**  - part of the London Handel Festival
**JULIAN PERKINS** ‘Kindred Spirits’ No artist exists in a vacuum – least of all Handel. This programme celebrates an array of musical styles with which Handel was surely familiar, plus a suite that he wrote for Princess Louisa and his own arrangement of an opera overture.

![Julian Perkins](image)


**TUESDAY 13TH FEBRUARY 2018**
**LUCIE CHABARD** ‘Friends and Inspirers’
Let yourself be drawn into a journey throughout the 17th Century Europe. From Roma to Paris through Vienna - explore how some great composers inspired each other

![Lucie Chabard](image)


**TUESDAY 9TH JANUARY 2018**
**TIM ROBERTS** – Harpsichord and Clavichord. ‘An Age of Experiment’
A concert of contrasts: the melancholy of two famous pavans and the virtuosity of Byrd and Blow; Rossi’s theatricality and the inward intensity of Weckmann and Cabanilles; the brilliant harpsichord and the intimate clavichord

![Tim Roberts](image)

01-18progTR

**TUESDAY 9TH DECEMBER 2017**
**PENELOPE CAVE**- ‘The Parisian and the Provincial’
A varied selection of colourful and entertaining harpsichord music by François Couperin and Christophe Moyreau, enlivened by readings, to evoke early eighteenth-century Paris, Orléans and Versailles.

![Penelope Cave](image)

12-17progPC
TUESDAY 14th NOVEMBER 2017
SONIA LEE ‘Handel & his near Contemporaries’
Music by Handel and his near contemporaries, including William Babell, John Loeillet, Thomas Roseingrave, Scarlatti, and Georg Berg, to be performed on a 1754 double manual harpsichord by Jacob Kirkman.

11-17progSL

TUESDAY 10th OCTOBER 2017
CHAU-YEE LO ‘Lifted from Sleep’
Chau-Yee Lo’s wide-ranging recital showcases masterpieces by Louis Couperin and J.S. Bach alongside two compelling contemporary classics: Louis Andriessen’s Overture to Orpheus and Roderik de Man’s Frenzy

10-17progC-YL

TUESDAY 12th SEPTEMBER 2017
RACHEL FACTOR & YONIT KOSOVSKE
Music for 2 Harpsichords
‘tranScripted’
Music by Weiss, Handel, Buxtehude

09-17RF&YK

TUESDAY 8th AUGUST 2017
DAVID CHUNG
‘A 250 Year Journey from France to Spain’
Louis/Charles & F. Couperin, Fischer, Scarlatti, Timothy Brown and JS Bach.

08-17progDC

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FUTURE BHS RECITALS for further details see https://handelhendrix.org/

TUESDAY 8TH. MAY
TOM FOSTER ‘Stein für ein Denkmal’

TUESDAY 13th JUNE
JULIE PUMIR ‘A Journey through Baroque Europe’

TUESDAY 10th JULY
OLIVER JOHN RUTHVEN ‘Rameau’s ‘Nouvelles Suites de Pièces de Clavecin’
The Colt Clavier Collection for Sale

will be auctioned on Thursday **07 June, 2018** at The Canterbury Auction Galleries. The sale will start at 10.00am. Included in the sale are a number of historic plucked string keyboard instruments:

- **Lot 6**: A bentside spinet by Mahoon, London, circa 1740. Estimate £6000 - £8000
- **Lot 24**: A double-manual harpsichord by Tull, London, circa 1935. Estimate £5,000 - £8,000

The soundboard and rose could be from a Baker Harris harpsichord of 1780.

- **Lot 41**: A virginals by William Foster, Lucca, circa 1970. Estimate £100 - £200
- **Lot 46**: A single-manual harpsichord by Kirckman, London, 1781. Estimate £25,000 - £30,000
- **Lot 63**: A double-manual harpsichord by Gaveau, Paris, 1912

Once the property Violet Gordon-Woodhouse. Estimate £3,000 - £4,000

- **Lot 79**: An anonymous grand piano now a harpsichord, circa 1785. Estimate £1,000 - £2,000
- **Lot 95**: A single-manual harpsichord by Kirckman, London, 1781. Estimate £25,000 - £30,000
- **Lot 107**: A Claviorganum by Merlin, London, 1784. Estimate £15,000 - £20,000
- **Lot 109**: A double-manual harpsichord by Mahoon, London, 1738. Estimate £40,000 - £60,000
- **Lot 113**: Double-manual harpsichord, Shudi & Broadwood, London, 1790. £40,000 - £60,000

Plus 10 Lots of related books and music including bound volumes of 18th and 19th century music

See [http://www.thecanterburyauctiongalleries.com/sales/fine-art-antiques/fa070618/](http://www.thecanterburyauctiongalleries.com/sales/fine-art-antiques/fa070618/) for details and Terms and Conditions. PLEASE NOTE Viewing will NOT be held at The Canterbury Auction Galleries – but will take place at The Colt Hall, Pluckley Road, Bethersden, Ashford, Kent, TN26 3DD on Sunday 3rd June 11am to 3pm, Monday 4th, Tuesday 5th and Wednesday 6th June 10am – 5pm

Couperin 350th Anniversary

In **Saturday 10 November 2018**, the exact 350th anniversary of the birth of the great French composer François Couperin (1668 – 1733), there will be celebration featuring a complete performance of his keyboard works in one day, on harpsichord, spinet, clavichord and organ. This will include the four books of *Pièces de clavecin* (1713, 1717, 1722 and 1730) in order, as well as the two organ masses. The professional performers will include Aline Zylberach, Rebecca Pechefsky, Mark Kroll, Jane Clark, Penelope Cave, Katarzyna Kowalik, Aidan Phillips, Luke Green, Satoko Doi-Luck, Jonathan Hellyer Jones, Leonore Hibou, Mark Purcell, Robin Walker, Pawel Siwczak, Francis Knights, Dan Tidhar and others. The event will take place in the The Old Library and Chapel, Emmanuel College, Cambridge. Admission free, retiring collection. Details Francis Knights [fk240@cam.ac.uk](mailto:fk240@cam.ac.uk)
The Center for Contemporary Harpsichord Music

Has been created as a tribute to the outstanding Polish harpsichordist Elżbieta Chojnacka. It was opened in the Rybna Palace earlier this year. The purpose of the Center is to preserve the integrity of Elżbieta Chojnacka's artistic and scientific heritage, to cultivate the tradition of performing harpsichord music and to promote music of the 20th and 21st centuries. The initiative is supported by the gorczycki.pl Association, the G. and K. Bacewicz Academy of Music in Łódź, Polish Composers’ Union, Silesian Musical Society. A tribute to Elisabeth Chojnacka 1939-2017 was published in the previous edition of Sounding Board Issue No. 11.

The International Competition Musica Antiqua

‘The Bruges Harpsichord Competition’ focuses on the harpsichord in 2018. Members of the Jury will be Johan Huys (BE), Skip Sempé (FR/US), Andrea Marcon (IT), Carole Cerasi (UK), Olga Martynova (RU) and Menno Van Delft (NL). The preselections start on Wednesday August 1 2018. The final will take place on Wednesday August 8th 2018 in Concertgebouw Brugge.  
http://www.mafestival.be/EN/competitions/General_information

3rd Conference on Historical Keyboard Music

Following on from two historical keyboard conferences that took place in Edinburgh, United Kingdom (ICHKM 2011, 2013), this 3rd conference will take place in Lisbon, Portugal, at the Faculty of Social Sciences and Humanities, Universidade Nova de Lisboa, on 7 – 9 June 2018. It is being organised by CESEM (the Centre for the Study of the Sociology and Aesthetics of Music at the Universidade Nova) and aims to look at authorship in historical keyboard music.  
See https://authorship-in-keyboard-music-2018.webnode.com/ for more details

The 1st International Harpsichord Competition

West Coast Early Music Festival, which has been running since 2008 in Portugal, will for the first time include an international competition dedicated to the harpsichord. The 1st International Harpsichord Competition Count of Oeiras will take place at Marquês de Pombal Palace in Oeiras historical center, from 6 to 7 July 2018. The jury will be Elisabeth Joyé, Giulia Nuti and Frédéric Haas.  
For more details see https://harpichordcompeiti.wixsite.com/harpichord-oeiras