



GRANADOS

**Scarlatti
Sonata
Transcriptions**

Douglas Riva, Piano

DDD

8.557939-40

2 CDs



Enrique Granados (1867-1916)

Piano Music • 9

CD1	59:22
1 Piano Sonata No. 1 in G major, DLR VI:1.1 (arr. of Scarlatti Keyboard Sonata, K.520/L.86/P.362)	5:22
2 Piano Sonata No. 2 in G major, DLR VI:1.2 (arr. of Scarlatti Keyboard Sonata, K.521/L.408/P.492)	3:35
3 Piano Sonata No. 3 in G major, DLR VI:1.3 (arr. of Scarlatti Keyboard Sonata, K.522/L.S25/P.526)	4:33
4 Piano Sonata No. 4 in F major, DLR VI:1.4 (arr. of Scarlatti Keyboard Sonata, K.518/L.116/P.390)	3:24
5 Piano Sonata No. 5 in F major, DLR VI:1.5 (arr. of Scarlatti Keyboard Sonata, K.541/L.120/P.545)	6:50
6 Piano Sonata No. 6 in F major, DLR VI:1.6 (arr. of Scarlatti Keyboard Sonata, K.540/L.S17/P.544)	5:02
7 Piano Sonata No. 7 in G minor, DLR VI:1.7 (arr. of Scarlatti Keyboard Sonata, K.102/L.89/P.88)	4:37
8 Piano Sonata No. 8 in G minor, DLR VI:1.8 (arr. of Scarlatti Keyboard Sonata, K.546/L.312/P.550)	5:22
9 Piano Sonata No. 9 in B flat major, DLR VI:1.9 (arr. of Scarlatti Keyboard Sonata, K.190/L.250/P.256)	3:07
10 Piano Sonata No. 10 in A major, DLR VI:1.10 (arr. of Keyboard Sonata by Francisco Courcelle [1702-1778])	4:18
11 Piano Sonata No. 11 in A minor, DLR VI:1.11 (arr. of Scarlatti Keyboard Sonata, K.110/L.469/P.129)	4:09
12 Piano Sonata No. 12 in D major, DLR VI:1.12 (arr. of Scarlatti Keyboard Sonata, K.534/L.11/P.538)	6:18
13 Piano Sonata No. 13 in E major, DLR VI:1.13 (arr. of Keyboard Sonata attributed by Granados to Scarlatti; original composer unknown)	2:46

CD2	63:08
1 Piano Sonata No. 14 in D major, DLR VI:1.14 (arr. of Scarlatti Keyboard Sonata, K.535/L.262/P.531)	3:56
2 Piano Sonata No. 15 in D minor, DLR VI:1.15 (arr. of Scarlatti Keyboard Sonata, K.553/L.425/P.557)	5:27
3 Piano Sonata No. 16 in F minor, DLR VI:1.16 (arr. of Scarlatti Keyboard Sonata, K.555/L.477/P.559)	2:48
4 Piano Sonata No. 17 in F major, DLR VI:1.17 (arr. of Scarlatti Keyboard Sonata, K.554/L.S21/P.558)	4:37
5 Piano Sonata No. 18 in G major, DLR VI:1.18 (arr. of Scarlatti Keyboard Sonata, K.547/L.S28/P.551)	3:46
6 Piano Sonata No. 19 in A minor, DLR VI:1.19 (arr. of Scarlatti Keyboard Sonata, K.109/L.138/P.290)	6:48
7 Piano Sonata No. 20 in A major, DLR VI:1.20 (arr. of Scarlatti Keyboard Sonata, K.211/L.133/P.277)	4:51
8 Piano Sonata No. 21 in D minor / D major, DLR VI:1.21 (arr. of Scarlatti Keyboard Sonata, K.552/L.421/P.556)	3:46
9 Piano Sonata No. 22 in A major, DLR VI:1.22 (arr. of Scarlatti Keyboard Sonata, K.537/L.293/P.541)	5:15
10 Piano Sonata No. 23 in B flat major, DLR VI:1.23 (arr. of Scarlatti Keyboard Sonata, K.528/L.200/P.532)	3:48
11 Piano Sonata No. 24 in C minor, DLR VI:1.24 (arr. of Scarlatti Keyboard Sonata, K.139/L.6/P.126)	7:37
12 Piano Sonata No. 25 in C minor, DLR VI:1.25 (arr. of Scarlatti Keyboard Sonata, K.48/L.157/P.87)	5:29
13 Piano Sonata No. 26 in A major, DLR VI:1.26 (arr. of Scarlatti Keyboard Sonata, K.536/L.236/P.540)	5:01

Enrique Granados (1867-1916)

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Enrique Granados was born on 27th July in Lleida, near Barcelona. After his family moved to Barcelona, Granados began piano study there in 1879 and the following year he continued with Joan Baptista Pujol (1835-1898). In 1883 he won a competition performing Schumann's *Sonata, Op. 22*. One of the jury members was the noted composer Felip Pedrell (1841-1922), who began giving Granados classes in harmony and composition the following year. In 1887 Granados went to Paris where he studied with Charles de Bériot (1833-1914). He was highly influenced by Bériot's insistence on tone-production and pedal technique. In addition, Bériot emphasised improvisation in his teaching, reinforcing his pupil's natural ability in the skill. After returning to Barcelona in 1889, Granados published his *Danzas españolas*, which brought him international recognition.

Both a pianist and conductor, during his career Granados performed concerts in Spain, France and New York collaborating with violinists Eugène Ysaÿe and Jacques Thibaud, pianists Mieczysław Horszowski and Camille Saint-Saëns and conductors such as Isaac Albéniz and Pablo Casals. Granados was also a fine teacher. In 1901 he founded the Academia Granados, which continues today as the Academia Marshall under the direction of Alicia de Larrocha.

In 1912 Granados met the American pianist Ernest Schelling, who was the first pianist to perform Granados's music outside Spain. Schelling arranged for his works to be published by G. Schirmer in New York and encouraged Granados in his plans to convert his piano suite *Goyescas* into an opera, later arranging for its première at the Metropolitan Opera. Terrified of the ocean, Granados nevertheless sailed to New York for the première of the opera on 28th January 1916. While in the United States he performed numerous concerts, made piano-roll recordings, and also performed at the White House. Granados and his wife set sail back to Europe via Liverpool but while crossing the English

Channel on the British ship *Sussex*, their boat was torpedoed by a German submarine and they both perished.

About the year 1912 Granados wrote: "My motto has always been to renounce an easy success in order to achieve one that is true and lasting." Today he is universally recognised as one of Spain's most important composers. His music is multi-faceted, although it is essentially Romantic with some Nationalist characteristics. He has been variously described as "the Spanish Chopin", "the last Romantic", and by his compatriots as "our Schubert". No single characterization adequately describes his personality, since Granados had a distinctive voice that is instantly recognisable and entirely his own.

Granados was primarily influenced by mid-nineteenth century European Romanticism, especially the music of Schumann and Chopin, and, like most composers of his era, by Wagner. The introverted luxuriance of his luminous harmonies, his rich palette of pianistic colour, loose formal structures and his vivid imagination, always tinged with nostalgia, place him firmly within the Romantic School. It has frequently been commented that large forms such as sonatas and concertos did not attract Granados. His artistic personality was better suited to shorter, rhapsodic forms, especially those based on variations.

Through the influence of his teacher, Felip Pedrell, and coupled with his life-long fascination with everything relating to the eighteenth century in Spain, Granados transcribed for the piano 26 *Sonatas* by Domenico Scarlatti (1685-1757) which were originally composed for the harpsichord. In his *Introduction* to the first edition Pedrell explains that Granados based his transcriptions on a manuscript of still unpublished works by Scarlatti which had at that time been recently discovered. In the belief that these works needed to be brought up-to-date through a transcription to the piano, the owners of the manuscript, the publishers Vidal y

Llimona, entrusted the task to the young Granados. At the time he wrote his transcriptions Scarlatti's *Sonatas* were virtually unknown. Thus, Granados attempted to modernise Scarlatti's music for the public of the day which was apparently little disposed to listen to the original version.

During the second half of the nineteenth century and the first part of the twentieth there was a significant demand for piano transcriptions of works from other genres owing to two important social circumstances: the diffusion of the piano as the leading musical instrument in homes coupled with the public's desire to have the opportunity to listen on repeated occasions in their homes to music that was originally composed for the concert hall or opera house. Granados was not especially prolific as a transcriber. Nevertheless, in his transcriptions for piano of 26 *Sonatas* by Scarlatti he demonstrated himself to be an intelligent transcriber for modern piano literature of the original version composed for the harpsichord.

As a composer poised between the nineteenth and twentieth centuries it is not surprising that Granados's transcriptions are highly varied. In some, such as *Nos. 12 and 25*, he modified the original harmonies, while in others, such as *Nos. 2, 11 and 15*, he amplified the original texture with octaves and passages in thirds and sixths. In several of the *Sonatas* his inspiration led him

to transform Scarlatti's original conception into a version which is almost completely opposed to the original, such as *Nos. 4 and 17*, while in others, such as *No. 18*, he made fewer modifications. Granados joined *Sonatas Nos. 19 and 20* together giving them the title, *Introduzione e Sonata*. All the transcriptions, however, provide written-out realisations of Scarlatti's ornaments rather than leaving them to the imagination of the performer.

Scarlatti's originals are almost devoid of expressive indications. Granados, however, provides numerous expressive indications in his transcriptions, such as: *Con sentimento un poco appassionatamente e suplicante, molto ad libitum e con tenerezza, legato col pedale ma staccato con la mano*, etc. In the score of *Sonata No. 5*, Granados wrote: "*Keep mythology in mind when playing this Sonata, [it is] like a scene from one of Gluck's lyric dramas*".

Although Granados attributed all the *Sonatas* on which he based his transcriptions to Scarlatti, two of them, *Nos. 10 and 13*, were composed by others. *Sonata No. 10*, one of Granados's most imaginative and brilliant transcriptions, is based on a sonata by Francisco Courcelle (1702-1778). It has not been possible to determine the composer of the original of Granados's charming *Sonata No. 13*.

Douglas Riva

This performance follows the critical edition of the *Complete Works for Piano* of Enrique Granados, published by Editorial Boileau, S.A., Barcelona, Spain, Alicia de Larrocha, Director and Douglas Riva, Assistant Director.

Douglas Riva

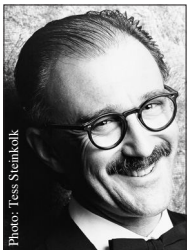


Photo: Tess Steinkolk

The American pianist Douglas Riva has gained international recognition for his profound knowledge of Spanish music, and no less an authority than the distinguished Spanish composer Xavier Montsalvatge has described him as an exceptional pianist. Douglas Riva's interpretations of the works of Enrique Granados, in particular, have earned him a place as one of this composer's leading exponents worldwide, praised in the Spanish press and elsewhere. His recordings for Naxos of the complete piano works of Granados have won critical acclaim, notably in Spain, the United Kingdom and the United States. Douglas Riva is the Assistant Director of the eighteen volume critical edition of the Complete Works for Piano of Enrique Granados, directed by Alicia de Larrocha and published by Editorial Boileau, Barcelona. An active recitalist, he has performed at the White House and at Carnegie Hall and has recorded numerous programmes for television and radio in Brazil, Spain, Portugal, Holland, and the United States. He gave the first American performance of a newly discovered Scarlatti sonata at the National Gallery of Art and the world première of *Gazebo Dances* by John

Corigliano in Barcelona. Douglas Riva started his musical education at the age of nine, studying both the piano and the flute. He began his professional career at the age of sixteen as the Principal Flautist of the El Paso (Texas) Symphony Orchestra. Later, devoting himself exclusively to the piano, he continued his studies at the Juilliard School, New York University, and at the Academia Marshall, founded by Granados. *The Fallen Nightingale*, a novel by John W. Milton based on the life of Enrique Granados, was published by Swan Books in 2005 and includes a compilation CD of Douglas Riva's recordings for Naxos.

NAXOS

DDD

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In his piano transcriptions of harpsichord sonatas principally by Scarlatti, Granados tackled the task of presenting virtually unknown works to a contemporary public. His arrangements, with occasional modifications of harmony, transpose these 18th century sonatas into the idiom of the modern piano. They are presented here for the first time as a complete collection on disc.

 WORLD PREMIERE
 RECORDINGS

**Enrique
GRANADOS**

(1867-1916)

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Douglas Riva, Piano

A complete tracklist can be found on page 2 of the booklet • Publisher: Editorial de Música Boileau, Barcelona
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