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THE STYLISTIC DEVELOPMENT OF THE TIEN TO ON THE IBERIAN
PENINSULA FROM CABEZÓN TO CABANILLES, A LECTURE
RECITAL, TOGETHER WITH THREE RECITALS OF
SELECTED WORKS OF C. FRANCK, J. ALAIN,
J. S. BACH, M. REGER, F. LISZT,
W. A. MOZART AND OTHERS

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

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Denton, Texas

December, 1974

CSB

Stevlingson, Norma, The Stylistic Development of the Tiento on the Iberian Peninsula from Cabezón to Cabanilles, A Lecture Recital, Together with Three Recitals of Selected Works of C. Franck, J. Alain, J. S. Bach, M. Reger, F. Liszt, and Others. Doctor of Musical Arts (Organ Performance), December, 1974, 38 pp., 19 illustrations, bibliography, 40 titles.

The lecture recital was given July 22, 1974. A discussion of the tientos of Cabezón, Aguilera de Heredia, Coelho, Correa de Arauxo, and Cabanilles included an analysis of eight specific works, a comparison of styles, and information about performance practices. The eight works were then performed.

In addition to the lecture recital three other public recitals were performed, consisting entirely of solo literature for the organ. The first solo recital, on July 2, 1971, included works of Titelouze, deGrigny, Franck, and Alain. The second solo recital, on June 18, 1973, consisted of works by Bach, Klebe, Bruhns, Reger, Heiller, and Liszt. The final solo program, on June 7, 1974, included works by Boyvin, Buxtehude, Mozart, Alain, and Reger. All four programs, recorded on magnetic tape, are filed, along with the written version of the lecture material, in the North Texas State University library.

Tape recordings of all performances submitted as dissertation requirements are on deposit in the North Texas State University Library.

NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

Norma Stevlingson

in a

Graduate Organ Recital

Friday, July 2, 1971

8:15 p.m.

Main Auditorium

Ave Maris Stella Nicolas de Grigny (1672-1703)

En Taille à 5

Fugue à 5

Duo

Dialogue sur les Grands Jeux

Ave Maris Stella Jehan Titelouze (1563-1633)

Grand Plein Jeu

Fonds d' Orgue

Canon in Diapente

Grands Jeux

Prière César Franck (1822-1890)

Trois Danses Jehan Alain (1911-1940)

Joies

Deuils

Luttes

*Presented in partial fulfillment of the requirements for the degree
Doctor of Musical Arts*

North Texas State University
School of Music
presents

Graduate Recital

Norma Stevlingson, organist

Monday, June 18, 1973 8:15 p.m. Main Auditorium

Fantasia in C Minor (BWV 562) Johann Sebastian Bach

Passacaglia, Op. 56 (1969) Giselher Klebe

Fantasia in G Major (BWV 572) J. S. Bach

Prelude and Fugue in E Minor Nikolaus Bruhns

Intermission

Toccata and Fugue, Op. 59, nos. 5 & 6 Max Reger

Ecce Lignum Crucis Anton Heiller

Prelude and Fugue on B-A-C-H Franz Liszt

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Doctor of Musical Arts*

NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

Norma Stevlingson

Graduate Organ Recital

Friday, June 7, 1974

8:15 p.m.

Main Auditorium

PROGRAM

- Suite du 8em Ton Jacques Boyvin
Grand plein jeu à 3 Choeurs
Fugue grave
Duo
Trio
Dessus de tierce
Grand Dialogue
- Prelude and Fugue in E Minor Dietrich Buxtehude
- Fantasy in F Minor, K.608 W. A. Mozart

INTERMISSION

- Suite Jehan Alain
Introduction et Variations
Scherzo
Choral
- Phantasie über den Choral Max Reger
"Halleluja! Gott zu loben,
bleibe meine Seelenfreud!"
Op. 52, No. 3

*Presented in partial fulfillment of the requirements
for the degree Doctor of Musical Arts*

NORTH TEXAS STATE UNIVERSITY
School of Music

GRADUATE LECTURE RECITAL

Norma Stevlingson, organist

Monday, July ²² 1974

6:30 p.m.

Main Auditorium

THE STYLISTIC DEVELOPMENT OF THE TIENTO ON THE IBERIAN PENINSULA FROM CABEZÓN TO CABANILLES

Tiento III del primer tono Antonio de CABEZÓN
Tiento XI del sexto tono (1510-1566)
(Segunda parte)

Obra de 8^o tono alto,
Ensalada Sebastián ACU³ LERA de HEREDIA
(c.1565-c.1620)

Tiento III do terceiro
tom natural Manuel Rodriguez COELHO
(c.1570-c.1635)

Tiento de medio registro
de tiple Francisco CORREA de ARAUXO
de 7^o tono (excerpts) (c.1575-c.1663)

Segundo tiento de quatro tono

Tiento de falsas (XI) Juan Bautista José CABANILLES
Tiento lleno (XXIV) (1644-1712)

*Presented in partial fulfillment of the requirements
for the degree Doctor of Musical Arts*

TABLE OF CONTENTS

Performance Programs

FIRST SOLO RECITAL.	iv
SECOND SOLO RECITAL.	v
THIRD SOLO RECITAL.	vi
LECTURE RECITAL.	vii
LIST OF ILLUSTRATIONS.	ix

Chapter

I. THE TIENTOS OF CABEZÓN, AGUILERA DE HEREDIA, COELHO, CORREA DE ARAUXO, AND CABANILLES.	1
II. PERFORMANCE PRACTICES OF IBERIAN ORGAN MUSIC.	19
Ornamentation	
Rhythmic Alteration	
APPENDIX.	29
BIBLIOGRAPHY.	36

LIST OF ILLUSTRATIONS

Figure	Page
1. Antonio de Cabezón: <u>Tiento del primer tono</u> , mm. 1-7.	4
2. Antonio de Cabezón: <u>Tiento del primer tono</u> , mm. 57-59.	4
3. Antonio de Cabezón: <u>Tiento del primer tono</u> , mm. 78-81, 117-119.	5
4. Antonio de Cabezón: <u>Tiento del primer tono</u> , mm. 158-166.	5
5. Sebastián Aguilera de Heredia: <u>Obra de 8º tono alto, Ensalada</u> , mm. 93-96.	9
6. Sebastián Aguilera de Heredia: <u>Obra de 8º tono alto, Ensalada</u> , mm. 185.	9
7. Manuel Rodríguez Coelho: <u>Tento III do 3º Tom</u> , mm. 1-4.	12
8. Manuel Rodríguez Coelho: <u>Tento III do 3º Tom</u> , mm. 137-139.	12
9. Francisco Correa de Arauxo: <u>Tiento VIII de Octavo Tono</u> , mm. 152-155.	13
10. Francisco Correa de Arauxo: <u>Tiento XII de Duodecimo Tono</u> , mm. 28-29.	14
11. <u>Redoble</u>	20
12. <u>Quiebros</u>	20
13. <u>Quiebro</u> used on half notes.	21
14. <u>Redobles</u> and <u>Quiebros</u> which are new and gallant.	21
15. <u>Quiebros sencillos</u> ascending and descending.	22
16. Four types of ornaments by Correa.	23

17. Three manners of rhythmic alteration described by Sancta Maria.26
18. Francisco Correa de Arauxo: <u>Tiento XXVII</u> <u>de Medio Registro de Tiple de Septimo Tono,</u> <u>mm. 66-71.</u>28
19. Typical lay-out of a Spanish organ.	33

CHAPTER I

THE TIENTOS OF CABEZON, AGUILERA DE HEREDIA, COELHO, CORREA DE ARAUXO, AND CABANILLES

The most important type of organ composition on the Iberian peninsula during the late Renaissance and early Baroque periods was the tiento (called tento in Portuguese). It corresponds to the Italian ricercar to some extent, but the tiento is generally a freer form having many features in common with the toccata as well. It is usually sectional, beginning with a subject treated in imitation, followed by figurative passages, called flores, over slowly changing harmonies. Individual tientos frequently are named for the mode in which they are written; sometimes they are grouped together according to mode by the composers.

As has been suggested, the tiento absorbed stylistic traits that were part of the early toccata. It undoubtedly also functioned as a prelude or introduction, as did those first toccatas.¹ Kastner points out that the so-called toccata style, characterized by brilliant passage-work, is found in tientos throughout the seventeenth century.² Another close

¹Murray C. Bradshaw, "Juan Cabanilles: The Toccatas and Tientos," Musical Quarterly, LIX (April, 1973), 291.

²Santiago Kastner, Contribución al Estudio de la Música Española y Portuguesa (Lisbon, 1941), pp. 184, 186-87.

stylistic relationship between the tiento and the toccata is found in the trumpet-like themes that sometimes appear in Italian pieces called "toccata in modo di trombetta," an example of which is a piece of that name by Giovanni de Macque (1551-1614).³ Similar themes play an important role in tientos through the time of Cabanilles.

There were several organ composers working in Spain and Portugal during this period. Among the most significant of these are Antonio de Cabezón, Sebastián Aguilera de Heredia, Manuel Rodríguez Coelho, Francisco Correa de Arauxo, and Juan Bautista José Cabanilles.

Antonio de Cabezón (1510-1566), a blind musician who was the outstanding Spanish organist of the day, served the courts of Isabella and Carlos V, and later, Philip II, whom he often accompanied in travel. Philip, an enthusiastic patron of the arts, conceived the idea for the Escorial, which served at once as a royal palace, church, art gallery, state library, national archives, military fortress, monastery, theological seminary and college, and burial place for Spanish royalty. The grandeur of its conception and its classic lines are a symbolic expression of the restrained taste and unbending dignity of the Spanish ruler, under whose direction most of the building was completed. The simplicity and severity of El Escorial are a direct outcome of Philip's

³Joseph Watelet, editor, Monumenta Musicae Belgicae, IV (Antwerp, 1938), pp. 67-68.

ideals: "nobility without arrogance, majesty without ostentation."⁴

The earliest source for the organ tiento is the Libro de cifra nueva para Tecla, Harpa y Vihuela collected by Venegas de Henestrosa in 1557. This book contains twenty-eight tientos.

Fourteen tientos attributed to Cabezón are contained in the Henestrosa collection. These pieces have a unified character, all but one of them being written in long note values--half, quarter, and eighth notes. The greatest number of these tientos have three or four subjects; the first subject usually has the most definitive shape and is the one which receives the most development. The others are either briefly stated or presented in several strettos. Sometimes sections which are essentially non-imitative are inserted between statements of the subjects. Such sections do not entirely exclude the possibility of imitation, but it is simply suggested rather than adhered to strictly. Motifs enter and disappear, change, are replaced by other motifs, or lead to new developments.

Twelve tientos are preserved in Cabezón's Obras de musica (published posthumously in 1578 by his son, Hernando). Of these twelve, the six odd-numbered pieces have quicker rhythms using sixteenth- or occasionally thirty-second notes.

⁴William Fleming, Arts and Ideas (New York, 1963), p. 462.

These six pieces likely belong to the composer's later works (1557-1566).⁵ They have a common tendency toward longer and more individualistic subjects.

Apel calls the Tiento del primer tono a representation of the climax of Cabezón's work.⁶ It is based on three subjects, the first of which has a bold outline (Fig. 1).



Fig. 1--Antonio de Cabezón: Tiento del primer tono, mm. 1-7.

During each statement of this subject, the other parts have figurations of a very individual character and expression. Following this is a section in which the sustained opening notes of the first theme are transformed into a lively motif through diminution (Fig. 2). This motif is used several



Fig. 2--Antonio de Cabezón: Tiento del primer tono, mm. 57-59.

times both in *stretto* and as a counterpoint to the original form of the theme. In a similar manner, the second subject

⁵Willi Apel, A History of Keyboard Music to 1700 (Bloomington, 1972), p. 190.

⁶Ibid., p. 193.

is transformed into a dotted motif (Fig. 3). A third idea



Fig. 3--Antonio de Cabezón: Tiento del primer tono,
mm. 78-81, 117-119.

is presented first in strettos, then against a figured counterpoint, and finally in a free conclusion in which full chords in the right hand are heard against a running bass line in the left (Fig. 4).

Fig. 4--Antonio de Cabezón: Tiento del primer tono,
mm. 158-166.

The Tiento del sexto tono con primera y segunda parte is the longest of Cabezón's six late works. In the first section, five subjects are developed, with nearly every imitative passage being followed by a lengthy conclusion in free counterpoint. The last subject is not presented in imitation, but rather in a sixfold sequence with a stretto occurring between the tenor and bass. At the end of the primera parte there is a pedal point on F. The second part begins with several motifs in triple meter, then continues with another subject in duple meter. This subject is presented in several strettos and concludes with a short coda, in which rhythmically intricate sixteenth-note passages appear and disappear at will.

Sebastián Aguilera de Heredia (c.1565-c.1620) was born in Aragón and received his education at Huesca. He was appointed organist of the Huesca Cathedral about 1583, and later served as maestro de musica at the Cathedral of Saragossa.

Among Aguilera's thirteen tientos are three called tientos de falsas. The earliest known example of a piece of this type is a Tiento de segundo tono, the only extant organ work of Bernardo Clavijo del Castillo (c.1550-1626), a Spanish organist and harpsichordist. Aguilera's pieces, however, are seemingly the first to be called tientos de falsas. These tientos represent another important link with the toccata. Their interest lies in the harmonic

language employed, similar to that which the Italians called durezze e ligature. In them are introduced many dissonances which are inadmissible within the framework of pure sixteenth-century counterpoint. The tientos de falsas also differ from other types of tientos in their slower motion, stricter polyphonic texture, and absence of figuration.

Aguilera uses a different thematic structure in each of his three falsas. The first has two subjects throughout, one ascending and one descending, which are used over and over in several combinations and alterations. The second of the falsas is monothematic with a middle section in free counterpoint. The third has only an initial point of imitation.

The other tientos by Aguilera have a single subject treated in several sections. The sections differ from each other by the use of varied figuration or by changes of meter from duple to triple. Of these ten pieces, four are for medio registro and six are tientos llenos, called obras. The term medio registro refers to an innovation introduced by Francisco Peraza (1564-1598), which acquired great importance in the later development of Spanish organ music. The stops on small one-manual instruments were divided into two independent parts so that the upper and lower halves of the keyboard could be registered differently. This device made possible such effects as solo and accompaniment, usually requiring two manuals. Pieces written for divided stops were

therefore designated as medio registro. Those written for a solo line in a treble voice were called medio registro de tiple or alto, and those for solo bass were medio registro bajo or baxón. Because the division of the keyboard lay between middle C and C-sharp, performance of the music required that the upper range never fall below middle C-sharp and the bass never rise above middle C. Tiento lleno, on the other hand, may mean either a tiento written for full keyboard with the same stops used throughout the compass, or it may be an indication for organo pleno registration.

Aguilera's six pieces entitled obras show great emphasis on figuration. They usually have one ricercar-like subject used again and again in one voice or another to make up a rather lengthy composition. However, thematic structure is not the most important aspect of these works; rather it serves as a basis for the creation of lively figuration. The motion of the figuration and the changing design are of greater importance than the repetition of the subject. In three of the six obras, the interest comes from the alternation of duple and triple meters, an idea used by Cabezón in the Tiento del sexto tono already examined. However, Cabezón's piece uses a section in triple meter to present new themes, while Aguilera's works use the main theme of the whole piece presented in rhythmic variation in the triple-meter sections.

An especially interesting piece is the Obra de 8^o tono alto, Ensalada. The term ensalada, meaning mixture, probably

refers to the free formations and the diversity of styles and ideas found in the composition. This piece is divided into five long sections which are not thematically related and which alternate between even and uneven meters. The final passage of the third section has a fanfare-like figure in the right hand, possibly intended for the trumpet stop of the organ (Fig. 5). The piece also contains several passages with

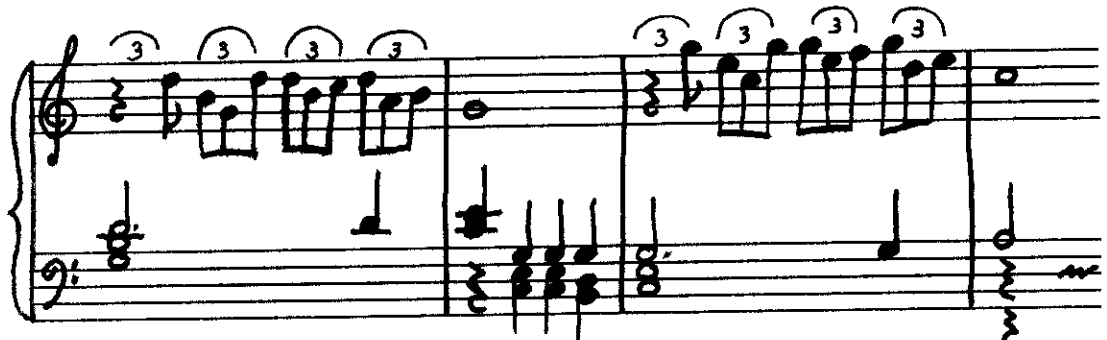


Fig. 5--Sebastián Aguilera de Heredia: Obra de 8^o tono alto, Ensalada, mm. 93-96.

the rhythmic grouping 3+3+2, which occurs frequently in Spanish organ works during the seventeenth century (Fig. 6).



Fig. 6--Sebastián Aguilera de Heredia: Obra de 8^o tono alto, Ensalada, mm. 185.

The four pieces called medios registros are all medio registro de bajo, one of them having two bass solos. Each of the medios registros starts with an imitative passage, but this soon gives way to figuration in the solo voice and chords in the accompanying voice. The subject appears infrequently

after the initial point of imitation. In a section of the Baxo de 1^o tono, the bass figures are composed exclusively of brief motifs two or three measures long, each of which is repeated several times, transposed a fourth or fifth. There are four subdominant modulations (e.g. E-A-D-G) followed by four in the direction of the dominant (e.g. C-G-D-A) so that the same area is crossed several times in the order of the descending and ascending circle of fifths. Such modulatory passages occur frequently throughout the development of Spanish organ music. Aguilera's use of these modulatory passages, motifs in 3+3+2 rhythm, and falsas, makes him the founder of a school whose tradition leads directly to Cabanilles.⁷

The Portuguese composer, Manuel Rodríguez Coelho (c.1570-c.1635), was born at Elvas and served as organist at the Cathedrals of Badajoz, Elvas, and Lisbon, and from 1603 to after 1622 as court organist to Philip III of Spain and Portugal. His Flores de Música para o instrumento de Tecla, e Harpa was printed in 1620. The tentos, numbering twenty-four, are important in the transformation from the tiento of the Renaissance to the Baroque types.

Most of the tentos have three or four main sections, each based on its own subject, which serves to unify the section. The first subjects generally move in long notes, similar to ricercar subjects of the sixteenth and seventeenth

⁷Ibid., p. 519.

centuries. Other subjects move in quicker rhythms, using quarter and eighth notes, while still others may be even livelier. However, the subjects are rarely treated in real points of imitation; rather, they are either repeated immediately in the same voice, heard in parallel thirds, or used in a sequential arrangement. They thereby become a basis for the creation of variety and free figurations. This breaking away from strict imitative counterpoint seems to have occurred earlier in the Iberian countries than in the rest of Europe.⁸ However, the new emphasis on the techniques of figuration and motivic development tend to make up for the loss in contrapuntal workmanship.

Coelho's tentos are extended compositions, some as long as three hundred measures. Despite what has just been said, many of them are monothematic: one main idea appears throughout the pieces, although other material thematic, figurative, or motivic in character either alternates with or appears together with the main subject. The harmonic language of the tentos is usually clear and simple. Only one piece uses prepared dissonances in the manner of a Spanish tiento de falsas, and then only sparingly. Occasionally one finds the Lydian cadence, having leading tones to both the octave and the fifth. Other traits typical of Coelho's music are figures in dotted rhythm, triplets, and long rests in one voice or another, reducing the four-part texture to three voices for

⁸ Ibid., p. 521.

long periods. The Tento III do 3^o Tom shows these features. The first section of this piece is monothematic. The theme (Fig. 7) is introduced in imitation, but soon becomes merely a basis for figuration. This portion of the work is followed



Fig. 7--Manuel Rodríguez Coelho: Tento III do 3^o Tom, mm. 1-4.

by a rather long final section devoted entirely to motivic figuration. The triplet figure used throughout the last section is one of Coelho's most characteristic compositional traits (Fig. 8).

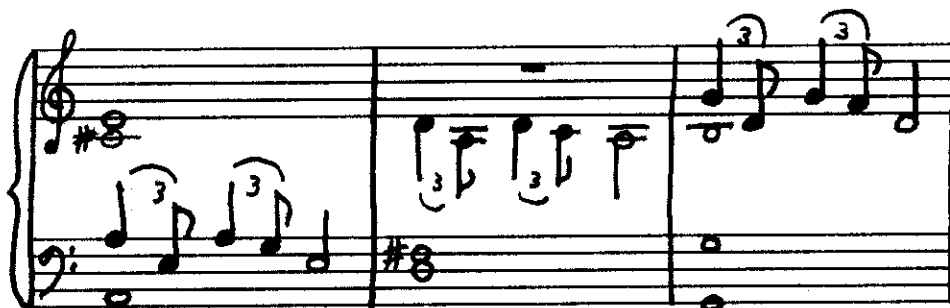


Fig. 8--Manuel Rodríguez Coelho: Tento III do 3^o Tom, mm. 137-139.

Six years after the publication of Coelho's Flores de Música, there appeared an even more important collection of Iberian organ music, the Libro de tientos y discursos de musica practica y theorica intitulado Facultad Organica by Francisco Correa de Arauxo (c.1575-c.1663), printed in Alcalá in 1626. It is generally assumed that Correa was born in Seville, although all that is really known of his life is

that he served there as organist of the Collegiate Church of San Salvador from 1598 to at least 1633.

Correa's Facultad contains musical works in tablature along with theoretical instructions. In the latter portion he speaks of, among other things, the use of Spanish tablature with numbers, the technique of playing (especially fingering, ornaments, and the performance of triplets), and the stylistic peculiarities (curiosidades, cosas nuevas, and falsas y licencias) which appear in his works. The examples show some of these peculiarities (Figs. 9 and 10). The points with the simultaneous use of the tones C-sharp and C-natural are called "una nueva falsa de punto intenso contra remisso en cantidad semitono cromatico."⁹



Fig. 9--Francisco Correa de Arauxo: Tiento VIII de Octavo Tono, mm. 152-155.

Sixty-two tientos are included in the Facultad. Twenty-six are for registro entero (not divided), and the rest are for medio registro. In Correa's table of contents, the tientos are arranged according to their level of difficulty, those

⁹"A new falsa with the raised tone against the lowered tone within the interval of a chromatic semitone." Francisco Correa de Arauxo, Facultad Organica, I (Alcalá, 1626), p. 37.

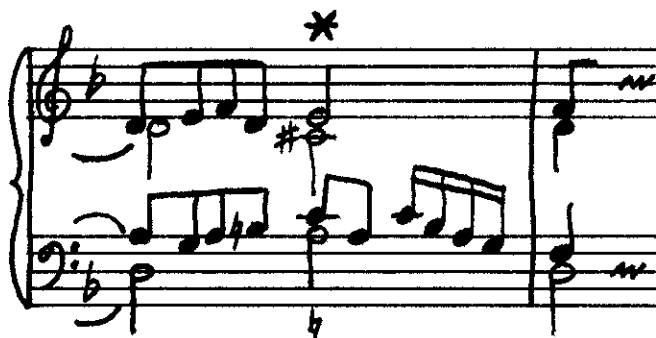


Fig. 10-Francisco Correa de Arauxo: Tiento XII de Duodecimo Tono, mm. 28-29.

requiring the best-developed technique being called discursos. Correa's tientos are generally shorter than those of Coelho. Nearly half of them are monothematic, and the entrances of the subjects appear less frequently than in Coelho's works. The result is that free sections occupy a more prominent position in Correa's pieces. The subjects are nearly always repeated in their original form, without rhythmic change. Many of Correa's works have little figuration, while others, especially the more difficult pieces, indulge in very complex figures. His harmonic language tends toward bold dissonance, but he rarely uses chromaticism. The characteristic rhythm 3+3+2, used by most composers of the period, appears just once in his music, and modulatory passages play only a minor role. In a short section of the Segundo tiento de quatro tono, Correa does use the 3+3+2 rhythm. This tiento is described in the composer's annotation (apuntamiento) as "a modo de canci6n,"¹⁰ which probably means "in the manner of an Italian canzona,"¹¹ The

¹⁰Ibid., p. 97.

¹¹Apel, op. cit., p. 535.

piece consists of nine clearly delineated sections, each about ten to twenty measures in length. It begins with an imitative passage, but instead of continuing with the usual figurations, it comes to a full cadence after twenty measures. This is followed by a section having regular four-measure phrases. The remaining sections make some use of imitation, the 3+3+2 rhythm already cited, short modulatory passages, and triplet figures. In general this piece is unlike any of Correa's other works. The variety of material used, the layout of the piece, and even some of the details make it reminiscent of Aguilera's Ensalada.

The outstanding master after Correa is Juan Cabanilles (1644-1712). He was born in Algemesí, a province of Valencia. At the age of twenty-one he was appointed organist of the Valencia Cathedral, where he also studied for the priesthood. Only about half of his music, representing all the various categories of Iberian organ composition, appears in the modern edition by Anglés. Tientos occupy a central position in this collection.

Cabanilles' tientos "present such a complex picture of style and form that in them the composer appears to be a self-willed eccentric living in his own peculiar world of musical thought."¹² However, the quantity and variety of his works, his renown in France, where he was often called upon to play

¹²Bradshaw, op. cit., p. 286.

the organ,¹³ his important position as organist in Valencía, and his many students, all show him to be a man sensitive to the trends of Western music.

Cabanilles cultivated essentially the same types of *tientos* as his predecessors. Most of them are like extended fantasies employing various elements of seventeenth-century style in free succession: motivic development, imitation, florid passage-work, thematic variation, and ornamented counterpoint.¹⁴ Modulatory passages and sequences, seen earlier in the works of Aguilera, also play important roles in Cabanilles' music.

Cabanilles' *tientos* have clear forms, generally falling into one of four formal patterns. Most of them are large compositions involving a diversity of styles, with different textures, melodies, rhythms, and harmonies. However, the majority follow a single format, beginning with a lengthy imitative section. Occasionally the immediate opening may be homophonic, but this soon gives way to imitative writing. Interludes in a more virtuosic vein frequently punctuate this first section, as do new points of imitation which are sometimes melodic variations of the first theme in augmentation or diminution. The original theme with new figuration may also be employed in these interludes.

¹³Higinio Anglés, editor, Opera Omnia Johannis Cabanilles, I (Barcelona, 1927), pp. xi, xxxvi.

¹⁴F. E. Kirby, A Short History of Keyboard Music (New York, 1966), p. 106.

The opening section is then succeeded by one or more sections which may be either imitative or marked by meter changes. These sections are usually shorter than the first. Occasionally their imitative themes may be related to the opening section. All of the sections of the piece merge into one another without any well-defined stopping places. This manner of building up a tiento seems to be the one which Cabanilles preferred, since well over half of his seventy tientos have a similar shape, including the Tiento lleno, Number 24.

Cabanilles wrote three other types of tientos. One is the falsas type, belonging to the long-established tradition in Spanish keyboard music. Twelve of the works fall into this category. Another type has a non-sectional structure and is in a purely imitative style with no virtuoso passages. Five works fall into this class. Finally, he wrote a kind of tiento that seems to lie between the others discussed, and which shows a variety of treatments.

Unlike the Italian *ricercar*, whose main features were retained well into the seventeenth century, the tiento underwent such a fundamental change that it resulted in a totally new type. The sixteenth century tiento, although containing some idiomatic peculiarities, remained within the framework of other European music of that time. The Baroque tiento, however, developed into a national form unlike any other types existing in Europe. The peculiarity

of this form consists in its numerous motifs which are neither developed nor combined with others, but which appear one after the other without the use of any of the customary unifying devices. Their attraction stems from their constant changes.¹⁵

¹⁵Apel, op. cit., p. 521.

CHAPTER II

PERFORMANCE PRACTICES OF IBERIAN ORGAN MUSIC

Ornamentation

Studies of early music show that performers of the time felt at liberty to make additions to the written score. This was no less true in Spain and Portugal than in the rest of Europe. Problems arise only when trying to decide just how far the process was carried. The sixteenth-century practice of making glosas, or elaborately ornamented keyboard arrangements of vocal or instrumental works, is described in detail in Sancta Maria's Arte de tañer fantasia. This practice was limited primarily to pre-existing works transcribed for organ and was not necessary for the majority of pieces written specifically for the instrument. Such additions could lead to abuses. According to Bermudo, this practice in the hands of anyone of less stature than Cabezón usually resulted in a mediocre revision of what once was fine music.¹ Bermudo does permit the addition of certain trills, however.

Spanish ornaments differ from those in other European countries. Fortunately there exist descriptions of these ornaments, along with instructions on how and where to use them. Because early performers knew the basic performance

¹Juan Bermudo, Declaración de Instrumentos Musicales (Osuna, 1555), fol. 84.

practices and their application, most composers did not feel the need to indicate ornaments in their music (with the exception of a few redobles in Correa's Facultad, shown in the score by an "R").

Thomas de Sancta Maria, in his Libro llamado arte de tañer fantasia, gives us the most complete account of ornamentation. According to him, redoble means notes doubled or repeated.² The only notes which may be doubled or repeated are adjacent notes (such as mi-re-mi-fa-mi-fa-mi-fa).



Fig. 11--Redoble

Quiebro means notes doubled or repeated (such as mi-fa-mi-fa-mi-fa-mi). Many quiebros are not repeated (reyterados), but are single (senzillos), such as mi-fa-mi or fa-mi-fa.



Fig. 12--Quiebros

[The difference between the quiebro reyterado and the redoble is that the redoble begins with a downward step to the lower neighbor while the quiebro reyterado begins its alternation immediately with the upper neighbor.] Redobles are only made on whole notes while the quiebros appear on

²This and the following rules and examples are adapted from Thomas de Sancta Maria, Libro llamado arte de tañer fantasia (Valladolid, 1565), pp. 45-51.

half, quarter, and eighth notes. The redobles do not have to be long, especially if by being so they cause discord. Another sort of quiebro is used only on half notes and is not repeated.

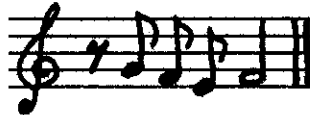


Fig. 13--Quiebro used on half notes

There are three kinds of redobles and quiebros which are "very new and very gallant,"³ and have an effect different from those mentioned earlier.



Fig. 14--Redobles and quiebros which are new and gallant.

Of the quiebros senzillos, two types are used in ascending passages and two in descending passages. The second note of these quiebros must be struck so quickly after playing the first note that they sound almost at the same instant. The finger with which the first note is played need not be raised from the key before the second note is struck (Fig. 15).

These quiebros, either ascending or descending, may be used on both strong and weak beats, the latter being the way which is "best and most gallant. . .because it gives

³James Wyly, "The Pre-Romantic Spanish Organ: Its Structure, Literature, and Use in Performance," Unpublished Ph.D. dissertation, University of Missouri, Kansas City, 1964, p. 231.

more grace."⁴ At times it is necessary to play redobles and quiebros with both hands, a practice which gives grace to the music.

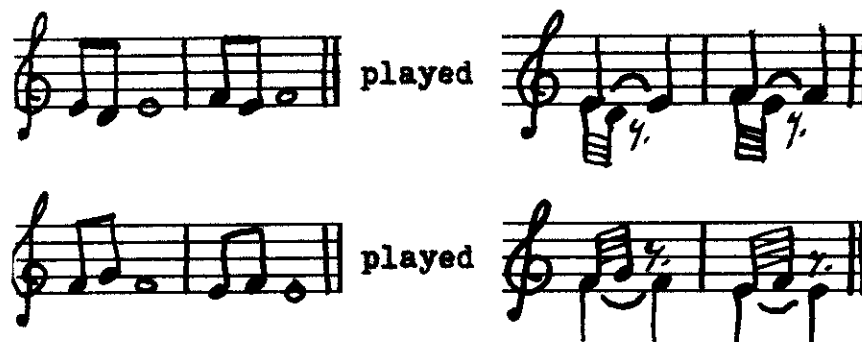


Fig. 15--Quiebros sencillos ascending and descending.

Other writers do not go into as much detail about ornamentation as does Sancta Maria. Hernando de Cabezón and Venegas de Henestrosa use the word quiebro to cover all of the various trills and mordents, without speaking of the redoble. Bermudo, on the other hand, uses the term redoble rather than quiebro, giving no explanation of short ornaments. He also mentions a manner of playing simultaneous trills in two voices moving in contrary motion.

Correa de Arauxo, in the Facultad, describes four varieties of ornaments and gives instructions for their use.⁵ The redoble may be added to the leading tone in the dominant chord if it lasts at least one beat, or to any important semitone which lasts one beat or longer. On the organ,

⁴ Ibid., p. 232.

⁵ Francisco Correa de Arauxo, Facultad Organica, I (Alcalá, 1626), p. 55.

a quiebro is preferred to a redoble on the first note of a piece which starts with only one voice. The redoble is better suited to semitones than whole tones. The quiebro senzillo should be used at the start of any small work and also on any whole or half note where the voice is free of glosas, regardless of the rhythm. The quiebro reiterado is good at the beginning of a discurso, or a long, grave work. If the music is mostly plain, it must be ornamented. However, it is well to leave some of the notes unadorned.

Quiebro senzillo 

Quiebro reiterado 

Redoble senzillo 

Redoble reiterado 

Fig. 16--Four types of ornaments by Correa

Additional information is given by Pablo Nassarre in his Escuela Música of 1724.⁶ The trill (trino) begins on the written note and alternates with the note above. The

⁶Wyly, op. cit., p. 239.

aleado (mordent or "inverted mordent") is a short, three-note trill beginning on the main note. All of the ornaments should be executed in time, without causing the tempo to become slower.

Another ornamental practice in the sixteenth century is described by Bermudo, who seems to be the only author to mention it. It consists of the possibility of octave displacement, either upwards or downwards in any voice, to facilitate the addition of redobles where it might otherwise be difficult, to avoid the close proximity or crossing of voices, or to aid in playing passages where the intervals might be out of reach. This must be done for several successive beats, rather than just one or two, in order to sound well.⁷

Finally, Spanish ornamentation practices may be summarized as follows:⁸

1) A consonance, usually the written note, falls on the beat at the beginning of the ornament.

2) A redoble includes a tone and a semitone, never two whole tones.

3) The longer the written notes and the slower the tempo, the more elaborate and frequent the ornamentation should be.

4) On short notes or in quick tempos, the ornamentation should be sparse and simple.

5) Most trills are played very rapidly and do not necessarily take up the entire duration of the note.

⁷Bermudo, op. cit., fol. 80v.

⁸Wyly, op. cit., pp. 244-246.

6) All voices should be ornamented, not just the soprano or other outside voices.

7) Simultaneous ornaments in two voices often sound well.

8) When a voice enters fugally and is ornamented, the following entries should be ornamented in a similar fashion, provided that the ornamentation does not interfere with the activity of the other parts.

9) Organ music requires slower and less frequent ornamentation than music for the clavichord.

It must be remembered that the purpose of any ornamentation is to beautify the music. In the words of Thurston Dart, "Ornaments are delicate, instinctive things; if they are not ornamental they are worse than useless. . ."⁹

Rhythmic Alteration

In Spain, as in other European countries, there seems to have existed the practice of rhythmic alteration of passages in eighth and quarter notes. While there are not any rules available about the application of this practice, Sancta Maria describes its effect to some extent:¹⁰

In passages with quarter notes, the first note should be lengthened, as if it had a dot, and the second shortened, as if it were an eighth note. The second should not be too short, but simply a bit delayed. There are three possibilities for playing passages in eighth notes. One may lengthen

⁹Thurston Dart, The Interpretation of Music (New York, 1954), p. 102.

¹⁰Charles Jacobs, La Interpretación de la Música Española (Madrid, 1959), pp. 43-45.

the first note and shorten the second. This method is good in works which are mostly contrapuntal, and also for passages in glosas. The first note may be shortened and the second lengthened. This manner is useful for short glosas in pieces such as fantasias, and is "much more elegant"¹¹ than the first way. Thirdly, one may shorten the first three eighth notes and lengthen the fourth. This is the best manner, and works for both long and short glosas. The lengthening in any of the cases should not be too great.

First manner 

Second manner 

Third manner 

Fig. 17--Three manners of rhythmic alteration described by Sancta Maria.

Rhythmic alteration such as this must not be used if the other parts already have dotted figures or if the voice to be altered has dotted figures at another point in the piece, because the rhythmic contrasts would be destroyed. This style of playing is only effective in fairly long,

¹¹Wyly, op. cit., p. 241.

unbroken passages of eighth or quarter notes in one voice accompanied by long notes which have no strong rhythmic patterns of their own. Often alteration is necessary in a succeeding voice in imitative passages. If it does not work throughout an imitative passage, it is better left out altogether.

Correa de Arauxo describes the manner of playing triplets in his Facultad.

The same notes can be played in two different ways in the number which we call sesquialtera proportion, which is that of six or twelve notes to the measure, and of nine and of eighteen notes to the measure as well. The first and easiest way is to play them equally and clearly, that is, without delaying more on one than on another; and this graceful movement is like major proportion, in which three semibreves, and six minims, and twelve semiminims go to the tactus, equally, clearly, evenly, and without any lilted grace. The second way is to play them somewhat unequally, and with that lilted movement and grace of minor proportion; and this, although difficult, is that more frequently used by organists; and it means delaying more on the first note, and less on the second and third; and then delaying on the fourth, and less on the fifth and sixth. And it is (almost) like making the first a minim and the second and third semiminims, or likewise, a semiminim and two fusas, and proceeding thus through all the notes of each measure.¹²

The example shows this type of writing (Fig. 18). Because Correa's triplets are already played unequally according to the rules he sets forth, the notation in duplets may be taken simply as a manner of expressing the same rhythm as the preceding triplet measures in the new time signature (C).

¹²Translated in Michael Collins, "The Performance of Triplets in the 17th and 18th Centuries," Journal of the American Musicological Society, XIX (Fall, 1966), p. 292.



Fig. 18--Francisco Correa de Arauxo: Tiento XXVII de Medio Registro de Tiple de Septimo Tono, mm. 66-71.

Therefore, these measures (C) are not meant to be played in binary rhythm, but rather the triplet rhythm (with slightly elongated first notes) should be carried over into the duple meter.¹³

¹³Lecture by Luigi Ferdinando Tagliavini, Colorado State University, Fort Collins, August, 1973.

APPENDIX

THE IBERIAN ORGAN

A thorough understanding of Spanish and Portuguese organ music must include some knowledge of the instruments for which this music was written. Much of the history of organ building on the Iberian peninsula is still awaiting exploration. Although there has been some recent progress in research into this area, there still remains a good deal to be done. Various mechanisms found on early Iberian instruments, such as swell boxes and combination pedals, have an uncertain origin, and the origin of horizontal reeds can be dated only approximately between 1590 and 1620.¹

Spain is a land of several distinct cultural centers. In the late sixteenth century, Madrid became an important center for organ with the removal of the court of Philip II from Valladolid to that then-obscure but centrally located city in 1561.² Toledo also gained importance in organ history at about the same time, largely due to the splendor of the archiepiscopal court there. Other Spanish cities important in the instrument's history were Santiago de Compostela, Gerona, and Seville, and, later, Granada and Málaga. However,

¹Peter Williams, The European Organ 1450-1850 (London, 1966), p. 235.

²William Fleming, Arts and Ideas (New York, 1963), p. 448.

Barcelona was the most important of the early cities, due to several German and other Northern organ builders who had settled in the area. This coastal region, with its proximity to France, saw the greatest development of the instrument early in the sixteenth century and continued to be a major center of Spanish organ building throughout the century.

The Spanish have always had several organs in a church, including some positives or portatives. This trend may be seen especially after 1600. Around 1650 Guadalupe Cathedral had eight organs, and toward the end of the eighteenth century the Cathedral of Seville reportedly had fourteen.

By the beginning of the seventeenth century most organs in Spain had divided stops. Although this technique was known elsewhere, Spain seems to be the first country to have used it systematically for colorful solo effects.³ In 1615 one of the organs in the Burgos Cathedral (Capilla del Condestable) had the following disposition:⁴

C-c''', 45 notes; divided at c'/c-sharp'

Bass	Treble
Flautado 8	Flautado 8
Octava 4	Octava 4
Quincena 2	Docena 2 2/3
Decinovenena 1 1/3	Quincena 2
Lleno	Deciseptena 1 3/5
Tapadillo 4 (stopped)	Lleno
	Flauto 4 (open)

The pedal consisted only of eight wooden pegs (pull-downs) to the left of the player. A further development in divided

³Williams, op. cit., p. 245.

⁴Ibid.

keyboards was the inclusion of a trumpet at 8-foot pitch in the treble and 4-foot pitch in the bass. Such an arrangement was found on the instrument in the Collegiate Church of Medina del Campo, dating from 1625. As mentioned in Chapter I, this medio registro had a great influence on Spanish organ composition.

A discussion of Iberian organs must include some specific information about the construction techniques used by the majority of organ builders. Five points will be considered: wind supply, wind-chests, action and layout, pipework, and organ cases. In discussing these points, only those aspects which differ to some extent from Northern practices will be mentioned.

The early Spanish organ generally had wedge-shaped bellows with several folds, which were raised diagonally, rather than horizontally, and were nearly always operated manually instead of by the feet. The number of bellows was dependent upon the size of the instrument. Wind pressures normally ranged from about 50-60 mm. for small organs (positives), to 60-76 mm. for medium-sized organs, and up to approximately 90 mm. for large instruments.⁵

All the instruments had slider chests. The chests for the great organ were usually divided into bass and treble, rather than C and C-sharp chests, and each half chest was

⁵Maarten A. Vente, "Some Aspects of Iberian Organ Building," Bulletin of the International Society of Organ Builders, No. 4 (October, 1970), p. 288.

then divided chromatically with separate wind so that pressures remained steady throughout the entire compass. Because the large wind-chests were placed on the same level rather than one above the other, the action was short and easy to play. The bellows, channels, and conduits were too small for full organ (which was never called for in the music), but the instruments had ample wind for the registrations normally used; principal plenum (Llene), flute and cornet (Llene acornetado), the battery of horizontal reeds (Lenguetería).

Some large organs had a sort of mechanical free-combination. Under a group of four stops, each having its own slider, there would be a second slider the width of all four, which cut off the wind to all of them and could be operated by the feet.

The normal arrangement for a three-manual instrument is as follows: lower manual (cadereta interior), a division located at the bottom of the organ, or a rückpositiv (cadereta exterior), or, rarely, both, as at the Cathedral of Málaga; middle manual (órgano de atrás), a rear division which speaks into the side aisle of the church; and upper manual (órgano grande), the great organ, located in the front of the organ case above the player. The total plan of such an organ is illustrated in Figure 19.⁶

There were no manual couplers. The sound would not be greatly augmented by their use since the órgano grande speaks

⁶Ibid., p. 293.

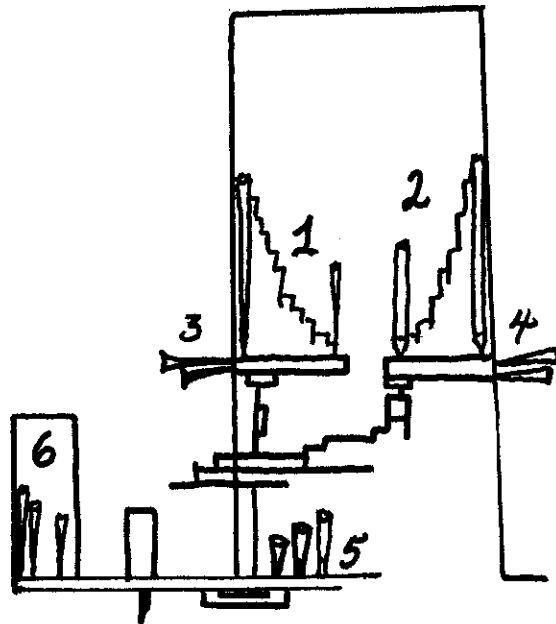


Fig. 19--Typical lay-out of a Spanish organ: 1) órgano grande, 2) órgano de atrás, 3) órgano grande horizontal reeds, 4) órgano de atrás horizontal reeds, 5) cadereta interior or, 6) cadereta exterior.

into the coro and the órgano de atrás speaks into the side aisle. The pedal keys were not standardized until well into the eighteenth century; before then there was little difference between naturals and sharps. Usually the pedals had only the bottom octave without C-sharp, D-sharp, F-sharp, and G-sharp (short octave). Small instruments ordinarily had only a coupled pedal. Medium-sized organs might have an independent pedal with from eight to ten wooden pipes at 16-foot pitch, and larger organs frequently had a pedal of eight to ten keys and two ranks of 16-foot and 8-foot pitches. Only in the eighteenth century did organs in Spain begin to have pedalboards of twenty-five or more notes and a significant number of stops.

The manuals also usually had a short bottom octave until the eighteenth century. A notable exception is the main organ in the New Cathedral in Salamanca which had forty-nine keys, instead of the standard forty-five, but had the short octave in the pedal.

Principals and open or stopped flutes form the main portion of most Iberian specifications. The principals generally have a narrower scale than those of Northern countries and the voicing is more restrained. The flutes are also gentler in quality, with the exception of the corneta, a mounted stop of up to seven ranks, which is wide-scaled and conical and has a more solid tone. It is designed as a solo stop and may be used in conjunction with the powerful horizontal reeds.

Horizontal reeds served two purposes: the first was for solo parts in the treble or bass with the accompaniment on flues, made possible even on one manual organs by the divided wind-chests; the second function was for chordal playing such as is found in many pieces bearing the name Batalla.

Often the organ cases in the Iberian peninsula are not as tall as those in Northern countries since the wind-chests are placed at a lower level. The chests for the cadereta interior and the cadereta exterior are set on the gallery floor and the chests for the órgano grande and the órgano de atrás are approximately on the level of the horizontal

trumpets. Cathedral organ cases were often made much taller than was necessary for the accommodation of the instrument, the extra space above the pipes being mainly for architectural reasons.

By the end of the seventeenth century there was evolving an organ which had several ranks of important reeds and an early version of the swell box. At first this swell division had only one stop, a corneta de eco, but later several more registers were added. This swell box was originally a small, square compartment with a hinged lid on the top connected to a pedal by a cord. The lid remained open as long as the pedal was depressed.

Some larger organs had two pedalboards, one slightly forward from the other. The keys of the second pedal were connected to the corresponding keys of the great organ and thus acted as a pedal coupler. It was possible to play both pedalboards at once, the independent pedal with the heel and the secondary pedal with the toe. Obviously such pedals were designed for the Spanish playing style with long tones and no moving voices.

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