

THE INFLUENCE OF GIOVANNI BOTTESINI (1821-1889) ON PEDRO VALLS (1869-1935):

AN ANALYSIS OF *HOMENAJE À BOTTESINI* (1906) BY PEDRO VALLS

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This document traces a link between Pedro Valls and Giovanni Bottesini by identifying traits of *Homenaje à Bottesini* that resemble techniques and musical characteristics of Bottesini's music, through the comparison of Valls' *Homenaje à Bottesini* to Bottesini's *Fantasia sur La Sonnambula*, focusing on the works formal, musical and idiomatic characteristics. This is supported by documented evidence of Bottesini's presence in Spain during Valls's lifetime and Pedro Valls contact with the Italian master of the double bass school of playing and teaching method.

This study also proposes adjustments in the notation of *Homenaje à Bottesini* to more modern and player-friendly score indications, which will help its inclusion into the active double bass repertoire. This document examines performance practice(s) of the work and what advantages or disadvantages these practices have in playing the work, and to ultimately offer a clear pathway, a road map, to performers interested in delving into Pedro Valls's work, with a better idea of what Valls's style consists of and what approach to take when performing his works.

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## CHAPTER I

### INTRODUCTION

#### Significance

*Homenaje à Bottesini*, an unpublished work by Catalan composer Pedro Valls (1869-1935), is an idiomatic work for double bass and piano that falls into the virtuosic writing style typical of the 19<sup>th</sup> Century (e.g. theme and variations). This work shares striking resemblances in structure and idiom to some characteristic works of Valls's contemporary, "the Paganinni of the Double Bass" Giovanni Bottesini (1821-1889).

Pedro Valls is mostly known among European double bassists for his *Suite Andaluza* (1918). The *Suite Andaluza* appears in the standard European repertoire for this instrument and is often a part of core curriculum for programs of study in prestigious schools throughout Europe<sup>1</sup>, such as the Reina Sofia Academy in Madrid<sup>2</sup>, the Akademie für Musik in Wien<sup>3</sup>, and the Universität der Künste Berlin<sup>4</sup>. In addition, the *Suite Andaluza* has been one of the required pieces for many competitions, including the Johann Sperger Solo Competition<sup>5</sup> and the International Instrumental Competition

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<sup>1</sup> Conservatorio Superior de Música de Badajoz. Programación de Contrabajo.

<sup>2</sup> Escuela Superior de Música Reina Sofia, available from <http://www.fundacionalbeniz.com/ESMRS.aspx/>; Internet; accessed 13 November 2008.

<sup>3</sup> Akademie für Musik in Wien, Instrumental studies webpage, available from <http://www.mdw.ac.at/studium/studienplan/Instrumentalstudium.pdf>; Internet; accessed 10 October 2008.

<sup>4</sup> Universität der Künste Berlin, double bass studio website, available from <http://www.oase.udk-berlin.de/~mwolf/AbouttheHdK.html>; Internet; accessed 10 October 2008.

<sup>5</sup> Johann Sperger International Double Bass Contest, Competition program website, available from <http://www.spergerwettbewerb.de/>; Internet; accessed 11 October 2008.

Markneukirchen<sup>6</sup>. One of the most reasonable explanations for the ascension of *Suite Andaluza* into the mainstream of the double bass repertoire in Europe is connected to Josef Niederhammer and Ludwig Streicher,<sup>7</sup> performers who spent decades performing the work and also recorded it in 1987<sup>8</sup> and in 1991<sup>9</sup> respectively. Recently, *Suite Andaluza* has gained even more notoriety with recordings by Michael Wolf, Josep Quer Agusti and Gottfried Engels.

In the United States, however, *Suite Andaluza* has yet to gain the favoritism of performers and teachers of the double bass though it has significant pedagogical value, marked successful use of idiomatic traits, and strong audience appeal. The lack of interest in Valls's work becomes even more startling when, by the means of further research, information about Pedro Valls reveals significant evidence linking him to double bass playing and pedagogy in the United States.

#### State of Current Research

Investigation into Pedro Valls's life and work is difficult, as few sources can be found concerning Valls during his lifetime. The most significant data readily available in connection to Valls refers to one of his most accomplished students, Antón Torelló i Ros (1884-1959). Torelló became the principal bassist of the Philadelphia Orchestra (1914-1948) under Leopold Stokowski, and came to be one of the most influential bass players

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<sup>6</sup> <http://www.instrumental-competition.de/>

<sup>7</sup> Former solo bassist of the Vienna Philharmonic Orchestra, double bass professor at the Akademie für Musik in Wien, and from 1992 to 2001, bass professor at the Reina Sofia Academy in Spain under Zubin Mehta's directorship.

<sup>8</sup> Josef Niederhammer, LP "Virtuosos für Kontrabass" (amb 97 808) with Dieter Lallinger, Piano (1987).

<sup>9</sup> Ludwig Streicher, *Encores*, double bass, CD Orfeo International Music GmbH (LC 8175), C 225911 (1991).

in the United States. He was the first double bass instructor at the Curtis Institute<sup>10</sup> and, according to musicologist Henrique Autran Dourado<sup>11</sup>, was responsible for introducing the French bow grip<sup>12</sup> into the United States. Many of Torelló's pupils populated the bass sections of American orchestras and many current bass players are able to trace their bass training lineage to Torelló, especially those trained at the Curtis Institute, Northwestern University, Eastman Institute and in Boston<sup>13</sup>. The success of Torelló as a performer and teacher suggests the possibility that there would be more to Valls's accomplishments than a single work for the double bass (*Suite Andaluza*) and a famous student (Torelló). Rather, it would seem that his legacy probably includes a developed pedagogical practice and more compositions deserving of critical attention, like *Homenaje à Bottesini*.

*Homenaje à Bottesini* is part of a set of manuscripts<sup>14</sup> that contains nine pieces for double bass and piano attributed to Pedro Valls<sup>15</sup>. This set is housed at the Curtis Institute of Music in Philadelphia,<sup>16</sup> as part of Anton Torelló's bequest<sup>17</sup>. Aside from *Suite Andaluza*<sup>18</sup>, no other composition for double bass by Pedro Valls had been published

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<sup>10</sup> Curtis Institute of Music, available from <http://www.curtis.edu/html/20600.shtml>; Internet; accessed 10 October 2006.

<sup>11</sup> Henrique Autran Dourado, *O Arco dos Instrumentos de Cordas* (São Paulo:Edicon:1998).

<sup>12</sup> "French bow" grip: The bow is held in similar manner to that of the cello (over-hand), as opposed to "German bow" grip, when the palm of the hand faces up, holding the bow frog from underneath (under-hand), in a viola-da-gamba fashion.

<sup>13</sup> See Graphic on Appendix A.

<sup>14</sup> The author first came to the music of Pedro Valls, more specifically *Suite Andaluza*, in 1994. In the Spring of 2004, in a Double Bass Literature class lead by Prof. Jeff Bradetich at UNT, I came across a list compiled by Jeff Bradetich where only one work was listed under Pedro Valls. The effectiveness of *Suite Andaluza* drew me into finding out more about Pedro Valls's life and other works.

<sup>15</sup> In this paper, the manuscripts of the Curtis collection will be referred to as the "Torelló set".

<sup>16</sup> Murray Grodner, *Comprehensive Catalog of Available Literature for the Double Bass*. (Bloomington: Lemur Musical Research, 1974), 172.

<sup>17</sup> In the fall of 2004, during a visit to Philadelphia, the library personnel at the Curtis Institute of Music made a paper copy of these manuscripts available for consultation to me.

<sup>18</sup> Verlag Doblinger Publisher.

until 2005, when Christoph Rahn<sup>19</sup> teamed up with Clivis Editorial<sup>20</sup> to publish two pieces, *Romança*, *Gran Introducció I Tarantella* and *Gran Concert Obligat De Contrabaix I Piano*. These works can be found in the Torelló set manuscripts. With the exception of a short biography of Pedro Valls, neither of the published works by Clivis Editorial in 2005 contains historical background or performance practice information.

With the help of Joelle Morton<sup>21</sup>, Xosé Crisanto Gándara a Spanish double bassist and scholar accessed the set of manuscripts at Curtis Institute in 2000<sup>22</sup>, since then he has completed an extensive body of research that focuses on the subjects of double bassists in Spain and Catalan Composers. His research has yielded four articles and several presentations documenting the development of the double bass in Spain. Gándara's work particularly evaluates the influences and relationships between performers, composers, teachers, and schools of playing. His work also includes a compiled list of solo and ensemble works involving the double bass that were written by Spanish composers, dating back into the 16<sup>th</sup> Century (his study does not venture or intend to venture into the particulars of the compositions, with the exception of making general musical considerations on Pedro Valls' *Tarantella*<sup>23</sup>). Gándara is responsible for locating a second group of manuscripts of works for double bass and piano attributed to Pedro Valls. This group contains some works also encountered in the Torelló set, as well as others unique to this set. This second group of manuscripts is in the possession of Pedro Valls' family

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<sup>19</sup> Principal bassist with the Orquesta Sinfonica de Barcelona y Nacional de Catalunya.

<sup>20</sup> Clivis Editorial, available from <http://www.clivis.cat/>; Internet; accessed January 11 2007.

<sup>21</sup> Curtis Institute alumna, important historian/scholar of the double bass and well established early music performer.

<sup>22</sup> Xosé Crisanto Gándara, "La escuela de contrabajo en España," *Revista de Musicología*, vol. XXIII nº 1, 2000, 147-186.

<sup>23</sup> Xosé Crisanto Gándara, "Nights in the Gardens of Spain," *Double Bassist 16*, Spring 2001, 54-57.

in Sant Sadurni, a town outside of Barcelona<sup>24</sup>. Valls' grandson, Dr. Pere Valls, is listed as the source of this information in Gándara's articles. Gándara also cites records from the Catalanian Registry of Intellectual Property regarding authorship of these manuscripts. Together, both sets of manuscripts list a total of fifteen works for double bass composed by Pedro Valls along with other compositions from other various composers<sup>25</sup>.

The subject and purpose of this document was reached while examining the manuscript of *Homenaje à Bottesini* in Philadelphia, upon noting similarities between the compositional styles and virtuosic writing of Valls and Bottesini. All of Valls's compositions for double bass from the Torelló set fall into the category of either song-like or virtuosic writing. Both types are characteristic of the general compositional style for solo instruments in vogue during the 19th century, the *bel canto*<sup>26</sup> and variation style. This style was based on the presentation of the main theme and virtuosic writing on the variations, a style Bottesini embraced. Pedro Valls's works present characteristics that could be used to classify his works in the same genre as those of Bottesini, and possesses idiomatic traits that could determine their acceptance into the main stream of the double bass repertoire.

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<sup>24</sup> According to Christoph Rahn's account in the preface of the works published by Clivis, the source for the edition is the set in possession on Valls grandson.

<sup>25</sup> The author have also located another set of manuscripts, a copy of Torelló's bequest at the Indiana University Library, which, curiously, contains more works for double bass from various composers than that of Curtis Institute.

<sup>26</sup> Generally understood, the term „bel canto' refers to the Italian vocal style of the late 18<sup>th</sup> and early 19<sup>th</sup> centuries, the qualities of which include perfect legato production throughout the range, the use of a light tone in the higher registers and agile and flexible delivery. *Source Oxford Music Online.*

Despite the newness of the editions and recent availability of Valls's music, two of the most prominent Spanish double bassists, Carlos Mendez<sup>27</sup> and Josep Quer Agustí<sup>28</sup>, have established significant performance practice of Pedro Valls' works, providing ideas, concepts and directions that help determine paths to take regarding performing these works. This body of knowledge on Valls music, including *Homenaje à Bottesini*, can be expanded and refined by considering the similarities between Pedro Valls' and Bottesini's works, taking into consideration and basing it on the long-established performance practice of Bottesini's music.

As mentioned previously, the *Homenaje* has not been published; rather it remains in manuscript form. Furthermore, no research (analytical or idiomatic) of Valls's compositions has been published yet. This study is needed because it attends to a significant work for the double bass that seems to have escaped large-scale attention, and offers double bassists a useful tool when pursuing performing and scholarly endeavors involving Pedro Valls's music and 19<sup>th</sup> century performance practice of Catalan music for the double bass. The study will contribute to: the field of musicology by organizing historical facts that influenced and determined the characteristics of the musical work, the field of music theory by offering a formal analysis of the work and a model for analyzing works of this style for the double bass, and to the field of performance practice by providing information and practical insights to the performer interested in performing music by Pedro Valls and his contemporaries.

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<sup>27</sup> Carlos Mendez, available from <http://www.carlosmendez.es/web.htm>; Internet; accessed January 11 2007.

<sup>28</sup> Josep Quer Agustí, available from <http://jqa.150m.com/>; Internet; accessed January 11 2007.

## Purpose

The purpose of this document is to:

1. Trace a definite link between Pedro Valls and Giovanni Bottesini by identifying traits of *Homenaje à Bottesini* that resemble techniques and musical characteristics of Bottesini's music from what it is known of his performance practice and his playing style;
2. To propose adjustments of period notation to more modern and player-friendly score indications;
3. To examine performance practice(s) of the work and what advantages or disadvantages these practices have in playing the work;
4. To ultimately offer a clear pathway, a road map, to performers interested in delving into Pedro Valls's work, with a better idea of what Valls's style consists of and what approach to take when performing his works.

The document will attempt to answer the following questions:

1. Did Pedro Valls have enough knowledge of Bottesini's technical and compositional techniques to successfully emulate those characteristics in his *Homenaje à Bottesini*?
2. Does the existing performance practice on Pedro Valls's music suffice its technical and musical demands, while being historically accurate?
3. Does *Homenaje à Bottesini* possess the technical and musical characteristics necessary to become a staple of the double bass repertoire?

## Method

The assertion of a noticeable link between Pedro Valls and Giovanni Bottesini will be supported through the consultation of primary sources, e.g. Torelló's manuscript of *Homenaje* compared to Bottesini's *Fantasia sur La Sonnabula* (which will serve to identify musical and idiomatic characteristics that confirm such connection), and by examining documents that give evidence of Valls's adoption of Bottesini's approach to teaching and performing (e.g Valls's method for the double bass and his program of study at the Liceu de Barcelona). Secondary sources will include documented evidence of Bottesini's presence in Spain before and during Valls's life time. The aspects of the life, performance and teaching of one of Pedro Valls's most prominent pupils, Anton Torelló, will also be considered due to the fairly recent professional activity of Torelló in the United States and the number of professionals who were students of Torelló's at The Curtis Institute and some direct descendants of Torelló's teaching lineage who are currently active.<sup>29</sup>

To help determine a consistent view on how musical and technical decisions should be made regarding *Homenaje à Bottesini*, interviews will be conducted with three leading double bassists, two Spanish double bassists who have devoted a great deal of time and effort to the promotion of Pedro Valls's work and who are establishing a sense of performance practice for the work: Carlos Mendez and Christoph Rahn , along with

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<sup>29</sup> Torelló's students at Curtis Institute included: Warren Benfield (1913-2001), former Chicago Symphony Principal; Oscar Zimmerman (1910-1987); Roger Scott (1948-1985), former principal with Philadelphia Orchestra. Torelló's grand-pupils include: Hal Robinson (1952), Principal with Philadelphia Orchestra, Thomas Martin (1940), former principal bassist with the London Symphony Orchestra and professor at the Guildhall School of Music and Drama in London.



Thomas Martin,<sup>30</sup> an expert performer of Bottesini's works who has also pursued extensive research on Bottesini's life, to help solidify the hypothesis that similar practices generally accepted for performances of Bottesini's work may offer a set of guidelines from which to draw a conclusive idea of the most suitable performance practices for *Homenaje à Bottesini*.

This document will offer insights on two aspects regarding practicality when performing *Homenaje*, making the work more player-friendly and attractive. First, by solving performance issues such as notation, offering the option of a modernized notation (the work is originally presented in the traditional Italian notation - *suono reale*<sup>31</sup> - which makes it fairly difficult for the modern double bassist to read, as most music for the double bass is notated one octave above the sounding pitch). Second, by suggesting more modern and effective choices of fingerings and string crossings<sup>32</sup>, which would make the work technically sound.

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<sup>30</sup> Great-grand-pupil of Pedro Valls, through Torelló, Oscar Zimmeran and Roger Scott.

<sup>31</sup> "suono reale" means "actual sounding pitch", not one octave higher, as customary in writing for the double bass.

<sup>32</sup> The indications in the manuscript are clearly for a three stringed double bass, and are based on Bottesini's method, which became the basis for Valls's own method of the double bass.

## CHAPTER II

### BIOGRAPHICAL INFORMATION ON PEDRO VALLS

Pere Valls i Duran was born in Sabadell, in the outskirts of Barcelona in 1869, he died in Barcelona in 1935. According to many accounts, he was an outstanding double-bass player and successful teacher.

His first musical training took place in Sabadell and later he moved to Barcelona to attend the Liceu. By the time Valls was eighteen, he already had a good command of the double bass, which enabled him to seek further professional opportunities in Buenos Aires, capital of Argentina, where he played with several ensembles. There, he was able to acquire further training in harmony and counterpoint, as well as the double bass, with José Roveda<sup>33</sup>, pupil of the great Italian double bass player Giovanni Bottesini. The experience he gained in Buenos Aires, both with symphonic and operatic repertoires proved helpful when in 1892, due to family affairs, he returned to Catalonia.

That same year he settled in Barcelona and, for the next 30 years, he was one of the most sought after musicians in the Catalan music scene. He was a member of well established ensembles, such as the Orchestra Pau Casals from 1920 to 1935<sup>34</sup>,

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<sup>33</sup> Not much else is known of José Roveda, and no record of his teaching activities could be found by the author in Buenos Aires.

<sup>34</sup> Source Clivis Editorial.

Barcelona's City Band and the Orchestra of the Gran Teatre del Lyceum. As a double bass teacher, his activities were centered in the Conservatoire of the Lyceum de Barcelona for more than 20 years. The lineage of double bass playing in Catalonia, and a significant part of the United States<sup>35</sup>, was greatly impacted by his teaching and for his pedagogical legacy. In addition, he authored a *Method for the Double Bass*, influenced by the Bottesini School.

The accounts of his influence as a performer and teacher would be completed by his prolific writing of music for the double bass. Valls composed fifty works for various group. Nevertheless, his works for the double bass are of great quality and a true example of his school of playing and with well defined pedagogical purposes.

His influences can be seen to this day in the repertoire for the double bass, with soloists programming his music more often and with some of his compositions becoming available through the efforts of performers, scholars and publishers alike.

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<sup>35</sup>Ibid. 30 Henrique Autran Dourado, *O Arco dos Instrumentos de Cordas* (São Paulo:Edicon:1998).

## CHAPTER III

### *HOMENAJE À BOTTESINI, HISTORICAL CONTEXT*

The art music of the 19<sup>th</sup> century used the well-established musical forms of the Classical period as a canvas in which it was able to develop new ideas and to elaborate on existing ones.

Along with the development of the symphonic and sonata forms to more substantial and elongated works, other kinds of short musical forms, such as the song cycle and solo pieces, appeared in the bulk of art music.

A new class of musicians was, at that time, a great part of the consumer of printed music. Musicians of this class were amateurs<sup>36</sup> who, besides the appreciation of great art music, also represented a niche for lighthearted compositions, for domestic entertainment. This type of music became known as salon music<sup>37</sup>.

Arguably the most popular of these types of compositions was theme and variations. Not a new form per se, for this form had been in use since the Renaissance<sup>38</sup>, but the reason why this form fell into people's preference can be understood for the simplicity of the idea behind it. Theme and variations is an exercise in rhetoric. A simple

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<sup>36</sup> According to Merriam-Webster dictionary, the term amateur may apply to the lover of an art rather than its skilled practitioner but usually implies elegant trifling in the arts and an absence of serious commitment.

<sup>37</sup> Term applied to music of light character which aims to please rather than to be profound, suitable for performance in a salon.

<sup>38</sup> Great example is the tune *La Folia*, whose author is unknown and was first published in 1672, but its origin date back to the 16<sup>th</sup> century and has since been the most used tune for theme and variations from minstrels and troubadours to the contemporary performers, including the rock band Vangelis.

theme, usually eight to sixteen measures long, followed by variations. Symmetry is, perhaps, the most important characteristic of a well-written set of variations on a theme.

In the 19<sup>th</sup> century, as it is today, Theme and Variations serves as a great venue for performers to show their technical prowess and a composer's creativity<sup>39</sup>.

Composers would occasionally get their inspiration from another composer's Theme and Variations and offer a rendition that mimics the original one, not only the theme, but the work as a whole<sup>40</sup>. This practice would create an interesting phenomenon; the end result would present characteristics of both composers and would produce a mirror-like relationship between the two pieces.<sup>41</sup> This practice could have ambivalent interpretations, since it could be seen as homage, a tribute, or expression of disdain.

This environment was the background and context in which Pedro Valls was trained and active as a performer, educator and composer. These factors interplay with the rising notoriety of Bottesini and his school of playing during Valls years as a young bass player. This would place him in the pathway of the great Italian master of the double bass.

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<sup>39</sup> Since the Baroque period until the end of the Romantic period performers would be expected to have great improvisation skills.

<sup>40</sup> Paganinni's 24<sup>th</sup> Caprice theme has been used in many Theme and Variations by composers like, Lizst, Brahms, Rachmaninof and others.

<sup>41</sup> Brahms' *Variationen über ein Thema von Paganini* mirrors Lizst's *Paganini Etude nr. 6* and presents Brahms' reading of Lizst's idioms and technical characteristics.

## CHAPTER IV

### ESTABLISHING A LINK BETWEEN GIOVANNI BOTTESINI AND PEDRO VALLS

Bottesini's presence in Spain can be traced by several documented instances. As a soloist and conductor Bottesini paid several visits to Spain over the years and it would be expected that his presence, even if brief, would have impacted the Spanish school of double bass playing. It is unlikely that Bottesini at that time, considering his obligations as a conductor and his busy touring schedule, would have accepted any formal teaching obligations<sup>42</sup>. However, it is important to bear in mind that when Bottesini passed away Pedro Valls was already a twenty year old professional bassist, who would certainly have felt Bottesini's musical influence, through his own teachers and the musical environment in Barcelona.

The most important<sup>43</sup> and the lengthiest of Bottesini's stay in Spain happened between 1863 and 1866, when he accepted the directorship of the newly opened Lyceum Theater in Barcelona<sup>44</sup>. There he was highly respected and today is regarded to have contributed to the institution's constant presence in the international music scene. There are several accounts of his interaction with the orchestra and chorus of the Lyceum, such as the time he was given a silver baton and a silver crown in appreciation for his work<sup>45</sup>.

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<sup>42</sup> Bottesini's multifaceted career provide him with a busy schedule which can be deduced by the many letters and contracts he firmed with opera companies all over Europe and the Americas.

<sup>43</sup> Thomas Martin by e-mail interview on March 2, 2009.

<sup>44</sup> *Gazeta Musicalle di Milano*, 1886. *Cenni Biografici*, p.109.

<sup>45</sup> Source: Letter by Bottesini to Monsieur Marie from Barcelona em December 26, 1864. Paris, Bibliothèque Nationale. Published in: Inzaghi: *Giovanni Bottesini* p124, volume 35.

In 1887 Valls sets out to Argentina to, amongst other endeavors, give continuity to his studies with Jose Roveda, a former direct student of Bottesini. This period was when Valls was more directly exposed to Bottesini's technique and teaching method<sup>46</sup>.

Despite the fact that most of Bottesini's music for the double bass was yet to be published<sup>47</sup> does not mean that his music could not be accessed. His music was very popular and in demand, yet, it is fair to assume that bass players in Barcelona who had direct contact with Bottesini, some were perhaps taught by him, followed the tradition of the discipleship and passed on to their students Bottesini's teaching as well as his music.

As mentioned before in the document, there are two sets of manuscripts of Pedro Valls music. One located in S. Sadurní with Valls grandson and another at the Curtis Institute of Music Library, which is part of the bequest of Anton Torelló<sup>48</sup>. Both sets also contain works for double bass by other composers, including Giovanni Bottesini<sup>49</sup>. The works found in the Sadurni set are: *Fantasia para Contrabajo sobre Beatrice di Tenda* and *Introduccion y Variaciones sobre el Carnaval de Venecia* both by Bottesini. These works represent the higher end in technical demands on the double bass. In the Torello set, along with other staple works for the double bass, includes the following by Bottesini: *Cadenza for the Concerto in Fa# minor*, *Fantasy Beatrice di Tenda*,

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<sup>46</sup> Bottesini was asked by his editor Ricordi in 1864 to write a method for the double, which was published in 1887, two years before his death, which does not implicate that it had not been circulating and handwritten form among his pupils.

<sup>47</sup> Common practice among performers/composers, whose distinctive techniques is the trademark of their playing and music, to maintain their music unpublished. Edgar Meyer is an example of such.

<sup>48</sup> Arguably Valls' most prominent pupil

<sup>49</sup> Xosé Crisanto Gándara, "El Legado Musical de Anton Torello; un contrabajista catalan in Philadelphia," MondoClassico.com (ISSN 1886-0605) el 07/07/2006.

*Introduction and Variations on the Carnival of Venice* and two short works, *Fantasy and Melodia*.

The information about Bottesini's physical presence in Spain confirms the possibility of Valls and Bottesini crossing paths. Even if not personally, the impression Bottesini left in Spain, more specifically in Barcelona, along with the existence of Bottesini's music in Valls bequest authenticates this connection, moreover, the influence Bottesini had upon Valls.



## CHAPTER V

### COMPARISON OF STRUCTURES AND FORMAL ANALYSIS

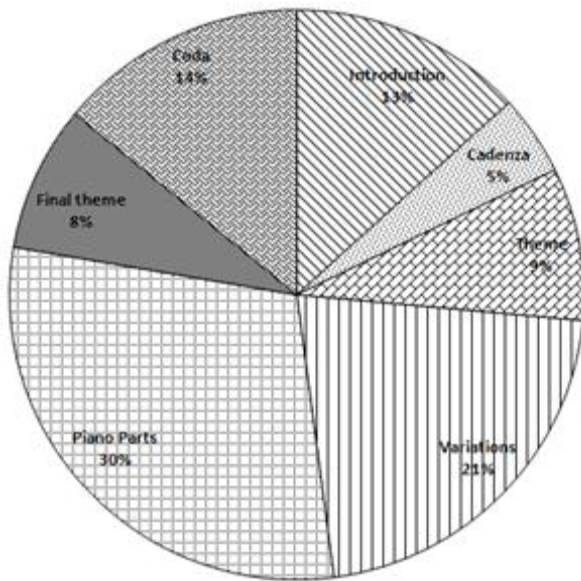
This chapter details the structure of *Homenaje à Bottesini* in comparison to *Fantasia Sur La Sonnambula*, along with a formal analysis of both pieces, identifying traits that characterize 19<sup>th</sup> century salon pieces (one introductory melody plus a theme and a set of variations). The first of these sections shows the similarities between the two works regarding the length of each piece, number of sections and its organization. Pointing out these similarities will help corroborate the assertion made previously that Pedro Valls' *Homenaje à Bottesini* is more than a tribute to Bottesini's way of playing, but goes beyond to the point of composing his piece following the *Sonnambula Fantasy* formal scheme.

Table 1 shows noteworthy data: the number of sections in both works is the same; the length of each section is similar, as well as the number of measures and beats.

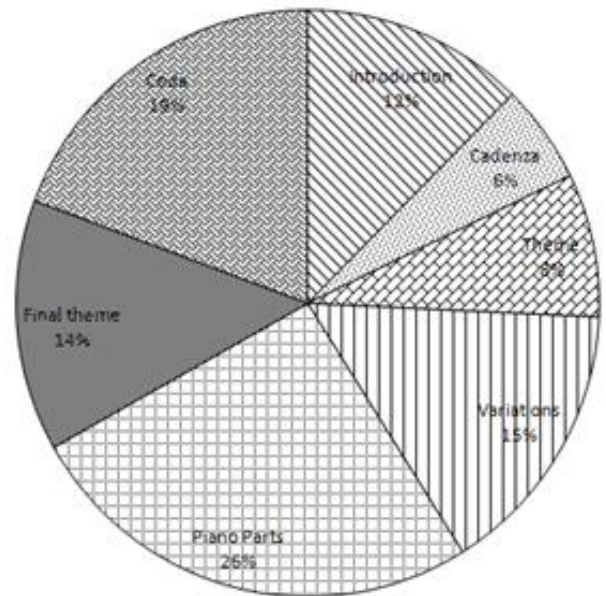
<b>Work</b>		<i>Sonnambula Fantasy</i>	<i>Homenaje à Bottesini</i>
<b>Length</b>		<b>Number of Measures: 203</b> In 4/4 Total = 812 beats	<b>Number of Measures: 242</b> In 4/4 (64 measures = 256) In 3/4 (188 measures + 1 beat = 534) Total = 790 beats
	<b>Parts</b>	<b>A</b> Piano Introduction (mm- 1-15)	Piano Introduction (mm. 1-16)
	<b>B</b> Cadenza (mm. 16-26)	Introduction (mm. 16-47)	
	<b>C</b> Introduction (mm. 27-51)	Piano Interlude (mm- 47-64)	
	<b>D</b> Piano Interlude (mm- 52-67)	Theme (mm. 64-84)	
	<b>E</b> Theme (mm. 68-84)	Piano Interlude (mm- 84-95)	
	<b>F</b> Variation I (84-100)	Variations I-IV (95-143)	
	<b>G</b> Piano Interlude (mm- 101-108)	Final Piano (mm- 143-164)	
	<b>H</b> Variation II (108-124)	Cadenza (mm. 164-174)	
	<b>I</b> Piano Interlude (mm- 125-137)	Piano Interlude (mm- 174-178)	
	<b>J</b> Final theme (138-166)	Final theme (mm. 178-215)	
	<b>K</b> Coda (mm. 166-203)	Coda (mm. 215-242)	

Table 1: Comparison of Structures

The abovementioned data and the assertions regarding the similarities between Valls' and Bottesini's works is further explained by way of representation of percentages (Graphic 1 and Graphic 2) of each section to the whole, which provides clearer means of comparison.



Graphic 1: Percentage of each section to the whole in Bottesini's *Fantasia Sonnambula*.



Graphic 2. Percentage of each section to the whole in Pedro Valls' *Homenaje a Bottesini*.

The proportion of each section to the whole, considering the number of measures or beats, is strikingly similar between the two works and incites the question regarding the possibility that Pedro Valls used *Sonnambula Fantasy* as a model for his *Homenaje*. This data regarding its structure also confirms Valls' understanding of the compositional boundaries of the Theme and Variations genre.

Following these data, the structural and harmonic similarities between each section are further explained in the Table 2, in a side-by-side comparison of each section of both works. On Table 2, the sections of *Homenaje* are rearranged to match its equivalent in *Sonnambula*'s organization, for ease of reading.

	<i>Sonnambula Fantasy</i>	<i>Homenaje à Bottesini</i>
<b>A</b>	<p><b>Piano Introduction (mm- 1-15)</b> Opening section <i>Overture</i>-style passage progressing away from the tonic (G) moving by a succession of secondary dominants to land on a B dominant chord (V/e), maintaining the related minor key relationship with the original G major key. It consists of a pair of elided Antecedent and Consequent phrases.</p> <p style="text-align: center;">Antecedent                      Consequent</p> <p>G: <math>\frac{4}{\text{head}} + \frac{4}{\text{tail}} \quad \frac{4}{\text{head}} + \frac{4}{\text{tail} + \text{altered tail}}</math></p>	<p><b>Piano Interlude (mm- 155-173)</b> This section is formally equivalent to section A of <i>Sonnambula Fantasy</i>. This is the section that precedes the cadenza. Restatement of the head of the Consequent phrase of the Theme followed by a imitated Consequent phrase in a harmonic motion that leads to secondary dominant (V/V) and back to G major. The Consequent phrase avoids resolution to G major and, instead, through a chromatic chord progression leads to an I<sup>6/4</sup> sonority<sup>50</sup> on a V<sup>7</sup> chord.</p> <p style="text-align: center;">Antecedent                      Consequent</p> <p>G: <math>\frac{4}{\text{head}} + \frac{4}{\text{tail}} \quad \frac{5 + (2+5) + 3}{\text{head} + \text{altered tail} + \text{ext.}}</math></p>
<b>B</b>	<p><b>Cadenza (mm. 16-26)</b> This section is equivalent to section H of <i>Homenaje à Bottesini</i>. It is of the same length; however, because it is an opening cadenza the harmonic choices are more limited for the thematic materials are yet to be presented. This section is a pair of B<sup>7</sup> chord (V<sup>7</sup>/e) elaborated arpeggios. Both times it reaches the peak of the arpeggio on the 7<sup>th</sup> degree, ending first on a 4-3 suspension and on the second time on a 6-4 suspension. After a strong e minor (i) descending passage, it morphs into e minor (iv/G) sonority, and through an ascending chromatic scale leads to a D major (V/G). The V/I cadence is preceded by chromatic passage.</p> <p style="text-align: center;">head + tail</p> <p>B: <math>\frac{3}{\text{arpeggio to B}^7} + \frac{3}{\text{arpeggio to B}^7}</math>      e: <math>\frac{2 + 1 + 2}{\text{(iv/I) -D/I}}</math></p>	<p><b>Cadenza (mm. 164-174)</b> Cadenza in the dominant (D major), with the massive use of arpeggios and upper register harmonics. It lasts for 11 measures and displays techniques and idioms already used throughout the entire work. It ends with a D chord (root and fifth), which, with its ambivalence will act as an anacrusis (v/i cadence) to the in G minor section that follow.</p> <p style="text-align: center;">head      middle      tail</p> <p>D: <math>\frac{2 + 2}{\text{arpeggio in D}} \quad \frac{7}{\text{D -Gm}} \quad \frac{2}{-G -D} \quad \text{(M/m)}</math></p>

<sup>50</sup> Even though the tonic is in the bass, the presence of the pitch “A” in three different octaves gives this chord a strong sense of lingering.

C	<p><b>Solo Introduction (mm. 27-51)</b>  This section is a Aria (Bellini's theme) and it is in three parts. Though the second and third sections show reminiscences of the first section, the aria is through-composed. It follows a ABC scheme.  I to V/vi and back to I I - V-vii/V- I  head + tail</p> <p>Antecedent    Consequent    Extension  G: <math>\frac{4}{I-V} + \frac{4}{I-V} \quad \frac{4}{V-V/V-V-I} + \frac{4}{I-V-I} \quad \frac{7}{I-V-I}</math> head + tail</p>	<p><b>Solo Introduction (mm. 16-47)</b>  This song-like section is comprised of two phrases: Antecedent (mm. 16-24) and Consequent (mm. 24-47). It follows the AA'B formal scheme and confirms D major as the harmonic ground while functioning as an anacrusis (V/I) to the next section in A major.</p> <p><u>Antecedent</u>    <u>Consequent</u>  D: <math>\frac{4}{I-V-vii/V-I} + \frac{4}{I-V-vii/V-I}</math>    D: <math>\frac{6}{I-V-vii/V-I} + \frac{6}{I-V-vii/V-I} + \frac{6}{I-V-vii/V-I}</math>  I to V/vi to I I - V-vii/V-I head+tail</p>
D	<p><b>Piano Interlude (mm- 52-67)</b>  This section bridges the singing section with a march-like theme (Tema) that is the basis for the variations through a two eight-measure not thematic phrase.</p> <p><u>Antecedent</u>                      <u>Consequent</u>  G: <math>\frac{4}{I-IV-V/V-I/V} + \frac{4}{I-IV-V/V-I/V}</math>                      <math>\frac{4}{V^7-vi/V-I-V-I} + \frac{4}{V^7-vi/V-I-V-I}</math></p>	<p><b>Piano Interlude (mm- 47-63)</b>  This section bridges D major and G major sections and leads the change from the time signature 4/4 to 3/4. The melodic material of this passage is developed from the original material (mm.28-37). It is 16 measures long, divided in the middle in Antecedent and Consequent phrases, ending in a V/I strong cadence as upbeat to the next section in G major.</p> <p><u>Antecedent</u>                      <u>Consequent</u>  A: <math>\frac{8}{I-IV-V/vi} + \frac{8}{I-IV-V/vi}</math>    Bm: <math>\frac{4}{v/i-circle\ of\ 5ths\ to\ V/IV+} + \frac{3}{v/i-circle\ of\ 5ths\ to\ V/IV+} + \frac{1}{v/i-circle\ of\ 5ths\ to\ V/IV+} + \frac{1}{v/i-circle\ of\ 5ths\ to\ V/IV+}</math>  I - IV-V/vi    v/i-circle of 5ths to V/IV+ extension + V/I in G.</p>
E	<p><b>Theme (mm. 68-84)</b>  The theme per se follows the established practices of the theme and variation of the Romantic period – 8 or 16 measure long themes divided in a pair of antecedent and consequent phrases<sup>51</sup>. These phrases ordinarily have distinct “heads” and have the same “tails”, forming an arch-shaped harmonic structure..</p> <p>Antecedent                      Consequent  G: <math>\frac{4}{I-V7-I} + \frac{4}{I-V7-I}</math>                      <math>\frac{4}{IV-V} + \frac{4}{IV-V} + \frac{4}{I-V7-I}</math>  head + tail                      head + head + tail</p>	<p><b>Theme (mm. 64-84)</b>  Valls' theme elongated by the deviation from this established practice by restating the “head” of the antecedent phrase at the second half of the second phrase, as supposed to its “tail” only. The formal scheme should be: ABA'B, but instead, it is: ABA'AB.</p> <p>Antecedent                      Consequent  G: <math>\frac{4}{I-V7-I} + \frac{4}{IV-V} + \frac{4}{IV-V} + \frac{4}{I-V7-I}</math>                      <math>\frac{4}{IV-V} + \frac{4}{IV-V} + \frac{4}{I-V7-I}</math>  head + tail                      head + head + tail</p>

<sup>51</sup> Consistent with Liszt, Brahms, and Rachmaninoff Variations on Paganini's theme.

F	<p><b>Variation I (84-100) and Variation II (108-124)</b>          In these two variations, Bottesini adheres to the symmetrically expected by maintaining the length of the variations consistent with the theme. The harmonic scheme is also the same.</p>							
H		<p><b>Variations I-IV (95-143)</b>          In this section, Valls is consistent with the elongation of the theme, providing all four variations with the same ABA'AB formal scheme, making the length of each variation to 12 measures as supposed to 8 measures, as customary in this form. The structural scheme of each variation is similar to the theme section.</p> <table style="margin-left: auto; margin-right: auto;"> <tr> <td style="text-align: center;">Antecedent</td> <td style="text-align: center;">Consequent</td> </tr> <tr> <td style="text-align: center;">G: <math>\frac{4 + 4}{\text{head} + \text{tail}}</math></td> <td style="text-align: center;">G: <math>\frac{4 + (4) + 4}{\text{head} + \text{head} + \text{tail}}</math></td> </tr> <tr> <td style="text-align: center;">I - V7 - I</td> <td style="text-align: center;">IV - V I - V7 - I</td> </tr> </table>	Antecedent	Consequent	G: $\frac{4 + 4}{\text{head} + \text{tail}}$	G: $\frac{4 + (4) + 4}{\text{head} + \text{head} + \text{tail}}$	I - V7 - I	IV - V I - V7 - I
Antecedent	Consequent							
G: $\frac{4 + 4}{\text{head} + \text{tail}}$	G: $\frac{4 + (4) + 4}{\text{head} + \text{head} + \text{tail}}$							
I - V7 - I	IV - V I - V7 - I							
G	<p><b>Piano Interlude (mm- 101-108)</b>          Single phrase serves as a bridge between the two variations providing a march-like closing to the first variation. It restates the dotted rhythm while tightening up the tempo (it works as a written-out accelerando), helped by an augmented sonority in the first measure.          D: <math>\frac{4}{\text{C\#Aug}} + \frac{4}{\text{C\#Aug}}</math></p>	<p><b>Piano Introduction: mm. 1-16</b>          Serves as an anacrusis to the solo material. It builds up tension to the middle, in “arch shape”, to gradually dissolving to a authentic cadence on mm. 16/17.          D: <math>\frac{4}{\text{V/I in D: I to V}} + \frac{4}{\text{V/V to I iii m/M}}</math> G: <math>\frac{+1}{\text{iii}} + \frac{5+2}{\text{m/M}}</math> to</p>						
I	<p><b>Piano Interlude (mm- 125-137)</b>          A elaborated version of section G, with the addition of a 4 measure extension, to emphasize the dominant sonority.</p>	<p><b>Piano Interlude (mm- 174-178)</b>          Short introductory passage establishing G minor (v/I) as the new harmonic area.</p>						
J	<p><b>Final theme (138-166)</b>          The final theme can also be classified as another variation for its melodic material is a slowed-down rendition of the original theme. Because it is skillfully done, it assumes a stand-alone status and does carry the characteristic of an Aria that precedes (anacrusis) the final fiery and technically demanding coda.          It is extended to double the length of the Introduction melodic material and provides a symmetrical closure to the work.</p>	<p><b>Final theme (mm. 178-208)</b>          The Consequent phrase of the original theme (second half of the theme) is now re-worked. A free-inverted version of the theme is presented in G minor for 16 measures and then for another 16 measures in the home-key of G major.          The last measure of this section is a cadenza-like passage alternating the pitches A and D strengthening the Dominant to land in the G major section that follows.</p>						

<b>K</b>	<b>Coda (mm. 166-203)</b>  Arpeggios over a tonic-subdominant-dominant harmonic structure bringing the work in a virtuosic fashion.	<b>K</b>	<b>Coda (mm. 209-242)</b>  A fast section in G major with a repetitive harmonic motion from tonic to dominant, closing the entire work with a brilliant mood and clear harmonies.
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Table 2: Side by side formal analysis

This information helps corroborate one of this document's assertions regarding Pedro Valls knowledge of Bottesini's work. The abovementioned data serves as a map that clearly shows that Valls not only had knowledge of Bottesini's technique and writing style, it shows that he had extensive knowledge of Bottesini's solo works and could have gone as far as mimicking *Sonnambula Fantasy* in his *Homenaje à Bottesini*.

## CHAPTER VI

### THEMATIC MATERIAL AND IDIOMATIC WRITING

#### Thematic Material

By mirroring Valls' *Homenaje à Bottesini* with Bottesini's *Fantasia sur La Sonnambula*, Valls' and Bottesini's themes can be compared to determine the extent and nature of the similarities between the two pieces. The possibility that Valls utilized in his homage not only Bottesini's writing style but also that he mimicked Bottesini's music (original opera themes) in his work is plausible. The themes can be seen in the following examples (see Figure 1 and Figure 2).

The most striking similarities in the melodic material of both works are found in its range and contour. There are several instances in which the melodies sound very similar and because they share the same harmonic structure the choices of pitch are limited.



Musical Example 1: *Fantasia sur La Sonnambula* mm. 68-84  
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Musical Example 2: *Homenaje à Bottesini* mm. 64-86  
 Anton Torello Bequest/Curtis Institute of Music Library, no. 48.

A Schenkerian analysis of both themes reveals a similar structure as can be seen in Musical Examples 3 and 4.

Musical Example 3: Theme of *Fantasia sur La Sonnambula* reproduced on Sibelius Software 6.

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Musical Example 4: Theme of *Homenaje à Bottesini* reproduced on Sibelius Software 6. Anton Torello Bequest/Curtis Institute of Music Library, no. 48.

The following table (Table 3) shows a summary of the characteristics of the melodic contour of both works and sums up the similarities between both themes.

	Fantasia Sur La Sonambula	Homenaje à Bottesini
Average pitch	A#4	G#4
Median pitch	B4	A4
Range	G2 G5	D4 D5
Occurrences	1 1	3 1
Three most common notes and their occurrences	B4=28 G4=14 D5=12	G4=11 B4=11 A4=5

Table 3: Analysis of Melodic Material

## Idiomatic Writing

This section concerns the elements of Vall's style that are similar to that of Bottesini's by comparing selected passages of *Homenaje à Bottesini* (see Figure 3) to one of Bottesini's most virtuosic works, *Fantasia sur La Sonnabula* (see Figure 4).

The technical demands of *Fantasia sur la Sonnambula* was part of the technical training of the virtuoso double bassist of the 19<sup>th</sup> Century, which can be verified on both Bottesini's pedagogical published material (e.g. *Método per Contrabasso* and *24 Exercicios per il Contrabasso*), and later Valls's own *Metodo de Contrabajo*.

In the following passages the similarities in writing and the usage of similar arpeggiated figures are clear. In Bottesini's method, the mastering of three-octave arpeggios is expected and covered in sections dealing with harmonics and choices of fingerings.



Musical Example 5: *Homenaje à Bottesini*, mm. 72-77  
Anton Torello Bequest/Curtis Institute of Music Library, no. 48.

Musical score for 'Fantasia sur La Sonnambula', measures 85-90. The score is written in G major and 3/4 time. It consists of two systems of music. The first system, starting at measure 85, features a complex rhythmic pattern with many sixteenth notes and some triplets. The second system, starting at measure 88, includes a dynamic marking of 'ad lib. gyo' and continues the intricate melodic and rhythmic development. The notation includes various articulations such as slurs and accents.

Musical Example 6: *Fantasia sur La Sonnambula*, mm. 85-90  
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## CHAPTER VII

### PERFORMANCE PRACTICE/PERFORMANCE ISSUES

The two most important questions to be answered in this chapter are: Does the existing performance practice on Pedro Valls's music suffice its technical and musical demands, while being historically accurate? And does *Homenaje à Bottesini* possess the technical and musical characteristics necessary to become a staple of the double bass repertoire?

There are two basic ways of determining an appropriate performance practice for a work. First is through written instructions or performance notes<sup>52</sup> found in a manuscript or facsimile. The second is by association, according to its style and language, to similar works of the same composer or of another composer whose work shares similar style.

In the case of *Homenaje à Bottesini* the manuscript (facsimile) does not present any performance notes that could help us make assumptions regarding the way Valls would have played it. There are very clear indications of fingerings in some of his other works<sup>53</sup> found in the same Torelló set, which can be used as a model for comparison regarding passages that are musically and idiomatically similar. For us, luckily, the comparison by association presents itself as a much easier task than a few decades ago, for much of the work for solo double bass has been printed and is readily available as well as audio recordings of a significant part of the double bass repertoire. *Homenaje à*

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<sup>52</sup> Notes, suggestions, or ideas written on the manuscript by the composer or performers.

<sup>53</sup> To include "El Canto de La Vieja" and "Concierto para Contrabajo: Las Chifladuras de un Contrabajista."

*Bottesini* has not yet been recorded but some of Valls' other works have<sup>54</sup>, providing us with a glimpse of what the performance practice for this work might be.

To support this undertaking and convinced of the similarities between Valls and Bottesini's music, an equal amount of attention should be paid to comparing Valls's with Bottesini's performance practice. Some of Pedro Valls' music is filled with Spanish sounds and Catalonian musical gestures (e.g. *Cuatro Juguetes* and *Suite Andaluza*), and due to its similarities to actual folk and traditional Spanish music its methods of performances become more tangible. Valls' more virtuosic pieces, however, present more of a challenge, for he treats his melodic material in a virtuosic manner (in the style of Bottesini and foreign to the Spanish tradition), coupling musical material that is heavily charged with Spanish traditional musical gestures with the Italian virtuosic school. So, how do performers of the present perform Valls's music? How to deliver such an intriguing combination?

Some of the most important recordings of Pedro Valls' music suggest that Valls' virtuosic writing calls for the same handling as Bottesini's music<sup>55</sup>.

Josef Niederhammer's<sup>56</sup> rendition of Valls' *Introducción y Tarantela* makes a strong case for a Bottesini-like treatment of the work, along with his Spanish-flavored delivery of *Suite Andaluza*, showing a clear distinction of these two styles. A list of important performers who are dedicated to the promotion of Valls' music helps

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<sup>54</sup> A list of recordings of Pedro Valls works consulted by the author is available in the bibliography.

<sup>55</sup> According to Thomas Martin, Pedro Valls' music presents similar technical demands to that of Bottesini. Valls' use of Bottesini's idiomatic writing accounts for that.

<sup>56</sup> *Virtuoses für Kontrabass - (Virtuosity on the Double Bass)*. Josef Niederhammer, Double Bass, Dieter Lallinger, Piano, A Digital Recording by "Musikproduktion Ambitus", Hohe Wide 45, 2000 Hamburg 20, Grottenberg 7, 8901 Horgau, West Germany.

corroborate this view. Recordings by Carlos Mendez and Josep Quer Agustí, along with American/German bassist Michael Wolf's recent release of *Suite Andaluza*, helps to substantiate the dual quality – Catalonian and Italian virtuosic - of Pedro Valls' music.

Passages such as the following on musical example 7 exemplify the twofold approach necessary to the performance of *Homenaje à Bottesini*:



Musical Example 7: *Homenaje à Bottesini*, mm. 16-28  
Anton Torello Bequest/Curtis Institute of Music Library, no. 48.

According to all the available recordings of Pedro Valls music, including *Suite Andaluza*, the musical and stylistic approach of choice of all performers has been that which follows the tradition of the Italian school, best represented by Giovanni Bottesini. This approach has become widely accepted, therefore, a viable norm for performing Pedro Valls music.



## CHAPTER VIII

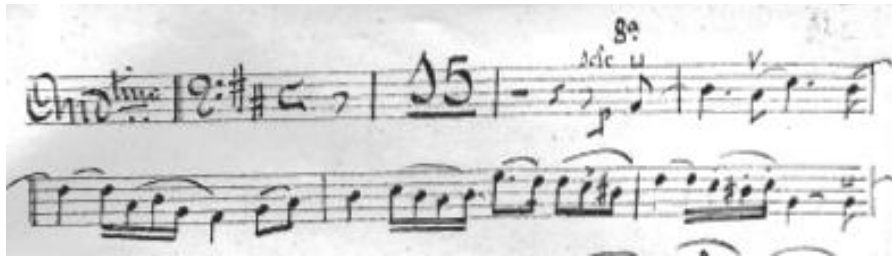
### MODERNIZATION OF A MUSICAL SCORE/PROPOSED EDITORIAL WORK

Despite the neatness of the calligraphy and impressive state of preservation of the manuscript of *Homenaje à Bottesini* there are issues regarding its usefulness and practicality that need some adjusting to the modern performer's expectations. This section will propose solutions for two problems encountered in the manuscript including re-writing of the work in modern octave notation and clear and modern fingering suggestions.

#### Modern Notation (Up One Octave)

Since the double bass is a transposing instrument (reading one octave above the sounding note) and most modern bassists were trained using method and etude books notated that way, it is practical to offer an edition in which the notation follows the same pattern. *Homenaje's* is written in the sounding pitch (*suono reale*), forcing the performer to "transpose" it up one octave, which can be misleading and confusing to the modern performer.

The following passage is a good example of the kind of confusion such notation can cause. In figure 5, there is an "8a" sign, which would make it sound two octaves higher than it is written.



Musical Example 8: *Homenaje à Bottesini*, mm. 16-20.  
Anton Torello Bequest/Curtis Institute of Music Library, no. 48.

This “8<sup>a</sup>” sign might have also been written in later (not the original copyist), in order to attend to a bassist not accustomed to reading *suono reale* notation. In any case, the removal of the “8<sup>a</sup>” signs would make it clear to the performer in which octave the work is supposed to sound at. Figure 6 shows the proposed changes.



Musical Example 9: *Homenaje à Bottesini* mm. 16-27.  
Anton Torello Bequest/Curtis Institute of Music Library, no. 48. Editorial work by  
George Amorim, 2009

### Modern Fingerings Suggestions

Performance practices also take in consideration the choices a performer makes in order to accomplish the technical prowess necessary to undertake certain virtuosic

passages and successfully deliver expressive devices the way they were meant to sound. Fingerings are among the factors that play a role in achieving such goals. For that reason it is important to propose choices of fingerings according to modern schools of playing.

In *Homenaje à Botesinni* Pedro Valls<sup>57</sup> does not offer any suggestion of fingerings, which leaves an unfilled gap in the task of determining Valls' technical approach to interpreting these kinds of passages. Nevertheless, conclusion about Valls' fingerings concepts can be drawn from some of his other works. The following extract (Figure 10) shows a passage from *Soledad*<sup>58</sup> in which the fingerings suggests that the player shifts down from a D3 to C3 with the same finger into a chromatic hand shape<sup>59</sup> (disregarding the availability of the thumb to play Bb) and immediately back up to D3 with the same third finger. The same approach is taken two measures later when another double-shift happens from thumb on A3 to thumb G3. These double shifts do not promote speed or accuracy and impose unnecessary left hand motions.<sup>60</sup>



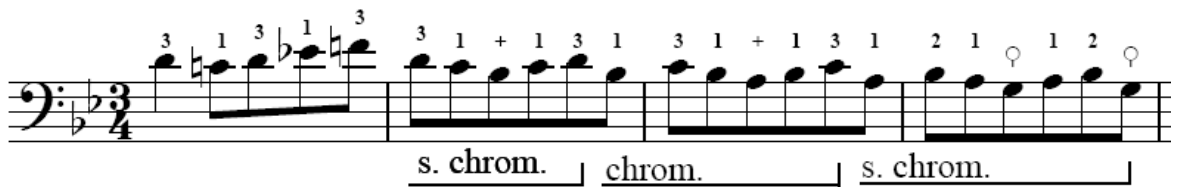
Musical Example 10: *Soledad: Capricho Andaluz* mm. 19-22  
Anton Torello Bequest/Curtis Institute of Music Library, no. 48

<sup>57</sup> May have been omitted by the copyist.

<sup>58</sup> Pedro Valls. *Soledad: Capricho Andaluz*. Anton Torelló Bequest, Curtis Institute of Music Library, Curtis Institute of Music, Philadelphia. mm. 19-22.

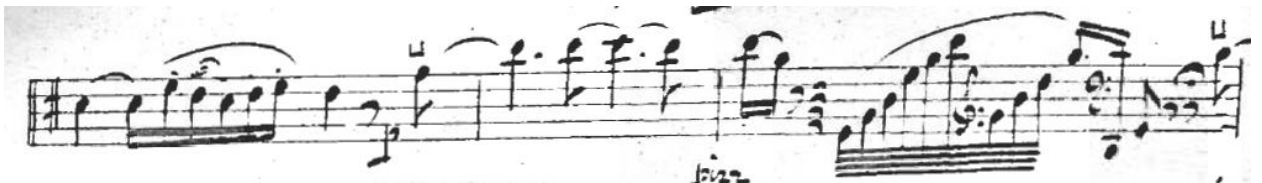
<sup>59</sup> Petracchi, Francesco. *Simplified higher technique for double bass*. London. York edition. 1982. pp. 4-7.

<sup>60</sup> Jeff Bradetich, *Double Bass: The Ultimate Challenge*. P.61.



Musical Example 11: *Soledad: Capricho Andaluz*, mm. 19-22.  
 Anton Torello Bequest/Curtis Institute of Music Library, no. 48.  
 Editorial work by George Amorim, 2009

Most expressive passages, such as the passage shown on Figure 12, requires fingerings that will yield more lyrical playing, and later virtuosic passages, also on Figure 12 will imply the use of fast and agile fingerings, which is provided in the modernized edition on Figure 13.



Musical Example 12: *Homenaje à Bottesini*, mm. 24-26.  
 Anton Torello Bequest/Curtis Institute of Music Library, no. 48.



Musical Example 13: *Homenaje à Bottesini*, mm. 24-27.  
 Anton Torello Bequest/Curtis Institute of Music Library, no. 48. Editorial work by George Amorim, 2009.

## CHAPTER IX

### CONCLUSION

This document aimed to establish a link between Pedro Valls and Giovanni Bottesini, with the overall goal to explain and sustain the assertion that Valls' similarities in style and idiom of his *Homenaje à Bottesini* were supported by an extensive knowledge of Bottesini's school of playing, composing and also his approach to teaching.

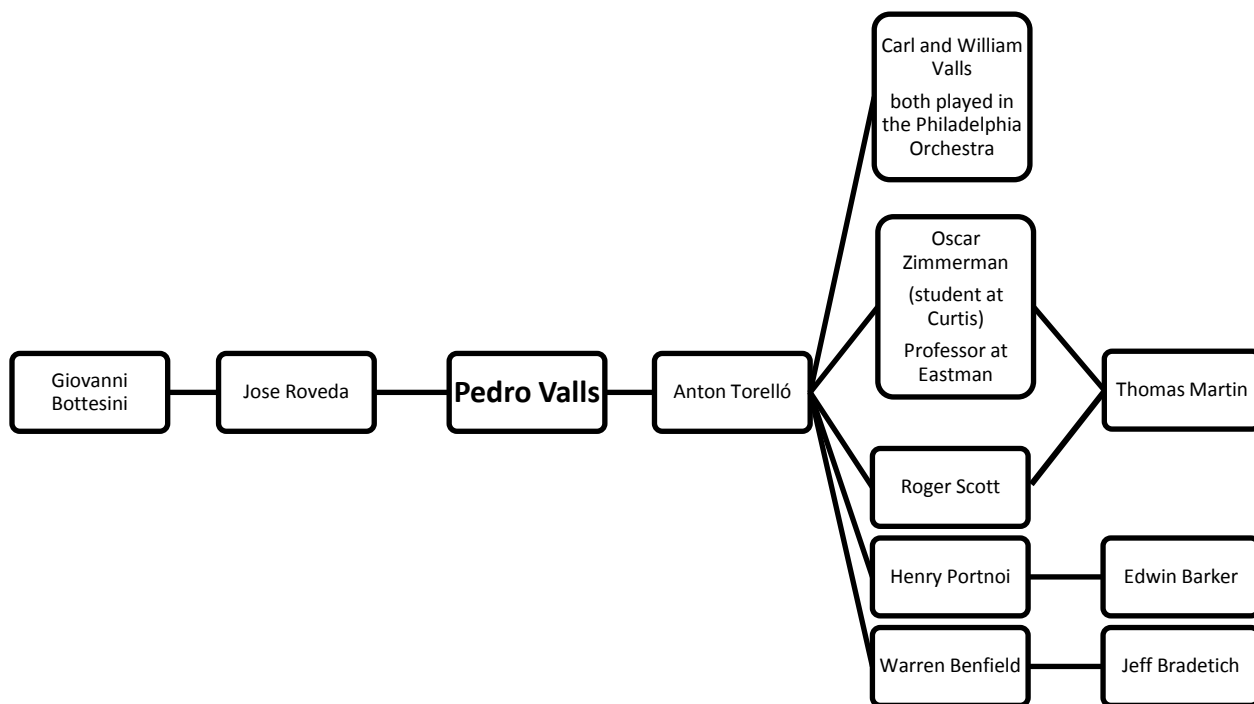
By supporting this assertion with historical facts, circumstantial evidences and a comparative analysis of *Homenaje à Bottesini* and *Fantasia sur la Sonnambula*, the connection between these two masters of the double bass can be verified.

For its technical and musical characteristics, *Homenaje à Bottesini* has the potential to become a fixture in the double bass repertoire. It needs, though, a complete modernization of the score, to include modern fingerings and notation (not *suono reale*), clear indications of slurs, definition (or –redefinition) of octaves and a cleaner, more reader friendly edition. In addition, a modern edition should offer historical and stylistic information to help ensure that the performer will approach the *Homenaje à Bottesini* as closely as possible to the composer's intention.

The double bassist Christoph Rahn, in partnership with Clivis Editorial, has begun cataloguing and editing Pedro Valls music. We hope that this document will serve as reference and source for the future edition of *Homenaje à Bottesini*.

APPENDIX

PEDRO VALLS DOUBLE BASS SCHOOL LINEAGE



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